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FOLLOWS PAGE 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 13, 1990

Fla. Music Dealer Found Guilty In Obscenity Case

BY MELINDA NEWMAN

NEW YORK—In a decision that surprised both the defense and prosecution, retailer Charles Freeman was found guilty Oct. 3 in Fort Lauderdale, Fla., of violating state obscenity statutes by selling 2 Live Crew's "As Nasty As They Wanna Be."

The all-white, six-member jury deliberated for less than 90 minutes before returning the verdict.

"To tell you the truth, I am stunned by the verdict," says Bruce Rogow, a law professor at Fort Lauderdale's Nova Univ. and one of the defendant's ACLU-appointed attorneys. "I'm groping for an explanation and the only thing that makes sense is that this music was music from a foreign land. The jury was all white, all

(Continued on page 87)

RIAA: Trade Soared In First Half Shipments Rose A Surprising 10.8%

BY SUSAN NUNZIATA

NEW YORK—The first half of 1990 was a surprisingly strong period for U.S. shipments of prerecorded music, belying many retailers' complaints about flat sales during that time.

Net unit shipments during the first half increased 10.8% over the initial six months of 1989, according to the Recording Industry Assn. of America. Calculated at suggested list price, 1990 first-half shipments were valued at \$3.5 billion, compared with \$3 billion in the same period last year.

For the first time, music video figures have been included in these cumulative mid-year shipment totals; they contributed modestly to the industry's strong six-month performance, according to the RIAA.

Previously listed separately from other format categories, music video unit shipments increased 77%, and their list value climbed 44.4% from that of the prior-year period.

Many retailers have begun referring to music video as the fourth mu-

sic configuration, and dealers carrying the format report a notable sales increase in that product category for the first half of 1990.

While some retailers say that their overall music sales figures reflect the increases reported by the RIAA, several others attribute the growth in shipments to the numbers of new stores opened by chains this year and note that comparable-store sales have actually been flat.

With the exception of vinyl and CD

singles, all formats showed a healthy increase in shipments in the first half of the year.

Compact disks showed a substantial gain once again this year, with unit shipments up 36.4% to 132.08 million over the same period in 1989. CDs represented 31.2% of unit shipments, while cassettes accounted for 63% of units shipped. In dollar terms, CDs were 44% of sales, and cassettes contributed 51%.

(Continued on page 87)

Summer Arbs: WRKS Is Clear NYC Leader

PAGE 5

Vid Service Exposes Country Acts At Retail

PAGE 6



FOLLOWS PAGE 74

Home Video MAPs Face FTC Scrutiny

BY PAUL SWEETING

NEW YORK—The Federal Trade Commission has issued subpoenas to four major video suppliers and the Video Software Dealers Assn., seeking information relating to a federal probe of alleged price fixing in the home video industry.

At immediate issue, according to

studio sources, is the practice of placing minimum advertised prices (MAPs) on sell-through titles. Under such policies, the studios deny co-op advertising reimbursements to retailers who advertise a title below a studio-determined minimum price.

But the investigation may be part of a larger examination of co-op policies undertaken by the regulatory

agency, industry insiders say.

A spokesperson for the FTC in Washington, D.C., says the agency can neither confirm nor deny reports of an ongoing investigation, nor comment on the issuance of subpoenas.

According to informed sources, the subpoenas are part of a two-pronged FTC investigation of the video industry. One part of the probe seeks to determine whether one studio, reportedly Paramount Home Video, engaged in retail price maintenance, or

(Continued on page 89)

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Brian Eno has joined with Velvet Underground co-founder John Cale for a project of a decidedly different kind. Together, on Wrong Way Up (4-26421) they've fashioned a collection of pop songs that will both satisfy longtime believers and welcome new listeners.

Janet Leads With 6 Billboard-Tanqueray Video Award Noms

BY MELINDA NEWMAN

NEW YORK—Janet Jackson leads the list of contenders for the 1990 Billboard Tanqueray Sterling Music Video Awards with six nominations. She is the only artist to be nominated in more than two genres. With two nominations each in the pop/rock, dance, and black/rap divisions, she was omitted only from the country and Latin categories.

Other acts with clips nominated in more than one genre are M.C. Hammer, Queen Latifah, 3rd Bass, and Bell Biv DeVoe, all of whom are up for awards in both the dance and

(Continued on page 43)

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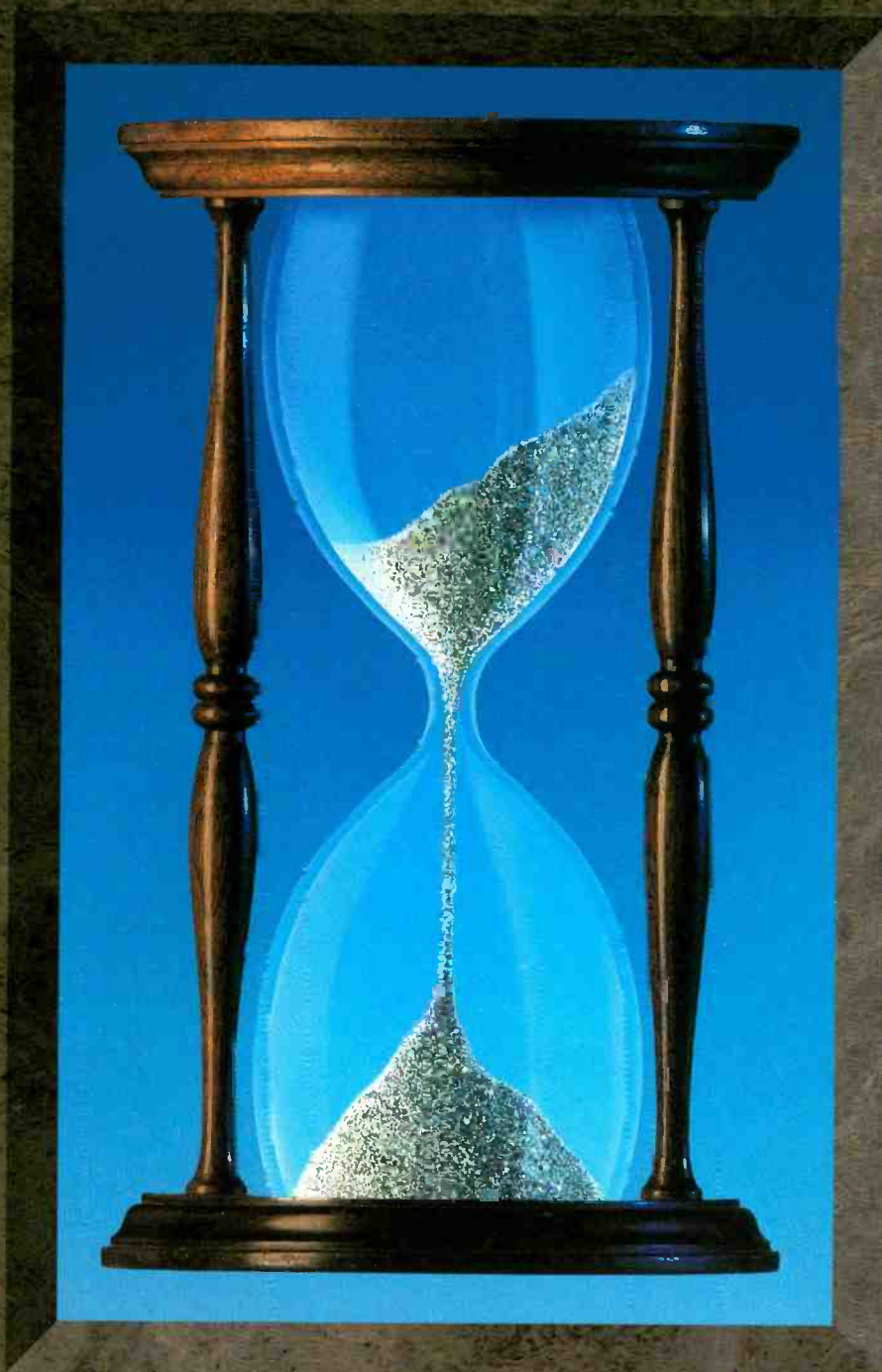
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CONTENTS

VOLUME 102 NO. 41

OCTOBER 13, 1990

THE RAP ON 'NO RAP' RADIO SLOGANS

Radio stations have long feared that rap and heavy metal would alienate their adult listeners. Now, more and more radio stations are broadcasting a loud, clear anti-rap message in an attempt to bring this audience back. Sean Ross has the story. **Page 12**

SEXIST LYRICS STRIKE SOUR NOTE

At a time when the threat of censorship hangs heavy over artists' freedom of speech, defenders of rap music are growing increasingly tired of making excuses for the bigoted, pointless lyrics they are forced to protect for the greater good. Janine McAdams sounds the warning bell on these increasingly troublesome and tiring sexist raps. **Page 25**

POSTPRODUCTION FOCUS OF AES CONFAB

The spotlight fell on the fast-expanding area of audio-for-video postproduction at this year's AES confab, where manufacturers showcased new timecode-capable recorders. Susan Nunziata was on the scene. **Page 40**

SUPER CLUB HAS INTERNAL GROWTH SPURT

Super Club North America is expanding from within. In the past year, the company's chains have opened some 70 new stores, and its domain now comprises 26 states. Ed Christman has the story. **Page 53**

MUSIC

Album & Single Reviews	78	Jazz/Blue Notes	37
Black	25	Latin Notas	38
Boxscore	34	Lifelines	80
Canada	75	Market Action	80
Chart Beat	8	Music Video	43
Classical/Keeping Score	39	Newsmakers	52
Clip List	44	Power Playlists	16
Commentary	11	Pro Audio	40
Country	68	Radio	12
Dance Trax	31	Retail	46
Executive Turntable	6	Retail Track	48
Grass Route	51	Rossi's Rhythm Section	27
Hot 100 Singles Spotlight	83	Studio Action	41
Inside Track	90	Talent	32
International	74A	Update	80

HOME VIDEO

Page 53

Box Office	63	Videocassette Rentals	65
Music Videocassettes	63	Videocassette Sales	58
Store Monitor	56	Top Videodisks	64

MUSIC CHARTS

Top Albums		Hot Singles	
Black	24	Adult Contemporary	86
Classical	39	Black	26
Country	72	Black Singles Action	27
Hits Of The World	76	Country	70
Jazz	37	Crossover	86
Modern Rock Tracks	20	Dance	30
Pop	85	Hits Of The World	76
Rock Tracks	20	Hot Latin	38
		Hot 100	82
		Hot 100 Singles Action	83
		Rap	28

CLASSIFIED/REAL ESTATE

Page 66

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WRKS Back On Top In Summer Arbs KYW Ties WMMR; WXKS Beats WZOU

■ BY SEAN ROSS
and CRAIG ROSEN

NEW YORK—In the spring Arbitron ratings, urban WRKS New York was cheated of its first No. 1 showing in four years by easy listening WPAT, which—by virtue of a combined AM/FM number—finished one-tenth of a share ahead.

But in the newly released summer Arbitrons, there was no question about the lead. WRKS was up 5.1-5.5 12-plus, putting it clearly ahead of oldies WCBS-FM (4.6-5.1), AC WLTW (4.1-5.1), and top 40 WHTZ (Z100) (4.6-4.8).

In the first clump of summer Arbitrons, WRKS was one of the few stations to usurp the market lead from a spring leader. AC KOST Los Angeles, N/T WGN Chicago, N/T KGO San Francisco, AC WJR Detroit, AC WALK Long Island, N.Y., top 40 KKLQ San Diego, and KGGI Riverside, Calif., all managed to hold onto leads this time.

The biggest upsets were in Philadelphia, where N/T KYW rebounded 5.8-7.9 to tie co-owned album rocker WMMR (8.2-7.9) for the market lead. That is probably OK with WMMR—the two stations are co-owned. In a less friendly situation, the Boston grudge match between top 40 WXKS-FM (Kiss 108) and WZOU, the lead now belongs to Kiss (7.2-7.0) and N/T WRKO (6.9-7.0), following WZOU's 7.4-6.9 drop.

Because WRKS had led New

York throughout the summer, the only real question was how much it would win by. Kiss' win was powered by a one-share gain in 18-34 (which it led) and a three-share gain in teens. It still trailed arch-rival WBLS (3.8-3.7 overall) in 25-54, although both were down in that age group. The 25-54 lead went, as it usually does, to WCBS-FM. Mornings were led by all-news WINS (8.4) and rival WCBS (6.1)

followed by WXRK's Howard Stern (5.5), WOR's John Gambling (5.4), and Z100's recently reworked Morning Zoo (4.8).

In Los Angeles, the surprise was not that KOST is getting comfortable in first place. It was that both top 40s were down. KIIS-AM-FM went 5.9-5.0. KPWR (Power 106) went 5.0-4.3. That might have been expected from the Birch rat-

(Continued on page 13)

Plot Thickens As MCA Sets JVC Joint Venture In Japan

■ BY KEN TERRY

NEW YORK—Amid rumors that Matsushita might soon strike a deal to acquire MCA Inc., the MCA Music Entertainment Group announced last week that it plans to form a joint-venture company in Japan with JVC, a Matsushita subsidiary, and Victor Musical Industries, JVC's Japanese label.

Meanwhile, BMG International has bought out most of JVC's interest in BMG Victor Japan, a 3-year-old joint venture between the two companies.

MCA's joint venture with JVC would be its first move to replace the current international licenses

that MCA Records and its Geffen Records subsidiary have with Warner Music International. The MCA licenses will expire in April, and those of Geffen, in January.

Sources indicate that MCA/Geffen has signed a new international licensing deal with BMG for most territories outside North America, the U.K., and Japan. According to one report, it is a three-year agreement involving a total advance of \$37 million annually. At press time, neither company would confirm that such a pact exists.

Under a memorandum of understanding entered by MCA and JVC, the two companies will own equal

(Continued on page 86)

Commtron To Help Buena Vista Go Direct Distrib Will Assist Supplier On Some Accounts

■ BY JIM McCULLAUGH

LOS ANGELES—Commtron Corp., the largest national home video wholesaler, will fulfill certain operational warehousing and shipping functions for Buena Vista Home Video on a fee basis, servicing several large accounts that the supplier plans to sell directly.

Vern Fross, senior VP of sales and marketing for Commtron, characterizes the move as a "growth strate-

gy."

He says, "We've broken out some services that we do very well and are now offering [Buena Vista]. We're forming a company within a company. There are certain things we do well as a corporation, and those things can be for sale to other companies. Those services could also be for sale to someone outside the video industry."

Fross points out that the arrangement with Buena Vista, Walt Disney

Home Video's distribution arm, is "not exclusive" and that Commtron would not be precluded from making similar arrangements with other home video suppliers.

"We know that there are other industries which sell off part of their services," says Fross. "We're utilizing all our facilities, whether it be warehousing, fulfillment, telemarketing, or whatever. We've got the 'brick and mortar,' the computers and all that goes with it. There's a lot one can do. It's a way of growing."

There is some speculation that the deal with Commtron may help Buena Vista add even more direct accounts than it has, because Commtron can drop-ship to accounts that may not want to buy directly otherwise.

Buena Vista maintains that it will deal directly with only a handful of retailers. Wal-Mart, Target, and Phar-Mor are reportedly among those accounts. But some observers say the company may have targeted up to 10 direct accounts by January; such retailers as Tower, Wherehouse Entertainment, Waldenbooks, Camelot, and Musicland are frequently mentioned as prospects. An executive at one major record/video combo chain confirms that he is "currently in discussions" with Buena Vista about becoming a direct account.

One studio executive says he feels the "clear essence of the move is on catalog sell-through, as the A rental distribution setup seems to be working fine. Right now, on [sell-through] catalog fill, it takes 10 days to turn

(Continued on page 89)

Vid Awareness Push Gains Ground At N.Y. Meeting

■ BY PAUL VERNA

NEW YORK—A 12-member steering committee to study the feasibility of a video industry "awareness campaign" will be formed sometime this fall, according to Jack Messer, president of the Video Software Dealers Assn. and head of Cincinnati-based Gemstone Entertainment.

The decision was made at an Oct. 2 meeting in New York of representatives of all sectors of the business, according to a VSDA news release. Messer says the committee members—five suppliers, five retailers, and two distributors—will be chosen within approximately 30

days. From that point on, he says, "it will be up to them to come up with recommendations as to the best way to proceed."

So far, discussion has centered on a generic advertising campaign modeled after successful efforts by the National Dairy Board, the Beef Industry Council, and Cotton Inc., a growers' organization.

Some studio executives, however, have been skeptical about a generic-ad push. Furthermore, the retail and supply sides of the industry have disagreed on how to raise money for the campaign. While both camps agree that a surcharge on videotape transactions would be

(Continued on page 88)

Warner Int'l Forms Music Vid Unit

Ray Still To Head Global Marketing Setup

NEW YORK—Warner Music International has formed Warner Music Vision, a division devoted to marketing its non-classical music video product outside the U.S. Warner Music

Vision will also assist WMI's affiliate companies in acquiring and developing music video product.

Classical videos will continue to be generated by the classical division of Elektra Entertainment and to be marketed abroad through Warner Classics International, a unit of WMI. In the U.S., the group's classical product—including material from Nonesuch, Teldec, and Erato—is marketed by Elektra International Classics.

Ray Still has been appointed VP of Warner Music Vision. Still, who has an extensive marketing background, will be based in WMI's London offices and will report to Kick van Hengel, WMI's senior VP of international marketing/artist development.

Until now, pop music video titles from the U.S. Warner companies, including Elektra, Atlantic, Warner Bros., and Reprise, have been marketed internationally by WMI. But, according to van Hengel, "We didn't have the proper setup. We released a lot of product, but there was no coordinated effort."

"We formed the [video] division because we believe in the music video format, we believe in the future of laserdisk," van Hengel notes. "We think music video is a saleable format. It's another sound carrier."

Among the first releases from Warner Music Vision, which will be distributed by WMI beginning this fall, are full-length programs by Phil Collins, Madonna, Eric

Clapton, Matt Bianco, Simply Red, R.E.M., John Cale/Lou Reed, and Alannah Myles.

Some WMI affiliates, including the French and German companies, are already marketing music video titles of their own. "We're hoping that, by having the proper conduit for it, we'll be able to cross-market that product in Europe," says van Hengel.

Warner Music Vision will also help the international labels in developing repertoire "where expertise is needed," in "judging the potential for particular projects," and by putting them together with production companies, van Hengel adds.

He says he hopes domestic Warner companies will release some of the international video material in the U.S. "I hope it will be attractive to an A*Vision or Warner/Reprise Video and that we'll be developing some product that is marketable or saleable in the U.S.," he says.

To date, van Hengel points out, Warner's American music video sales have grown more quickly than its international sales of that product line. The largest markets for music video outside the U.S., he says, are the U.K. and Japan.

Still's previous post was with WEA Records U.K., where he has been director of U.S. labels since 1986. Earlier, he was GM of the Parlophone and Capitol divisions of EMI Records.

KEN TERRY

New Vid Service Exposes Country Acts At Retail

BY EDWARD MORRIS

NASHVILLE—Working initially through the Handleman Co. and the major country record labels here, a small local firm has placed videos that promote albums into more than 1,500 Wal-Mart and 800 K mart stores. In addition, Selavision, as the project is called, has its video service in smaller retail chains such as Rose's, Hills, Woolworth, Pamida, and Biggs.

Jim Powers, Handleman's executive VP of sales, raves about the sales potential of the new service: "It has probably worked better than anything we've ever played. It's a super idea."

The videos are shown on a monitor or series of monitors in or near a store's record department on a continuous basis.

(Continued on page 52)

3 Industry Vets Spin Out Own Indie Labels

Impact, Zoo, Jordan Prepare For Early 1991 Debuts

BY PAUL VERNA

NEW YORK—Three new record companies, all headed by industry veterans, have just unveiled a series of staff appointments, artist signings, and co-venture arrangements.

Allen Kovac's Impact Records, Lou Maglia's Zoo Entertainment, and Barrie Bergman's Jordan Entertainment all aim to launch their debut product early next year, adding extra sizzle to an already crowded field of indie newcomers led by Irving Azoff's Giant Records and Peter Paterno's Hollywood Records.

Kovac, owner of Left Bank Management, calls his new label, Impact Records, "a co-venture deal with MCA in America and EMI International." Without revealing the specifics of the arrangements with those two companies, Kovac says, "We're all partners and we're all contributors."

He reports the following staff appointments at Impact: Jeff Sidney, a former GM at Polydor, is named president. John Hey, formerly VP at EMI and VP of AOR at MCA, is the label's new VP of AOR promotion. Frenchie Gauthier, former VP of marketing at EMI, will hold the same post at Impact.

Randy Nicholas is leaving the VP of A&R job at Left Bank for the same post at Impact, and Steve Barry has been named director of A&R for the label. Mark Sullivan, Impact's VP/director of finance, formerly held similar posts at Universal Pictures and PolyGram.

Key posts that remain unfilled, according to Kovac, are senior VP of promotion and VP of promotion.

While Kovac declines to name specific acts on the roster, he notes that several artists have already recorded product for Impact, and that at least six signings will be announced in the coming weeks.

The objective of the Los Angeles-based label, says Kovac, is to break new artists. He cites his experience marketing and promoting such acts

as Ratt, Vixen, Richard Marx, L.A. Guns, Poco, Alias, and Thomas Dolby, indicating that "those are acts that we've taken from zero to some kind of quantity that makes record companies happy." He adds, "As opposed to making records as managers, we're going to make records as a record company."

However, Kovac says he will continue to operate the management company. As he puts it, "I will work

(Continued on page 89)

Obscenity Rap Spurs VSDA 'Watchdog' Group In Calif.

This story was prepared by Earl Paige in Los Angeles and Bill Holland in Washington, D.C.

LOS ANGELES—The six Video Software Dealers Assn. chapters in California are forming a coalition to maintain a "watchdog" effort on judicial and legislative issues. Of particular concern to the VSDA groups is the obscenity controversy: In the past six months, law enforcement officials have raided at least 30 Southern California adult video manufacturers and distributors.

"The coalition will be broadly focused and concerned with judicial and legislative issues—a lot of them obscenity issues that will

eventually hit here in California," says Barry Weiser, secretary of the Sacramento chapter of VSDA, the group spearheading the effort.

The presidents of the state's six VSDA chapters are set to meet Monday (8) here to plan the coalition.

Weiser, who heads a services firm called Cinemedia, says the formation of the coalition was spurred by the obscenity actions just coming to wider notice in California.

"Our chapter and representatives from the other five met with the Adult Video Assn. during the national VSDA convention in Las Vegas in August," says Weiser. "We

(Continued on page 89)



He's Cultured. RIAA president Jason Berman, right, presents the RIAA's cultural award to Arthur Kropp, president of People for the American Way. The 18th annual cultural award dinner was held Sept. 24 at the Washington Hilton Hotel.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Diarmuid Quinn is named VP of marketing for MCA Records in Los Angeles. He was director of product marketing at Epic Records.

Jeremy Hammond is named VP of marketing for Capitol Records in Los Angeles. He was VP of international artist development at the company.

Joyce Castagnola is named VP of sales for Virgin Records in Los Angeles. She was director of national sales at the label.

Kenny Ortiz is named senior director of A&R, black music, at RCA Records in New York. He was associate director of A&R, black music, at Capitol Records.



QUINN



HAMMOND



CASTAGNOLA



ORTIZ

Joe Morrow is named senior director of urban music promotion and marketing at Elektra Entertainment in Los Angeles. He was national director of urban promotion at the company.

Giant Records names Bill Burks head of marketing in Los Angeles and Gary Harris East Coast director of A&R, black music, in New York. They were, respectively, VP of artist/marketing development for Capitol Records and East Coast director of marketing and promotions for Wing Records.



MORROW



YOUNG



QUINN



LESTER

Geffen Records in Los Angeles names Kevin Reagan senior art director and Sofie Barron art production manager. They were, respectively, art director at the label and production coordinator in the art department at the label.

PUBLISHING. Chip Young is named professional manager for BMG Music Publishing in Nashville. He was a guitarist/producer/engineer.

Barbara Richard Quinn is named director of international creative affairs at Warner/Chappell Music. She was manager of international creative affairs at the company.

Tami Lester is named director of talent acquisition at Primat Music Group in Los Angeles. She was music supervisor for series, miniseries, and movies-of-the-week at Lorimar Television.

RELATED FIELDS. Theodore E. Bean is named executive VP/chief financial officer of LIVE Entertainment Inc. in Van Nuys, Calif. He was executive VP/chief financial officer of PACE Membership Warehouse.

Steven M. Cristol is named VP of marketing for Personics Corp. in Redwood, Calif. He was director of marketing for the company.

Eddy Trabanco is named VP of Penny Lane Studios in New York. He was senior mixer at the company.

indigo girls



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INDIGO GIRLS "NOMADS · INDIANS · SAINTS"

PETA: Elektra Blocks Benefit Songs

Did Label Say No To 10,000 Maniacs?

BY PHYLLIS STARK

NEW YORK—The group 10,000 Maniacs will not be performing on an album to benefit People for the Ethical Treatment of Animals, reportedly because of a new Elektra Records policy barring the label's artists from using their recordings for benefit albums. Although Elektra rep-

resentatives and 10,000 Maniacs manager Peter Leak were unavailable for comment at press time, Dan Mathews, director of special projects for PETA, confirms that 10,000 Maniacs' Natalie Merchant had written a song for the album, but later discovered that "Elektra has a policy of not allowing their artists to perform on charity projects."

"It's unfortunate," Mathews says, "because [Elektra] has a lot of artists that are committed to these issues." Merchant and band mate Robert Buck performed at an animal rights music festival two years ago, and since that time, Merchant has spoken on behalf of PETA at such events as the March 24 Rock Against Fur concert in New York (Billboard, March 31). Other Elektra acts, including the Sugarcubes, Sara Hickman, and Guadalupe Diary, have appeared at various PETA events.

Managers for two benefit-minded Elektra artists, Tracy Chapman and Jackson Browne, were unaware of any label policy on benefit albums. Lookout Management's Elliot Roberts, who manages Chapman, said he doubted that such a policy would have an impact on Chapman's benefit work. "I can't believe that if Tracy would want to do something, that

(Continued on page 88)

Disney Soundtracks Lead To Multiplatinum Prize In Sept.

BY PAUL GREIN

LOS ANGELES—Soundtrack albums to two recent Walt Disney Co. films topped the 2 million mark in U.S. sales last month. "The Little Mermaid" soundtrack, released on Disney's own record label, hit the 2 million mark Sept. 19; "Pretty Woman," released on EMI, rang the bell one week later.

The sales achievement of "The Little Mermaid" is especially noteworthy because the album received little airplay. Two of the songs, however, were nominated for an Academy Award, with "Under the Sea" winning the prize. The film's score also won an Oscar. And a kid-

die disk, "The Little Mermaid Read-A-Long," was certified as a gold and platinum single last month.

The "Pretty Woman" soundtrack followed a more conventional route to multiplatinum sales. Though the album's first single, Natalie Cole's "Wild Women Do," was only a modest hit, the album went on to yield two top 10 singles, Roxette's "It Must Have Been Love" and Go West's "King Of Wishful Thinking."

"Pretty Woman," the year's top-grossing film with receipts of more than \$172 million, was released on Disney's Touchstone imprint. The same is true of two other recent

(Continued on page 81)

CBS Aims For Record Year

Its Sept. Is All-Time High Month

BY IRV LICHMAN

NEW YORK—With anticipation that it is heading for its top sales and profit year ever in the U.S., CBS Records registered its strongest sales month in history in September, according to company officials.

The label says that the previous record month of combined sales was November 1986, when the company marketed the Bruce Springsteen boxed set. The label did not make specific references to either revenues or profits for the month.

The September sales pace, reports CBS Records' president Tommy Motola, reflected strong activity from CBS' key label setups on a wide

range of acts—including new, recently established, and superstar acts. In addition, contributions flowed from longform videos sold through CMV (CBS Music Video Enterprises).

Columbia's George Michael set the pace for September with his platinum-selling album, "Listen Without Prejudice," and its hot single, "Praying For Time." In addition, the debut effort by Mariah Carey has been certified platinum.

While its market penetration falls far short of mainstream pop sales, the jazz field reflects the hot streak at CBS in a notable manner. The top five albums of the current Top Jazz Albums chart are an all-Columbia af-

(Continued on page 86)

O'Connor, Slaughter Boost Chrysalis' Worldwide Gross

BY HUGH FIELDER

LONDON—Chrysalis Records predicts it will nearly double its worldwide gross to nearly \$200 million for the 1989-90 fiscal year. Chairman Chris Wright told the company's annual conference here that sales of 6.5 million units for Sinead O'Connor's current album, "I Do Not Want What I Haven't Got," and 2 million for Slaughter's debut, "Stick It To Ya," have helped boost Chrysalis to a level it did not expect to reach for another year.

Chrysalis' U.S. company, beset by management changes, a distribution switch, and heavy returns last year, has increased its gross by 100%. And

in Europe, the increases are even more spectacular, with German sales up 300% and Swedish and Dutch increases both over 200%, said Wright. U.K. figures are also up some 50%.

But with the U.K. and U.S. now "quite definitely" in the throes of a recession, Wright warned that "however many hits we have next year, I'm sure that the resultant sales will be significantly lower."

However, he assured representatives who had flown in from all of Chrysalis' major divisions around the world that the company is "perfectly well equipped to weather anything this current storm can throw at us."

He said, "I shudder to think what

(Continued on page 81)



Black Dot Marks The Spot. Executives from Atlantic Records and Black Dot Records, a Los Angeles-based production company, announce their new worldwide, multi-act deal. The first project under the agreement is an album by recording group University, which comprises four members of the band on Janet Jackson's "Rhythm Nation" tour. Two of Black Dot Management's acts, Chuckie Booker and Gerald Albright, are current Atlantic artists. Shown in Atlantic's Los Angeles office, from left, are Sylvia Rhone, senior VP, Atlantic; Ray Shields, president, Black Dot Records; and Doug Morris, president/chief operating officer, Atlantic.

'Black Cat' Lucky As 'Rhythm' Sets Record; Vaughan Bros.' 'Family' Gathers At No. 36

JANET JACKSON's "Rhythm Nation 1814" this week becomes the first album in pop history to generate six top-five singles on the Hot 100. The album achieves the feat as "Black Cat" vaults from No. 13 to No. 5, following on the heels of "Miss You Much," "Rhythm Nation," "Escapade," "Alright," and "Come Back To Me."

One other album—George Michael's "Faith"—included six top-five hits, but the first, "I Want Your Sex," had already dropped off the chart by the time the album was released. Jackson's leadoff single, "Miss You Much," hit No. 1 the week her album debuted.

"Rhythm Nation" logged 53 weeks in the top 30 on the Top Pop Albums chart. The streak ends this week as the album dips to No. 34.

Michael, meanwhile, is busy setting new records. The British singer lands his ninth No. 1 hit on the Hot 100 with "Praying For Time." That's the most No. 1 hits any artist has amassed in the past 10 years. Michael Jackson, Madonna, and Phil Collins are second with eight top-charted hits in this period; Whitney Houston is third with seven.

But Michael's new album, "Listen Without Prejudice, Vol. 1," is not the automatic No. 1 that everyone expected. It edges up to No. 4 in its third week on the pop albums chart—not bad, certainly, but slow by megastar standards.

The top three albums—by M.C. Hammer, Wilson Phillips, and Mariah Carey—all hold their positions for the third straight week. Hammer's "Please Hammer Don't Hurt 'Em" is No. 1 for the 18th week, which puts it in a tie with the "Dirty Dancing" soundtrack as the longest-running No. 1 album since Prince & the New Power Generation's "Purple Rain" topped the chart for 24 weeks in 1984-85. "Please Hammer" has been No. 1 longer than any other nonsoundtrack album since Michael Jackson's "Thriller" ruled the roost for 37 weeks in 1983-84.

THE VAUGHAN BROTHERS' "Family Style" is the top new entry on the pop albums chart at No. 36. The collaboration by the late Stevie Ray Vaughan and his older brother, Jimmie, arrives five weeks after Stevie Ray's death in a Wisconsin helicopter crash.

"Family Style" is Stevie Ray's fifth album to reach the top 40. And it's certain to become his highest-charting album, surpassing "Couldn't Stand The Weather," which peaked at No. 31 in 1984.

As a member of the Fabulous Thunderbirds, Jimmie Vaughan reached No. 13 on the pop albums chart in 1986 with "Tuff Enuff."

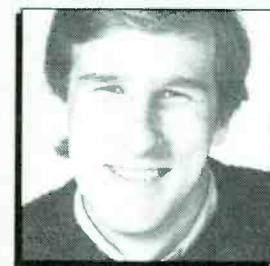
FAST FACTS: Warrant's "Cherry Pie" jumps from No. 14 to No. 7 in its third week on the pop albums chart, becoming the band's highest-charting album to date.

INXS' "X" jumps from No. 46 to No. 13 in its second week. The band's previous album, "Kick," took nine weeks to reach this point.

AC/DC's "The Razors Edge" shoots from No. 55 to No. 19 in its second week. It has a good chance of becoming the band's first top 10 album since "For Those About To Rock We Salute You" topped the chart in January 1982.

Judas Priest's "Painkiller" jumps from No. 47 to No. 29 in its second week, already topping the No. 31 peak of the band's previous album, "Ram It Down."

Bette Midler's "Some People's Lives" enters the chart at No. 70. It's Midler's first release since the "Beaches" soundtrack



by Paul Grein

climbed to No. 2 last year and yielded the chart-topping single "Wind Beneath My Wings." The leadoff single from the new album, "From A Distance," leaps from No. 75 to No. 53 in its second week on the Hot 100.

The Indigo Girls' "Nomads Indians Saints" bows at No. 84. The duo's eponymous breakthrough album reached No. 22 last year.

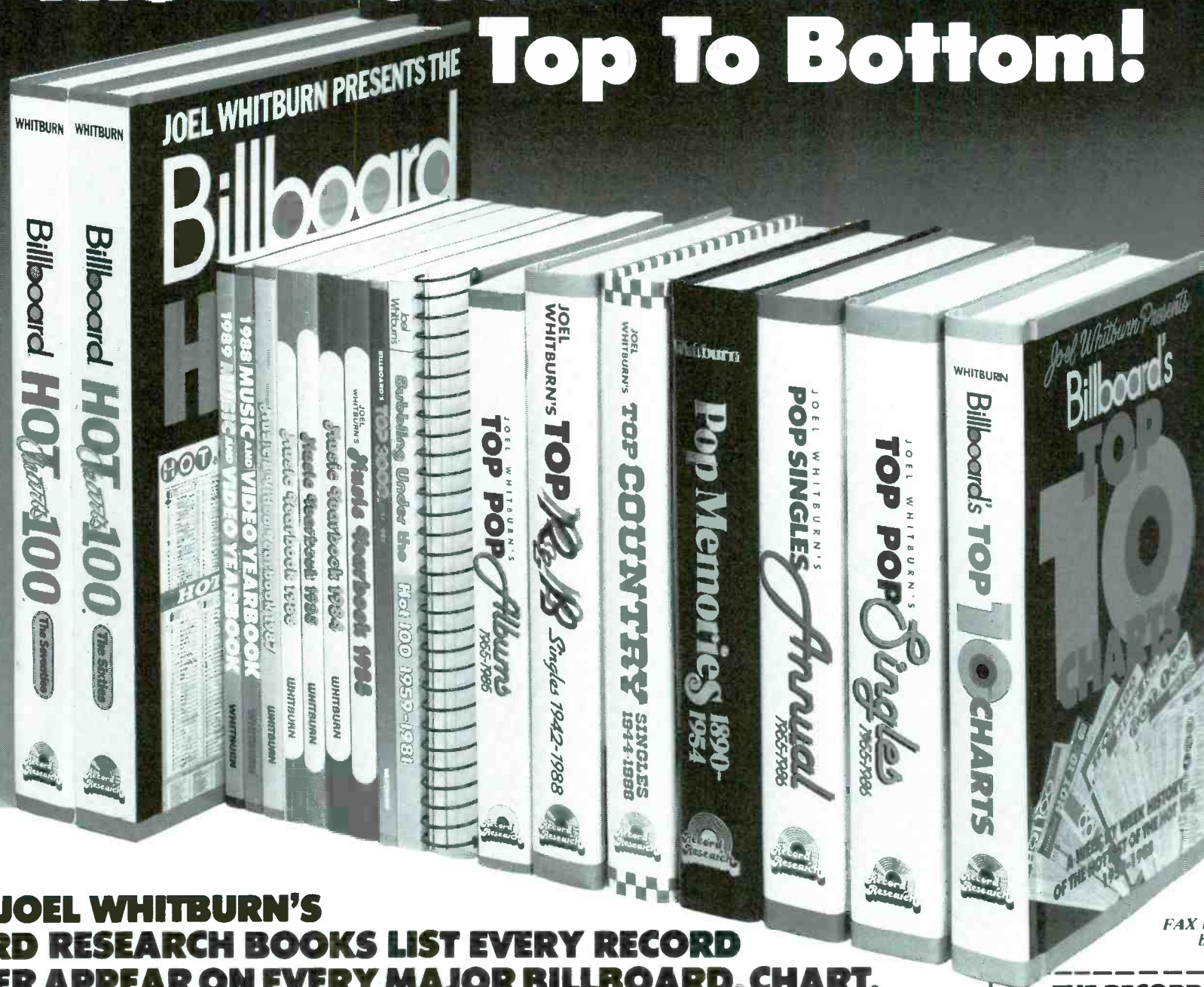
The Verve release of the Righteous Brothers' "Unchained Melody" jumps to No. 1 on the Hot Adult Contemporary chart. And it's about time. When first released in 1965, the record didn't even make the easy listening chart.

WE GET LETTERS: William Simpson of Los Angeles notes, with sadness, that the "Ghost" soundtrack is the first top 10 album unavailable on vinyl.

Don Jordan of Westland, Mich., notes that Prince last week became the first artist to have a hit in the top 40 at the same time that one of his prior hits was being sampled in another top 40 hit. "Thieves In The Temple" appeared alongside M.C. Hammer's "Pray," which samples Prince's 1984 smash, "When Doves Cry."

Nick Talevski of Akron, Ohio, wrote in to correct an earlier submission about "Georgia On My Mind" (written in 1930) being the oldest song to appear on the chart since "Puttin' On The Ritz" (a 1929 copyright) in 1983. Talevski says we're off by about 250 years. He cites "La Bamba," the traditional Mexican folk song that can be traced back to the late 1600s. That was just before we started writing this column.

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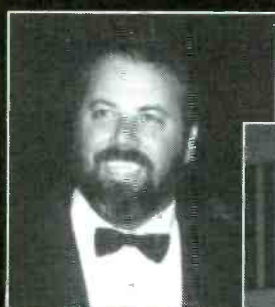
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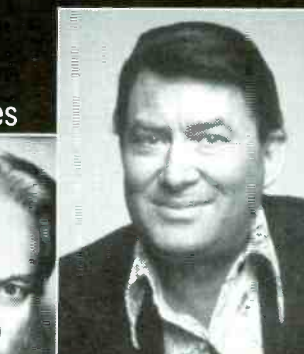
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Alternative Is Continued Income Erosion

ABOLISH RIGHTS GROUPS' CONSENT DECREES

BY HAROLD ORENSTEIN

Are music publishers and songwriters asleep while their income is being whittled away? Can anyone explain why ASCAP and BMI, in this political era of deregulation, are still operating under consent decrees?

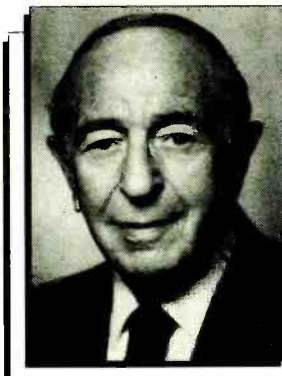
ASCAP's consent decree, first entered into as a result of a U.S. government action, provides for rate-fixing procedures when a licensee wishes to challenge ASCAP's request for specific fees. BMI's consent decree was entered into voluntarily but with no compulsory rate-fixing procedures. Both decrees are outdated and unnecessarily frustrating in this day and age.

The consent decrees that once governed the motion-picture industry and the concert management business were established just after World War II, at about the same time as the rights societies' decrees were adopted. Both have been withdrawn, and the ASCAP and BMI decrees should be abolished, too.

Songwriters and publishers won

their fight against local TV broadcasters in the Buffalo, N.Y., broadcasters suit after five years of costly litigation; to date, they have also stopped "source licensing" legislation through vigorous efforts by ASCAP and BMI. But, due

to other developments, rights holders must now look forward to dramatically reduced revenues for public performance of their musical compositions.



'The conditions that gave rise to the decrees are no longer applicable'

Harold Orenstein, a veteran industry attorney, is a partner in the New York law firm Orenstein and O'Donnell.

to other developments, rights holders must now look forward to dramatically reduced revenues for public performance of their musical compositions.

The broadcasters' coalition that lost the Buffalo case has con-

vinced more than 300 independently owned television stations to take per-program licenses (allowed under the consent decree) instead of the blanket licenses formerly extended to them. What is more, Home Box Office and pay-

performance income unless the music industry rises to the challenge and persuades the government that the conditions that gave rise to the consent decrees four decades ago are no longer applicable and that performance-rights bargaining must return to a free market.

Only in the U.S. is there more than one performing rights society, and the competition between ASCAP and BMI has been trumpeted now for 50 years. So let us see whether it works by getting the societies deregulated.

If the consent decrees are not repealed, the two societies had better merge and save approximately \$30 million per year in administrative costs alone. The protectors of rights holders could use the money to mount a proper challenge to those licensees who stubbornly refuse to recognize the value of the very creative works that make their stations worth what they are.

(Editor's note: Both ASCAP and BMI were asked to reply to the above Commentary, and both declined.)

Letters to the Editor

TWO RIGHTS, ONE CHOICE

After reading Rick Rubin's comments on the upcoming Geto Boys record (Billboard, Sept. 22), I was torn between two emotions. I sympathize with Rubin's dismay at Geffen's and DADC's refusal to distribute the record. Yet I can't feel sympathetic for Rubin when he bandies claims that people don't understand this genre of rap, and that records don't have power over children.

I am a strong advocate of freedom of expression and believe that right-wingers like Tipper Gore and Jesse Helms pose a serious threat to the rights Americans have and expect. Yet, as much as individuals have the right not to listen to or purchase the records they deem offensive, record companies have the same right to refuse to distribute them. Whether or not that decision stems from coercion by right-wing groups is a different issue of greater importance.

But the fact remains that groups like the Geto Boys and 2 Live Crew don't have much to say in their songs, and they must agree that their explicit nature is bound to offend some people. Perhaps, if these artists were more literate in their ability to defend their work (without simply hiding behind the First Amendment), the general public could better interpret the value of this form of art. I am not denying the First Amendment as a valid justification; but it's just not enough to win the support and respect needed to combat censorship.

Addressing Rubin's claims that records do not have the "power" to make kids "do" certain things, I

agree. But I would hope that Rubin agrees that records (and TV, movies, books, magazines, etc.) have the "power" to influence children. Recognizing that records and TV are the most prominent media in a child's life places a greater emphasis on the point.

There is no immediate answer to this problem. There will always be people who don't like what someone else has to say and will try to stop them from saying it. But there will also be those who support the groups and labels. Only if and when the artists can defend themselves with more than just the Constitution will the latter group grow.

Rob DiStefano
New York

IDEALISM IN RADIO

As a former jock of Canada's foremost alternative station, CFNY-FM Toronto, in the '70s, I read with interest and nostalgia Jeff Whittington's piece on free-form radio (Billboard, Sept. 1).

I was an idealist in those days! I believed in new music and still do. CFNY was one of the first stations in Toronto to play imports of Simple Minds, the Pretenders, and U2, back when no one had heard of them. All three groups have since become part of the mainstream.

Back then, I could go from blues to jazz to the Sex Pistols in a one-quarter hour. Having worked at that kind of station, I consider myself to have an excellent knowledge of all styles of music. Jeff, I really know what you're talking about when you mention good segues!

We had some of the most creative jocks in the country working there. We really broke a lot of ground.

I was one of the first people to do all kinds of crazy stuff: subliminal stuff, a live-to-air from my bathtub.

I even did a show with Robert Fripp on mobile units!

I think that alternative radio does have a place, as long as it's not self-indulgent. It needs some discipline.

CFNY in the late '70s catered to a very small, loyal audience. At times, it was self-indulgent, but, yes, we did produce some gems on the air. We did spark people's imagination and introduced them to lots of great music.

The big problem was the station didn't rate—and, at the end of the day, that's what radio is all about. It's about reaching the greatest number of people, not about being on the leading edge of music. (That's what record companies and import stores do.) It's about finding out what listeners want and giving it to them.

Whittington says current radio is like succotash! I say there are great stations and talent everywhere. But in the '90s, it's more of a science than it is an art.

Brad McNally
Program Director
1080 AM ("The Eagle")
Perth, Australia

DEJA VU STRIKES

There was a sickening sense of déjà vu when I read the article on MTV scooping radio with the new Living Colour single "Type" (Billboard, Sept. 1).

It was nearly seven years ago when MTV played Duran Duran's "Union Of The Snake" a week before radio (Billboard, Dec. 3, 1983). It seems that the overall feeling of one-upmanship has not changed.

Radio made good on its threats to almost ruin Duran's career at the expense of listeners. And, with many near misses on hits and negative reactions from the media (MTV included), Duran was destined to be-

come the scapegoat of the '80s. I only hope that Living Colour can ride out this storm unscathed.

Catherine Sizemore
Hamilton, Ohio

GAY-BASHING IS SHAMEFUL

I am not associated at all with the music industry, except that I purchase about 50-60 cassettes, albums, or CDs per year. But I felt compelled to respond to Jim Fouratt's article on homosexuals getting a bad rap from some artists (Billboard, Aug. 25). Fouratt's article was well-written, but I must add something.

Not knowing that they were gay-bashers, I went out and purchased 2 Live Crew's cassette single "Me So Horny" because I enjoy(ed) the song. I feel ashamed because, though a homosexual, I actually supported their bigotry. Not only is it hard for me to pick a decent, clean-mouthed, unprejudiced group to listen to, but I also have to hope and pray that one of the artists whose albums I own doesn't pop up with "faggot" or "queer" in their lyrics on the next album.

I hate to see the day come, but I wouldn't be surprised if stores eventually have to make separate sections for "groups that offend" and "groups that don't."

Bigotry in any way, shape, or form makes me ashamed to be human, to put it bluntly. What next? Violence against the elderly?

Jameson St. Lord
New Milford, Pa.

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

Radio

IN THIS SECTION

First With More Arbitron Listings	5,13
Vox Jox: What Is The Next "Wave"?	14
Wash Roundup: FCC Fines KSD	15
Nets: Behind The Scenes With Cla'ence	21

'No Rap' Slogan Rings Loud & Clear Stations Touting Adult-Focused Playlists

BY SEAN ROSS

NEW YORK—While the use of the term "no rap" as a positioning statement goes back at least to the rise of black AC two years ago, on-air rap bashing (and, to a lesser extent, hard-rock bashing) seems to have exploded in recent months.

In Baltimore, top 40 WBSB (B104) started using "no rap and no hard rock" around Labor Day in an effort to reimage itself as more adult. But U.S. Radio's crosstown black AC WWIN has been "no rap" since April '89. So are Ragan Henry's other black ACs, WDIA Memphis; WBSK Norfolk, Va.; KDIA San Francisco; and KIDZ Kansas City, Mo.

KHMX Houston, which used the slogan "No [New] Kids, no rap, no crap" during its short-lived modern rock period, is now on TV with spots promising a better mix "with no rap and no heavy metal." While such "Adult top 40" stations seeking to separate themselves from their mainstream competitors have been among the chief users of that positioner, they aren't the only ones. Consultant Mike McVay's soft ACs WYLT Raleigh, N.C., and WWLI Providence, R.I., use it also.

Variations on the slogan are starting to develop. WVKS Toledo, Ohio, uses "no hard rock, no hard rap." WMXN Norfolk, Va., uses the same slogan with "no heavy rap."

And in the most curious use of the slogan to date, top 40 KRXY (Y108) Denver—a station whose largely rhythmic playlist includes some mainstream records—introduces them

with "here's another song you won't hear on All Rap 104," a shot at competitor KQKS (KS104), which plays fewer pop titles.

THE POLAR EXPEDITION

With rap and hard rock being two of the genres on which teens and adults are most often polarized (Billboard, Feb. 3), it was perhaps inevitable that the "no rap" and "no hard rock" sell would emerge. "In general terms, the adult black listener is going to be less inclined to like rap than the youth-oriented black listener," says U.S. Radio president/chief operating officer Bob Hughes.

"The feedback has been absolutely incredible in places like Memphis. I've been on the street there and people who don't know I'm connected to WDIA will identify the station they listen to as 'The Best Songs and No Rap,'" he says.

"We were just looking for the most descriptive terms that touch on what the adult hates to hear," says McVay. "Adults hate heavy metal. They hate rap music. We're just looking at the extremes. On a regular AC, we might say 'no hard rock, no wimpy elevator music.'"

"The slogan is a very clear definition of what these stations are doing," says B104 PD Steve Perun. "The purpose of having such a hard slogan, even though it's going to turn the 12-24s off, is sending a message to 25-34s that the station is now for them."

And Perun admits the slogan has told 12-24s "that this is not your station. When you start using a slogan

like that, a lot of your core will leave and people aren't going to come in to replace them as quickly. We've gotten a lot of negatives from the younger audience."

B104 hasn't done any perceptual research since its new positioning (Continued on page 15)

Album Outlets Aim To Score With Football

BY CRAIG ROSEN

LOS ANGELES—Several album rock outlets are gambling big on sports programming, and three are going as far as dropping music on Sundays for NFL football. While some PDs are already singing the praises of the sports/album rock marriage, others maintain it is too early to call the move a good bet.

Classic rock KCFX Kansas City, Mo., which broadcasts Chiefs football, is one of three rockers experiencing their first season broadcasting NFL football. PD Doug Gondek says football makes sense because his audience is "60%-75% male" and "most are sports fans."

This season WGR-FM (97 Rock) Buffalo, N.Y., began simulcasting its AM sister station's Bills football broadcasts. PD John Hager says, "On Sunday afternoons, most men 18-49 are watching or listening to football. We didn't think giving up a couple of hours would hurt. It's just the opposite. It's a great programming tool for the demographic we go after."

Not every album rock station broadcasting NFL football has been completely happy with the results. KLOL Houston simulcasts its sister station KTRH's Oilers games, except when the AM had a conflict with Astros baseball. When that happened, KLOL becomes the only station in town with the Oilers.

KLOL PD Ken Anthony says he was not overwhelmed by the first two preseason games. For a Thursday night game, KLOL had to preempt its popular Outlaw Radio programming. "We got blown out by the Lions and I wasn't too thrilled." And another preseason game that fell on a Saturday night also "bothered" Anthony.

The situation got better, though, once the regular season got under way and the games moved to Sundays. "Our lowest time-spent-listening is on Sundays and football can really bolster that," he says. A recent home game did not sell out and the Astros were broadcast on the AM, so KLOL was the sole outlet for the game. "I know, based on Monday's feedback, a ton of people were listening," he says.

Anthony says broadcasting football is not really a break in format for KLOL. "If we were a station that



Several Shades Of Scarlett. Top 40 WAPW (Power 99) Atlanta staffers celebrate after the announcement that the 1996 Olympics would be held in their city. Morning partner Major Tom, center, dressed as Scarlett O'Hara and arrived at the International Olympic Committee press conference in a horse-drawn buggy carrying an Olympic torch. Pictured with Tom, from left, are Power 99 reporter Dawn Harris, morning man Rick Stacy, and news director Robert Kessler.

played 12 in a row it would really make me cringe, but in our situation, we are personality oriented, and entertainment oriented, so it is consistent with what we are doing."

While football seems to be a success, KCFX's Gondek says not all sports will work on rock radio. "The only sport that wouldn't compromise the format is football," he says. With baseball and basketball, he notes, there are far too many games in a season, including weeknight games.

Gondek says the Chiefs wanted to lure the 25-44-year-olds back to football. "The problem was that they

'We feel the gains far outweigh the losses'

were not hip anymore. They had to market themselves as a hipper franchise," he says.

So far, the experiment has paid off, he says. "We couldn't buy TV spots that would bring in that type of cume on Sundays." According to Gondek, the station pulled the highest cume in its history during two preseason games in August.

KCFX uses the Chiefs for several promotional tie-ins. It broadcasts a three-hour pregame show featuring air personalities live from tailgate parties in the Arrowhead Stadium parking lot. It also has a personality at a local restaurant interviewing fans and provides traffic reports.

WGR has a more music-intensive pregame show. "We put on a lot of features that highlight the players as personalities," says Hager. "They talk about what kinds of bands they like, and their favorite memories from high school and college." WGR uses those comments to segue back to music. "It's not as music-intensive as our regular format, but we still manage to get in eight to 10 songs an hour," he says.

Football programming does not end on Sunday. On Monday nights, KCFX runs a live call-in show with Chiefs GM Carl Peterson. Chiefs head coach Marty Schottenheimer hosts a segment on the Friday-morning show, which originates from Arrowhead.

WGR and KLOL also have added more sports programming to complement their football. Oilers coach Jack Pardee hosts a Monday and Friday

call-in show on KLOL. On WGR, Bills quarterback Jim Kelly previews and recaps the week's game on Friday and Monday mornings.

At all three stations, the regular morning show has also taken on more of a sports lean. For example, former Kansas City Star sportswriter Bob Gretz is part of the KCFX morning team.

While all three PDs admit that the sports programming might at least temporarily drive some listeners away, it is also likely to lure some football fans to the station on a regular basis. By shifting the playlist in a more mass-appeal direction after the postgame show, KCFX's Gondek is optimistic that some of the fans that tune in for football might stay with him.

"We play nothing but the hits before and after the game," he says. "We wouldn't follow that game with a Led Zeppelin number." Instead, Gondek sticks with the likes of the Beatles, Creedence Clearwater Revival, and Crosby, Stills & Nash.

"There are obviously listeners that are not sports fans, so there has been some negative reaction," he says. "There are seven or eight hours when we don't play music."

The sports emphasis in mornings is also a double-edged sword. "There is going to be some loss, but we feel the gains far outweigh the losses. We still play music and still have entertainment, and the rest of the day we are a classic rock radio station," Gondek says.

KCFX has a two-year contract with the Chiefs, and an option on a third year. "At this point I can't imagine that when the fall book comes out in January we will be doing anything but celebrating," Gondek says.

Aside from longer music sweeps and positioning statements that indirectly refer to KCFX—"The only station sacred enough to bring you rock'n'roll on the sabbath"—KYYS (KY102) Kansas City PD Larry Moffitt says he has not adjusted his programming to fight KCFX's football broadcasts.

"We're in the 26th largest market in the U.S., but we are the only station in town playing rock'n'roll on a Sunday," Moffitt says. "It's a crime, but we love it."

Classic rock WUFX (The Fox) Buffalo is in the position of defending (Continued on page 19)

Spectrum Fee Out For Now; Pols Get Fair Shake On Ads

BY BILL HOLLAND

WASHINGTON—Although the controversial spectrum fee is now out of the administration's budget package, it could still be revived by lawmakers eager to patch together

talk their way out, we could still be in trouble.

"There's just no telling what's going to be drafted at this point. We just have to continue our grass-roots pressure."

LAST HOUR POLITICAL AD ACTION

Key legislators in the House want to make sure candidates get the lowest possible ad rates from broadcasters and are seeking to codify recent FCC rules to make sure it happens. Last month, the FCC, after a random audit, came out with tightened rules requiring broadcasters to offer the same rates they give favorite sponsors.

Suddenly, in steamroller action, Rep. John Dingell, chairman of the Commerce Committee, introduced a codifying bill on Sunday, Sept. 30, and the next day, both the communications subcommittee and the full Commerce Committee ap- (Continued on page 15)

WASHINGTON ROUNDUP

er a compromise budget bill, according to broadcast lobbyists.

"It's out of the package but we're still not out of the woods yet," says the National Assn. of Broadcasters' Doug Wills. "There's still a section that would bring in \$3 billion that has not yet been defined [as from whom the money will come] plus there are 17 other interests [in the user fee section] and if any of them are able to

SUMMER '90 ARBITRONS

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

Call	Format	'89	'90	'90	'90	Call	Format	'89	'90	'90	'90
NEW YORK—(1)											
WRKS	urban	4.1	4.5	5.1	5.5	KEZR	AC	.8	1.1	1.0	1.0
WCBZ-FM	oldies	4.1	5.1	4.6	5.1	KIQI	Spanish	.9	.9	1.8	1.0
WLTV	AC	4.7	4.8	4.1	5.1	PHILADELPHIA—(5)					
WHITZ	top 40	4.3	4.7	4.6	4.8	KYW	N/T	6.6	7.4	5.8	7.9
WINS	N/T	4.7	4.8	4.3	4.4	WMMR	album	7.5	6.9	8.2	7.9
WPAT-AM-FM	easy	6.3	5.2	5.2	4.3	WUSL	urban	5.8	6.7	6.8	7.0
WQHT	top 40/dance	4.0	4.0	4.0	4.2	WYSP	cls rock	5.3	6.2	6.4	6.8
WNEW-FM	album	3.7	3.4	3.9	4.1	WEAZ-FM	AC	5.6	6.3	6.1	5.5
WOR	N/T	4.6	4.0	3.9	4.0	WIOQ	top 40	5.3	5.9	5.1	5.5
WBLS	urban	3.8	4.0	3.8	3.7	WGL-FM	oldies	4.1	3.9	4.6	5.3
WNSR	AC	3.5	3.0	3.7	3.7	WPEN	adult std	5.2	6.0	5.2	5.2
WCSB	N/T	3.5	3.4	3.6	3.6	WEGX	top 40	5.5	5.4	4.9	4.5
WXRK	cls rock	3.1	3.2	3.4	3.3	WXTU	country	4.8	3.3	4.8	4.3
WFAN	N/T	2.7	2.4	3.3	3.1	WDAS-FM	urban	3.6	3.8	4.3	3.8
WABC	N/T	2.8	2.8	2.6	2.6	WWDB	N/T	3.2	3.9	3.1	3.7
WPLJ	top 40	3.0	2.6	2.6	2.5	WMGK	AC	3.2	4.5	3.9	3.3
WYNY	country	2.5	2.4	2.4	2.5	WKSZ	AC	4.5	4.5	4.0	3.2
WSKQ-FM	Spanish	1.6	2.6	2.1	2.2	WSNI	AC	3.1	3.2	2.9	3.0
WQCD	adult alt	2.3	1.8	2.3	2.1	WGLN	oldies	3.6	3.1	3.7	2.9
WADO	Spanish	1.7	1.8	1.7	1.9	WFLN	classical	2.6	2.5	3.1	2.5
WNEW	adult std	2.3	1.7	2.4	1.9	WIP	N/T	2.6	1.8	2.3	1.9
WSKQ	Spanish	1.4	1.1	1.3	1.7	WDAS	religious	1.6	1.0	1.0	1.4
WLBI	N/T	1.7	1.3	1.9	1.5	DETROIT—(6)					
WNCN	classical	1.5	1.5	1.6	1.3	KG	AC	8.3	7.9	8.5	8.9
WQXR-FM	classical	1.3	1.8	1.8	1.3	KJTS	urban	7.8	7.3	6.7	7.3
WALK-AM-FM	AC	1.0	1.1	1.1	1.1	KFOG	top 40	5.0	5.9	5.1	5.3
WKOM	Spanish	.7	.7	.8	1.0	KSPD	N/T	5.7	5.8	4.6	5.1
LOS ANGELES—(2)											
KOST	AC	5.7	6.4	6.2	6.6	WJRI	urban	4.8	5.4	3.8	4.8
KIIS-AM-FM	top 40	5.4	6.1	5.9	5.0	WJZZ	adult alt	3.5	4.0	4.0	4.1
KABC	N/T	4.6	4.4	4.3	4.9	WKQI	top 40	4.2	4.4	4.8	4.1
KPWR	top 40/dance	6.2	5.6	5.0	4.3	WDFX	top 40	4.2	3.7	3.1	4.0
KLOS	album	4.2	3.8	4.1	4.1	WWWW	country	4.7	4.9	4.1	4.0
KWKW	Spanish	3.5	3.3	3.2	3.6	WLTI	AC	4.7	4.3	5.7	3.9
KBIG	AC	4.0	3.6	3.0	3.5	WOMC	oldies	2.6	2.8	3.2	3.9
KQLZ	top 40/rock	3.8	3.6	3.3	3.5	WRIF	album	3.0	3.7	3.4	3.9
KROQ	modern	2.5	3.2	3.1	3.4	WNIC	AC	3.9	4.3	3.7	3.7
KFMB	N/T	2.6	3.3	3.3	3.1	WLLZ	album	3.6	3.9	4.3	3.6
KXEZ	AC	2.5	2.9	3.4	3.1	WXYT	N/T	3.0	3.5	3.9	3.6
KKBT	urban	.4	1.3	3.1	3.0	WCSX	cls rock	3.6	3.5	3.0	3.1
KTWV	adult alt	3.1	3.0	3.1	3.0	CKLW	adult std	2.7	2.3	2.3	2.9
KLVE	Spanish	3.2	3.0	3.1	2.8	WGRF	urban	1.8	1.5	2.1	1.9
KNX	N/T	3.4	3.0	2.8	2.6	WKSJ	oldies	2.0	1.9	2.0	1.9
KMPC	adult std	2.1	3.1	3.0	2.5	WMXD	urban	.9	.6	.5	1.6
KRTH	oldies	2.7	2.8	1.9	2.4	WCXI	country	1.5	1.3	1.0	1.5
KLSX	cls rock	2.2	2.3	2.6	2.3	WQRS	classical	2.2	1.5	2.2	1.5
KODJ	oldies	1.8	1.7	2.0	2.3	CKMR	oldies	1.7	1.4	1.3	1.3
KTNQ	Spanish	2.7	3.1	2.3	2.3	WMTG	oldies	1.6	1.4	1.6	1.3
KFI	N/T	1.7	1.6	1.4	1.7	WQBH	black	1.1	1.0	1.0	1.1
KKHJ	country	.4	.1	.9	1.7	BOSTON—(8)					
KZLA	classical	2.2	2.0	2.7	1.6	WRKO	N/T	6.6	7.8	6.9	7.0
KDGO	urban	1.4	1.4	1.3	1.4	WXKS-FM	top 40	6.2	5.9	7.2	7.0
KDAY	urban	6.0	6.0	8.0	1.3	WZOU	top 40	5.5	7.1	7.4	6.9
KACE	urban	1.9	1.2	.8	1.2	WZLX	album	5.3	4.6	7.1	5.8
KLIT	AC	1.2	1.5	.9	1.2	WMJX	AC	4.6	4.1	4.0	5.2
KSQJ	Spanish	1.3	1.1	1.0	1.2	WBZ	AC	5.9	7.3	5.9	5.1
KJLH	urban	2.3	1.9	1.7	1.1	WZLX	cls rock	3.1	3.0	3.9	4.9
KNAC	album	.8	1.1	.9	1.1	WZDS	oldies	5.1	4.1	4.1	4.8
KALI	Spanish	1.0	1.1	1.4	1.0	WSSH	AC	3.5	4.3	3.6	4.1
KRLA	oldies	1.0	1.0	1.1	1.0	WVEE	N/T	4.5	4.1	3.4	3.8
CHICAGO—(3)											
WGN	N/T	10.7	8.3	8.0	8.2	WVJ	urban	5.1	4.8	4.6	3.8
WGCI-FM	urban	7.3	7.2	7.7	7.9	WVJ	N/T	2.2	3.7	2.6	3.7
WBBM-FM	top 40	4.0	4.4	4.4	5.2	WROR	AC	2.2	3.7	2.6	3.2
WCKG	cls rock	3.4	3.8	4.4	4.8	WBOS	album	1.6	2.0	2.0	2.4
WLUP-FM	album	4.1	4.0	4.5	4.8	WCRB	classical	2.5	2.9	2.2	2.1
WVAZ	urban	5.1	5.3	5.2	4.4	WILD	urban	2.3	2.4	2.2	2.0
WBBM	N/T	4.9	4.5	4.6	4.1	WVBF	AC	2.5	2.4	2.2	2.0
WJMK	oldies	3.1	3.1	3.0	3.4	WXKS	adult std	1.4	1.7	1.5	2.0
WKQX	AC	3.1	3.0	3.5	3.2	WCGY	album	1.9	1.8	1.4	1.8
WNUA	adult alt	2.3	2.7	2.6	3.2	WAAF	top 40/rock	1.8	1.5	1.8	1.7
WJJD	adult std	3.2	2.7	2.7	3.1	WFNX	modern	1.9	1.6	2.0	1.5
WJUS	country	3.5	3.5	3.4	2.8	WPLM-FM	adult std	2.1	1.0	1.6	1.4
WXRT	album	3.4	2.5	3.3	2.7	NASSAU-SUFFOLK, N.Y.—(13)					
WLIT	AC	2.8	2.7	2.9	2.7	WALK-AM-FM	AC	6.1	6.8	7.0	6.6
WTMX	AC	3.1	3.5	3.2	2.6	WBAB-FM	album	5.7	5.0	4.3	5.2
WXEZ-AM-FM	AC	3.7	4.2	3.4	2.6	WBLI	top 40	5.8	5.0	4.7	4.9
WYFZ	top 40	3.8	2.5	2.8	2.6	WHTZ	top 40	5.5	4.7	4.6	4.7
WMAQ	N/T	2.1	2.2	2.2	2.4	WCBS-FM	oldies	4.6	4.3	4.1	4.5
WLS	N/T	1.4	2.0	2.0	2.3	WHLI	adult std	3.9	3.8	2.8	3.8
WLUP	N/T	3.7	3.2	2.9	2.1	WCBS	N/T	4.0	2.8	2.8	3.9
WVIB	classical	1.8	1.2	1.3	1.9	WQRT	top 40/dance	3.3	3.1	2.9	3.7
WFRY	AC	1.8	1.7	1.6	1.8	WOR	cls rock	3.7	3.5	3.6	3.7
WJOL	Spanish	1.2	2.5	1.9	1.5	WXRK	album	3.2	3.0	3.7	3.7
WFMT	classical	1.1	1.6	1.5	1.4	WNEW-FM	album	4.0	2.8	3.2	3.6
SAN FRANCISCO—(4)											
KGO	N/T	8.2	7.4	6.2	7.0	WNSR	N/T	2.1	3.1	2.9	3.5
KMEL	top 40/dance	4.9	5.5	5.4	5.3	WABC	N/T	2.1	3.0	2.9	2.6
KNBR	N/T	3.7	2.5	4.6	5.1	WCTO	AC	2.4	2.7	3.0	2.6
KFRC	adult std	3.6	4.2	4.6	4.9	WINS	N/T	2.7	2.6	2.1	2.6
KCBS	N/T	6.1	4.9	4.3	4.8	WKJY	AC	2.9	3.6	3.3	2.6
KIOI	AC	2.6	3.7	3.2	3.8	WLTV	AC	3.5	2.5	2.8	2.6
KOIT-AM-FM	AC	4.9	5.2	5.0	3.7	WPAT-AM-FM	easy	3.8	3.2	2.6	2.6
KSPD	oldies	2.0	1.3	2.7	3.4	WVNY	urban	1.2	1.2	2.8	2.4
KROQ	album	2.9	2.9	2.6	3.3	WVPL	country	2.9	3.4	3.7	2.4
KFOG	urban	2.0	2.0	2.6	3.2	WDRS	top 40	2.2	2.5	2.3	2.2
KSOL	urban	2.9	2.7	3.2	3.2	WNEZ	modern	1.5	1.8	1.7	2.0
KITS	modern	1.8	2.3	1.5	2.9	WGSN	AC	1.4	1.9	1.4	1.4
KKXX-FM	top 40	2.7	2.7	2.7	2.8	WQXR-FM	adult std	2.2	2.5	1.9	1.4
KSAN	country	2.6	2.4	3.0	2.5	WQCD	classical	1.5	.8	1.2	1.4
KBLX-FM	adult alt	1.9	2.5	1.8	2.2	WSKQ-FM	adult alt	1.3	1.5	1.4	1.3
KDFC-AM-FM	classical	2.6	2.5	2.6	2.1	WVLS	Spanish	—	1.1	.6	1.1
KABL-FM	AC	3.4	3.0	1.6	2.0	WVRCN	urban	.8	.8	2.1	1.0
KKFS	adult alt	2.7	2.7	1.4	2.0	SAN DIEGO—(16)					
KHQT	top 40/dance	1.2	1.6	1.4	1.9	KKLQ-AM-FM	top 40	9.0	10.3	9.4	9.1
KBAY	easy	2.0	2.6	2.0	1.8	KFMB-FM	AC	4.1	4.5	4.8	6.6
KKHJ-AM-FM	classical	1.9	2.2	2.3	1.8	KSON-AM-FM	country	5.7	6.7	7.5	6.5
KOME	album	2.0	2.3	1.5	1.6	KFMB	AC	4.2	4.6	6.7	5.6
KSJX/KSJO	album	1.1	1.4	1.5	1.5	KJQY	N/T	4.9	6.0	5.7	5.4
KYA	oldies	1.1	1.4	1.7	1.5	KJQY	AC	6.5	5.3	4.4	5.2
KBRG	Spanish	1.5	.8	1.3	1.1	XETRA-FM	modern	4.8	4.3	4.8	5.1
KDIA	urban										

SMN/Group W: Say Hello, Wave Goodbye; Echoes Of '80: S.F., Albany, Topeka, Etc.

FOR THE PAST six months, Lee Abrams' more classic rock-based version of Satellite Music Network's the Wave format has borne little resemblance to the adult alternative approach at format pioneer KTWV Los Angeles. Soon there will be none. SMN has announced that its agreement with KTWV owner Group W to use the Wave name will not be renewed. As such, SMN will phase out that format and, soon thereafter, launch a new one targeting the same demo, also spearheaded by Abrams. Group W, meanwhile, is "looking at a couple of options," including the possibility of syndicating the Wave itself.

NAME GAME II: KHFI-SPY

Last month's convoluted Austin, Texas, station swap may be over for now, at least as far as stations changing format, but there's still a dispute between Joyner Communications—KQFX's new owners—and Genesis Broadcasting over the KHFI calls.

Joyner's new property, KQFX, picked up the former KHFI (K98) staff and top 40 format and is now calling itself K96.7. But it hasn't been able to secure the KHFI calls because Genesis, owner of rival top 40 KBTS (B93), applied on the same day to put them on AM oldies outlet KSMJ Sacramento, Calif.

If Genesis can keep the KHFI calls out of Austin, it means that its rival—which already has some frequency-swap confusion to deal with—also won't have the benefit of its handle for the last several decades. Genesis president Marty Greenberg says that because his company has owned KSMJ longer than Joyner has owned KQFX, the FCC should give him preference for the KHFI calls. Tom Joyner, for his part, accuses Genesis of "using the FCC as a promotional tool [for] one of those little Power Pig games. Marty Greenberg's going to see me in his face for the rest of his life."

As for the rumors that Joyner has already sold KQFX/KHFI, Joyner says that he has "entered into a management agreement" with the Rusk Corp., but that nothing is firm yet as far as a sale to Rusk.

DOCKET '90: LEGACY V. JACOR

Jacor Communications announced on Oct. 2 that it had terminated its agreement to sell WMJI Cleveland and WYHY (Y107) Nashville to Legacy Broadcasting. Jacor is alleging a "breach of obligation" by LBI and says it has "initiated steps" to collect LBI's \$1.5 million deposit on the station. LBI's Bob Sillerman confirms that "as of now the deal is dead."

Also, the Chicago Sun-Times reports that talent attorney Saul Foos has filed a \$4 million libel suit against KHYI (Y95) Dallas owner Evergreen Media and its president/CEO, Scott Ginsburg. The suit stems from Ginsburg's statement last July in another trade that he planned to sue Foos for "misrepresentation" after former Y95 morning man and Foos client Sonny Fox sued Y95 for breach of contract.

PROGRAMMING: MORE ADULT 40S

KXXX (X100) San Francisco has

announced that it will go more adult. Although nothing has been dropped yet, records are now being dayparted more heavily and acting PD Dan O'Toole says that "rap and heavy dance" probably won't be added from here on in. With KWSS San Jose, Calif., doing a similar format, the Bay area now has two adult 40 outlets and two dance 40 stations, but no mainstream top 40. Further up the coast, Vancouver, British Columbia, also has a rock 40 to adult top 40 transition this week. At CKXY, still known as Rock 1040, PD John Mackey and p.m. driver Mike Donovan are gone. MD Michael Olstrom is acting PD.

Top 40 WGY-FM Albany, N.Y., is now Oldies 99.5 under consultant



by Sean Ross with
Craig Rosen & Phyllis Stark

Jack Fitzgerald. Kelly Carls from the GM slot at KQFX Austin is the new PD, replacing Tom Parker, who remains on as production director/middays. Local TV man Tom Mailey is doing mornings. Joe Meyers goes from middays to afternoons. Part-timers Moira Maclean and Tony Romans take nights and overnights, respectively. Gone are Jim Jakala (518-235-8894), Cindy McMullen (518-346-5179), and "Turbo" Tim Michaels (518-439-5380).

Topeka, Kan., loses its only local top 40 outlet this week as WIBW-FM goes satellite country. Kevin Wagner remains on as PD/afternoons. Betty Lou Pardue from WIBW-TV is doing mornings for now. The rest of the staff is out. WIBW-FM's last format rival, KDVV, is now a Unistar rock/AC affiliate. The only top 40 audible in the market is SMN Heat outlet KLZR Lawrence, Kan.

PROGRAMMING II: KEZX GETS EZ'R

Look for Park Broadcasting's long-time progressive outlet KEZX-FM Seattle to switch to easy listening on or about Oct. 15. PD Payton Mays is expected to stay on.

Also expected to happen around the time you read this: soft AC WALR Atlanta will go some form of urban—probably black/AC as WJEZ—under consultant Tony Gray. PD candidates were supposed to be interviewed over the weekend... WGCX Mobile, Ala., PD J.T. Stevens has been named PD of album WQFM Milwaukee.

And the new country PDs just keep coming. Ron Ellis goes from WQIK Jacksonville, Fla., to the PD job at WTDR (Thunder 96.9) Charlotte, N.C., replacing Mark Tudor. Also, former WIVK Knoxville, Tenn., OM Mike Carta is the new PD at WGH-FM (Eagle 97) Norfolk, Va. KCKC San Bernardino, Calif., PD Bob Mitchell is upped to OM for that

station and oldies FM KBON. Morning man Bob Harvey is named KCKC PD... Morning man Mac McClenahan has resigned the PD half of his duties at AC KMMX San Antonio, Texas.

"Hurricane" Dave Smith is the new PD at urban WBLK (Power 94) Buffalo, N.Y., replacing Jim Snowden. Smith was APD/MD at urban KJMQ Houston for the last three years... Glenn Cosby, a four-year airstaffer at SMN's black/oldies Heart & Soul format, is now OM replacing Bob Jones. Also, Lynn Haley from KVIL Dallas is now doing afternoons for SMN's AC format.

Bob Chrysler, last VP of programming for Downs Broadcasting and PD of flagship WAFX Norfolk, Va., is now an associate with Burkhardt/Douglas & Associates and will relocate to Atlanta. At B/D&A client WRIF Detroit, MD Jim Pemberton is upped to PD replacing Marty Bender, now at WFBQ Indianapolis... WAPL Appleton, Wis., p.m. driver Mark Brodsky is named PD at modern WEQX Albany, N.Y.

Classical WQXR-AM New York, which had been separating from its classical FM for some eclectic fine-arts programming, is now a full-time simulcast. AM host June LeBell is now doing nights on the combo replacing Steve Sullivan, who is on leave. Bob Sherman goes from middays on the AM to weekends... Former WFMT Chicago programmer Torey Malatia is now PD of noncommercial KUOW Seattle.

With the separate sales of N/T WERC and AC WMJJ Birmingham, Ala., to Ameron Broadcasting, WMJJ GM Bill Steffhaus is now GM of both stations. Tim Lennox is acting OM for WERC. WMJJ's Ted Randall is acting ND... Enterprise Media Corp. president Ed Rogoff—formerly president of CRB Broadcasting—says that former CRB group PD Neil Newman will have a similar post with his new outfit.

Satellite oldies outlet KZOL Salt Lake City will drop that format in several weeks for local, gold-based hot AC. Larry Bell, the one-time GM of KEYY Provo, Utah, is the new GM. Larson Bennett, aka Tom Walker, will be station manager/OM/mornings. Randy White will do middays. The station will be known as K96.1—a near-throwback to its old K96 identity. Bennett needs record service; call 801-373-8550.

After six years in the format, urban WFXC Raleigh, N.C., has flipped to SMN's Heart & Soul, as has its AM gospel outlet WDUR. At least 25 people are out including 11 full-timers. AM PD/FM morning man Ray Thomas is upped to OM. Al Payne is assistant OM.

WWDC-FM (DC101) Washington, D.C., MD Curt Gary is the new PD at album WIXV Savannah, Ga.... Zack Martin is upped to PD at album WRCN Long Island, N.Y., replacing John Moschetta, who can be reached at 516-821-4788... WZXL Atlantic City, N.J., PD Mike Ondayko is the new PD of oldies/album combo WTKX-AM-FM Pensacola, Fla., replacing Ken Clark.

KKRD Wichita, Kan., PD Jack Ol-

newsline...

MILES SEXTON, GM of KLTR Houston for the last five years, is the new GM of KEZY Anaheim, Calif., replacing Bob Wood. GSM Peri Corso has been named station manager. Also, Ray Edwards has been named VP/chief financial officer for parent company Win Communications.

BOB VISOTCKY is out as GM of WMJI Cleveland.

JAKE GURLEY is out as GM of WMXC Charlotte, N.C.

HOWARD SILVER is out as GM of KWSS San Jose, Calif.

PETER LUND has been named to the newly created executive VP position at the CBS Broadcast Group, which oversees the CBS Radio division. He was president of syndicator Multimedia Entertainment.

AT ARDMAN BROADCASTING: Former WAXY Miami GM Steve Lapa is now a partner in three of the company's properties—WIRA/WOVV West Palm Beach, Fla., and WCIB Cape Cod, Mass. At WCIB, Paul Seccareccio is the new VP/GM, replacing Richard Siuta. He was most recently GSM at WMXJ Miami.

INTERREP'S MCGAVREN GUILD and Caballero Spanish Media have merged to form Caballero/MG Spanish Media. Former HNWH VP/Eastern division manager Jeff Hodge is president of the new-company. Caballero president Eduardo Caballero is now chairman of the board.

iver—who had been mentioned as a potential PD for soon-to-be-sister station WDFX Detroit—has instead been promoted to GM at KKRD replacing Ron Shannon... Bob Steele from WKHI Ocean City, Md., is OM at crosstown adult standards/AC combo WLWV/WQHQ, replacing Brad Tholen. Mark Avery, known as Kid Mitchell at WAAF Boston, is the new morning man... Mark Mitchell from WERA Plainfield, N.J., is named PD at AC WFAS-FM (Bright 104) White Plains, N.Y.

Ottawa, Ontario, will get a new country FM around the beginning of the year when AC CHEQ (Q101) changes format. Brian Perkins remains PD and would like to hear from record people at 613-283-4630. Across town, top 40/rock CJSB GM/PD Dave Forman is leaving to become VP of programming for Maclean-Hunter's 11 Maritime province stations as well as VP/GM at CHNS/CHFX Halifax, Nova Scotia.

PEOPLE: KC BECOMES LESS NASTY

Longtime KBEQ (Q104) Kansas City night jock Chuck Nasty is leaving the station and wants to return to a major market. He can be reached at 913-677-5328. His replacement is Steve E.B. from part-time at KBTS... KKBQ Houston APD John Cook is the new MD at AC WSNI Philadelphia... Program assistant Marlear Alston is upped to MD at urban WXYV (V103) Baltimore.

Former WMJJ Birmingham, Ala., PD Ken Barnett, who had been set to program KMGJ Seattle two weeks ago, instead will do middays at Y95 Dallas. APD J.J. McKay is now producing mornings. Across town, another former KVIL staffer, Larry Dixon, is back in town for afternoons at country KPLX. Jim Tyler moves to middays. Jack Monroe to production/swing.

Former KRBE Houston PD Paul Christy is now doing weekends at crosstown KHMJ; Christy is also interested in doing station voice work and can be reached at 713-342-9570... Mary Rose Zeilan goes from the overnight slot at urban KJMZ Dallas to nights at top 40 WMXN (Mix 105) Norfolk, Va., replacing Chris

Abrams... Darryl Daniel is out as morning co-host at black/AC WVAZ (V103) Chicago.

Former WRIF Detroit late-nighter Greg St. James is now programming a six-hour nightly modern rock block on crosstown AC CIMX. St. James does 9 p.m.-1 a.m. Darren Revell from rival WDFX does 1-3 a.m. St. James would like to hear from the labels at 313-961-9811... Former WPLJ New York staffer Andrew Richter is the new MD at crosstown WBAI.

After leaving WQMG Greensboro, N.C., for middays at WWDM Columbia, S.C., last week, Greg Sampson is back on part-time at WQMG and seeking a full-time job (919-674-2154)... Rex DeShannon from KNRJ Houston goes to afternoons at top 40/dance WCKZ Charlotte, N.C.

Jeff Kelly, the WAPI-FM (I95) Birmingham, Ala., night jock who was fired for an obscene phone call to rival WKXX, is now doing nights at WZEE (Z104) Madison, Wis., as Johnny Danger. Kelly was introduced with a daylong stunt in which Z104 went jockless and played the records GM Dave Graupner had brought from home.

Former KEWB Redding, Calif., p.m. driver "Magic" Mark Alan is the new MD/afternoon jock at top 40 KKXX Bakersfield, Calif. "Wild" Bill Cherry joins KKXX for nights from crosstown AC KMYX... J.T. Cruz goes from middays at urban WRKE Ocean City to the same shift at rival top 40 WKHI... Former Sun-Group Texas VP/programming Chuck Redden returns to Monroe, La., as morning man at top 40 KNOE-FM. He replaces Todd Chambless, now mornings at classic rock WEGW Wheeling, W.Va.

Album WMMR Philadelphia morning man John DeBella has been signed for four hourlong music/talk shows on local Fox-TV affiliate WTXF. The first show will air Nov. 2 and will feature a live band directed by Roger Waters guitarist Rick DiFonzo. His rival, Howard Stern, has gotten a 13-week extension from New York's WWOR-TV, through Jan. 5. Stern is negotiating a new contract with WXRK New York and its Infinity sister stations.

STATIONS USING 'NO RAP' SLOGAN TO ENTICE ADULT LISTENERS

(Continued from page 12)

kicked in last month. So how does Perun know that adults will get the message? "It's going to take time. We're doing a major marketing campaign that's going to take months and months. But the research showed a hole that we wanted to fill before somebody else did."

TELL ME SOMETHING GOOD?

Some PDs worry that the "no hard rock/rap" sell is a negative position, not a "value added" sales proposition. KHMJ, for instance, uses that imagery only on its TV spot, but wants to be "more positive" on the air, according to OM Jeff Scott.

But McVay says, "John Coleman has been very successful as a researcher suggesting 'Not Too Hard, Not Too Soft' as a slogan. While it is positive to tell people what your station does, it is also possible to position yourself by telling them what it does not do."

Says Perun, "This was the strongest statement we could make to change the perception of B104. The only thing that was negative about the station was the perception of a teen station; rap and hard rock had clearly led to that perception. The other aspects of the station were pretty positive; it was more important to talk about what we weren't going to do any more."

WHAT IS HARD ROCK/RAP?

Then there are the differing perceptions most listeners have of rap and hard rock—two genres that, in their purest forms, receive relatively little airplay anyway. WVKS PD Mike Wheeler, for instance, sat out Billy Idol's "Cradle Of Love" but did play Poison's "Unskinny Bop," because "Billy Idol was perceived as a

hard rock artist more than Poison," he says.

Roy Sampson, PD of urban WXYV (V103) Baltimore, says his audience "knows exactly what rap is. They also know the differences in the rap—the difference between M.C. Hammer and Boogie Down Productions."

But some PDs say adults tend to perceive anything hip-hop-derived as rap. One major consultant says adults consider En Vogue's "Hold On"—which has no rap whatsoever—to be rap in his research. "Anything that's close to a rap record or even has three or four bars of rap is considered rap to a lot of people," says Y108 PD Mark Bolke. "People are going to hear a Bobby Brown record on our station and think that's rap. They think Madonna and the New Kids On The Block are rap."

Rival KS104 PD Dave Van Stone doesn't think his listeners equate all hip-hop with rap, but he does say, "Rap seems to be different things to different people. I had one woman tell us how much she hated rap, then tell us her favorite song was 'Tic Tac Toe' by Kyper. What people seem to dislike are the raps with no melody at all. They don't consider Bell Biv DeVoe's 'Poison' or the M.C. Hammer songs to be rap because there's a song attached."

HOW MUCH IS TOO MUCH?

Y108's liner may be the most complex use of the "no rap" position to date. Although Y108 will play a Nelson or Jude Cole song that KS104 will not play, its music still leans strongly urban. (KS104 plays Wilson Phillips or Breathe, but not up-tempo rock.) Y108 is trying to tell listeners that rap is OK, but *only* as part of a bal-

anced diet.

"It's obvious that there is an element of negativity toward rap," says Bolke. "But rap is also intensely popular. I think the complaint is with a solid diet of just rap... We're not saying that rap is totally bad and won't be found on this station. We're just pointing out that we play slightly different music than what KS104

'Some stations are just trying to clean up their own image'

plays.

"It isn't my normal mode of attack. KS104 plays a lot of rap, and it plays more traditional [nonnovelty] rap that we've never played. There's certainly a large amount of confusion between the stations, and I don't want negative credit for records they were playing, so I guess I had to use their calls," he says.

Responds KS104's Van Stone, "They're obviously trying to position us as if we play all rap and make that a negative, which is fine, but it's a contradiction to a certain degree. They try to pigeonhole us, go into a Bon Jovi cut, then come out of it with Vanilla Ice. Either you like rap or you don't."

"I don't think it's affected us at all," he claims. "I've seen no change in our perceptuals. I have seen a cou-

ple of cases like the lady who told us that she listened to this station that went all rap and now she was going to switch. We probed further and that station turned out to be Y108."

THE RECEIVING END

WXYV, the station that faces two "no rap" competitors, had already started dayparting heavily when WWIN showed up. PD Sampson allows that there is "no easy way" to explain to adults that his station plays some rap, but less than its competition might have them believe. "You just have to provide good adult programming and let people gravitate toward it. The urban audience is very active. If I change personalities, they know it. They can tell the difference."

Like Van Stone, Sampson doesn't think his station has been negatively repositioned. "Some stations are just trying to clean up their own image. Stations that are saying 'no rap' are trying to reposition themselves. B104 is repositioning itself, not us." (WBSK, for instance, had been WRAP in its last AC incarnation.)

NO RAP = NO DISCO?

The "no rap" slogan evokes memories of 1979-80's dance backlash, especially the "no disco" position that a number of rock outlets took. KLSK Albuquerque, N.M., GM/co-owner John Sebastian, whose WCOZ Boston and subsequent consultancy clients used "no disco" in the early '80s, sees

a parallel.

"If I were doing the same format today, I would do a similar thing," he says. "I believe rap and disco are not very good musically. Neither is heavy metal. I would probably try to attack them in a similar fashion and position my station as the one playing real music."

Sebastian says he never regretted using the "real rock and roll, and no disco" slogan. And while many music historians see the "disco sucks" movement as racially motivated, Sebastian "really, sincerely [doesn't] believe [there was a racial appeal] involved. I'm a liberal Democrat who was really at the other extreme. Did the audience turn it into that? I hope not. It certainly wasn't the intention."

"People who are racist today don't necessarily carry it into their musical tastes. There are a lot of racists who love black music. Instead, it [stems from] a lack of melody and musicianship springing forth from top 40, not just rap. There's just a real lack of great artists," he says.

"I think [the no rap/hard rock slogan] will spread quickly. I think the positioning will work because it's necessary right now."

V103's Sampson doesn't see the "no rap" attack as racially motivated either. "There's a difference between this and 'no disco' because you're also hearing it from other urban stations. It's not as clearcut as the disco situation was. It just represents a broadening of the urban format."

WASHINGTON ROUNDUP

(Continued from page 12)

proved it. The measure is now going to a House floor vote.

On the Senate side, Sen. Danforth introduced a less severe bill last August, and broadcast industry lobbyists have worked out a compromise agreement. The NAB is hoping the Senate will include the compromise provisions if and when it considers the House version. However, it is clear that some version of the bill will be passed.

Chairman Dingell has also stated that if his bill does not pass, he will make sure that the FCC rules are "obeyed to the letter."

FCC FINES KSD-FM

Citing Gannett's KSD St. Louis for a Sept. 28, 1987, broadcast that "fits, squarely within the definition of indecency," the FCC notified the station Sept. 27 that it is being fined \$2,000.

KSD had replied to an October 1989 FCC request for comments about the broadcast—an on-air reading of Jessica Hahn's Playboy inter-

view about her alleged rape by evangelist Jim Bakker, arguing it was an "issue-related broadcast" which "should be distinguished... from the juvenile locker-room jokes... which have formed the basis for recent Commission indecency decisions."

The FCC didn't see it that way, and stated that "the on-air reading contained lurid language concerning sexual activities and organs and occurred at a time of day when children were likely to have been in the listening audience." It also said the material was "vulgar" and "presented in a pandering manner." Gannett has 30 days to respond as to why the fine should not be imposed.

AM IMPROVEMENT COMMENTS DUE

Oct. 15 is the deadline for comments on the FCC's rulemaking proceedings on AM improvement. The commission has developed what it calls a three-pronged plan to bolster the ban and reduce interference. An expanded AM band, updated receivers, AM/FM "program nonduplication" restrictions, increased power for Class B stations, AM stereo on both existing and expanded bands, preferences for those who "migrate" from the old band to the new—these are a few of the components of the FCC's plan expected to get comments aplenty from the NAB and individual broadcasters.

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POWERPLAYS

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

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

PLATINUM

Z100 New York P.D.: Steve Kingston. Playlist for Z100 New York station.

93.5 WPLJ New York P.D.: Tom Cuddy. Playlist for 93.5 WPLJ New York station.

KIISFM 102.7 Los Angeles P.D.: Bill Richards. Playlist for KIISFM 102.7 Los Angeles station.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston station.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston station.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station.

B94 FM Pittsburgh P.D.: Danny Clayton. Playlist for B94 FM Pittsburgh station.

EAGLE 106 Detroit P.D.: Rick Gillette. Playlist for EAGLE 106 Detroit station.

Philadelphia P.D.: Todd Fisher. Playlist for Philadelphia station.

MIX 107.3 Washington P.D.: Lorin Palagi. Playlist for MIX 107.3 Washington station.

WAWB 107.3 Washington P.D.: Chuck Beck. Playlist for WAWB 107.3 Washington station.

POWER 99 FM Atlanta P.D.: Rick Stacy. Playlist for POWER 99 FM Atlanta station.

96.3 FM RADIO WHYY Detroit P.D.: Rick Gillette. Playlist for 96.3 FM RADIO WHYY Detroit station.

THE NEW 95 FM Detroit P.D.: Gary Berkowitz. Playlist for THE NEW 95 FM Detroit station.

99.5 WLOL Minneapolis P.D.: Greg Strassel. Playlist for 99.5 WLOL Minneapolis station.

KDWB 107.3 Minneapolis P.D.: Brian Philips. Playlist for KDWB 107.3 Minneapolis station.

Z95 CHICAGO'S HIT MUSIC STATION Chicago P.D.: Brian Kelly. Playlist for Z95 CHICAGO'S HIT MUSIC STATION Chicago station.

99.5 FM Dallas P.D.: Randy Kabrich. Playlist for 99.5 FM Dallas station.

all hit 97.1 KIROL The Eagle Dallas P.D.: Joel Folger. Playlist for all hit 97.1 KIROL The Eagle Dallas station.

93Q Houston P.D.: Dene Hallam. Playlist for 93Q Houston station.

POWER 104 KRBE Houston P.D.: Steve Wyrastock. Playlist for POWER 104 KRBE Houston station.

92PROFM 10 HITS IN A ROW! Providence P.D.: Paul Cannon. Playlist for 92PROFM 10 HITS IN A ROW! Providence station.

Hartford P.D.: Tom Mitchell. Playlist for Hartford station.

B104 WBSB-TV Baltimore's Best Hits! Baltimore P.D.: Steve Perun. Playlist for B104 WBSB-TV Baltimore's Best Hits! Baltimore station.

Baltimore P.D.: Steve Perun. Playlist for Baltimore station.

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Top
40**

CAPITAL CITIES / ABC, INC.

14	14	Lisa Stansfield, This Is The Right Ti
15	13	INXS, Suicide Blonde
16	18	Billy Idol, Cradle Of Love (From "For
17	11	Roxette, It Must Have Been Love (From
18	17	Heart, Stranded
19	EX	Michael Bolton, Georgia On My Mind
20	EX	Billy Joel, And So It Goes
21	EX	EX Elias, More Than Words Can Say
22	EX	EX David Cassidy, Lyin' To Myself
23	EX	EX Breathe, Say A Prayer

#1 Q102
The Best Music Here
100.7 FM

Miami P.D.: Frank Amadeo

1	1	James Ingram, I Don't Have The Heart
2	2	The Righteous Brothers, Unchained Mel
3	3	Phil Collins, Something Happened On T
4	4	Billy Idol, Cradle Of Love (From "For
5	5	Taylor Dayne, Heart Of Stone
6	6	George Michael, Praying For Time
7	7	Paul Young, Oh Girl
8	7	Wilson Phillips, Release Me
9	13	Michael Bolton, Georgia On My Mind
10	10	Go West, King Of Wishful Thinking (Fr
11	20	Bette Midler, From A Distance
12	15	Breath, Say A Prayer
13	14	Janet Jackson, Black Cat
14	14	Depeche Mode, Policy Of Truth
15	18	Alias, More Than Words Can Say
16	19	Johnny Gill, My, My, My
17	11	Maniah Carey, Vision Of Love
18	11	Maniah Carey, Close To You
19	12	Maniah Carey, Love Takes Time
20	12	Janet Jackson, Come Back To Me
21	8	Cheap Trick, Can't Stop Falling Into
22	25	Daryl Hall John Oates, So Close
23	26	Billy Joel, And So It Goes
24	27	David Cassidy, Lyin' To Myself
25	17	Anita Baker, Soul Inspiration
26	28	Pebbles, Giving You The Benefit
27	EX	Heart, Stranded
28	EX	EX UB40, The Way You Do The Things You D
29	EX	EX Nelson, (Can't Live Without Your) Lov
30	EX	EX Donny Osmond, My Love Is A Fire
A	EX	EX Wilson Phillips, Impulsive
EX	EX	EX Caron Wheeler, Livin' In The Light

POWER 93.7
The Power Is Here
93.7 FM

Tampa P.D.: Marc Chase

1	1	After 7, Can't Stop
2	2	Dino, Romeo
3	7	Candyman, Knockin' Boots
4	5	Pebbles, Giving You The Benefit
5	3	Johnny Gill, My, My, My
6	12	James Ingram, I Don't Have The Heart
7	9	M.C. Hammer, Pray
8	16	Vanilla Ice, Ice Ice Baby
9	14	Tyler Collins, Second Chance
10	13	Black Box, Everybody Everybody
11	11	Tricia Leigh Fisher, Empty Beach
12	17	Janet Jackson, Black Cat
13	20	Snap, Ooops Up
14	15	En Vogue, Lies
15	22	Seduction, Breakdown
16	23	Maniah Carey, Love Takes Time
17	19	Sydney Youngblood, I'd Rather Go Blin
18	25	Breath, Say A Prayer
19	31	The Righteous Brothers, Unchained Mel
20	31	Stevie B, Because I Love You (The Pos
21	27	Eisa Fiorillo, On The Way Up
22	28	Tony! Toni! Tonel, Feels Good
23	29	The Boys, Crazy
24	24	Lisa Stansfield, This Is The Right Ti
25	26	INXS, Suicide Blonde
26	34	Paul Young, Oh Girl
27	34	Depeche Mode, Policy Of Truth
28	38	Information Society, Think
29	EX	Daryl Hall John Oates, So Close
30	EX	EX Alias, More Than Words Can Say
A30	EX	EX Nelson, (Can't Live Without Your) Lov
A31	EX	EX Sweet Sensation, Each And Every Time
A32	EX	EX New Kids On The Block, Let's Try It A
A33	EX	EX Soho, Hippychick
A34	EX	EX Deee-Lite, Groove Is In The Heart
36	37	Linear, Something Going On
37	35	George Michael, Praying For Time
38	37	Denise Lopez, Don't You Wanna Be Mine
A38	EX	EX Curio, I Can't Stay
A39	EX	EX Tracie Spencer, Save Your Love
A40	EX	EX

Q105
Tampa Bay

Tampa O.M.: John Clay

1	2	George Michael, Praying For Time
2	1	Maxi Priest, Close To You
3	4	Johnny Gill, My, My, My
4	3	Bell Bi Devoe, Do Me!
5	13	Candyman, Knockin' Boots
6	11	James Ingram, I Don't Have The Heart
7	8	After 7, Can't Stop
8	12	Pebbles, Giving You The Benefit
9	10	Dino, Romeo
10	6	M.C. Hammer, Have You Seen Her
11	16	The Righteous Brothers, Unchained Mel
12	17	Phil Collins, Something Happened On T
13	14	Depeche Mode, Policy Of Truth
14	5	Wilson Phillips, Release Me
15	23	Vanilla Ice, Ice Ice Baby
16	18	Black Box, Everybody Everybody
17	22	Maniah Carey, Love Takes Time
18	21	M.C. Hammer, Pray
19	24	Janet Jackson, Black Cat
20	26	Stevie B, Because I Love You (The Pos
21	25	The Boys, Crazy
22	7	Sweet Sensation, I Wishes Came True
23	27	Tony! Toni! Tonel, Feels Good
24	29	INXS, Suicide Blonde
25	28	Tricia Leigh Fisher, Empty Beach
26	30	Deee-Lite, Groove Is In The Heart
27	EX	EX Information Society, Think
28	EX	EX UB40, The Way You Do The Things You D
29	EX	EX Breathe, Say A Prayer
A30	EX	EX Cynthia & Johnny O, Dream Boy/Drea
A	EX	EX 2 In A Room, Wiggle It
A	EX	EX The Human League, Heart Like A Wheel
A	EX	EX Sweet Sensation, Each And Every Time
A	EX	EX Bette Midler, From A Distance
EX	EX	EX Soho, Hippychick
EX	EX	EX Bisquit, Bisquit's In The House

WNCI 97.9

Columbus P.D.: Dave Robbins

1	4	Maxi Priest, Close To You
2	1	Phil Collins, Something Happened On T
3	1	James Ingram, I Don't Have The Heart
4	5	Paul Young, Oh Girl
5	7	George Michael, Praying For Time
6	8	Janet Jackson, Black Cat
7	10	After 7, Can't Stop
8	10	Maniah Carey, Vision Of Love
9	6	Jon Bon Jovi, Blaze Of Glory (From "Y
10	5	Alias, More Than Words Can Say
11	13	Lisa Stansfield, This Is The Right Ti
12	17	Maniah Carey, Love Takes Time
13	16	Black Box, Everybody Everybody
14	16	Michael Bolton, Georgia On My Mind
15	18	David Cassidy, Lyin' To Myself
16	21	Breath, Say A Prayer
17	27	Nelson, (Can't Live Without Your) Lov

18	28	The Righteous Brothers, Unchained Mel
19	24	Jude Cole, Time For Letting Go
20	23	Caron Wheeler, Livin' In The Light
21	25	Anita Baker, Soul Inspiration
22	29	M.C. Hammer, Pray
23	26	Billy Joel, And So It Goes
24	30	UB40, The Way You Do The Things You D
25	31	Wilson Phillips, Impulsive
A26	EX	EX Onny Osmond, My Love Is A Fire
A27	EX	EX Dino, Romeo
A28	EX	EX Bette Midler, From A Distance
A29	EX	EX Bruce Hornsby & The Range, Lost Sou
A30	EX	EX

Q102

Cincinnati P.D.: Dave Allen

1	2	The Righteous Brothers, Unchained Mel
2	3	James Ingram, I Don't Have The Heart
3	4	Snap, Ooops Up
4	7	After 7, Can't Stop
5	6	Phil Collins, Something Happened On T
6	5	Paul Young, Oh Girl
7	8	Maxi Priest, Close To You
8	11	Keith Sweat, Make You Sweat
9	12	INXS, Suicide Blonde
10	5	Jon Bon Jovi, Blaze Of Glory (From "Y
11	23	Alias, More Than Words Can Say
12	25	Michael Bolton, Georgia On My Mind
13	18	Omo, Romeo
14	16	Jude Cole, Time For Letting Go
15	28	Bell Bi Devoe, Do Me!
16	9	Wilson Phillips, Release Me
17	21	Breath, Say A Prayer
18	10	Paul Young, Oh Girl
19	22	Vixen, How Much Love
20	13	Nelson, (Can't Live Without Your) Lov
21	25	Janet Jackson, Black Cat
22	27	Motley Crue, Don't Go Away Mad (Just
23	29	George Michael, Praying For Time
24	26	Black Box, Everybody Everybody
25	34	Warrant, Cherry Pie
26	30	Heart, Stranded
27	31	Daryl Hall John Oates, So Close
28	33	Damn Yankees, High Enough
A29	EX	EX Vanilla Ice, Ice Ice Baby
30	19	Prince, Thieves In The Temple
A31	EX	EX Donny Osmond, My Love Is A Fire
32	35	David Cassidy, Lyin' To Myself
A33	EX	EX Pebbles, Giving You The Benefit
A34	EX	EX Bette Midler, From A Distance
A35	EX	EX Wilson Phillips, Impulsive

FOX

Detroit

1	1	The Righteous Brothers, Unchained
2	3	George Michael, Praying For Time
3	5	Alias, More Than Words Can Say
4	4	Slaughter, Fly To The Angels
5	6	Depeche Mode, Policy Of Truth
6	2	Nelson, (Can't Live Without Your)
7	12	Vanilla Ice, Ice Ice Baby
8	11	Warrant, Cherry Pie
9	7	Sweet Sensation, I Wishes Came
10	10	Duran Duran, Violence Of Summer
11	13	Soho, Hippychick
12	15	Janet Jackson, Black Cat
13	16	M.C. Hammer, Pray
14	18	Poison, Something To Believe In
15	8	Jon Bon Jovi, Blaze Of Glory (From
16	17	INXS, Suicide Blonde
17	19	Dino, Romeo
18	22	Candyman, Knockin' Boots
19	9	M.C. Hammer, Have You Seen Her
20	EX	EX Faith No More, Falling To Pieces
21	14	Guns-N-Roses, Civil War
22	24	After 7, Can't Stop
23	EX	EX 2 In A Room, Wiggle It
A24	EX	EX Daryl D., My Ding-A-Ling
25	20	Bell Bi Devoe, Do Me!
A	EX	EX Jon Bon Jovi, Miracle
EX	EX	EX UB40, The Way You Do The Things You

4 WKTI
FM

Milwaukee P.D.: Mike Berlak

1	1	Wilson Phillips, Release Me
2	3	Phil Collins, Something Happened On T
3	4	Taylor Dayne, Heart Of Stone
4	6	James Ingram, I Don't Have The Heart
5	10	The Righteous Brothers, Unchained Mel
6	2	Go West, King Of Wishful Thinking (Fr
7	7	Bad English, Assession
8	8	Paul Young, Oh Girl
9	11	Breath, Say A Prayer
10	7	Janet Jackson, Come Back To Me
11	12	George Michael, Praying For Time
12	14	Jude Cole, Time For Letting Go
13	EX	EX Nelson, (Can't Live Without Your) Lov
14	16	After 7, Can't Stop
15	17	Maxi Priest, Close To You
16	9	Cheap Trick, Can't Stop Falling Into
17	13	Glenn Medeiros Featuring Bobby Brown,
18	21	Heart, Stranded
19	22	INXS, Suicide Blonde
20	24	Alias, More Than Words Can Say
21	25	Janet Jackson, Black Cat
22	23	Michael Bolton, Georgia On My Mind
23	27	David Cassidy, Lyin' To Myself
24	EX	EX Daryl Hall John Oates, So Close
25	EX	EX The Human League, Heart Like A Wheel
26	18	Breath, Say A Prayer

Q106.5

St. Louis P.D.: Lyndon Abell

1	2	George Michael, Praying For Time
2	4	Dino, Romeo
3	5	Slaughter, Fly To The Angels
4	6	The Righteous Brothers, Unchained Mel
5	7	Alias, More Than Words Can Say
6	10	Janet Jackson, Black Cat
7	9	INXS, Suicide Blonde
8	8	Breath, Say A Prayer
9	11	Jude Cole, Time For Letting Go
10	20	Vanilla Ice, Ice Ice Baby
11	13	Poison, Something To Believe In
12	14	Maxi Priest, Close To You
13	15	The London Qureboys, I Don't Love Yo
14	16	Pebbles, Giving You The Benefit
15	1	Phil Collins, Something Happened On T
16	18	Soho, Hippychick
17	3	Jon Bon Jovi, Blaze Of Glory (From "Y
18	24	Johnny Gill, My, My, My
19	22	David Cassidy, Lyin' To Myself
20	12	Bell Bi Devoe, Do Me!
21	25	Heart, Stranded
22	EX	EX James Ingram, I Don't Have The Heart
23	26	The Human League, Heart Like A Wheel
24	28	Johnny Gill, My, My, My
25	27	Wilson Phillips, Impulsive
26	24	Indecent Obsession, Tell Me Something
27	29	Depeche Mode, Policy Of Truth
28	36	Black Box, Everybody Everybody
29	31	Daryl Hall John Oates, So Close
30	32	Lisa Stansfield, This Is The Right Ti
31	35	Winger, Miles Away
32	34	ANA Featuring Suzanne Vega, Tom's Din
33	33	Warrant, Cherry Pie
34	30	New Kids On The Block, Tonight
35	EX	EX Jon Bon Jovi, Miracle
A35	EX	EX Donny Osmond, My Love Is A Fire
37	17	L.A. Guns, The Ballad Of Jayne

38	40	Ms. Adventures, Undeniable
39	19	Cheap Trick, Can't Stop Falling Into
EX	EX	EX Deee-Lite, Groove Is In The Heart
EX	EX	EX UB40, The Way You Do The Things You D
EX	EX	EX Elisa Fiorillo, On The Way Up
EX	EX	EX M.C. Hammer, Pray
EX	EX	EX Mariah Carey, Love Takes Time

Q106

San Diego P.D.: Garry Wall

1	1	Vanilla Ice, Ice Ice Baby
2	2	Candyman, Knockin' Boots
3	3	Maxi Priest, Close To You
4	6	Tony! Toni! Tonel, Feels Good
5	4	The Righteous Brothers, Unchained Mel
6	7	Maniah Carey, Love Takes Time
7	13	Cynthia & Johnny O, Dream Boy/Drea
8	9	Phil Collins, My, My, My
9	8	M.C. Hammer, Pray
10	17	Stevie B, Because I Love You (The Pos
11	11	Dino, Romeo
12	12	George Michael, Praying For Time
13	16	Janet Jackson, Black Cat
14	14	Paul Young, Oh Girl
15	15	After 7, Can't Stop
16	19	James Ingram, I Don't Have The Heart
17	8	Bell Bi Devoe, Do Me!
18	EX	EX Pebbles, Giving You The Benefit
19	25	Deee-Lite, Groove Is In The Heart
20	24	UB40, The Way You Do The Things You D
21	22	The Boys, Crazy
22	23	INXS, Suicide Blonde
23	10	Doc Devoe & B. Fresh, Slow Love
24	26	Phil Collins, Something Happened On T
25	27	Soho, Hippychick
26	29	Keith Sweat, I'll Give All My Love To
A27	EX	EX Tony! Toni! Tonel, Feels Good
28	30	Al B. Sure, Misunderstanding
29	EX	EX Information Society, Think
30	EX	EX Seduction, Breakdown
A	EX	EX 2 In A Room, Wiggle It
A	EX	EX The Human League, Heart Like A Wheel
A	EX	EX Sweet Sensation, Each And Every Time
A	EX	EX Bette Midler, From A Distance
EX	EX	EX Tyler Collins, Second Chance
EX	EX	EX Anita Baker, Soul Inspiration

X100

San Francisco P.D.: Dan O'Toole

1	1	Phil Collins, Something Happened On T
2	3	George Michael, Praying For Time
3	4	Maxi Priest, Close To You
4	7	Breath, Say A Prayer
5	9	Black Box, Everybody Everybody
6	6	Lisa Stansfield, This Is The Right Ti
7	13	Nelson, (Can't Live Without Your) Lov
8	8	Depeche Mode, Policy Of Truth
9	5	Taylor Dayne, Heart Of Stone
10	10	Janet Jackson, Black Cat
11	4	After 7, Can't Stop
12	12	Pebbles, Giving You The Benefit
13	15	James Ingram, I Don't Have The Heart
14	11	Paul Young, Oh Girl
15	12	Johnny Gill, My, My, My
16	19	Dino, Romeo
17	21	Maniah Carey, Love Takes Time
18	20	Tyler Collins, Second Chance
19	28	Alias, More Than Words Can Say
20	24	Vanilla Ice, Ice Ice Baby
21	17	Wilson Phillips, Release Me
22	27	Deee-Lite, Groove Is In The Heart
23	23	The Righteous Brothers, Unchained Mel
24	22	En Vogue, Lies
25	25	Duran Duran, Violence Of Summer (Love
26	EX	EX The Human League, Heart Like A Wheel
27	EX	EX Candyman, Knockin' Boots
28	EX	EX Tony! Toni! Tonel, Feels Good
29	EX	EX Anita Baker, Soul Inspiration
30	30	M.C. Hammer, Pray
A	EX	EX Daryl Hall John Oates, So Close
A	EX	EX Jude Cole, Time For Letting Go
A	EX	EX Bette Midler, From A Distance
A	EX	EX Pet Shop Boys, So Hard
EX	EX	EX Guys Next Door, I Was Made For You
EX	EX	EX Soho, Hippychick
EX	EX	EX Caron Wheeler, Livin' In The Light
EX	EX	EX David Cassidy, Lyin' To Myself
EX	EX	EX Stevie B, Because I Love You (The Pos

KLUBE 93.7 FM

Seattle P.D.: Tom Hutyler

1	3	Phil Collins, Something Happened On T
2	2	Nelson, (Can't Live Without Your) Lov
3	11	George Michael, Praying For Time
4	4	Paul Young, Oh Girl
5	5	Jude Cole, Time For Letting

Christian Stations Face Unique Marketing Challenges

NEW YORK—Along with the usual radio marketing challenges, Christian ACs and top 40s face the additional burdens of limited budgets, misconceptions about the format, and outright bias from advertisers, agencies, and potential listeners.

Even Christian stations with significant ratings battle image problems. Consultant **Brad Burkhart** says their greatest challenge "is convincing advertisers and agencies that their listeners are normal, not some wild maniacs in the desert eating locusts."

KSLR San Antonio, Texas, GM **Bob Lepine** says the stereotype of his typical listener is of someone "older, not well off financially, and gullible." In reality, he says, the typical listener is a 25-44-year-old married female with two children. "We say the Beaver Cleaver family is alive and listening to our station."

"The biggest concern with any Christian station is getting people to take you seriously," says **Roger Marsh**, PD of KYMS (Eagle 106.5) Anaheim, Calif. "[People are] expecting a bunch of Bible-thumpers who are passing out tracts and protesting at abortion clinics. We're not a bunch of people in polyester pants up to our knees running around."

Unlike secular Eagle stations like **KEGL** Dallas or **WEGX** Philadelphia, KYMS' nickname refers to a scriptural passage. But, Marsh says, "the whole idea with the eagle is to disarm the objections that people have to listening to a Christian station [by] making people comfortable with it."

This is particularly important, Burkhart says, because "there is a certain amount of peer pressure. Some people who listen to a [Christian] station may be reluctant to report it because they don't want to be thought of as a religious fanatic."

Lepine also notes that many sta-

tions in his format are "still working our way out of the mind-set that Christian stations don't have to market themselves," Lepine says. Although some do use normal outlets like outdoor, print, and direct-mail advertising in limited quantities, they all rely heavily on word of mouth and are very involved with local churches as an alternative to more conventional, and expensive, marketing vehicles.

"Through focus groups we have discovered that [word of mouth] is far and away the way most people

Promotions & Marketing



by Phyllis Stark

find out about these stations," Burkhart says. As a result, many stations run contests that reward listeners for getting their friends to listen, such as WWDJ New York, which gives away daily prizes and larger grand prizes in the loyal-listener-of-the-day promotion.

Almost all contemporary Christian stations look to the churches for both promotional tie-ins and new listeners. Burkhart calls it "invasion of the churches," and it involves everything from distributing church calendars, to providing jocks as speakers for church events, to printing up paper products with the station logo for use at church dinners. "Once a week we know where our listeners are," he says.

KSLR airs a church-of-the-week segment and invites that church's pastor to record a 60-second inspirational message. It also ties together individual churches for citywide promotional events. WWDJ's communi-

ty-affairs director visits two or three churches each week to tell pastors about the variety of services it provides, including bulletin-board announcements, a church-concert hot line, and pastor luncheons. WWDJ also occasionally makes its van available for ministry uses such as delivering food to the homeless. So important is church involvement that KYMS recently hired a person to act as full-time liaison between the churches and the station.

Christian stations reject ads for alcohol, nightclubs, and even some R-rated movies. But sales promotions like live remotes and grocery grabs are as common on Christian as on secular stations. Also surprising is that most Christian broadcasters are not concerned that they may be compromising their stations' credibility. "As long as it is done at a respectable merchant and done in a fun way, it doesn't jeopardize the station's credibility," Burkhart says. "They would never say, 'It is your spiritual duty to come down [to this store].'"

"Christian stations don't have to attach God to a promotion to make it work for their audience," he continues. "There is nothing inherently spiritual about a person with a cart running through a grocery store."

Promoters of Christian stations scoff at the idea that their promotions cannot be fun, although they admit that Jello Jumps, Louie Louie parades, and outrageous contests would never work. "I wouldn't want to encourage our listeners to eat a plate of worms to promote the station," says WWDJ director of communications and promotion **Dave Ja-**

cobs. "I don't think that would be fun. We have good, clean fun here."

"We're out to prove that you don't have to be gross to be fun," says Lepine, whose successful promotions include last year's Halloween-night Hallelujah Fest, a children's carnival that drew 4,000 people and local television coverage, and a songwriting contest in which finalists performed at a local mall. KYMS has done live remotes from parking lots and given away Amy Grant concert tickets to the first five people who brought the announcers a pogo stick.

IDEA MILL: ONE NIGHT IN BAGHDAD

Top 40 WSNX (Sunny 104.5) Muskegon, Mich., solicited listener suggestions for its Send Your Worst Enemy To Baghdad contest. The winner, who had exposed his kids to chicken pox during a weekend visitation and then sent them home for his ex-wife to nurse, won a trip to the copper-mining town of Baghdad, Ariz. . . . WSRZ-FM Sarasota, Fla., and WXXM Columbus, Ohio, are among the stations organizing elementary school letter-writing campaigns for the troops in Saudi Arabia. WXXM is also collecting drawings from children not old enough to write.

At Indianapolis Colts home games, top 40 WZPL distributes 60,000 racing forms with a serial number and the name of one WZPL jock circled. At half time, five jocks race on giant unicycles. Listeners with the winning DJ's name on their form can listen to WZPL the next morning to hear their serial number announced and win

(Continued on next page)

ALBUM ROCK STATIONS AIM TO SCORE WITH SPORTS

(Continued from page 12)

against Bills football on WGR (97 Rock). Unlike Moffitt, WUFX PD Ralph Cipolla does not discount the possibility of football winning for the station that runs it. "Initially, we both can come out winners," he says. "We both have the potential to benefit from it, but it remains to be seen what listeners accept. Will they accept play-by-play on a rock station? With all the games sold out so they will be televised, will they turn down the sound and listen to the rock station?"

In the past, WUFX has held Bills-related promotions. Although its rival is the official voice of the Bills, Cipolla says the Fox's "attitude toward the Bills hasn't changed at all." It broadcasts live from the parking lot of Rich Stadium with its 42-foot inflatable Fox mascot and frequently holds Bills-ticket giveaways. Cipolla says WUFX might be more suitable for pregame partying. "People running around the parking lot before the game want to listen to rock'n'roll," he says.

The Fox has also beefed up its sports programming. It recently moved sports personality Art Wander to the FM to host a three-hour Sunday-morning talk show after its AM sister station dropped oldies for hard rock. Although the move took place just before football season, Cipolla claims it was not a reaction to WGR. Rather than going music-intensive seven days a week to counteract WGR, Cipolla says sports makes

sense for the Fox.

"You can't categorically say sports are good or bad for any format. We don't try to be all things to all people. We are male oriented. Buffalo is a huge, feverishly dedicated sports town with three franchises. It is of interest to our listeners and we have the talent to make it more interesting than picking up the sports page or watching the 6 o'clock news."

KRQR San Francisco PD Chris Miller does not have a sports franchise, but he still plays up KRQR's ties to the home teams with a 90-minute Sunday-night talk show hosted by Kevin The Rat. "We have the American League champion team, a [1989] National League champion, a soon-to-be three-time Super Bowl champion, and we just got a hockey team. Our audience is 65%-70% male, so it's natural that we try to reflect the sports aspect."

Having sports stars like Oakland A's shortstop Walt Weiss guest in mornings and doing frequent remotes from sporting events "is a real integral part of touching the audience," he says.

FOR THE RECORD

In the Sept. 22 edition of PD of the Week, "Soul'ed Out" should have been credited to the Kays Band featuring Archie Bell, not the O'Kaysions.

PIONEER

TOKIO

100

HOT ONE HUNDRED

Hot Hits in Tokio

Week of September 23, 1990

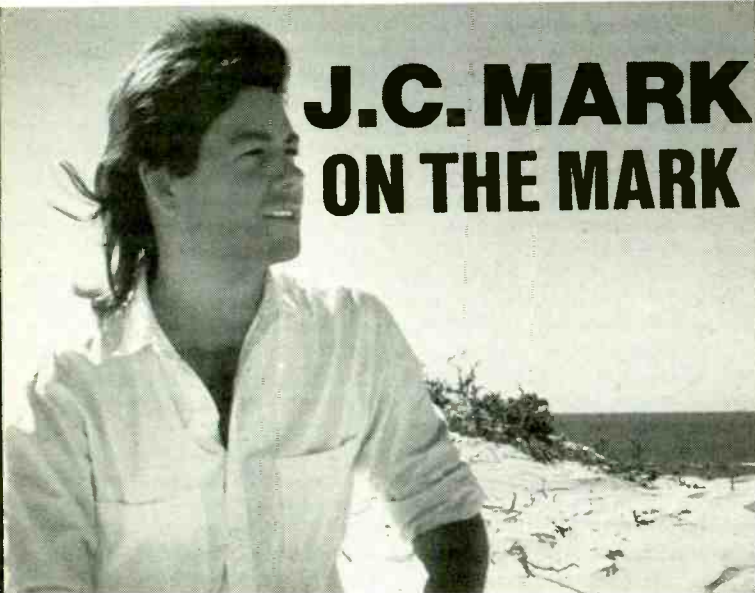
- 1 Thieves In The Temple Prince
- 2 Praying For Time George Michael
- 3 Tell Me Where You're Going Sijje
- 4 Black Cat Janet Jackson
- 5 Manatsu No Kajitsu Southern All Stars
- 6 Violence Of Summer Duran Duran
- 7 Tonight New Kids On The Block
- 8 Vision Of Love Mariah Carey
- 9 Release Me Wilson Phillips
- 10 Jerk Out The Time
- 11 King Of Wishful Thinking Go West
- 12 Blaze Of Glory Jon Bon Jovi
- 13 Stop Running Away Brenda Russell
- 14 Giving You The Benefit Pebbles
- 15 Looking For Atlantis Prefab Sprout
- 16 Bird On A Wire The Neville Brothers
- 17 Could This Be Love Seduction
- 18 Talk To Me Anita Baker
- 19 If Wishes Came True Sweet Sensation
- 20 Cockatoo Dick Lee
- 21 Dare To Fall In Love Brent Bourgeois
- 22 Something Happened On The Way To Heaven Phil Collins
- 23 How Much Love Vixen
- 24 Have You Seen Her M.C. Hammer
- 25 Do Me Bell Biv DeVoe
- 26 Romeo Dino
- 27 Together Partii Austin
- 28 Lovely Thing Reggae Philharmonic Orchestra
- 29 Elvis Is Dead Living Colour
- 30 Unskippy Bop Poison
- 31 Groove Is In The Heart Deee-Lite
- 32 Close To You Maxi Priest
- 33 Love Takes Time Mariah Carey
- 34 Come Back To Me Janet Jackson
- 35 Next To You Aswad
- 36 Shiawasenai Naritai Miki Imai
- 37 Two Worlds Sonny Southern
- 38 Love And Affection Nelson
- 39 Oh Girl Paul Young
- 40 Ai Wa Katsu Kan
- 41 My, My, My Johnny Gill
- 42 Something Sad Timothy B. Schmit
- 43 My Girl Kool Skool
- 44 Livin' In The Light Caron Wheeler
- 45 Heart Like A Wheel The Human League
- 46 Strung Out Wendy & Lisa
- 47 The Other Side Aerosmith
- 48 Gypsy Woman Santana
- 49 Bankiero Mory Kante
- 50 Lovin' You's A Dirty Job Ratt



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	—	2	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP 1 week at No. 1
2	1	1	6	SUICIDE BLONDE ATLANTIC 4-87860	INXS
3	4	6	5	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
4	9	11	6	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
5	6	5	6	TYPE EPIC 34-73575	LIVING COLOUR
6	8	9	3	THUNDERSTRUCK ATCO LP CUT	AC/DC
7	10	10	3	TICK TOCK EPIC 34-73576	VAUGHAN BROTHERS
8	3	2	9	DAYS LIKE THESE Geffen 4-19677	ASIA
9	12	14	11	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
10	7	8	6	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
11	15	23	3	LOVE IS THE RITUAL A&M 1525	STYX
12	5	4	11	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
13	13	13	5	THE FORECAST MERCURY 878 118-4	THE ROBERT CRAY BAND
14	17	19	5	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
15	14	3	10	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
16	26	—	2	HARD TO HANDLE DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
17	19	27	6	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
18	11	7	10	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
19	18	20	4	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/THE YOUNG RUMBLERS
20	16	15	11	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
★★★ FLASHMAKER ★★★					
21	NEW ▶	1	1	KING OF DREAMS RCA LP CUT	DEEP PURPLE
22	22	30	3	UNBELIEVABLE COLUMBIA LP CUT	BOB DYLAN
23	21	21	6	CHERRY PIE COLUMBIA 38-73510	WARRANT
24	20	18	8	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
25	27	33	5	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
26	29	31	7	MIRROR MIRROR Geffen LP CUT	DON DOKKEN
★★★ POWER TRACK ★★★					
27	43	—	2	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
28	31	38	4	EMPIRE EMI LP CUT	QUEENSRYCHE
29	33	39	4	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
30	23	12	14	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
31	24	24	8	TALL, DARK HANDSOME STRANGER CAPITOL LP CUT	HEART
32	36	44	3	BACK 'N BLUE EPIC LP CUT	CHEAP TRICK
33	34	37	5	DOWN ON THE RIVERBED SLASH LP CUT/REPRISE	LOS LOBOS
34	38	—	2	MIRACLE MERCURY 878 392-4	JON BON JOVI
35	25	17	14	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
36	37	—	2	HEARTS ARE GONNA ROLL ATLANTIC LP CUT	JOHNNY VAN ZANT
37	NEW ▶	1	1	THE OBVIOUS CHILD WARNER BROS. LP CUT	PAUL SIMON
38	39	45	3	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
39	44	—	2	MILES AWAY ATLANTIC 4-87824	WINGER
40	40	43	7	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
41	42	50	3	GIVE IT TO ME GOOD MECHANIC LP CUT/MCA	TRIXTER
42	32	25	11	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
43	NEW ▶	1	1	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
44	NEW ▶	1	1	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
45	41	29	16	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
46	35	32	15	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
47	49	46	4	WHY DO YOU THINK THEY CALL IT DOPE COLUMBIA LP CUT	LOVE/HATE
48	NEW ▶	1	1	LOVE IS A ROCK EPIC 34-73540	REO SPEEDWAGON
49	30	16	12	HOW MUCH LOVE EMI 50302	VIXEN
50	28	26	13	LOVE AND AFFECTION DGC 4-19689	NELSON

RADIO



Wishes Come True. KHQT (Hot 97.7) San Jose, Calif., APD/MD John Christian gets a boost from members of Sweet Sensation after the group participated in a celebrity softball game for charity. The Sweet Sensation team tied the Hot 97.7 team, 9-9.

PROMOTIONS

(Continued from preceding page)

\$1,000.

WNCI Columbus, Ohio, is currently running the Morning Zoo death pool. Each Monday, zoo members announce the names of five celebrities who are likely to die that week. Five callers each choose a star. If their chosen celebrity passes away during the week, the listener wins \$100 ... WQEN (Q104) Gadsden, Ala., exchanged tickets for an REO Speedwagon concert in Birmingham, Ala., for Oreo cookies in the Oreos For REO promotion. Q104 then organized an Oreo feast in a parking lot with the cookies.

PRO-MOTIONS

Maggie Day is named promotion director at oldies KODJ Los Angeles from the same position at classical WNCN New York. Across town, Mona Lapidés and Allen Nelson have been named promotion directors at KIIS. Lapidés was promotion coordinator there; Nelson was traffic manager. They report to marketing director Karen Tobin. Former promotion director Cheryl O'Neil is pursuing a writing career.

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Fresh News
They're Quoting
BILLBOARD RADIO**

BLAKE BABIES ☉ **SUNBURN**

Produced by GARY Smith

Their Follow Up to
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EARWIG.

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FOR WEEK ENDING OCTOBER 13, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	5	11	3	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS 1 week at No. 1
2	1	1	4	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
3	2	2	8	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
4	3	5	6	TYPE EPIC 34-73575	LIVING COLOUR
5	4	3	6	SUICIDE BLONDE ATLANTIC 4-86139	INXS
6	6	6	4	CANDY VIRGIN 4-98900	IGGY POP
7	11	23	3	BEEEN CAUGHT STEALING WARNER BROS. LP CUT	JANE'S ADDICTION
8	9	9	5	ICEBLINK LUCK A.D. 44618/CAPITOL	COCTEAU TWINS
9	7	8	7	TOM'S DINER A&M 1529	D.N.A. WITH SUZANNE VEGA
10	8	7	9	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS UK
11	13	19	6	HIPPYCHICK ATCO 4-96428	SOHO
12	19	27	3	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
13	14	14	3	GOOD MORNING BRITAIN SIRE 2-21775/REPRISE	AZTEC CAMERA
14	12	10	8	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
15	15	15	6	SPINNIN' A&M LP CUT	SOUL ASYLUM
16	21	21	7	DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS.	LOS LOBOS
17	18	26	3	HEART LIKE A WHEEL A&M 1520	THE HUMAN LEAGUE
18	28	—	2	SPECIAL ONE A.D. 44-73534/COLUMBIA	ULTRA VIVID SCENE
19	17	22	4	SO HARD EMI 56195	PET SHOP BOYS
20	22	29	3	DON HENLEY MUST DIE ENIGMA LP CUT	MOJO NIXON
21	10	4	10	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
22	30	—	2	ALL FOR LOVE & LOVE FOR ALL FONTANA LP CUT/MERCURY	THE LILAC TIME
23	24	17	4	WORLD IN MY EYES SIRE LP CUT/REPRISE	DEPECHE MODE
24	25	28	5	LOVE OR SOMETHING ATLANTIC LP CUT	BOB GELDOF
25	NEW ▶	1	1	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
26	NEW ▶	1	1	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
27	26	20	4	EVERYBODY KNOWS MCA LP CUT	CONCRETE BLONDE
28	29	30	8	LEAVE ME ALONE ENIGMA LP CUT	THE CAVEDOGS
29	16	12	9	ONE LOVE SILVERTONE 1399/RCA	THE STONE ROSES
30	20	24	7	THE KING IS HALF UNDRRESSED CHARISMA LP CUT	JELLYFISH

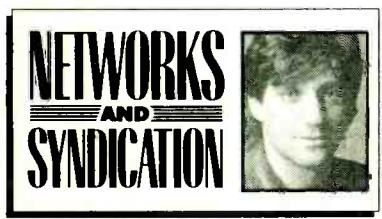
Billboard, copyright 1990. ○ Tracks with the greatest airplay gains this week.

Sanders Moving With 'Cla'ence,' 'Ti-Rone,' 'Joyner'

LOS ANGELES—As host of Premiere Radio Networks' top 40 and urban shortform hits "The Cla'ence Update Of CBS' 'The Young And The Restless'" and "On The Phone With Ti-Rone," and writer of CBS Radio Networks' "On The Move With Tom Joyner," Brad Sanders is one of syndicated radio's most valuable players.

"Cla'ence," which has been running since 1986, boasts more than 180 affiliates, while the nearly 3-year-old "Ti-Rone" has more than 90 affiliates. Ironically, "Ti-Rone" was aced out as top urban syndicated show in the 1990 Billboard Radio Awards by "On The Move."

Sanders' involvement with three syndicated shows leads to a busy work week spread across Los Ange-



by Craig Rosen

les. His daily routine includes either watching or reading scripts from "The Young And The Restless," writing his own "Cla'ence" synopsis, and going to Premiere's Hollywood headquarters to put the show up on satellite. Monday morning he faxes his "On The Move" scripts to Joyner. In the afternoon, he heads to Cutler Productions' Westwood, Calif., offices to record comedy bits for the show. Tuesday he phones Joyner to review the week's new records so he can write biographical information. Every other week, he tapes two weeks worth of "Ti-Rone" shows, which are then pressed on disk.

Sanders got his start in radio after Joyner saw him doing the Cla'ence character in his stand-up routine and invited him to guest on his show. It soon became a regular feature and Sanders also took the show to KJLH Los Angeles.

A friend passed a tape to Scott Shannon, then Zoo Master at WHIZ (Z100) New York, who liked it enough to have Sanders audition over the air. After Shannon gave him the nod, he soon added stations in Houston and Chicago. Rather than call each station on the phone to record the show, Sanders eventually hooked up with Premiere in 1986.

His association with Joyner also led to the birth of Sanders' second hit feature. "Tom wanted something different," Sanders says. "He didn't want something that would be identified with another station, so I came up with the Ti-Rone character, and subsequently 'On The Move' happened, and I was asked to write the show for Tom."

In the early days of "Ti-Rone," the character wrote open letters to stars such as Michael Jackson and Prince, which, Sanders says, were "in effect asking, 'what the fuck is wrong with you?'" The feature garnered interest (Continued on next page)

CMJ MUSIC MARATHON® SCHEDULE OF EVENTS

"The Discovery and Development of New Artists"

October 24 - 27, 1990 • The Vista Hotel • New York City

WEDNESDAY, OCTOBER 24, 1990

5:00 PM - 10:00 PM
REGISTRATION

8:00 PM
MUSIC MARATHON LIVE! CLUB SHOWCASES

THURSDAY, OCTOBER 25, 1990

8:00 AM - 5:00 PM
REGISTRATION

10:00 AM - 5:00 PM
EXHIBITS

New Amsterdam West Ballroom Foyer

11:00 AM - 4:00 PM
COLLEGE RADIO WORKSHOP

AGENDA

The Liberty Room

Henry Rollins of Warlike will deliver a Spoken Word performance

INTERNAL STATION OPERATIONS

- College Administration Relations
- Management: Charters and the Executive Board
- Recruiting, Motivating And Maintaining A Staff
- Continuity And Growth

STATION FINANCE

- Budgeting
- Fundraising

NETWORKING IN COLLEGE RADIO

- Campus Awareness And Activities
- Community Volunteers
- Interaction With The Local Scene
- Communication Among Stations' Nationwide

SOCIAL RELEVANCY

- Cultural Programming
- Addressing Civic And Societal Concerns

MUSIC PROGRAMMING

- Managing An Air Staff
- Maintaining A Music Library
- Playlists And Topsheet Reporting
- Record Company Relations
- Music And Airplay Philosophies

12:00 - 5:00 PM

Tall Ships Lounge

BMI LIVE

12:30 - 1:45 PM

PUBLISHING, COPYRIGHT & THE REST OF YOUR LIFE

The Broadway Suite

Moderator: Jerry Love (Famous Music Publishing Companies)

CDs & O.A.T.S.: WHERE HAS ALL THE VINYL GONE?

The River Suite

VIDEO & VALIDITY: IN THE EYE OF THE BEHOLDER

The Park Suite

Moderator: Steven Schuur (Chrissy)

2:00 - 3:15 PM

THE ROOTS/FOLK PANEL

The Broadway Suite

Moderator: Hank Shocklee (Producer/S.O.U.L.) and more IBA

RECORD PRODUCTION: FROM STUDIO TO STORE

The River Suite

Moderator: Alex Miller (Virgin)

THE FUTURE OF ALTERNATIVE COMMERCIAL RADIO

The Park Suite

Moderator: Michael R. Hater, Lsq

6:00 - 8:00 PM

CHAMELEON RECORDS PRESENTS "THE CMJ WELCOMING PARTY" WITH PERFORMANCES BY FERRON/MARY'S DANISH/ECOTOUR

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, OCTOBER 26, 1990

8:00 AM - 5:00 PM

REGISTRATION

10:00 AM - 5:00 PM

EXHIBITS

New Amsterdam West Ballroom Foyer

11:00 AM

KEYNOTE ADDRESS

New Amsterdam Ballroom

Eric Bogosian

Bogus known for his solo shows

Drinking In America and Sex, Drugs, Rock & Roll and his play L.A. Radio

in which he starred and co-wrote the film version directed by Oliver Stone

KRS-ONE

Kris Parker aka KRS ONE by his own words is a teacher and a poet

With his production company, Boogie Down Productions, Parker has released four albums whose street poetry goes for the literal most recent: Edutainment

12:00 - 5:00 PM

Tall Ships Lounge

BMI LIVE

1:30 - 2:45 PM

TIPS & TRADES: BUY AN AD AND WE'LL TELL YOU

The Broadway Suite

Moderator: Dixon Hood (Charisma)

SO YOU WANT TO BE A ROCK 'N' ROLL CZAR: CAREERS IN THE MUSIC INDUSTRY

The River Suite

Moderator: Hugo Burnham (Island)

BAND SURVIVAL: WILL YOUR DUES PAY OFF?

The Park Suite

Moderator: Lyric Hysen (Das Darnon)

ARTIST DISCOVERY & DEVELOPMENT: TALENT TIMING & TENACITY

New Amsterdam Last Ballroom

Moderator: Sean Coakley (Arista)

FREEDOM OF SPEECH: SHHH - BIG BROTHER'S LISTENING

New Amsterdam Center Ballroom

Moderator: Howie Klein (Warner Bros/Sire)

3:00 - 4:15 PM

MAJORS & INDIES: A MARRIAGE MADE IN ?

The Broadway Suite

Moderator: Craig Marks (CMJ)

HORIZONS: NEW TERRITORY - NEW COUNTRY

The River Suite

Moderator: Tony Brown (MCA)

Panelists: Darrell Anderson (High Tone), Jim Calligoni (CMJ), Tracy Gerston (CBS Free Publishing), Doug Gray (Warner Bros.), Garyn Major (A&S Management), Kevin Welch (Arista)

CONCERTS ON CAMPUS: PRODUCTION & PROMOTION

The Park Suite

MUSIC MARKETING: FROM CONCEPT TO CONSUMER

New Amsterdam East Ballroom

COLLEGE RADIO IN THE '90s: HAS THE EDGE DULLED?

New Amsterdam Center Ballroom

Moderator: Dave Gottlieb (Epic)

MUSIC MARATHON LIVE! CLUB SHOWCASES

7:30 PM

FICTION RECORDS IN ASSOCIATION WITH CMJ AND ELEKTRA RECORDS PRESENT "MIXED UP MARATHON": LISTENING PARTY FEATURING THE CURE'S NEW ALBUM "MIXED UP." ALSO FEATURING DIE WARZAU IN PERFORMANCE.

Sanctuary At Hot Rod 270 11th Avenue (at 28th Street)

8:00 PM

CMJ & ATLANTIC RECORDS PRESENT REDD KROSS/LEMONHEADS/ AN EMOTIONAL FISH

The Ritz 54 West 54th Street

SATURDAY, OCTOBER 27, 1990

9:00 AM - 3:00 PM

REGISTRATION

10:00 AM - 3:00 PM

EXHIBITS

New Amsterdam West Ballroom Foyer

11:00 AM - 12:15 PM

THE WORLD MUSIC PANEL

The Broadway Suite

Moderator: Jerry Rappoport (Mango)

ENTREPRENEURSHIP & MUSIC: D.I.Y. STRATEGIES & MECHANICS

The River Suite

Moderator: Carmelita Sanchez

Panelists: Soohua Chang (Arista), Tony D (Producer/Poet, Righteous Teachers), Bobby Garcia (DeJama/RAL), David Mays (The Source), Mike Nordone (KXLU), D Nice (Arista), Albert Ragusa (Tommy Boy), Widmar Steve (NBAU)

THE RAP PANEL

The Park Suite

Moderator: Carmelita Sanchez

Panelists: Soohua Chang (Arista), Tony D (Producer/Poet, Righteous Teachers), Bobby Garcia (DeJama/RAL), David Mays (The Source), Mike Nordone (KXLU), D Nice (Arista), Albert Ragusa (Tommy Boy), Widmar Steve (NBAU)

OFF THE RECORD: CONSUMER PRESS FROM BUTTRAG

TO ROLLING STONE

New Amsterdam Center Ballroom

Moderator: Karen Schermer (Resistance/Wire)

A&R: WHAT'S WRONG WITH THIS TAPE?

The Liberty Room

Moderator: Jeff Fenster (Charisma)

12:00 - 5:00 PM

Tall Ships Lounge

BMI LIVE

12:30 - 1:45 PM

THE JAZZ PANEL

The Broadway Suite

Moderator: Michael Dorf (Writing Factory)

COLLEGE / NON-COMMERCIAL RADIO & THE COMMUNITY

The River Suite

Moderator: David Newgarder (WFMU)

THE BEAT BOX CONCLAVE

The Park Suite

Moderator: Bill Stehney (S.O.U.L.)

Panelist: John Mars (2 Black 2 Strong • MMG) and more IBA

THE DECLARATION OF INDEPENDENTS

New Amsterdam Center Ballroom

Moderator: Kramer (Stammy Disc)

THE STATE OF THE MUSIC BIZ: A CURRENT AFFAIR

The Liberty Room

2:00 - 3:15 PM

THE REGGAE PANEL

The Broadway Suite

RECORD PROMOTION & COLLEGE RADIO

The River Suite

Moderator: Bruce Flier (RCA)

THE RAP ARTIST PANEL

The Park Suite

Moderator: Jeff Foss (WPHU)

Panelists: D Nice (Arista), Kid Frost (Arista), Harmony (Arista), P.A. Pasemaster Mase (De La Soul), MC Serch (3rd Bass), Miki G. (Jungle Bros.), MC Mustafa (Movement Ex), Nikki D (Arista), L.A.M. Shabazz (Arista)

SUCCESSFULLY MANAGING THE NEW ARTIST

The Liberty Room

Moderator: John Silva (Gold Mountain Ent.)

3:30 - 4:45 PM

THE ARTIST ENCOUNTER & FREE FOR ALL

New Amsterdam Ballroom

Moderator: Vin Scusa (WXPX)

8:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

METAL MARATHON

THURSDAY, OCTOBER 25, 1990

12:30 - 1:45 PM

RETAIL & MARKETING: GRAND THEFT ALLOWANCE

New Amsterdam East Ballroom

2:00 - 3:15 PM

INTERVIEW WORKSHOP: DIGGING DEEP WITHOUT BURYING YOURSELF

New Amsterdam East Ballroom

Moderator: Diana Darin (Freelance Journalist)

Panelists: Steffan Chazan (Koranga, Rip, BAA), Jeff Kitts (Foundations), David Sorague (MTV), Adrienne Stone (Stone Communications), Tommy Victor (Prong)

3:30 - 4:45 PM

TBA

New Amsterdam East Ballroom

FRIDAY, OCTOBER 26, 1990

11:00 AM - 12:15 PM

ARTIST DEVELOPMENT: BUILDING THE PERFECT BEAST

The Liberty Room

Moderator: Susan Siver (Susan Siver Management)

12:30 - 1:45 PM

METAL PROGRAMMING AND PROMOTION: RADIO-ACTIVE OR CARBON-DATED?

The Liberty Room

Moderator: Cheryl Valentine (Relativity/Combarin Effect)

Panelists: Bridget Roy (Columbia), Bill Schacht (Foundations), Kevin Sharp (CMJ), Rob Tarant no (AIM), Bob Thomas (WBEB), Saly Vicious (WIPA)

2:00 - 3:15 PM

ALTERNAPSYCHEMELFUNKRAPCORE: THE CREATIVITY, CONFORMITY AND CONFUSION OF CROSSING OVER

The Liberty Room

Moderator: Howie Abrams (In Effect)

3:30 - 4:45 PM

KEYNOTE ADDRESS

The Liberty Room

Lemmy Kilmister

Call him a legend and he'll scold. Call him the "Godfather Of Thrash" and he'll probably hit you. We'll play it safe and say that Lemmy Kilmister of Motorhead, one of rock's most endearing and enduring figures, will be delivering the keynote speech for Metal Marathon '90.

SATURDAY, OCTOBER 27, 1990

11:00 AM - 12:45 PM

MOMS OF ROCK: TO HELL FROM MATERNITY

New Amsterdam East Ballroom

Moderator: Carol Brown (Trixter/Wom), Mured Lipker (Nuclear Assault/Mom), and more IBA

1:00 - 2:30 PM

ARTIST PANEL

New Amsterdam Last Ballroom

MORE TO BE FIGURED OUT LATER!

Schedule subject to change



REGISTRATION FORM CMJ Music Marathon®

October 24 - 27, 1990 • The Vista Hotel • New York City

HOTEL ACCOMMODATIONS: Special rates at the Vista Hotel. Vista Hotel rates \$140 Single/Double. These rates are only in effect until Oct. 10, 1990. Rates apply from Tuesday Oct. 23 - Sun. Oct. 28, 1990. Call the Vista at 1-800-258-2505 (in New York State, 212-938-1990). YOU MUST MENTION CMJ MUSIC MARATHON® TO RECEIVE DISCOUNT.

AIRLINE DISCOUNTS AA AMERICAN AIRLINES: American Airlines is offering a special discount rate of 40% off regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1-800-433-1790 7:00 AM - 12:00 Midnight Central Time, any day. Specify STAR File #S-89044L.

Convention registration fee entitles entrance to all Marathon events including exhibits, panels, showcases and one registration bag.

NAME _____ TITLE _____ AFFILIATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

ACCOMMODATIONS DURING MARATHON _____

_____ \$225 regular rate (after Sept. 15 and at the door) _____ \$95 student rate (after Sept. 15 and at the door) *Copy of student ID must accompany payment.

Indicate quantity and make check or money order (non-refundable) payable to CMJ Music Marathon®.

Do not send payment later than Oct. 18. Walk-up thereafter. (Student ID must be provided to be eligible for student rate at walk-up. No exceptions.)

I have enclosed () Check () Money Order

Check must accompany registration form or provide the following credit card information: Mastercard () Visa () American Express ()

NETWORKS AND SYNDICATION

(Continued from preceding page)

from other stations, so Sanders once again took an alter ego to Premiere, but there was one change. "Instead of letters to the stars, I realized it was more practical and I could get more material by having people send letters to me." Thus Ti-Rone became the hip answer to Dear Abby. "You can't write shit as funny as the shit people will send you," Sanders says.

Although "Ti-Rone" is first and foremost entertainment, Sanders says it is not all fun and games. "Some stations have given me flak. Like WHUR Washington, D.C., said, 'We thought it was an entertainment show, and now you're answering serious questions.'"

Sanders, however, "won't give an answer to a question that requires professional help," he says. "I suggest the proper professional help. There have been times when we have given out numbers to the abuse hotline for battered wives."

Yet if listeners write "some stupid shit, I'm going to call them on it," he says. One listener wrote in that she broke up with one guy and started dating another, but was interested in her former boyfriend again. "She said he was so sweet and everything, and she mentioned in passing that he just signed a pro football contract," Sanders says. "I went on the air and told her, 'You are a female dog. I don't mean the 'B' word. I mean a female dog. How did he all of a sudden become so attractive? Does the word zeros mean anything?'"

"Cla'ence" hit a snag a few years back when ABC-TV filed suit against the show, which then featured an update of "All My Children." A settlement was reached and Sanders found a network that was more than happy to have its show exposed on the radio. "They really appreciate what I bring to the situation," Sanders says of CBS. "They treat me like an endangered species. They treat me great."

The relationship with CBS-TV led to Sanders being hired to do promo spots for the network as well as a short on-camera feature, "Getting The Scoop With Cla'ence."

Sanders says because he owns "Ti-Rone" and "Cla'ence," he has a lot of freedom. "But even with freedom, you have a lot of responsibility," he says. "I don't believe in all this bullshit that is on the radio now. I don't like to hear people saying don't be a dickhead," he says. "I don't like that kind of shit."

AROUND THE INDUSTRY

Premiere was set to introduce its new "Comedy 25-54" network, customized for AC and oldies stations, on Monday (8) ... New York-based ATG Network Communications was set to launch "Soap Opera Radio," a new nationally syndicated talk show, on Sunday (7). The one-hour weekly show will be taped before a live audience each week. Heather Rattray of "As The World Turns" was set to guest on the first show. WBAB Long Island, N.Y., is the flagship station; for more information, call 516-491-8585.

"MTV News," the shortform feature distributed by Westwood One and produced by MTV: Music Television, now has more than 1 million listeners. Affiliates include WNEW New York, KQLZ Los Angeles, WMMR Philadelphia, WBCN Boston, KOME San Francisco, and KRBE Houston ... "American Country Countdown" host/producer Bob Kingsley has signed a new multiyear pact with ABC Radio Networks.

CBS Hispanic Radio Network will expand its programming by offering NFL football games (Billboard, Oct. 6). The network will broadcast the AFC and NFC Championships and Super Bowl XXV.

Unistar Radio Networks has "The Allman Brothers Band Story" set

for Oct. 19-21. The three-hour special is hosted by WYSP Philadelphia air personality Ed Sciaky ... "The TDK New Music Report," an hour show produced by CMJ, made its debut Sept. 30. The show, hosted by Dan

Neer, is distributed on compact disk to more than 250 college radio stations and will run for 26 weeks.

KOMA Oklahoma City jock and jingle producer Richard Kaufman's "Ricky The K's Solid Gold Time

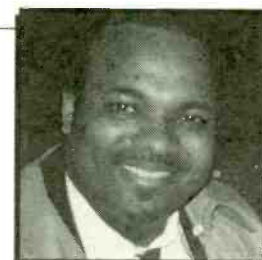
Machine" has been picked up by Satellite Music Network's Pure Gold format. The six-hour weekend show re-creates mid-'60s top 40 radio complete with the original PAMS jingles from that time.

Billboards

PD

of the week

Vinny Brown
WRKS New York



WHEN SUMMIT Broadcasting began its overhaul of urban WRKS (Kiss-FM) New York last November, the game plan was to get a five share, which, new PD Vinny Brown says, "would have made us No. 1 in the market." WRKS and rival WBLs were fighting it out in the high threes, largely on the assumption that with top 40/dance WQHT (Hot 97) in the market, there were only so many shares available to urban radio.

In recent months, however, WRKS has had to "set the bar higher," as Brown puts it. In the spring, Kiss was up 4.5-5.1 12-plus, compared to a 3.9 last summer. In the second summer Arbitrend, WRKS was up to a 5.8. In the summer book, it was at 5.5, putting it clearly on top of the market for the first time in five years.

Brown, who grew up in Queens, began at WKND Hartford, Conn., in the mid-'70s, then did mornings at WAMO Pittsburgh. He joined WOL Washington, D.C. in 1977, then ended up doing late nights at D.C. top 40 WRQX (Q107) and country WMZQ. In 1987, he landed his first PD job at urban WQOK Raleigh, N.C., and he joined WRKS two years later, first as a part-timer, then doing afternoons, then as MD.

Until last fall, "Kiss was basically a youth-appeal radio station," Brown says. "Rap played full-time including morning drive. We had a mix program in middays." When last profiled here two years ago, Kiss was virtually all-current, even in mornings. WRKS and WBLs seemed to be in the middle of a hipness war, especially as it pertained to house and other black club music.

Ironically, WBLs almost tightened up first. When Ray Boyd, PD of Summit's WVEE Atlanta came to WBLs, he cut back their playlist somewhat, added a lot of "oh wow" oldies, backed off the rap and moved toward the border of black AC. But several months later, WBLs brought back former PD Frankie Crocker for afternoons, and the station's music mix again became more eclectic.

Brown became WRKS' PD last fall when Tony Gray left to launch a consultancy, and it was ultimately Kiss that changed. It's now possible to hear two oldies back-to-back on WRKS, and that doesn't count songs such as Howard Hewett's "Show Me" that are still currents for WRKS. Only two raps have made it outside late afternoons and nights: "U Can't Touch This" and Heavy D's "Somebody For Me." In other words, Kiss became hipper by being less compulsively hip.

"We're not trying to force-feed people what we think they should know about," says Brown. "We need to reflect the needs and desires of people, not tell them they need to understand this or know the roots of this."

"I don't think the problem was that adults weren't coming over here. Our research showed that they knew about the station. We weren't a stranger to them. They just didn't use us for a long period of time. They'd try to come over and listen to us, and something would happen to send them away."

"We wanted to become broader in our approach toward the adult audience, but we didn't want to lose the teen audience. Fortunately, there are a lot of songs that we can walk the line with—'Vision Of Love,' 'My, My, My,' 'All I Do Is Think Of You'—adults can relate to them but they perform well with the younger audience. Everybody has a relationship. Everybody can identify with those songs. The way to serve the youth audience is not always by

playing rap."

This is WRKS in middays: Tony! Toni! Tone!, "Feels Good"; Whispers, "Innocent"; Al B. Sure!, "Off On Your Own (Girl)"; Force MDS, "Love Is A House"; Miki Howard, "Until You Come Back To Me"; Janet Jackson, "Black Cat"; M.C. Hammer, "U Can't Touch This"; Jody Watley, "Everything"; Pebbles, "Giving You The Benefit"; After 7, "Can't Stop"; the Winans, "A Friend"; Glenn Jones, "We've Only Just Begun"; and Lisa Stansfield, "You Can't Deny It."

Ironically, since WRKS' success, WBLs has tightened also—at least during the half of the day that isn't Crocker or the Quiet Storm—to the point where it rotates its A-stack faster than Kiss. "It's hard for me to understand everything they're doing, because I'm not sure they understand it. Their strategy seems to be emulating us. We do a reggae show on Sunday nights; they do a reggae show on Sunday nights. We do the Top Eight At Eight, now Frankie is doing a countdown on Thursday. They have a feature like our Jam It Or Slam It."

"I'm doing what's right for Kiss listeners. I don't think they can be successful by looking at what we're doing. What people expect [from WBLs with its progressive heritage] is different than what they expect from me."

Brown points out that WBLs' ratings have remained constant while WRKS' have risen, something he attributes to greater TSL among his existing listeners. "When I first sat in this chair, WBLs had a 3.8. Today they have a 3.9. Our increase was not their loss. I tell my staff that we should be proud of achieving what we have, and that it hasn't been at WBLs' expense."

As for fighting WBLs' entrenchment among black adults, and getting the message out that Kiss was a different station, Brown says, "We didn't buy a million dollars in TV time, go on to a full-blown direct mail campaign, and say it on billboards all over. All we did was make the adjustments and depend on the adult audience that already sampled us to recognize the difference and stick with us longer. In our latest perceptual research, we see that more people recognize the change. Now they hear two songs in a row that they like and feel like we're playing their kind of music now."

For the fall, WRKS is bringing back its money song contest, The Secret Song, with \$1,000 winners several times a day. It will be supported by direct mail.

During the two months that Brown was interim PD, WRKS staffers printed campaign buttons that read, "Vinny Brown for a kinder, gentler Kiss." Although Brown is reluctant to discuss it, he admits eventually that he might be more conciliatory than his predecessor. "Tony had very definite opinions about things, which I understood and accepted. I think I solicit a variety of opinions before I make my decision. I think I explain to people what our objectives are."

That philosophy is reflected in the overhaul of WRKS' morning show that has taken place over the last year. Morning man Mike Love and night jock Jeff Foxx have switched places, the latter teaming with Ken "Spider" Webb and Wendy Williams. "The morning show was very heavily structured. Now we've loosened up the reins. Jeff is the youth appeal and Ken brings a certain comfort level for older listeners."

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Another One Bites The Dust**, Queen, ELEKTRA
2. **Woman In Love**, Barbra Streisand, COLUMBIA
3. **Upside Down**, Diana Ross, MOTOWN
4. **All Out Of Love**, Air Supply, ARISTA
5. **Drivin' My Life Away**, Eddie Rabbitt, ELEKTRA
6. **Late In The Evening**, Paul Simon, WARNER BROS.
7. **I'm Alright**, Kenny Loggins, COLUMBIA
8. **Xanadu**, Olivia Newton-John/
Electric Light Orchestra, MCA
9. **Real Love**, Doobie Brothers, WARNER BROS.
10. **Give Me The Night**, George Benson, QWEST/WARNER BROS.

POP SINGLES—20 Years Ago

1. **Cracklin' Rosie**, Neil Diamond, UNI
2. **I'll Be There**, Jackson 5, MOTOWN
3. **Candida**, Dawn, BELL
4. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
5. **All Right Now**, Free, A&M
6. **Julie, Do Ya Love Me**, Bobby Sherman, METROMEDIA
7. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY
8. **Green-Eyed Lady**, Sugarloaf, LIBERTY
9. **We've Only Just Begun**, Carpenters, A&M
10. **(I Know) I'm Losing You**, Rare Earth, RARE EARTH

TOP ALBUMS—10 Years Ago

1. **The Game**, Queen, ELEKTRA
2. **Diana**, Diana Ross, MOTOWN
3. **Give Me The Night**, George Benson, WARNER BROS.
4. **Soundtrack**, Xanadu, MCA
5. **Panorama**, Cars, ELEKTRA
6. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
7. **Soundtrack**, Urban Cowboy, FULLMOON/ASYLUM
8. **Hold Out**, Jackson Browne, ASYLUM
9. **Emotional Rescue**, Rolling Stones, ROLLING STONES
10. **Back In Black**, AC/DC, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Mad Dogs & Englishmen**, Joe Cocker, A&M
3. **A Question Of Balance**, Moody Blues, THRESHOLD
4. **Soundtrack**, Woodstock, COTILLION
5. **Third Album**, Jackson 5, MOTOWN
6. **Tommy**, Who, DECCA
7. **Chicago**, COLUMBIA
8. **Abraxas**, Santana, COLUMBIA
9. **After The Gold Rush**, Neil Young, REPRISE
10. **Sweet Baby James**, James Taylor, WARNER BROS.

COUNTRY SINGLES—10 Years Ago

1. **Loving Up A Storm**, Razy Bailey, RCA
2. **I Believe In You**, Don Williams, MCA
3. **Faded Love**, Willie Nelson & Ray Price, COLUMBIA
4. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
5. **On The Road Again**, Willie Nelson, COLUMBIA
6. **Do You Wanna Go To Heaven**, T.G. Sheppard, WARNER/CURB
7. **I'm Not Ready Yet**, George Jones, EPIC
8. **Old Habits**, Hank Williams Jr., ELEKTRA/CURB
9. **Put It Off Until Tomorrow**, Kendall's, OVATION
10. **Yesterday Once More**, Moe Bandy, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
2. **Another One Bites The Dust**, Queen, ELEKTRA
3. **More Bounce To The Ounce**, Zapp, WARNER BROS.
4. **Wide Receiver**, Michael Henderson, BUDDAH
5. **Give Me The Night**, George Benson, WARNER BROS./QWEST
6. **I've Just Begun To Love You**, Dynasty, SOLAR
7. **Where Did We Go Wrong**, L.T.D., A&M
8. **Master Blaster**, Stevie Wonder, TAMLA
9. **Let Me Be Your Angel**, Stacy Lattisaw, COTILLION
10. **I'm Coming Out**, Diana Ross, MOTOWN

The Interep Radio Store And Gannett Radio Congratulates KIIS-FM And WGCI-FM On Their 1990 Awards

KIIS-FM/AM
NAB Marconi Radio Award
CHR Top 40 Station of the Year

RICK DEES
1990 Billboard Radio Award
Radio Personality of the Year/Top 40

KAREN TOBIN
1990 Billboard Radio Award
Station Promotion Director

KIIS-FM/AM
1990 Billboard Radio Award
Station of the Year/Top 40

WGCI-FM
1990 Billboard Radio Award
Station of the Year/Urban

TOM JOYNER
1990 Billboard Radio Award
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WGCI 107.5 FM

FOR WEEK ENDING
OCTOBER 13, 1990

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	31	M.C. HAMMER ▲ ⁶ CAPITOL 92857 (9.98) 20 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	16	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	3	3	12	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
4	4	4	15	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	5	5	24	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
(6)	8	12	5	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
7	6	6	21	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	7	7	28	BELL BIV DEVOE ▲ ² MCA 6387 (9.98)	POISON
(9)	11	9	9	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
10	10	13	6	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
11	9	11	7	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
12	13	8	25	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
13	12	10	11	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
14	14	14	10	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
(15)	66	—	2	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
16	15	15	9	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
(17)	27	65	3	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
(18)	18	21	9	BLACK BOX RCA 2221 (9.98)	DREAMLAND
19	17	18	18	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
20	16	16	10	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
21	19	17	22	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
(22)	22	27	7	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
23	21	20	31	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
24	20	19	19	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
25	23	24	54	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
(26)	28	29	7	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
(27)	44	51	8	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
(28)	30	33	8	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
29	25	26	48	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
(30)	35	43	4	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
31	24	22	25	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
32	26	23	57	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
(33)	45	—	2	PEBBLES MCA 10025 (9.98)	ALWAYS
(34)	37	44	5	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
35	32	32	12	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
(36)	36	39	7	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
37	31	31	18	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
(38)	42	45	5	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
(39)	39	34	25	NAJEE EMI 92248 (9.98)	TOKYO BLUE
40	29	28	22	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
41	34	30	17	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
42	38	42	7	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
43	43	38	14	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
44	33	25	15	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
45	41	40	22	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
46	48	46	25	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
(47)	56	—	2	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
(48)	51	56	5	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
49	40	35	10	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND

50	47	36	13	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
51	46	37	27	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
52	50	49	17	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
53	57	53	14	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
54	49	48	27	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
(55)	63	69	4	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
56	60	52	8	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
57	62	59	5	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROSTICS
(58)	67	70	5	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
59	58	61	6	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
(60)	NEW ▶	1		TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
(61)	74	79	62	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
62	64	55	12	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
(63)	83	89	3	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
64	52	50	9	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
(65)	70	90	4	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
(66)	87	91	3	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
67	54	47	63	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
68	65	81	4	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
69	53	41	15	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
70	72	77	18	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
71	61	63	41	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
72	55	57	64	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
73	59	54	17	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
74	68	66	8	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
75	75	64	9	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
(76)	82	72	9	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
77	76	85	4	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
78	79	97	4	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
79	77	74	5	ARTIE WHITE ICHIBAN 1061 (8.98)	TIRED OF SNEAKING AROUND
80	85	93	3	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
(81)	NEW ▶	1		DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
82	78	78	49	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
(83)	98	—	2	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
(84)	89	87	3	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
85	69	60	25	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
86	90	—	2	MICHAEL STERLING ON TOP 1060/JOEY BOY (9.98)	TROUBLE
87	73	67	27	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
88	86	86	5	NAYOBE WTG 45163/EPIC (9.98 EQ)	PROMISE ME
89	84	71	13	LYNN WHITE CHELSEA AVE 7003 (8.98)	THE NEW ME
90	80	73	29	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
91	81	68	20	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
92	95	75	24	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
93	71	62	26	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
94	94	92	13	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
95	88	83	50	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
96	91	82	26	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
97	96	76	14	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
(98)	NEW ▶	1		ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
99	92	80	41	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
100	97	58	7	PERRI MCA 6386 (9.98)	TRADEWINDS

○ 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.



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The new album. Featuring "I Confess."

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FOR WEEK ENDING OCTOBER 13, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	THE BOOMIN' SYSTEM	L.L. COOL J	1	1	GIVING YOU THE BENEFIT	PEBBLES
2	3	GIVING YOU THE BENEFIT	PEBBLES	2	3	FAIRWEATHER FRIEND	JOHNNY GILL
3	1	EVERYBODY EVERYBODY	BLACK BOX	3	2	HEAVEN KNOWS	LALAH HATHAWAY
4	7	CLOSE TO YOU	MAXI PRIEST	4	7	MERRY GO ROUND	KEITH SWEAT
5	6	HEAVEN KNOWS	LALAH HATHAWAY	5	5	CLOSE TO YOU	MAXI PRIEST
6	9	FAIRWEATHER FRIEND	JOHNNY GILL	6	8	SO YOU LIKE WHAT YOU SEE	SAMUELLE
7	8	RHYTHM OF LIFE	OLETA ADAMS	7	4	EVERYBODY EVERYBODY	BLACK BOX
8	12	ICE ICE BABY	VANILLA ICE	8	11	SAVE YOUR LOVE	TRACIE SPENCER
9	10	SO YOU LIKE WHAT YOU SEE	SAMUELLE	9	10	YOU'RE RIGHT ABOUT THAT	KIARA
10	11	YOU'RE RIGHT ABOUT THAT	KIARA	10	16	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE
11	16	SAVE YOUR LOVE	TRACIE SPENCER	11	13	I DON'T GO FOR THAT	QUINCY JONES
12	2	CRAZY	THE BOYS	12	17	LOVE TAKES TIME	MARIAH CAREY
13	5	THIEVES IN THE TEMPLE	PRINCE	13	14	RHYTHM OF LIFE	OLETA ADAMS
14	18	MERRY GO ROUND	KEITH SWEAT	14	15	THIS IS THE RIGHT TIME	LISA STANSFIELD
15	17	THIS IS THE RIGHT TIME	LISA STANSFIELD	15	19	THE BOOMIN' SYSTEM	L.L. COOL J
16	20	OOOPS UP	SNAP	16	20	LIVIN' IN THE LIGHT	CARON WHEELER
17	23	BLACK CAT	JANET JACKSON	17	18	THAT'S MY ATTITUDE	TROOP
18	19	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	18	24	SLOW MOTION	GERALD ALSTON
19	26	HERE'S LOOKING AT YOU	TEENA MARIE	19	26	PRAY	M.C. HAMMER
20	35	LIVIN' IN THE LIGHT	CARON WHEELER	20	22	HERE'S LOOKING AT YOU	TEENA MARIE
21	29	I DON'T GO FOR THAT	QUINCY JONES	21	25	BLACK CAT	JANET JACKSON
22	31	KNOCKIN' BOOTS	CANDYMAN	22	23	OOOPS UP	SNAP
23	40	LOVE TAKES TIME	MARIAH CAREY	23	6	THIEVES IN THE TEMPLE	PRINCE
24	32	THAT'S MY ATTITUDE	TROOP	24	21	SO SOMEONE TO LOVE	THE MAC BAND
25	—	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	25	28	MISSUNDERSTANDING	AL B. SURE!
26	15	FEELS GOOD	TONY! TONI! TONE!	26	35	ICE ICE BABY	VANILLA ICE
27	14	LIES	EN VOGUE	27	31	SOUL INSPIRATION	ANITA BAKER
28	33	BONITA APPLEBUM	A TRIBE CALLED QUEST	28	34	HARLEM BLUES	CYNDA WILLIAMS
29	—	LOVE'S GONNA GET'CHA	BOOGIE DOWN PRODUCTIONS	29	12	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT
30	34	SOMEONE TO LOVE	THE MAC BAND	30	36	I GOT THE FEELING	TODAY
31	—	SLOW MOTION	GERALD ALSTON	31	39	I JUST CAN'T HANDLE IT	HI-5
32	—	PRAY	M.C. HAMMER	32	32	CLOSE QUARTERS	CAMEO
33	—	I GOT THE FEELING	TODAY	33	9	CRAZY	THE BOYS
34	38	NOW'S THE B TURN	LAQUAN	34	—	MY HEART YOUR HEART	WHISPERS
35	—	THE MISSION	SPECIAL ED	35	—	KNOCKIN' BOOTS	CANDYMAN
36	22	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	36	27	LIES	EN VOGUE
37	—	STOP RUNNING AWAY	BRENDA RUSSELL	37	—	LISTEN UP	LISTEN UP
38	30	A FRIEND	THE WINANS	38	—	DANCE WITH ME	THE BLACK FLAMES
39	28	CALL ME D-NICE	D-NICE	39	—	I LOOK GOOD	BERNADETTE COOPER
40	—	HARLEM BLUES	CYNDA WILLIAMS	40	33	STOP RUNNING AWAY	BRENDA RUSSELL

I COULD BE A TRIP! "Giving You The Benefit" by Pebbles (MCA) holds easily at No. 1 again this week. It remains at No. 1 on 13 playlists; 27 other stations report it at No. 1 for the first time. It holds at WLWZ Greensboro, N.C., for the third week. "Benefit" retains reports from the entire radio panel of 109 reporters.

"Fairweather Friend" by Johnny Gill (Motown) continues to develop strength at radio. Radio playlists are beginning to reflect top chart positions. Six stations post No. 1 reports for the second week: WHJX Jacksonville, Fla.; WJTT Chattanooga, Tenn.; WILD Boston; KKDA-FM Dallas; WMHG Grand Rapids, Mich.; and KPRS Kansas City, Mo. Sixteen other stations move it into No. 1. Two stations report new activity: WEBB Baltimore and WBLK Buffalo, N.Y. Its retail ranking lags behind its development at radio, even though "Fairweather" received 11 new dealer reports.

THREE GO 'ROUND: At the top of the chart, "Merry Go Round" by Keith Sweat (Vintertainment) is on 102 stations, gaining four: WAAA Winston-Salem, N.C.; WJMO-FM Cleveland; WGPR Detroit; and KBLK Tulsa, Okla. Five stations show it at No. 1, including WKVO Columbus, Ohio, and KMJQ Houston. WRKE Ocean City, Md., holds it at No. 1 for a second week. Leaping 85-51, "Round And Round" by Tevin Campbell (Paisley Park) is this week's Power Pick/Airplay record, gaining 43 stations for a total of 73. At No. 75, "What Goes Around, Comes Around" by Jeff Redd (Uptown) gets the nod at 16 stations, totaling 45 radio reporters.

RAPPIN' TO THE TOP: "The Boomin' System" by L.L. Cool J (Def Jam) has performed consistently and continues to build steam, gaining six station reports. Three of the six list it new with numbers: WXOK Baton Rouge, La., at No. 8, and KKBT Los Angeles and WTLZ Saginaw, Mich., both report it at No. 38. It is on 78 stations and ranks No. 1 in total retail points. "Ice Ice Baby" by Vanilla Ice (SBK) vaults 18-12 with a strong retail surge. It is on 77 stations and picks up 12 new reports. Some of the new stations are WKYS Washington, D.C.; WXYV Baltimore; WJLB Detroit; and XHRM San Diego.

GRIDLOCK: Records listed from No. 15-22 are all bulleted and battling for position. Three records earn bullets but are not able to move up. Even this week's Power Pick/Sales winner, "Here's Looking At You" by Teena Marie (Epic) is held in place. It is on 97 stations, earning five adds: WBLK Buffalo; WZAZ Jacksonville, Fla.; KMJM St. Louis; KIDZ Kansas City, Mo.; and KBLK Tulsa. "B.B.D. (I Thought It Was Me)?" by Bell Biv DeVoe (MCA) leaps into the pack. It is on 96 stations and makes a good increase in radio points, but the surge is the result of retail catching up, with 54 new dealer reports.

JASMINE GUY GETS a 30-point advance—the largest move on the chart—with "Try Me" (Warner Bros.). The single has a total of 74 station reports and gains 14 adds at radio, including WOWI Norfolk, WJLB Detroit, KMJM St. Louis, KHUL Memphis, and KMJQ, KCOH, and KHYS, all in Houston. Retail points add to the chart-burst, with 24 new reports.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
87 100 MILES AND RUNNIN' (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Stone Agate, BMI)	3 HEAVEN KNOWS (Virgin, ASCAP) CPP
96 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	21 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP
16 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Aishamightly, BMI/Strong Island, ASCAP)	12 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
18 BLACK CAT (Black Ice, BMI)	68 I CONFESS (Almo, ASCAP)
56 BONITA APPLEBUM (Zomba, ASCAP)	15 I DON'T GO FOR THAT (EMI April, ASCAP)
7 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	64 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
78 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Doratio, BMI/High Concept, ASCAP)	45 I'D RATHER GO BLIND (ARC, BMI)
94 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	24 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
47 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)	31 I GOT THE FEELING (Hi-Frost, BMI)
100 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP	36 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)
38 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)	50 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
4 CLOSE TO YOU (E.G. BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	41 I LOOK GOOD (Portrait/Solar, ASCAP/Slap Me One!, ASCAP)
86 COME BACK TO ME (Black Ice, ASCAP) WBM	93 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Lett, ASCAP)
53 COME HOME TO ME (Chicago Bros., BMI)	52 I-L-O-V-E-U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI)
23 CRAZY (Buff Man, BMI)	67 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabaylah, ASCAP/Haynestrom, ASCAP/Les Etioles De La Musique, ASCAP/Must Be Marvelous, ASCAP) WBM/CLM
63 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isle, BMI/Bubba Gee, BMI)	57 IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP)
37 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	84 IN THE GHETTO (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
91 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell)	71 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP)
79 DO FOR YOU, DO FOR ME (Peijo, BMI/Lamant Coward, BMI)	65 KEEP WATCHIN' (Ruthless Attack, ASCAP)
60 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	28 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP
90 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	30 LIES (2 Tuff-E Nuff, BMI/Irving, BMI) CPP
39 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	39 LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Deniz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP)
5 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	20 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP)
2 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	85 LOVE ME JUST FOR ME (Bust-It, BMI)
33 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	46 LOVE'S GONNA GET'CHA (Zomba, ASCAP/House Of Fun, BMI)
48 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	17 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
1 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	58 LUV-U-UP (Epic/Solar, BMI/Saba, BMI)
81 THE GOOD LIFE (CBS, ASCAP/Warner-Tamerlane, BMI/Elekylum, BMI/Philesto, BMI)	8 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
69 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donessa's, ASCAP/Nato/Visions-USA, ASCAP)	43 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
62 HALF (No Face, ASCAP/Rushtown, ASCAP)	29 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velie Int'l, ASCAP/Ness, Nitty, & Capone, ASCAP)
32 HARLEM BLUES (Not Listed)	42 MY HEART YOUR HEART (Virgin, BMI/Morning Crew, BMI)
76 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL/CLM	82 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)
70 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP)	83 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
	77 MY ONLY WOMAN (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
	66 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP)
	59 NOTHING BUT A PARTY (Said, BMI)
	61 NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI)
	19 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI)
	72 OUR LOVE WILL LAST FOREVER (Too Sweet Mutzik, ASCAP)
	44 PEOPLE (Jazzie B, ASCAP/Virgin, ASCAP/Soul II Soul Mad, ASCAP) CPP
	26 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) WBM
	74 PRISONER OF LOVE (Ollie Brown Sugar, ASCAP/Tokyo Joe, BMI)
	9 RHYTHM OF LIFE (Virgin, ASCAP) CPP
	49 ROPE A DOPE STYLE (Trycep, BMI/Willesden, BMI)
	51 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP)
	11 SAVE YOUR LOVE (Virgin, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP/Tocep, BMI/Jumpin' Off, BMI) CPP
	98 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP
	95 SHE'S MINE (Cal-Genie, BMI/Virgin, BMI) CPP
	25 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI)
	27 SOMEONE TO LOVE (Not Listed)
	34 SOUL INSPIRATION (Myxare, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM
	6 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
	35 STOP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/Gratitude Sky, ASCAP)
	92 STREETS OF NEW YORK (Kool G Rap, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Lynn Star, ASCAP)
	97 TALK TO ME (All Baker's, BMI/Montequue, BMI/Delvon, BMI) CPP
	22 THAT'S MY ATTITUDE (Trycep, BMI/Willesden, BMI)
	14 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
	13 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP)
	55 TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI)
	54 TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI)
	40 TRY ME (Forceful, BMI/Willesden, BMI)
	99 TURN OUT THE LIGHTS (International, ASCAP/Hit And Hold, ASCAP)
	80 UP WITH HOPE, DOWN WITH DOPE (Bust-It, BMI)
	73 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
	88 WE LIKE IT (Bust-It, BMI)
	75 WHAT GOES AROUND, COMES AROUND (Jeff Redd, ASCAP/Across 110th Street, ASCAP/EMI April, ASCAP/Velle, ASCAP)
	10 YOU'RE RIGHT ABOUT THAT (Island, BMI/O Dad, BMI)

HOT BLACK SINGLES ACTION RADIO MOST ADDED

TITLE	PLATINUM/GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 109 REPORTERS	TOTAL ON 109 REPORTERS
IT NEVER RAINS... TONY! TONI! TONE! WING	8	11	31	50	55
ROUND AND ROUND	10	12	21	43	73
TEVIN CAMPBELL PAISLEY PARK	10	12	21	43	73
ROPE A DOPE STYLE LEVERT ATLANTIC	5	5	15	25	83
MY ONLY WOMAN AFTER 7 VIRGIN	4	7	12	23	49
DON'T TURN YOUR BACK... GRADY HARRELL RCA	2	6	14	22	41
LOVE ME JUST FOR ME SPECIAL GENERATION CAPITOL	5	9	7	21	39
THING CALLED LOVE THE BOYS MOTOWN	4	8	8	20	20
CHOCOLATE THE TIME PAISLEY PARK	3	8	8	19	20
MY HEART YOUR HEART WHISPERS CAPITOL	4	5	8	17	89
FRIENDZ WOOTEN BROTHERS A&M	1	7	9	17	27

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.

RHYTHM & THE BLUES

(Continued from page 25)

Battle Of New York City." The tape is a historic account—through recorded speeches, rallies, and marches—of New York's racial unrest from 1987-90, focusing on the murders that sparked confrontations in the Bensonhurst; Howard Beach; Teaneck, N.J.; and Bushwick areas. It is the first compilation of speeches by Sharpton, president of the United African Movement, and Fulani, leader of the New Alliance Party. CIT was formed by the community-funded Castillo Cultural Center and Tony Rose, a 15-year music industry veteran who serves as the project's producer. The tape is \$5.95 plus \$1 postage. Write the center: Suite 201, 500 Greenwich St., New York, N.Y. 10013; or call Rose or Grace Testani at 212-941-8340.

Y.E.S. GOES TO COLLEGE: A&M Records and minority-owned Morgan Orchid Rhodes have expanded their music biz summer internship for high schoolers to include college students all year round. The new **Y.E.S. To Jobs—College Expansion** plan will train minority college seniors for careers in the industry, placing them as full-time interns in MOR's four offices (Atlanta, Chicago, New Jersey, Los Angeles). The program provides intensive and practical experience for college-educated young people serious about an entertainment business career. The program is fully funded by A&M; for information call MOR's Vivian Funn at 201-843-2050.

TIDBITS: Great news! Now that Marvin Gaye has a star on the Hollywood Walk Of Fame, Motown has released a four-CD (or four-cassette) boxed set called "The Marvin Gaye Collection." This definitive package was compiled and produced by George Solomon, who was sent into the Motown vaults by Motown prez Jheryl Busby and chief operating officer/executive producer Harry Anger. It contains all his hits from his 25-year career, and includes 34 previously unreleased tracks (including duets and concert performances). The four sections are themed "20 Top 20s," top 20 hits in their original 45 rpm versions; "The Duets"—Mary Wells, Kim Weston, Tammi Terrell, Diana Ross, etc.; "Rare, Live, And Unreleased"; and "The Balladeer." It is a sheer treasure trove... Profile is finally releasing the next Run-D.M.C. package, "Back From Hell," on Nov. 19. The first single from these multiplatinum rappers is "What's It All About" b/w "The Ave." Remember the def "Pause"?... Johnny Gill has signed on as opener for Janet Jackson on the European leg of the "Rhythm Nation" tour, which kicked off Oct. 4 in Rotterdam, the Netherlands... Freddie Jackson and Stephanie Mills are expected to perform at the star-studded fourth Essence Awards, Oct. 19 at Radio City Music Hall in New York. The affair will be hosted by Bill Cosby and special guest Oprah Winfrey; part of the proceeds will go to the United Negro College Fund. For info, call the Terrie Williams Agency at 212-489-5630.

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FOR WEEK ENDING OCTOBER 13, 1990

Billboard. HOT RAP SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	★★ NO. 1 ★★ THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	L.L. COOL J 2 weeks at No. 1
2	3	5	6	ICE ICE BABY SBK 19724 (C) (M) (T)	◆ VANILLA ICE
3	5	9	5	KNOCKIN' BOOTS EPIC 49-73437 (C) (M)	◆ CANDYMAN
4	2	1	11	TREAT THEM LIKE THEY WANT TO BE... UPTOWN 79016/MCA (C) (T)	◆ FATHER MC
5	7	7	8	BONITA APPLEBUM JIVE 1368/RCA (M) (T)	◆ A TRIBE CALLED QUEST
6	4	4	10	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
7	8	10	8	SLOW LOVE MOTOWN 4703 (C) (T)	◆ DOC BOX & B. FRESH
8	13	17	5	OOOPS UP ARISTA 2071 (M) (T)	◆ SNAP
9	6	3	16	CALL ME D-NICE JIVE 1351/RCA (C) (T)	◆ D-NICE
10	14	16	5	100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C) (T)	N.W.A.
11	12	15	6	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
12	15	19	5	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T)	◆ MC LYTE
13	10	12	9	TIC-TAC-TOE ATLANTIC 0-86183 (C) (T)	◆ KYPER
14	9	6	16	ROCK DIS FUNKY JOINT PROFILE 7302 (M) (T)	◆ POOR RIGHTEOUS TEACHERS
15	11	13	13	LA RAZA VIRGIN 98947-1 (C) (M) (T)	◆ KID FROST
16	29	—	2	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
17	19	27	4	THE VERDICT LUKE 150 (C) (M) (T)	◆ PROFESSOR GRIFF
18	22	26	4	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ
19	17	8	10	ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C) (T)	◆ MASTER ACE
20	16	11	13	HAVE YOU SEEN HER CAPITOL 15586 (C) (T)	◆ M.C. HAMMER
21	NEW▶	—	1	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
22	26	—	2	IN THE GHETTO MCA 53901 (C) (M) (T) (V)	◆ ERIC B. & RAKIM
23	24	29	3	BALLAD OF A MENACE CAPITOL 15599 (M) (T)	◆ C.P.O.
24	25	28	3	PLEASE DON'T CRY MOTOWN 4728 (C) (T)	◆ RED BANDIT FEAT. RICKY BELL
25	18	20	9	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T)	◆ KING TEE
26	21	21	9	WE LIKE IT CAPITOL 15596 (C) (T)	◆ OAKTOWN'S 3-5-7
27	23	18	19	OWNLEE EUE ATLANTIC 0-86199 (C) (T)	◆ KWAME & A NEW BEGINNING
28	NEW▶	—	1	PRAY CAPITOL 15617 (C) (T) (V)	◆ M.C. HAMMER
29	NEW▶	—	1	I GOT GAME NASTY MIX 76997 (C) (T)	SIR MIX-A-LOT
30	30	—	2	SEATOWN BALLERS NASTY MIX 76990 (C) (M) (T)	◆ KID SENSATION

Records 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. *Asterisk indicates catalog number is for cassette maxi-single; 12-inch vinyl unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability.

Kings of SWING

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Special Ed Boasts Own Lyrics On 'Legal' Album

■ BY JANINE McADAMS

NEW YORK—"A real rapper doesn't have to buy raps," states Special Ed, whose second Profile album, "Legal," is gaining a foothold on the heels of the first single, "The Mission." While Ed, whose real last name is Archer, takes pride in writing his own material (the album trumpets "all lyrics by Special Ed"), he doesn't feel any need to pen material for others.

As a personal statement, "Legal" is a project he's clearly proud of. For one thing, it marks Ed's maturation as an artist. The title is a reflection of his 18-year-old status. "The difference between this album and the last one, 'Youngest In Charge,' is that I've matured lyrically and vocally," he says. "That album came out three years ago, and on some of the tracks my voice is really high. On some of them my voice got higher because they speeded them up."

Ed also points to his professional growth, having co-produced four tracks with his brother, Wayne Archer. Hitman Howie Tee, Ed's neighborhood homeboy who produced his demo and got him his Profile deal, took care of the other tracks.

As anyone who has peeped at the album cover can attest, Special Ed's personal style has also matured. The rapper assumes a sleeker profile—no more gold chains, no more baseball caps. "Everybody should be satisfied when they look in the mirror," is how he responds when asked about his teen-dream, loverboy image. "I'm an artist first. It's nice that women respond to me, but the fellas like my lyrics, too. I feel I have talent. No one else is writing for me, no one else is rapping for me."

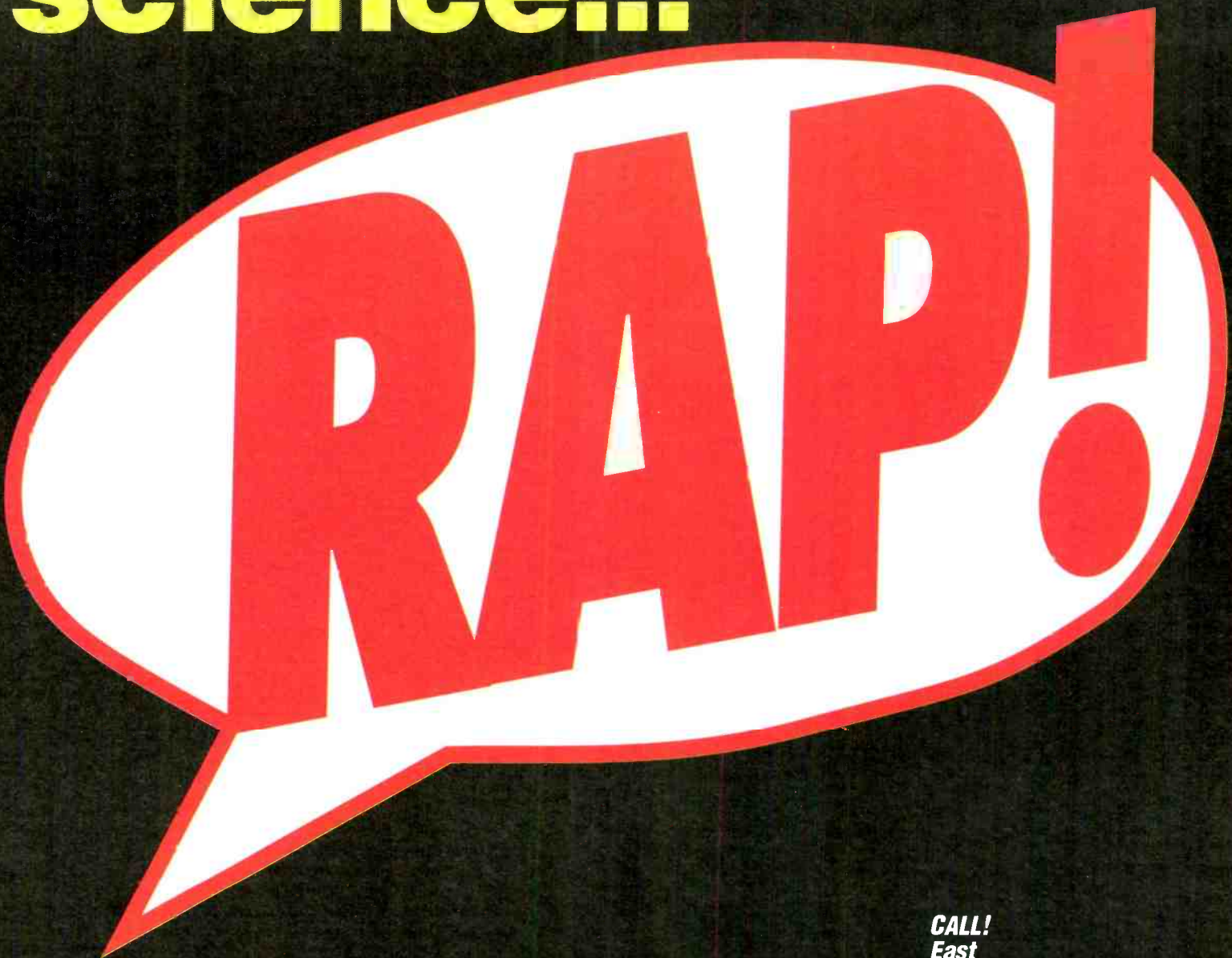
Released July 23, "Legal" has managed to vault into the Top Black Albums chart's top 20, well ahead of progress made by a single. Profile chose to release the album, then a video for "Mission," in advance of the single's release to radio to create a demand for the record, says Fred Feldman, national media director.

"Mission" is Special Ed's vivid account of a secret-agent-type adventure, and describes some fairly startling action sequences. Ed deflects accusations that he is promoting violence: "I knew there would be problems with people objecting to 'The Mission' because of its content, but that's my sense of humor," he says. "It's a cartoon and I'm a character—like Bugs Bunny."

The video, directed by M.A.E. Griot (Moses Edinborough), plays off the humor intended, placing Ed as an entrant in a World's Greatest Liar Contest. "MTV is airing it, and 'Pump It Up' and BET are really playing it up," says Feldman, who places sales of the album at about 300,000.

Special Ed has been performing at selected track dates with the Poor Righteous Teachers; there are no national tour plans as yet. "Come On Let's Move It" is expected to be the second single.

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Billboard® 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	2	3	7	THIS IS THE RIGHT TIME ARISTA 2049 1 week at No. 1	◆ LISA STANSFIELD
2	5	8	7	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
3	4	10	6	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO
4	3	4	10	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
5	8	11	6	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
6	10	12	6	DEEP LOVE ONE VOICE ML070648	DADA NADA
7	1	1	10	DANCE, DANCE RCA 2649-1-RD	DESKEE
8	17	25	4	PEOPLE VIRGIN 0-96445	SOUL II SOUL
9	12	16	7	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
10	22	31	3	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
11	20	30	4	HIPPYCHICK ATCO 0-96428	◆ SOHO
12	15	17	5	FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND	ROBERT OWENS
13	19	22	4	PUT YOUR HANDS TOGETHER/ ALL I DO FFRR 869 145-1/POLYDOR	◆ D-MOB
14	18	18	5	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
15	21	21	5	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
16	27	37	3	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
17	29	40	3	CUBIK TOMMY BOY TB 959	808 STATE
18	26	35	3	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
19	31	39	3	THE BUMP JIVE 1362-1/JDCD/RCA	THE WEE PAPA GIRLS
20	16	14	6	YAAAH/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
21	25	28	5	AUTOMANIKK COLUMBIA PROMO	A GUY CALLED GERALD
22	30	41	3	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
23	24	23	5	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
24	7	6	8	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
25	9	7	8	TREAT ME GOOD BIG LIFE 877 617-1/MERCURY	◆ YAZZ
26	13	13	6	BAD HABIT SELECT 62354	◆ WHISTLE
★★★ POWER PICK ★★★					
27	47	—	2	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
28	32	34	4	MAMA GAVE BIRTH TO THE SOUL CHILDREN TOMMY BOY TB 957	QUEEN LATIFAH & DE LA SOUL
29	37	—	2	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
★★★ HOT SHOT DEBUT ★★★					
30	NEW▶	1	1	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
31	6	2	10	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
32	34	48	3	ATM-OZ-FEAR SBK V-19719	ATMOSPHERE FEATURING MAE B
33	44	—	2	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
34	11	9	7	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
35	40	—	2	SAVE YOUR LOVE CAPITOL V-15633	◆ TRACIE SPENCER
36	38	45	3	IT AIN'T OVER SBK V-19714	ATC
37	36	43	3	VIOLENCE OF SUMMER (LOVE'S TAKING OVER) CAPITOL V-15615	◆ DURAN DURAN
38	23	19	6	IT'S HAPPENING MCA 24048	PLUS ONE FEATURING SIRONN
39	39	47	3	DO YOU REALLY WANT MY LOVE CAPITOL V-15561	MELBA MOORE
40	35	38	4	ROMEO ISLAND 878 013-1	◆ DINO
41	42	—	2	FIRE TO ICE CHARISMA 0-96448	THE ASSOCIATES
42	14	5	9	HEART & SOUL MCA 24050	PROJECTION
43	49	—	2	I'M FREE BIG LIFE 877 843-1/MERCURY	THE SOUP DRAGONS FEAT. JUNIOR REID
44	33	27	6	I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS	◆ SINEAD O'CONNOR
45	41	44	3	THE DESPERATE HOURS CAPITOL V-15597	◆ MARC ALMOND
46	45	—	2	ABANDON/HEY VENUS VIRGIN PROMO ONLY	THAT PETROL EMOTION
47	46	—	2	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
48	NEW▶	1	1	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
49	NEW▶	1	1	HELTER SKELTER PLAY IT AGAIN SAM BIUS-3037/WAX TRAX	MEAT BEAT MANIFESTO
50	28	15	7	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA

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	2	2	11	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 1 week at No. 1	◆ DEEE-LITE
2	3	5	6	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
3	4	7	11	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
4	1	1	8	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
5	12	16	5	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
6	10	12	6	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
7	9	11	8	CRAZY MOTOWN 4730	THE BOYS
8	11	13	7	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
9	20	31	4	HIPPYCHICK ATCO 0-96428	◆ SOHO
10	14	18	5	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
11	13	15	6	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
12	8	6	15	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
13	18	22	5	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
14	21	32	4	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
15	15	20	6	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
16	16	19	7	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
17	25	37	3	DOIN' THE DO SIRE 0-21581/WARNER BROS.	◆ BETTY BOO
18	7	4	12	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
19	23	23	7	DANCE, DANCE RCA 2649-1-RD	DESKEE
20	5	3	10	DO ME! MCA 24037	◆ BELL BIV DEVOE
21	6	9	10	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	◆ NAYOBE
22	27	38	3	PEOPLE VIRGIN 0-96445	SOUL II SOUL
★★★ POWER PICK ★★★					
23	28	—	2	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
24	26	34	3	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
25	17	17	7	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
26	22	14	11	LIES ATLANTIC 0-86168	◆ EN VOGUE
★★★ HOT SHOT DEBUT ★★★					
27	NEW▶	1	1	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
28	37	—	2	CUBIK TOMMY BOY TB 957	808 STATE
29	35	—	2	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
30	42	—	2	UNDENIABLE ATCO 0-96453	◆ MS. ADVENTURES
31	19	10	10	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
32	40	—	2	AIN'T IT GOOD TO YOU COLD CHILLIN' 0-21726/WARNER BROS.	M.C. SHAN
33	39	—	2	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
34	24	8	11	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
35	29	30	7	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
36	33	40	4	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
37	43	46	3	HEAVEN KNOWS VIRGIN 4-91382	◆ LALAH HATHAWAY
38	47	42	3	TREAT THEM LIKE THEY WANT TO BE TREATED MCA 79016	FATHER MC
39	48	—	2	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
40	31	24	6	SHE'S MINE MOTOWN 4724	◆ BASIC BLACK
41	32	21	9	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
42	30	26	14	LA RAZA VIRGIN 0-96498	◆ KID FROST
43	46	41	4	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
44	NEW▶	1	1	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
45	NEW▶	1	1	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
46	NEW▶	1	1	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
47	44	36	6	TREAT ME GOOD BIG LIFE 877 817-1/MERCURY	◆ YAZZ
48	34	27	7	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
49	38	28	7	WE ALL MUST LIVE TOGETHER MOTOWN 4718	BLAZE
50	36	25	13	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER

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



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Inner City On 'Fire'; Capitol Catches Disco Fever

SETTING THE HOUSE ON 'Fire': Now that Virgin recording duo Inner City's innovative blend of techno-funk and house has become the prototype for numerous other chart-topping acts, it's about to re-enter competition with 'Fire,' the long-awaited follow-up to its popular 1989 debut album, "Big Fun."

While out-of-the-box club play is imminent before even a casual listener, careful examination of the set hints that the group is aiming for a little bit more this time around.

"I wanted to leave an opening to do a lot of different sounding mixes," says the group's musical mastermind, Kevin Sanderson. "It was important for this album to offer a wider variety of sounds and grooves than the last one."

The first single, "That Man, He's All Mine," which has just shipped to retail, is a strong indication that Sanderson may well have succeeded in his goal. The track deftly glides along an R&B/house trail, with singer Paris Grey offering a warm and silky performance. The song's groove has tough, urban radio muscle, while pumped redressings by Kevin McCord will sound great in a club setting.

Although retail received the single before dance jocks, a second set of DJ-only remixes by Sanderson, Carl Craig, Andrew Ko, and Marc Kinchen will be shipped shortly.

The range of singles choices runs deep, with "Lovelight" and the title cut, a pair of frenetic house raves destined for dance floor domination. The best option for radio breakthrough comes via the mid-tempo, jack-styled "What Does It Take," an irresistibly catchy tune kicked into gear with some spicy rapping by Sanderson's sister LaTanya.

If we had to quibble about anything, it would have to be the fact that "Fire" will not be available on vinyl. Such a move limits programming options at club level, and sends out a message from the label to the still vinyl-dominated dance community: You are being warned.

EVERYONE TWIRL! Disco di-harders throughout the land will be delighted to learn that Capitol

Records has dipped into its archives to release a series of '70s-era club classics on 12-inch vinyl.

Issued under the heading "Capitol Gold Cuts," the singles have been remastered, increasing mixing possibilities with current records. Among the tracks available are "Trans-Europe Express," by Kraftwerk, George Clinton's "Atomic Dog," "Boogie Oogie Oogie," by A Taste Of Honey, "On The Beat," by BBQ Band, "Haven't Stop Dancing Yet," by Gonzalez, and two tracks from Tavares, "Heaven Must Be Missing An Angel" and "It Only Takes A Minute." Future releases are planned... we can't wait.

COMING BACK: One of the surprise treats of this week came via a limited-edition CD album from Man Parrish, available on Man Made Productions (718-232-2430). Parrish is best known for his early-'80s hit, "Hip-Hop Rebop," and as the producer and writer for hi-NRG icons like Paul Parker and Paul Zone. He is currently shopping the set for major label distribution.

The music glides back and forth between retro-vibed NRG and mainstream-viable house and hip-hop. Particularly noteworthy is "Apache (In The Mix)," a kickin' beat-n-sample jam that makes inspired use of snatches from Donna Summer's "Bad Girls." Euro-conscious spinners should find Parker's cover of Giorgio Moroder's "Here To Eternity" loads of fun, as well as "Angel," fronted by Beth Rudesty. A most welcome return.

U.K. BEAT: Urban Records is being established as a new, separate



by Larry Flick

A&R division of Polydor Records in the U.K. The label will seek out and develop its own acts as well as oversee dance product from Polydor and new labels Slam and Love. Heading the division will be Eddie Gordon, with Johnny Walker as A&R manager and Suzanne Jeffroi as promotion executive. There are no plans for stateside distribution yet.

BBC-2 has signed a former magazine publisher and two journalists from U.K. teen fanzine Smash Hits to launch a 10-part dance music radio series, "Dance Energy," beginning Oct. 15.

The 40-minute program, launched by Activate Productions, will be club-based with guest jocks offering reports on the dance scene and club fashions throughout Europe. Jacqui Doyle, director of Activate, says the program will maintain a pure club slant while appealing to mainstream audiences.

"We perceive dance as attracting a very wide audience," she says. "The fact that the British dance market so dominates the top 40 shows that it's not restricted to clubs."

SINGLES SCENE: We've been quite impressed with the musical output of SBK-One from its start several months ago, but it has outdone itself this time with "Surrender," by Love & Laughter.

ARTIST DEVELOPMENTS

D'BORAH PUMPS IT UP

D'borah's successful recording debut as featured vocalist on Louie Vega's Freestyle Orchestra single, "Keep On Pumpin' It Up," has club music fans looking eagerly to her next project.

This single, the first from the new SBK-One Records, offers a smooth counter in techno-house instrumental style to D'borah's emotional delivery.

Vega further frames the young singer's voice in an arrangement that has only a hint of his trademark hip-hop sound. Here, he combines street-level house beats with ambient elements, generated with flute and sax lines. Unlike a lot of its competition, the 12-inch single has five highly varied mixes, including an a cappella version, featuring backup vocals by Jocelyn Brown and Connie Harvey, that demonstrates the full power of D'borah's voice.

Written by Vega with Derek Whitaker and Todd Terry, "Keep On Pumpin' It Up" recently peaked in the top five of Billboard's Club Play chart.

"When a DJ produces, he has an

automatic feel for what will work on the club scene," D'borah says of Vega, and further expands her point by citing DJ/producer Tony Humphries' work on the "Zanzibar" mix.

Humphries, along with Troy Patterson and Joe Smooth, is now involved in producing the singer's debut album, which she hopes will include some of her own material.

But D'borah is not tied exclusively to dance music. Influenced by her mother, New York jazz and gospel singer Yvonne Rivers, who exposed her to Bessie Smith and Sam Cooke, D'borah says her own material includes upbeat ballads.

D'borah completed the studio session for the vocals on "Keep On Pumpin' It Up" in spite of an accident that day in which she crashed her car into a brick wall on Brooklyn, N.Y.'s Interboro Parkway. "The wheels were still able to roll, so I said I can make it," she says.

The incident illustrates the quality she feels will separate her from other aspiring singers. Without hesitation, she pegs it as "determination."

BILL CASTLE

The track, which has already garnered kudos from jocks in the U.K., is an appetizing blend of hip-hop, swing, and R&B influences. Dig into the dub and let the natural drum sounds and understated bass line take over. Wicked.

Hip-house fans will need to investigate "Pump That Thang," by Queen T Featuring Crystal Blake, on Hit Clockin' Records (213-464-4681). The track is a frenetic wriggler that kicks hard with peak-hour potential. We're also fond of the jerky staccato hip-hop mix on the flip. Jump on it.

A potential sleeper could be in the offing for Sam recording artist Richard Rogers with "Spread A Little Love." Originally produced by house-master Marshall Jefferson, this lyrically optimistic tune strikes a bright disco stance, thanks to postproduction by Paul Simpson. Contact: 718-335-2184.

We're happy to hear that A&R Records (212-643-7179) has picked up "How Do You See Me Now" by Extortion Featuring Dihan Brooks for American club consumption. This hypnotic, string-laden deep houser has been burning in the U.K. underground club scene for a while now. Acid-washed "40 Worth" mix has ear-

ly-a.m. playability, while "New Born" version works anytime.

TID-BEATS: When Chrysalis Records issues "It's A Jungle Out There," by Julian Jonah, in two weeks, it will mark the first joint effort by the label's club and new R&B promotion departments. The 12-inch single is produced by Jonah, with additional production and remixing by Frankie Knuckles.

Former Tommy Boy Records exec Ed Strickland will head up the R&B arm of the label, coordinating promotion strategies with Laura Kuntz, Chrysalis' manager of club promotion. Future projects include the major label debut of rapper Gangstarr and newcomer Next School.

Two reasons to look forward to the upcoming greatest hits compilation from Madonna: fresh material written and produced with the fab Shep Pettibone, and a curiosity-piquing collaboration with rocker Lenny Kravitz.

Atlantic dance music exec Mojo Nicosia has been keeping busy with various remixing projects. He's in the studio with production partner George Morel postproducing future releases by Tricia Leigh Fisher and 2 In A Room.



Raging For Rights. Andy Bell, lead singer for Sire/Reprise act Erasure, and Pathfinder recording artist Lene Lovich take a break from recording "Animal Rage," a duet that will appear on a forthcoming compilation album to benefit People for the Ethical Treatment of Animals. The album will be released on Rhino Records' "New Artists" label in early 1991. Also included on the album will be a duet featuring Chrissie Hynde and Jeff Beck, who have recorded "Skin Thieves," a house track produced by JFT Hood.

HOT DANCE BREAKOUTS

CLUB PLAY

1. H.O.U.S.E. DOUG LAZY ATLANTIC
2. FOUND LOVE DOUBLE DEE FEATURING DANY EPIC
3. SO HARD PET SHOP BOYS EMI
4. NEVER ENOUGH/LET'S GO TO BED THE CURE ELEKTRA
5. CULT OF SNAP HI POWER NEXT PLATEAU

12" SINGLES SALES

1. SO HARD PET SHOP BOYS EMI
2. THINK INFORMATION SOCIETY TOMMY BOY
3. ROMEO DINO ISLAND
4. BONITA APPLEBUM A TRIBE CALLED QUEST JIVE
5. HEART LIKE A WHEEL THE HUMAN LEAGUE A&M

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

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Nitty Gritty Dirt Band Live In London

Touring Pals: Michael Bolton, Kenny G

'Pie' A Sweet Success For Warrant Band Giving Fans A Slice On Poison Tour

BY CHRIS MORRIS

LOS ANGELES—The members of Warrant are being road warriors again. The L.A.-based hard rock band revved up its touring machine Sept. 19 in Green Bay, Wis., beginning a nearly four-month U.S. sortie that will find the band playing five shows

'If I have my way, there won't be a censored version'

a week opening for Poison.

The quintet is supporting its new Columbia Records album, "Cherry Pie." The sequel to the band's double-platinum debut, "Dirty Rotten Filthy Stinking Rich," has already entered the top 15 on Billboard's Top Pop Albums chart after only a month in release.

That album has also already

sparked some talk—and an alternative version of the disk—with a highly profane "ode" to the Parents' Music Resource Center's Tipper Gore, drawn from the band's live shows.

Warrant is familiar with the grind of touring: according to vocalist Jani Lane, the group played 282 dates—175 of them in clubs—over a 16-month period supporting the last album.

While Warrant's rapid rise to popularity has probably qualified the act as a bill-topper, Lane says there's no big hurry in that direction.

"You don't want to rush into headlining," he says. "If you don't do business, the promoter can be unforgiving."

But Lane hopes that the band will do a second leg of headlining dates after the first of the year.

There is also the possibility that Warrant will do a 45-day European swing with Robert Plant and the Scorpions early in 1991, but that project remained unconfirmed on the eve

of Warrant's American trip.

One of the rawer aspects of "Cherry Pie"—which bears a parental advisory sticker—is "Ode To Tipper Gore," a 54-second cut culled from the group's concert sets. The track is essentially one long string of undeleted expletives.

Lane explains that an engineer assembled the track while cutting a radio show: "They were editing all the profanity out of a live broadcast... They made a kind of cussing collage."

The group decided to use the track on "Cherry Pie" with the liner annotation "Freedom of speech—what a concept." That decision excited de-

(Continued on page 34)



U Can't Touch Him. M.C. Hammer, whose Capitol Records disk "Please Hammer Don't Hurt 'Em" has topped the pop albums chart for 17 consecutive weeks, was honored with three awards for his record and video releases, including the international success of his No. 1 single, "U Can't Touch This," the multiplatinum sales of his home video, "Please Hammer Don't Hurt 'Em: The Movie," and the quintuple-platinum domestic sales of his album—which has since topped 6 million in sales. As two more hits, "Have You Seen Her" and "Pray," climb the Hot 100, Hammer is on the second leg of a Pepsi/Club MTV-sponsored tour, headlining a multi-act bill. Pictured at a Capitol reception at the Inglewood Forum, standing, from left, are Mike Kleber, VP, music video; Art Jaeger, executive VP; John Fagot, promotion VP; Hale Milgrim, president of Capitol; Hammer; Lou Mann, VP, sales; and Step Johnson, senior VP/GM, black division, Capitol. In the front row, from left, are Jeremy Hammond, VP of international artist development, and Ron McCarrell, VP of marketing.

Milsap On Georgia's Mind As He Joins Music Hall Of Fame

BY RUSSELL SHAW

ATLANTA—Ronnie Milsap, who was born in North Carolina but attended college in Georgia and made his professional performing debut in Atlanta in the early '70s, is the newest member of the Georgia Music Hall of Fame.

Milsap's selection in the performing category of the Georgia Music Awards was announced at a Georgia Music Hall of Fame awards ceremony Sept. 22. The ceremony is an annual feature of Georgia Music Week, a 12-year-old statewide pageant held in September.

Other Hall inductees are country music producer and La Grange, Ga., native Chips Moman in the nonperforming category; gospel singer and comedian Wendy Bagwell, Mary Talent Pioneer Award; and Statesboro, Ga.-born blues legend "Blind Willie"

McTell in the posthumous category.

At the ceremony, a scale model of the proposed Georgia Music Hall of Fame building in Macon was unveiled. Last week, the City of Macon deeded 3.5 acres for the estimated \$4 million project, which will include a museum, exhibit hall, library, recording studio, and performance facility. State senators will introduce funding legislation in next year's Georgia legislative session in January.

Earlier, the Atlanta Songwriters Assn. gave out several awards. Recipients were Babyface, Georgia recording artist and songwriter; L.A. Reid, Georgia songwriter; Alan Jackson, Doug Stone, and Travis Tritt, new Georgia recording artists; Louis Brown and William E. Pickard, songwriter of the year; Jan Smith, Georgia's best-talent-search winner; and Betty's Not a Vitamin, Georgia's best-talent-search runner-up.

Charts Tasting Country-Style Crossover; AC Picks Up Joel; Ritz Throws World Party

IT WAS A WEEK for crossover dreams, country-style. As the Beat has previously opined, the '90s seem ripe for a new wave of country-rock and country-pop success, a wave with far more talent depth than the Urban Cowboy fad of a decade ago or Nashville's MOR sound of the late '70s.

Consider first Arista artist **Michelle Wright**, who made her New York debut at the Lone Star Roadhouse Sept. 25, opening for label mate **Lee Roy Parnell**. Arista prez **Clive Davis** and Nashville chief **Tim DuBois** led the label applause for both acts. And the confident, seasoned Wright, who hopes to translate the success in her native Canada to the U.S., showed she can do so on her own terms. She grew up with a country sensibility in a small Ontario farm town. But the music of Motown beamed across the border and this farm girl—who recalls hours "in heaven" listening to the family tractor's radio—developed pop and soul instincts as well.

Then there was **Rodney Crowell's** date at the Marquee in Manhattan on a bill with **Carlene Carter** before a packed, enthusiastic crowd. Crowell earned his pop credentials penning tunes like "Shame On The Moon" for **Bob Seger**, and songs in his Sept. 26 set such as "The Faith Is Mine" and "Let Freedom Ring" show the pop potential of Crowell's work. (Crowell and wife **Rosanne Cash**, incidentally, have put themselves on the line more than most defending artists' rights in this pro-censorship climate.) In new disks by Cash and **Mary-Chapin Carpenter**, Columbia has two other potential pop winners.

Granted, given the dominance of dance and rap on the Hot 100 nowadays, no country promotion VP is going to attempt a straight assault on top 40. But as alternative acts have discovered (Billboard, June 30), AC outlets can be a bridge to pop radio—particularly for tracks as richly melodic as many on the country chart today.

Yet current wisdom says you can't go to radio without a story at retail, right? Which brings us to the remarkable **Garth Brooks**, whose second Capitol Records release, "No Fences," has taken only three weeks to hit No. 23 on the chart—the Top Pop Albums chart.

Pop fans are buying country. But will labels and pro-

grammers fully tap that potential? For too long, Nashville labels, artists, managers, and others have been content with country's comparatively modest share of the overall market. Perhaps—to borrow a song title from Brooks—it's time for them to discover a "New Way To Fly."

ON THE BEAT: Speaking of AC as a pop proving ground, that format picked up on **Billy Joel's** "And So It Goes" when it was released as the B side to "That's Not Her Style" months ago. While "Style" peaked at pop, "And So It Goes" quietly climbed to top five on the AC chart—and is now crossing over to top 40 radio... After Charisma Records act **Jellyfish** shook up a Ritz crowd in New York Sept. 27 with its colorful, '70s-meets-'90s power pop (loved that **Supertramp** cover), **World Party** carried on with a wonderfully buoyant, retro-tinged set. Touring to support its **Chrysalis**

disk, "Goodbye Jumbo," **Karl Wallinger's** Party lineup was even tighter and brighter than during its earlier U.S. summer swing. And **Sinead O'Connor** joined the Party as the show closed... Radio and retail reps got more than they expected at a listening party at Tramps for Arista's new **Hall & Oates** album, "Change Of Season," when Daryl & John stopped by to play a short acoustic set... Belated congratulations to former **CREEM** editor **Bill Holdship**, who's been named editor of the Southern California edition of **BAM**... **Grateful Dead** drummer **Mickey Hart**, celebrating the release of his Rykodisc album "At The Edge" and companion book "Drumming At The Edge Of Magic" at a recent New York bash, was pleased those invited included **Alan Lomax**. Hart told the Beat Lomax's pioneering recordings of folk and blues were an early influence. Rykodisc earlier this year released the moving spoken-word and music set "Blues In The Mississippi Night," recorded by Lomax.

ON THE ROAD: As '70s revivalism surges, **Sweet** returns to the road with a two-month club tour opening Oct. 25 at the Bayou club in Washington, D.C. The run coincides with the Tuesday (9) album release of "Sweet:

(Continued on page 36)

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Freedman Sings Like A Byrd In Lucrative New Pub Biz

BY IRV LICHMAN

'AT LEAST I DON'T HAVE to answer a call from a song at 3 a.m.," says **Len Freedman**, who entered the music publishing industry full-time in 1988 after two decades as a top business manager with clients like **Tina Turner**, **Steely Dan**, **Lionel Richie**, and **James Garner**.

Now, with a staff of five in Los Angeles, he operates **Len Freedman Music**, through which he has purchased—most recently the **Byrds** catalog—or acquired administration rights to such writer catalogs as those of **Richie**, **Leiber & Stoller**, **Donald Fagen**, and **Steely Dan**, among others.

Freedman says his business dealings with **Richie** and his songs in particular stimulated his desire to move into copyright services. "The more I found out about publishing, the more I wanted to be in it."

Being in it, Freedman says, means day-to-day overseeing of songs in a manner consistent with dealing with high-profile artists—full-time, day-to-day care of catalog needs.

"I've been around, but I'm basically a trusting and naive person. But with the **Byrds**, for instance, I discovered that there were sources of income the previous owners, despite decades of control, never thought of."

At the moment, for example, he's having a confrontation with **CBS Records** over **Byrds'** CD reissues, mechanicals from which, he claims, **CBS** has been paying at the rate existing at the time the material was originally released—at 2 cents a side rather than the higher current rates established in recent years. Freedman claims no new mechanical licenses have been taken out on the CD versions of the **Byrds'** songs despite his contention that they are required. He saw the reissues at a **Tower Records** store in Los Angeles shortly after buying the catalog. "Labels want a free ride on CD reissues without exploiting the material," he says.

His experience with the **Byrds** naturally draws Freedman's reference to the highly charged controlled-composition clause. "Labels want talented, self-contained acts and then penalize them for recording their own material. This creates a condition of them-vs-us. With a coalition of business and creative people there wouldn't be so much mistrust."

WHAT'S A COMPACT DISK got to do with advancing the cause of a music print company's catalog? Well, easy access to tracks is one, especially when you're dealing with a 99-song sampler on a 55-minute promo CD. **Music Sales Corp.** has

just made available the first volume in an "Imagination!" series, which surveys the copyrights in 30 seconds or less on separate bands. An accompanying booklet details writer credits and a few lines of the opening lyrics. A second volume is due soon. The songs are mostly standards from the **Big Band** era to **Broadway** to **rock'n'roll**, and are performed by established performers.

HIS SONGS FOR HIS occasion: The family and friends of **Henry Tobias**, the co-author of such standards as "Sweet And Lovely," "Sail Along, Silv'ry Moon," and "Miss You," gathered Sept. 2 at his home in Sherman Oaks, Calif., to celebrate his 95th birthday—his actual birthday is Sept. 11. **Words & Music** hears that instead of others penning tributes to him it was **Tobias** himself who celebrated the occasion with two

songs, "Zei Gezunt—Be Healthy," and "It's Great To Be Alive—At 95." Harmonica player **Eddy Manson** performed "Sweet And Lovely."

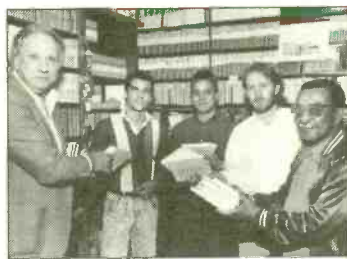
Among the attendees was brother (and fellow writer) **Henry Tobias**, a mere 85. Another collaborator was brother/writer **Charles Tobias**, who died in 1970 at age 72. **Fred Tobias**, the son of Charles, is also a songwriter... Forty-five years **Tobias'** junior, **Sandy Feldstein**, chief of **CPP/Belwin**, the music print company based in Miami, had a surprise 50th birthday party Sept. 15 at the home of **Jack Riles**, VP of operations.

A BIG ADVANCE: Alert **Words & Music** (and, for that matter, **Chartbeat**) reader **Arlo Chan**, who is a contract administrator in the legal department of **Warner/Chappell Music** in Los Angeles, noticed that in the Sept. 22 issue of **Billboard** reference was made (in **Chartbeat**) to the Sept. 25 release date of **Paul Simon's** new album, "The Rhythm Of Saints," while the **Words & Music** column in the same issue listed the matching folio of that album as the No. 2 best seller at **Music Sales**. No, **Music Sales** didn't jump the gun, but, according to company president **Barrie Edwards**, its listing reflected a "pre-advance order. That's what made it a top seller." (Simon's album has since been pushed back to an Oct. 16 release).

PRINT ON PRINT: The following are the best-selling folios from **Warner Bros. Music Publications**:
 1. **Led Zeppelin Complete**
 2. **L.A. Guns, Guitar Tab**
 3. **ZZ Top Complete**
 4. **City Of Angels, Vocal Selections**
 5. **Michael Bolton, Soul Provider**



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There's Some 'Hanky Panky' Going On With Diverse Arranger Lubbock, Madonna

NEW YORK—When Madonna and her collaborators sought a '30s swing feel on "Hanky Panky" and other songs from the hit flick "Dick Tracy," Jeremy Lubbock was the man they called.

When Barbra Streisand recorded her "Broadway Album," when Chicago went after a hit with "Hard Habit To Break," and when teen idol Tommy Page wanted a touch of "class" for his album "Paintings In My Mind," each tapped Lubbock.

British-born and Los Angeles-based, Lubbock is one of pop music's premier arrangers, performing a collaborative role with producers and artists that is oftentimes overlooked and under-recognized in this age of sampling.

While he has also made his mark as a songwriter and producer, Lubbock's reputation has grown largely through his ability to arrange material for artists regardless of genre. Since leaving the U.K. for the U.S. in the late-'70s, he has worked with Joni Mitchell, Michael Jackson, Sting, Neil Diamond, Sheena Easton, Linda Ronstadt, Dionne Warwick, Kenny Rogers, the Brazilian vocalists Djavan & Simone, Manhattan Transfer, and dozens of others. He picked up one Grammy in 1984 for his arrangement of Chicago's

"Hard Habit To Break," another for the 1984 Olympic theme "Grace," and four more Grammy nominations and an Oscar nomination for his work with Quincy Jones on "The Color Purple."

Still, Lubbock admits, the call to arrange for dance-pop superstar Madonna was unexpected.

"People in this town do get put in a pigeonhole," he says, "so I admit I was a bit surprised." But his earlier work with Stephen Sondheim on Streisand's disk apparently clinched the assignment, he believes.

For "Dick Tracy"—which is set for release this December as a home video rental title—Lubbock arranged the three Sondheim songs performed by Madonna in her role as Breathless Mahoney:

"Soon," "I Always Get My Man," and "Back In Business." He then arranged four more Pat Leonard/Madonna tracks that appeared on the "I'm Breathless" album, including "Hanky Panky," which hit the top 10 this summer.

"We all agreed, for 'Hanky Panky,' on a Count Basie-style setting," says Lubbock.

"That was one of the most enjoyable projects I've ever been involved with," he says. "Madonna knows exactly what she wants and she's got courage to get it."

After the swing feel of "I'm Breathless," says Lubbock, "she actually did say at one point, 'I don't want to go back to the other stuff.'"

THOM DUFFY

'PIE' A SWEET SUCCESS FOR WARRANT

(Continued from page 32)

bate between Warrant and its label.

"If I have my way, there won't be a censored version of the record," says Lane. But the singer also admits that the band's first album sold 600,000 units to large retail accounts, which might balk at selling an unexpurgated "Cherry Pie."

"I really believe if a kid can't find it at K mart or Wal-Mart, he'll go some-

place else to buy," Lane asserts. "In theory, I think the sales we're going to lose are the casual parent shoppers."

In the end, however, Columbia disagreed with the band: Shortly after the initial release of the original "Cherry Pie," a second version was issued, sans the offending paean to the PMRC's Gore.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Madison Square Garden New York	Sept. 14-16 & 18-20	\$2,368,825 \$22.50/\$20	110,945 sellout	Metropolitan Entertainment
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Dodger Stadium Los Angeles	Sept. 14	\$1,276,825 \$25	55,003 sellout	MCA Concerts
PHIL COLLINS	Starplex Amphitheatre, State Fair of Texas Dallas	Sept. 8-9	\$758,585 \$27/\$20	34,109 40,222 sellout	MCA Concerts PACE Concerts
FANIA ALL STARS GRUPO NICHE POPA LUCCA & SONORA PONCENA LOS HERMONOS MORENO ORQUESTRA DE LA LUZ	Meadowlands Arena East Rutherford, N.J.	Sept. 2	\$451,630 \$35/\$30/\$25	16,273 18,014	Ralph Mercado Jerry Masucci Metropolitan Entertainment
PHIL COLLINS	The Summit Houston	Sept. 7	\$416,867 \$25.75	16,574 sellout	PACE Concerts
RANDY TRAVIS SHELBY LYNNE	Star Plaza Theatre Merrillville, Ind.	Sept. 21-23	\$408,000 \$24	17,000 sellout	in-house
LUTHER VANDROSS	Fox Theatre St. Louis	Sept. 21-23	\$319,529 \$27.50	12,491 12,897	Fox Concerts Steve Litman
JANET JACKSON CHUCKII BOOKER	Meadowlands Arena East Rutherford, N.J.	Aug. 30	\$317,168 \$22.50/\$20	15,686 sellout	Metropolitan Entertainment
GEORGE STRAIT PATTY LOVELESS	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Sept. 28	\$297,639 \$18.50/\$16.50	16,945 sellout	Varnell Enterprises in-house
BILLY IDOL FAITH NO MORE	Meadowlands Arena East Rutherford, N.J.	Sept. 21	\$297,375 \$20/\$18.50	16,254 sellout	Metropolitan Entertainment
KISS WINGER SLAUGHTER	Alpine Valley Music Theatre East Troy, Wis.	Sept. 29	\$297,337 \$29.50/\$24.50/ \$17.50/\$10	18,862 20,000	Joseph Entertainment Group
THE ALLMAN BROTHERS BAND MEAT LOAF	Madison Square Garden New York	Sept. 24	\$253,553 \$22.50	11,269 15,510	Ron Delsener Enterprises
BILLY IDOL FAITH NO MORE	Miami Arena Miami	Sept. 29	\$239,627 \$19.75	12,133 sellout	Cellar Door Prods.
M.C. HAMMER VANILLA ICE EN VOYUE	Centrum in Worcester Worcester, Mass.	Sept. 27	\$225,630 \$22.50	10,800 sellout	A.H. Enterprises
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Shoreline Amphitheatre Mountain View, Calif.	Sept. 29	\$212,375 \$22.50/\$18.50	9,941 20,000	Bill Graham Presents
ROBERT PLANT THE BLACK CROWES	Rosemont Horizon Rosemont, Ill.	Sept. 30	\$201,260 \$20	10,063 12,271	Jam Prods.
KENNY G MICHAEL BOLTON	Hearst Greek Theatre Univ. of California-Berkeley Berkeley, Calif.	Sept. 30	\$187,670 \$25/\$21.50	8,500 sellout	Bill Graham Presents L.B. Presentations in-house
POISON WARRANT	Sandstone Amphitheatre Bonner Springs, Kan.	Sept. 29	\$182,252 \$23.50/\$21.50	7,877 18,000	Sandstone Entertainment Group
KENNY G MICHAEL BOLTON	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	Sept. 25	\$166,028 \$23.50/\$22.50	7,379 sellout	Evening Star Prods.
LINDA RONSTADT THE NEVILLE BROTHERS	Fox Theatre St. Louis	Sept. 16	\$166,011 \$22.50/\$20.50/ \$18.50	8,389 10,235	Fox Concerts Steve Litman
THE HIGHWAYMEN: WILLIE NELSON WAYLON JENNINGS JOHNNY CASH KRIS KRISTOFFERSON	Concord Pavilion Concord, Calif.	Sept. 28	\$163,702 \$23.50/\$19.50	8,142 8,725	in-house
JAMES TAYLOR	Met Center Bloomington, Minn.	Sept. 25	\$161,140 \$20	8,057 11,010	Jam Prods. Company 7
THE MCGUIRE SISTERS	Fox Theatre St. Louis	Sept. 7-9	\$143,423 \$22.90/\$19.90/ \$16.90/\$10.90	8,011 12,897	Fox Concerts Steve Litman
THE ALLMAN BROTHERS BAND MEAT LOAF	Darien Lake Amphitheatre Darien Center, N.Y.	Sept. 21	\$130,139 \$17.50/\$16.50	8,500 sellout	Metropolitan Entertainment
JAMES TAYLOR	Mud Island Amphitheatre Memphis	Sept. 30	\$127,600. \$25	5,104 sellout	Mid-South Concerts

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—Faith No More

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TALENT IN ACTION

NITTY GRITTY DIRT BAND

Town & Country Club, London

IN ITS 25TH YEAR, the Nitty Gritty Dirt Band can boast an immense catalog of more than 20 albums. On a rare but welcome appearance in Britain, the quartet concentrated on more recent material that is less well-known outside the U.S., but the group's sheer musical quality and professional approach made up for any unfamiliarity.

A respectably large audience turned out, perhaps hoping for some kind of live reprise of last year's triple-Grammy-winning "Will The Circle Be Unbroken, Vol. II." The few whose applause may have felt the show ought to have included a greater amount of material from the group's more critically acclaimed era of the early '70s, when its classic neo-bluegrass sound evolved from jug-

band roots.

After temporary changes during the late '70s in name (to the Dirt Band) and musical style (to ersatz country-pop), final acceptance from Nashville, and, crucially, the departure of fun-loving founding member John McEuen in 1986, the band is now in the control of singer/guitarist/fellow-founder Jeff Hanna, who shares lead vocals with multi-instrumentalist Jimmy Ibbotson.

Original member Jimmie Fadden's lonesome harmonica—played while drumming—and Bob Carpenter's bank of keyboards provided instrumental diversity that only a brass section could possibly augment.

If it is true that country radio avoided "From Small Things (Big Things One Day Come)," from the band's new MCA album, "The Rest Of The Dream," because it was written by Bruce Springsteen, that's lamentable. Please allow this writer from the U.K. talent capital to note that we have, sadly, never produced a band like the Nitty Gritty Dirt Band. Please share them with us more often.

JOHN TOBLER

KENNY G MICHAEL BOLTON

Saratoga Performing Arts Center
Saratoga, N.Y.

MICHAEL BOLTON and Kenny G are the current golden boys of pop/soul and pop/rock, but at this Sept. 1 date at the Saratoga Performing Arts Center their music seemed made of pyrite—the duo had all the right moves but not quite the right stuff.

The pair, who joked about the fact that they look like twin sons of different mothers, drew the biggest applause of the evening when

they joined in Bolton's set for his own hit version of "How Am I Supposed To Live Without You?" and again in G's set for Bolton's reading of "Georgia On My Mind."

Those tunes, however, clearly defined the problematic element of the show. Standing next to each other, Bolton and G oozed craft, but real soul was lacking.

After Bolton's previous bids as a rocker, songwriter, and balladeer, Columbia Records broke him as a pop/soul stylist. But onstage, at this show, he was just too stiff and melodramatic to cut it as a soul man. His rock numbers fared better.

Kenny G, who has replaced David Sanborn as the yuppie saxophonist of choice, suffers from similar miscasting. You'll find him in the jazz section of most record shops but this is clearly a pop musician spreading his wings.

He is also a pop musician who knows the entertainment value of grandstanding for his audience.

Tricks like holding a single note for more than two minutes (technically impressive but in this case musically static) and running through the hall worked well—perhaps drawing some attention away from the fact that he makes an awfully lot of music out of an awfully small vocabulary.

Simply as entertainment, Bolton and G did an admirable job, and a healthy crowd of about 15,000 appreciated them in kind. As musicians capable of really touching the heart and moving the soul, they fell a little shy of the mark.

MICHAEL ECK

LINDA RONSTADT THE NEVILLE BROTHERS

Great Woods Center For The Performing Arts
Mansfield, Mass.

LINDA RONSTADT'S performance here Labor Day weekend had two parts: lovingly performed material from her current Elektra release, "Cry Like A Rainstorm, Howl Like The Wind," and versions of her '70s and early '80s rock and country hits, which were rushed and uneven.

Eight mechanically rendered "oldies" were followed by five Jimmy Webb ballads from "Cry." Then Ronstadt—who had been cold and aloof, never saying hello and only once whispering thank you—welcomed Aaron Neville for a tour-de-force "Cry," and the Grammy-winning "Don't Know Much." Neville's soaring falsetto overshadowed Ronstadt, but finally she seemed to be enjoying herself.

This show had added tension because it was her first here since last summer's all-Spanish "Canciones de Mi Padre" tour, during which hundreds booed and demanded refunds. Perhaps Ronstadt was still sore about that reception. Maybe she was cold and travel-weary, as she complained. But ultimately, the singer, who turned her back during the set-closing "Heat Wave," came across as having little regard for the 10,000 paying customers.

In contrast, the Neville Brothers' opening set was heavenly.

Their crisp New Orleans funk spanned the years: from Aaron's still-innocent 1966 hit "Tell It Like It Is" to the political dynamite of "Sons And Daughters," "Jah Love," and others on their new A&M release "Brothers Keeper."

The Nevilles' lyrics plead for racial harmony, freedom, and justice. Their street-smart music—which has even more guts live than on record—proves they mean it.

GREG REIBMAN

LONDON QUIREBOYS BROKEN HOMES

The Palace
Hollywood, Calif.

THE SOUND OF '72 rock'n'roll has been the subject of a strange sort of revival this past year, with the old musical blueprints of the Rolling Stones and Rod Stewart's Faces guiding newer acts like the Black Crowes. But the London Quireboys have taken things to an even more blatant degree.

At this Sept. 16 show with the equally retro-minded Broken Homes, the five-man Quireboys fell into many of the familiar pitfalls of strict revivalism. Performing songs from their Capitol disk "A Bit Of What You Fancy," the band creaked stiffly through a collection of good-time rockers and ballads on which they could have cut loose.

Instead, the Quireboys miss the point of their idols' loose passion by simply mimicking Stewart's heavy rasp, the Faces' saloon rock, and stage banter that seemed to come straight from the pages of old rock magazines.

In some contrast was the Broken Homes, a heavily Stones-influenced act whose first two overproduced albums obscured the priceless raw energy displayed at their early local club shows. Their new "Wing And A Prayer" album on MCA does much to change that with a more natural sound. But at the Palace show, singer Mike Doman was trying too hard, leading the band in a frilly black shirt that could have come from Frederick's of Hollywood, with spasms of the Jagger-esque moves he must figure fans expect.

Certainly, it could be argued that the Stones and Faces themselves were little more than blues copyists on their first records. And in that lies the main hope for the future of such bands as the Quireboys and Broken Homes, who've found their own valuable musical launching point. It's just up to them to move on beyond the level

of "Beatlemania"-style tribute.

STEVE APPLEFORD

ORNETTE COLEMAN CHARLIE HADEN & BILLY HIGGINS Orpheum Theater Los Angeles

THERE WAS A certain poetic justice in planning a reunion of the original Ornette Coleman quartet as part of the recent multicultural Los Angeles Festival. Saxophonist Coleman, along with trumpeter Don Cherry, bassist Charlie Haden, and drummer Billy Higgins, forged a new jazz direction in L.A. during the late '50s but were relatively ignored, if not sneered at, by the resident jazz establishment. The quartet went east to New York, won instant acclaim, and literally altered the course of jazz history.

To hear the quartet back in L.A.—and on Broadway, the same street where Coleman once worked as a freight elevator operator during his lean years here—more than 30 years hence would have been a historic moment. As it turned out, Cherry was absent due to illness, but the trio played on with a remarkable, expressive fluidity. Herbie Hancock introduced Coleman, saying, "He's like a can opener. He opened us all up."

Whereas his sax is often swallowed up in the busy mesh of his electric Prime Time band, Coleman's distinctive style—some-where between folk music's simplicity and avant-garde concepts—rang out with crystal clarity in the generous space of a sensitive trio setting.

During the two hours' worth of Coleman's infectious folk-bop, oblique calypsos, and languid ballads (mostly newer material from the "In All Languages" album on the Caravan of Dreams label), the saxophonist rose to the occasion with his characteristic emotional vulnerability and torrential flow of ideas. For timbral contrast, he occasionally picked up the trumpet and violin. He had acute, empathic support, between Haden's rumbling and often texturally innovative foundation and Higgins' delicate pointillism. Higgins' solos were eloquent mini-monologues in rhythm.

An encore to the rueful "Lonely Woman" and Haden's trademarked Ozark medley easily leaped across the eras. Still moving after all these years. Instead of history being made that night, mere great music was made.

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THE BEAT

(Continued from page 32)

Live At The Marquee," and the new single "Reach Out" . . . Sting, Ruben Blades, Wynton Marsalis, Jackson Browne, and others will give a benefit performance for Amnesty International Friday (12) and Saturday (13) in the Santiago's National Stadium in Chile . . . With its recent six-night stand at Madison Square Garden, the Grateful Dead set a new record for the most Garden dates by one act in its career. The Dead has played the Gar-

den 31 times . . . The members of Fleetwood Mac will open their fall U.S. tour Oct. 17 at the O'Connell Center in Gainesville, Fla. While Christine McVie and Stevie Nicks plan to continue recording with the group, they say this will be their last tour swing with Big Mac. No word yet if Mick Fleetwood will offer copies of his tell-all memoir to band mates to pass the time on the road.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	HARRY CONNICK, JR. COLUMBIA 46146 ★★ No. 1 ★★ 5 weeks at No. 1 WE ARE IN LOVE	
2	3	7	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* MUSIC FROM "MO' BETTER BLUES"	
3	2	15	WYNTON MARSALIS COLUMBIA 46143 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE	
4	4	7	BRANFORD MARSALIS QUARTET COLUMBIA 46072* CRAZY PEOPLE MUSIC	
5	5	11	HARRY CONNICK, JR. COLUMBIA 46223 LOFTY'S ROACH SOUFFLE	
6	7	13	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL ELIANE ELIAS PLAYS JOBIM	
7	8	5	JIMMY MCGRIFF HEADFIRST 379*/K-TEL YOU OUGHT TO THINK ABOUT ME	
8	NEW		GEORGE BENSON WARNER BROS. 26295 BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA	
9	6	13	PAT METHENY GEFEN 24293 QUESTION AND ANSWER	
10	10	7	BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125* BLUESIANA TRIANGLE	
11	13	3	MICHEL CAMILO EPIC 46236*/COLUMBIA ON THE OTHER HAND	
12	9	17	STAN GETZ A&M 5297* APASIANADO	
13	11	5	JACKIE MCLEAN QUINTET FEAT. RENE MCLEAN TRILOKA 181*/PPI DYNASTY	
14	14	3	GERRY MULLIGAN A&M 5326* LONESOME BOULEVARD	
15	NEW		ANDRE PREVIN, MUNDELL LOWE, RAY BROWN TELARC JAZZ 83303 UPTOWN	

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	15	★★ No. 1 ★★ 5 weeks at No. 1 BLUE PACIFIC	
2	2	5	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618 WELCOME TO THE ST. JAMES' CLUB	
3	7	5	BOBBY LYLE ATLANTIC 82138* THE JOURNEY	
4	6	11	ANITA BAKER ELEKTRA 60922 COMPOSITIONS	
5	3	17	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608 FAST FORWARD	
6	19	3	DAVID BENOIT GRP 9621* INNER MOTION	
7	5	11	BOB JAMES WARNER BROS. 26256 GRAND PIANO CANYON	
8	9	5	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM AMAZON SECRETS	
9	8	7	RICHARD ELLIOT ENIGMA 73565* WHAT'S INSIDE	
10	4	17	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM LIVE AT THE ROYAL FESTIVAL HALL	
11	12	5	BOB BERG DENON 6210*/A&M IN THE SHADOWS	
12	11	5	JOHN PATITUCCI GRP 9617* SKETCHBOOK	
13	NEW		TAKE 6 REPRIS 25892 SO MUCH 2 SAY	
14	13	5	ACOUSTIC ALCHEMY GRP 9614* REFERENCE POINT	
15	16	7	RONNIE LAWS PAR 2003* TRUE SPIRIT	
16	14	33	BASIA ● EPIC 45472 LONDON WARSAW NEW YORK	
17	NEW		MICHAEL BRECKER GRP 9622* NOW YOU SEE IT... NOW YOU DON'T	
18	20	3	DAVE WECKL GRP 9619* MASTER PLAN	
19	25	3	THE MEETING GRP 9620* THE MEETING	
20	10	25	NAJEE EMI 92248 TOKYO BLUE	
21	17	23	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN LOVE GODDESS	
22	24	43	KENNY G ▲ ARISTA 8613 LIVE	
23	NEW		NINO TEMPO ATLANTIC 82142* TENOR SAXOPHONE	
24	15	17	LARRY CARLTON GRP 9611 COLLECTION	
25	NEW		TANIA MARIA WORLD PACIFIC 93871*/CAPITOL BELA VISTA	

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

Jazz BLUE NOTES



by Jeff Levenson

ALL THE INDUSTRY AND PRESS HOOPLA surrounding jazz's so-called next generation has made it difficult to determine who's real and who's not. It's as if the harvesting of youngbloods has become a dubious enterprise, confounded by an overactive hype mill that doesn't separate the wheat from the chaff. Best let your own ears do the threshing.

However, among this crop of players is **Mark Whitfield**, a 24-year-old guitarist whose inaugural effort on Warner Bros., "The Marksman," is a splendid example of jazz's ability to replenish itself utilizing time-honored ideas and elements. Whitfield's approach amounts to a kind of cultural recycling. He's a moody, blues-based player whose style draws from the bop tradition and emphasizes melodic invention. His sound is round, his solos shapely constructions.

More to the point, he is unabashedly sincere about tapping and preserving the electric guitar tradition, in the process cultivating a place for himself alongside, say, **George Benson** on the instrument's developmental continuum. It's too soon to tell, for sure, but stay tuned. Youngbloods (even the most wily and resourceful among them) only stay young for so long.

MORE: In a gesture of cross-generational continuity (sort of), Warner has just issued Benson's latest, "Big Boss Band," a showpiece effort featuring the **Count Basie Orchestra**. Here, Benson travels a road Whitfield is not likely to take—delivering pop vocals over richly arranged standards. Vintage polished pop, Benson-style. The album's outstanding miscue is a doozy, however. Its hokey, stiffly arranged treatment of **Jackie Wilson's** "Baby Workout," which should swing from

the heels, instead sounds like aerobics music for seniors.

STUFF: Nice to see that guitarist **Pat Metheny** has decided to take on Florida Gov. **Bob Martinez**. Martinez, who made lots of censorship noise during the **2 Live Crew** controversy, reportedly used some of Metheny's music as background for a television campaign spot. Angered by this, Metheny is planning to sue. He says that any settlement or judgment monies will be donated to the Censorship is UnAmerican campaign... What a pleasant surprise hearing violinist **Stephane Grappelli's** originals grace **Louis Malle's** new film, "May Fools." The music is lyrical, sweet, uplifting—much like the 82-year-old composer himself. The soundtrack is available on CBS, as is an album of piano music Grappelli recently

Among jazz youngbloods, Mark Whitfield is a rare type

recorded under the direction of producer **Bob Thiele**... The S.S. Norway's **Eighth Annual Floating Jazz Festival** will feature more than 100 musicians, Oct. 20 through Nov. 3, paying tribute one week to vibist **Lionel Hampton**, followed the next week by a salute to noted jazz shrine the **Village Vanguard**. Scheduled to perform: Hampton, **Gary Burton**, **Terry Gibbs**, **Dorothy Donegan**, **Doc Cheatham**, **Jon Faddis**, **Kenny Barron**, **Stanley Turrentine**, **Milt Hinton**, **Clark Terry**, and many more... Pianist **Muhai Richard Abrams**, winner of this year's prestigious **Jazzpar Award** in Denmark, will showcase the American premiere of a new work at the opening concert of **The American Jazz Orchestra's** fall '90 season, Thursday (11) at Cooper Union's Great Hall in New York. Abrams, who has spent too many years having to defend his progressive music (including works he masterminded while founding the **Assn. for the Advancement of Creative Musicians** in the '60s), is finally getting the respect he deserves.

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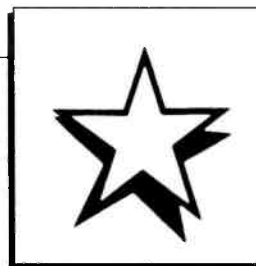


HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★★ No. 1 ★★					
1	1	2	10	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	PELIGROSO AMOR 2 weeks at No. One
2	2	10	6	CHAYANNE CBS	COMPLETAMENTE ENAMORADOS
3	3	1	15	JOSE JOSE ARIOLA	AMNESIA
4	4	3	13	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR
5	8	8	9	DANIELA ROMO CAPITOL-EMI LATIN	DIMELO
6	6	5	15	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
7	5	4	13	ANA GABRIEL CBS	NI UN ROCE
8	9	11	5	RUDY LA SCALA SONOTONE	PORQUE TU ERES LA REINA
9	14	23	4	LUIS MIGUEL WEA LATIN	ENTREGATE
10	10	9	14	ROCIO DURCAL ARIOLA	TE AMO
11	13	20	3	LOURDES ROBLES CBS	ABRAZAME FUERTE
12	7	6	20	LUIS MIGUEL WEA LATIN	TENGO TODO EXCEPTO A TI
13	12	12	8	AZUCAR MORENO CBS	VEN DEVORAME OTRA VEZ
14	15	14	6	YOLANDITA MONGE CBS	◆ SIN AMOR
15	19	24	4	PIMPINELA CBS	CUANTO TE QUIERO
16	16	17	5	GILBERTO SANTA ROSA CBS	VIVIR SIN ELLA
★★★ POWER PICK ★★★					
17	27	16	8	GUILLERMO FERNANDEZ CBS	CON EL CORAZON EN LA MANO
18	18	19	6	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI
19	26	36	3	BRONCO FONOVISIA	CORAZON DURO
20	11	7	14	DANNY RIVERA CBS	◆ COMO HE DE VIVIR SIN TU CARINO
21	21	34	7	LOS CAMINANTES LUNA	MI NINA
22	22	13	13	ALVARO TORRES CAPITOL-EMI LATIN	SI ESTUVIERAS CONMIGO
23	24	22	5	LOS MIER ARIOLA	MUNECA OJOS DE MIEL
24	17	15	9	PALOMA SAN BASILIO CAPITOL-EMI LATIN	NADIE COMO TU
25	23	21	7	INDUSTRIA DEL AMOR RAMEX	YA NO LLORES CORAZON
26	20	18	10	WILLIE ROSARIO BRONCO	ANUNCIO CLASIFICADO
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	1	1	LA SONORA DINAMITA FUENTES-SONOTONE	EL VIEJO DEL SOMBRERON
28	NEW ▶	1	1	OQT.LA LUZ RMM-CBS	SALSA CALIENTE DEL JAPON
29	32	—	2	LOLITA CBS	TE VOY HACER LA VIDA IMPOSIBLE
30	25	38	5	LOS DINNOS LUNA	DIME
31	28	29	3	MARIA SORTE FONOVISIA	EL PEOR DE MIS FRACASOS
32	40	27	5	FITO OLIVARES GIL	AGUITA DE MELON
33	31	28	6	LOS TEMERARIOS TH-RODVEN	CREO QUE VOY A LLORAR
34	29	26	8	TONY VEGA RMM-CBS	LO MIO ES AMOR
35	34	25	4	RAMON AYALA FREEDIE	PARA PODER LLEGAR A TI
36	35	31	7	LOLA FLORES CBS	SAL Y PIMIENTA
37	30	33	13	ANGELES OCHOA CBS	AUNQUE TENGA QUE LLORAR
38	33	30	4	YURI CBS	MI VECINA
39	36	—	2	GLORIA TREVI ARIOLA	EL ULTIMO BESO
40	39	—	2	GUILLERMO DAVILA TH-RODVEN	ABREME LA PUERTA

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

Latin Notas



This week's column was written by Ramiro Burr, Billboard's correspondent in San Antonio, Texas. Carlos Agudelo will return next week.

THE FEVER IS RISING: *La Fiebre* (The Fever), one of the hottest new acts in the Tejano music industry, has been turning heads in the Southwest for the last six months.

The band is talented, original, aggressive, and young (all the band members are in their early 20s). Musically, it combines the best of traditional polka-based Tejano music with strains of melodic rock, pop, and sometimes even the guitar-fueled, metallic burns of hard rock.

Based in the Houston suburb of Pasadena, the group is signed to San Antonio, Texas-based Cara Records, which has a promotion and distribution contract with CBS Discos. Distributors say the band is one of the top sellers in the industry.

La Fiebre's latest album, "Out Of Control," is No. 19 in the "Regional Mexican" portion of Billboard's Top Latin Albums chart. The band's previous effort, "On The Right," is still on the chart after 47 weeks.

MALDITA VECINDAD SNIFFS THE U.S. market: The recent, brief excursion into the U.S. by Mexico City's *Maldita Vecindad Y Los Hijos De Quinto Patio* (Damned Neighborhood And The Sons Of The Fifth Patio) underscored again the importance of advance promotional work in the major markets, particularly for an unknown band.

The group played in Los Angeles and Chicago in mid-September, but the hoped-for late-September dates in the Southwest in such cities as Dallas, Hous-

ton, and San Antonio fell through. October concerts for those and other Texas cities are currently being negotiated.

The group, though, still rolled through Dallas, Houston, and San Antonio last week for the usual hand-shaking, back-slapping, meet-the-radio and talk-up-its-music sessions. Musically, the group is an eclectic mix of punk, funk, ska, reggae, and cumbias.

MELODIC & BITTERSWEET: International Latin pop singer **Rocio Durcal's** new album on BMG, "Si Te Pudiera Mentir (If I Could Lie To You)," is an elegant blend of melodic and lyrically rich tunes accentuated by Durcal's lush vocals. Lyrically, songwriter **Marco Antonio Solís** is to be commended for the fertile imagination that produced these touching yet bitter-

La Fiebre is heating up the Tejano music scene

sweet tales of lost love. Producer **Homero Patron** also shines here, punking up the tunes with full, nicely textured, symphonic-like arrangements.

Durcal is equal to the task as she conveys the gripping emotions and passion in her elegant style, complete with the cries and innate sobs that are sometimes a part of the balladas romanticas genre.

Durcal's current tour dates include Miami, Oct. 26-27; San Carlos, Calif., Nov. 3; Salinas, Calif., Nov. 4; and Anaheim, Calif., Nov. 10.

WAITING FOR GABRIEL: Most of the Latin music world is waiting with much anticipation for the new album due out by singer/songwriter **Juan Gabriel**. There is no word yet on a title for the album, which should be out within a few weeks. Gabriel is currently hopscotching the U.S. on tour. Stops include Los Angeles, Nov. 9-11; New York, Nov. 30; and Miami, Dec. 1.

Gabriel is considered one of the premier singers and composers in modern Mexican history. Through the years he has scored with dozens of hit singles and albums.

Tex-Mex Act Hits The (Mexican) Road

■ BY RAMIRO BURR

MONTERREY, Mexico—Oscar, Leonard y La Mafia, one of the top Tejano music acts in the Southwest, recently headlined an outdoor festival here, performing before 30,000 people.

The group's Sept. 29 performance at the Super Baile (Super Dance) was part of La Mafia's tour of northern Mexico. The band headlined alongside the immensely popular Los Tigres del Norte, perhaps the biggest *norteno* act in Mexico. Other featured acts included Pegasso and Grupo Flash.

La Mafia is the only Tex-Mex act that has extensively toured the interior of Mexico, and its move into this market signals a new trend in the Tejano music industry. The few groups that have toured Mexico in the past have usually stuck to the border cities.

Another group poised to begin touring Mexico is Grupo Mazz, of Brownsville, Texas, whose latest album, "No Te Olvidare (I Won't Forget You)," is still No. 1 in the "regional Mexican" portion of Billboard's Top Latin Albums chart after 39 weeks. La Mafia's latest album, "Enter The Future," is No. 4 on the same chart, and the group is also enjoying steadily increasing sales in Mexico.

Henry Gonzales, La Mafia's manager and brother of band leaders Oscar and Leonard, said the group has quietly been making inroads in eliminating the bureaucratic problems most groups encounter on first tour-

ing Mexico.

"We've been working with Servando Cano, one of the biggest promoters in Mexico, and he has really helped facilitate our paperwork for customs," Gonzales said after their performance here.

In the past, groups have had problems dealing with the extensive and tedious documentation procedures required by the Mexican customs offices at international border crossings.

However, a new spirit of cooperation by the Mexican government and the coordination of CBS Records representatives from the U.S. and Mexico have facilitated border crossings and led to a streamlining of the attendant paperwork.

La Mafia's entourage includes its tour bus and a tractor-trailer hauling more than 20 tons of light and sound equipment. Few groups bring their own equipment into Mexico because of customs red tape and/or the threat of bribery, a widely accepted custom here.

Like most of the top Mexican groups, La Mafia now hauls its own two-ton generator to provide electric power. Most concert facilities in Mexico are primitive by U.S. standards and have limited electrical capacities. They are unable to handle the huge power demands of the top bands, particularly at outdoor venues.

The Super Baile performance started at 8 p.m. and continued until 5 a.m. with entertainment on four stages in a roughly three-city-block area. Admission was 15,000-20,000 Mexican

pesos (roughly \$6-\$8). Los Tigres received 50% of the gate, which was the equivalent of about \$100,000. La Mafia received approximately \$15,000, not bad for two one-hour sets.

Gonzales says that, to cut back expenses, the band hires local roadies to help set up and tear down its equipment. The band performed on a stage about 120 feet wide with towering speaker banks on each side.

"We don't always bring all our equipment with us," Gonzales said, "but in big outdoor festivals like these, we're competing with the best groups here. It's important for us, as a group from America, to put on a great light and sound show."

Mexican concerts, though, have distinct differences from their American counterparts.

The levels of concert security and emergency first-aid service at such outdoor festivals here are crude by U.S. standards. There were several dozen people, mostly women, being carried out from in front of the stage when Los Tigres performed. The huge crowds surged forward several times, crushing the people below the stage front. The most serious injury, though, was a broken leg. Most were treated for exhaustion.

The day before, La Mafia had performed in Sabinas Ridalgo, about 60 miles north of here. On Sept. 30, the group headlined another dance in Matamoros, about 80 miles southwest of the Texas border. Later this month, La Mafia returns for several dates in Guadalajara and San Luis Potosi.



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TOP CLASSICAL ALBUMS™

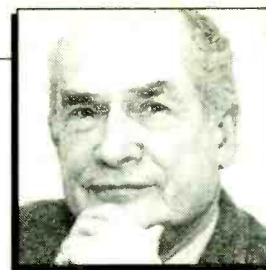
THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	3	3	★★ No. 1 ★★ IN CONCERT LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	1 week at No. 1
2	1	23	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
3	2	13	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
4	4	15	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
5	5	5	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
6	9	29	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
7	10	23	HANDEL: ARIAS ANGEL CDC-49179* KATHLEEN BATTLE	
8	6	11	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	
9	7	15	CLASSICS OF THE SILVER SCREEN TELARC CD 80221* CINCINNATI POPS (KUNZEL)	
10	8	17	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
11	NEW		HANSON CONDUCTS HANSON: SYMPHONIES 1 & 2 MERCURY 432-008-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
12	11	5	NIELSEN: SYMPHONIES 2 & 3 LONDON 430-280* SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
13	17	3	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
14	12	11	MOZART: PIANO SONATAS RCA 60407-2-RC* ALICIA DE LARROCHA	
15	21	3	POPS BY GEORGE PHILIPS 426 404-2* BOSTON POPS (WILLIAMS)	
16	16	121	THE MOVIES GO TO THE OPERA ANGEL CDM-69596* VARIOUS ARTISTS	
17	14	23	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA	
18	13	25	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG* ARTURO TOSCANINI	
19	23	3	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
20	NEW		KIRI IN RECITAL LONDON 425-820-2* KIRI TE KANAWA	
21	18	189	HOROWITZ IN MOSCOW DG 419-499* VLADIMIR HOROWITZ	
22	NEW		HANSON: SYMPHONIES 3 & 6 DELOS DE 3092* SEATTLE SYMPHONY (SCHWARZ)	
23	15	9	CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC* YAMASHITA/LONDON PHILHARMONIC (SLATKIN)	
24	NEW		HANDEL: SUSANNA HARMONIA MUNDI 907030* PHILHARMONIA BAROQUE/HUNT, MINTER (MCPEGAN)	
25	RE-ENTRY		TUTTO PAVAROTTI LONDON 425-681* LUCIANO PAVAROTTI	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	★★ No. 1 ★★ MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	17 weeks at No. 1
2	2	9	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR	
3	3	35	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
4	4	15	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* JOSE CARRERAS	
5	6	25	TRUMPET SPECTACULAR TELARC CD 80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)	
6	5	27	THE ENCHANTED FOREST RCA 7893-RC* JAMES GALWAY	
7	9	7	NEW BRITAIN: ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-ZK* BOSTON CAMERATA (COHEN)	
8	8	65	1712 OVERTURE TELARC CD-80210* P.D.Q. BACH	
9	7	19	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE	
10	10	33	FANTASTIC JOURNEY TELARC CD-80231* CINCINNATI POPS (KUNZEL)	
11	11	115	JAMES GALWAY'S GREATEST HITS RCA 7778-RC* JAMES GALWAY	
12	NEW		OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	
13	15	91	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
14	12	49	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847* VON STADE, HADLEY, STRATAS (MCGLINN)	
15	13	24	MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK-45578* JOHN MCLAUGHLIN	

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

Classical
KEEPING SCORE



by Is Horowitz

KISSIN FEVER: Evgeny Kissin week peaked in New York Sept. 30 with his U.S. solo recital debut in Carnegie Hall, only days after four concerto appearances with Zubin Mehta and the New York Philharmonic. It's been a long while since the appearance of a young artist has generated as much advance excitement, or postconcert raves.

Record companies did not sit on their promotional hands either. Deutsche Grammophon timed the release of Kissin's long-delayed live recording of the Tchaikovsky Piano Concerto No. 1, with Herbert von Karajan and the Berlin Philharmonic, to appear just before the concerts. Yes, it's the same artist, even if DG bills him as "Yevgeny," as do a number of publications.

Sony Classical also had a "new" Kissin album, a live taping of a concert in Japan held several years ago.

BMG Classics, of course, has the bulk of Kissin repertoire on disk so far, and it timed the release of a two-CD pickup album to bask in the Kissin-week glow.

More importantly, BMG recorded the Carnegie recital live (with "cover" sessions before and after) and expects to release the two-CD set in November. Other recording sessions are planned by both BMG and DG.

Trade talk has it that BMG would also have recorded the New York Philharmonic/Kissin concerts, but that Sony Classical refused to grant permission. Sony is said to have a temporal lock on Mehta's services in the repertoire performed, the two Chopin's Piano Concertos.

BY ANY OTHER NAME: Like its parent company, WEA International Classics has changed its name to better reflect its broad international status. The division, headed by senior VP Peter Andry, now known as

Warner Classics International, continues its main function as coordinator of the activities of Teldec, Erato, and Nonesuch everywhere outside the U.S.

On the video side, Warner Classics has licensing deals with National Video, Allegro, and Metropolitan, all producers of classical films. Originally slated for release here and abroad this summer, first titles have been set back until next spring to accommodate laserdisk fulfillment problems, says Andry.

Andry, meanwhile, has announced a long-term agreement with the BBC Symphony and its principal conductor, Andrew Davis. Major British orchestral works will be recorded by Teldec, says Andry. First sessions, to be held this month, will be devoted to Vaughan Williams (Symphony No. 6, and "The Lark Ascending"), and works by Britten. The disks will be released next year.

Kissin kisses rave reviews hello; BMG, DG, Sony riding the wave

WARD BOTTSFORD has sold his interest in Arabesque Records to his partner, Marvin Reiss. Bottsford, who created the Arabesque catalog during his association with Caedmon Records, acquired the division from Caedmon's parent company, Raytheon, in 1987. In the record business since 1948, he says he will announce further plans shortly.

Arabesque executive Dan Chriss says the label will resume new releases in November, after a hiatus of almost a year. Final production chores on four new CDs, all produced by Bottsford, are being handled by Cynthia Herbst. They include a set of Rachmaninoff Preludes performed by Ian Hobson, Sarasate selections played by violinist Mark Kaplan, Saint-Saens sonatas with violinist Andres Cardenas, and a Mozart program with the Chamber Music Society of Lincoln Center.

Jeral Benjamin, formerly with Chesky Records, has joined Arabesque as managing director. She says a schedule of new recordings is now being developed.

Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

VOL. 2, No. 7

THE CHICAGO SYMPHONY AT 100

No American orchestra has had a more illustrious history than the Chicago Symphony. Founded by Theodore Thomas, the CSO flourished under music directors Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelik, Fritz Reiner, Jean Martinon and Sir Georg Solti.

Only RCA Victor was there to capture the orchestra on record with each music director (save two) and to preserve performances that have indeed become legendary.

To commemorate the CSO's 100th Anniversary, BMG Classics presents the Centennial Collection, a three CD set containing digitally remastered performances of the orchestra with each music director except Thomas. The orchestra has attracted some of the world's greatest musicians as guests, and their performances are represented as well: Rubinstein, Heifetz, Leinsdorf, Gould, Ozawa, Levine,



60206-2-RG

Stokowski. Many of these recordings appeared on CD for the first time.

A lively essay by Chicago author Thomas Willis and deluxe slipcase packaging—and some of the finest orchestral performances ever recorded—make this an essential set for the collector as well as casual listeners interested in classical music.

The Chicago Symphony Orchestra Centennial Collection. A festive celebration on RCA Victor Gold Seal.

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'Postproduction' Talk Takes Pre-Eminence As AES Confab Exhibitors Unveil New Gear

BY SUSAN NUNZIATA

LOS ANGELES—Audio for film and video postproduction is fast becoming an area of expansion for many professional audio recording facilities. With this in mind, exhibitors at the 89th Audio Engineering Society Convention at the Los Angeles Convention Center and Hilton Hotel presented a variety of gear aimed at meeting postproduction needs.

In addition to digital audio workstations available in many different price ranges, there were a number of consoles geared toward the postproduction environment. The most notable development in the postproduction arena, however, was the introduction of SMPTE-timecode capable DAT recorders (see story, this page).

Other areas of development included the introduction by Soundcraft of improved automation on consoles for sound-reinforcement applications, and the U.S. debut of the Cedar audio restoration system.

The convention, which had approximately 270 exhibitors and nearly 15,000 attendees, was judged a success by most exhibitors, who were pleased at the caliber of attendees and the convenience of the venue.

"The convention was great," says Jack Kelly, president of Klark-Teknik Electronics Inc., Farmingdale, N.Y. "It was a very facility-focused show. Most of the people we saw were decision-makers at facilities."

Klark-Teknik and its subsidiary, DDA, were among the companies introducing gear aimed at the postproduction market. "The general recording studio market is not as buoyant as it used to be, and everybody's turning to post," says David Neal, marketing manager with DDA. "There's been a growing consumer demand for better-quality audio, and stereo TV helped influence that demand. As quality gets better, it's a natural marriage."

DDA debuted the DCM224V, incorporating the design of its DCM 232 board but offering expanded equalizers and auxiliary system. The board has four stereo subgroups in addition to 24 normal routing buses, and the stereo groups have advanced facilities for routing to other subgroups and both mono and stereo matrix sections.

Klark-Teknik introduced a solid-state recorder designed to record and play back short passages of stereo audio in sync with other devices via an externally applied SMPTE timecode, thus adding two extra tracks of audio to standard VTRs.

Music Animals has taken delivery of the first of five 224Vs ordered for its new recording rooms, which are geared toward postproduction and audio-sweetening

work.

At Neve, the spotlight was also on audio-for-video postproduction with the AES debut of the VRP postproduction console with flying faders. The 60-input board was shipped to Secret Recording's PolyMedia Studio in Tallahassee, Fla., immediately following the convention.

The board offers mix-down buses that can handle up to four stereo

The general market is not as buoyant as it was, and everybody's turning to post'

reos pairs for simultaneous combinations of dialog, music, and effects.

Seeking to accommodate recording, audio-for-video postproduction, teleproduction, and motion-picture program origination, Harrison debuted its SeriesTen B automated console, an update to its SeriesTen board, designed to enable engineers to store and retrieve all console settings in less than two seconds, including the complete reconfiguration of all operational parameters.

Training workshops on the con-

sole will be held Oct. 20-21 at New York's Eastside Sound, the East Coast's first studio to install the SeriesTen.

Otari unveiled its Premiere film console, designed to be fully compatible with both sprocket-driven and tape-based machines, and its Sound Workshop Series 54/Film console.

Premiere offers integrated machine control and comprehensive monitor system computerization via the company's virtual monitor/listen computer system. It also offers Diskmix 3/Film moving fader automation providing switch automation on each input module in addition to fader and mute automation.

LucasArts Entertainment, a newly formed company consisting of former Lucasfilm Ltd. divisions, has announced four Premiere boards for its new Skywalker Sound South audio postproduction facility in Santa Monica, Calif.

The Sound Workshop 54/Film board is identical to a standard 54 console but incorporates several of Premiere's features, including four-channel panning for mixing both four-channel film and four-channel video. In the area of digital audio workstations, a network-oriented approach was introduced by both Solid State Logic and New

(Continued on page 42)

Timecode DAT Debuts At AES IEC Standard Near Ratification

BY SUSAN NUNZIATA

LOS ANGELES—R-DAT is poised to enter the realm of audio-for-video postproduction with the introduction of SMPTE timecode-capable recorders by several manufacturers at the 89th Audio

Engineering Society Convention here.

In fact, many industry observers note that the format is well on its way to replacing analog two-track recorders.

Sony, Otari, JVC, and Stellavox, a Swiss manufacturer, presented timecode-capable DAT recorders that conform to a proposed International Electro-Technical Institute (IEC) timecode standard that is near ratification. The standard—in development since 1988—has been under review by IEC members since April (Billboard, May 12).

The IEC standard represents an attempt by pro audio manufacturers to ensure compatibility of tapes from machine to machine. IEC members have agreed with the standard and there are a few more steps to take before it is formally ratified.

The standard is based on helical scan four-head design and involves recording timecode data within the subcode area of DAT. It converts

timecode into time of day and allows for full synchronization.

At AES, Fostex presented its timecode-capable DAT unit—first introduced about two years ago—that does not conform to the standard but served as the design basis for some of the proposal. The company plans to modify its systems to be compatible with the proposed standard once it is officially ratified.

"Timecode is going to allow pros to put DAT into a lot of applications where they were limited in the past," says John Carey, marketing manager with Otari Corp.

The most obvious advantage of timecode-capable DAT is that it presents a relatively inexpensive digital recording medium with editing capabilities that can be synched to other audio and video machines. Most timecode-capable DATs will retail between \$5,000-\$12,000, and the first units will begin shipping by year's end.

Slated to ship in December, JVC's deck has a suggested list price of \$4,500 and offers a variety of editing features as well as internal and external sync operation, and two remote-control interfaces.

Sony's line, which made its AES debut after an introduction earlier this year at the National Assn. of Broadcasters convention, ranges in price from \$4,500 to \$12,000 and in

(Continued on page 42)

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.

U.K.

ATTENDANCE AT THIS YEAR'S International Broadcasting Convention exhibition, in the seaside resort of Brighton, was down about 4,000 from the previous show held there two years ago. A total of 16,903 people attended the four-day event, compared with the 21,000 who came to the 1988 convention.

A total of 2,298 visitors came from outside the U.K., with only 98 coming from the U.S. The dates of the show conflicted with the AES exhibition in Los Angeles, and that is being cited as the main reason for the attendance shortfall.

THE VISUAL HIGHLIGHT OF the IBC exhibition was the massive pavilion erected by Sony on Brighton's beach.

Designed by **Firbank Jempster**, it was the largest external exhibition stand ever put on a British beach, encompassing 100 square meters.

Electricity company **Seaboard** provided the electricity from a temporary 1MW substation running from a 11kV feed. Everyone was relieved there were no high tides during the show's duration.

The pavilion housed the entire range of broadcast and audio products, with the company's broadcast vehicles situated outside.

TOP LONDON STUDIO Swanyard is going to sue the notorious British satirical magazine **Private Eye** after an article appeared that examined the City dealings of its former chairman, **RAI Hamilton**.

Swanyard was the first studio in the U.K. to float on the stock exchange, and since its birth in England further money was raised to fund a New York studio complex that is now being planned.

Under the control of **Margarita Hamilton**, Swanyard has always enjoyed a "combative" relationship with the media.

TASCAM IS THE FIRST manufacturer to introduce a pro audio product that incorporates **Dolby S** noise reduction. The company included S-Type in its **MSR24** 24-track 1-inch multitrack tape recorder, and Dolby S will also be used on the company's 16-track **MSR16** with deliveries in Europe anticipated early next year.

THE LATEST PART IN THE jigsaw at **Nomis Studios** in London is now complete with the finishing of its new preproduction suite that incorporates a **Synclavier 9600** system with **MIDI**net.

Nomis is one of Europe's top rehearsal and recording setups, and it has a unique deal with music publisher **Warner Chappell** that sees the studio developing new talent alongside the publishers. The new suite will be used mainly by Warner Chappell under this arrangement, although it will be available for Nomis' other customers.

Designed by Nomis technical manager **Roger Hayler**, the suite will be operated by engineers **Mark Willie** and **Ben Darlow**.

AGM DIGITAL ARTS IS TO install what is thought to be the world's first ambisonic disco at the **First Leisure Complex** in Swindon, U.K.

Due for completion in November, the eight-way **Stage Accompany Performer System** allows for computer-controlled surround sound on the dance floor with potential for special effects. The first commercial use of the AGM Digital Arts **CSP 'A'** ambisonics processor was seen at a launch of a range of **IBM** compatible microcomputers at the **Graphit Microsystems** headquarters in the Netherlands.

Following the purchase of the ambisonics patents by **Nimbus Records**, AGM became one of the sublicensees and is applying its own interpretation and enhancement of the technology to auditoria, cinema, and live sound use.

THE LONDON-BASED hire company **Hilton Sound** has taken over the **London Sound Center**, the musical instrument hire company formerly owned by **Paul Hope**.

All staff are being retained while Hope stays on as a consultant. Hilton's **Simon Bohannon** will become GM of the new operation, and the two companies will operate separately in the U.K., while Continental Europe will continue to be served through the existing Hilton operations in Paris and Hilversum.

The capacity for expansion offered by the construction of a new Hilton Sound complex could be the driving factor behind the takeover, according to the company. "Our investors suggested it was sensible for us to acquire a complementary company," Andy Hilton says.

The new complex is expected to house both companies by the middle of 1991, when interior building work will be completed.

BELGIUM

THE BELGIAN TAPE Importers And Manufacturers Assn. has embarked on a national campaign against two separate proposals for the introduction of a levy on blank tape.

The **IFPI Belgium** has called for a levy of about 30 cents on each hour of recording tape sold, while an alternative proposal put forward by a

(Continued on page 42)

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 6, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	CLOSE TO YOU Maxi Priest/ G.Chung; S.Dunbar; H.Tucker (Charisma)	GIVING YOU THE BENEFIT Pebbles/ L.A.Reid;Babyface (MCA)	FRIENDS IN LOW PLACES Garth Brooks/ A.Reynolds (Capitol)	THE BOOMIN' SYSTEM LL Cool J/ M.Marl (Def Jam/ Columbia)	THIEVES IN THE TEMPLE Prince/ Prince (Paisley Park/ Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	ROUNDHOUSE/ LILLIE YARD Phil Bodger/ Jeremy Allen; Julian Gordon Hastings	SOUNDSCAPE/ CHESHIRE/ ELUMBA/ ENCORE Jim Dutt/Tom Kidd/ Barney Perkins/ Ryan Dorn; Rick Caughron	JACK'S TRACKS Mark Miller	HOUSE OF HITS Marley Marl	PAISLEY PARK Michael Koppelman; Tom Garneau
RECORDING CONSOLE(S)	SSL 4000-E Series/ DDA AMR	SSL 4000-E&G Series/ SSL 4060-E&G Series	Quad Eight Coronado	TAC Matchless	SSL 4000-E&G Series
MULTITRACK RECORDER(S)	Studer A-827/ Otari MTR-90	Studer A-800/ Ampex ATR-120/ Studer A-800/ Studer A-820	Scny MCI JH-24	Studer A-800	Studer A-800
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Scotch 250
MIXDOWN STUDIO(S) Engineer(s)	ROUNDHOUSE Phil Bodger; Leo Grant	SKIP SAILOR Jon Gass	JACK'S TRACKS Mark Miller	SOUNDTRACK David Kennedy	PAISLEY PARK Prince
CONSOLE(S)	SSL 4000-E Series	SSL 4000-E Series	Quad Eight Coronado	SSL 4000-E&G Series	SSL 4000-E&G Series
MULTITRACK/ 2-TRACK RECORDER(S)	Studer A-827/ Studer A-80	Studer A-800/ Ampex ATR-102	Sony MCI JH-24/ Sony MCI 3402	Otari MTR-90/ Studer A-820	Studer A-800/ Studer A-820
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Scotch 250
MASTERING HOUSE (ALBUM) Engineer	DB PLUS Joel Kerr;Dennis King	FUTURE DISC Eddy Schreyer	GEORGETOWN Denny Purcell	MASTERDISK Howie Weinberg	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	Nimbus	DADC	Capitol-EMI Music	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	MCA Manufacturing	Capitol-EMI Music	CBS Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Agfa	Aurex	Agfa/Aurex/ Basf/Sunkyong	CBS Ultra 4	Agfa

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PRO AUDIO

Audio Industry Consolidation Apparent At AES Convention

BY SUSAN NUNZIATA

LOS ANGELES—The continuing consolidation of the professional audio industry was evident at this year's Audio Engineering Society Convention, Sept. 21-25 at the Los Angeles Convention Center and Hilton Hotel, where several acquisitions were announced.

AES REPORT

In the week prior to the convention, Siemens Austria announced plans to purchase London-based AMS Industries for approximately \$16.7 million (Billboard, Sept. 29). Siemens will place AMS alongside Neve within its structure and, according to Hans Haider, president of Siemens' audio video group, the two companies' research and development will be linked to ensure there is no duplication of work. AMS managing director Mark Crabtree—who held a 74.2% share of AMS along with partner Stuart Nevison—will join the Neve board of directors and Neve managing director Laci Nester-Smith will sit on the AMS board.

"It's a wonderful dovetail of products and markets," says Nester-Smith. "The two companies truly complement each other, and there will be a great deal of coordination where there is mutual benefit."

Continuing along the acquisitions vein, at the start of the convention AKG Acoustics announced its purchase of Qusted Monitoring Systems, a London-based speaker manufacturer. Roger Qusted, who founded the company in 1985 to supply custom-designed and -built studio monitors, will continue to play a major role in the company's future expansion. The current range of 11 systems, from passive to active monitors, will continue to be available.

Earlier this year, AKG gained a controlling interest in Edge Technology Ltd., which includes BSS Audio, Turbosound, and Precision Devices. In the U.S., the three companies will operate under the AKG umbrella, which also covers Orban and dbx Professional Prod-

ucts. The new AKG division will be headed by marketing and sales manager Dave Talbot.

The most surprising news for many, however, was Otari's agreement to acquire the assets and operations of King Instrument Corp., Westboro, Mass. Earlier this year, the two companies settled a patent-infringement suit brought by King against Otari for its loader design, and the purchase makes Otari one of the largest manufacturers of audio- and videotape loading machinery in the world.

No immediate changes to the staff or operation of King are planned, but, according to Otari, several organizational possibilities are being considered, including a scenario in which the King operation would serve as a manufacturing source for Otari worldwide. This is Otari's second major acquisition; the company purchased Sound Workshop Inc. and its affiliate, Digital Creations Corp., in June 1989.

Assistance in preparing this story was provided by Gary Hopkins in the U.K.



Solid State Sting. Sting, right, has been working with producer Hugh Padgham on a new album on the 56-channel SSL SL 4000 console at Studio Guillaume Tell in Paris. The company debuted a range of EQ options for the G Series console at the Audio Engineering Society meet, including designs that feature both the classic Bell EQ and G Series EQ, which Padgham calls "a great idea, giving users more flexibility and a wider range of tones to work with."

POSTPRODUCTION SPOTLIGHTED AT ANNUAL AES MEET

(Continued from page 40)

England Digital.

SSL debuted its SoundNet digital audio network, a multi-user system for its ScreenSound digital audio-for-video editor designed to allow up to seven operators to share and copy work on multiple working disks without the need to download and upload projects. It also provides central mass storage of audio and a database of all sound clips.

Howard Schwartz Recording in New York is one of the latest facili-

TIMECODE-CAPABLE DAT

(Continued from page 40)

ties to purchase a ScreenSound system, and the studio plans to create a network of units.

NED's MultiArc technology is also designed to offer an open system for multitasking and multi-user capabilities (Billboard, Sept. 29). In the sound-reinforcement arena, improved automation features for live sound consoles were offered by Soundcraft. "There's a lot of people interested in automation," says Bill Threlkheld, spokesman for JBL/Soundcraft. "It's a hot buzzword right now. People are finding it's not just automation for volume, but you can do snapshots, automated mutes; it's making the mixer's job more precise and effective."

George Massenburg Labs' Moving Faders system was incorporated into the Soundcraft 3200 board, and new automation systems are also available for the Soundcraft 6000 and 8000 boards. Gotham Audio has begun distributing the Cedar sound-restoration system developed by Cedar Audio Ltd., in Cambridge, U.K., and first introduced at the AES in Montreux in the spring (Billboard, April 7). The system is designed to address all classes of degradation. BMG/RCA Recording Studios in New York is one of the first U.S. facilities to order the system, slated for delivery in early October. Cedar runs on a PC using proprietary DSPs with floating point processors, and source material can be provided by any digital tape player. The system can run older analog recordings with an added digital-to-analog converter.

cludes an edit-controller unit. Delivery is scheduled to begin in February 1991. Otari's unit, due to ship in the middle of 1991, is expected to retail for less than \$6,000 and features heavy-duty transport and long-life head drum cases originally designed for computer data applications.

The StellaDat, from Stellavox, was the only portable timecode DAT officially introduced. The unit is scheduled to ship in January and will have a suggested list price of less than \$10,000. Additional options will be available, including editing and chase synchronization features. Fostex had a private showing of a new portable unit due out in mid-1991 that features timecode, although the company did not have pricing available.

EUROSOUNDS

(Continued from page 40)

senator calls for an 8% levy. Revenue from both proposals would be divided between a mixture of artists, authors, and producers.

The president of the BTIMA says that both proposals did nothing to protect authors, as they would receive only a small part of the monies collected and that "it was just another way of paying tax."

The anti-levy campaign will involve cooperation between national and international consumer groups, and a "parliamentary lobbyist" has been appointed to feel the pulse of the various ministries involved.

THE NETHERLANDS

DESPITE PRESS speculation, Philips declined to show its Digital Compact Cassette at the Firato consumer trade show in Amsterdam in September.

Sources within the company now indicate that the launch may coincide with a major Japanese show in the spring of 1991. The nonappearance of DCC came at a time when consumer DAT got its belated introduction to the European market at the end of September in Paris.

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Jackson Leads List Of Music Vid Awards Nominees

(Continued from page 1)

black/rap genres.

Within the Latin area, three artists—Gipsy Kings, Daniela Romo, and Margareth Menezes—are nominated for two awards each. In the country format, Alabama, Clint Black, Kentucky Headhunters, Travis Tritt, Mark Collie, and Carlene Carter are all up for multiple awards.

Last year's big nominees, Paula Abdul and Madonna, are each nominated for two awards in the pop/rock category.

The 25 awards, including best-director honors in each musical genre, will be presented Nov. 9 at The Palace in Los Angeles, at the close of the 12th Annual Billboard Music Video Conference. In addition, there will be a Billboard/Tanqueray Sterling music video award for artistic achievement in longform video. For the first time, this year's awards ceremony will feature live performances; the acts have yet to be named. KIIS is the exclusive radio station promoting and hosting the event.

The Billboard Tanqueray Sterling Music Video Awards nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos were eligible in only one genre, although artists could be nominated in any applicable category.

In the next stage, the names of potential nominees in the five genres were submitted to separate nominating panels comprising music video industry professionals from programming outlets, production companies, and media who specialize in those specific areas.

The top five votegetters in each category (six in the event of a tie) were placed on a final ballot, which will be mailed to more than 250 music video programmers, label representatives, journalists, and producers. This group will decide the winners.

MUSIC VID CONFAB

The Nov. 7-9 Music Video Conference will be held in conjunction with the Fourth Annual American Video Conference and Awards at the Westwood Marquis Hotel and Gardens in Los Angeles.

The concurrent conferences feature seminars and panels covering issues related to the music video and special-interest video markets. For the first time, the music video conference will have forums devoted to specific music genres.

Registration is still open for the conference. For more information, contact Anita Daly or Peggy Dold at 212-473-4343 or 212-353-2752, or write Billboard Music Video Conference, 9th Floor, 632 Broadway, New York, N.Y. 10012.

A complete list of the music video nominees follows.

POP/ROCK

Best Duo or Group: B-52's, "Love Shack" (Reprise); Aerosmith, "Janie's Got A Gun" (Geffen); UB40, "The Way You Do The Things You Do" (Virgin); Faith No More, "Epic" (Reprise); Living Colour, "Type" (Epic); Midnight Oil, "Blue Sky Mine" (Columbia).

Best Female: Janet Jackson, "Black Cat" (A&M); Sinead O'Connor, "Nothing Compares 2 U" (Chrysalis); Madonna, "Vogue" (Sire/Warner Bros.); Paula Abdul, "Opposites Attract" (Virgin); Kate Bush, "This Woman's Work" (Columbia); Mariah Carey, "Vision Of Love" (Columbia).

Best Male: Billy Idol, "Cradle Of Love" (Chrysalis); Billy Joel, "We Didn't Start The Fire" (Columbia); Lenny Kravitz, "Mr. Cab Driver" (Virgin); Iggy Pop, "Home" (Virgin); Jeff Lynne, "Every Little Thing" (Reprise/Warner Bros.); Rod Stewart, "Downtown Train" (Warner Bros.).

Best New: The Sundays, "Here's Where The Story Ends" (DGC); Wilson Phillips, "Hold On" (SBK); del Amitri, "Kiss This Thing Goodbye" (A&M); Lenny Kravitz, "Mr. Cab Driver" (Virgin); Jane Child, "Don't Want To Fall In Love" (Warner Bros.); the Beloved, "Hello" (Atlantic).

Best Director: B-52's, "Love Shack" (Adam Bernstein, director) (Reprise); Madonna, "Vogue" (David Fincher, director) (Sire/Warner Bros.); Janet Jackson, "Alright" (Julien Temple, director) (A&M); Paula Abdul, "Opposites Attract" (Michael Patterson, Candace Reckinger, directors) (Virgin); Faith No More, "Epic" (Ralph Ziman, director) (Reprise); Billy Idol, "Cradle Of Love" (David Fincher, director) (Chrysalis).

BLACK/RAP

Best Duo or Group: 3rd Bass, "Gas Face" (Def Jam/Columbia); Bell Biv DeVoe, "Poison" (MCA); Public Enemy, "911 (Is A Joke)" (Def Jam/Columbia); Soul II Soul, "Get A Life" (Virgin); Digital Underground, "The Humpty Dance" (Tommy Boy).

Best Female: Janet Jackson, "Rhythm Nation" (A&M); Queen Latifah, "Ladies First" (Tommy Boy); Michel'le, "No More Lies" (Ruthless/Atco); Anita Baker, "Talk To Me" (Elektra); M.C. Lyte, "Cappuccino" (First Priority/Atlantic); Regina Belle, "This Is Love" (Columbia).

Best Male: Young M.C., "Principal's Office" (Delicious Vinyl); M.C. Hammer, "Have You Seen Her?" (Capitol); Prince, "Thieves In The Temple" (Paisley Park/Warner Bros.); Babyface, "Whip Appeal" (Solar/Epic); Johnny Gill, "Rub You The Right Way" (Motown); Quincy Jones, "Tomorrow" (Qwest/Warner Bros.).

Best New: Bell Biv DeVoe, "Poison" (MCA); Digital Underground, "The Humpty Dance" (Tommy Boy); En Vogue, "Hold On" (Atlantic); Queen Latifah, "Ladies First" (Tommy Boy); Michel'le, "No More Lies" (Ruthless/Atco).

Best Director: Janet Jackson, "Rhythm Nation" (Dominic Sena, director) (A&M); Digital Underground, "The Humpty Dance" (Brian Good, director) (Tommy Boy); Soul II Soul, "Get A Life" (Big TV, director) (Virgin); Bell Biv DeVoe, "Poison" (Lionel Martin, director) (MCA); En Vogue, "Hold On" (Tarsem, director) (Atlantic); Ziggy Marley & the Melody Makers, "Black My Story" (Chuck Stone, director) (Virgin).

DANCE

Best Duo or Group: Deee-Lite, "Groove Is In The Heart" (Elektra); Technotronic, "Get Up" (SBK); Glenn Medeiros & Bobby Brown, "She Ain't Worth It" (MCA); 3rd Bass, "Brooklyn Queens" (Def Jam/Columbia); Adventures Of Stevie V, "Dirty Cash" (Mercury); Indecent Obsession, "Tell Me Something" (MCA).

Best Female: Janet Jackson, "Alright" (A&M); Queen Latifah, "Come Into My House" (Tommy Boy); Alisha, "Bounce Back" (MCA); Martika, "I Feel The Earth Move" (Columbia); Pebbles, "Giving You The Benefit" (MCA).

Best Male: M.C. Hammer, "U Can't Touch This" (Capitol); George LaMond, "Bad Of The Heart" (Columbia); Bobby Brown, "Every Little Step" (MCA); Adam Ant, "Room At The Top" (MCA); Bootsy Collins, "Disciples Of Funk" (4th & B'way).

Best New: Bell Biv DeVoe, "Do Me" (MCA); Deee-Lite, "Groove Is In The Heart" (Elektra); Nine Inch Nails, "Down In It" (TVT); Adventures Of Stevie V, "Dirty Cash" (Mercury); Queen Latifah, "Come Into My House" (Tommy Boy); the Chimes, "Heaven" (Columbia).

Best Director: M.C. Hammer, "U Can't Touch This" (Rupert Wainwright, director) (Capitol); Deee-Lite, "Groove Is In The Heart" (Hiroyuki Nakano, director) (Elektra); Janet Jackson, "Alright" (Julien Temple, director) (A&M); Nine Inch Nails, "Down In It" (Eric Zimmerman, Benjamin Stokes, director) (TVT); Technotronic, "Get Up" (Liam Kahn, director) (SBK).

LATIN

Best Duo or Group: Gipsy Kings, "Volare" (Elektra); Julio Iglesias/Plácido Domingo, "Sonares de Espana" (CBS); Los Bukis, "Como Fui A Enamorarme de Ti" (Fono Visa); Pandora, "Ni Tu Ni Yo" (Capitol/EMI); Pimpinela, "Cuanto te Quiero" (CBS).

Best Female: Yuri, "Me Tienes Que Querer" (CBS); Rocio Dureal, "Te Amo" (BMG); Myriam Hernandez, "Peligroso Amor" (Capitol/EMI); Daniela Romo, "Quiero Amanecer Con Alguien" (Capitol/EMI); Isabel Pantoja, "Que Voy a Hacer Contigo" (BMG); Margareth Menezes, "Eligibo" (Island).

Best Male: Chayanne, "Completamente Enamor-

ados" (CBS); Willy Chirino, "Amigo de la Luna" (CBS); Luis Enrique, "Mi Mundo" (CBS); Caetano Veloso, "Rai Das Cores" (Elektra); José José, "Amnesia" (BMG).

Best New: Miguel Mateos, "Obsession" (BMG); Azucar Moreno, "Bandido" (CBS); Kid Frost, "La Raza" (Virgin); Eros Ramazzotti, "Si Bastasen un Par de Canciones" (BMG); Los Mier, "Amame" (Fono Visa); Margareth Menezes, "Tendo do Amor" (Island).

Best Director: Jose Feliciano, "Por Que Te Tengo Que Olvidar" (Angel Garcia, director) (Capitol); Gipsy Kings, "Volare" (Markus Blunder, director) (Elektra); Daniela Romo, "Quiero Amanecer Con Alguien" (Luis de Llano, director) (Capitol); Mijares, "Para Amarnos Mas" (Pedro Torres, director) (Capitol).

COUNTRY

Best Duo or Group: Alabama, "Pass It On Down" (RCA); Desert Rose Band, "In Another Lifetime" (Curb/MCA); Kentucky Headhunters, "Oh Lonesome Me" (Mercury); Tanya Tucker w/ T. Graham Brown, "Don't Go Out" (Capitol); Texas Tornados, "Who Were You Thinkin' Of" (Reprise/Warner Bros.).

Best Female: Carlene Carter, "I Fell In Love" (Reprise/Warner Bros.); Kathy Mattea, "Where've You Been" (Mercury); Reba McEntire, "You Lie" (MCA); Mary-Chapin Carpenter, "This Shirt" (Columbia); Robin Lee, "Black Velvet" (Atlantic).

Best Male: Garth Brooks, "The Dance" (Capitol); Clint Black, "Walkin' Away" (RCA); Mark Collie, "Something With A Ring To It" (MCA); Alan Jackson, "Here In The Real World" (Arista);

Travis Tritt, "Help Me Hold On" (Warner Bros.); Vince Gill, "When I Call Your Name" (MCA).

Best New: Clint Black, "Walkin' Away" (RCA); Doug Stone, "Better Off In A Pine Box" (Epic); Kentucky Headhunters, "Oh Lonesome Me" (Mercury); Kevin Welch, "Till I See You Again" (Reprise/Warner Bros.); Mark Collie, "Something With A Ring To It" (MCA); Travis Tritt, "Help Me Hold On" (Warner Bros.).

Best Director: Carlene Carter, "I Fell In Love" (Gerry Wenner, director) (Reprise/Warner Bros.); Alabama, "Pass It On Down" (Jack Cole, director) (RCA); Randy Travis, "He Walked On Water" (Mark Coppus, director) (Warner Bros.); Corbin/Hanner Band, "Work Song" (Marius Penczner, director) (Mercury); Prairie Oyster, "Lonely You, Only Me" (Deaton Flanigan, director) (RCA).



by Melinda Newman

TUNE IN: It worked so well in the morning, that **The Nashville Network** has now added a three-hour evening block of video programming. "Video PM," which debuted Oct. 1, basically follows the same format of "VideoMorning," which the channel started last January.

"'VideoMorning' is doing so well that we thought a 5 p.m. to 8 p.m. slot would be a good block—we have a morning and evening drive time, if you will," says **Paul Corbin**, TNN's director of programming.

The evening show replaces "Video Gold" and "Music Row Video" as well as some repeat programming.

Like "VideoMorning," the evening program features hosts, **Cathy Martindale** and **Gary Beaty**, who introduce the videos and keep the whole show flowing. "The evening show is a little perkier and a little more businesslike as opposed to the morning show, which is just trying to wake everyone up," says Corbin. Programming-wise, "Video PM" concentrates more on the hit videos rather than breaking artists.

The program is an alternative to news and other pre-prime-time programming that Corbin hopes will draw people in for TNN's non-music prime-time programs. "We hope to get at least a 1 [Nielsen] rating," he says. "Right now we're at about a .5. We'd like to double our ratings as we did with 'VideoMorning,' as well as bring in younger viewers."

Corbin hopes this move will lay to rest rumors that TNN will no longer program videos since its parent company purchased rival **Country Music Television**. (Billboard, May 16). "This is hosted video, CMT is not. We think hosted video with a lot of other program elements makes better sense for our service," he says, adding that at more than 40 hours of videos a week, TNN has reached its music programming saturation point.

EYE saw a fascinating demonstration of interactive television of the future Sept. 27, courtesy of ACTV. The system, which is being tested in Springfield, Mass., as well as parts of Canada, allows the viewer to personalize music programming. ACTV previewed the pilot of a new program called "Cuts," featuring **Peter Gabriel**. The viewer, aided only by a four-button remote control and a box similar to a cable box on the television, could then pick camera angles during Gabriel's concert sequences. Another segment allowed the viewer to see the lyrics to "Biko" or see scenes of the the South African strife that inspired the song. There was even a fun "Peter Paper Doll" segment in which the viewers selected what clothes to put on a Ken doll with Gabriel's head. The closing was a performance of "Sledgehammer," with viewers offered the choice of hearing isolated instruments, various arrangements, lyrics, scenes from the video, or different concert camera angles.

Obviously, the applications go far beyond music here, but we can't wait to see the first music video that takes advantage of the technology, offering the viewer the standard version of the clip as well as an uncensored edi-

tion, the lyrics, and a performance version. ACTV officials expect the system to be widely available when the cable systems open up to more channels, allowing the four bands that ACTV would need. For more information about the system, call ACTV at 212-355-5049.

VIDEO VERITÉ: Truth is sometimes stranger than fiction. A few months ago we wrote about how the new **Compton's Most Wanted** clip captured a robbery and arrest in progress. Well, this time it took a little bit longer for the police to solve the crime. The alleged event took place nearly a year ago when a farmer in Burr Oak, Mich., found a camera attached to a helium balloon in his cornfield. The videotape in the camera featured a disturbing scene of a dead body, which the Michigan State Police feared was the result of a ritualistic satanic slaying. After determining that the scene was from Chicago, the FBI was called in to analyze the individual frames in the film. Eleven months later, pathologists finally discovered that the decaying effect on the body in the video was nothing more than corn starch, and finally, two weeks ago, the FBI discovered the fake victim was actually **Trent Reznor** of TVT group **Nine Inch Nails**. The scene captured in the camera was shot for its video "Down In It." And that's where our tax dollars are going...

PLANET PICTURES had added **Todd Gray** to its directors roster. Gray is best known as a record-cover photographer and has more than 100 albums to his credit. He will continue to operate his photo studio concurrent with his directorial duties at Planet.

THE MAN OF THE MOMENT: MTV czar **Tom Freston** is putting the finishing touches on his costume for Oct. 19's "Night Of A Thousand Heroes," where he'll be honored by the AMC Cancer Research Center. And he's pleased to report that "it already appears that the evening will be a virtual sellout." Performing at the annual fund-raising ball will be **Paul Simon** and **Bonnie Raitt**. This marks the second time that an MTV Networks chairman has received the honor. Past president **Bob Pittman** was honored in the 1984 campaign.

READ ALL ABOUT IT: Speaking of MTV, this month's *Esquire* offers a look at the channel and praises it for innovative graphics and station IDs that are often more creative than the videos. The piece, written by Michael Hirschorn, offers our favorite definition of the channel (if only we understood what it meant): "MTV was—and to some extent remains—a narcotic microcosm of a whole vapid, hype-and-gratification-obsessed era." And our favorite backhanded compliment: "MTV has introduced such programming as *Buzz*, a visually driven infotainment program so hip it is all but unwatchable."

VIDEO OPPORTUNITY: A new alternative dance show that will air videos as well as feature performances and interviews is being shot in the U.S. and the U.K. Pilots for "Bust A Move/Los Angeles" and "Bust A Move/London" are being produced by **Chris Bearde Entertainment**. The Los Angeles program, which will be targeted for U.S. markets, is being shot at trendy night spot *Mayan*, and it being hosted by **Sunny Gorg** and **Tyler Bearde**. The U.K. edition is being shot at *Subterranea* and will be hosted by **Maddie Kitchen** and **Anthony Corriette**. For more information on the show, call **Melinda Slade** at **Slade Media Group**, 212-274-6480.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE TRAVELING WILBURYS hooked up with the **Limelight** crew to lens "She's My Baby," the first video from the second **Warner Bros./Wilbury Records** album, "The Traveling Wilburys, Vol. III." **David Leland** directed the clip with producer **Peter Kohn**. Other **Limelight** clips include the **Replacements'** "Merry Go Round," from the new **Sire** release "All Shook Down," and **Steve Winwood's** **Virgin** clip, "I Will Be Here." **Jesse Dylan** directed the **Replacements** with **Eli Miller** producing, and **Alex Proyas** directed **Winwood** with **Tony Shiff** producing.

The **Company's** **Wayne Isham** has wrapped another **Jon Bon Jovi** "Young Guns II" soundtrack video. This time it's "Miracle," and in the clip we see **Jon** and friends motorcycle into a rocking Mexican fiesta. **Jeff Tannebring** and **Curt Marvis** produced. Meanwhile, the **Company** is finishing its much anticipated longform, "Bon Jovi: Access All Areas," slated for Christmas release. The home video includes all new footage reeled during tour stops in England, Australia, Japan, Brazil, the U.S.S.R., and the U.S.

NEW YORK

UPTOWN-MCA'S FEMALE RAP duo **Finesse & Synquess** sizzles on the streets of **Harlem** in "Soul To

Soul," its new **Classic Concept** video directed by **Pam Jenkins**. **Sabrina Gray** and **Ralph McDaniels** produced. **Jenkins** also reeled "This Is A Recording" for **Cold Chillin's** latest rap discovery, **Granddaddy I.U.** **McDaniels** and **Raphael Valentin** produced the performance clip.

OTHER CITIES

IN K.T. OSLIN'S "Come Next Monday" video, the singer shows the viewer the type of video she would have made had her tour schedule been less demanding. Director **Jack Cole** has **Oslin** done up as a '30s era **Bride Of Frankenstein**. He weaves a story line that incorporates a takeoff on the **Mel Brooks** classic "Young Frankenstein" and it just gets crazier from there. **Ed Silverstein** produced for **Flashframe Films**. **Adam Kimmel** directed photography.

The **Man In Black** is back. **Johnny Cash** and the team from **Studio Productions Inc.** recently reeled "Goin' By The Book," a new **PolyGram** clip staged at the video studio's new headquarters. Director **Coke Sams** and **DP Larry Robertson** shot the performance clip and intercut footage of world events.

Tom Neff directed the sensual and surreal **Scene Three** video "It Wasn't You, It Wasn't Me" for **Daniele Alexander** and **Butch Baker's** **PolyGram** duet. The clip uses mirror imagery to relay two versions of a relationship breaking up. **Marc Ball** produced the Nashville-based concept piece.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard**, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

GERALD ALSTON

Slow Motion
Open Invitation/Motown
Eric Cohen, CL/Klips-dePaola Productions
Mark dePaola

ANTHRAX

Got The Time
The Persistence Of Time/Island
Morgan Lawley/Dreamtime Pictures
Ian Fletcher

TAYLOR DAYNE

Heart Of Stone
Can't Fight Fate/Arista
Dave Horgan/RPM
Scott Kalvert

FORCE M.D.'s

Are You Really Real?
Step To Me/Tommy Boy
Kim Ogilvie, Lionel C. Martin/Classic Concept
Pam Jenkins

MASTERS OF REALITY

Domino
Masters Of Reality/Delicious Vinyl
Line Postmyr/DNA
Jessica Bendinger

MAXI PRIEST

Peace Throughout The World
Bona Fide/Charisma
M-Ocean Pictures
Michael Geoghegan

MS. ADVENTURES

Undefiable
Ms. Adventures/Atlantic
Thomas Lowe/Fragile Films
David Florimbi

MICHAEL MARTIN MURPHEY

Cowboy Logic
Country Songs/Warner Bros.
Michael Martin Murphey/Wildfire
Michael Martin Murphey

SALT-N-PEPA

Independent
Blacks' Magic/Next Plateau
Valerie Joseph
Millicent Shelton, Hurby "Luv Bug" Azor

SOUL ASYLUM

Easy Street
Soul Asylum And The Horse They Rode In On/A&M
Dinah Breakell/Squeak Pictures Inc.
Drew Carolan

AL B. SURE!

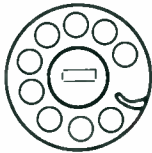
Missunderstanding
Private Times...And The Whole 9!/Warner Bros.
David Glean/Squeak Pictures Inc.
David Kellogg

SUZANNE VEGA

Men In A War
Days Of Open Hand/A&M
Alastair Bates/Epoch Films
Paula Greif

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AS OF OCTOBER 13, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
BREAKTHROUGH Lightning Seeds, All I Want	ADDS After 7, Can't Stop Harry Connick Jr., We're In Love Dan Fogelberg, Rhythm Of The Rain Michael MacDonald, Tear It Up Carly Simon, Better Not Tell Her Paul Simon, The Obvious Child The Vaughan Brothers, Tick Tock	ADDS Deee-Lite, Groove Is In The Heart Clarke & Duke, Mothership... The Moove Society, Soul Train Girl Chad Jackson, Hear The Drummer	ADDS S.Lynne, Things Are Tough All Over Paul David Wells, Sounds Good To Me Dawn Sears, San Antonio Shenandoah, Ghost In This House
EXCLUSIVE AC/DC, Thunderstruck Daryl Hall & John Oates, So Close Heart, Stranded *Jon Bon Jovi, Miracle Poison, Something To Believe In Winger, Miles Away Wilson Phillips, Impulsive	EXCLUSIVE Anita Baker, Soul Inspiration Breathe, Say A Prayer Mariah Carey, Love Takes Time David Cassidy, Lyin' To Myself Robert Cray, Forecast Calls For Pain Jeff Healey Band, While My... Lisa Stansfield, This Is The Right Time Take 6, I-L-O-V-E U S.Youngblood, I'd Rather...	CURRENT Pebbles, Giving You The Benefit Black Box, Everybody Everybody Lalah Hathaway, Heaven Knows Prince, Thieves In The Temple Maxi Priest, Close To You Johnny Gill, Fairweather Friend Oleta Adams, Rhythm Of Life Samuelle, So You Like What You See Keith Sweat, Merry Go Round Kiara, You're Right About That The Boys, Crazy Tracie Spencer, Save Your Love Howard Hewitt, If I Could Only... Lisa Stansfield, This Is The Right Time The Winans, A Friend Quincy Jones, I Don't Go For That Tony Toni Tone, Feels Good En Vogue, Lies Snap, Ooops Up Janet Jackson, Black Cat S.Youngblood, I'd Rather... Bell Biv DeVoe, B.B.D.-I Thought... Force MD's, Are You Really Real Urban Dance Squad, Deeper... Tony! Toni! Toné!, It Never... Brenda Russell, Stop Running Away Tevin Campbell, Round And Round Caron Wheeler, Livin' In The Light Mariah Carey, Love Takes Time Hi Five, Just Can't Handle It Cynda Williams, Harlem Blues Quincy Jones, Listen Up Bernadette Cooper, I Look Good Father MC, Treat Them Like... Michel'le, Keep Watchin' Teena Marie, Here's Looking... Gerald Alston, Slow Motion One Cause... Up With Hope... Jasmine Guy, Try Me Klymaxx, Private Party	HEAVY Michael Bolton, Georgia On My Mind Phil Collins, Something Happened... Taylor Dayne, Heart Of Stone Maxi Priest, Close To You Wilson Phillips, Release Me Paul Young, Oh Girl
BUZZ BIN Iggy Pop, Candy Soup Dragons, I'm Free The Cure, Never Enough	HEAVY Michael Bolton, Georgia On My Mind Phil Collins, Something Happened... Taylor Dayne, Heart Of Stone Maxi Priest, Close To You Wilson Phillips, Release Me Paul Young, Oh Girl	THE JUKE BOX	WZLX TRACKS
STRESS Urban Dance Squad, Deeper... Faith No More, Falling To Pieces	ACTIVE Black Crowes, Hard To Handle Concrete Blonde, Joey Deee-Lite, Groove Is In The Heart Human League, Heart Like A Wheel Love/Hate, Why Do You Think... Sinead O'Connor, Three Babes R.Waters/Bleeding Heart, Another... *Paul Simon, The Obvious... *The Vaughan Bros., Tick Tock	Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	9 hours weekly 1722 Gower Street, Los Angeles, CA 90028
HEAVY Bell Biv DeVoe, Do Me! Billy Idol, L.A. Woman INXS, Suicide Blonde Janet Jackson, Black Cat Living Colour, Type (Everything... M.C. Hammer, Pray Motley Crue, Same Ol' Situation Queensryche, Empire Slaughter, Fly To The Angels Vanilla Ice, Ice Ice Baby Warrant, Cherry Pie	MEDIUM Damn Yankees, High Enough Don Dokken, Mirror Mirror Bob Dylan, It's Unbelievable Information Society, Think Jane's Addiction, Stop Jellyfish, The King Is Half Dressed N.Young/Crazy Horse, Mansion... *Robert Plant, Nirvana Ratt, Lovin' You's A Dirty Job Snap, Ooops Up Styx, Love Is The Ritual UB40, The Way You Do The Things...	ADDS Bernadette Cooper, I Look Good Bruce Dickinson, All The Young Dudes Charlatans UK, The Only One I Know Child's Play, Rat Race Damn Yankees, High Enough David Cassidy, Lyin' To Myself Finesse & Synquess, Straight From... G Love E, Dance Baby Gerald Alston, Slow Motion John Hiatt, Child Of The Wild... Information Society, Think Jasmine Guy, Try Me Jetboy, Evil K-Solo, Your Mom's In My Business Klymaxx, Private Party Kwame, Hai Love Lady Spice, Midnight Hour Megadeth, Holy Wars The Organ, Set Sails Free Pet Shop Boys, So Hard Pixies, Velouria Robert Cray, Forecast Calls For Pain Slaughter, Fly To The Angels Taylor Dayne, Heart Of Stone T.Conwell, I'm Seventeen YZ G-Rock, Thinking Of A Master	ADDS Cocteau Twins, Iceblink Luck M.C. Hammer, Pray Alice In Chains, We Die Young Tommy Conwell, I'm Seventeen Warrant, Cherry Pie The Cure, Never Enough Black Crowes, Hard To Handle Johnny Gill, Fairweather Friend Monie Love, Monie In The Middle Quincy Jones, Listen Up Faith No More, Falling To Pieces
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BREAKOUTS Alias, More Than Words Can Say Anthrax, Got The Time Tommy Conwell, I'm Seventeen Bob Mould, It's Too Late *Tony Toni Tone, Feels Good Too Much Joy, That's A Lie *Trixter, Give It To Me Good Wire Train, Should She Cry	AMERICA'S NO. 1 VIDEO Candyman, Knockin' Boots	ADDS Bernadette Cooper, I Look Good Bruce Dickinson, All The Young Dudes Charlatans UK, The Only One I Know Child's Play, Rat Race Damn Yankees, High Enough David Cassidy, Lyin' To Myself Finesse & Synquess, Straight From... G Love E, Dance Baby Gerald Alston, Slow Motion John Hiatt, Child Of The Wild... Information Society, Think Jasmine Guy, Try Me Jetboy, Evil K-Solo, Your Mom's In My Business Klymaxx, Private Party Kwame, Hai Love Lady Spice, Midnight Hour Megadeth, Holy Wars The Organ, Set Sails Free Pet Shop Boys, So Hard Pixies, Velouria Robert Cray, Forecast Calls For Pain Slaughter, Fly To The Angels Taylor Dayne, Heart Of Stone T.Conwell, I'm Seventeen YZ G-Rock, Thinking Of A Master	ADDS Cocteau Twins, Iceblink Luck M.C. Hammer, Pray Alice In Chains, We Die Young Tommy Conwell, I'm Seventeen Warrant, Cherry Pie The Cure, Never Enough Black Crowes, Hard To Handle Johnny Gill, Fairweather Friend Monie Love, Monie In The Middle Quincy Jones, Listen Up Faith No More, Falling To Pieces
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Retail

IN THIS SECTION

N.Y. One-Stop Finds Win-ning Strategy 47

Packaging Polemics From Ryko's Simonds 48

A&M Salutes Denon On Its 80th Birthday 50

Grass Route: Indie Albums Spot- lighted 51

Retailer Davidson Rocking Into '90s Business Booming At Sound Shop Chain

BY DEBBIE HOLLEY

NASHVILLE—Randy Davidson, president of Central South Music Sales, the Sound Shop retail chain, and several other music-related businesses here, anticipates a decade of growth and expansion.

During the last year, Sound Shop grew by five stores. Expansion plans call for the opening of six to 10 stores a year for each of the next three years, and a stretch into one or two more states. "Right now," says Davidson, "we feel that there is a good

'We have put a lot more emphasis on training personnel'

possibility that we'll be expanding into Illinois."

Davidson opened the Central South wholesale record company in February 1970.

Among his other operations are Central South One-Stop for jukebox operators, and two distribution arms—Central South Black Gospel and Central South Christian. Two other divisions, Central South Rack and Central South Special Products, which handles mainly cutouts, overruns, and other special products from the various labels, have just been sold to Artec Distributing Inc., a video distributor based in Shelburne, Vt. (Billboard, Sept. 22).

In addition, Davidson, his company, and artists Ronnie Milsap, Helen Cornelius, Dave & Sugar, Larry Gatlin, Earl Thomas Conley, Conway Twitty, and Deborah Allen are investors in the Treasure Island Resort hotel in Grand Cayman Island, British West Indies, where Sound Shop conventions are held.

In fact, at the recent Sound Shop convention in Grand Cayman (Billboard, July 21), The Nashville Network taped the artist showcases for airing on the "On Stage" show, which will broadcast performances by

Mary-Chapin Carpenter, Patty Loveless, Baillie & the Boys, and Lacy J. Dalton on consecutive nights beginning Oct. 18 and running through Oct. 26.

Sound Shop will capitalize on the broadcast by running a promotional tie-in. Point-of-purchase materials will include yellow ribbons suspended from the ceiling into special bins positioned in the front of each store for each of the five artists. In addition, posters will be prominently placed and banners will drape each store pronouncing October Sound Shop/TNN month.

Davidson started the Sound Shop chain when he took over the lease on one location of a three-store Meridian, Miss., record chain to satisfy a large debt the operation had accumulated with Central South. Fifteen years later, Sound Shop has grown to 70 stores in the Southeast, reaching from southern Indiana down to Mexico and from Oklahoma to the Atlantic Ocean.

Last year, Sound Shop's total revenues were up approximately 15% over the previous year. But Davidson declines to disclose a dollar figure.

Strictly a mall operation mainly in suburban areas, the chain has no plans for freestanding or strip mall locations. In a marketplace pretty well saturated with mall stores, Davidson claims he has no trouble finding new or renovated locations.

Camelot Music in N. Canton, Ohio, Musicland Stores Corp. in Minneapolis, and The Record Bar in Durham, N.C., compete head-on with the Sound Shop. To help maintain his market share, Davidson explains, "We have put a lot more emphasis on training personnel." An extensive training program, he says, covers the full spectrum of working in the stores—from clerking to managing. There is also a 33-minute training video that is required viewing for new employees.

A typical Sound Shop store comprises 2,000-3,000 square feet and projects a hi-tech image, with generous use of chrome and glass. Color

coordination of white, gray, and maroon is tied in to the decor—updating the previous bumblebee yellow and black color scheme. Nearly all Sound Shops have been remodeled during the past two years, according to Davidson.

Besides CDs and cassettes, David-
(Continued on page 51)

Spec's Sees Profit Dip For Quarter, Year

BY DON JEFFREY

NEW YORK—Despite healthy increases in revenues from newly opened stores, the expansion of Spec's Music Inc.'s retail music and video chain caused profits to fall in the fourth quarter and the fiscal year.

For the quarter that ended July 31, Spec's posted a net profit of \$320,000, 24.7% lower than in the same period last year, on revenues of \$12.4 million, a 23% increase. For the entire year, net profit declined 10.5% to \$1.99 million on a 22.9% rise in revenues to \$49.3 million.

"Expenses associated with expansion rose significantly," says Peter Blei, chief financial officer of the Miami-based chain. "We're taking a long-term approach to the business. Expansion for the long term means a little bit of sacrificing of short-term profits."

Spec's opened two stores in the three-month period, resulting in a total of 55 at quarter's end. Blei says "nearly 90% of the money" for the expansion was provided by cash flow from operations. In addition, Spec's borrowed \$800,000 from banks.

Same-store sales—a measurement of volume at units that have been open at least one year—rose only 3% in the fourth quarter and 4% in the year. Blei says those numbers were "pretty much as expected," adding, "It's no different from what other retailers are reporting. We're fortunate to get what we've gotten."

Peter McMullin, senior VP at



Dart's Incredible. Jim Skoog, center, is named Dart Records sales/service representative of the year by Dart Records Inc. president Merrill Kirsch, left, and Dart VP Ken Hegstrom. The presentation took place at Dart's annual three-day sales meeting at the Raddison Arrowwood Resort in Alexandria, Minn. Aside from the awards banquet, the conference featured workshops, presentations, contests, cocktail parties, and a golf tournament. Dart Records is based in Minneapolis.

Southeast Research Partners, a Florida investment firm that trades in Spec's stock, says, "All things being equal, the results were not so bad."

McMullin points out that Spec's "took an inventory hit" on prerecorded videocassettes that did not meet sales projections, and that shaved 2 cents a share off earnings in the final quarter. Spec's earned 6 cents a share in the quarter, down from 8 cents in the year-earlier period.

The sales mix in the fourth quarter shows a higher proportion of revenues from video rental and sell-through—up to 25% of the total, from 23% in the third quarter. Music sales fell to 66% from 69%. Other revenues

come from accessories.

On Oct. 4, Spec's was set to open what Blei calls the "largest music and video store in Florida"—a 20,000-square-foot outlet in the Sawgrass Mills mall in Sunrise. That makes a total of 58 units for Spec's, all in Florida.

Spec's stock, like that of many retailers, has been languishing recently, at or near its 52-week price low of \$4.50 a share. The stock has traded over the counter as high as \$9.125 in the past.

McMullin attributes the lackluster performance of the stock to general market conditions. "Small stocks are being plummeted," he says.

Schwartz Bros.' Profit Way Down Distrib Cites Interest, Overhead Costs

NEW YORK—Schwartz Bros. Inc., a leading independent distributor of home video and recorded music, says that second-quarter net profit tumbled 68% from last year's figure to \$52,538.

Among the reasons given by the Lanham, Md.-based company for the decline were higher interest costs, increased overhead costs, and a higher provision, or write-off, for "doubtful accounts related to certain retail customers."

The company did not return calls seeking comment on whether the customers were video or music retailers. Some industry sources say the write-off may be an indication of how small video retailers are being squeezed by the expansion of huge chains like Blockbuster.

For the fiscal year ended Jan. 31, Schwartz Bros. reported that prerecorded videos and related products accounted for 71% of net sales, prerecorded music on
(Continued on page 49)

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N.Y. One-Stop Finds Winning Strategy In Focusing On Music

■ BY JIM BESSMAN

NEW YORK—For New York's venerable one-stop Win Records & Video Inc., it's back to the future.

The 3-decade-old institution, which recently sold its 7-year-old domestic video distribution business to Star Video Entertainment (Billboard, Aug. 4), has reclaimed records as its top priority.

Aside from the refocus on one-stopping prerecorded music, this entails the rejuvenation of the Sam Records in-house label, as well as a possible expansion into distribution.

"People call and ask if we intend

'The record business is just jumping by leaps and bounds'

to get [into independent record distribution] and will give us their lines if we do," says Win president Sam Weiss, who pronounces the New York distribution scene "terrible."

"No distributor in the marketplace does any promotion—the manufacturer does everything himself. We used to speak to radio on a daily basis and do the right thing for labels, which you don't get today."

The record one-stop business, though, is just fine by Weiss.

"The record business is just jumping by leaps and bounds," he says, noting a 25% increase in his record business in the month since Win dropped video.

Claiming a 1,200-account base and a \$25 million annual record one-stop business, Weiss says that he is steadily picking up new customers, including "big accounts" that he declines to name.

But mom-and-pop stores are equally important. Weiss says that more indie outlets are opening all the time, and that those that survived the "mom-and-pop exodus" of a few years back make up much of his business.

Win, as Weiss notes, has long been a fixture in the New York marketplace. He traces its history back to Superior Records, a distribution company he ran in the '60s in midtown Manhattan.

"Win Records at the time was called Good One-Stop, owned by Sam Goody. It owed a great deal to Superior, and I was a distributor who wanted to be a one-stop. I said, 'Let me take over the [one-stop],' and they said no. They went bankrupt, and I made a successful bid for the business at an auction. I opened the next day."

Weiss oversees the business with help from his brother George, who serves as VP.

Win's specialty remains oldies product, and here he boasts the "best inventory in the world," now including singles from the '40s through the '90s. "Smokie"

(Continued on next page)

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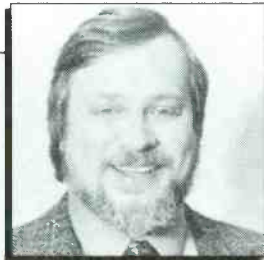
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RETAIL TRACK



by Geoff Mayfield

PUZZLING POSITION: More than a year ago, Robert Simonds, chief financial officer of Rykodisc and founder of the Ban The Box coalition, rightfully set on a course to eliminate disposable packaging on compact disks. At the time it seemed a difficult task, if not an impossible one, but the persistence of environmentally conscious industryites, artists, and consumers has moved the record business to the point where retailers and label executives who once seemed married to the 6-by-12-inch longbox are now willing to consider options that would either eliminate, or greatly reduce, disposable packaging on CDs (Billboard, Sept. 22, Sept. 29).

So, now that Simonds and like-minded individuals have succeeded in getting longbox proponents to be open-minded about alternatives, it seems curious that Simonds insists that the industry maintain either the jewel box or a like-sized package. His defense, as stated in a letter that ran in the Oct. 6 Billboard, is that "CDs are sold in jewel boxes in every other country on the planet."

All well and good, but the point is, a year and a half ago, Simonds demanded that this country's record industry be flexible enough to eliminate an established packaging standard. Now that it appears this part of Simonds' goal has been realized, those music traders on the National Assn. of Recording Merchandisers' Packaging Committee who are examining the issue have the right to evaluate the en-

tire concept of CD packaging.

If these parties succeed in developing a package that not only does away with the disposable 6-by-12, but also improves the configuration's sales impact over that which might be realized via jewel-box-only merchandising, then wouldn't that be a big win for everybody? Should the jewel box be any more of a sacred cow than the 6-by-12?

To be sure, despite all its faults (it's easy to damage, expensive for the average consumer to replace when it does break, and made of plastic), the jewel box has become an integral part of the compact disk's perceived value in the mind of the consumer.

Four or five years ago, when the AGI Inc.-produced Digi-Pak was first used for commercially available CDs, some consumers complained that it was a "cheaper" package than the jewel box, although at that time, the opposite was true. Thus, any move away from the jewel box must be made with caution. But, if a change in the jewel box accommodates the American music market's move away from disposable packaging, that option should be left open.

MOVED: Lieberman Enterprises, the Minneapolis rack division of Los Angeles-based LIVE Entertainment, has moved from its longstanding Bloomington, Minn., address to a site 10 miles away in Minnetonka (blame it on the movie "Purple Rain," but I can't hear the name Minnetonka without thinking of Appolonia).

Where Lieberman was previously spread out over two buildings, the new location allows the rack to place all quarters under one roof. The company's new address: 10801 Red Circle Drive, Minnetonka, Minn. 55343. The new phone number is 612-945-3200.

WIN RECORDS ONE-STOP REFOCUSSES ON MUSIC BIZ

(Continued from preceding page)

Smokler, who developed the business for Win, oversees the department, making sure it maintains its competitive edge.

Vinyl album inventory is also extensive; the same is true of 12-inch singles. As for CDs, Weiss claims to be one of the top U.S. one-stops for the configuration.

The company operates out of a fully computerized, 44,000-square-foot warehouse facility in the Elmhurst section of Queens. There are 50 employees now, down from more than 120 during Win's video heyday, when video accounted for \$35 million of a \$60 million annual business.

Win enjoyed explosive growth as a video distributor. Initially, "we couldn't grow fast enough," Weiss says.

But it was not all smooth sailing. For instance, some studios, including RCA/Columbia and Vestron, dropped Win as a distributor. Eventually, the video manufacturers reversed themselves and sold through Win, Weiss says.

Weiss says he sold the video portion because he "felt it was time to get out."

He was motivated to sell, he says, because he observed a trend developing in the video industry that he had seen before in the record business.

"Suddenly there were no more record distributors," he says. "A lot of companies started selling direct, and distribution became profitless—which is beginning to happen in video. Same as the record business. There's nothing to stop it."

"Manufacturers get sophisticated and know how to handle sales on a direct basis. There's attrition of distributors with increased direct selling from manufacturers to retailers. The marketplace forms that

way—it's a natural extension of the distribution business."

But Win did not leave video entirely. Weiss says he is doing "quite well" with music video product, which Win carries, along with laserdisk video in all genres.

Win also remains a full-service video distributor to military installations, although Weiss has just been informed that one group of PXs has closed, due to personnel being transferred to Saudi Arabia.

By quitting the bulk of its video business, however, Win has stemmed an admitted "neglect" of its original business—music.

Weiss says he is also excited about the reactivation of his Sam Records line a year ago, following expiration of a 10-year sales deal with CBS.

"We decided to pick up the gauntlet," says Weiss, whose label specialized in black music and hit big with "Keep On Dancing" by Gary's Gang, among others.

Currently, Sam Records is run by Weiss' son Michael, an attorney. Of the 10 records released since the label was reactivated, three have charted, including the Richard Rogers hit "Dream Lover."

Incidentally, Superior Records Sales may soon be reactivated as well. Weiss says that if Win does in fact move into distribution, that end of the business will be named after his original distribution company.



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SCHWARTZ BROS.' PROFIT TUMBLES IN 2ND QUARTER

(Continued from page 46)

vinyl and cassettes 14%, and music on compact disks 15%. For the full year, the company increased its doubtful-account provision by 134% over the previous year, citing, among other factors, "financial conditions" affecting the economy.

In the second quarter ended July 31, Schwartz posted revenues totaling \$26.28 million, 21.9% higher than in the same period last year.

For the first two quarters this year, net profit declined 32.9% to \$182,449 on a 24.2% rise in reve-

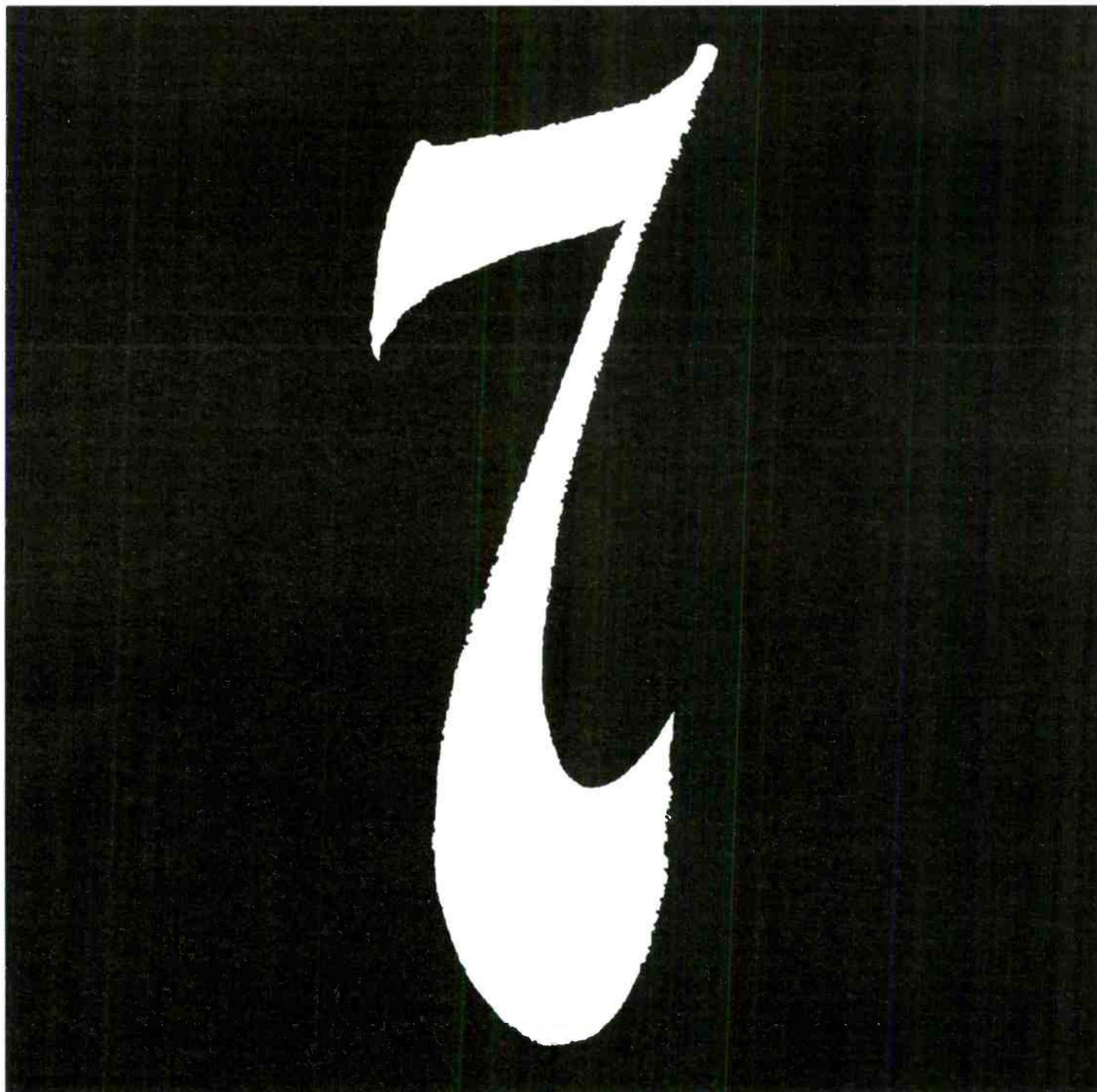
nues to \$56.1 million.

The company's stock has been weak lately, trading over the counter near its 52-week low of \$1.50 a share. **DON JEFFREY**

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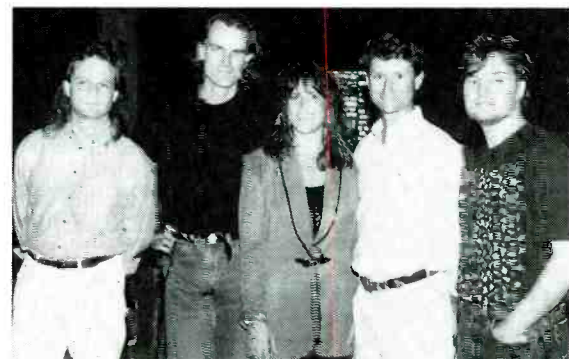
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Presence From The Past. Executives from Philips Classics unveil the CD releases of the Mercury Living Presence series—rare recordings from the '50s and '60s—at a press event in New York. Shown, from left, are Richard Schneider, classical buyer, Tower Records; Ray Edwards, national classical manager, Tower Records; Is Horowitz, classical editor, Billboard; conductor Frederick Fennell; Dennis Drake, VP of studio and technical operations, PolyGram; Wilma Cozart Fine, producer of the original Mercury Living Presence recordings and musical supervisor of the project; and Nancy Zannini, VP, Philips Classics.

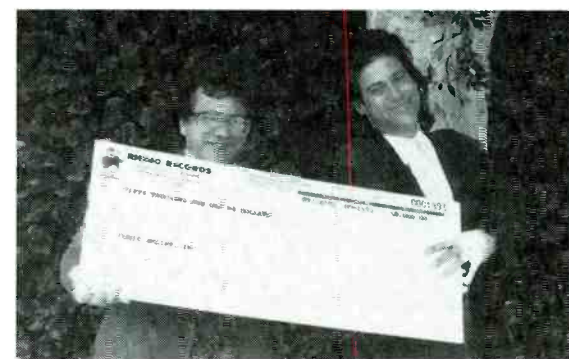


Hill is Top of the Bill. Reunion recording artist Kim Hill, center, is congratulated as she prepares for her first headline concert in Nashville. Hill's most recent album, "Talk About Life," was nominated for a Grammy award; Hill was also nominated for two gospel music Dove Awards. Pictured, from left, are Richard Headen, A&R manager, Reunion Records, Nashville; Steve West, director, Go West Presents, and owner, 328 Performance Hall, Nashville; Hill; Terry Hemmings, president, Reunion Records; and Wayne Kirkpatrick, member of Hill's band and co-producer of "Talk About Life."

New Deal For New Kids. Recording artists New Kids On The Block celebrate their exclusive worldwide co-publishing agreement with Warner/Chappell Music. Shown in back row, from left, are Dick Scott, manager of New Kids; Rachelle Fields, VP, creative, Warner/Chappell; Les Bider, chairman/CEO, Warner/Chappell; and Danny Wood and Donnie Wahlberg, New Kids On The Block. Front row, from left: Joe McIntyre, Jonathan Knight, and Jordan Knight, New Kids On The Block.



Hard Rock Helps Out. Hard Rock Cafe president Robert Earl, left, announces that the Hard Rock will underwrite the 1993 Silver Clef Award Dinner to benefit Nordoff-Robbins Music Therapy. The third annual dinner will take place Nov. 15 at Roseland in New York. With Earl is Sunny Ralfini, secretary of the Nordoff-Robbins Music Therapy Foundation.



How Do You Spell Relief? R-H-I-N-O. Rhino president Richard Foos, left, presents charitable organization Comic Relief with a \$50,000 donation to benefit the homeless. Comedian Richard Lewis, right, accepted the check on behalf of the charity at a press conference in Los Angeles. Rhino has just released both the CD/cassette and home video versions of "The Best Of Comic Relief '90."



Janet's Sub-Pub. MCA Music International VP Merrill Wasserman, left, and VP of international John Brands, right, congratulate Janet Jackson on her new sub-publishing agreement with the company, which covers the world excluding the U.S., Canada, and Japan. The deal includes songs penned by Jackson from her current multi-platinum album, "Rhythm Nation 1814," and includes her newest single, "Black Cat."

NEW VID SERVICE OFFERS COUNTRY-MUSIC EXPOSURE

(Continued from page 6)

Retailers do not have to pay for the service, although they do have to agree to carry a certain number of the featured albums.

The first series of Selavision promotional videos, serviced in August, featured country releases from RCA, MCA, and Curb. The October reel features albums from Warner Bros., PolyGram, and Capitol/Nashville.

Each video has three five-minute segments in which the label can spotlight three albums. Each video shown in a Wal-Mart or a K mart also has footage of a featured artist standing in one of that chain's stores and extolling its virtues, particularly those of its music department.

Barbara Ann Brown, the creator and president of Selavision, hosts these customized in-store segments, which introduce and conclude the five-minute sales pitches.

During each pitch, the screen is divided into three parts. Displaying the CD cover of the album, lists the name of the artist and the album, and clips from music videos taken from the album.

Noting that the prices will rise as stores are added, Brown says she currently charges each label \$12,344 for five minutes on a video that goes in as many as 2,000 stores. After that, the charge is \$5.25 per store.

Artists who have appeared on camera to promote the mass-merchant music departments include Vince Gill, Ronnie McDowell, Mark Miller (of Sawyer Brown), and Doug Stone.

At Wal-Mart's request, Brown says, the Selavision identification is omitted from that chain's videos. In the other outlets, Selavision gets equal billing with the companies using the service. Brown says she also makes a generic video for smaller chains.

Besides promotional videos, Selavision supplies each store with shelf-talkers and tent cards promoting the service. As a cross-promotion with Country Music Television, the signage carries the CMT logo, and the video asks viewers to tune into CMT or to urge their cable providers to add it to their offerings. In return, CMT will soon begin running four commercials a day, two advertising record sales at K mart and two at Wal-Mart.

Each store provides its own monitor and VCR. The spots are placed on two-hour loops that rewind and replay themselves.

RACKJOBBER INPUT

The featured albums are agreed on jointly by the rackjobber using Selavision and the labels buying exposure. "I cannot charge the labels," Brown explains, "for doing something that I don't already know the rackjobbers are going to carry." When the project was getting under way, she adds, Handleman provided her with letters promising it would put at least eight copies of each Selavision-featured album in every store using the service.

"We're also doing marketing surveys. We're calling these stores, taking three or four K mart and Wal-Mart stores out of every state. We're talking with store managers and department managers about such things as, 'How many hours a day are you playing it?,' 'Is it working?'—all these things." The information gathered, she says, is then shared with the labels and the rackjobbers.

Until about two months ago, Brown says she was Selavision's sole

employee. She still does all the sales presentations, oversees the marketing surveys, and creates, produces, and appears in all the videos.

Her partner in the project is "informational" producer Ray Lindstrom, head of National Media Marketing. He has not, however, worked directly with the Selavision operation.

According to Brown and Powers, excitement about Selavision extends up the executive ladder. "The people at K mart and Wal-Mart and Rose and a number of my other accounts [saw the October video], and the first thing that came out of their mouths was, 'That's going to sell product,' and I'm talking about from executive VPs to chairmen of the boards." Brown says K mart will show the October reel in its satellite-conducted sales meetings and Rose recently displayed Selavision during a grand opening of one of its stores.

OTHER MUSICAL GENRES

While the focus so far is strictly on country product, Brown says some labels and chains have already inquired about whether Selavision will be extended to spotlight other formats: "Wal-Mart has already asked for rock/pop [videos]. Everybody's telling us now what they want to see. So what we're trying to do is set up how many projects a year, countrywise [to do]—say five or six—and then fill in the alternating months with pop, rock, and rap."

Adds Powers, "If I was working for CBS or any of the other labels, I think they'd be crazy not to jump on this bandwagon. Right now, it's the right way to go."

The next Selavision was originally scheduled to be in stores in January. However, Brown says, the success of the project may cause the company to move it to December.

The master tape goes to the duplicator a month before it goes into the stores, Brown says. The duplicated tapes are first sent to the rackjobber's branches, where the sales reps then pick up the copies and deliver them to the individual stores.

Selavision videos are duplicated by Video Treasures, a division of Handleman, in Batavia, Ohio.

Brown has already started making sales pitches for Selavision to record retail chains, she says.

COMPETING SERVICE

Another company, Video News Network of Clearlake, Iowa, says it has signed up more than 6,000 retailers for a point-of-purchase video service that will be delivered free via satellite to video, music, and convenience-store retailers in the U.S.

According to Allan Lord, VNN's president and CEO, the advertiser-supported service—scheduled to go on line in February—consists of "MTV/CNN-style original news and entertainment programming."

VNN's clients, says Lord, range from such large video retail chains as Flagship Entertainment and West Coast/National Video to music retailers, including the Warehouse, Hastings's, Record World, and Spec's chains, to convenience-store webs like 7-Eleven, Ralph's, and Kroger.

Lord adds that EMI and MCA have expressed interest in airing promotional videoclips from artists on their respective rosters.

Assistance in preparing this story was provided by Paul Verna in New York.

A Billboard Advertising Supplement

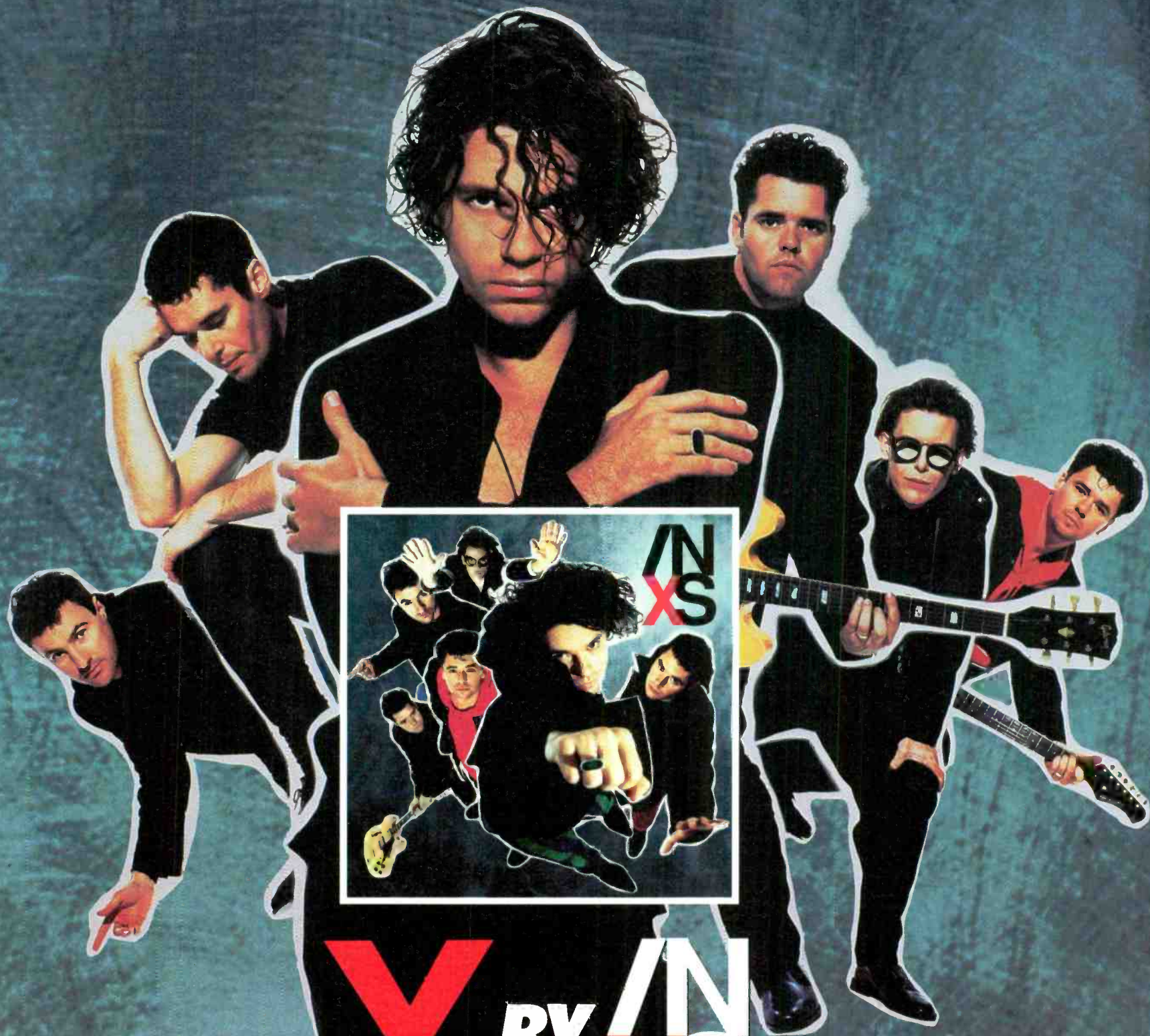
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Ten Years of INXS

By GLENN A. BAKER

There has never been an Australian band as determined, dedicated and sure-footed as INXS. Every step of their path to the upper strata of international music has been carefully considered and deftly executed. They have performed before gauchos in Buenos Aires, Royals in Melbourne, and teens in Tokyo, garnering respect and admiration at every turn.

INXS are a consummate '80s/'90s rock band with an exceptional breadth of vision and depth of talent who have come to embody all the most appealing qualities of antipodean music. Their musical distillation of strength, sensitivity, unity and intelligence has placed them outside the parameters normally used to praise Australian acts.

Toby Creswell, editor of Australian Rolling Stone, got close to the essence when he wrote: "There's something about seeing INXS live or hearing them on record, and feeling that interplay, bounce and flexibility that comes from six people working together over a long period of time. Those years and years of one-nighters, travelling back and forth across the great plains of Australia, INXS have been over this territory time and time again and that's what I hear in their songs. The huge expanse of space, the sense of open-ended possibility. It's a music that is arrogant and free, and is also intuitive."

INXS have not undergone a single membership change. It is this element of obvious camaraderie and trust that pervades the strident, imaginative and eternally danceable INXS sound. "Novel in approach and stirring in execution" said one American reviewer of their third (but first stateside) album release "Shabooh Shoobah," an appraisal that could well describe every one of their releases. Unlike the other acts who could legitimately claim to have been "the biggest band in the country" in years past, INXS does not exist to pump out an endless stream of catchy singles. No matter how many sets of pubescent lungs scream approval, the band has no intention of modifying even slightly musical principles developed during more than a decade of relentless toil.

Quality product has been backed up by scintillating concert performances until, one by one, even the most prejudiced pun-

dit has been won over. "I'm pleased that we've been able to build a career for ourselves and not just have one big album out of the blue with people saying 'hey, what's all this about?'" once explained vocalist Michael Hutchence. "A lot of people all over the world know of the band, which is great. We seemed to be around the corner every month in America, it was hard to ignore us!"

INXS have carefully pursued a policy which enables them to be totally international without losing their Australianness. "I've been marketing them for years as an international band that lived in Australia but who worked the international circuit and deserved recognition," explained manager C.M. Murphy in 1987. "I've never allowed record companies to market us as 'Australia's No. 1 Band,' which is what you see stickered on most American albums released in the U.S. People seem to forget that most successful Australians don't come back to assist the industry they came out of. We haven't bought Hollywood mansions, we've largely stayed Australian residents."

Although he has pointed out "we needed to circumvent our nationality. Otherwise we would have ended up stuck in a pocket, a convenient corner for overseas marketing," Michael Hutchence proudly boasts: "There is something intrinsically Australian about a bunch of brothers and school friends getting together as a band at a very young age and all pulling together as mates to make something happen. It has nothing to do with business or record companies or charts or anything like that. I was 17 when I started and Jon wasn't old enough to legally get into pubs for the first couple of years when we were playing to 200 people in little dives. That's why fans in Australia are friends first. Some have been with us since the beginning; they know us better than anybody. They also know what they want, in terms of professionalism and vitality, and are prepared to accept progression. We're not the sort of band that people buy like T-shirts and know it's going to be the same every time. We have shifts and changes."

The INXS saga began in the late '70s at two Sydney schools—
(Continued on page INXS-16)

The success of INXS has as much to do with the tenacity and indefatigable efforts of their manager C.M. Murphy and his organization MMA as it does with the not inconsiderable musical talent of the band.

As Philip Mortlock, MD of

WEA International, who has worked with the band since the label signed them in 1982, says: "There are no weak links in the operation, and there's no doubt that Murphy's tenaciousness keeps everything rolling. Right from the beginning he had no doubts at all as to how far INXS would go internationally."

After only two moderately successful albums on the independent Deluxe label, Murphy was confident enough to take INXS to the rest of the world, even though they were hardly superstars in Australia.

He commented, half jokingly, back in 1982 that he was taking the band overseas, "whether they were wanted or not," and Gary Grant, his partner at MMA and former tour manager for INXS recalled: "We got off the plane in New York and we had no intention of leaving town until we got what we wanted."

Saxophonist Kirk Pengilly relates how the band had "all sat around in C.M.'s office and he said to us 'well, what do you guys want to do? Do you want to do what most Australian bands do and ignore the rest of the world or do you want to become an international act?' We all said 'Yea yea, an international act,' so it was decided then."

It was Murphy's acumen that realized he would first need to learn the American market before he could assault it, and over the years he has spent considerable time in the U.S. "The first year of launching INXS I lived with a family in New York and worked in an office of the record company, I got to under-

C. M. Murphy of MMA: A Global Management Vision

By KATHERINE TULICH

stand how they clicked," he reveals.

It was there that he engineered INXS' first U.S. release on Atlantic Records, "Shabooh Shoobah" (for Australia it was INXS' third album release). "The Swing" album followed, and in 1985, with the release of

their next album "Listen Like Thieves," INXS were headlining on a U.S. tour. "What You Need," the first single from the album, became the band's first top 10 single in the U.S.

"At the end of the day INXS made it because of their tenacity," said Murphy, "and because they had a maverick manager who wasn't going to stand for anything less than world dominance, so we went out and we starved, we bashed, we bit, we kicked, we smiled, we shook hands and we played and that's why."

Now at a mere 35 years of age, Murphy rules a musical empire under the banner of the MMA group of companies. It's a company that's energetic and brash, as reflected in Murphy's insistence on a young staff (mostly between the ages of 19 and 26), and is vehemently committed to promoting Australian music here and overseas.

The MMA group of companies include the "mother company" MMA International; MMA Europe; MMA U.S., the independent label rooArt with its roster of new Australian talent; MMA Music, an independent music publishing company which operates in Australia and internationally, holding the Australian publishing for acts such as Phil Collins, Genesis, Bryan Ferry and Julian Lennon, as well as Australian artists such as Boom Crash Opera and Ollie Olsen; Ancorp, an independent financial services company with clients both inside and outside the entertainment industry; A.P.A. (Australasian Agency for the Performing Arts) a boutique agency/touring company which now represents most of Australia's top female talent including Jenny Morris and Kate
(Continued on page INXS-22)



From top to bottom, INXS then and now. Below, clockwise from top left: Garry Gary Beers, Michael Hutchence, Tim Farriss, Kirk Pengilly, Jon Farriss, Andrew Farriss.

**“WE USED TO BE IN THE RED,
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From the pubs of Australia to stadia of the world.

PolyGram are proud to be associated in Europe and South America with INXS and MMA Management.

The Long, Live Fuse

By HOWARD SHANNON

Over 10 years INXS has built critical acclaim and a solid fan core internationally with their outstanding record releases and their dynamic live performances.

In the U.S., initial releases on the Atco label such as "Underneath The Colours," "Shaboo Shoobah," "Dekadance" and "Swing" gathered a consistent following for the band.

But it was their first Atlantic release "Listen Like Thieves" that would portend the success to come.

"After the album 'Listen Like Thieves' was released in the fall of 1985 we really knew we had something when the back catalog started selling," says Doug Morris, President and COO of Atlantic Records.

Morris seems to relish talking of INXS, a band he describes as being profoundly fond of, and one he personally places "on the top rung of successful bands in the U.S. today."

Morris gives the credit for signing the band to his then Atco records A&R chief Reen Nalli. "She was very instrumental in guiding the first few albums of their career." Nalli clinched the deal in Australia in 1980.

It was the early success on the Atco label that prompted INXS manager C.M. Murphy to ask Morris to move the band from



as fate would have it, 'Thieves' was the album that busted—one million in the U.S. to date."

Catalog material continued to increase in sales. Releases that initially sold 60,000 shifted 300,000 plus. 'Swing' topped 900,000. "This is really the sign of a live band," claims the Atlantic chief.

Undoubtedly one of the keys to success for INXS in the overseas market has been their relentless touring schedule. They were never content to just sit back and let the records speak for themselves.

Bill Elson, North American booking agent at ICM, was instrumental in establishing the band at AOR radio and building a cult following on tour. "Bill, who has been with the band since the start, really has done a very good job with them," says Morris.

The bottom line in marketing has always been to undersell venues. After all, there is nothing better than a



Touring the Global Village

By GLENN A. BAKER

In 1982, INXS undertook a short tour of nearby New Zealand and have basically not stopped touring since. 1983 saw them first in the U.S., taking advantage of a top 30 hit single, "The One Thing," and in 1984 they embarked upon their first full-scale world tour. The following year they were out taking on the world once more and earning the praise of such peers as Keith Richards, who once uttered, "INXS, like all great rock stars, have it because they have something wonderful to say and they perform it in a completely unique style and sound."

"Like most other Australian bands," believes Kirk Pengilly, "we have the advantage of being able to deliver the goods on stage. We took one way, the live way. I remember when the college network in America named us Best Live Act of 1986, we realized that just going back and playing and playing, even when we didn't have a single out, had really paid off for us. We could feel the loyalty in the audiences, it was like football matches. There's a real strong bond that develops because the most personal thing a musician or band can do is to play live. Especially when you start off in smaller clubs and build up. The main thing is to take chances and work damn hard. If you don't put 100% into it, there's no way that you will get 100% out of it. Our whole American concept was to keep making ourselves available, to go back again and back again and keep knocking at the door."

At times, INXS the live act has preceded INXS the hit recording act into stubborn territories. Well before the U.K. "industry" accepted the band, they were selling out complete tours. "One gig that stands out in my mind," says Pengilly, "is a show we did in Glasgow on the 'Kick' tour. It was an exciting period for us there because we still hadn't had any real success with records in Britain but we had this huge live following. The whole audience was jumping up and down, rising and falling a couple of feet, in time to the music. The enthusiasm was unbelievable, the PA was bouncing around, we thought the whole building was going to collapse, it was that wild."

Hot, sweaty, intense live performance is an integral aspect of the Australian rock ethos and INXS, like so many fine bands be-

fore them—including AC/DC—were honed and polished by a formative period which saw them travel 600 hundred miles between major cities to play night after night to spoiled audiences who'd just as readily stone a band with beer cans than applaud it; writing songs and working out arrangements in hotel rooms and buses, and acquiring their wherewithal and simple guts to tackle new and already overcrowded markets 10,000 miles away. By the time INXS got around to stepping into a recording studio, the six musicians had played live hundreds of times and developed a strong sense of purpose.

Keeping the masses dancing without compromising an overall integrity developed an exceptional level of self-discipline and forward thinking. "No matter where we were playing for the first few years," recalls Hutchence, "we had to do it in front of a thousand pissed Aussies yelling 'Go man.' We had to go for it all the way." Keyboard player and co-writer Andrew Farriss soon realized that "the things you learn on stage, in high-pressure situations, are things that can't be learned any other way. When I'm recording and get to a difficult part, I always think that it must be much harder for a band that doesn't play live."

Arriving on the world stage at a time when most new British and American hit bands were getting together in a practice room to land a recording contract and huge advance on the strength of a few strong riffs, INXS could walk onto

Atco to Atlantic. The switch came in early 1985.

"I guess he wanted to be with the mother company," says Morris. "It worked very well for him because

hot ticket.

In the summer of 1984 INXS played a major North American tour on the back of the "Swing" album with venues of primarily 6,000 capacity. The single "Original Sin," from the album, proved to be a crucial release. It made not only the U.S. charts but broke internationally, particularly in France where it reached No. 1.

Europe had lagged behind the U.S. by a good three years. Murphy, according to Morris, was not willing to accept failure in breaking the rest of the world after seeing the experience in Australia and North America.

INXS is signed to PolyGram International outside North America and Australia. This vital initial success in France was largely due to Paul-Rene Albertini, then Marketing Manager (now General Manager) at Phonogram, and Alain Levy who was then President of PolyGram France and is now executive VP PolyGram N.V./CEO & Chairman PolyGram Holdings Inc.

Released on the Mercury label, little was known of the band in Europe pre-1985, though the continent's touring industry executives were certainly aware of INXS' potential. The band was already widely acknowledged as one of the best live acts around.

"They can play better live than most bands around because they had five years of touring in Australia, before breaking out in Europe. Eight months of each year touring, that apprenticeship developed them. Ever since, the audience has fed off the excellence of their being a live band," says Andy Woolliscroft, Managing Director of the London based Station Agency. The Station Agency has nurtured the band in European territories. (An initial one tour European deal was signed with Richard Hermitage at the London based ITB in 1985 but this quickly reverted to the rival Station Agency the following year).

Woolliscroft adopted a similar marketing strategy to the North American experience. "The first series of dates in early 1986, around 1,000 capacities, were smaller than they could have done. The way we marketed at first was to underplay and create a huge demand, everyone was screaming for tickets," he says.

Countries which capitulated were West Germany, France, Holland, the U.K. and Belgium. INXS was perceived as being at the forefront of breaking Australian bands, with the associated hype feeding back into Europe.

Then in the May of 1986, on
(Continued on page INXS-16)



Celebrating INXS gold and platinum in N.Y.C. on "Kick" tour in 1988, from left: INXS' Andrew Farriss, Jon Farriss and Garry Gary Beers; Atlantic Chairman Ahmet Ertegun; INXS' Michael Hutchence and Kirk Pengilly; INXS manager C. M. Murphy; and Atlantic President: Doug Morris.

any stage in the world and hold it their own as a tough, tensile and vastly experienced outfit. "By playing live," contends Michael Hutchence, "you throw yourself up against popular opinion instead of sitting in a studio writing and getting \$50 a week from the record company. Unfortunately, the live route is starting to disappear here, just as it has overseas. These days record companies are signing bands for lots of money and big-budget videos. Personally, I don't like the results. By playing live you can get into the studio really hot. You've been playing a song for a couple of months and bang, you just go in and put it down."

Much of INXS' early American concert acceptance can be laid at the feet of the fledgling MTV Network, which took a liking to the quirky video clips of the promising young Australian band and supplied considerable exposure (INXS videos became so admired that the band was nominated for eight of the 17 statues at the 1988 MTV Music Video Awards, for the groundbreaking Richard Lowenstein-directed "Need You Tonight" clip). Guitarist Tim Farriss recalls: "When 'One Thing' was released in America in 1983, it was on MTV before the record was even available in the shops or the band had even been there. So we'd arrive in these towns on our first American tour without even an ad and we were amazed that
(Continued on page INXS-20)



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It was not an accident the the first two INXS albums were produced by musicians—1980's INXS by Duncan McGuire (formerly of Doug Parkinson In Focus) and 1981's "Underneath The Colours" by singer/songwriter Richard Clapton. Both reflected an attention to musical values that was scarce on the ground for new bands of the day. The anthemic nature of such hits as "Just Keep Walking," "Stay Young," "Don't Change," "I Send A Message" and "Burn For You" drew a fiercely loyal following which culminated with them winning an unprecedented seven trophies at the 1985 Countdown Awards (Australia's Grammys).

There was never a stumble or fall. Each album was a creative leap forward, each tour more exciting than the last. Early pioneers of video craft, they were seen in imaginative clips directed by Richard Lowenstein, Alex Proyas, Godley & Creme, Yashuiko Yamamoto, John Hillcoat, Soren Jensen and Scott Hicks. Album artwork was tasteful, challenging and often influential. Overall, the band had style . . . and determination.

Phil Mortlock, MD of WEA International in Australia, was the company's creative services manager when he first began catching INXS performances at such Sydney northern beach pubs as the Royal Antler and the Manly Vale Hotel. When C.M. Murphy brought them to WEA, he became closely involved with their development. "They needed somebody to help them put things together and I was in the right place at the right time," he recalls.

"They had a good idea of how they wanted to look and be presented, it was just a matter of providing some guidance. My most lasting impression apart from the fact that they were always open to new ideas and prepared to take chances all the time, is that they didn't have immovable ideas of how everything had to be done. Rather they came at everything from an attitude of: this is what we're not like and this is what we won't do, so let's take it from here. That's why I think they've continued to evolve."

"Andrew and I may write most of the songs but this is a real band," Michael Hutchence once insisted. "It's not two writers



Inside the Creative Core

By GLENN A. BAKER

keep together. So far there have been no major rifts and we still get along very well. We know each other so well. I find that rather frightening."

On the surface, the writing team of Michael Hutchence and Andrew Farriss is an odd mix—Hutchence the lithe, teasing sex-symbol centerpiece, and Farriss the ever serious musician. But, as with so many productive teams, it is their contrasts which seem to draw the creative best out of each other. "Andrew writes a lot of music; melodies, lyrics, sometimes he finishes songs completely," Hutchence once detailed. "Otherwise he sends me tapes and I sit around and listen to them and listen to them and listen to them. Then I'll say, well how do you imagine that this will end up, or what do you think that needs? I'll also say, I hate that, or I love that, or whatever. Then, with the tape

and four dumb musicians; it's a very active, competitive, democratic group of people. None of us take a low profile and that's very important. We're a band that sounds very much like a band.

"It's incredible that a bunch of friends should end up such good players—never thrown anyone out, never needed help," muses Hutchence. "The worst thing that could happen to us would be for divisions to develop within the band. We could split off into three separate bands tomorrow but we fight strenuously to

running and running and running I'll go through all my lyrics and work them into the melodies. I'm glad I'm not very well trained musically because I hear things that are perhaps not correct or, if I were trained I would immediately dismiss, and I fight my way through some strange ideas that sometimes don't work at all but sometimes come out into things that are unusual."

There has only ever been three non-original songs recorded by INXS—"The Loved One" (twice), "Jackson," and The Easybeats' "Good Times" (with Jimmy Barnes). The lion's share of what is left is primarily the work of Andrew Farriss, who is required to refine and improve his craft for every eagerly anticipated album, and has never let the band down. Brother Tim once recalled how Simple Minds leader Jim Kerr heard "Underneath The Colours," the title song to the second album, and asked the band who wrote it. When Andrew humbly owned up, Kerr said, "Oh I think it is really good." "I just remember that making Andrew's night," laughed the guitarist.

Well before the Hutchence persona or the videos or the live shows began to mold an international INXS image, it was the music which drew attention. Asked to describe their own music, the members would use such terms as "white boy dance music," "big, basic dirty noise," "intoxicating little songs," "songs that chug along like a train." Critics are more eloquent. They speak of certain songs' "blend of instrumental colours, the silky glide of vocal melody over sinewy rhythms." Or, as Pengilly succinctly puts it, "We only record songs we can play 300 times over and not get sick of them."

In early 1982, with two albums under their belt and fresh from their first session with hard-rock producer Mark Opitz (Cold Chisel, The Angels), which resulted in the single "The One Thing," the band took a hiatus in order to come up with a long-term overview. Hutchence, Kirk Pengilly and Andrew Farriss embarked upon a "pilgrimage" to England and America, taking a tape and video of "The One Thing" with them. One of their tasks, apart from generating interest at any level they could, was to speak with "name" producers and make a balanced decision about who should take control of the third album, the one which Pengilly now hails as "locking in the INXS sound, getting on record what we were capable of live." What the three found, in meeting the likes of Bob Clearmountain, was a certain incredulity. "They all said 'what are you doing here? This is fantastic, what are you doing looking for another producer?'"

(Continued on page INXS-18)

"We've had this Three Musketeers, or Six Musketeers, attitude for so long and it's still very strong. There's never any talk or any question of ever replacing anybody or changing anything."

Michael Hutchence

Keeping six musicians together in a cohesive unit for 10 years is an achievement which should not be appreciated lightly. Saxophonist Kirk Pengilly believes that the key to such longevity is the creative freedom that has existed from the first INXS single which, like all those that have followed, featured a non-album track contributed by a band member.

"Working as a band," he explains, "you're sort of stuck within certain parameters and a lot of things you do are, by necessity, more a compromise perhaps than a creative decision. So, as a result of that we felt that, if everyone had a go at doing their own thing, on a B-side, it would make that release a lot more interesting and it would allow everyone to get rid of certain creative urges and ideas. They could be as inventive as they wanted without having to worry about whether or not it fit the flow of an album. You have a greater chance of longevity if nobody feels they are being squashed and have no outlet for their ideas."

From this reasoning have come such fascinating flip sides as "The Sax Thing," "Space Shuttle," "The Unloved One," "Lacavocal," "The Harbour," "Begotten," "Phantom Of The Opera," "I'm Coming (Home)," "Mechanical," "Move On," "Here Comes II," "Long In Tooth," and "Any Day But Sunday." Some of which may be

On The Side: Solo Flights

gathered together on a bonus disk in a proposed Australian boxed set.

As to whose composition manages to luck onto the flip of a major hit, Pengilly insists that the matter is never consid-

ered. "We just go in and try and get our B-sides together during the recording of an album and it's more like whoever's is finished first gets on the first single and it goes down the line from there."

Apart from these virtual solo excursions tucked away on the back of singles, each member has pursued (and continues to pursue) outside activities, in such areas as acting, production, songwriting and guest playing. This is a summary of those sideline projects:

MICHAEL HUTCHENCE:

*Sang two tracks, "Speed Kills" and "Forest Theme," on the 1981 film soundtrack "Freedom," backed by members of the band Cold Chisel. A soundtrack album was released by WEA Australia.

*Co-produced and sang on a tongue-in-cheek 1985 PolyGram single "Sex Symbol/Jungle Boy" for Fame Fortune.

*Took the lead role in the

1986 film "Dogs In Space" and sang four soundtrack songs (album on Chase Records label), one of which, "Rooms For The Memory," was a top 10 Australian hit.

*Recorded a duet with Jenny Morris of the Nancy Sinatra/Lee Hazlewood hit, "Jackson," released only on an Australian cassette of INXS dance mixes.

*Co-produced a single for Australian band Echo Home, "Motorcycle Baby."

*Sang backing vocals on two tracks of the 1987 Richard Clapton album "Glory Road" (WEA Australia)—"The Emperor's New Clothes" (with Jimmy Barnes) and "Angelou" (with Marc Hunter).

*Undertook his second film role in Roger Corman's "Frankenstein Unbound," yet to be released.

*Co-leader of the band Max Q with Ollie Olsen. Co-produced and did lead vocals on eponymous 1989 CBS Australia, Atlantic North America, and PolyGram Europe album which yielded up the hit single "Way Of The World."

ANDREW FARRISS

*Produced and played on 1983 single "The Edge/Sacrifice" for Flaming Hands on Big Time label.

*Creatively masterminded the platinum profile of Jenny Morris by producing cuts from her 1987 "Body & Soul" album and the entirety of her 1989 "Shiver" album. Also played guitar and keyboards on tracks and wrote such hits as "You're Gonna Get Hurt" and "She Has To Be Loved."

*Produced 1984 "Shall We Go" single for WEA Australia act The Dropbears.

KIRK PENGILLY

*Part of 1982 one-off EP project by The Igniters.

*Produced tracks for Australian band Crash Politics (rooArt) with Tim Farriss.

*Session guitar for Shona Laing and sax for Martin Plaza.

JON FARRISS

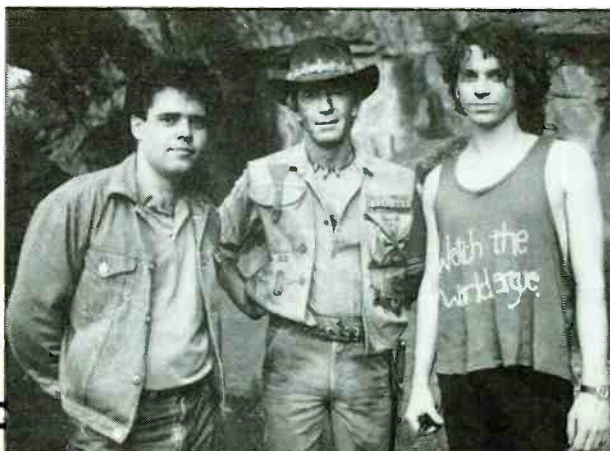
*Produced 1987 Richard Clapton album "Glory Road" (WEA Australia) and co-wrote three tracks, having previously drummed (three tracks) on his "The Great Escape" (1982).

(Continued on page INXS-16)



Tim Farriss and Nile Rodgers.

Andrew Farriss and Michael Hutchence with Paul Hogan during filming of "Crocodile Dundee" in 1986.





WHILE THE REST OF THE WORLD WAS STRUGGLING
TO PRONOUNCE THEIR NAME
INXS HAD BECOME ONE OF AUSTRALIA'S MOST POPULAR
'LIVE' BANDS AND A MULTI-PLATINUM ACT ON RECORD.

OUR SINCERE CONGRATULATIONS TO
JON, TIM, ANDREW, MICHAEL, GARRY GARY, KIRK AND MMA MANAGEMENT
FOR THEIR ORIGINALITY, ENERGY AND SHEER DETERMINATION.
WEA AUSTRALIA IS PROUD TO BE A PART OF THE BAND'S RECORDING SUCCESS.

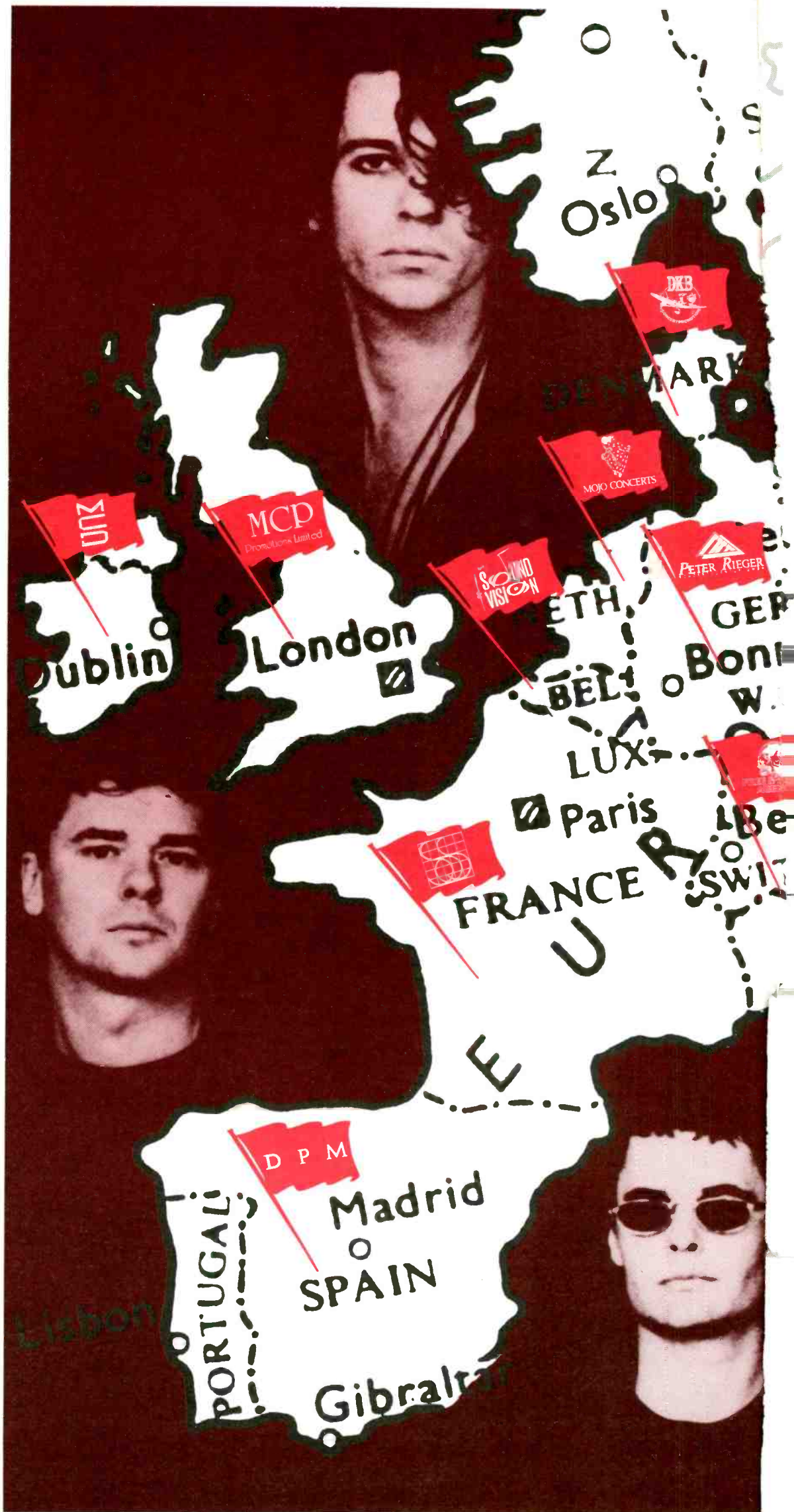
INXS
PRONOUNCED **X**CELLENCE

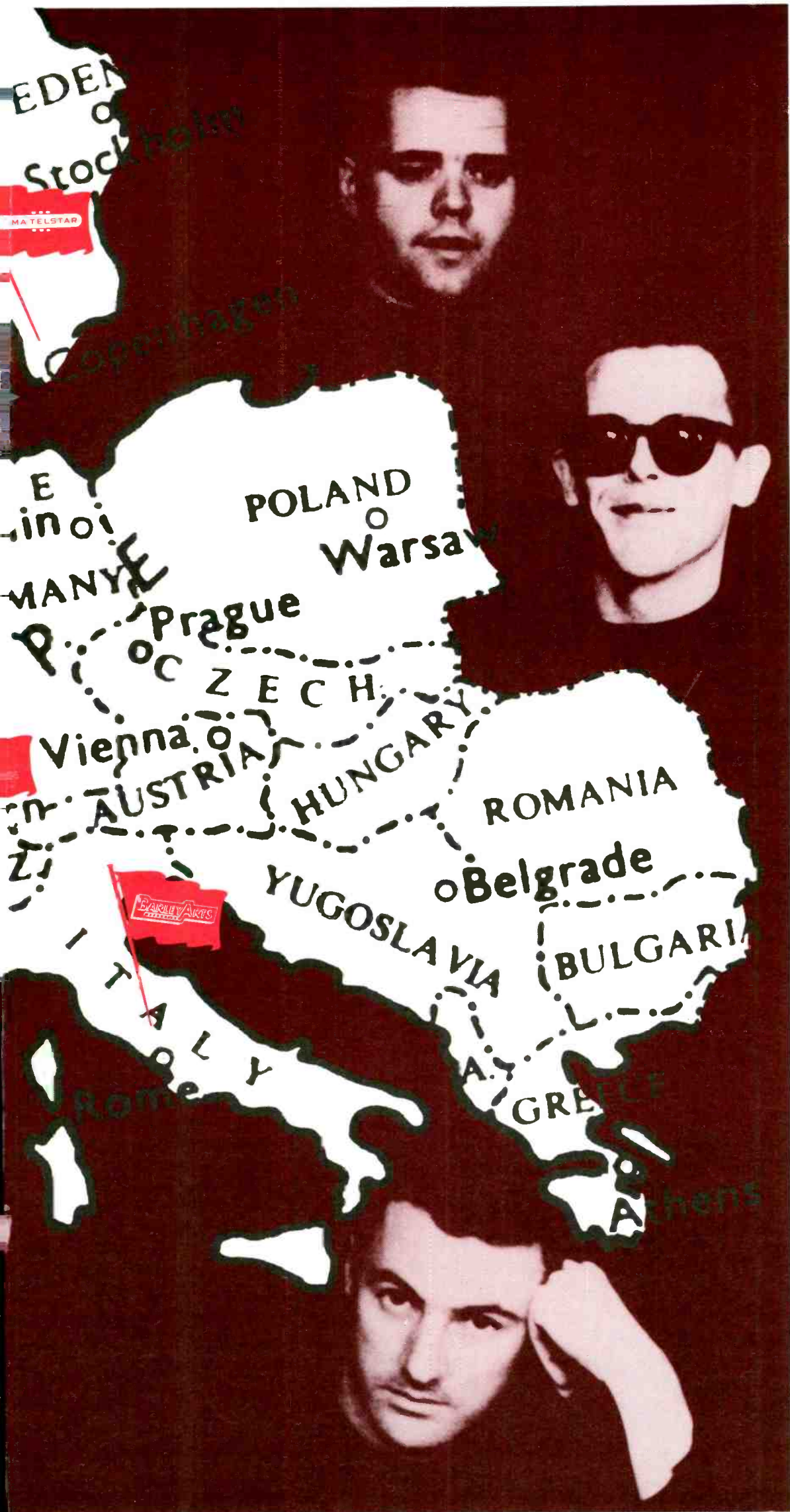


XNS

OVER EUROPE 1990

- 1ST NOVEMBER · **HOLLAND** · ROTTERDAM/AHOY
2ND NOVEMBER · **BELGIUM** · BRUSSELS/F. NATIONAL
5TH NOVEMBER · **SWITZERLAND** · ZURICH/HALLENSTADION
6TH NOVEMBER · **GERMANY** · FRANKFURT/FESTHALLE
8TH NOVEMBER · **DENMARK** · COPENHAGEN/VALBY
9TH NOVEMBER · **SWEDEN** · STOCKHOLM/GLOBE
11TH NOVEMBER · **GERMANY** · HAMBURG/SPORTHALLE
12TH NOVEMBER · **GERMANY** · KOLN/SPORTHALLE
13TH NOVEMBER · **FRANCE** · STRASBOURG/HALL RHENUS
15TH NOVEMBER · **FRANCE** · MONTPELLIER/ZENITH
16TH NOVEMBER · **FRANCE** · BORDEAUX/LA PATINOIRE
17TH NOVEMBER · **FRANCE** · TOULOUSE/P. DES SPORTS
19TH NOVEMBER · **SPAIN** · MADRID/PALACIO
20TH NOVEMBER · **SPAIN** · BARCELONA/P. DES SPORTS
21ST NOVEMBER · **FRANCE** · LYON/P. DES SPORTS
22ND NOVEMBER · **ITALY** · MILAN/PALATRUSSARDI
25TH NOVEMBER · **UNITED KINGDOM** · LONDON/LONDON ARENA
26TH NOVEMBER · **UNITED KINGDOM** · LONDON/LONDON ARENA
28TH NOVEMBER · **UNITED KINGDOM** · LONDON/WEMBLEY ARENA
29TH NOVEMBER · **UNITED KINGDOM** · LONDON/WEMBLEY ARENA
30TH NOVEMBER · **UNITED KINGDOM** · LONDON/WEMBLEY ARENA
1ST DECEMBER · **UNITED KINGDOM** · LONDON/WEMBLEY ARENA
3RD DECEMBER · **UNITED KINGDOM** · BIRMINGHAM/N.E.C.
4TH DECEMBER · **UNITED KINGDOM** · BIRMINGHAM/N.E.C.
5TH DECEMBER · **UNITED KINGDOM** · BIRMINGHAM/N.E.C.
6TH DECEMBER · **UNITED KINGDOM** · BIRMINGHAM/N.E.C.
9TH DECEMBER · **UNITED KINGDOM** · GLASGOW/SEC
10TH DECEMBER · **UNITED KINGDOM** · GLASGOW/SEC
13TH DECEMBER · **FRANCE** · PARIS/BERCY
14TH DECEMBER · **FRANCE** · PARIS/BERCY
17TH DECEMBER · **IRELAND** · DUBLIN/THE POINT
18TH DECEMBER · **IRELAND** · DUBLIN/THE POINT





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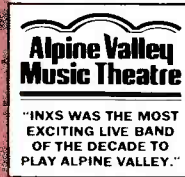
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Avalon Attractions Los Angeles, CA Brian Murphy



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Belkin Productions Chagrin Falls, OH



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"'Shaboo ShooBah' (87 avid fans) to 'Kick' (33,214 avid fans)... Thanks for 10 years of INXS and BSP!"
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"Congratulations to you on an abundance of great music...past, present and future."
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"Best from your friends at MCA Concerts, Inc."
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"Congratulations on your tenth anniversary."
From Starwood Amphitheatre where Nashville comes to Rock"
Starwood Amphitheatre Antioch, TN



"Congratulations on your first decade of achievement! You 'KICK'ed in the 80's, now prepare to 'X'plode into the 90's!"
Louis Messina and everyone at PACE Concerts.
Pace Concerts Houston, TX



"No Worries, Mates! Happy 10th to simply one of the best bands in the world!!"
SRO Entertainment Inc. Hawaii Ken Rosene



**"Welcome to the 90's,
and a new decade of success with INXS."**
Concert Productions International Toronto, Canada



Cross Country Concert Corp. New York, NY Jerry Zajac

Ron Delsner Enterprises Ltd.

**"Congratulations to Australia's greatest export
(next to Elle McPherson, of course)."**
Ron Delsner New York, NY



**"Congratulations on your success!
Here's to 10 more incredible years!"**
Metropolitan Entertainment Co., Inc. New York, NY John Sher

Electric Factory Concerts

"There is no such thing as an excess of INXS."
Electric Factory Concerts Philadelphia, PA Larry Magid



"Anxiously awaiting your return to Pennsylvania!"
Makoul Productions Allentown, PA Tom Makoul



**"Congratulations on 10 years.
Looking forward to 10 more"**
C and C Entertainment Camden, SC



**"Presents INXS from the Bayou to the Capital Centre.
Let's rock into the 21st Century"**
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**"INXS's hard hitting pop sounds exploded in the 80's.
We can't wait to see what the band will do in the 90's."**
Fantasma Productions Inc. W. Palm Beach, FL Jon Stoll



TEN YEARS

(Continued from page INXS-4)

Forest High and Davidson High. Tim Farriss, Kirk Pengilly and Garry Beers attended the former, while Michael Hutchence, Andrew Farriss and Jon Farriss attended the later. The band they formed, originally called The Farriss Brothers, followed an interesting Australian rock precedent of school-age siblings getting together to blaze a musical trail. Apart from INXS, Australian rock has had at least five other three-sibling bands of note—Col Joye & the Joy Boys, the Bee Gees, the Ferrets, the Cockroaches, and Avion.

The glue that has long held INXS together initially withstood a move 7,000km to Perth, the base of the Farriss family, where the young band spent the better part of a year playing pubs and any gig that came along. Back in Sydney in 1980, they came under the protective arm of Midnight Oil and manager Garry Morris, who suggested they change their name from The Farriss Brothers. Being a sextet in an era of synthesizer duos, INXS seemed apt. "We had a lot of fun," recalls Hutchence. "There was a lot of energy, aspirations and influences. The first years were a jumble of trying to put these things into some kind of perspective."

After Morris stepped out of the picture to further devote himself to Midnight Oil, the young band came to the attention of

ing to gigs in a beat up old mini car," said Kirk Pengilly during the 1986-'87 national down under "Australian Made" tour. "I feel so pretentious when I'm in a limo. It's like being in a fish bowl. It's probably because we all grew up together. I mean, everyone's gone through their stages of balancing out egos, and it's been very difficult for Michael over the past four or five years, especially in America where they take stars pretty seriously, but the beauty of coming up together as sort of kids is that there is a family-ish situation and if someone gets a little out of hand, everyone else drags them down to earth a bit."

"I still haven't really come to grips with our success," insists Hutchence. "It's hard to know what image you create. I think INXS has always had a very natural image. We've tried many times to sit around and formalize something but it's impossible, we can never do it. What happens in the end happens naturally. Japan is a good example. The normal thing for bands going there is to put on a bit more makeup, buy Comme des Garçons outfits and the Japanese kids go crazy. When we toured there we were a bit scruffy, a bit unshaven and we went down really well because, for a change, we weren't plastic. The kids and the magazines would say 'Ah, you rough tough Aussie boys, not like Duran Duran, we like you.'"

"If we are just a pop group, which I don't think we are for a minute, then we're a very natural one. It's not 'Showtime boys!,' it's not putting on this trip for world domination. It's just not that mercenary. That's not what I got into music for, to be a celebrity."

the status of the band. Then we did some special guest spots with Queen at the 72,000 capacity Wembley Stadium."

Woolliscroft says the band "never missed a leap. "They didn't go to too big a venue too soon. It was all carefully controlled so that their audience developed along with them."

Estimates to date by Murphy's company MMA claim more than 2,000 live performances, probably more concerts than any other band.

With the release of the "Kick" album INXS was poised to clinch their position as one of the world's leading bands. "Kick" was released in all territories in the fall of 1987. It was, and still is, a major success, at one point enjoying an unbroken 18-month stretch on album charts. North American tour dates followed immediately.

Japan, with a series of 15,000-capacity venue dates, boosted sales, and by the time the band reached Europe in February of 1988, projected sales were being revised daily. To date "Kick" has shifted 4 million in the U.S., an impressive 1 million in Canada, 1.2 million in the U.K. and 2.5 million in the rest of Europe.

France again typified the European market. As Woolliscroft recalls, "We sold out the 22,000-capacity Paris Olympia before the band moved back stateside for additional dates."

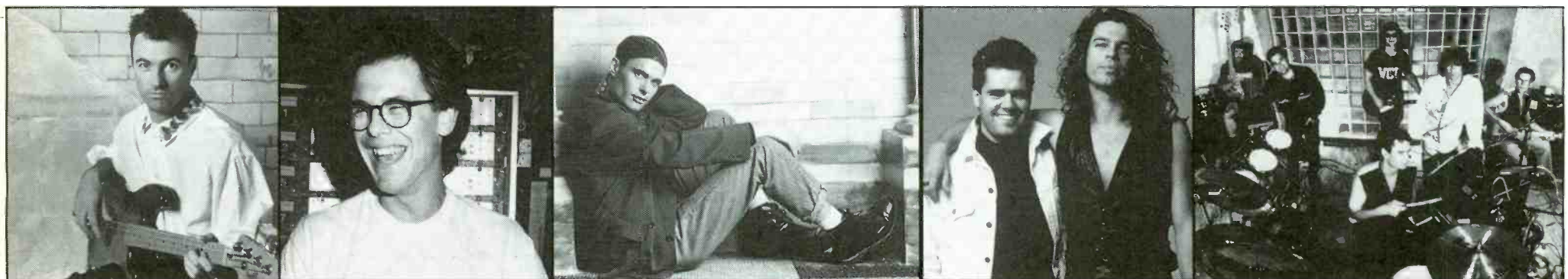
"Then in June/July 1988 they returned," he continues. "We had already been talking in February of booking a series of shows at the 12,000-capacity London Wembley Arena. Paris had the 6,000-capacity Zenith pencilled in, though we held the 16,000-seater Bercy for the same night." The Station moved venues.

Garry Gary Beers

Kirk Pengilly

Jon Farriss

Andrew and Michael



'If we are just a pop group, which I don't think we are for a minute, then we're a very natural one.'

booking agent C.M. Murphy, who was involved in the setting up of an independent label, through RCA, called Deluxe Records. INXS did a deal with Deluxe and debuted on vinyl with the frantic single "Simple Simon." It was the only single they have ever released in Australia that did not make the charts. The second, "Just Keep Walking," made No. 25; the third, "The Loved One," reached No. 15. By 1983 they were in the top three with almost every release as a matter of course.

They then made a decision more momentous than they may have initially realized: to take their music to the world. "There is a stage when you're in a corner in Australia," Michael Hutchence once explained. "So we went overseas before we got to that stage, so that we didn't feel like there was a gun over our heads; that we'd better get big overseas right away or we'd die in Australia. We've always been ambitious. We're never floundering towards the next gig."

After the "Shabooh Shoobah" album established a foothold, they consolidated with "The Swing," which gave them two minor U.S. hits ("Original Sin" and "I Send A Message") and a number of European breakouts. Finally, in 1985, all the barriers were knocked over when the "Listen Like Thieves" album spawned the penetrating "What You Need," a No. 5 American hit. With 3.5 million global sales of this LP and a song on the hit "Pretty In Pink" soundtrack ("Do Wot You Do"), INXS were suddenly a major Northern Hemisphere musical force, poised to deliver all that they had promised.

And deliver they did, with "Kick," a 1987-'88 smash album which shifted almost eight million copies, gave the band its first American No. 1 ("Need You Tonight") and put them up on the level of recording acts like U2, Bon Jovi, Janet Jackson, Prince, Madonna, Bruce Springsteen, and Phil Collins.

Like Ireland's U2, INXS, for all their international success, have not succumbed to the superstar trappings so favored by many of their overseas peers. Visiting American rock performers who spend time with them express honest surprise at the low-key modesty of their lifestyles. "If I had my way I'd be driv-



INXS at release of "Shabooh Shoobah" in '82.

LIVE FUSE

(Continued from page INXS-8)

the back of "Thieves" came a series of U.K. provincial dates. "We came back to play London to make a statement about the band," explains Woolliscroft. "We did sell out Royal Albert Hall and really turned people's heads. We wanted everyone to know

"The switch to Bercy was a huge status step up," says Woolliscroft. The 1988 "Kick" tour also took in two key European festivals, Torhout Varchter (in Belgium) and Roskilde (Denmark). Injury in the band, though, affecting drummer Jon Farriss led to cancellation of shows in Southern Germany, Switzerland and Italy.

The simultaneous worldwide release of INXS' new album "X" on Sept. 24 is on the back of a European tour only, with a second set due in the U.S. and Japan in the summer of 1991. Minimum European arena and sports hall capacity this November will be 12,000.

In the U.S. Morris at Atlantic is planning what he describes as an "every which way" U.S. marketing campaign. "They cross all boundaries of appeal," he says.

"I have a hunch they will be like the Rolling Stones—still around in 20 years, one of those legendary bands people talk about well into the next century. I'm very proud of them. A classy band."

Assistance in preparing this article by Katherine Tulich in Australia.

SOLO FLIGHTS

(Continued from page INXS-10)

Then played on the double live 1989 Clapton album "The Best Years Of Our Lives" and played some shows with a makeshift band.

*Drummed on the Jenny Morris hit "You're Gonna Get Hurt."
*Produced 1985 Mercury label single, "Work Until You Drop," for Kam Sha.

TIM FARRISS

*Created television documentary "Fish In Space," the first rock fishing extravaganza! Wrote and recorded soundtrack songs with Jon Farriss.

GARRY GARY BEERS

*Member of group Absent Friends, with 1990 "Here's Looking Up Your Address" album and hit single "I Don't Want To Be With Nobody But You" on rooArt label. Co-wrote two songs and undertook live work.

*Session bass playing for Flaming Hands, Jenny Morris and Richard Clapton (also live dates).

GLENN A. BAKER

Congratulations to



INXS

on your 10th Anniversary

*We are proud to have been part of your
team from the beginning*



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CERTIFIED PUBLIC ACCOUNTANTS
NEW YORK**

VIVID-ID CONGRATULATE INXS ON TEN YEARS OF RECORDING AND ARE PLEASED TO HAVE WORKED ON KICK, X AND THE FOLLOWING ARTISTS;



CREATIVE CORE

(Continued from page INXS-10)

Armed with this virtual seal of approval, the band went home and made the pivotal album of their career, the one which enabled them to transcend the invisible barriers that had long kept Australian acts out of more lucrative markets. They also began to write songs of such strength that they couldn't fail to be noticed. One of the most compelling was "Original Sin," a song which caused a spate of bomb and death threats at southern (U.S.) radio stations and hasty withdrawals from some play-lists. The writing of the song had begun when the band was resting in a tour bus, waiting for their PA to be set up in the hall of some southern city they can no longer recall.

"We were watching kids playing on a front lawn of a house near the venue," recalls Hutchence. "It was a black neighborhood so there were a lot of black kids playing with just one white kid, and everybody was getting along fine. I thought, every day these kids wake up, the possibility is they'll be a little more prejudiced than the day before. There's a tendency to regard small children as not being wise but they seem more naturally aware than the normal pattern of so-called maturity." Out of this experience, Hutchence wrote the innocent and heartfelt lyrics: "Dream on black boy, dream on white girl, and wake up to a brand new day, to find your dreams have washed away." But, as Pengilly notes, "the trouble began when some people thought these words were about interracial marriage. There are fears that run deeper in America than most people outside realize."

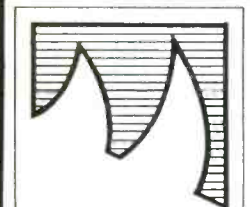
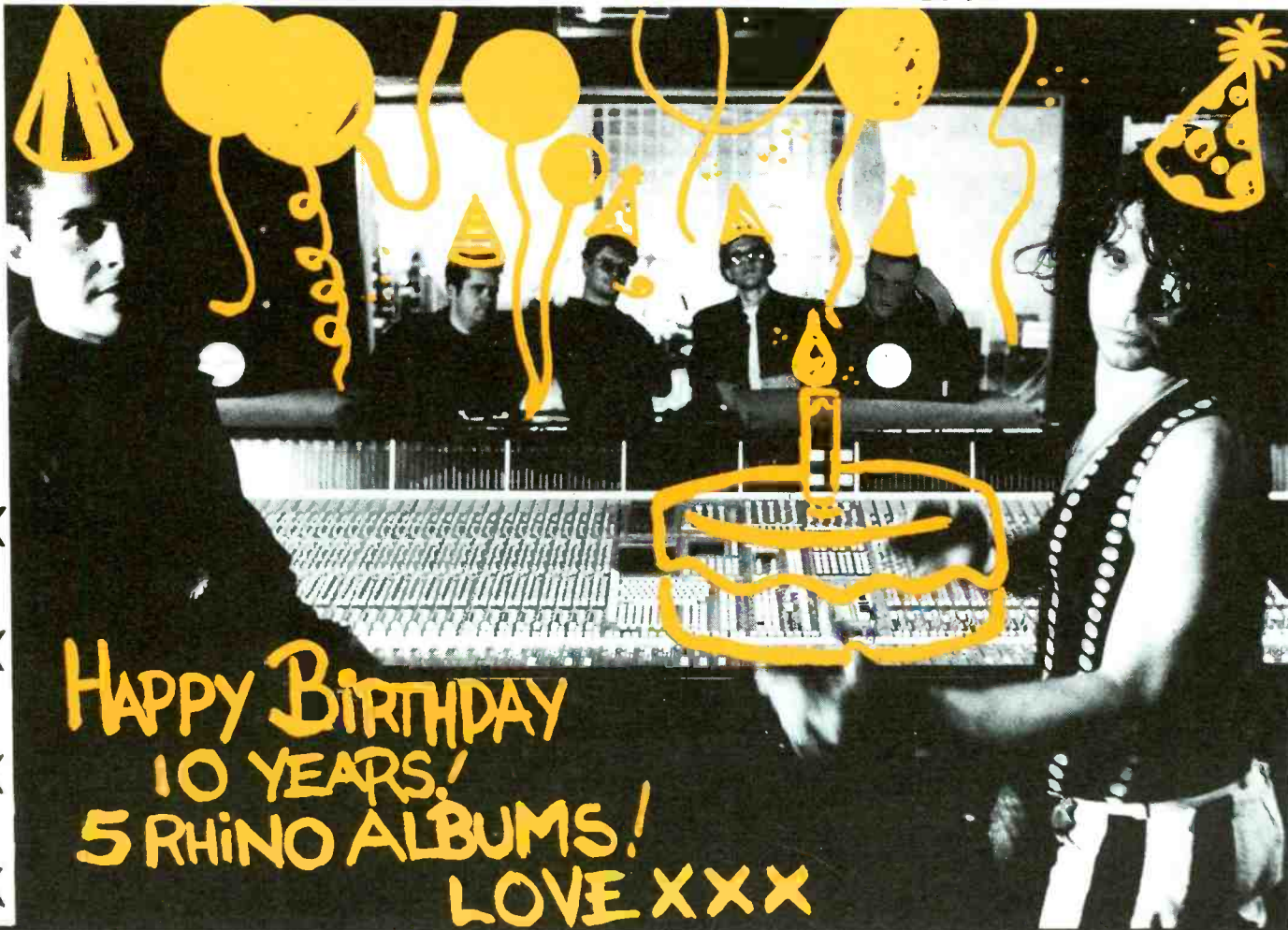
Almost as controversial was the band's first American No. 1, "Need You Tonight," the first single lifted from the "Kick" album late in '87. This steamy, erotic outing scorched a few sensibilities on its way to the top. "Michael really has a way of putting things that are very sensual," says Pengilly. "It's sort of, I like women, I like music, let's put them together. It's as simple as that. I think its success surprised some of the members of the band, who were concerned that it may have been the wrong choice for the all-important first single. I know that I was almost in a state of shock when I heard that it had gone to No. 1."

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INXS

GLOBAL VILLAGE

(Continued from page INXS-8)

there were people in the audience holding up little things they'd made saying INXS. We had people who knew all the individuals in the band by sight because they'd seen the video."

On that first American tour, the band headlined and filled the Ritz in New York and received an overwhelming response at the US Festival in California (two encore calls from over 300,000 people). They were back later in the year and by the time they mounted a third stateside tour in July-September 1984, they were able to sell out the Hollywood Palladium. They came home via Guam, where they became the first international group to play the country. In between and after were tours of Europe and Australia and concerts in Japan and Argentina. "We had a No. 1 hit in Argentina with 'Original Sin,' as we did in France, so we went to Buenos Aires for a concert," recalls Kirk Pengilly. "That was kind of scary, a very unusual situation. The ironic thing was, we never got to play 'Original Sin' because we decided to leave it until the end of the set and before we got to it the crowd started rioting and we were told we had to get off stage."

Apart from the US Festival, INXS have racked up a series of major performances over the past decade that they recall with a certain fondness. They include the Montreaux Music Festival, the Rockin' The Royals concert in Melbourne (after which they were presented to a beaming Prince and Princess of Wales), Tokyo's Budakan, London's Wembley Stadium with Queen, the ambitious "Australian Made" capital city extravaganza, and their satellite-beamed contribution to "Live Aid" from the Sydney Entertainment Center.

Apart from state-of-the-art audio and lighting, the bold, brassy, full-bodied INXS concert sound is not augmented or distracted by any excessive trappings or gimmicks. They have deliberately chosen not to go down the Pink Floyd or Genesis road with lasers, extravagant props or lights the blind could see. Instead, in a matter not unlike the Rolling Stones of the early '70s, they have created a lean, energetic punch-approach pivoted around the undeniable sensuality of vocalist Michael Hutchence, a rock star in the classic mode whose rich, soulful voice was once described as one that could "stab with punk anger and plead with embittered passion." Hutchence himself has acknowledged the impact of his stage persona. "It's much more sensual than sexual. I'm not doing a male Madonna. It's not pre-organized or choreographed. It's what I am."

It is worth noting that both Nile Rodgers and Chris Thomas were intent upon producing INXS after seeing them perform live. Rodgers saw them in Toronto and rushed them into a studio, with guest vocalists Daryl Hall and Dave Skinner, to record the controversial "Original Sin" just days before they were due to depart for England to commence recording "The Swing" album under Nick Launay. Chris Thomas saw them first at the Hollywood Palladium show and, marvels Pengilly, "still raves about that night. He just loved us."

To a degree, Australians are unaware of the full scope of INXS' standing as an international concert act. When the band came home for an October 1988 tour, promoter Mark Pope told the Australian newspaper: "I don't think this country realizes what INXS means in other countries. That they have sold out Madison Square Garden, Nassau Coliseum, Meadowlands Stadium and Wembley Arena. No other Australian act has headlined a 50,000 seat stadium in Dallas."

Touring has been a rewarding experience, feels Michael Hutchence. "First of all we were culture shocked by the differences. Then we started to spot the common threads." The most common of which would appear to be a deep appreciation for a band still prepared to connect honestly with a concert audience.

'This album ('X') is going to be very important for us, and it's not as though we've sold 20 million albums. We've still got a lot to do. This is a symbolic time for us as well. The new decade is starting and we're older, we're not 22 anymore. I think our energies, our attitudes have been directed into larger areas and I think the band is becoming more and more capable. There's a whole other side to INXS that hasn't been exposed. But above all there is an integrity to INXS, in the music, that makes it worthwhile.'

MICHAEL HUTCHENCE

August 14, 1990

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INXS

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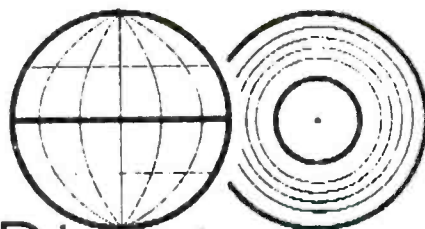
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INXS

C. M. MURPHY

(Continued from page INXS-4)

Ceberano; plus MMA Management Australia which looks after Jenny Morris, Wendy Mathews and jazz band Monica & The Moochers.

Murphy's most recent excursion is into the book publishing arena with the company Belcris Publishing. It has recently published a book on the equine Australian sport Polocrosse (a particular passion for Murphy) and there are plans to publish a management book.

MMA celebrated its 30th anniversary last May, and Murphy still proudly displays in his office the handwritten license that was penned by his father Mark Murphy on May 16, 1960. Mark Murphy & Associates was a theatrical agency booking primarily cabaret acts. His father's premature death in 1970 led to Murphy's more active role in the company at a very young age.

Rock music was still a fledgling industry in Australia, but Murphy's passion for the music led him to shift the emphasis of the company from cabaret to rock. "My first entree into the rock world was that I created work. I started doing concerts at universities and schools. From there I developed an agency to handle different bands," he said.

Between 1975 and 1978 the Solo Premier agency was involved in the career developments of Australia's top bands including Cold Chisel, The Angels, Ol'55, Split Enz and Skyhooks. "That was an amazing time when the whole era of punk rock exploded. It was like a gold rush," said Murphy. "I always said that Australia had talent 20 years ago, some of the best bands in the world, but we didn't have the organization or professional qualities around that."

Murphy gave the agency away in 1978 when he discovered a fledgling pub band called INXS and concentrated his efforts on management.

A firm believer that Australian music's strength lies in its live delivery ("take the live side out of the Australian music industry and you take the lifeblood out of it," he says), Murphy worked his new band hard, some would say gruelingly so. In 1981 INXS had played 280 gigs, by 1985 they had played 1,500 gigs. Recalls Gary Grant: "Chris's idea was to put the band in front of people, no matter how small or how big an audience, and work it and work it and work it."

At the conclusion of the "Kick" world tour in 1989, INXS took its first long break from touring and recording, but for Murphy it wasn't a time to put his feet up and relax. "A lot of people said to me why don't you buy a yacht and have a good time for two years while INXS are off the road, but I think I've worked harder in these past years than ever before."

In that time he has nurtured the rise of another of his artists, Jenny Morris. Her album "Shiver" has now sold over 200,000 copies in Australia and she recently completed a tour of Europe supporting Prince.

"The intention for Jenny is to build a long-term career. I want her to still be able to record and tour when she's 50, and she has the character and the stamina to do it. She's already gone from playing pubs in Australia to playing in front of 80,000 people in Paris with Prince."

Last year also saw the development of the independent label, rooArt which has a worldwide distribution deal through PolyGram International; a deal which was unprecedented for an Australian label. It was Murphy's intention to found an Australian record label that would "foster, develop and deliver the best of new Australian talent to the international marketplace."

More recently, rooArt has launched its own jazz label. "I couldn't understand how Australian jazz musicians could tour around the world and Australians didn't even know about it, and I couldn't understand why the major record companies had decided there wasn't a market for jazz," said Murphy. "I wanted to develop something we could take to the rest of the world, and we will be launching the label in England and the U.S. shortly."

But for now Murphy's attention is firmly focused on the release of the new INXS album, "X." "That's the priority, and after 10 years it doesn't get any easier. 'Kick' sold 8 million albums and not many artists can do that," he said. "When 'Kick' was released we were the underdog band from Australia that should make it, now we're the band from Australia who has made it, and our competition is not up-and-coming Australian bands anymore. We're in the same arena as U2, Prince and Madonna."

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X

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IN THIS SECTION

- P's & Q's Of A's From Kagan & Assoc. 56
- Second Features: Capra's First 'Lady' 60
- Public Media Starts A Foreign Intrigue 63
- Voyager Explores Interactive Domain 64
- MCA Settles With Kritzer On 'Callanetics' 65

Super Club Grows From Within Chain Draws On Divisions' Synergies

■ BY ED CHRISTMAN

NEW YORK—Although it continues to hunger for acquisitions, Super Club North America is aggressively pursuing internal growth by expanding chains, penetrating new markets, and implementing programs that exploit synergies within its various subsidiaries.

In the past year, the company's chains have opened about 70 new stores. The company's overall territory now covers 26 states, ranging from Ohio in the Midwest, down through Texas, over into Florida, and up the East Coast to New Jersey.

But the company also has worked hard on maximizing opportunities by leveraging its resources.

In July, it announced it was tapping into the expertise developed by Turtle's, its 114-unit combo chain based in Marietta, Ga., by having it oversee the addition of music to its video chains—the 102-unit, Dayton, Ohio-based Video Towne; the 36-unit, New Orleans-based MovieTime/Alfalfa; and the 10-unit, Kansas City, Mo.-based Movies-At-Home.

And in September, Super Club announced an ambitious program for its Oklahoma City-based Best Distribution subsidiary, which will see the

video distributor draw on the music expertise of Turtle's and the 175-unit, Durham, N.C.-based The Record Bar to, in effect, get the company into the music rackjobbing business.

In 1989, the Belgium-based company, after more than three years of quietly studying the U.S. market, moved with lightning speed and in one month gobbled up Turtle's, The Record Bar, Video Towne, and MovieTime/Alfalfa, which, combined, owned about 320 stores.

This year, Super Club has made three acquisitions—two of which were remnants of Vestron's retail chain, the other the 10-unit Movies-At-Home chain—which yielded 65 stores.

Darrell Baldwin, CEO of Super Club's North American operations, acknowledges that the company's acquisition pace has slackened, but he says that is only because the opportunities are not there.

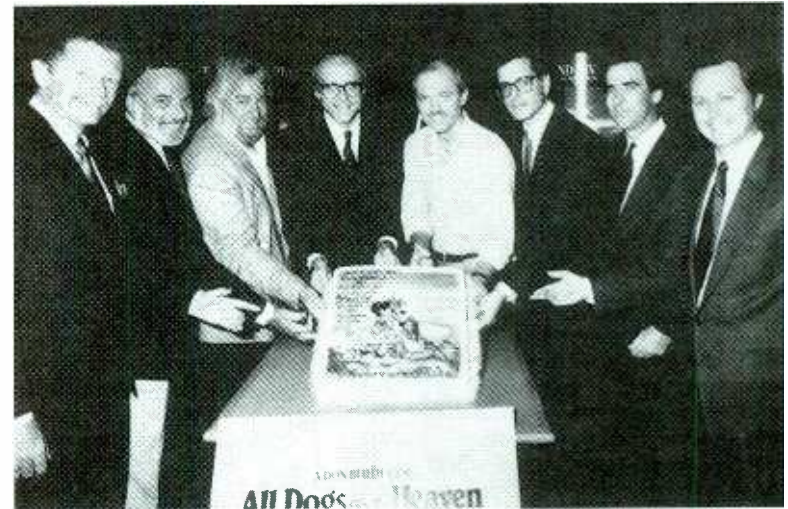
"We have a lot on our plate and a lot to say grace over, but we are still looking," Baldwin says. "We are not satisfied with our position geographically or in terms of size, in either video or music." He adds that he expects Super Club to remain in its acquisition mode for at least another 18 months.

Meanwhile, he projects that if Super Club does not make any more acquisitions by year's end, the company will still grow from its current 445 outlets to about 500, and will generate U.S. sales of about \$300 million.

While many expect Super Club to combine all the chains under one corporate headquarters, with central distribution, Baldwin discounts that option. "Certainly, we continually look at it," he says. "But it's not something we are considering in the short term. Even if we decided to do it today, it would take a year and a half to accomplish."

"There are economies to be gained, but the opportunity is greater for us this way. For them to be able to do things independently is better for us."

While Turtle's oversees all programs that add music to video stores, (Continued on page 56)



'All Dogs' Has Its Day. Jeffrey Barbakow, chairman and CEO of MGM/UA Communications Co., congratulates film maker Don Bluth on the runaway success of "All Dogs Go To Heaven," which has fetched sales of more than 350,000 units for MGM/UA, becoming the company's best-selling video title yet. Shown, from left, are Ralph Tribbey, VP of marketing; Herb Fischer, senior VP of sales and marketing; and Bud O'Shea, president and chief operating officer, all for MGM/UA Home Video; Barbakow; Bluth; Kevin Spivak, executive VP, MGM/UA Communications Co.; Jack Foley, president, MGM/UA Distribution Co.; and David Bishop, VP of sales, MGM/UA Home Video.

Jumbo Is Big Player In Canadian Vid Game

■ BY PAUL SWEETING

TORONTO—The U.S. is not the only country in which one specialty chain has begun to emerge as the clearly dominant retailer on the scene. In Canada, Oakville, Ontario-based Jumbo Video, with 58 locations in nine provinces, now accounts for 5.8% of the Canadian video business, according to Premiere magazine, Canada's leading trade publication.

A franchiser, Jumbo operates 13 corporate stores. The other 45 are franchised, with an additional 20

stores committed.

Systemwide, Jumbo is projected to generate \$53.5 million (U.S.) this year, up from \$30.27 million in 1989, according to president/CEO Cliff Horwitz.

Jumbo stores average 6,500-7,000 square feet, stock 9,000-10,000 titles, and are open 24 hours a day.

Things were not always so rosy at Jumbo, however. When Horwitz took over in January 1990, only 40% of the franchisees were paying royalties and the company "was in dire straits," Horwitz says. Today, every

franchisee is paying and is current in its royalties (Billboard, Aug. 4).

Having righted the company, Horwitz has begun to capitalize on Jumbo's pre-eminence. One recent example is a deal the chain worked out with Coca-Cola involving Disney Home Video's "Peter Pan." Coke is running a cross-promotion with Disney in Canada in which consumers are offered a \$3 (Canadian) mail-in rebate on purchases of "Peter Pan."

"We are currently heavily promoting 'Peter Pan,'" Horwitz says. (Continued on page 56)

Distributor-Racker Merger Gone Sour Results In Suit

■ BY PAUL VERNA

NEW YORK—A failed merger between two distributors—Video Products Distributors of Sacramento, Calif., and St. Louis-based Sound Disk-Tributors—and a rackjobber, Sight & Sound Distributors of Portland, Ore., has resulted in a lawsuit by VPD against Sight & Sound.

The deal broke down in the spring amid allegations that Sight & Sound had entered into merger negotiations with an unidentified firm (Billboard, April 14). Officials at Sight & Sound deny that they violated any agreement with VPD or Sound Disk-Tributors.

The suit, filed in San Mateo, Calif., Superior Court, alleges "breach of contract, promissory estoppel, fraud, and negligent misrepresentation" on the part of Sight & Sound. VPD seeks damages in excess of \$17.8 million.

Sight & Sound demurred on the

complaint, stating that VPD had "failed to set forth the nature or the terms of 'contracts' alleged to have been breached." The request for a dismissal was overruled, and the case is still pending.

Mary Barnes, attorney for VPD, says a deposition was taken from William Hall, head of Sight & Sound. A further deposition is scheduled from Steven Kumble of Lincolnshire Management Inc., a New York-based investment-banking firm, "regarding any proposed or actual acquisition of all or any part of [Sight & Sound]," according to the lawsuit. Also scheduled to be deposed is Chuck Smith, financial adviser to Sight & Sound.

Sound Disk-Tributors, though named in the court papers, is not a party to the suit. However, J.D. Mandelker, president of Sound Disk-Tributors, refuses to rule out the possibility of his firm filing a suit against Sight & Sound.

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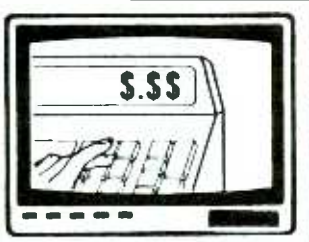


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STORE MONITOR



by Earl Paige

WHAT WALL? Despite the fact that suppliers are mumbling about the so-called "rental wall" on A titles, one analyst, **Tom Adams of Paul Kagan Associates**, says that 18 titles during the second quarter of this year went past the 150,000-unit level. That compares with 12 titles for the equivalent quarter a year ago. In addition, he says, the average units sold into the market on those 18 titles was about 264,000, up from 253,000 a year ago. "Some of that may be just a matter of timing," he says. "But not all." Adams attributes the A uptick to better studio marketing of those titles and fewer marginal dealers. Another factor is the depression in B titles. He says that average unit sales on lesser-known titles have dipped to about 23,000, down from 30,000 a year ago, as dealers gravitate more to A titles.

CHAPTER NOTES: What do you do when a meeting planned for months blows up in your face? Most **Video Software Dealers Assn.** chapter presidents can relate to this but for **Elaine Zizas** of the **Chicago Chapter** it was especially jolting. "Everyone who knows me knows how I plan six months in advance," says Zizas in the wake of a cancellation from **John Farr**, the popular lecturer and VP of sales at **Commtron Corp.**, who exited there Sept. 27 to form his own consulting company (Billboard, Oct. 6). **Zizas**, who heads the **Movies In Motion** wing of **Orland Video** in the Chicago suburb of Orland Park, says she set up the Farr appearance in May. Local Commtron

people alerted her in early September that Farr would not be available, but by then the event had been promoted and it was too late to set up something else. "I'm going to plant my body in the lobby at the Holiday Inn in Willowbrook in case anyone shows up for the canceled meeting. At least I can buy them a drink for their trouble in coming by," says Zizas, who hopes to reschedule for around Oct. 25.

TV'S HOTTEST FALL: A lot of video retailers will be glad to have September behind them, several noting that competition from television is more fierce than ever. "There are 39 new shows, more than ever," says **Rich Thorward**, president of **Home Video Plus**, Glen Rock, N.J., and also head of the **New York/New Jersey Chapter** of **VSDA**. Meanwhile, Texas retailer **Herb Weiner**, co-owner of 11-store **Home Video Plus Music**, says he believes the new TV season started two weeks earlier this year. **Dusty Beals**, branch manager at **VPD** in Ontario, Calif., echoes many when he says, "It's the strongest [TV] season in years," with even PBS scoring a ratings coup with its "Civil War" series. Baseball pennant and playoff fever and the onset of the football season are also taking their toll, as are an abundance of made-for-TV movies and such other TV "events" as the much-ballyhooed return of "Twin Peaks."

REWINDER REMINDER: One of the speakers lined up for the **New York/New Jersey Chapter** meeting may create a little stir in terms of the recent defective videocassette issue, according to **Home Video Plus'** **Rich Thorward**. **Marvin Bernard**, president of **FilmLife**, asserts that 50% of the problems with defectives come from the consumer rewinding the tape inside the VCR instead of using an outside automatic rewinder, a product offered by Bernard's company, according to a spokesperson. As for Thorward, he says, "I got to think- (Continued on page 64)

JUMBO VIDEO THINKS BIG IN CANADA

(Continued from page 53)

have a deal with Coke where we can redeem the coupons through our stores, so consumers don't have to mail them in. It's an exclusive to Jumbo, so we can sell the title cheaper than anyone."

The promotion fits into Horwitz's overall sell-through philosophy, a subject on which he can get positively evangelical. Video specialists "have no option but to compete aggressively in sell-through," he said at a panel discussion on the future of the industry during **Focus On Video '90**, a trade show held here Sept. 15-17. "Someone else will fill the void we leave if we don't."

The problem for specialists, Horwitz said, "is the mind-set of the industry is totally geared toward a library. We have to start thinking more like retailers. It's pure folly to ignore that eventually we will be hard-pressed to sustain our growth with rentals alone."

To that end, Jumbo is reviewing what Horwitz calls "our whole sell-through modus operandi." The chain has been using rackjobbers to service it with sell-through product, but Horwitz says that will change.

"I believe [being racked] is impractical and contradictory to our essence," he says. "We are a specialty store and we should carry the lines that are in demand."

Amid the growing focus on sell-through, Horwitz remains bullish on rentals, at least in the short term.

"The incidence of rental [in Canada] is increasing, especially among already heavy users," he says. "The growth of the industry has now captured the attention of the studios. The lion's share of the dollars they get out of Canada now comes from video."

Horwitz says he has no specific goal for the number of stores he would like to see in the Jumbo system. "I believe there will probably be around 200 stores within five years, but I don't want to get preoccupied with numbers," he says. "I don't want to open stores just to meet some arbitrary goal. I believe you should open stores when the opportunity presents itself."

Horwitz also eschews an effort to maintain a particular ratio of company-owned to franchised outlets. That sets Jumbo apart from **Blockbuster Video**, the largest franchiser in the U.S., with nearly 1,300 stores, which strives to maintain a roughly 50-50 ratio of company-owned to franchised outlets.

"We're a franchiser. That's what we do," Horwitz says. "We're committed to continuously improving the quality of our operations, which means we will continue to operate stores. But I'm not trying to hold to any particular ratio."

Horwitz expects that Jumbo's growth will come both at the expense of existing video outlets and from virgin territory.

SUPER CLUB GROWS FROM WITHIN

(Continued from page 53)

"The Record Bar is working on a project that concerns systems and point-of-sale and how we will end up managing automation over time," Baldwin explains.

As each subsidiary pursues its individual projects, Super Club has also made a series of moves to strengthen itself financially. In late May, parent Super Club N.V. sold equity in the European private placement market, mostly to existing shareholders. That offering raised \$165 million.

In September, Super Club N.A. announced it had reached an agreement with **First City Texas** for a revolving credit line of \$115 million. Those funds will be used to provide capital for further expansion and to refi-

nance debt assumed by Super Club in making its U.S. acquisitions (Billboard, Sept. 29).

Super Club sold equity and refinanced existing debt because "we are committed to make sure that the company stands on its own," Baldwin states. "We don't want to be a company that is dependent on the economy."

The private placement resulted in founder and chairman **Maurits De Prins'** equity position dropping to about 50%-55%, while Philips, the electronics giant that owns **PolyGram**, increased its stake in Super Club to about 11%, and **Euroventure**, a venture capital fund, upped its piece to about 15%.

To underscore Philips' involvement in the company, last month Super Club named **Jaap J. van Weezendonk**, Philips' chief financial officer, to its board of directors.

Baldwin explains Philips' interest in Super Club by suggesting that the electronics manufacturer sees the Belgium-based company "as an avenue to be involved in retail—as a way of pushing and pulling product into the market. We can offer 700 stores on both sides of the Atlantic, and that's a hell of a test market."

Super Club operates about 180 video rental stores in Europe, mainly in Belgium and France. Like its American counterpart, Super Club N.V. added a music component to its prod-

uct offering, completing that program last May.

By adding music to its U.S. video chains, Super Club expects to reap an additional \$40 million in sales this year, according to Baldwin. But he declines to predict what impact the addition of music will have on Best's total sales volume.

That program is designed to induce Best customers, mainly video rental stores, to add music to their inventory. Super Club is providing what one source describes as very generous loan terms to retailers who want to participate in the program. Retailers would have a year, on an interest-free basis, to pay off the initial music inventory purchased from Best (Billboard, Sept. 22).

Some wonder, however, if the Best Distribution program is aimed at creating a farm team, which could create potential acquisitions for Super Club. Baldwin says that Super Club has given no consideration whatsoever to that possibility. "We are doing this to make money," he says. "That is the bottom line."

But Baldwin acknowledges that the program gives the retailers a chance to see what his company is all about and that, as a result, some of them may become interested in joining "the Super Club family."

As for the program itself, music product will be supplied to the video retailers by Best, Turtle's, and Record Bar. Baldwin says he is interested in getting the product into the stores as cheaply and quickly as possible.

On the flip side, while Best will supply video product to the Super Club chains where it makes economic

sense, Baldwin says that, in general, he does not look at the distributor as a supplier to the company's stores.

Best is exploring other ways to grow its business, Baldwin notes. For instance, the company is test marketing the racking of grocery stores.

"The Best role is much more important to Super Club than as a supplier," Baldwin says. "It gets back to their relationship with the studios: Hopefully, the studios will start dealing more closely with us."

Super Club's involvement in both music and video "gives us a broader framework for conversation with labels and studios," he says. "There are some scenarios that [studios] may like to do more directly through distribution, and we want them to know we can take it on. For instance, if studios start to do more music, we will be looked at in a broader sense."

Another business strategy that Super Club wants to pursue someday also could bring the company closer to the studios. Super Club initially entered the U.S. with the intent of buying a movie theater chain but found such companies to be priced too highly. However, Baldwin says, "I wouldn't be surprised if we eventually wind up in film exhibition."

In Europe, the company is building seven giant retail and entertainment complexes anchored by multiscreen movie theaters that will be owned and operated by Super Club.

Also, Super Club is involved in producing movies and buying and selling rights in Europe. "Over time, [in the U.S.] we would like to be buying and selling rights, but I don't see us in production," Baldwin says.

Super Club Busts Across The U.S.

NEW YORK—As Super Club continues to expand, it inevitably finds itself butting heads more and more with **Blockbuster Entertainment**, currently the largest video specialty chain in North America.

Blockbuster managers have long told analysts that they are surprised that another company has not risen up to challenge Blockbuster's march across the marketplaces of America.

Now, it appears that Super Club is positioning itself to compete with the 1,300-unit, Fort Lauderdale, Fla.-based chain. "Blockbuster recognizes that we are there and are the only competitor not having financial trouble," Baldwin says. "Other than Blockbuster, we are the only well-capitalized [video] chain in America."

In June, Super Club acquired Mov-

ies-At-Home, a 10-unit chain based in Kansas City, Mo., a market where Blockbuster had 12 stores. Super Club tried to follow up on that deal by acquiring the 22-unit Kansas City franchise of **Applause Video** but was beaten to the punch when Blockbuster bought the entire chain. That move gave Blockbuster 34 stores in Kansas City and market dominance.

"In Kansas City, we will have to be careful," Baldwin says. "We think there are other opportunities in that market and not necessarily in the city. They can concentrate on the city and I will go out into the suburbs."

In general, Baldwin realizes that Super Club will not be dominant in every market. "It's all a matter of where you want to compete," he says. "Where a secondary market

has opportunities, I will go in there rather than challenge a strong franchise."

On the other hand, Baldwin says, "I don't think you will find a lot of markets that will only be serviced by one retailer. There may be some now but they better make hay while the sun shines."

Baldwin notes that Super Club's **Alfalfa/MovieTime** chain "has really locked horns with Blockbuster in New Orleans." In New Jersey, where Super Club acquired 15 **Vestron** stores (Billboard, Aug. 18), Baldwin says, "Blockbuster hasn't done so well."

The Vestron stores have been placed under the supervision of the **Video Towne** chain, which now numbers 102 stores. **ED CHRISTMAN**



BILLBOARD PRESENTS

SPECIAL INTEREST VIDEO

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FOR WEEK ENDING OCTOBER 13, 1990

Billboard®

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	4	ALL DOGS GO TO HEAVEN ♠	MGM/UA Home Video M301868	Animated	1989	G	24.98
2	2	20	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
3	16	2	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	3	4	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
5	4	17	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
6	5	9	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
7	13	212	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	15	2	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
9	8	15	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
10	7	5	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
11	6	6	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
12	19	27	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
13	21	2	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
14	9	6	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
15	10	6	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99
16	12	33	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
17	14	7	BANNED IN THE USA	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
18	26	5	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
19	20	52	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
20	23	5	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
21	17	37	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
22	18	142	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
23	22	5	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	HBO Video 392	Kerri Kendall	1990	NR	19.99
24	11	46	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
25	35	3	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc. Warner Home Video 12054	Animated	1990	NR	14.95
26	28	35	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
27	32	20	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
28	31	15	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
29	25	54	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
30	33	25	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
31	27	22	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
32	RE-ENTRY		TEENAGE MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
33	40	177	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
34	29	179	CALLANETICS ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
35	24	29	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
36	NEW ▶		FAITH NO MORE: LIVE AT THE BRITTON ACADEMY	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
37	37	101	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
38	30	61	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
39	39	2	STATE FAIR	CBS-Fox Video 1348	Dana Andrews Jeanne Crain	1945	NR	19.98
40	34	2	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	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.

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Spend Time With Capra's 1st 'Lady' Or Old Pal 'Soupy'

■ BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"Lady For A Day" (1933), Connoisseur Video Collection.**

Director Frank Capra and writer Damon Runyon were a match made in heaven. Both had the same humanist sensibilities, with a genuine concern for the downtrodden and a sincere belief that the human spirit will prevail in the worst of circumstances. In this timeless fairy tale, a rag woman named Apple Annie borrows stationery from a fancy hotel to write lies to her daughter about her life in high society. When her daughter gets betrothed to a count, she decides to travel to New York to introduce her love to her mother.



Soon, a fantastic collection of characters, street people with names like Louie The Lug and Cheesecake, conspire to help Annie appear to be the lady of her letters. Capra remade this in 1961 as "Pocketful Of Miracles," starring Bette Davis, but the original is more naive, more primitive, and far superior. Like all of Capra's work, it tugs at your heart in all the right places. A fantastic double bill with "Pretty Woman."

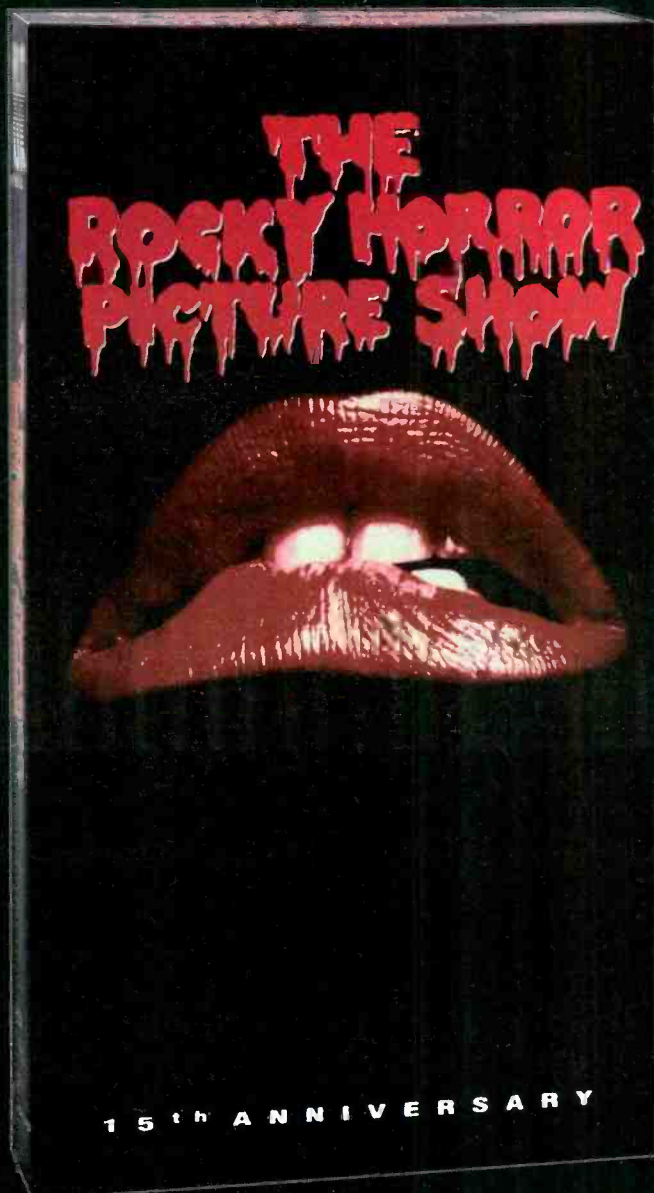
• **"Chattahoochee" (1990), HBO Video, prebooks 10/18.**

Gary Oldman ("Sid And Nancy") stars in the true story of Emmett Foley, a mental patient in Florida in the late '50s, who, through perseverance, was responsible for reforming a state mental system overloaded with abuses. After an unsuccessful suicide attempt, Foley is put in the Chattahoochee state mental institution, where he is beaten and, through a peculiar set of Catch-22s, discovers there is no way out. What follows is sort of a cross between "One Flew Over The Cuckoo's Nest" and "Midnight Express." Except for the ending, this is an excessively downbeat piece of work that's made bearable by excellent performances by Oldman and Dennis Hopper as another inmate with a lot of problems. This isn't for everyone, since mental institutions aren't particularly congenial places to be, but those interested in having their noses rubbed in it will love to spend some unpleasant time in "Chattahoochee." They should see it with "Marat/Sade" or "Frances."


• **"The Fall Of The Berlin Wall" (1990), Warner Home Video, prebooks 10/4.**

This well-made and reasonably comprehensive documentary on the

(Continued on page 65)



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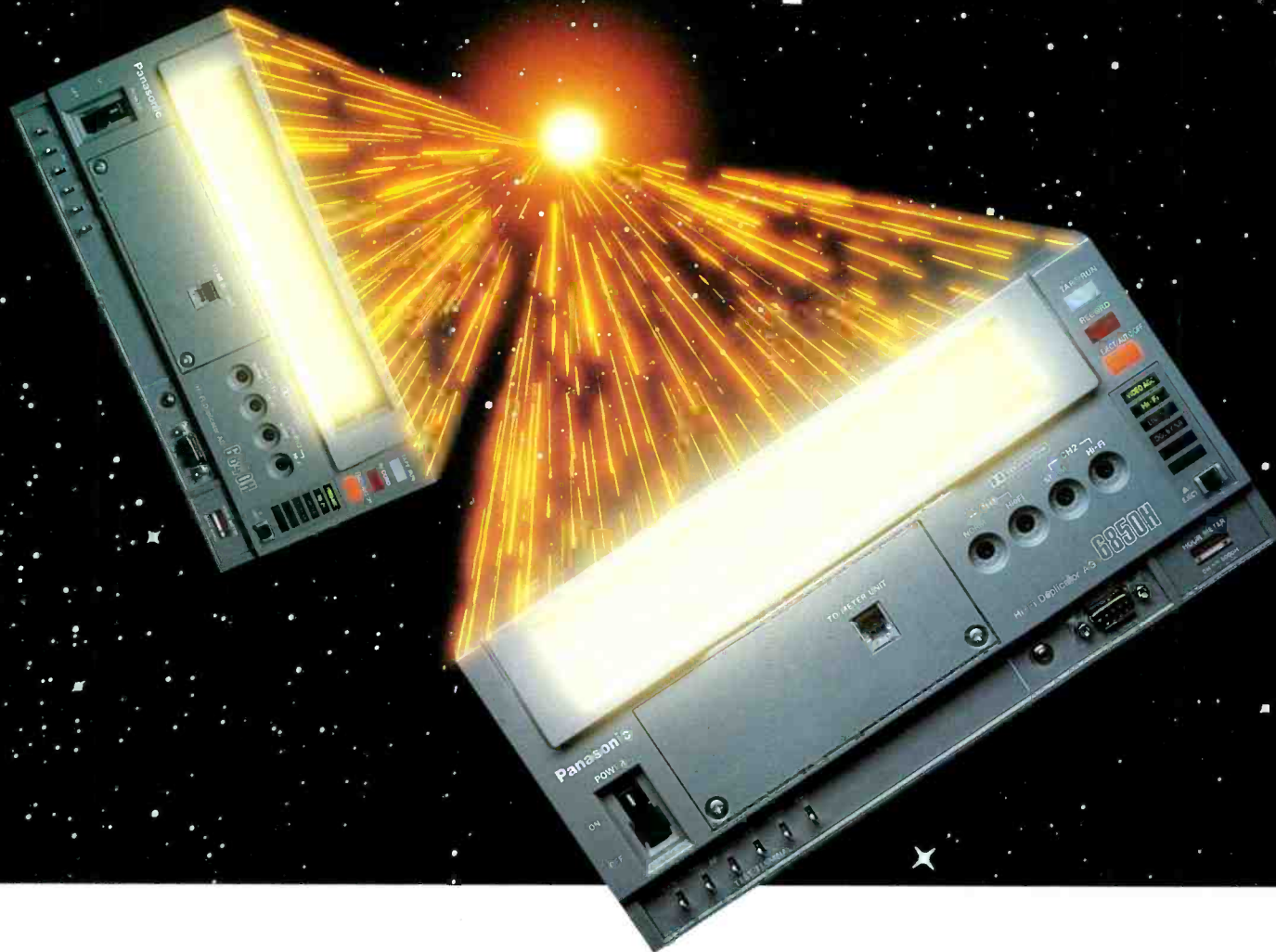
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Public Media Bows Home Vision Cinema To Market, Distribute Foreign Home Vids

BY CHRIS MCGOWAN

LOS ANGELES—Public Media Inc., a Chicago-based multimedia marketing and distribution company, has formed Home Vision Cinema, a new video line that will specialize in classic and foreign film offerings.

Home Vision Cinema will be a

new division of PMI's label, Home Vision, which has until now specialized in fine arts and performing arts titles. Its sister label, Public Media Video, has a large catalog of special-interest programs that include nature, cooking, fashion, and new age fare.

On Nov. 7, Home Vision Cinema will bow its first 10 releases, which

are part of a recent deal whereby PMI licensed more than 60 titles from Janus Films, a leading distributor of classic foreign films. None of the movies in the Janus/PMI deal have been released on VHS before, although Janus has previously released a few of the titles on laserdisk through the Criterion Collection, its co-venture with Voyager Press.

The first 10 Home Vision Cinema releases are Samuel Fuller's "The Naked Kiss" and "Shock Corridor," Claude Goretta's "The Lacemaker," Vittorio de Sica's "Miracle In Milan," Michael Powell and Emeric Pressburger's "A Canterbury Tale," Claude Jutra's "Mon Oncle Antoine," the D.H. Lawrence tale "The Rocking Horse Winner," the Scotland Yard thriller "Green For Danger," the romantic comedy "I Know Where I'm Going," and the acclaimed Israeli film "Late Summer Blues."

Home Vision national sales manager Jeff McGuire sees great potential for foreign film titles on video over the next few years. "I think the bloom is off the rose in the B-movie business, and only a limited number of A titles are released in any given year. Stores are looking for alternative programming, and I think a foreign A-title has to be very appealing for these stores."

"We're setting up to get into it for the long haul, and we feel it's a good solid niche, an evergreen type of business, as are our fine arts titles. There will be a steady, day-in, day-out turn on these quality titles," he says.

Home Vision's sister company, Films Inc., has been a movie distributor for almost 60 years in such nontheatrical markets as schools, museums, libraries, hospitals, and prisons. "So we already have a lot of experience in this area. Home Vision Cinema is a natural progression for us," says McGuire.

The release dates for the rest of the licensed Janus product have not yet been determined. "We'll bring the rest of the titles out in an orderly fashion," says McGuire. "But first, we will survey retailers and get some ideas from dealers who have been successful in this arena. Our release strategy will be based on what the marketplace tells us is most prudent."

"We'll get the first 10 titles out on the street, and then rely on feedback to tell us whether it should be one new title a month after that or three a quarter. But our releases will be ongoing and regular."

Home Vision Cinema may also license other titles from Janus beyond the initial deal. "They have licensed titles previously to Nelson, Connoisseur, and other labels. As rights revert back to Janus, we have told them that we'd be very interested in picking up more titles."

McGuire also plans to pick up foreign titles from companies other than Janus. "But Janus will be the cornerstone of the line," he says.

FOR WEEK ENDING OCTOBER 13, 1990

Billboard TOP MUSIC VIDEOS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
1	1	9	★★ NO. 1 ★★ PLEASE HAMMER DON'T HURT 'EM Capitol Video C540001	M.C. Hammer	LF	19.98
2	2	17	STEP BY STEP ▲ ²⁰ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
3	3	7	BANNED IN THE USA A*Vision Entertainment 50162	The 2 Live Crew	D	14.98
4	4	5	ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video 1032	Elvis Presley	D	19.99
5	NEW		LIVE AT THE BRITTON ACADEMY Warner Reprise Video 3-38187	Faith No More	C	19.98
6	9	11	VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
7	5	5	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D	19.99
8	6	45	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
9	12	13	THE BOB MARLEY STORY Island Visual Arts/Island Video 440 082 373 3	Bob Marley And The Wailers	D	19.95
10	NEW		MAIDEN ENGLAND CBS Music Video Enterprises	Iron Maiden	C	19.98
11	7	15	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF	16.98
12	14	7	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C	19.98
13	8	61	HANGIN' TOUGH ▲ ²¹ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
14	26	3	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	LF	19.98
15	10	9	HULMERIST Sire Records Warner Reprise Video 38175	Morrissey	LF	19.98
16	11	23	BARRY MANILOW: LIVE ON BROADWAY ▲ Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C	19.98
17	17	5	BORN TO SING A*Vision Entertainment 50157	En Vogue	SF	14.98
18	13	11	SINGIN' & SWINGIN' CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.	LF	19.98
19	16	9	LIFESTYLES OF THE RAMONES Sire Records Warner Reprise Video 38178-3	The Ramones	LF	19.98
20	22	49	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
21	NEW		IN CASE YOU DIDN'T FEEL LIKE SHOWING UP Warner Reprise Video 3-38176	Ministry	C	19.98
22	20	5	IN THE HEART OF THE YOUNG A*Vision Entertainment 50156	Winger	SF	14.98
23	15	39	KENNY G LIVE ▲ Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C	19.98
24	19	17	THE VALUE OF IGNORANCE PolyGram Music Video 440 081 321 3	Sinead O'Connor	LF	14.95
25	NEW		THE THREE TENORS IN CONCERT London 223-3LH	Carreras - Domingo - Pavarotti	C	24.95
26	21	25	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
27	18	7	EVERY TRICK IN THE BOOK CBS Music Video Enterprises 19V-49049	Cheap Trick	LF	19.98
28	30	5	LONG TIME COMIN' MPI Home Entertainment MP6070	Crosby, Stills & Nash	D	19.98
29	RE-ENTRY		ONE VOICE Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	C	19.98
30	28	114	MOTLEY CRUE UNCENSORED ▲ ² Elektra/Asylum Records Elektra Entertainment 40104 3	Motley Crue	LF	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. O documentary. ©Copyright 1990, Billboard Publications, Inc.

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	Pacific Heights (Fox)	6,912,637	1,278 5,409	—	6,912,637
2	Goodfellas (Warner Bros.)	5,881,427	1,291 4,556	1	14,852,528
3	Ghost (Paramount)	5,435,657	1,766 3,078	11	155,272,432
4	Postcards from the Edge (Columbia)	4,101,237	1,323 3,100	2	23,225,598
5	Narrow Margin (Tri-Star)	1,958,439	1,253 1,563	1	6,564,547
6	I Come in Peace (Triumph)	1,912,421	1,041 1,837	—	1,912,421
7	Death Warrant (MGM/UA)	1,882,769	1,077 1,748	2	11,811,501
8	Flatliners (Columbia)	1,674,686	1,435 1,167	7	53,653,737
9	Funny About Love (Paramount)	1,647,172	1,213 1,358	1	5,299,044
10	Presumed Innocent (Warner Bros.)	1,364,042	1,097 1,243	9	80,571,055
11	Pretty Woman (Buena Vista)	883,765	851 1,039	27	173,530,841
12	Texasville (Columbia)	823,534	354 2,326	—	823,534
13	Darkman (Universal)	739,935	783 945	5	31,575,015
14	Problem Child (Universal)	731,115	693 1,055	9	47,876,430
15	Men At Work (Triumph)	633,788	837 757	5	14,070,197
16	Young Guns II (Fox)	594,625	843 705	8	39,932,746
17	Hardware (Miramax)	556,930	597 933	2	5,072,970
18	King of New York (New Line Cinema)	411,597	115 3,579	—	411,597
19	Pump Up the Volume (New Line Cinema)	388,787	375 1,037	5	10,379,200
20	Taking Care of Business (Buena Vista)	380,389	493 772	6	18,438,088
21	Die Hard 2 (Fox)	361,913	446 811	12	113,255,810
22	Wild At Heart (Samuel Goldwyn)	341,432	288 1,185	6	13,314,390
23	Repossessed (New Line Cinema)	340,770	219 1,556	2	901,878
24	Jungle Book (Buena Vista re-issue)	339,920	557 610	11	42,948,864
25	Air America (Tri-Star)	333,900	477 700	7	29,708,418
26	The Witches (Warner Bros.)	289,869	483 600	5	9,109,940
27	White Hunter, Black Heart (Warner Bros.)	267,679	88 3,042	2	857,279
28	Exorcist III (Fox)	262,299	480 546	6	24,785,384
29	Arachnophobia (Buena Vista)	258,413	444 582	10	50,452,366
30	Don't Tell Her It's Me (Hemdale)	241,744	171 1,414	1	890,235
31	State of Grace (Orion)	233,122	192 1,214	2	1,155,452
32	The Freshman (Tri-Star)	231,660	297 780	10	20,989,487
33	Dreams (Warner Bros.)	226,320	94 2,408	5	1,244,719
34	Ducktales: The Movie (Buena Vista)	201,095	401 501	8	16,981,233
35	My Blue Heaven (Warner Bros.)	191,086	303 631	6	22,576,277
36	Slumber Party Massacre 3 (Concorde)	182,852	68 2,689	3	1,016,280
37	A Cry in the Wild (Concorde)	172,280	59 2,920	4	1,044,039
38	Mo' Better Blues (Universal)	172,200	168 1,025	8	15,547,255
39	Def by Temptation (Troma)	166,497	57 2,921	25	1,993,987
40	Metropolitan (New Line Cinema)	156,519	47 3,330	8	1,451,943

STORE MONITOR

(Continued from page 56)

ing about it as Marvin and I were going over his talk. I examined my VCR. If people hit 'stop' before hitting 'rewind,' there is less wear on the tape, less chance of damage, because the rewinding is occurring inside the videocassette. But if they do not hit the stop button and just hit rewind then the rewinding is occurring throughout the entire VCR head mechanism. But Marvin insists that the consumer should never rewind with a VCR." Thorward adds that Bernard's firm also offers a film-to-video transfer service for stores.

SOUTHERN SLOWDOWN: "They sure know about us in Alabama," says Jerry Donaldson, manager of the main office of 90-store Express Video, based just outside Birmingham in Bessemer, where the general

industry slowdown is finally being felt. Express has 35 stores in and around Birmingham, says Donaldson, who explains why so few people around the country know about the chain: "It's just that we've never tooted our horn." Also, Express is just now expanding outside Alabama, with five units in Mississippi. Express Video is also very much a family business. Bud Coleman, president, oversees about 32 stores; his wife, June, oversees five. Daughter Brenda Venz and her husband, Johnny, operate 30 stores. Son Bill operates 20 stores, and another son, Bobby, runs three stores. At one point, Express was opening four stores a month. "We've slowed down. Now what we're doing is going back and modernizing the older stores," says Donaldson. One difference he notes is that "it used to be

you opened a store and you were swamped with business. It was something new. Now people are so used to video stores it's no big deal. Now you have to promote and be aggressive."

MUSIC AND MOVIES: Boasting that handling music along with video gives stores an edge, Dawn and Herb Weiner are offering two deals on "Pretty Woman" in their Austin, Texas, chain. New copies are offered on a presale basis at \$17.99 with an \$8.99-value music soundtrack tossed in for free. Or, 20 days following release, the movie can be purchased used for \$9.99 with a cassette single of the hit song as a bonus. As aggressive as their sell-through plans sound, the Weiners are going all-out in rental, too. "We'll put '75-100 into each store," says Herb.

Voyager Explores Interactive Realm With 4 New Titles

BY CHRIS MCGOWAN

INTERACTIVE MAC ATTACK: The Voyager Company is releasing four new interactive laserdisk titles that can be purchased individually, or in tandem with accompanying HyperCard computer software (if you want to hook up your player to a Macintosh). With these four titles, Voyager continues to expand the horizons of special-interest video, and to make a convincing argument that its future (at least for the next two decades) may lie in laserdisk.

"Vienna: The Spirit Of A City" (CAV, \$99.95) is an extensive tour of the famed cultural center

industries (and our life styles). Among those included in the speeches, demonstrations, and documentary footage are Ted Nelson (father of HyperText), Herbie Hancock, architect Frank Gehry, Jaron Lanier (the creator of the "Virtual Reality" glove), Bill Atkinson (the creator of HyperCard and MacPaint), John Naisbitt and Patricia Aburdeen (the authors of "Megatrends 2000"), Marty Sklar (president, Walt Disney Imagineering), songwriter Kenny Rankin, Bran Ferren (an Oscar winner in special effects), and Voyager's own Bob Stein, among others.

LASER SCANS

These disks and the rest of Voyager's titles will be listed in a new, full-color

catalog that the Santa Monica, Calif.-based company will publish in late November. The catalog will have some 100 pages, and will describe the Voyager interactive disks as well as offer extensive rundowns on each title in Voyager's Criterion Collection line, devoted to deluxe editions of classic American and foreign films.

and an immersion in its history, art, architecture, music, and everyday life. The disk features more than 15,000 still images and 25 minutes of motion video, including archival photos, 1938 newsreel footage of Adolf Hitler, a montage illustrating the theories of Sigmund Freud, scenes from "The Third Man" (the 1941 Carol Reed suspense film set in postwar Vienna), photos of the city's baroque palaces, Gothic churches, grand boulevards, and some 8,000 art objects from 20 different Viennese museums. Narration is provided in both English and German on the disk (available this month); the accompanying LaserStack will launch next year.

PIONEER ELECTRONICS (USA) Inc. and **Walt Disney Records** have joined forces on a national consumer marketing campaign that will celebrate the 50th anniversary of Disney's "Fantasia," tout the animated film's digitally remastered soundtrack, and promote Pioneer's CD hardware and laserdisk combiplayers.

"Ancient Egypt: A Visual History" (CAV, price TBA) takes you to Karnak, the Sphinx, the ancient pyramids, and the Valley of the Kings. Due in December, this disk was designed by archaeologist Russ Gant. It explores the Nile civilization, artifacts, hieroglyphics, mummies, temples, tombs, and assorted arcane mysteries. Its accompanying software will be available in both Apple HyperCard and its Spinaker Plus (a first for Voyager).

Through Nov. 15, consumers purchasing either a Pioneer multiplay CD unit or combiplayer will receive a free Disney CD sampler with 11 tracks. The 27-minute disk will include six selections from "Fantasia," as well as five tunes from such other Disney films as "The Jungle Book" and "Mary Poppins."

Also showcasing the movie and the hardware will be the Road To Fantasia sweepstakes, with entry forms available at in-store displays in participating retail outlets. The grand-prize winner will garner a trip for four to Walt Disney Studios in Burbank, Calif., for a private screening of "Fantasia." And a first-prize winner will receive a Pioneer home entertainment system (a hi-tech assemblage that includes the Pioneer CLD-3080 combiplayer). In addition, 25 second-prize winners will earn Pioneer CD players, and 500 will get limited-edition "Fantasia" posters.

The Pioneer-Disney promotion will be advertised in national magazines, on radio, and on TV. The inclusion of combiplayers in all the hoopla should give some valuable extra exposure to the laserdisk format this fall. The timing is perfect, with laserdisk hardware now widely available and reasonably priced. The curious consumer should be able to find the new Pioneer and Radio Shack \$500-list combiplayers on sale for as little as \$350-\$375 during the yule season.

"Eadweard Muybridge: Motion Studies" (CAV, \$75) contains 700 plates of Muybridge's groundbreaking photographic studies of motion from the 1880s (and, yes, "Eadweard" really is his first name). The images include horses trotting, birds flying, and men running, with 132 of the plates having been edited for display as animated sequences. Included on the disk is an audio commentary, taken from Muybridge's letters and papers. The accompanying \$59.95 HyperCard LaserStack (now available) indexes the disk and includes articles on Muybridge's life, importance, and use of photographic equipment.

"TED2" (CLV, HyperCard LaserStack included, \$200) captures the "TED2—Technology Entertainment Design 2" conference held in February of this year in Monterey, Calif. The "TED2" confab brought together luminaries from graphic design, computing, architecture, music, communications, and other areas to discuss the new technologies that are transforming their in-

FOR WEEK ENDING OCTOBER 13, 1990

Billboard

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TOP VIDEODISK SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	5	3	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98
2	1	7	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
3	NEW ▶		THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
4	3	7	BLUE STEEL	MGM/UA Home Video Pioneer/Image Ent. M901885	Jamie Lee Curtis Ron Silver	1990	R	24.98
5	2	5	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	39.98
6	14	3	LICENCE TO KILL	CBS-Fox Video Pioneer/Image Ent. 4755-80	Timothy Dalton	1989	PG-13	49.98
7	4	5	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
8	NEW ▶		GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
9	NEW ▶		SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98
10	7	11	INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	1990	R	34.95
11	19	3	BAD INFLUENCE	Epic Home Video Pioneer/Image Ent. 59236	Rob Lowe James Spader	1990	R	34.95
12	NEW ▶		THE BLUES BROTHERS ◊	Universal City Studios MCA/Universal Home Video 16020	Dan Aykroyd John Belushi	1980	R	39.98
13	RE-ENTRY		BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
14	10	22	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
15	NEW ▶		LORD OF THE FLIES	Nelson Home Entertainment Pioneer LDCA, Inc. 7746-6	Balthazar Getty Chris Furrh	1990	R	34.98
16	6	17	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
17	11	17	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
18	NEW ▶		THE BEAR	Tri-Star Pictures Pioneer/Image Ent. 70216	Jack Wallace Tcheky Karyo	1989	PG	34.95
19	20	3	BLAZE	Touchstone Pictures Pioneer/Image Ent. 915AS	Paul Newman Loita Davidovich	1989	R	29.99
20	RE-ENTRY		TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
21	9	9	TREMORS ●	Universal City Studios MCA/Universal Home Video 40957	Kevin Bacon Fred Ward	1990	PG-13	34.98
22	8	13	STEEL MAGNOLIAS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70246	Sally Field Shirley MacLaine	1989	PG	24.95
23	NEW ▶		PETER PAN	GoodTimes Home Video Image Entertainment 7001	Mary Martin	1960	NR	24.95
24	NEW ▶		AUNTIE MAME	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	29.98
25	13	13	ALWAYS	Amblin Entertainment MCA/Universal Home Video 40967	Richard Dreyfuss Holly Hunter	1989	PG	39.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	1	9	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
2	2	7	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
3	3	4	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
4	4	4	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
5	5	6	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
6	NEW ▶		GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
7	9	11	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
8	6	9	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
9	11	7	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
10	7	7	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
11	8	4	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
12	10	15	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
13	12	13	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
14	14	4	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
15	16	4	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
16	15	4	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
17	NEW ▶		PETER PAN	Walt Disney Home Video 960	Animated	1953	G
18	13	9	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
19	17	3	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
20	34	2	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
21	27	2	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
22	26	3	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
23	21	3	NIGHTBREED	Media Home Entertainment M012628	Craig Sheffer Anne Bobby	1990	R
24	18	12	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
25	36	2	CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13
26	NEW ▶		A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
27	28	3	MOUNTAINS OF THE MOON	Live Home Video 68915	Patrick Bergin Iain Glen	1990	R
28	20	8	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
29	NEW ▶		OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
30	23	9	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
31	24	11	TREMORS ◆	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
32	19	16	ALWAYS ◊	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
33	25	13	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
34	29	10	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13
35	22	15	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
36	31	7	COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG-13
37	39	9	EVERYBODY WINS	Orion Pictures Orion Home Video 8763	Debra Winger Nick Nolte	1989	R
38	38	16	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
39	NEW ▶		ROSALIE GOES SHOPPING	Vidmark Entertainment 5275	Marianne Saeggebrecht Brad Davis	1990	PG
40	37	22	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R

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HOME VIDEO

NEWSLINE

Kritzer, MCA Settle Out Of Court On Long-Stretching 'Callanetics' Case

Eddie Kritzer Productions says it has reached an out of court settlement with MCA over "Callanetics." The best-selling tape had been the subject of a protracted legal battle because Kritzer, an L.A.-based producer, claimed he had originally brought the idea to MCA/Universal Home Video. Kritzer says he will get 5% of "Callanetics" MCA income until 1996, while his attorneys say they have secured a settlement of \$200,000 plus a \$50,000 nonrefundable advance against future earnings.

Ex-Commtron VP May Go Farr On His Own

John Farr, recently departed VP of video sales at Commtron Corp., has created a video consulting firm, according to a Commtron news release. The statement says the new company, tentatively titled Farr & Associates, will offer "educational seminars and personalized consulting services for video retailers." Also, the Video Software Dealers Assn. has confirmed that it has engaged Farr to speak at seminars and expos next year.

VSDA Wins Another Battle In Nintendo War

The Video Software Dealers Assn. has scored another victory in its legislative battle against Redmond, Wash.-based Nintendo of America over the issue of video-game rentals. A software-protection bill that excludes cartridge games, approved by a subcommittee of the House Judiciary Committee Sept. 18, has just passed the full House. In order to be signed into law, the House bill must be reconciled with a Senate version that was approved May 1.

Will Video Censorship Go Local In Alberta?

The Alberta government is considering a law that would give municipalities strong powers to regulate the adult video trade, a move that even the province's Board of Censors says may not be needed. Culture Minister Doug Main says legislation is being considered to allow municipalities to wade into the home video business. Alberta laws are unique insofar as censorship may apply only to motion pictures intended for public viewing, not to home video titles.

Ross Height, co-owner of the four-store Adult Super Store chain in the province, says such legislation would put "tremendous pressure" on town officials to ban adult videos, which, in turn, would prompt court battles.

2ND FEATURES

(Continued from page 60)

infamous wall, produced for home video by German television, is a good collection of historical footage of the wall from construction to destruction. It's virtually impossible not to get emotionally involved with this momentous event in the history of freedom as Beethoven plays, fireworks fill the sky, and thousands of Germans join in the clamor while the wall comes tumbling down. History fanatics now have a perfect companion piece to go along with their actual chunk of the Berlin Wall that they bought at inflated prices last Christmas.

of embarrassment will wipe across your face as you realize you used to enjoy this stuff. Was your sense of humor ever this blatantly infantile, this incredibly moronic? White Fang, Black Tooth, they're all here and preposterous as always. Someday I'd like to meet the mystery man who laughs off camera at absolutely everything Soupy says or does. Never have so many bad jokes and puns been collected on one single tape. I loved hating this, but pun spelled backward is nup, and a nup is a nup.

● **CHILDREN'S DOUBLE BILL OF THE WEEK:** "Treasure Of The Swamp Castle" and "Cat City," J2 Communications, prebooks Tuesday (9).

● **"The Best Of The Soupy Sales Show" (1965 & 1979), Rhino Home Video.**

I remember hating this show as a child, which doesn't explain at all why I watched it religiously each week. Maybe I couldn't believe that anything this ridiculously low budget and low rent ever made it on the air. I'm sure there are plenty of us who have been curious to see it again, so God bless Rhino for letting us relive a particularly inane part of our childhoods. Let's just say that the title of this tape is somewhat a contradiction in terms. All of Soupy's shows were imminently unwatchable, and flushes

These two well-made animated features have surprisingly sophisticated story lines. "Treasure Of The Swamp Castle" is a fascinating and somewhat complex fairy tale involving a king, a child in a bucket floating down a river, a forest woman who talks to animals, and a quest to regain a kingdom. In "Cat City," a gang of very bad pussycats try to turn Mousetropolis into Cat City. Though they've got none of Disney's elegance, these are fun, well-told stories full of wit and charm.

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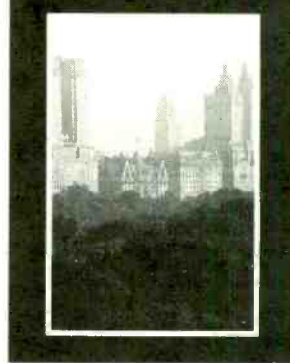
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Jukebox Friends. Maypop Music Group writers Dave Gibson and Ronnie Rogers are honored at a party celebrating their No. 1 hit, "Jukebox In My Mind," recorded by Alabama. A jukebox at the Maypop party was stocked with only the Alabama single and cued the hit song with every number pressed. Pictured, from left, are Cliff Williamson, Maypop director of creative services; Kevin Lamb, Maypop VP; Rogers; Devon O'Day, an air personality at WSIX Nashville; and Gibson. (Photo: Alan L. Mayor)

Group 'Rizes' To Top At IBMA Awards Sellout Show Honors Bluegrass' Best

BY EDWARD MORRIS

OWENSBORO, Ky.—The recently disbanded group Hot Rize was crowned entertainer of the year at the International Bluegrass Music Assn.'s first awards show, held here Sept. 27. Staged at the Executive Inn's Showroom Lounge, the sellout event drew an audience of more than 1,000, including many of the top names in the creation and marketing of bluegrass.

Alison Krauss, a 19-year-old fiddler and singer who has recently elicited A&R interest from several

major country labels, won female-vocalist-of-the-year honors. And veteran bluegrass Del McCoury was voted best male vocalist.

The awards show was hosted by MCA Records' Vince Gill and former Nitty Gritty Dirt Band mem-

cock, Kenny Baker, Josh Graves, and Jesse McReynolds.

- Recorded event of the year: "Classic Country Gents Reunion," John Duffey, Charlie Waller, Eddie Adcock, and Tom Gray.

- Instrumental performers of the year: Bela Fleck, banjo; Roy Huskey Jr., bass; Jerry Douglas, dobro; Stuart Duncan, fiddle; Tony Rice, guitar; and Sam Bush, mandolin.

- Song of the year: "That Little Mountain Church House," recorded by Doyle Lawson & Quicksilver, and written by Carl Jackson and Jim Rushing.

- Instrumental group of the year: the Bluegrass Album Band.

- Vocal group of the year: the Nashville Bluegrass Band.

During the program, media citations for "outstanding contributions to bluegrass music" were presented to Orin Friesen, DJ at KFDI, Wichita, Kan., and Art Menius, IBMA's director of membership services and publications.

Prior to the show, certificates of merit were given to veteran festival promoter Carlton Haney; country music scholar and writer Dr. Charles Wolfe; pioneer string band leader and banjoist Wade Mainer; and to the family of the late Joe Stuart, a legendary "side man" for many early bluegrass bands.

According to Menius, about 830 registered for this year's trade show, the fourth IBMA has held. Nearly 80 instrument makers, bands, record labels, booking agencies, and other service groups had exhibits at the Sept. 25-28 meet. Following the four-day "World Of Bluegrass" show, IBMA sponsored the three-day Fan Fest, a series of bluegrass concerts.

Founded in 1985, the IBMA now has a permanent headquarters here, a full-time executive director, and a paid membership of 1,300 in 26 countries.

'The awards show is helping to bring awareness to the rest of the country'

ber John McEuen—both of whom are veteran performers in the bluegrass idiom. Gill, who is up for three Country Music Assn. awards, told the crowd he credited his country successes to his background in bluegrass. McEuen lauded the institution of the awards show, saying, "It's helping bring awareness to the rest of the country and the rest of the world."

Unlike most awards shows, which are tailored for the demands of television broadcasting, this one had the zest and allure of a live concert. To demonstrate how well bluegrass has integrated women into its traditionally male canon, the festivities opened with an ad hoc band composed of stellar instrumentalists Krauss, Allison Brown, Lynn Morris, Andrea Zonn, and Missy Raines.

When pickers J.D. Crowe, Tony Rice, Doyle Lawson, Bobby Hicks, Vassar Clements, and Mark Schatz—performing as the Bluegrass Album Band—did their production number, the crowd begged for an encore—and got it.

Other awards and their winners:

- Album of the year: "At The Old School House," the Johnson Mountain Boys.

- Instrumental recording of the year: "The Masters," Eddie Ad-



Whatta Crowd. Jann Brown visits with music biz buddies after performing at Zed's in Alexandria, Va., before a celebrity-filled audience. Pictured, clockwise from top, are John Jorgenson, Desert Rose Band; Mike Borchetta, VP of country promotion, Curb Records; Bill Bryson, Desert Rose Band; Brown; Mary-Chapin Carpenter; and Jay Dee Maness, Desert Rose Band. Jorgenson, who played on Brown's "Tell Me Why" album, took to the stage with Brown to contribute his guitar playing on "Mexican Wind" and other songs.

A Brief History Of Country Music Week More Business, Less Booze Through The Years

WELCOME TO COUNTRY MUSIC WEEK 1990. At the risk of giving away my ripe young age and sounding like an old-timer, it's time to add a historical perspective to this event that has evolved through five decades. Starting out as a couple of days devoted to country music air personalities, it gained the name of the "DJ Convention." You won't find many DJs attending this week's series of events, though some higher-echelon radio programmers will be rubbing elbows with the stars, leaders, and background movers/shakers of this giant industry.

The main action once was centered in a midtown vortex that included the Hermitage Hotel, the Andrew Jackson Hotel, the Capitol Park Inn, and the Municipal Auditorium. Those lucky enough to get coveted invites to the BMI awards journeyed to the Belle Meade Country Club. The BMI invitation list has always been a pretty accurate barometer of Nashville's pecking order. SESAC and ASCAP later joined the action, with ASCAP honoring its writers and publishers on the Wednesday following the Tuesday BMI awards, and SESAC completing the performing rights trinity ritual on Thursday.

Those hot, smoky, loud, packed corridors of the hotels remain a scene out of Dante's "Inferno." Scuba masks with windshield wipers would have been useful to fend off the fumes, buckets of cologne, and constant spray from opening beer cans. Country music's annual celebration has become much kinder and gentler since those days when a wild-eyed Jerry Lee Lewis, angered because the Mercury Records secretary refused to give him a key to the studio, threatened to toss her out of the Mercury hospitality suite on the seventh floor of the Hermitage Hotel. Or the years when the omnipresent world's first country music groupie, let's just call her Sue, somehow wrangled passes into the suites and shows, and occasional red-neck fights broke out as brains became beer-battered.

The event grew in length as an increasing number of fans were attracted—and soon there was Country Music Week (the DJ got lost in the shuffle when his bosses heard about the fun and frolic and decided to attend themselves). Twenty years ago, the Country Music Assn. joined with the Grand Ole Opry in establishing the International Country Music Fan Fair—an attempt to siphon off the fan element from the week of awards and honors and increasingly glittering parties and banquets.

But, hey, if it works in a week, how about 10 days of events? That worked, so now there's talk about Country Music Month. The 1990 event comes at a high-water mark for country music popularity, especially with

the incredible onslaught of hot new talent (see separate stories in the World Of Country Music). Handsome hunkytunk heroes like Ricky Van Shelton, Clint Black, Garth Brooks, and Alan Jackson join their forerunners such as George Strait and Randy Travis in elevating the popularity of a true, nonplastic country music.

So black tie has replaced black eye and class has replaced crass as country music, in its more dignified persona of the '90s, is showing other music forms how to succeed with style, creativity, and substance. And that's why Country Music Week 1990 will be one of the most meaningful periods of time in country music history.



by Gerry Wood

SRO '90 seminar and round-table discussions, scheduled for Oct. 6 and 7 at the Stouffer Hotel here.

Saturday's two-hour seminar, sponsored by the International Country Music Buyers Assn., will consist of two sessions: "The Evolution of Country Music As Live Entertainment—The Next Decade" will feature Jim Frost, of Follow 94 Inc., St. Paul, Minn. (moderator); Roy Wunsch of CBS Records/Nashville; Tim DuBois of Arista Records/Nashville; Bob Romeo of the Don Romeo Agency, Omaha, Neb.; and Ken Kragen of Kragen & Co., Los Angeles. The second session, "Minimizing Risks Through Better Marketing," is to include Al Antee of the Gehl Group, Fort Lauderdale, Fla. (moderator); Jim McCormick of Valley Forge Music Fair, Devon, Pa.; Jim Powers of the Handleman Co., Troy, Mich.; Eric Marshall of WSIX Radio, Nashville; Larry Bonoff of Warwick Musical Theatre, Warwick, R.I.; and Steve Moore of Starwood Amphitheatre, Nashville.

Round-table discussions on Sunday, sponsored by the Nashville Assn. of Talent Directors, will feature 10 tables with discussions touching on "Why You Are Required To Buy A BMI, SESAC, or ASCAP License," "Artist-Manager-Agent; The Team," "How To Survive And Prosper In The Nightclub Business," and "Fairs and Amphitheaters/The Outdoor Market." Round-table discussion leaders confirmed include Bill Bachand, Toolies Country, Phoenix; Donnie McLamore, road manager for Hank Williams Jr.; Al Schiltz, road manager for K.T. Oslin; Carol Fargo, WFMS Indianapolis; Larry Stewart, Restless Heart; Chip Peay, Moress, Nanas, Golden, Peay, Nashville; Rick Shipp, Triad Artists, Nashville; and Dean Unkefer, Special Promotions Inc., Nashville.



COUNTRY CORNER



by Marie Ratliff

BREAKOUTS

Kevin Welch—"Praying For Rain" (Reprise): WSIX, KCKC, WPOC, KEEN, WFLS, WDSY, WWYZ, WQDR, KFDI.

The Forester Sisters—"Old Enough To Know" (Warner Bros.): KASE, KSON, KVET, WUSY, WCTK, KFDI, KVOO, WWVA.

Shelby Lynne—"Things Are Tough All Over" (Epic): WCMS, KSOP, KASE, KVOO, KCKC, WTDR, KFDI, KVET, WFLS, WYYD, KTTS.

Mary-Chapin Carpenter—"You Win Again" (Columbia): WXTU, WSIX, WCMS, KCKC, KWDJ, WTDR.

Canyon—"Dam These Tears" (16th Avenue): KPLX, WSM, WFLS, KWDJ, KWJJ, WWYZ, KFDI.

Dwight Yoakam—"Turn It On, Turn It Up, Turn Me Loose" (Reprise): WAMZ, WYRK, KASE, WBEE, WGKX, WDAF, KVET.

Lee Roy Parnell—"Family Tree" (Arista): WIVK, WTDR, WWYZ, KFDI, KVOO, KASE, KIKK.

"LOW PLACES" PUTS LOCK ON TOP SPOTS: Garth Brooks locks up the No. 1 spot this week on both the Hot Country Singles & Tracks chart and the Top Country Albums chart. His "Friends In Low Places" (Capitol) hangs at No. 1 for the second week on the singles chart, showing more than 40 million gross impressions for the tracking period. His second album, "No Fences" (which contains the "Low Places" cut), breezes to the top in its third chart week. Meanwhile, his debut disk, "Garth Brooks," hangs in at No. 4 after 74 weeks on the list.

"HE COULD SING THE YELLOW PAGES and I think the people would like it," says MD Steve Gary, KASE Austin, Texas, of Alan Jackson, whose "Chasin' That Neon Rainbow" (Arista) jumps 67-46. "It's really kickin' in here," he adds.

"Rainbow" is also kickin' in strong at KIKK Houston; WAMZ Louisville, Ky.; KILT Houston; KPLX Dallas; WDAF Kansas City, Mo.; WNOE New Orleans; WCMS Norfolk, Va.; WTDR Charlotte, N.C.; WUSY Chattanooga, Tenn.; KRAK Sacramento, Calif.; KXXY Oklahoma City; and WWVA Wheeling, W.Va. Among the new adds showing this week are KCKC San Bernardino, Calif.; WPOC Baltimore; KYGO Denver; WSSL Greenville, S.C.; KVOO Tulsa, Okla.; WKJN Baton Rouge, La.; KNIX Phoenix; WTQR Winston-Salem, N.C.; WBVE Rochester, N.Y.; KEBC Oklahoma City; KKAT Salt Lake City; WSIX Nashville; WYRK Buffalo, N.Y.; KSSN Little Rock, Ark.; and WIVK Knoxville, Tenn.

CONWAY TWITTY has one of his best ballads in a long, long time with "Crazy In Love" (MCA), says MD Larry Pareigis, WSM Nashville. "Someone has hit on the perfect formula with this song," Pareigis says. "It's going to be a huge hit."

"He continues to stick to the strength of the song," adds MD Jim Howie, WPCM Burlington, N.C. "This one fits him like a glove."

Twitty moves 37-32 with key adds at KSAN San Francisco; WKHX Atlanta; WMIL Milwaukee; WKIS Miami; WWWW Detroit; and KUPL Portland, Ore.; and big moves at WAMZ Louisville, Ky.; WDOD Chattanooga; WQDR Raleigh, N.C.; KILT Houston; WUBE Cincinnati; WGKX Memphis; WOWW Pensacola, Fla.; WSOC Charlotte; WFMS Indianapolis; and WHOK Columbus, Ohio.

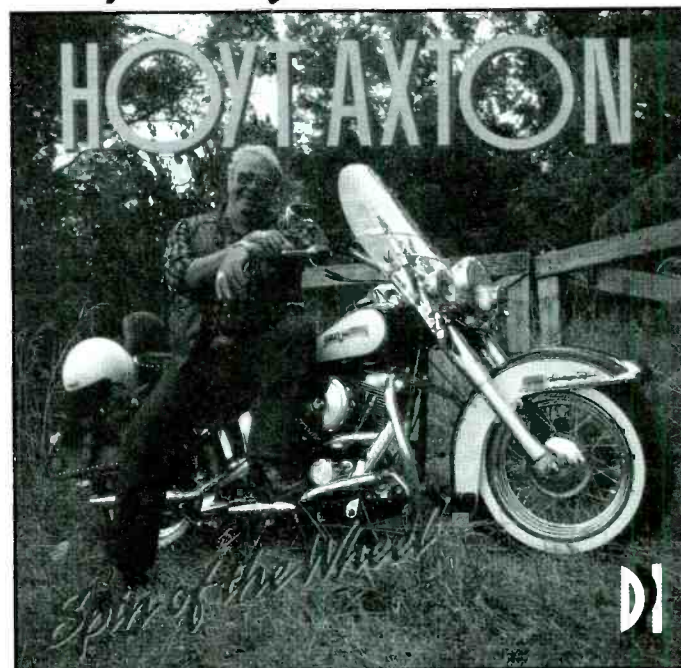
RECURRENT FACTS: Two older titles move into the top 25 of the Hot Country Recurrents chart: the **Judds'** "Why Not Me" (Curb/RCA), which was released in 1984, is at No. 22; and the **Forester Sisters'** "I Fell In Love Again Last Night" (Warner Bros.), which came out in 1985, is new at No. 24. Another perennial favorite, **Randy Travis'** "Forever And Ever, Amen" (Warner Bros.), from 1987, makes a big jump from No. 11 to No. 5.

Making the move from the singles chart to No. 20 on the recurrents chart after the maximum 21-week period is **Patty Loveless'** "On Down The Line" (MCA). It ranks at No. 70 in overall gross impressions combining both current and recurrent titles.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
40 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP)	
28 AMERICAN BOY (Eddie Rabbitt, BMI) HL	
19 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI)	
14 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM	
75 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP)	
6 BORN TO BE BLUE (Aimo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL	
46 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)	
33 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL	
56 COWBOY LOGIC (Cross Keys, ASCAP/Terrace, ASCAP) CPP/HL	
32 CRAZY IN LOVE (Screen Gems-EMI, BMI)	
61 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL/CLM	
55 DON'T GIVE US A REASON (Bocephus, BMI)	
39 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	
4 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP	
17 FEED THIS FIRE (Careers, BMI) HL	
15 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Barnatuck, ASCAP/Mentor Williams, ASCAP)	
16 FOOL SUCH AS I (MCA, ASCAP) HL	
21 FOURTEEN MINUTES OLD (WB, ASCAP/Patix Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	
1 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL	
42 GHOST IN THIS HOUSE (Careers, BMI)	
69 GOIN' BY THE BOOK (Chester Lester, BMI/Vidor, BMI/Warner-Elektra-Asylum, BMI)	
37 GOOD TIMES (Abco, BMI)	
67 HARDIN COUNTY LINE (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Partnership, ASCAP)	
47 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	
36 HE WAS ON TO SOMETHING (Tree, BMI) HL	
5 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	
12 HOME (Texas Wedge, ASCAP)	
54 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI) CPP	
25 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
11 J FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM	
63 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	
13 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joel Chambers, ASCAP) HL	
30 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Hearth Street, ASCAP) HL	
7 JUKEBOX IN MY MIND (Maypop, BMI)	
71 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP) HL	
65 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
68 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP) CPP	
23 LOVE IS STRANGE (Ben-Ghazi, BMI)	
66 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	
45 MOONSHADOW ROAD (EMI April, ASCAP/Ides Of March, ASCAP/Cross Keys, ASCAP) HL	
9 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)	
73 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)	
50 NEVER KNEW LONELY (Benefit, BMI)	
70 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	
34 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL	
52 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI)	
20 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP	
41 OH LONESOME ME (Acuff-Rose, BMI) CPP	
8 PRECIOUS THING (Steve Warner, BMI/Irving, BMI/Beginner, ASCAP) CPP	
49 PUT SOME DRIVE IN YOUR COUNTRY (Tree, BMI/Post Oak, BMI) HL	
38 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP) CLM	
51 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Warner-Tamerlane, BMI)	
60 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP)	
44 SOMEONE ELSE'S TROUBLE NOW (Tree, BMI/Cross Keys, ASCAP) HL	
57 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL	
10 STORY OF LOVE (Bar None, BMI/Bug, BMI) HL	
48 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP)	
29 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP	
58 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM	
24 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL	
3 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP)	
22 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL	
35 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CLM	
53 WHAT WE REALLY WANT (Chelcail, BMI)	
26 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM	
62 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI)	
31 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP	
72 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI)	
74 WOMAN'S INTUITION (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP)	
43 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM	
27 YET (With Any Luck, BMI/Sun Mare, BMI)	
2 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Krismik, ASCAP) HL	
64 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)	
18 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)	
59 ZYDECO LADY (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	9	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
2	7	11	8	YOU LIE T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	REBA MCENTIRE (V) MCA 79071
3	5	10	11	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
4	6	7	10	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
5	2	3	15	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
6	10	12	10	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA
7	4	1	12	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (G.DIBSON,R.ROGERS)	ALABAMA (V) RCA 2643-7
8	8	8	13	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER (C) (V) MCA 53854
9	16	19	12	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
10	13	17	13	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
11	3	4	14	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
12	15	18	8	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
13	9	5	16	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
14	11	9	13	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
15	18	23	6	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
16	23	26	10	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
17	26	30	8	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
18	24	29	7	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	HOLLY DUNN (C) (V) WARNER BROS. 4-19756
19	29	38	5	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
20	17	14	15	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
21	12	6	14	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
22	19	16	17	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	ALAN JACKSON (C) (V) ARISTA CA5-2032
23	21	21	9	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
24	14	13	12	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
25	20	15	16	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
26	22	20	21	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL (V) MCA 79011
27	28	34	7	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
28	35	52	3	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
29	33	37	7	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
30	25	24	18	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
31	31	33	7	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
32	37	43	6	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	CONWAY TWITTY (V) MCA 79067
★★★ POWER PICK/AIRPLAY ★★★					
33	43	51	3	COME NEXT MONDAY J.SCAFFL,JOHNSON (K.TOSLUN,R.BOURKE,C.BLACK)	K.T.OSLIN (V) RCA 2667-7
34	27	22	19	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.DORRALL,C.WRIGHT)	SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
35	38	44	7	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
36	36	36	7	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
37	34	27	19	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
38	32	32	10	RECKLESS HEART SOUTHERN PACIFIC (J.E.NORMAN (J.MCFEE,A.PESSIS))	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	30	25	17	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
40	50	57	3	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
41	39	35	20	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
42	55	—	2	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
43	40	39	21	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
44	47	55	4	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
45	48	50	5	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,T.HOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
46	67	—	2	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
47	44	41	21	HE TALKS TO ME B.BECKETT (M.REID,R.M.BOURKE)	LORRIE MORGAN (V) RCA 2508-7
48	57	60	6	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	MATRACA BERG (V) RCA 2644-7
49	54	73	4	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 4-26094
50	53	72	3	NEVER KNEW LONELY T.BROWN (V.GILL)	VINCE GILL (V) MCA 7-53092
51	59	63	5	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
52	58	61	4	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	PATTY LOVELESS (V) MCA 53895
53	56	58	3	WHAT WE REALLY WANT R.CASH (R.CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
54	41	28	12	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
55	42	31	5	DON'T GIVE US A REASON B.BECKETT,H.WILLIAMS,JR. (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (CD) (V) WARNER/CURB 4492/WARNER BROS.
56	61	65	6	COWBOY LOGIC S.GIBSON,M.M.MURPHEY (D.COOK,C.RAINS)	MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724
57	52	47	18	SOMETHING OF A DREAMER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
58	60	54	21	THIS SIDE OF GOODBYE P.WORLEY,E.SEAY (M.NOBLE,J.PENNIG,C.MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
59	68	74	4	ZYDECO LADY B.BECKETT (T.SEALS,E.RAVEN)	EDDY RAVEN CAPITOL PRO-79191
★★★ HOT SHOT DEBUT ★★★					
60	NEW	1	1	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
61	45	42	11	DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY)	TIM RYAN (C) (V) EPIC 34T 73372/CBS
62	65	—	2	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
63	64	49	16	I'LL LIE MYSELF TO SLEEP B.MONTGOMERY (T.MENSY,T.HASELDEEN)	SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
64	66	67	7	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	THE NITTY GRITTY DIRT BAND (V) MCA 79075
65	NEW	1	1	LIKE A HURRICANE J.STROUD (M.CLARK)	MARIE (V) CURB 76840
66	72	59	18	MAYBE THAT'S ALL IT TAKES D.WILLIAMS,G.FUNDIS (B.N.CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
67	71	—	2	HARDIN COUNTY LINE D.JOHNSON,T.BROWN (M.COLLIE,R.SCAIFE)	MARK COLLIE (V) MCA 79078
68	63	64	19	LOOKS AREN'T EVERYTHING D.JOHNSON,T.BROWN (M.COLLIE)	MARK COLLIE (V) MCA 79023
69	70	70	4	GOIN' BY THE BOOK J.CLEMENT (C.LESTER)	JOHNNY CASH (V) MERCURY 878 292-7
70	75	75	20	NEW KIND OF LOVE S.BOGARD,R.GILES (R.GILES,S.BOGARD)	MICHELLE WRIGHT (V) ARISTA 2002
71	69	68	7	LET'S CALL IT A DAY TODAY B.MONTGOMERY (D.PFRIMMER,B.GALLIMORE)	TAMMY WYNETTE (C) (V) EPIC 34T 73427/CBS
72	NEW	1	1	WHERE CORN DON'T GROW R.ALBRIGHT,B.MONTGOMERY (R.MURRAH,M.ALLAN)	WAYLON JENNINGS (C) (V) EPIC 34T-73519/CBS
73	62	48	14	MY PAST IS PRESENT T.BROWN (R.CROWELL,S.SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
74	NEW	1	1	WOMAN'S INTUITION R.GILES,S.BOGARD (S.BOGARD,R.GILES)	MICHELLE WRIGHT (CD) (V) ARISTA 2090
75	NEW	1	1	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	DAN SEALS CAPITOL PRO-79280

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

HOT COUNTRY RECURRENTS

1	2	—	2	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS.
2	1	1	3	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL
3	3	2	4	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
4	8	4	7	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	TRAVIS TRITT WARNER BROS.
5	11	14	7	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
6	7	5	6	NOBODY'S TALKING R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE ARISTA
7	9	8	6	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA
8	4	3	7	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
9	6	6	7	I'M OVER YOU G.FUNDIS,K.WHITLEY (T.NICHOLS,Z.TURNER)	KEITH WHITLEY RCA
10	12	15	7	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	PATTY LOVELESS MCA
11	17	9	7	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
12	10	11	7	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	DOUG STONE EPIC
13	5	7	7	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA

14	18	—	4	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
15	20	—	6	I WATCHED IT ALL (ON MY RADIO) S.SMITH,T.BROWN (L.CARTWRIGHT,D.SCHLITZ)	LIONEL CARTWRIGHT MCA
16	15	19	7	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA
17	22	16	7	LOVE ON ARRIVAL K.LEHNING (D.SEALS)	DAN SEALS CAPITOL
18	16	13	7	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
19	14	12	7	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON,M.IRWIN)	ALAN JACKSON ARISTA
20	—	—	1	ON DOWN THE LINE T.BROWN (KOSTAS)	PATTY LOVELESS MCA
21	24	22	7	NO MATTER HOW HIGH J.BOWEN (E.STEVENS,J.SCARBURY)	THE OAK RIDGE BOYS MCA
22	—	—	2	WHY NOT ME B.MAHER (H.HOWARD,B.MAHER,S.THROCKMORTON)	THE JUDDS RCA/CURB
23	13	21	7	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
24	—	—	1	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE,T.SKINNER (P.OVERSTREET,T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS.
25	19	25	4	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	ALABAMA RCA

♦ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 21 weeks. Commercial availability is not indicated on the recurrent chart.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	4	15	3	GARTH BROOKS CAPITOL 93866* (9.98) 1 week at No. 1	NO FENCES
2	1	1	74	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
3	9	17	3	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
4	3	3	74	GARTH BROOKS ● CAPITOL 90897* (9.98)	GARTH BROOKS
5	5	5	7	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
6	2	2	40	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	7	6	48	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
8	6	4	18	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
9	11	11	5	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
10	10	7	19	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
11	18	—	2	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
12	8	9	37	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
13	12	8	30	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
14	13	10	29	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
15	14	12	69	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
16	15	14	52	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
17	16	13	13	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
18	22	—	2	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
19	19	18	26	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
20	17	16	18	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
21	32	—	2	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
22	24	29	5	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
23	21	20	19	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
24	20	21	49	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
25	23	24	177	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
26	28	22	50	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
27	30	26	6	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
28	35	36	31	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
29	29	32	8	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
30	26	27	112	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
31	34	30	165	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
32	31	23	77	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
33	25	19	34	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
34	27	28	70	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
35	33	25	23	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
36	38	31	12	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
37	36	38	34	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
38	39	34	85	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	71	—	2	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
40	70	—	2	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
41	43	40	256	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
42	41	35	159	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
43	49	—	2	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
44	37	33	9	EMMYLOU HARRIS REPRIS 25791* (9.98)	DUETS
45	42	37	7	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
46	44	41	12	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
47	54	60	4	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
48	57	55	16	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
49	40	39	51	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
50	45	45	55	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
51	56	48	115	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
52	47	57	4	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
53	50	54	5	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
54	61	71	64	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
55	63	70	362	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
56	53	47	188	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
57	52	50	36	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
58	69	63	69	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
59	68	46	225	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
60	59	59	333	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
61	46	42	9	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
62	51	43	86	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
63	75	69	541	WILLIE NELSON ▲ ³ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
64	58	61	74	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
65	64	53	72	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
66	67	51	19	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
67	48	44	242	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
68	55	49	104	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
69	62	56	48	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
70	66	52	53	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
71	60	65	61	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
72	74	64	28	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
73	NEW	▶	1	BARBARA MANDRELL CAPITOL 94426* (9.98)	NO NONSENSE
74	72	66	10	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
75	73	74	15	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III

○ 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

THE VOICE'S CHOICE

THIS IS THE VERN YOU'VE BEEN WAITING FOR!

VERN GOSDIN, 10 YEARS OF GREATEST HITS

— Newly Recorded.

Featuring the fast-out-of-the-gate single, "THIS AIN'T MY FIRST RODEO"

Produced by Bob Montgomery. On Columbia #45409





BAILLIE & THE BOYS



CLINT BLACK



KENT BLAZY



GARTH BROOKS



T. GRAHAM BROWN

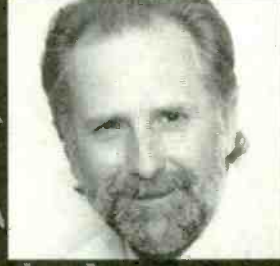


RODNEY CROWELL



JERRY DOUGLAS

ASCAP



TIM D. BOIS



TENNESSEE ERNIE FORD



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CONGRATULATES OUR 1990 CMA AWARD NOMINEES!



EMMYLOU HARRIS



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HIGHWAYMEN



HIGHWAY 101



MARK IRWIN



ALAN JACKSON



KENTUCKY HEADHUNTERS



KATHY MATTEA



REBA MCENTIRE



HAYDEN NICHOLAS



RESTLESS HEART



BRENT ROWAN



RICKY VAN SHELTON



SHEMANDOAH



GEORGE STRAIT



SWEETHEARTS OF THE RODEO



RANDY TRAVIS



JON VEZNER



THE DESERT ROSE BAND

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“Are there barriers in your community excluding or limiting citizens from taking part in daily life? Barriers aren’t just bricks and mortar like steps. *Attitudes* that deny 37 million people access to all aspects of American life are barriers, too.

“If you believe, as I do, that people with disabilities should have more opportunities to participate in all that America offers...and if you want to know how you can get involved to improve things for disabled people and for everyone in your community, just call this toll-free number.”

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Alar Jackson



George Strait

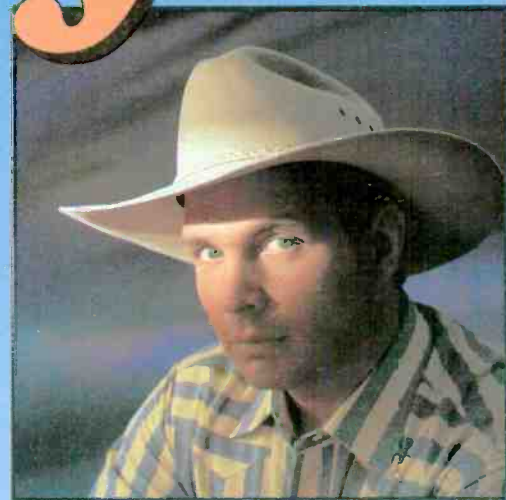
Spotlight

Country

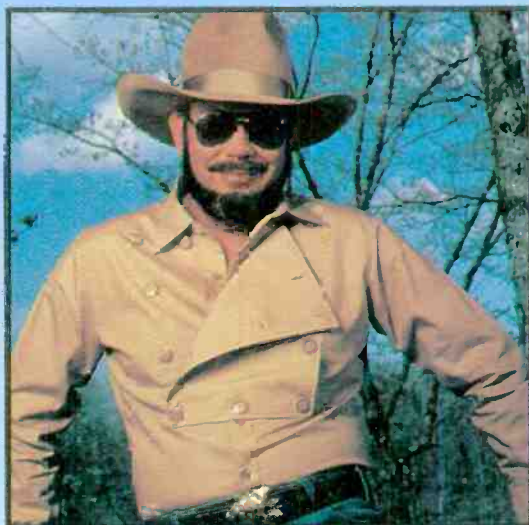
Handicapping the Decade Derby of New Talent Has Become an Exercise in Joyous Futility, as New Entries Continue to Blow Through the Starting Gate Before the Race Even Begins.



Alabama



Garth Brooks



Hank Williams Jr.



Ricky Van Shelton

by Gerry Wood

The first year of the decade of the '90s, galloping ahead to 1991. What has it meant to country music? In one word: Everything.

This is not a cheerleader capsule of country music, circa 1990-'91, though, at times, it might look like one. This is a report of where the genre is and where it appears to be headed. And the story is simple: Country music has gone through its most remarkable year in history—and the year ahead may very well lap the achievements of 1990.

The top story has to be the incredible surge of new talent. Just when you thought that Randy Travis was the newest kid on the block, replacing those oldtimers Ricky Skaggs and George Strait, along comes Ricky Van Shelton, and just as you thought Shelton was the bookend for this best-selling volume, along comes Clint Black, and just as we adjust to Clint becoming a platinum act within a one-year period, along comes Garth Brooks, and just as we accept Garth as a bona fide gilded great, here comes, down the far turn and headed into the stretch, Alan Jackson, Travis Tritt, Doug Stone, the Kentucky Headhunters, Pirates Of The Mississippi, Joe Diffie, Tim Ryan, Corbin/Hanner, Mark Collie, Shelby Lynne, Jann Browne, Lee Roy Parnell, and Michelle Wright.

The surge is translating into significant record sales. Unknown two years ago, Black is colored platinum. Unknown a year ago, Garth is gilded in gold and bound for platinum. Likewise, those bluegrass wonders who have emerged from last year's oblivion to 1990 gold status (and soon to be platinum): the Kentucky Headhunters. Country music needs to renew its mineral license with the amount of gold albums—George Strait, Alabama, Ricky Van Shelton, Lorrie Morgan, Kathy Mattea, Hank Williams Jr., Charlie Daniels, k.d. lang, Keith Whitley, Reba McEntire, and the Judds. Platinum lodes come from Randy Travis, the king of the country album charts, with two platinum, a double platinum, and a quadruple platinum. Perhaps it's time for Randy to, finally, take a bow as the Country Music Assn. entertainer of the year. More platinum product hails from Willie Nelson (double and triple), Alabama (triple), Hank Jr. (double and single), and the late, lamented Patsy Cline (double). Reaching single platinum status are Black, the Judds, Shelton (two), Strait (two), and K.T. Oslin (two).

Country music and its artists are once again tickling the fancy of the national and international media, becoming the darlings of Carson, Letterman, Hall, Oprah, and other laugh & yak shows. From "Today" to "Entertainment Tonight," the exploits of country music stars are covered with an intensity not seen since the Urban Cowboy daze when media overhype resulted in

(Continued on page C-8)



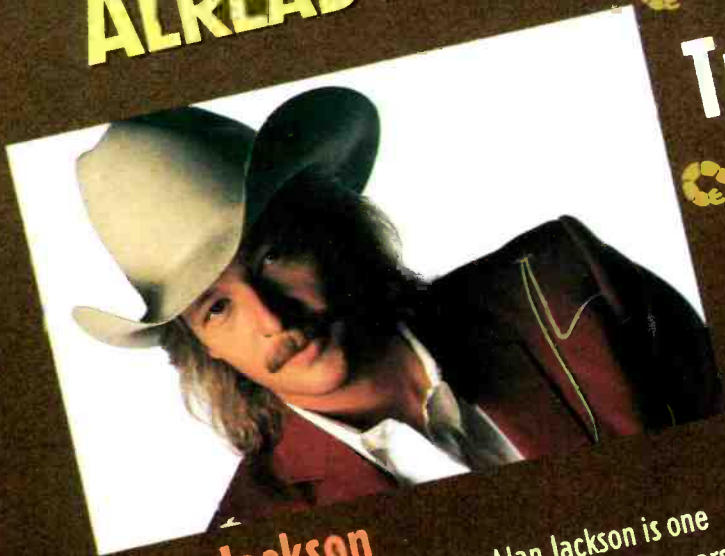
Kathy Mattea



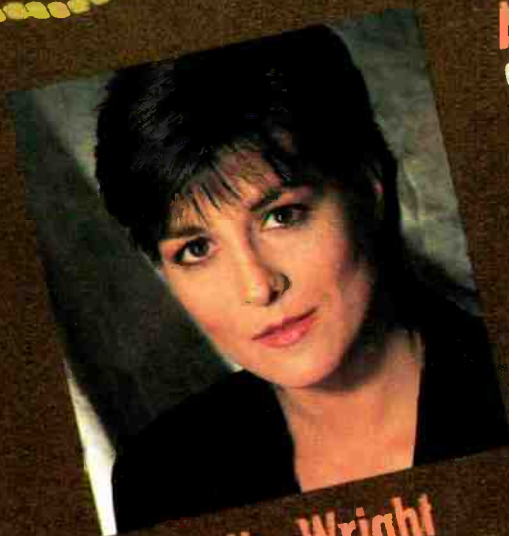
Lorrie Morgan

ARISTA NASHVILLE. ALREADY A POWERFUL FORCE IN COUNTRY MUSIC.

THE PROOF IS ON THIS PAGE.



Alan Jackson
Nominated for four CMA Awards, Alan Jackson is one of the most exciting country artists to emerge in years. His debut album HERE IN THE REAL WORLD has already gone Gold, scored two consecutive #1 hits and is on its way to Platinum. Truly the beginning of a superstar success story.



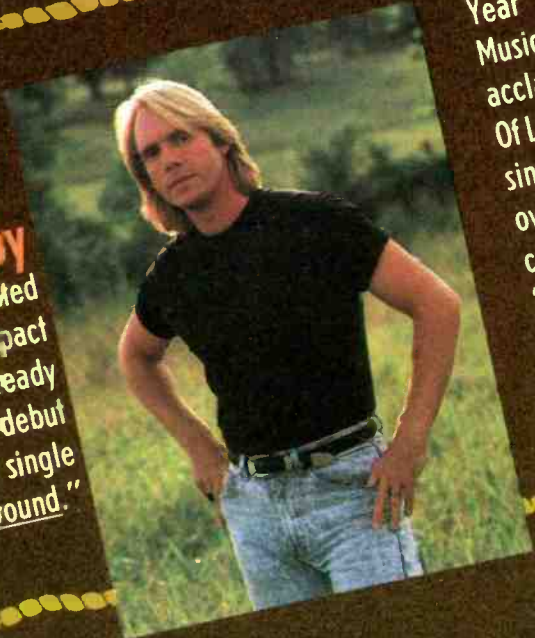
Michelle Wright
Winner: "Female Vocalist Of The Year" at the 1990 Canadian Country Music Awards, Michelle's critically acclaimed album includes "New Kind Of Love," the highest charting debut single by a Canadian country artist in over 20 years. The excitement continues with her new single "Woman's Intuition."

Asleep At The Wheel
Celebrating their 20th Anniversary as one of country music's premier touring bands. Their debut Arista album KEEPIN' ME UP NIGHTS is being embraced by radio and video outlets everywhere.



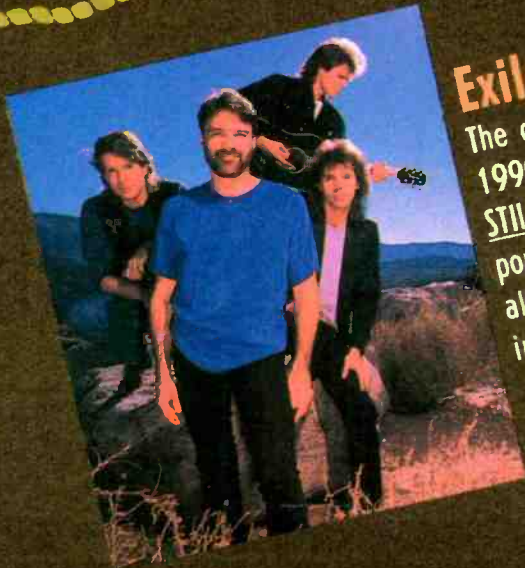
Rob Crosby

A powerful songwriter and talented musician, watch for Rob Crosby's impact on country music. The buzz has already begun on his eagerly anticipated debut album SOLID GROUND, and first single "Love Will Bring Her Around."



Exile

The career comeback story of 1990. Their debut Arista album STILL STANDING has reclaimed their popularity among radio and fans alike with three Top 10 hits, including their current smash "Yet."



Lee Roy Parnell

USA TODAY chose him as their "Pick To Click" among country newcomers, pronouncing him "bound for glory." Lee Roy's electrifying debut album includes the chart hit "Oughta Be A Law" and the new radio-active breakthrough single "Family Tree."



WE STAND BEHIND OUR COUNTRY.

ARISTA

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THE NEW ARTIST SUCCESS QUOTIENT: Talent Plus Receptive Radio & Video Equals Bright Future

By KAY WEST

The day the Country Music Assn. announced the final nominees for the 1990 CMA awards at a press conference in Nashville, the New Kids On The Block were in town to play a sold-out show that very night.

The coincidence wasn't lost on those gathered at the Grand Ole Opry House for the announcement. The slate of nominees read like a roll call of new artists, with just a few veterans making the cut.

Of the top five nomination-collectors, only one—Kathy Mattea—had more than one album under her belt at the time of the announcement. Top gun Garth Brooks, with five nominations, was flying high on the strength of his self-titled debut Capitol album. The Kentucky Headhunters, Alan Jackson, and Clint Black, also one-album wonders, notched four apiece.

An astonishing five of the nine most nominated artists are first-time nominees. The success of these country music upstarts comes as no surprise to industry observers. It is merely a reflection of the story told this past year on the radio, in retail stores, on the charts, and at the box office.

"The degree of success of, and receptivity to, new artists is unprecedented in country music," says Ed Benson, associate executive director of the CMA. He considers three points vital to the phenomenon of the new artist success quotient. "First, we're getting some extraordinary talent in these new young people—their writing, recording, and performing skills are very impressive."

The growth of the country broadcast media has encouraged new talent, Benson points out. "We have 2,200 country radio stations. More than half are FM, and very importantly, we are in the top 100 markets. Further, in the broadcast market is the power and influence of video—The Nashville Network and Country Music Television."

Finally, Benson cites a new breed in the industry itself. "We have a more sophisticated group of practitioners in the business than ever before. The industry is full of independent publicists, savvy managers, and marketing experts." The CMA executive believes these professionals are "a group of people who can propel an artist fairly quickly along in his or her career."

Significantly, the Class of 1990 is succeeding on several levels: in sales, on the radio, and on the road. Three of the five Horizon Award nominees—Brooks, the Kentucky Headhunters, and Lorrie Morgan—had already earned gold record status. Since then, a fourth nominee, Alan Jackson, has followed suit, as almost certainly will the fifth hopeful, Travis Tritt, by the time the winner is announced Oct. 8.

Perhaps the most unlikely and unpredictable group of over-achievers are the Kentucky Headhunters. But, the figures don't lie: "Pickin' On Nashville," a gold album, produced three hit singles, including the top 10 "Oh Lonesome Me." The shaggy musicians were named the Academy of Country Music's top new

vocal group, garnered four CMA nominations, and are on their way to a platinum debut album that has hit both country and pop charts.

"From a marketing and promotion point of view," advises PolyGram Records VP & GM Paul Lucks, "we felt we might have some initial difficulty at ra-
(Continued on page C-6)

Shelby Lynne



Vince Gill

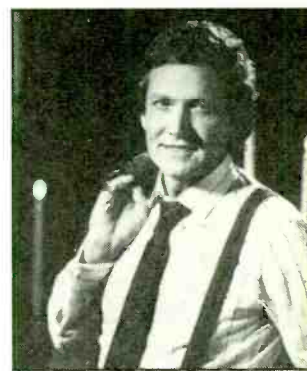


Patty Loveless

Shenandoah



Reba McEntire



Billy Joe Royal

RECORD COMPANIES: New Pop to Country Records Stirring Enough Excitement to Last the Decade

By GERRY WOOD

The '90s for country music is going to be the biggest decade they've ever had—in sales, breaking new acts, and awareness by the general populace," predicts Jimmy Bowen, veteran Nashville producer and record label head. "The music is finally great."

The Capitol Records/Nashville president, vinyl vilifier, digital maven, and pop-turned-country producer, provided one of the major music biz shocks of 1990 by switching from MCA Records to Capitol, taking with him most of the Universal Records roster he had built up over the past year. Bowen states that the most important development for country music, circa 1990, is that: "We're finally making great records by new artists—just like pop." Bowen recalls arriving in Nashville from Los Angeles: "When I came here, the Chet Atkins/Owen Bradley era was over and they hadn't trained any new people. Nobody was competitively fighting for great records like they were pop." Bowen believes that the conservative nature of country radio was caused by a decade-long drought of hot new artists. He also points to the emergence of "a dozen producers in this town who know what they're doing. I had it easy for a few years, but no longer. These guys are good—Josh Leo [RCA] makes good records, [Barry] Beckett makes good records. Jim Ed [Norman] . . ."

Since coming to Capitol on April 1, Bowen has enjoyed the success of Garth Brooks, "our first superstar," whose first album is in the platinum range, and hot product from such acts as Pirates Of The Mississippi (helping establish a country band trend that Bowen believes will grow in the '90s), Anne Murray, Lee Greenwood, and Dan Seals. "Nashville is turning out so many great records," says Bowen, "that country radio can now add new acts and not lose an audience, but gain more [listeners]. You've seen the mix of 60/40 oldies over new switching to 55/45 and, in many cases, 50/50."

1990 has been an equally important year in the career of Jack Weston, recently named VP/GM of RCA Records following former chief Joe Galante's ascension to the label presidency in New York. "This has been a fruitful year as far as an artist's ability to sell a lot of product on a debut album," Weston notes, referring to such scorching RCA newcomers as Clint Black and Lorrie Morgan. "The country format has evolved into that—and that's very refreshing." Noting that newcomer Black is a platinum act approaching double platinum on his debut album, Weston deadpans, "You'd like to have a lot of those happening to you."

Weston plans to boost his acts through two-stage advances:

"Take two brand new artists and break them into the recognition factor of radio, retail, and the press. And take two acts we've already done that with and that are in the developing stages, and advance them up to the gold level. Then take two of the gold level acts and advance them up to the platinum level." Among upcoming RCA releases are new albums by K.T. Oslin, the Oak Ridge Boys, and Clint Black.

PolyGram Records joined the hot new act game with its launch of the unlikely honkytonk heroes, the Kentucky Headhunters. The raucous'n'roll band could reach gold status by the middle of October, slightly over a year after the release of their debut album. "We'll have new product from the Headhunters and Kathy Mattea in the first quarter which will set up a great year next year for both of these acts," advises Paul Lucks, VP/GM, PolyGram Records, Nashville. Mattea recently struck gold, and Lucks predicts success for such new PolyGram acts as Rich Grissom, Shane Barmby, and the Normaltown Flyers.

Curb Records joined the year of change in Nashville by evolving into a separate self-sustaining label while still maintaining its joint arrangements with such companies as RCA, Capitol, Warner Bros., and MCA. The first Curb Records talent to be launched was Jann Browne, and the dynamic singer was quickly out of the chute with three strong chart records, and a No. 1 video. Delbert McClinton, the journeyman country rocker, showed signs of kicking his career into high gear, while the signing of Merle Haggard became a highlight of 1990. "We've got some strong new product coming from the Vega Brothers and Dale Watson," reports Mike Borchetta, VP, national promotion, for Curb's country division.

Tim DuBois, producer of Restless Heart and other hit acts, took over the reigns of another new-for-Nashville label, Arista Records. Although no product was released until March, the Nashville office saw album sales soar into the 900,000 range, led by Alan Jackson with a debut gold album, Lee Roy Parnell, Exile, Michelle Wright, and Asleep At The Wheel. "It's most exciting being able to establish ourselves this quickly," DuBois comments. "Our goal is to keep the roll, keep it rolling."

The Arista chief wants a manageable roster of about 10 acts. "One of our goals has been to differentiate ourselves from the pack and not be considered just another startup label here," advises DuBois. "We don't have any aspirations of doubling our roster size or anything like that, but we would like to continue the emphasis on great music." Forthcoming albums will feature

(Continued on page C-11)



Clint Black

Top Singles

- Pos TITLE—Artist—Label
- 1 NOBODY'S HOME—Clint Black—RCA
 - 2 HARD ROCK BOTTOM OF YOUR HEART—Randy Travis—Warner Bros.
 - 3 ON SECOND THOUGHT—Eddie Rabbitt—Capitol
 - 4 OUT OF YOUR SHOES—Lorrie Morgan—RCA
 - 5 WALKIN' AWAY—Clint Black—RCA
 - 6 LOVE WITHOUT END, AMEN—George Strait—MCA
 - 7 A WOMAN IN LOVE—Ronnie Milsap—RCA
 - 8 I'VE CRIED MY LAST TEAR FOR YOU—Ricky Van Shelton—Columbia
 - 9 NO MATTER HOW HIGH—The Oak Ridge Boys—MCA
 - 10 HELP ME HOLD ON—Travis Tritt—Warner Bros.

Top Singles Artists

- Pos ARTIST (No. of charted singles) Label
- 1 CLINT BLACK (4) RCA
 - 2 GARTH BROOKS (5) Capitol
 - 3 RICKY VAN SHELTON (5) Columbia
 - 4 ALABAMA (4) RCA
 - 5 RANDY TRAVIS (5) Warner Bros.
 - 6 LORRIE MORGAN (4) RCA
 - 7 GEORGE STRAIT (6) MCA
 - 8 REBA McENTIRE (6) MCA
 - 9 PATTY LOVELESS (4) MCA
 - 10 SHENANDOAH (4) Columbia

Top Singles Labels

- Pos LABEL (No. of charted singles)
- 1 RCA (51)
 - 2 MCA (60)
 - 3 CAPITOL (44)
 - 4 COLUMBIA (41)
 - 5 WARNER BROS. (41)
 - 6 EPIC (24)
 - 7 MERCURY (24)
 - 8 ARISTA (10)
 - 9 MCA/CURB (8)
 - 10 ATLANTIC (11)

Top Labels-- Albums & Singles

- Pos LABEL (No. of charted albums & singles)
- 1 RCA (76)
 - 2 MCA (91)
 - 3 COLUMBIA (65)
 - 4 WARNER BROS. (60)
 - 5 CAPITOL (57)
 - 6 EPIC (34)
 - 7 MERCURY (33)
 - 8 WARNER/CURB (7)
 - 9 REPRIZE (21)
 - 10 CURB/RCA (7)

Top Albums

- Pos TITLE—Artist—Label
- 1 KILLIN' TIME—Clint Black—RCA
 - 2 NO HOLDIN' BACK—Randy Travis—Warner Bros.
 - 3 GARTH BROOKS—Garth Brooks—Capitol
 - 4 PICK N' JIM NASHVILLE—The Kentucky Headhunters—Mercury
 - 5 LEAVE THE LIGHT ON—Lorrie Morgan—RCA
 - 6 WILLOW IN THE WIND—Kathy Mattea—Mercury
 - 7 SIMPLE MAN—The Charlie Daniels Band—Epic
 - 8 I WONDER DO YOU THINK OF ME—Keith Whitley—RCA
 - 9 REBEL LIVE—Reba McEntire—MCA
 - 10 WHITE LIMOZEEN—Dolly Parton—Columbia

Top New Artists

- Pos NEW GROUP (Charted albums & singles) Label
- 1 THE KENTUCKY HEADHUNTERS (2) Mercury
- Pos NEW FEMALE ARTIST (Charted albums & singles) Label
- 1 JANN BROWNE (4) Curt
- Pos NEW MALE ARTIST (Charted albums & singles) Label
- 1 TRAVIS TRITT (4) Warner Bros.

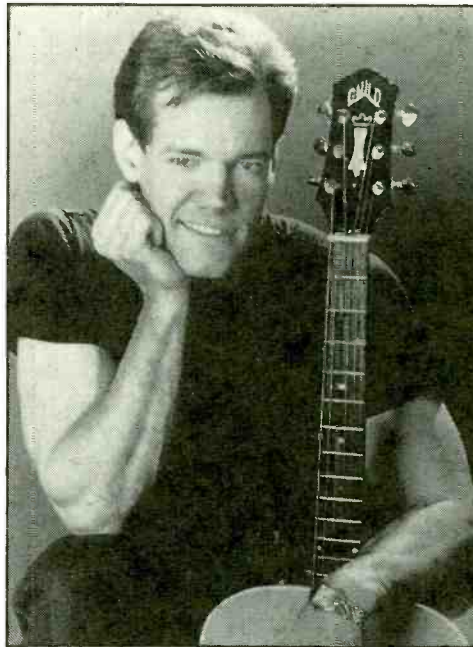


Jann Browne



The Kentucky Headhunters

Randy Travis



Top Album Artists

- Pos ARTIST (No. of charted albums) Label
- 1 RANDY TRAVIS (5) Warner Bros.
 - 2 RICKY VAN SHELTON (4) Columbia
 - 3 GEORGE STRAIT (4) MCA
 - 4 HANK WILLIAMS JR. (3) Warner/Curb
 - 5 CLINT BLACK (1) RCA
 - 6 REBA McENTIRE (4) MCA
 - 7 KEITH WHITLEY (3) RCA
 - 8 ALABAMA (6) RCA
 - 9 THE JUDDS (2) Curb/RCA
 - 10 THE CHARLIE DANIELS BAND (2) Epic

Top Album Labels

- Pos LABEL (No. of charted albums)
- 1 RCA (25)
 - 2 COLUMBIA (24)
 - 3 MCA (31)
 - 4 WARNER BROS. (19)
 - 5 CAPITOL (13)
 - 6 MERCURY (9)
 - 7 EPIC (10)
 - 8 WARNER/CURB (3)
 - 9 REPRIZE (9)
 - 10 CURB/RCA (3)

Travis Tritt



Eligibility period for the World of Country Music charts is Sept. 16, 1989 to Sept. 8, 1990.

Top Artists-- Albums & Singles

- Pos ARTIST (No. of charted albums & singles) Label
- 1 RANDY TRAVIS (10) Warner Bros.
 - 2 RICKY VAN SHELTON (9) Columbia
 - 3 CLINT BLACK (5) RCA
 - 4 GEORGE STRAIT (10) MCA
 - 5 REBA McENTIRE (10) MCA
 - 6 ALABAMA (10) RCA
 - 7 GARTH BROOKS (6) Capitol
 - 8 KEITH WHITLEY (7) RCA
 - 9 HANK WILLIAMS JR. (7) Warner/Curb
 - 10 LORRIE MORGAN (5) RCA

Top Publishing Corporations

- Pos PUBLISHING CORPORATIONS (No. of charted singles)
- 1 CBS MUSIC PUBLISHING (53)
 - 2 EMI MUSIC (62)
 - 3 WARNER/CHAPPELL MUSIC INC. (51)
 - 4 POLYGRAM INTERNATIONAL (48)
 - 5 IRVING/ALMO (30)
 - 6 HOWLIN' HITS (4)
 - 7 OPRYLAND MUSIC GROUP (25)
 - 8 BUG MUSIC (24)
 - 9 MCA MUSIC (18)
 - 10 BMG MUSIC (12)

Top Publishers

- Pos. PUBLISHER (No. of charted singles)
- 1 TREE, BMI (27)
 - 2 CROSS KEYS, ASCAP (23)
 - 3 HOWLIN' HITS, ASCAP (4)
 - 4 MCA, ASCAP (12)
 - 5 CAREERS, BMI (14)
 - 6 ACUFF-ROSE, BMI (18)
 - 7 SCARLET MOON, BMI (8)
 - 8 IRVING, BMI (17)
 - 9 TOM COLLINS, BMI (7)
 - 10 COLGEMS-EMI, ASCAP (6)

Top Album Distributing Labels

- Pos DISTRIBUTING LABEL (No. of charted albums)
- 1 CBS (34)
 - 2 RCA (28)
 - 3 WARNER BROS. (34)
 - 4 MCA (35)
 - 5 CAPITOL (14)
 - 6 MERCURY (9)
 - 7 ATLANTIC (5)
 - 8 ARISTA (2)
 - 9 CURB (2)
 - 10 16TH AVENUE (2)

Top Singles Distributing Labels

- Pos DISTRIBUTING LABEL (No. of charted singles)
- 1 RCA (55)
 - 2 MCA (82)
 - 3 CBS (64)
 - 4 CAPITOL (49)
 - 5 WARNER BROS. (59)
 - 6 MERCURY (24)
 - 7 ARISTA (10)
 - 8 ATLANTIC (11)
 - 9 CURB (18)
 - 10 16TH AVENUE (7)

Top Distributing Labels- Albums & Singles

- Pos DISTRIBUTING LABEL (Charted albums & singles)
- 1 RCA (83)
 - 2 CBS (98)
 - 3 MCA (117)
 - 4 WARNER BROS. (93)
 - 5 CAPITOL (63)
 - 6 MERCURY (33)
 - 7 ARISTA (12)
 - 8 ATLANTIC (16)
 - 9 CURB (20)
 - 10 16TH AVENUE (9)

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DUO OF THE YEAR



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WILLIE NELSON, WAYLON JENNINGS,
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VOCAL EVENT OF THE YEAR



GEORGE JONES

HALL OF FAME

TALENT

(Continued from page C-3)

dio. We got the video out well in advance of the product release and it caught fire." Major markets leaped onto the record and other stations took a chance. "We felt the Headhunters had appeal and we knew they could sell records. The fact that we're nearing platinum wasn't something we could have predicted at that first meeting."

Arista Records Nashville national director of promotion Allen Butler points to country radio's changing format and acceptance of new artists as a key to the overall success of those artists. "In the last few years, radio has gone from an artist-based format to a song-based format," he points out. "Radio doesn't feel like they have to play a record because it's by an established star." Now, But-

ler believes, radio plays a record because it's a great song. "It also means that the same people who buy a Clint Black will also buy Alan Jackson and Garth Brooks."

Kevin O'Neal, PD of Milwaukee's WMIL and a second generation radio man, sees a changing of the guard as good for the genre. "We're getting more great songs than we have in the past decade, and country radio today is the only format that is fresh and new. The influence of young artists, along with the move away from an artist-based format, will force some of our veteran acts to make better records."

Butler views the change in radio as beneficial for new female artists, too. "There used to be an unwritten rule in radio that you never played two female artists back-to-back. That no longer holds true. Also, female artists have changed and are speaking more now to women, the traditional record

buyer, than to men, as they did in the past."

He points to K.T. Oslin's success with "80's Ladies," Kathy Mattea's climb to the top, and new Arista artist Michelle Wright's immediate success.

Female artists still lag behind men in the touring business, but new male artists are doing some good box-office business, according to Paul Lohr, VP at Buddy Lee Attractions, the firm that books newcomers Garth Brooks, Lorrie Morgan, Mary Chapin Carpenter, Doug Stone, and Mark Chesnutt. "Our new artists have been extremely successful not only in terms of the number of dates but in the amount of money they are getting for each date." The success of their debut records is translating to their tours, Lohr notes, adding, "There is something to be said for striking while the fire is hot."

Lohr credits smart marketing on the part of record labels as instru-

mental in gaining name recognition amid such a large crop of youngsters. "With Doug Stone, we saw a huge push from the label [Epic]. They sent out mailers and took trade ads touting the coming of 'The Stone Age,' so by the time his record hit, an identity was already established."

Establishing identity and making an impression will be the challenge of the '90s for the new faces, believe industry veterans. "With the advent of the song-based format, we have more listeners than ever asking for a song, rather than an artist," comments WMIL's O'Neal. "More than ever, we hear people say 'Oh, I didn't know he sang that.' It will be imperative for new artists to establish an identity, but, at the same time, these new artists have more appeal from an image point of view than ever before."

The Kentucky Headhunters have no trouble getting recognized or being remembered. They have also encountered less difficulty than may have been expected as they were accepted by what has traditionally been a more conservative audience. "I'd like to think we might be bringing in a new type of listener," says Headhunter Ricky Lee Phelps. "I know there are young kids knocking on my door for autographs. Country radio, as it broadens its playlists, is bringing in new fans, younger fans—and in my fantasies, I'd like to see it open up even more."

The shot in the arm the newcomers have given the industry the past year leads many to predict that country music could become the mass music

of the '90s. "We have a format that deals with real people, real issues, and artists that play real music," claims Arista's Butler. "That appeals to a lot more people than any other form of music."

An article in The New York Times just five years ago tolled the bell for Nashville. Now it seems that, as with Mark Twain, the reports of the death of country music were greatly exaggerated. Indeed, the future has never looked brighter.

"There are a lot of new artists out there," comments Buddy Lee's Lohr, "and that is great because a new, younger country fan is looking for something new, a different sound. Today, the industry and the public want an artist with a future, not a past."



Doug Stone

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Chorus:

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You don't have to see the tears that fall
You don't have to sit beside a silent telephone
And know that you're not gonna call
Well, the sun comes up each mornin
And the world keeps right on turnin
And I know you'd tell me life goes on
But, you don't have to miss you when you're gone

2. Coffee, doesn't taste the same without you
Silently, I talk to your empty chair
The only thing I hunger for is your love
And the loneliness is more than I can bare
Nothing seems to matter, and I just don't care

Your memories close in with the darkness
And I'm within your lovin arms again
I wonder as I feel your touch
Why it hurts to love you so much
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You don't have to miss you when you're gone

Repeat Chorus:

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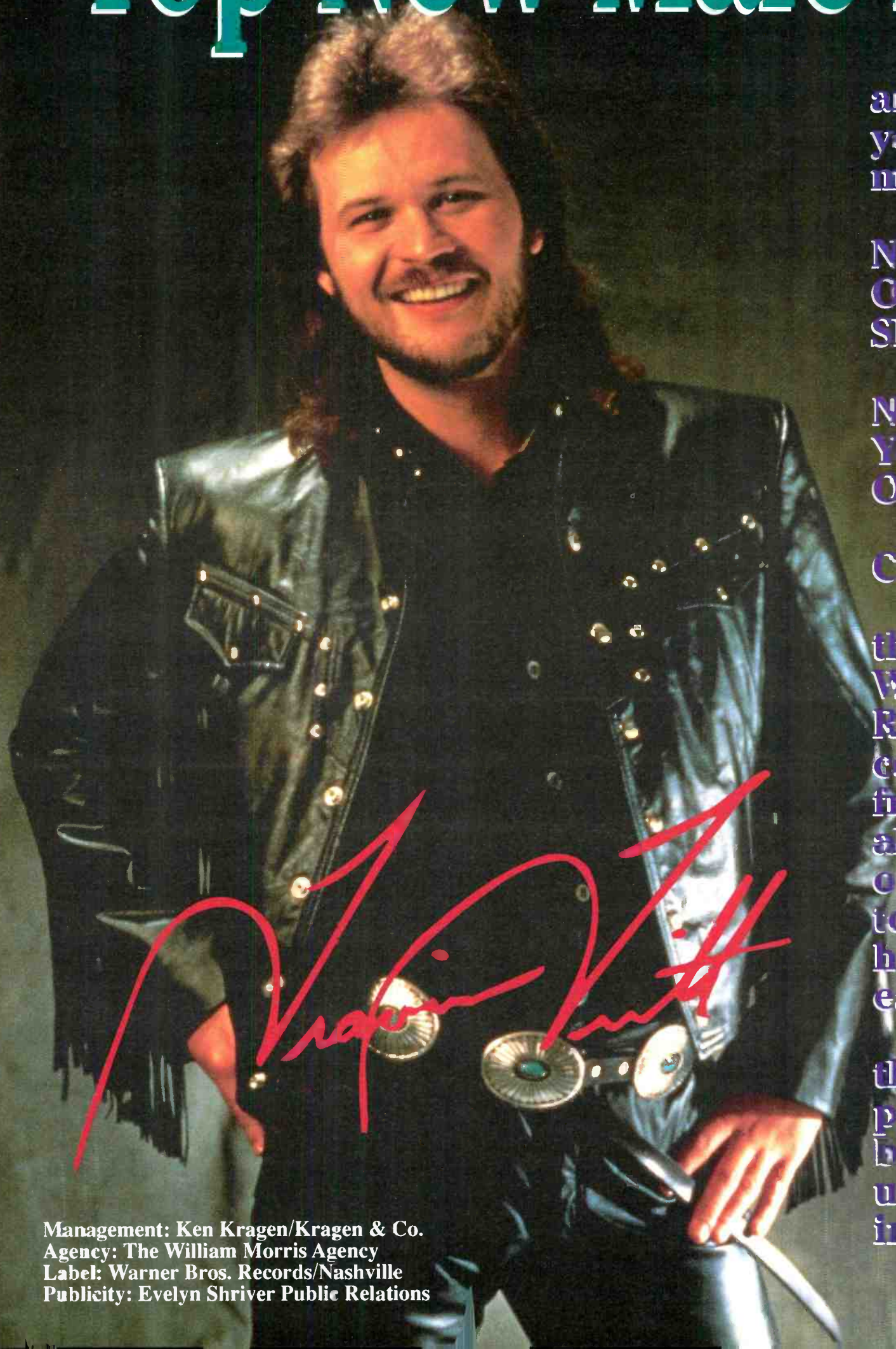
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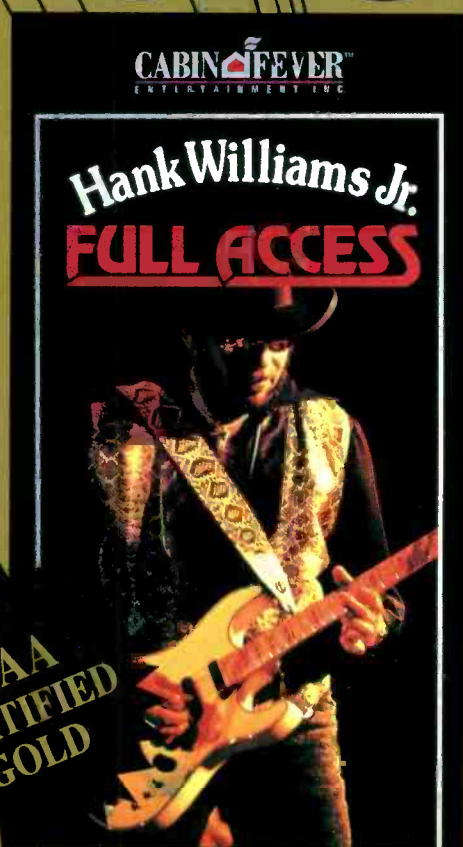
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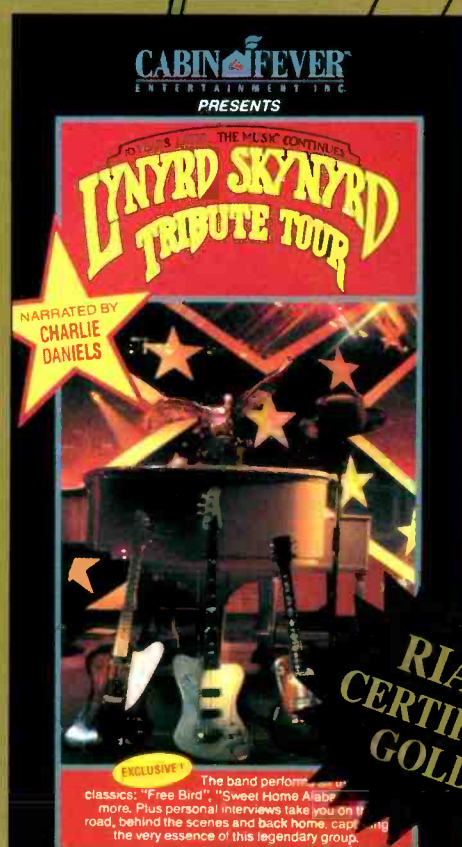


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RACE

(Continued from page C-1)

a paralyzing Nashville euphoria that almost flushed this genre down the commodes of the music industry. Country radio is ecstatic with the quality of new music coming out of Nashville, and some stations have even, gasp, expanded their playlists to accommodate the surge of brilliant new songs and singers.

But it's not a problem-free environment yet. How many more new acts can radio, retail, and the consumers absorb? What happens to the established acts? Why can't country shed, once and forever, its hick, uneducated image? Will single sales ever mean anything again? What about cassette singles and CD singles... and what was that black oily stuff they used to make records out of? Oh, vinyl. Will country music profit from its transition to a song-based format from an artist-based format? Can it survive the fiery competition in the concert marketplace? Why are the international frontiers so difficult to cross? Will country radio—and later the industry and consumers—become so fragmented that dilution is the only alternative? And where goes video with the The Nashville Network/Country Music Television merger bid? As the title and lyrics of a country song suggests, there are "No Easy Horses."

The history of country music often mimics the lyrics of its songs: for every promise there seems to be a problem, and vice versa. For every new healing there's an old wound, and vice versa. And for every triumph, there's a tragedy, if not behind, at least ahead.

But Nashville's music moguls graduated with Ph.D.s in Hard Knocks, thanks to the rise and fall of the '80s, and they refuse to be seduced by the sweet sounds of success in the early '90s. They have reason to gloat and say I-told-you-so and get careless with rosters and budgets, but they aren't doing it. Instead they're intensifying their concentration, honing their operations, and steadfastly clinging to the principles, talents, and goals that have caused this renaissance.

And that could be the major telling difference in why the country music industry just might be poised to dominate the decade of 1990 and beyond.



Holly Dunn

CREDITS: Editorial Coordinator, Gerry Wood; Kay West is a Nashville-based freelance writer; Cover & design, Anne Richardson-Daniel.

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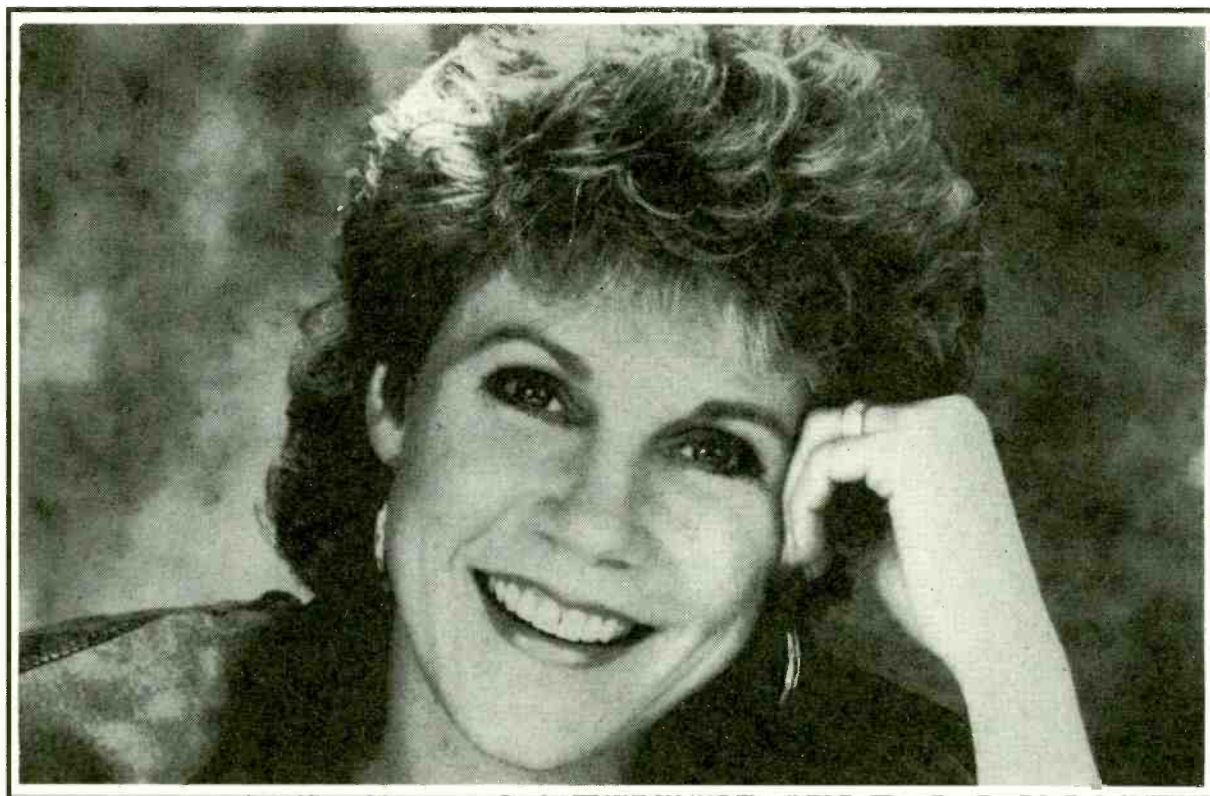
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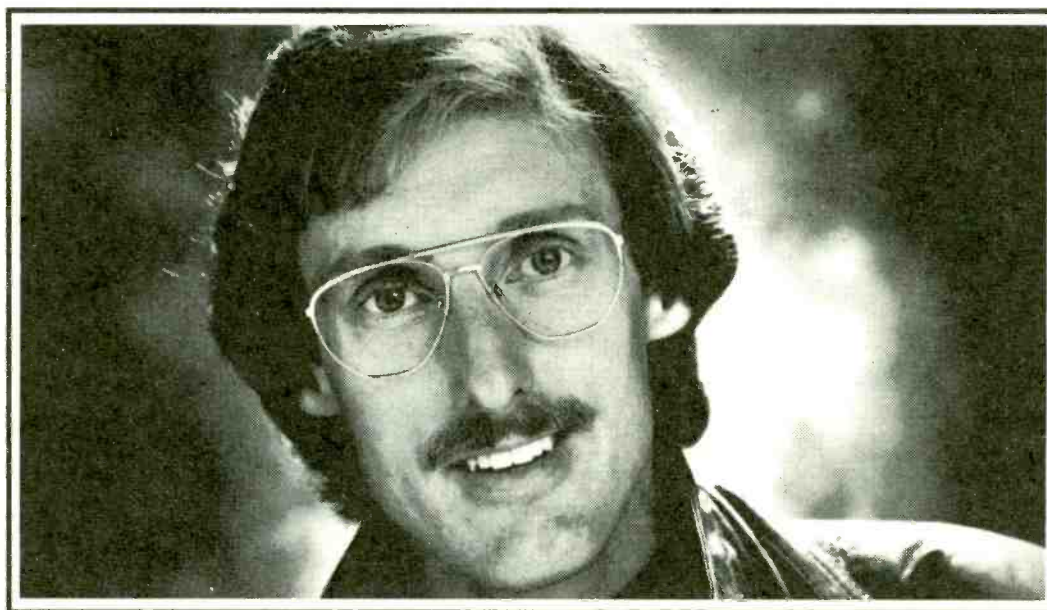
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RECORDS

(Continued from page C-3)

new acts Rob Crosby, Pam Tillis, and the band Diamond Rio.

The other new kid on the Nashville music block is Atlantic Records headed by former CBS/Nashville chief Rick Blackburn. "Our Billy Joe Royal project going gold sure was fun," Blackburn says. One of the most unusual and successful Atlantic events of the year saw the label covering itself as Robin Lee cut a country version of Atlantic's pop hit "Black Velvet." Six new acts have been signed, a product release schedule finalized, a new support system put in place, and Blackburn has integrated the operations with the WEA distribution system. Blackburn, VP of operations, wants to "break a couple more acts" in 1991 as Atlantic/Nashville heads into its second year.

CBS Records is beaming over the bottom line. "The last fiscal year was the most profitable year in nine years for CBS/Nashville," claims Mike Martinovich, VP of marketing. The success, he notes, was spaced over many artists as opposed to a previous history of scoring heavily with a couple of big acts. Martinovich cites the artist development triumphs of four new hot acts—Shenandoah, Mary Chapin Carpenter, Doug Stone, and Shelby Lynne. And he believes brighter days are ahead., "The base for country music is expanding in terms of demographics through radio and media in general," Martinovich comments. "That's happening because of the audio/visual world in which we're living."

Bruce Hinton, president of MCA Records/Nashville, reports that four MCA acts enjoyed in 1990 their best selling studio albums in their careers: Patty Loveless, Steve Wariner, the Desert Rose Band, and the Nitty Gritty Dirt Band. And George

Strait scored with his fastest selling album in his nine-year MCA history. Hinton is also high on the breakthrough of Vince Gill as a major artist and powerful marketplace and radio product from Marty Stuart, Mark Chesnutt, Mark Collie, McBride & the Ride, Lionel Cartwright, Kelly Willis, Reba McEntire, Conway Twitty. On the lighter side, new albums will be coming from Jerry Clower, Riders In The Sky, and Gerry House.

"In the whole country field, we have the strongest group of new names that broke this year that I can remember," says Vic Faraci, Warner Bros. Records senior VP. "The way they are achieving wonderful, great sales is the single most encouraging thing that has happened all year." He cites the goldmining WB newcomer Travis Tritt along with the "tremendous success" of such acts as Carlene Carter and the Texas Troubadors, combined with such established superstar acts as Hank Williams Jr. and Randy Travis. Upcoming releases include product by Williams and Dwight Yoakam.

A highlight of 1990 for 16th Avenue Records was a new manufacturing, sales, and distribution agreement with Curb Records, supplanting a prior distribution agreement with Capitol Records. Charley Pride, Canyon, and John Conlee are the big three acts that 16th Avenue will be focusing on come 1991, according to Jerry Bradley, president and GM of Opryland Music Group, the label's corporate entity.

Problem areas cited by the label leaders include the economy and increased competition. The Middle East situation with its oil undertow can have great impact on the bottom line of the travel-intensive record business, notes RCA's Weston. "Also," says Weston, "everybody has shrinking account bases—the big boys buying out the little ones." Hinton of MCA also points to the escalating cost of doing business: "Everything is going up and the margins aren't getting any wider. We're reducing the size of our roster and taking a much more focused market approach, targeting the market segments for the artists individually."

Adds PolyGram's Lucks, "The competition is increasing and I'm not so sure the pie is getting bigger." DuBois has an eye on the economy, observing, "Industry-wise—not just country—business has been a little soft over the last half of the year. With the Gulf crisis, I hope we don't have the economy turn down on us."

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International

Pop Station Ready To 'Rok' The Bloc Oslo-Based Broadcasts Target U.S.S.R.

■ BY DAVID ROWLEY

OSLO, Norway—A station claiming to be the Soviet Union's first genuine commercial pop radio station is set to begin broadcasting via satellite from this city Oct. 15.

Called Radio Rokks, it has been established by a new Soviet media company called Interroks, with a staff of six who reportedly have "defected" from Radio Moscow.

It is understood here that the U.S. playlist supplied to the station, along with additional programming, is coming from Los Angeles-based Radio Express.

Radio Rokks will run from 6-10 a.m. and 4-7 p.m. Central European Time every day, carrying pre-

dominantly Western pop in a top-40-style format with breaks for news and advertising.

Station representatives have leased studio time for the next 12 months at private Norwegian station Radio Oslo.

Oslo-based advertising company Salgasvdelingen is actively looking for advertisers, and managing director Finn Norgvold says "considerable interest" has been shown from multinational companies eager to advertise in the Soviet Union—with Coca-Cola among them.

According to Norgvold, the station was set up in Oslo because it had proved impossible to get sufficient studio space in Moscow.

Radio Rokks is to send its signal via satellite to a land-based transmitter in the Soviet Union, where it will be distributed to many cities, including Moscow, Leningrad, Kiev, and Minsk. Station executives claim it will be able to reach at least 8 million people once it gets properly under way.

Finnish Viewers Say Yes To The MTV-Style 'No TV'

■ BY KARI HELOPALTIO

HELSINKI, Finland—In a pioneering effort to make MTV-style programming acceptable in Finland, "No TV," the new, late-afternoon magazine show for teenagers and young adults, is using material originally seen on MTV and Music Box. This includes music box's "Vivid" and "Transmission" and MTV's controversial "Buzz."

Produced by Mediarodeo Oy, a company formed by a consortium of Headline, VipVision, City-lehti, and Radio City for this purpose, "No TV" is building a strong following on Kolmoskanava (Channel 3) on weekdays, with a mix of pop/rock music, current affairs, and short news bulletins.

"No TV" is using some five to 10 videoclips per broadcast, one a "Clip Of The Week" that is repeated daily. First in this series was "Papa Was A Rolling Stone" by Was (Not Was); other artists featured on the launch shows were INXS, Chrissie Hynde, Bananarama, and Sinead O'Connor.

"Our current library of videoclips has only 120 titles, but we're adding around 20 every week," says chief executive Saku Tuominen. "What we're offering is the first determined effort to introduce MTV-Music Box style programming to the 10-30 age bracket, largely based on a home-from-school entertainment principle."

"Our future largely depends on the amount of advertising revenue

we can generate in the next couple of months," he adds. "So far, we've done well, but the project represents something of a challenge. Early advertisers have been the magazine Suosikki, hardware firm Renlund, and Fanta soft drinks."

Virgin Music Named ASCAP/PRS Top Pub

■ BY HUGH FIELDER

LONDON—Virgin Music (Publishing) was named PRS publisher of the year for the second year running at the Sept. 26 ASCAP pop awards ceremony at Claridges here.

But while ASCAP managing director Gloria Messenger was telling winners and members that its U.K. songwriters earned more than \$13 million from the U.S. in 1989 (an increase of 26% and more than twice that earned by BMI writers), guest of honor Richard Branson was more interested in discussing how the music industry is starting to display more of the '60s' positive aspects.

"We've shown that there is more to the music industry than making money," he said. "We have helped to break down the East-West barriers, the language barriers, the release of Nelson Mandela and the cause of South Africa, and created an awareness of AIDS. We can affect changes more than politicians."

And he had a simple message for those confronted by compassion fatigue. "Ignore it, get on, and do it."

Messenger forecast that 1990 would be an even better year for U.K. songwriters and publishers. But she sounded a warning note over proposed quotas in Italy and France designed to limit airplay of Anglo-

American songwriters.

Roland Gift and David Steele of Fine Young Cannibals won the songwriter-of-the-year award for the greatest number of U.S. performances last year with "Good Thing," "Johnny Come Home," "I'm Not Satisfied," and "She Drives Me Crazy," each of which topped the charts.

Guests at the dinner, which was hosted by ASCAP president Morton Gould, included the Cure, Simon Law on behalf of Soul II Soul, Breathe, Howard Jones, Simon Climie and Rob Fisher, and Stella and Mary McCartney on behalf of their father.

The full list of songs, writers, and publishers honored (as usual only ASCAP members have been credited) follows:

"Angel Of Harlem," by Paul Hewson, David Evans, Laurence Mullen, and Adam Clayton, published by Blue Mountain Music; "Another Day In Paradise," Phil Collins, Hit And Run Music (Publishing); "Armageddon It," Phil Collen, Steve Clark, Joe Elliott, Rick Savage, and Robert John "Mutt" Lange, Zomba Music Publishers; "Back To Life," Law and Jazzie B, EMI Music Publishing and Virgin Music (Publishing);

"Buffalo Stance," Cameron McVey, Fiction Songs; "Crazy About Her," Jim Cregan, BMG Music Publishing; "Don't Tell Lies," Ian Spice,



Cosmic Award. Warner Bros./Reprise recording group the B-52's accept plaques commemorating Australian sales. The band got a double-platinum award for the album "Cosmic Thing," a platinum award for the single "Love Shack," and a gold award for the single "Roam." The presentation took place at Melbourne's Inflation Club after the band's 10-show sellout tour of Australia. Pictured, from left, are Kevin Strickland, Tracy Wormworth, Kate Pierson, and Pat Irwin, B-52's; Peter Ikin, managing director, Warner Records Group; Fred Schneider, Zachary Alford, and Cindy Wilson, B-52's; and Steve Jensen, Direct Management.

Festival Records Returns To The Top Indie Benefits From Liberation, Mushroom Product

■ BY GLENN A. BAKER

SYDNEY, Australia—Just nine months after being virtually written off as a significant chart force for 1990, following the loss—in swift succession—of its three major represented labels, Chrysalis, A&M and Island, independent Festival Records silenced its critics by seizing half of the top 10 album positions and three of the top five single positions on the national ARIA chart in the last week of September.

Festival, owned by Rupert Murdoch's News Corp., insisting "we may be down but we're definitely

not out," has been busy handing out gold and platinum disks at a time when many industry figures predicted it would be handing out redundancy slips.

That chart saw Festival holding No. 1, for the second week, with the double-platinum Jimmy Barnes album "Two Fires." It also held No. 4 with the platinum "The Real Thing" by Faith No More, No. 6 with the platinum, formerly No. 1 "Beyond Salvation" by the Angels, No. 8 with the TV-advertised Creedence Clearwater Revival "Ultimate Collection" 21st anniversary double-LP set, and No. 9 with the gold "Blood-

letting" by Concrete Blonde.

Down a little lower in the ARIA chart is the John Lee Hooker album "The Healer," which, at the gold level, has performed better per capita in Australia than in any other territory. Recently declared platinum is the A&M Canada album "Reason To Believe," by Rita MacNeil, which can also claim greater success Down Under than anywhere else in the world.

Festival's three top five singles were Faith No More's "Epic" at No. 2 (previously No. 1), Concrete Blonde's "Joey" at No. 3, and Jimmy Barnes' "Lay Down Your Guns" at No. 5. All three are gold and are expected to go platinum soon.

Festival's new strength was also reflected on the alternative charts, where it had 50% of the singles and 62% of the albums.

Integral to the recovery of Festival has been the strong flow of product, both domestic and foreign, from Michael Gudinski's Mushroom and Liberation labels, which now have offices within the Festival building.

Gudinski withdrew Liberation, his "utility" label for selected international product, from CBS early in the year to assist the resuscitation of Festival. The move proved to be a shrewd one as the distributor was able to focus energy it once directed to the likes of U2, Billy Idol, and Sting to relatively new acts such as Faith No More and Concrete Blonde.

The new partnership has become one of the most formidable hit-creating units in the country.

Says Festival managing director Bill Eeg, "I'm not the sort of guy to blow my own trumpet, but I have to say we're back to our old chart strength earlier than I expected. This sends out a clear signal that we intend to stick around and fight on."

"It hasn't been an easy year but our determination has got us through. We always said, give us the product and the Festival team will sell it."

**Biz not peanuts for
Canada's Jumbo Vid
... story on page 53**

CRIA, CMRRA Keep Talking As Agreement Runs Out

■ BY KIRK LAPOINTE

OTTAWA—The agreement between record companies and music publishers on Canada's compulsory mechanical royalty rate expired Sept. 30 without a new deal to replace it.

The Canadian Recording Industry Assn. (CRIA) and the Canadian Musical Reproduction Rights Agency (CMRRA) are continuing their talks, and while there are several significant issues to be settled, neither side appears willing at this point to submit the matter to the federal Copyright Board.

"We still have differences, but we are still talking," says CRIA president Brian Robertson.

"We have a lot of difficulties," says CMRRA general manager David Basskin. "But, how do I say it? I'm optiously caustomistic."

The new rate is still the biggest sticking point. The current rate of 5.25 cents per track was phased in over the past two years, after a two-cents-a-song rate, in effect for 64 years, was abolished by the government.

By world standards, 5.25 cents Canadian is a low fee. Neither CMRRA nor CRIA will discuss the particulars of the negotiations, but the two sides are still believed to be a few cents apart on the rate.

Another key sticking point is the reserve system, by which labels retain mechanical payments until they determine the level of record returns. CMRRA says firms hold on to the funds for between 18 and 24 months. This is "significantly longer" than firms in other territories, Basskin notes. There are also unspecified problems over the administration of

controlled composition clauses, under which labels secure lower-than-statutory rates from artists who write their own material.

Also at issue is the enforcement of the provisions of any new deal. Although CRIA has been highly supportive of CMRRA's efforts to force compliance with basic aspects of the old pact, some firms still fail to apply for permission to use copyrighted works before manufacturing recordings.

The result, in some cases, "has been albums certified gold before we're even notified," Basskin says. "This is just unacceptable."

CRIA's Brian Robertson and the record industry's negotiating team have been very sensitive to these problems, Basskin says. "CRIA has offered help in administration, but there are still some companies that are treating us like a subordinate, not a peer. Some just don't understand the sea of changes that has taken place."

Indeed, since 1988, Canada has had an updated Copyright Act, part of which abolished the two-cents-a-song rule and got the two sides to work out a new deal. The act established a Copyright Board, which has so far conducted limited work (its first-ever major ruling, on cable retransmission fees, was due imminently at press time). If negotiations break down, the two sides can refer the matter to the board.

For the time being, however, CMRRA has extended the deal for one week to ask its member publishers for more guidance on the talks. "The next week or two will be crucial from our side," Basskin says.

CKIS Ups Canadian Content Plea For More Hard Rock Denied

OTTAWA—CKIS-FM Winnipeg will increase its Canadian content, continue to comply with a 10-point plan to uphold its promise of performance, and not be able to infuse its playlist with more hard rock. In a good-news, bad-news decision by the federal broadcast regulator, the oft-delinquent Westcom Radio Group outlet was praised but put on a short leash.

The Canadian Radio-television and Telecommunications Commission (CRTC) heralded CKIS' improvement in living up to its promises of performance. But a 10-point plan, laid out last year in a one-year renewal to ensure non-compliance would not reoccur, stays put.

And so does CKIS' format. In a cu-

rious move, CKIS applied for a format change to a harder rock sound. But at an earlier CRTC hearing into its license, it said its objective was to provide a softer sound; as such, the CRTC said the format stays, that it provides enough flexibility for CKIS to be even softer.

For its part, CKIS pledged to raise the percentage of Canadian content to 30% from 20%, a move the CRTC happily accepted (all FM stations are bound to go to 30% when the CRTC issues its new FM policy shortly).

CKIS will get to slash news content to three hours and 47 minutes a week from five hours and 25 minutes, but its level is still very high among Winnipeg FM outlets.

are in many southern Ontario retail outlets. Its latest chain is the Petro-Canada gas station chain, of which the company plans to add 14 locations in the second half of 1990.

KAREN PATRICK of the West Edmonton II store was HMV Canada's manager of the year, HMV announced at its annual conference in early September.

MAPLE BRIEFS

NELSON VIDEOVEND continues to lose, lose, lose money. Net losses for the quarter ended June 30: \$2.3 million, up from \$1.9 million a year ago despite a 47% revenue increase. The firm's Amazing Video Machines, automated rental video dispensers,

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COOPER / H.V.R. INTERNATIONAL MUSIC PRODUCTION & MARKETING

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/6/90

This Week	Last Week	SINGLES
1	1	SHOW ME HEAVEN MARIA MCKEE EPIC
2	4	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
3	16	BLUE VELVET BOBBY VINTON EPIC
4	NEW	SO HARD PET SHOP BOYS PARLOPHONE
5	31	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
6	2	THE JOKER STEVE MILLER BAND CAPITOL
7	11	I CAN'T STAND IT TWENTY 4 SEVEN BCM
8	3	GROOVE IS IN THE HEART DEE-LITE ELEKTRA
9	9	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN
10	6	GROOVY TRAIN THE FARM PRODUCE
11	8	CULT OF SNAP SNAP ARISTA
12	NEW	MEGAMIX TECHNOTRONIC SWANYARD
13	15	NEVER ENOUGH THE CURE FICTION/POLYDOR
14	7	WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM
15	12	THEN THE CHARLATANS SITUATION TWO
16	21	IT'S A SHAME (MY SISTER) MONIE LOVE FEATURING TRUE IMAGE COOLTEMPO/CHRYSALIS
17	10	THE SPACE JUNGLE ADAMSKI MCA
18	19	TUNES SPLITS THE ATOM MC TUNES VS. 808 STATE ZTT/WEA
19	NEW	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
20	13	THUNDERSTRUCK AC/DC ATCO/EAST WEST
21	28	WORLD IN MY EYES DEPECHE MODE MUTE
22	17	VISION OF LOVE MARIAH CAREY CBS
23	5	HOLY SMOKE IRON MAIDEN EMI
24	40	SPIN THAT WHEEL (TURTLES GET REAL) HI-TEK 3 FEATURING YA KID K BROTHERS ORG
25	29	3 SONGS (EP) THE WEDDING PRESENT RCA
26	14	FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS
27	18	SUICIDE BLONDE INXS MERCURY/PHONOGRAM
28	36	HEAVEN THE CHIMES CBS
29	NEW	I'VE GOT YOU UNDER MY SKIN NENEH CHERRY CIRCA/VIRGIN
30	NEW	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
31	39	BODY LANGUAGE ADVENTURES OF STEVIE V MERCURY/PHONOGRAM
32	24	HOLY WARS... THE PUNISHMENT DUE MEGADETH CAPITOL
33	20	IT'SY BITSY TEENY WEENY YELLOW POLKA... BOMBALURINA CARPET/POLYDOR
34	38	SHE'S SO FINE THUNDER EMI
35	22	FOOL'S GOLD/WHAT THE WORLD IS WAITING... THE STONE ROSES SILVERTONE
36	23	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
37	NEW	RIGHT HERE, RIGHT NOW JESUS JONES FOOD/EMI
38	34	FALL (EP) RIDE CREATION
39	NEW	EVERYBODY (RAP) CRIMINAL ELEMENT ORCH/W WILLIAMS deCON/RCA
40	25	BLACK CAT JANET JACKSON A&M
1	1	ALBUMS LUCIANO PAVAROTTI, PLACIDO DOMINGO, JOSE CARRERAS IN CONCERT DECCA
2	NEW	INXS X MERCURY/PHONOGRAM
3	2	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
4	NEW	AC/DC THE RAZORS EDGE ATCO/EAST WEST
5	4	BETTY BOO BOOMANIA RHYTHM KING
6	6	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
7	8	MICHAEL BOLTON SOUL PROVIDER CBS
8	NEW	MEGADETH RUST IN PEACE CAPITOL
9	3	DEACON BLUE OOH-LAS VEGAS CBS
10	5	THE WATERBOYS ROOM TO ROAM ENSIGN/CHRYSALIS
11	9	MARIAH CAREY MARIAH CAREY CBS
12	11	TINA TURNER FOREIGN AFFAIR CAPITOL
13	10	ROXETTE LOOK SHARP EMI
14	16	PHIL COLLINS... BUT SERIOUSLY VIRGIN
15	12	WILSON PHILLIPS WILSON PHILLIPS SBK
16	7	COCTEAU TWINS HEAVEN OR LAS VEGAS 4AD
17	NEW	HARRY CONNICK JR. WE ARE IN LOVE CBS
18	NEW	SLAYER SEASONS IN THE ABYSS DEF AMERICAN/PHONOGRAM
19	21	LOOSE ENDS LOOK HOW LONG TEN/VIRGIN
20	14	JOE JACKSON STEPPING OUT—THE VERY BEST OF... A&M
21	18	NEW KIDS ON THE BLOCK STEP BY STEP CBS
22	NEW	FIELDS OF THE NEPHILIM ELIZIUM BEGGERS BANQUET
23	NEW	NEW MODEL ARMY IMPURITY EMI
24	19	ROBERT CRAY MIDNIGHT STROLL MERCURY/PHONOGRAM
25	17	DEE-LITE WORLD CLIQUE ELEKTRA
26	15	CHRIS DE BURGH HIGH ON EMOTION—LIVE FROM DUBLIN A&M
27	20	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
28	22	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO
29	13	BOB DYLAN UNDER THE RED SKY CBS
30	31	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
31	25	PREFAB SPROUT JORDON: THE COMEBACK KITCHENWARE
32	NEW	DOGS D'AMOUR STRAIGHT CHINA
33	23	NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE
34	NEW	THE STEVE MILLER BAND THE BEST OF 1968-1973 CAPITOL
35	NEW	TESTAMENT SOULS OF THE BLACK MEGAFORCE/ATLANTIC
36	30	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.
37	28	TALK TALK NATURAL HISTORY—THE VERY BEST OF... PARLOPHONE
38	27	ROGER WATERS/VARIOUS THE WALL—LIVE IN BERLIN MERCURY/PHONOGRAM
39	29	THE CARPENTERS ONLY YESTERDAY A&M
40	NEW	RIVER CITY PEOPLE SAY SOMETHING GOOD EMI

CANADA (Courtesy The Record) As of 10/1/90

		SINGLES
1	3	UNSKINNY BOP POISON CAPITOL/CAPITOL
2	4	RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL
3	1	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
4	2	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
5	5	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
6	9	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
7	7	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
8	6	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA
9	12	SOMETHING HAPPENED ON THE WAY TO HEAVEN PHIL COLLINS WEA/WEA
10	14	I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL
11	10	BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
12	13	CAN'T STOP FALLING INTO LOVE CHEAP TRICK EPIC/CBS
13	NEW	OOOPS UP SNAP ARISTA/BMG
14	NEW	BLACK CAT JANET JACKSON A&M/A&M
15	11	ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS
16	NEW	HEART OF STONE TAYLOR DAYNE BMG/BMG
17	15	JERK OUT THE TIME PAISLEY PARK/WEA
18	16	RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
19	NEW	OH GIRL PAUL YOUNG COLUMBIA/CBS
20	19	POLICY OF TRUTH DEPECHE MODE SIRE/WEA
1	1	ALBUMS M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
2	3	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
3	2	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
4	4	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
5	7	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
6	5	POISON FLESH AND BLOOD CAPITOL/CAPITOL
7	15	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
8	6	FAITH NO MORE THE REAL THING SLASH/WEA
9	11	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
10	10	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
11	8	CONCRETE BLONDE BLOODLETTING I.R.S./MCA
12	14	ROGER WATERS THE WALL POLYGRAM/POLYGRAM
13	NEW	INXS X ATLANTIC/WEA
14	9	VARIOUS ARTISTS PRETTY WOMAN SOUNDTRACK EMI/EMI
15	12	SNAP WORLD POWER ARISTA/BMG
16	15	VARIOUS ARTISTS DAYS OF THUNDER GEFFEN/WEA
17	13	PHIL COLLINS... BUT SERIOUSLY ATLANTIC/WEA
18	NEW	LIVING COLOUR TIME'S UP EPIC/CBS
19	18	NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
20	NEW	NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/25/90

		SINGLES
1	1	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
2	2	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
3	3	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
4	5	CLOSE TO YOU MAXI PRIEST 10 RECORDS
5	4	WE LOVE TO LOVE P.M. SAMPSON CBS
6	6	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	8	OOOPS UP SNAP ARISTA
8	11	DEINE LIEBE KLEBT HERBERT GRONEMEYER EMI
9	10	KINGSTON TOWN UB40 VIRGIN
10	7	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
11	15	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
12	14	TURTLE POWER PARTNERS IN KRYME SBK
13	18	SOLLA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
14	NEW	IT'SY BITSY TEENY WEENY YELLOW... BOMBALURINA CARPET/POLYDOR
15	9	MEGAMIX TECHNOTRONIC BMC
16	12	SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA
17	13	MANTA NORBERT & FEIGLINGE GLAMOUR
18	NEW	ROCKIN' OVER THE BEAT TECHNOTRONIC BMC
19	NEW	TONIGHT NEW KIDS ON THE BLOCK CBS
20	16	BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM
1	1	ALBUMS SOUNDTRACK PRETTY WOMAN EMI
2	NEW	HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
3	2	MATTHIAS REIM MATTHIAS REIM POLYGRAM
4	3	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	4	JON BON JOVI BLAZE OF GLORY VERTIGO
6	6	VAYA CON DIOS NIGHT OWLS ARIOLA
7	NEW	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
8	8	PHIL COLLINS... BUT SERIOUSLY WEA
9	7	ERSTE ALLEGEMEINE VERUNSIC NEPPOMUKS RACHE EMI/ELECTROLA
10	13	DAVID HASSELHOFF CRAZY FOR YOU BMG
11	5	PRINCE GRAFFITI BRIDGE PAISLEY PARK/WARNER BROS.
12	11	SNAP WORLD POWER BMG ARIOLA
13	16	ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
14	9	EROS RAMAZZOTTI IN OGNI SENSO DDD
15	12	UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN
16	14	BLACK SABBATH TYR I.R.S.
17	20	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
18	10	JULIANE WERDING ZEIT FUR ENGEL WEA
19	18	GIANNA NANNINI SCANDALO RICORDI/POLYGRAM
20	17	NEW KIDS ON THE BLOCK STEP BY STEP CBS

FRANCE (Courtesy of Europe 1) As of 9/19/90

		SINGLES
1	1	MALDON ZOUK MACHINE BMG
2	5	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELIVEN BMG
3	2	SOLLA DANCE CHARLES D. LEWIS POLYGRAM
4	3	LE JERK THIERRY HAZARD CBS
5	6	WHITE AND BLACK BLUES JOELLE URSULL CBS
6	4	KINGSTON TOWN UB40 VIRGIN
7	7	VOUS ETES FOUS BENNY B CBS
8	9	AVANT DE PARTIR ROCH VISINE BMG
9	8	THE PARTY LATINO PARTY POLYGRAM
10	15	MEGAMIX TECHNOTRONIC CBS
11	10	IT'S ON YOU M.C. SAR & THE REAL MCCOY CARRERE
12	14	STEP BY STEP NEW KIDS ON THE BLOCK CBS
13	NEW	INSIEME 1992 TOTO CUTUGNO EMI
14	13	IL SUFFIT D'UN OU DEUX EXCITES FOOTBROTHERS CBS
15	18	LE TEMPS DES COPAINS LES VAGABONDS CARRERE
16	17	LE GAMBOU PATRICK SEBASTIEN EMI
17	11	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG
18	NEW	HEY LITTLE GIRL MARK BOYCE CBS
19	16	LILY WAS HERE DAVE STEWART BMG
20	12	AIME MOI CLAUDE BARZOTTI BMG

MUSIC & MEDIA

EUROCHARTS HOT 100 10/6/90

		HOT 100 SINGLES
1	11	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	1	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
3	9	SHOW ME HEAVEN MARIA MCKEE EPIC
4	4	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
5	2	THE JOKER STEVE MILLER BAND CAPITOL
6	3	SOLLA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
7	5	GROOVE IS IN THE HEART DEE-LITE ELEKTRA
8	7	MALDON ZOUK MACHINE BMG/ARIOLA
9	17	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
10	18	KINGSTON TOWN UB40 VIRGIN
11	8	IT MUST HAVE BEEN LOVE ROXETTE EMI
12	12	OOOPS UP SNAP LOGIC/BMG ARIOLA
13	13	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
14	10	IT'S ON YOU M.C. SAR & THE REAL MCCOY ZYX/MIKULSKI
15	16	LE JERK! THIERRY HAZARD CBS
16	6	HOLY SMOKE IRON MAIDEN EMI
17	14	PRAYING FOR TIME GEORGE MICHAEL EPIC
18	NEW	CLOSE TO YOU MAXI PRIEST 10 RECORDS
19	NEW	CULT OF SNAP SNAP LOGIC/ARIOLA
20	15	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILIEN TALAR
1	1	HOT 100 ALBUMS CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
2	3	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
3	2	SOUNDTRACK PRETTY WOMAN EMI
4	5	JON BON JOVI BLAZE OF GLORY VERTIGO
5	6	PHIL COLLINS... BUT SERIOUSLY VIRGIN/WEA
6	4	PRINCE GRAFFITI BRIDGE PAISLEY PARK
7	10	ELTON JOHN SLEEPING WITH THE PAST ROCKET
8	7	NEW KIDS ON THE BLOCK STEP BY STEP CBS
9	8	EROS RAMAZZOTTI IN OGNI SENSO DDD
10	11	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
11	9	MATTHIAS REIM MATTHIAS REIM POLYDOR
12	NEW	HERBERT GRONEMEYER LUXUS ELECTROLA
13	12	MARIAH CAREY MARIAH CAREY CBS
14	15	DEACON BLUE OOH LAS VEGAS CBS
15	13	SNAP WORLD POWER LOGIC/BMG ARIOLA
16	NEW	ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
17	NEW	THE WATERBOYS ROOM TO ROAM ENSIGN
18	NEW	BOB DYLAN UNDER THE RED SKY CBS
19	19	BETTY BOO BOOMANIA RHYTHM KING
20	16	UB40 LABOUR OF LOVE II VIRGIN
1	1	SINGLES BLAZE OF GLORY JON BON JOVI POLYGRAM
2	2	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
3	4	SUICIDE BLONDE INXS WEA
4	5	EPIC FAITH NO MORE LIBERATION/FESTIVAL
5	3	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
6	6	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
7	12	BUST A MOVE YOUNG M.C. POLYGRAM
8	7	U CAN'T TOUCH THIS M.C. HAMMER EMI
9	10	CHAIN REACTION JOHN FARNHAM BMG
10	9	VISION OF LOVE MARIAH CAREY CBS
11	8	SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM
12	19	KING OF WISFUL THINKING GO WEST EMI
13	18	OOOPS UP SNAP BMG
14	11	SHOW NO MERCY MARK WILLIAMS CBS
15	13	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG CBS
16	NEW	TONIGHT NEW KIDS ON THE BLOCK CBS
17	14	HANKY PANKY MADONNA WEA
18	17	LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
19	NEW	THUNDERSTRUCK AC/DC CBS/ALB
20	16	PRAYING FOR TIME GEORGE MICHAEL CBS
1	1	ALBUMS JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
2	NEW	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II POLYGRAM
3	NEW	AC/DC THE RAZOR'S EDGE CBS/ALB
4	3	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
5	2	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
6	4	THE BLACK SORROWS HARLEY & ROSE CBS
7	5	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
8	12	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
9	9	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
10	15	SOUNDTRACK CHINA BEACH—MUSIC AND MEMORIES EMI
11	17	MARGARET URlich SAFETY IN NUMBERS CBS
12	10	MARIAH CAREY MARIAH CAREY CBS
13	7	SOUNDTRACK PRETTY WOMAN EMI
14	19	CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM
15	8	THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
16	6	GLORIA ESTEFAN CUTS BOTH WAYS CBS
17	11	CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL
18	NEW	TAYLOR DAYNE CAN'T FIGHT FATE BMG
19	NEW	JOE COCKER JOE COCKER LIVE LIBERATION/FESTIVAL
20	18	PRINCE GRAFFITI BRIDGE WEA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/30/90

WORLD MUSIC HEAVY METAL RAP Rhythm &
 VERS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 WAVE Swing Calypso Golden Oldies WORL
 JU-JU CHAMBER MUSIC RARE GROOVE LOVE
 Gospel PROGRESSIVE DUB SKIFFLE Opera I
 MUSICAL ROCK Jazz SKA BLUES NEW WAVE SW
 BIG BAND Acid Jazz Jit Jive JE-JU CH
 Motown ROCK & ROLL FUNK LATIN Gospel
 SOUL HIP HOP Soca CLASSICAL ROCK
 SAMBA Rai Light Orchestra BIG BAND A
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ALBUM REVIEWS

POP

▶ TOMMY CONWELL & YOUNG RUMBLERS

Guitar Trouble
PRODUCER: Pete Anderson
Columbia 46235

Very, very strong follow-up to Philly band's major-label debut has Conwell & Co. returning to their tough, bluesy roots and veering slightly away from the mainstream rock that dominated "Rumble"—thanks to Anderson's sure hand. Title track is a toe-tapper from the first note and John Hiatt-like "I'm Seventeen" is already doing the trick at album rock radio. These guys have not only successfully avoided sophomore slump, they've graduated into a whole new league.

▶ IRON MAIDEN

No Prayer For The Dying
PRODUCER: Martin Birch
Epic 46905

Bruce Dickinson returns from his solo outing with pipes in perfect pitch and the rest of the band raring to go on this, the band's first release for Epic. Opening track, "Tailgunner," blends melody and metal masterfully, and the rest of the album proceeds accordingly. Though vocals are mixed a little too low in some cases, it's a small complaint for an album that will no doubt continue the band's gold streak. Listen to those guitars scream.

DAVID CASSIDY

PRODUCERS: Phil Ramone & E.T. Thorngren; Rick Neigher; Clams Casino and Carter; Greg Edward; Jeff Silverman
Enigma 73554

Is there life after the Partridge Family? Enigma definitely thinks so with Cassidy, and so far the public is proving the label right, for first single, "Lyin' To Myself," continues to climb up the Hot 100. Other tracks like "Labor Of Love," polished to a contemporary pop gloss by Ramone and Thorngren, could win nods as well. Through it all, Cassidy shows a sense of humor as well: Dig the "I Think I Love You" quote on hi-tech remake of "Hi-Heel Sneakers."

MARTIN STEPHENSON & THE DAINTIES

Salutation Road
PRODUCER: Pete Anderson
Capitol 94638

English singer/songwriter and his band are in excellent form on second American release, which betrays the jazz and roots leanings of producer Anderson (who worked a similar trick on Michelle Shocked's "Captain Swing"). Stephenson knows a strong melody when he pens it; excellent modern rock tracks include "Left Us To Burn," "Big North Lights," "Heart Of The City," and "We Are Storm."

HOUSE OF LORDS

Sahara
PRODUCERS: Andy Johns & House Of Lords
RCA 2170

Sophomore stint by the pop-oriented hard rock quintet may finally pay off on the promise exhibited on group's somewhat overlooked debut. Leadoff radio cut, a remake of Blind Faith's "Can't Find My Way Home" that works both acoustic and electric sides of the street, is already a top 20 album rock track, while "Chains Of Love" has a murderous hook that

ultimately could be profitable at top 40. These boys could lord it over, given a chance.

LONESOME VAL

PRODUCERS: Knut Bohn & Stewart Lerman
Bar None/Restless 72642

Contrary to her moniker, New York-based singer/songwriter could find lots of company with this album of fine country-oriented tunes—backed by some of Gotham's best local musicians. Highlight tracks from a consistent outing include "To Be Young," "Hold On To Me," "It Ain't Me," "Front Porch," and "Quiet Desperation."

DAVID TORN

Door X
PRODUCER: David Torn & Stephen Krause
Windham Hill 1096

Torn is best known to listeners for his work with jazzers like Mark Isham, but his label is skewing him toward pop with this effort, which is split between rock-styled instrumentals and vocals. Torn's singing is often indifferent and wavering, but his brazenly played cover of Jimi Hendrix's "Voodoo Chile" could put him over with rock outlets already spinning the late Stevie Ray Vaughan's as a tribute.

JIMMY BARNES

Two Fires
PRODUCER: Don Gehman
Atlantic 82141

The leathery-voiced Australian has made stronger records than this, but, while there's nothing here to rival his memorable version of Dylan's "Seven Days," there are some perfectly acceptable numbers here that stir up some sand. "Lay Down Your Guns," "Little Darling," and "Hardline" all can play at album outposts with a yen for shrapnel-larynxed rock.

THE BROTHERS FIGARO

Gypsy Beat
PRODUCER: Pat Moran
Geffen 24295

Brothers Luigi, Giuseppe, and Guido

NEW & NOTEWORTHY

AN EMOTIONAL FISH

PRODUCER: Tim Palmer
Atlantic 82150

Irish quartet whose first singles were released on U2's Mother Records unleashes its debut album, wearing its influences on its sleeves. Combining the passion of U2 and the intensity of the Doors, the band should thoroughly delight alternative and college audiences with its evocative lyrics and emotional playing, especially on the slow-burning, dreamy "Colours," and the quirky, jangly "Celebrate."

MATRACA BERG

Lying To The Moon
PRODUCERS: Wendy Waldman, Josh Leo
RCA 2066

Berg sings in the self-aware, self-possessed, never-entirely-vulnerable style of label mate K.T. Oslin. And, like Oslin, she writes her own material. Her poetic vision is so acute that even her defeats ring like victories.

MARK CHESNUTT

Too Cold At Home
PRODUCER: Mark Wright
MCA 10032

Just when you think it's impossible for the world of country music to hold another supertalent, out of the gate comes 26-year-old Mark Chesnutt with 10 good ole country songs. His honky-tonk delivery is character-rich and personalized to each number. Favorites include "Brother Jukebox," "Your Love Is A Miracle," "Too Good A Memory," "Lucky Man," "Hey You There In The Mirror," and the current title cut.

B I L L B O A R D

SPOTLIGHT



PEBBLES

Always
PRODUCERS: L.A. Reid & Babyface, Pebbles, Kayo & Daryl Simmons
MCA 10025

Snappy first single "Giving You The Benefit" is already giving Pebbles a big hit and leaves little doubt that she's securing her spot on the pop and black charts. The advice-filled "Backyard" plays like "Girlfriend, Part II." Though the ballads are fine, the uptempo cuts are really the winners here, especially "Give It To Me" and "Good Thang." Stellar support from such guests as Salt-N-Pepa, Karyn White, Johnny Gill, and After 7.

(aka Bill Bonk, Phil Parlapano, and Scott Babcock) bring their L.A. pub show to record, losing some intimacy and charm in the process. David Lindley and Nils Lofgren guest here, inflating the group's sound to no great effect. "Cross Your Heart" is among the stronger cuts, but whole enterprise could fall between format cracks.

THE GLOVE

Blue Sunshine
PRODUCERS: Steve Severin & Robert Smith
Rough Trade US 85

Collaboration by Severin of Siouxsie & the Banshees and Smith of the Cure, first issued in U.K. in 1983 and available only as an import previously, finally sees the light of day in the U.S. Music here is not nearly so bleak as that made by principals' bands, and is often downright psychedelic. Tuneful "Punish Me With Kisses" leads pack of tracks that are naturals for modern rockers.

RHINO BUCKET

PRODUCER: Daniel Rey
Reprise 26317

Two years ago, it was Led Zeppelin that went in for Xeroxing; this year it looks like it's AC/DC's turn, as debut albums by Nevada Beach and this L.A. quartet demonstrate. However, for rockers with short memories and Bon Scott fetishists, this fairly rockin' set may play—songs like "One Night Stand" have some hard-riffing, if none too original, power.

VARIOUS ARTISTS

L.A. Ya Ya
PRODUCER: Dusty Wakeman
Hightone 8022

Atmosphere of some of Los Angeles' smokier dives is handily conjured up on entertaining anthology of local roots-rock bands. Jimmie Wood, Juke Logan, Billy Bremner, Chuck E. Weiss, King Cotton, and Top Jimmy are among club scene notables on hand belting out R&B-styled covers. An entertaining guided tour of a hitherto little-documented sector of the L.A. music map.

JAZZ

MARK ISHAM

PRODUCERS: Mark Isham & Stephen Krause
Virgin 91293

Isham continues to flex his Miles Davis-inflected impressionism here, backed by such notables as David

Torn, Terry Bozzio, John Patitucci, Alex Acuna, and Chick Corea, and that's good news for his usual jazz and new age constituents. Big news is two vocal tracks featuring Tanita Tikaram (including a muted "Blue Moon") that could make the cross to pop if the hand is played right.

MULGREW MILLER

From Day To Day
PRODUCER: Orrin Keepnews
Landmark 1525

Top-flight pianist's trio date (with bassist Robert Hurst and drummer Kenny Washington) is a bracing showcase for Miller's solid style—which echoes both McCoy Tyner's dynamism and Bill Evans' harmonic density. Best of a delightful set include the powerful, poignant "La Chambre," the percussive punctuation of "One Notch Up," the midtempo swing of "Farewell To Dogma," and the bluesy shuffle of durable cover "What A Difference A Day Made."

WORLD MUSIC

GILBERTO GIL

The Eternal God Of Change
PRODUCERS: Celso Fonseca & Vitor Farias
Tropical Storm 56620

Newest set from this innovative "samba nova" pop artist shows a cosmopolitan songwriting perspective that may appeal to more than just Brazilophiles—such tracks as "Tie Your Plow To A Star" and "The Eternal God Of Change" could follow Tania Maria's lead onto contemporary jazz playlists. Other standouts from an enjoyable album are the gentle dub-inflected "Colonel's Wife," the cryptic, icon-smashing "From Bob Dylan To Bob Marley," the serene "Each Time In Its Place," and the sharp choral harmonies of "Baticum."

COUNTRY

▶ MARY-CHAPIN CARPENTER

Shooting Straight In The Dark
PRODUCERS: Mary-Chapin Carpenter, John Jennings
Columbia 46077

Of the growing number of uncannily perceptive female singer/songwriters in country music, Carpenter surely leads the march. To see her subdue rogue emotions with pure intelligence is a joy and a wonder. Best cuts: "When She's Gone," "Middle Ground," "The More Things Change," "You Win Again."

▶ ROSANNE CASH

Interiors
PRODUCER: Rosanne Cash
Columbia 46079

Precisely titled, this album is a vivid guided tour of the apprehensions, fears, resentments, disdain, and calming recognitions of one who is trying to come to terms with the lures and betrayals of the heart. The writing is uniformly superb, particularly in "Dance With The Tiger," "Real Woman," and "I Want A Cure." In addition to the usual country push, label is making a strong pop effort with this one.

GARY MORRIS

These Days
PRODUCERS: Jimmy Bowen, Gary Morris
Capitol 94103

Morris never sings less than movingly, but there's a strange division here between the piggishly restricted vision of "Workin' Man Blues" and such socially expansive pieces as "Somebody Lives There" and the reflective and cautionary title cut. Where's the center?

BARBARA MANDRELL

No Nonsense
PRODUCER: Jimmy Bowen, James Stroud
Capitol 94426

Even new producers here seem unable to wean Mandrell from her addiction to the sponginess, most transparent of

SPOTLIGHT



THE BOYS
PRODUCERS: The Boys
Motown 6302

Pubescent quartet still may not be the Jackson 5 reincarnate, but it has managed to ring up some hefty numbers for Motown nonetheless. New album will appeal to the Boys' young listenership, with kicking Teddy Riley-styled productions like "Crazy" and "Thing Called Love" showing the ability to move up the charts. Some of the album is self-indulgently cute, but cute is what the group's fans are looking for, so what the hey.

sentiments. Although she sings sensitively of things that matter to the heart, they are trivialized by the cut-and-paste lyrics.

CLASSICAL

▶ TCHAIKOVSKY: PIANO CONCERTO NO. 1 SCRIABIN: PIANO PIECES

Yevgeny Kissin, Berlin Philharmonic, Karajan
Deutsche Grammophon 427 485

Current Kissin fever will direct lots of attention here. The disk has been available in Europe for some months, but was held back here for a while to benefit from anticipated (and realized) debut hoopla. It can be speculated that some of the broad and languishing tempi in the Tchaikovsky can be traced more to the influence of Karajan than to the instincts of the youthful soloist, who nevertheless provides some outstanding pianism for listeners to relish. A powerful retail contender.

▶ RESPIGHI: THE BIRDS; BRAZILIAN IMPRESSIONS; FOUNTAINS & PINES OF ROME

London Symphony, Minneapolis Symphony, Dorati
Mercury/Philips 432 007

Vintage recordings, meticulously processed to retain the attributes of the long-valued vinyl. "Birds" and "Impressions," recorded in 1957, are representative of the best in the initial series of 10 disks. Bass is full and orchestral weight substantial, but neither asset fudges the uncommon clarity and presence that distinguishes the pickup. If "Fountains" and "Pines," recorded several years later, are a mite less impressive, it's only by comparison with the former works' state-of-the-art (then or now) achievement.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **WHITNEY HOUSTON** *I'm Your Baby Tonight* (no timing listed)
 PRODUCERS: L.A. Reid, Babyface
 WRITERS: L.A. Reid, Babyface
 PUBLISHERS: Kear/Epic/Solar, BMI
 Arista ACS-2108 (cassette single; CD version also available, Arista ASCD-2108)

Engaging title track to pop diva's upcoming album kicks a firm beat under a retro-pop/R&B instrumental vibe. Most striking is Houston's relaxed and soulful performance. Expect a quick sprint to No. 1.

BILLY JOEL *And So It Goes* (3:36)
 PRODUCERS: Mick Jones, Billy Joel
 WRITER: B. Joel
 PUBLISHER: Joel Songs, BMI
 Columbia 38T-73602 (c/o CBS) (cassette single)

Flip side to previous single, "That's Not Her Style," went to No. 1 on the AC chart. Pensive ballad places Joel in his most effective context: alone at the piano.

JAYA *One Kiss Per Minute* (3:59)
 PRODUCER: Justin Strauss
 WRITERS: W. A. Brookes, D. Atabay, G. Gutierrez, Stevie B
 PUBLISHERS: SHR/Mya T. BMI
 MIXERS: Justin Strauss, Hugo Dwyer
 LMR/RCA 2713-4 (c/o BMG) (cassette single; 12-inch version also available, LMR/RCA 2713-1)

Pop/freestyle touch of co-writer Stevie B is strongly felt on this percussive twirler. Influence of producer Strauss is most evident on the club-ready house mix on the 12-inch.

INDECENT OBSESSION *Say Goodbye* (3:59)
 PRODUCER: Mark S. Berry
 WRITERS: D. Dixon, M. Szumowski
 PUBLISHER: not listed
 MCA 53939 (cassette single)

Second serving from Aussie popsters has the potential to go beyond the marginal chart success of "Tell Me Something," thanks to tune's insinuating, new wave-era pogo beat and an equally contagious chorus.

BELINDA CARLISLE *(We Want) The Same Thing* (4:10)
 PRODUCER: Rick Nowels
 WRITERS: Nowels, Shipley
 PUBLISHER: not listed
 MCA 53910 (cassette single)

Carlisle revisits recent "Runaway Horses" album and transforms this fluffy pop tune into a convincing arena-style rock anthem by cranking up the guitars and drums.

BLUE PEARL *Naked In The Rain* (3:51)
 PRODUCER: Youth
 WRITERS: M. Glover, D. McBroom
 PUBLISHERS: Saraswati/Big Life
 Big Life 877-614-4 (c/o PolyGram) (cassette single; 12-inch reviewed Aug. 25)

BLACK

► **GUY** *I Wanna Get With You* (4:45)
 PRODUCER: Teddy Riley
 WRITERS: T. Riley, A. Hall, D. Hall
 PUBLISHER: not listed
 MCA 53925 (cassette single)

Masters of new jack swing return with a swaggering jam that leans more toward traditional funk and hip-hop this time. A tasty appetizer to the group's forthcoming self-titled album.

► **TEVIN CAMPBELL** *Round And Round* (3:55)
 PRODUCER: Prince
 WRITER: Prince
 PUBLISHERS: Controversy/WB, ASCAP
 MIXER: Junior Vasquez
 Paisley Park 4-19748 (c/o Warner Bros.) (cassette single; CD version version also available, Paisley

Park 2-21740)

Young singer who scored with "Tomorrow (A Better You, Better Me)," benefits from the Paisley One's funky production and vocal contribution—though Campbell's voice is so pure and soulful that it stands well on its own. Lifted from the "Graffiti Bridge" soundtrack.

► **THE BOYS** *Thing Called Love* (4:09)
 PRODUCERS: Daryl Simmons, Kayo Roberson
 WRITERS: D. Simmons, K. Roberson
 PUBLISHERS: Green Skirt/Kear, BMI
 Motown 2069 (c/o MCA) (cassette single)

Charming tot hip-hoppers dip into their new eponymous album and pull out a formulaic jack jam that emphasizes appealing harmonies.

► **TONY! TONI! TONE!** *It Never Rains (In Southern California)* (4:30)
 PRODUCERS: Tony! Toni! Tone!
 WRITERS: R. Wiggins, T. Christian
 PUBLISHERS: Tony! Toni! Tone!/PRI, ASCAP
 Wing 879-068-7 (c/o PolyGram) (7-inch single; cassette version also available, Wing 879-068-4; 12-inch version also available, Wing 879-069-1)

No, it's not a cover of the Albert Hammond hit, but rather an original romantic ballad that is ripe for black AC and pop picking.

► **THE WINANS** *When You Cry* (4:35)
 PRODUCER: Michael J. Powell
 WRITERS: C. Winans, L. Hyter
 PUBLISHERS: For Our Children/Zomba, ASCAP/Hyter, BMI
 Qwest 4-19566 (c/o Warner Bros.) (cassette single)

Third shot from spiritual family act's fine "Return" album is a warmly sung, optimistic ballad that should generate yet another well-deserved chart hit.

PERRI *It's Been You* (4:40)

PRODUCER: Jon Baker
 WRITERS: M. O'Hara, S. McKinney, M. Unobsky
 PUBLISHER: not listed
 MCA 53925 (cassette single)

Why sibling quartet's flawless harmonies haven't stormed to the top of several charts remains a mystery—especially when they are wrapped in soothing, jazz-etched ballads like this one.

GRADY HARRELL *Don't Turn Your Back On Me* (4:20)
 PRODUCERS: James Allen, James Strong
 WRITERS: J. Strong, B. Goodrich, L. Dad
 PUBLISHERS: Color Free/Juby Laws, BMI
 MIXER: Goh Hotoda
 RCA 2718-4 (c/o BMG) (cassette single; 12-inch version also available, RCA 2718-1)

Chugging swing/soul jam simmers with sweet synths and percussion, and is well-armed with Harrell's radio-friendly vocal presence.

KIPPER JONES *Poor Elaine* (4:09)
 PRODUCERS: Kipper Jones, Reggie Stewart
 WRITERS: R. Stewart, K. Jones
 PUBLISHERS: Somethin' Stoopid/Kip Teez/Pecot/Virgin, ASCAP
 Virgin 4-98895 (c/o Atlantic) (cassette single)

Slow and dreamy R&B package features a rich, mellow vocal arrangement and could revive interest in singer's debut album, "Ordinary Story."

COUNTRY

► **RICKY VAN SHELTON** *Life's Little Ups And*

NEW AND NOTEWORTHY

BISCUIT *Biscuit's In The House* (4:00)
 PRODUCERS: Biscuit, Romeo JD, R.O.B. Hathcock, Steve "Wiz" Arcand
 WRITERS: Biscuit, Romeo JD, R. Hathcock, S. Arcand, P. Rogers, A. Fraser
 PUBLISHERS: Shaman Drum/Island/PolyGram International, BMI/R.O.B. Wiz/Biscuit, ASCAP
 Columbia 38T-73585 (c/o CBS) (cassette single)

Former road-crew member with New Kids On The Block offers jolly, lightweight rhymes over a pop-glazed hip-hop instrumental fueled with samples from Free's "All Right Now." A fun little ditty that is showing early signs of pop radio acceptance.

B I L L B O A R D

Downs (3:29)
 PRODUCER: Steve Buckingham
 WRITER: M.A. Rich
 PUBLISHER: Makamillion/Warner-Tamerlane, BMI
 Columbia 38-73587 (c/o CBS) (7-inch single; cassette version also available, Columbia 38T-73587)

Superbly sensitive, Van Shelton sings about life's little trials. Production is quietly dramatic and promptly paced with a forceful drum presence.

► **RODNEY CROWELL** *Now That We're Alone* (3:58)
 PRODUCERS: Tony Brown, Rodney Crowell
 WRITER: R. Crowell
 PUBLISHER: Coolwell, ASCAP
 Columbia 38-73569 (c/o CBS) (7-inch single)

Although this performance is not as strong as on his previous efforts, Crowell's progressive style charms over glittering guitar parts.

► **LEE GREENWOOD** *We've Got It Made* (3:22)
 PRODUCER: Jerry Crutchfield
 WRITERS: S. Ramos, B. Regan
 PUBLISHERS: Wrensong/Miller's Daughter/AMR, ASCAP
 Capitol 4JM-44576 (c/o CEMA) (cassette single)

Greenwood continues down a path of snappy, boogie-flavored music, and tosses radio this hot little follow-up to the top five "Holdin' A Good Hand."

THE CHARLIE DANIELS BAND *Was It* 26 (3:49)
 PRODUCER: James Stroud
 WRITER: D. Sampson
 PUBLISHER: Golden Reed, ASCAP
 Epic 34-73577 (c/o CBS) (7-inch single)

Storytelling bad boy's fury drives through the window of a man's mid-20s. Daniels effectively delivers this tale of blurry distinction between age 25 & 26 to those with an unquenchable thirst for redneck music.

TAMMY WYNETTE *I'm Turning You Loose* (3:18)
 PRODUCER: Bob Montgomery
 WRITERS: S. Throckmorton, C. Putman
 PUBLISHER: Tree, BMI
 Epic 34-73579 (c/o CBS) (7-inch single)

Down-home but uneventful delivery brightens during the hook. Instrumentation is basic, but tasty and semi-sprightly.

SUZY BOGGUSS *All Things Made New Again* (2:48)
 PRODUCERS: Jimmy Bowen, Suzy Bogguss
 WRITERS: R. Vanhooy, D. Seals
 PUBLISHERS: Unichappell/Van Hoy/Pink Pig, BMI
 Capitol 7PRO-79380 (c/o CEMA) (7-inch promo only; CD promo also available, Capitol DPRO-79384)

Charming vocals are remarkably solid and gently nudge this ballad toward pure listening pleasure. Rootsy production highlights Bogguss' execution.

JAMES HOUSE *You Just Get Better All The Time* (3:29)
 PRODUCER: Tony Brown
 WRITERS: T.J. White, J. Christopher
 PUBLISHER: Tennessee Swamp Fox, ASCAP
 MCA 5753934 (7-inch single)

Strong yet breezy guitar line haunts this controlled, dreamy surrender of a romantic compliment.

CORBIN/HANNER *When You Love In Vain* (4:02)
 PRODUCERS: Harold Shedd, Bob Corbin, Dave Hanner
 WRITER: B. Corbin
 PUBLISHERS: Bob Corbin/PRI, ASCAP
 Mercury 878-308-7 (c/o PolyGram) (7-inch single)

Powerful production current surges through as roughed-up, mood-setting vocals caress this number with sincerity.

RONNA REEVES *The Letter* (2:59)
 PRODUCERS: Clyde Brooks, C. Michael Spriggs
 WRITERS: C. Swilley, G. Heyde
 PUBLISHERS: Ben Hall/Boonie Tunes/Texas Wedge, ASCAP
 Mercury 878-058-7 (c/o PolyGram) (7-inch single)

Reeves is hearty and melodic with her pristine vocals as she takes a sharply penned, picturesque theme to its potential.

DANCE

► **INNER CITY** *That Man, He's All Mine* (5:29)
 PRODUCER: Kevin "Master Reese" Sanderson
 WRITER: K. Sanderson
 PUBLISHER: not listed
 MIXERS: Kevin Sanderson, Kevin McCord, Goh, Anthony Shakir
 Virgin 0-96413 (c/o Atlantic) (12-inch single)

Preview into the upcoming "Fire" set takes house-based duo down a more R&B road than in the past, though myriad of mixes should entice play at various levels. Most club-accessible are Kevin McCord's "Shuffle Mix," and the "Phone Dub," by Goh.

► **THE BELOVED** *The Sun Rising* (5:30)
 PRODUCER: Martyn Phillips
 WRITERS: S. Waddington, J. Marsh
 PUBLISHER: Virgin, ASCAP
 MIXER: Tony Humphries
 Atlantic 0-86126 (12-inch single)

Former U.K. club smash is given a deep, ambient house redressing that swirls, surrounds, and ultimately envelops the listener. Singer Jon Marsh's low-whisper vocals are a perfect complement. Flip side features a festive revamping of "Up, Up & Away" worth investigating.

★ **ADEVA** *I Thank You* (6:20)
 PRODUCERS: Smack
 WRITERS: Lewis, Patterson, Goode
 PUBLISHERS: MCA/Smackin', ASCAP
 MIXER: Paul Simpson
 Capitol V-15647 (c/o CEMA) (12-inch single)

Remixes of excellent track from the siren's "Warning!" album emphasize lush, disco-style strings and body-stirring percussion. Jam on it!

JOE SMOOTH *I'm Not Givin' Up* (8:45)
 PRODUCER: Joe Smooth
 WRITER: J. Smooth
 PUBLISHER: Popstar, BMI
 MIXER: Joe Smooth
 DJ International DJ-929 (12-inch single)

DJ/remixer offers a slow-boiling, R&B-inflected house jam. Icing on the cake is acrobatic vocal courtesy of Renee Manahan. Contact: 312-559-1845.

LA DOLCE VITA *Fools For Love* (7:30)
 PRODUCERS: Cilly, Mike Rosenman
 WRITER: Cilly
 PUBLISHERS: Cilly/Robert James/Hit & Hold, ASCAP
 Warlock WAR-084 (12-inch single)

Perky freestyle cut needs a tougher bassline in order to ignite club interest, though Vita's solid performance could ignite interest at radio, given the proper edit. Contact: 212-979-0808.

DEE DEE WILDE *Hooked On You* (4:49)
 PRODUCERS: Steven Gray, Lester Mendez, Eugene Wilde, Dee Dee Wilde
 WRITERS: D. Williams, R. Broomfield
 PUBLISHERS: Pheasant/DuJuan, BMI
 MIXER: Cesar Sogbe
 Trans A 0201 (12-inch single)

A voice as provocative as the one showcased on this attractive '70s-inspired knickknack deserves to reach ears everywhere. Spacious, straightforward production makes for a catchy retreat. Contact: 305-628-9964.

AC

► **BRUCE HORNSBY & THE RANGE WITH SHAWN COLVIN** *Lost Soul* (5:12)
 PRODUCERS: Don Gehman, Bruce Hornsby
 WRITER: B. Hornsby
 PUBLISHER: Zappo, ASCAP
 RCA 2704-4 (c/o BMG)

Pairing these artists offers a measured and natural vocal compatibility. Midtempo second single from Hornsby's "A Night On The Town" set bears his trademark philosophical lyrics and lush piano interludes.

★ **JIMMY RYSER** *Rain Came* (no timing listed)
 PRODUCER: David Kerstenbaum
 WRITERS: J. Ryser, D. Ryser
 PUBLISHERS: Ryser Songs/Bottom Dog, ASCAP
 MIXER: David Leonard
 Arista ACS-2106 (cassette single; CD version also available, Arista ASCD-2106)

Slow-building, acoustic-framed rock ballad is enlivened by Ryser's charming and earnest vocals. Track from his fine eponymous debut album would fit nicely in pop/AC and album rock radio formats.

ROCK TRACKS

► **PAUL SIMON** *The Obvious Child* (4:10)
 PRODUCER: Paul Simon
 WRITER: P. Simon

PUBLISHER: Paul Simon, BMI
 Warner Bros. 7-19549 (7-inch single; cassette version also available, Warner Bros. 4-19549)

First offering from the long-awaited "Rhythm Of The Saints" album is an ingenious mixture of African tribal percussion and rockabilly melodies. Pop programmers should take note.

LAVA HAY *Baby* (4:17)
 PRODUCERS: Greg Reely, Lava Hay, Steve Berlin
 WRITERS: M. Gould, S. Little
 PUBLISHER: Lava Hay
 Polydor 877-888-4 (c/o PolyGram) (cassette single)

Femme duo drops tight harmonies into a neo-folk/pop instrumental arrangement. A natural for college and alternative radio.

CHI MICHAELS *Talk Is Cheap* (timing not listed)
 PRODUCER: Chi Michaels
 WRITERS: C. Michaels, W. Morrison
 PUBLISHER: not listed
 ML 231 (cassette single)

Track's pensive guitar riffs create a charged ambience for Michaels' philosophical queries. A portion of the profits from this single will be donated to People for the Ethical Treatment of Animals. Contact: 718-384-6290.

RAP

► **TOO SHORT** *The Ghetto* (5:02)
 PRODUCERS: Too Short, Al Eaton
 WRITERS: T. Shaw, A. Eaton, D. Hathaway, L. Rutson
 PUBLISHERS: Willesden/Zomba/Atco/Don-Pow, BMI/ASCAP
 Jive/RCA 1397-4 (c/o BMG) (cassette single; 12-inch version also available, Jive/RCA 1397-1)

Street-blues rap remake of Donny Hathaway's 1970 social tirade is tailored for the '90s, setting out to prove that historical poverty tends to repeat itself. Radio should get on this one immediately.

► **THREE TIMES DOPE** *No Words* (4:44)
 PRODUCER: Chuck Nice
 WRITERS: W. Griggs, D. Beale, R. Waller, C. Mayfield
 PUBLISHERS: Acknickulous/MCA/Warner-Tamerlane, BMI/ASCAP
 Arista 2114 (c/o BMG) (cassette single)

Rap trio continues to dabble in "Live From Acknickulous Land" set with this melodically capricious follow-up to the top-five "Weak At The Knees." Friendly rhyme tickles the ear while Motown-esque backdrop proves to be quite refreshing.

TWO KINGS IN A CIPHER *Movin' On 'Em* (4:52)
 PRODUCER: Ron Lawrence
 WRITERS: D. Angelleitie, R. Lawrence
 PUBLISHER: SQA, BMI
 Bahia/RCA 2702-1 (c/o BMG) (12-inch single)

Like X-Clan, philosophizing rappers look to Ancient Egypt for their image and direction, yet first single is anything but ancient-sounding. Chunky, hard-funk raw fillet hypnotically works itself over a chorus of seductive vocals, and a clean radio edit is offered for those who like it cooked.

NIKKI NIK *Yo! Baby, Yo! Baby, Yo!* (3:10)
 PRODUCER: The Jewel
 WRITER: M.H. Dixon
 PUBLISHERS: Boy Heaven/Matt JA, ASCAP
 MIXERS: R.J. Rice, The Jewel
 Ton Det TD-001 (cassette single)

Female rhymer stomps out a tough party jam, taken from the rap compilation "Knowledge Is Power." B side is the slow and sexy effort "If You Just Be Good To Me," by Don Q. Contact: 313-559-0880.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Girl, Rachel Julia, to **Gary and Tere Rice**, Aug. 24 in Valencia, Calif. He is president of Future Disc Systems Inc. in Hollywood.

Girl, Chelsea Dawn, to **Perry and Susan Leopold**, Sept. 8 in Bryn Mawr, Pa. He is owner of the Pan Network. She is associate director of the company.

Boy, Gino Anthony, to **Tony and Moira Valenziano**, Sept. 13 in Los Angeles. He is lead singer of Wonderland Records recording group the Stand, and radio tracking and promotions assistant at Spindletop Records.

Girl, Amber Nicole, to **Mike and Lois Morrissey**, Sept. 18 in Bethlehem, Pa. He is manager of Record World in Allentown, Pa.

Boy, Dashiell Harrison, to **Chris Silagi and Nikki Heber**, Sept. 19 in Los Angeles. He is a producer and former member of recording group 20/20. She is a marketing representative at Image Consultants.

Boy, James William, to **Dave and Langdon Schulps**, Sept. 22 in Los Angeles. He is VP of production for

MJI Broadcasting.

Girl, Alexa Paige, to **Jim and Linda Cawley**, Oct. 1 in Mineola, N.Y. He is senior VP of marketing at EMI Records.

Boy, Kevin Thomas, to **Tom and Joyce Cunningham**, Oct. 2 in Stratford, N.J. He is radio editor of FMQB.

MARRIAGES

Cary Ginell to Gail Schulman, Sept. 2 in Warner Center, Calif. He is a music programmer for AEI Music Network in Orange, Calif.

Rick Freelin to Cathy Woodward, Sept. 8 in Richmond, Va. She is assistant booking agent for EastCoast Entertainment there.

Amir Aharanov to Patricia Digman, Sept. 9 in Los Angeles. She is a sales representative for Warner Home Video in Chatsworth, Calif.

Rick Kurkjian to Nancy Konjayan, Sept. 22 in Oakland, Calif. He is president of California Music Channel (CMC Television Network) in San Francisco.

Rex Tackett to Mariann Morris, Sept. 22 in Honolulu. He is GM of KHYS Houston.

Nicholas Trevisick to Elizabeth Guscott, Sept. 23 in Marina del Rey, Calif. He is a songwriter and producer.

Steve Davis to Cindy Schweizer, Sept. 30 in Woodburg, N.Y. He is an agent at Premier Talent Agency. She is assistant to the vice chairman of Chrysalis Records.

Don Compton to Joanne Roberts, Oct. 6 in Warren, Ohio. He is an assistant manager with The Musicians Group in Niles, Ohio.

DEATHS

Martin C. Haerle, 51, of a heart attack, Sept. 4 in Los Angeles. Haerle was president and owner of CMH Records and an ardent champion of bluegrass music. A native of Stuttgart, Germany, Haerle came to the U.S. in 1960 and began working for Starday Records. Later, he held posts at ABC and United Artists Records. In 1975, he established CMH Records, which went on to release Grammy-nominated recordings by Merle Travis, Lester Flatt's Nashville Grass, the Osborne Brothers, Johnny Gimble, and Joe Maphis. He is survived by his wife, Glenda, and son, David.

Ben Smathers, 62, of heart failure after a triple bypass operation, Sept. 13 in Nashville. With his dance group, Ben Smathers & the Stoney Mountain Cloggers, Smathers was a long-time member of the Grand Ole Opry. The date of his death marked his 32nd anniversary with the WSM radio/TV show. During his long career he also toured with the Roy Rogers and Dale Evans Road Show and with the Charlie Daniels Road Show, entertained members of the United Nations, appeared at Carnegie Hall, and received the Founding Presidents award for outstanding service from the Country Music Assn. He was also inducted into the American Cloggers Hall of Fame and proclaimed dance master of country music by the governor of Tennessee. Jan. 17, 1976, was proclaimed "Ben and Margaret Smathers Day" by the governor of North Carolina. Smathers is survived by his wife, Margaret; his daughters, Candy, Debbie, and Sally; his sons, Hal and Mickey, and adopted son, Tommy Crook; and several grandchildren. Donations may be sent to the Shriners Hospital in Lexington, Ky.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

Recording artist Richard Marx is on EMI. A Lifelines announcement in the Oct. 6 issue misidentified his label.

The band Nitzer Ebb is on Gef-fen Records. A concert review in the Sept. 22 issue misidentified the band's label.

Enigma recording artist Chris Poland's album, "Return To Metalopolis," was listed incorrectly in the Sept. 29 issue.



Hyde in Plain Sight. Cherry Lane Music president/CEO Peter Primont, center, presents author/lyricist Leslie Bricusse, left, and composer Frank Wildhorn with plaques commemorating the printing of sheet music and a songbook featuring highlights from their musical "Jekyll & Hyde." The presentation took place at the show's opening in Houston.

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.

OCTOBER

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, 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. 13-14, **Fourth Annual West L.A. Music Keyboard Show**, Los Angeles Airport Hilton, Los Angeles. 213-477-1945.

Oct. 15-17, **East Coast Video Show**, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.

Oct. 16, **MIDI Songwriting Workshop**, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

Oct. 18, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, featuring Mayor David N. Dinkins, Waldorf-Astoria, New York. Alan Bailey, 212-490-7707.

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. 22, **"Black Music: An A&R Perspective,"**

seminar presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-463-7178.

Oct. 22-24, **"Negotiating Contracts in the Entertainment Industry,"** seminar presented by Law Journal Seminars-Press, Sheraton Hotel, New York. 212-463-5509.

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. 4-6, **Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience,"** Sheraton Grande Hotel, Los Angeles. 718-469-9330.

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.

Nov. 9-11, **Young Black Programmers Conference**, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, **Video Software Dealers Assn. 1990 Video Expo**, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, **21st Annual Loyola Radio Conference**, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 17, **Big Sisters of Los Angeles Annual Fundraiser**, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 28, **Fifth Annual Salute to the American Songwriter Benefit Concert**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, **Eighth Annual JazzTimes Convention**, Fairmont Hotel, New Orleans. 301-588-4114.

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 9/24	Close 10/1	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2352	18 3/4	19	+1/4
CBS Inc.	527.8	155	169 3/4	+14 3/4
Capital Cities Communications	178.4	445 1/4	480 1/4	+34 3/4
Carolco Pictures	129	7 1/4	8 1/4	+1 1/4
Coca-Cola	4875.4	38 3/4	41 1/4	+3 3/4
Walt Disney	3249.5	88 1/2	96 1/4	+7 3/4
Eastman Kodak	5931.5	40 1/2	39 3/4	-1/4
Handleman	435.2	10 1/4	10 1/2	+1/4
LIVE Entertainment	47.4	13 1/4	12 1/4	-1/4
MCA Inc.	11939.5	34 1/2	59 1/2	+25
MGM/UA	191.1	13 1/4	13 1/4	+1/2
Orion Pictures Corp.	168	7 1/4	7 1/4	-1/4
Paramount Communications Inc.	3106	31 1/4	36 1/4	+4 3/4
Pathe Communications	25.2	3	2 1/4	-1/4
Polygram NV	164	16 1/2	17 1/4	+1/4
Sony Corp.				
TDK				
Time Warner	1291.2	69 1/2	72 1/2	+2 1/2
Vestron Inc.	25.7			
Westinghouse	3188.6	26 1/4	30 1/2	+3 3/4
AMERICAN STOCK EXCHANGE				
Commtron	50.1	6 1/4	6 1/4	+1/4
Electrosound Group Inc.	.4			
Nelson Holdings Int'l	13.1		2 1/4	
Price Communications	53.6	1 1/4	1 1/4	
Prism Entertainment	16.5		1 1/4	
Unitel Video	9.6		6	

Company	Open October 1	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	6 1/4	6 1/4	
Certron Corp.			
Dick Clark Productions	3 1/4	3 1/4	-1/4
LIN Broadcasting	45 1/4	46	+3/4
Recoton Corp.			
Rentrak			
Shorewood Packaging	7 1/2	8	+1/2
Specs Music	4 1/2	4 1/2	
Starstream Communications Group, Inc.			
Trans World Music	17 1/2	17 3/4	+1/4
Video Jukebox Network	4 1/4	4 1/4	
Wall To Wall Sound And Video			
Westwood One	2 1/4	2 1/4	
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	67	62	-5
Pickwick	239	236	-3
Really Useful Group	241	241	
Thorn EMI	583	590	+7

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"PRAYING FOR TIME" BY **George Michael** (Columbia) moves into the No. 1 spot by a razor-thin margin as "Close To You" by **Maxi Priest** (Charisma) slips slightly in points. "Praying" dislodges "Something Happened On The Way To Heaven" by **Phil Collins** (Atlantic) as No. 1 in airplay, while "Ice Ice Baby" by **Vanilla Ice** (SBK) dislodges "Close" as No. 1 in sales. "Ice" is within striking distance of the top for next week, as it picks up strongly on the airplay side (from No. 23 to No. 15 with 23 adds). It will fight it out with the singles by **James Ingram** and **Janet Jackson**—the latter zooms from No. 13 to No. 5—for No. 1 next week if "Praying" slows down.

THE POWER PICK/AIRPLAY goes to **Poison's** "Something To Believe In" (Enigma), and with it comes an 89% chance to repeat the top-five success of "Unskinny Bop." "Something" is also the fourth most-added at radio and the fastest mover on the chart, up 23 places to No. 70. Early radio moves include 18-14 at WDFX Detroit and 13-11 at Q106.5 St. Louis. Right behind "Something" in the most-added box (see below) is "From A Distance" by **Bette Midler** (Atlantic), up 22 places to No. 53 on the strength of 50 radio adds and such early jumps as 20-11 at Y100 Miami. Right behind "Distance" is "Because I Love You" by **Stevie B** (LMR), with 37 adds and great early moves, such as 33-20 at Power 92 Phoenix and 17-10 at Q106 San Diego, fueling a 19-place chart jump to No. 61.

QUICK CUTS: The **Righteous Brothers** cover battle continues as they compete with themselves. The new version of "Unchained Melody" (Curb) has almost all the sales points, exploding from No. 30 to No. 13 on the sales-only chart, while the old "Unchained" (Verve) has all the airplay points (No. 4 in airplay rank). The old version, bulleted at No. 15, has just enough sales points to possibly squeeze into the top 10 in one or two weeks while the new version, the Power Pick/Sales at No. 30, could hit the top 20 the same week!... "Miracle" by **Jon Bon Jovi** (Mercury) is the second most-added at radio but will not debut on the Hot 100 for about two more weeks. The commercial release of the single has been delayed by technical problems... "Each And Every Time" by **Sweet Sensation** (Atco) nabs 35 radio adds but just misses hitting the Hot 100.

MORE QUICK CUTS: "Can't Stop" by **After 7** (Virgin) can't be stopped. After being pushed down to No. 16 last week, it turns around and jumps up to No. 11 with a bullet. The single is No. 1 at five stations, including Power 93 Tampa, Fla., X106 Kansas City, Mo., and Y108 Denver... "The Boomin' System" by **L.L. Cool J** (Columbia) also regains its bullet, due to stronger sales-points gains, at No. 51. The pop radio picture remains spotty, but it's a hit at Q102 Philadelphia (17-14)... Two records that lose bullets are strong in several markets. "Crazy" by the **Boys** (Motown) moves up to No. 29 without a bullet but is No. 1 at B95 Fresno, Calif., No. 2 at KS104 Denver, and top 10 at seven other stations. "Lies" by **En Vogue** (Atlantic), although unbulleted at No. 38, jumps 12-7 at I94 Honolulu and 5-4 at FM102 Sacramento, Calif.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON
IMPULSIVE WILSON PHILLIPS SBK	9	24	83	116	117
MIRACLE JON BON JOVI MERCURY	6	16	58	80	82
MY LOVE IS A FIRE DONNY OSMOND CAPITOL	8	17	45	70	70
SOMETHING TO BELIEVE IN POISON ENIGMA	7	10	39	56	144
FROM A DISTANCE BETTE MIDLER ATLANTIC	2	11	37	50	135
BECAUSE I LOVE YOU STEVIE B LMR	3	7	27	37	94
EACH AND EVERY TIME SWEET SENSATION ATCO	3	5	27	35	36
HEART LIKE A WHEEL THE HUMAN LEAGUE A&M	0	7	18	25	137
ICE ICE BABY VANILLA ICE SBK	1	6	16	23	182
THE WAY YOU DO THE... UB40 VIRGIN	3	6	14	23	92

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.

GIRLS, GIRLS, GIRLS



"HIPPYCHICK" SOHO

The hot new single and the #1 import in America.

(tW^eeT tW^eeT)



"EACH AND EVERY TIME"

Sweet Sensation

The follow-up to the #1 single "If Wishes Came True" from the album LOVE CHILD.



"KEEP WATCHIN'"

MICHELLE

With two gold singles already, all eyes are on this one!



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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	32	M.C. HAMMER ▲ ⁶ CAPITOL 92857 (9.98) 18 weeks at No. 1 PLEASE HAMMER DON'T HURT 'EM	
2	2	2	27	WILSON PHILLIPS ▲ ² SBK 93745 (9.98)	WILSON PHILLIPS
3	3	3	16	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	5	22	3	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
5	6	5	28	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
6	4	4	8	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
7	14	33	3	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
8	9	15	7	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
9	7	10	4	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
10	10	7	12	POISON ▲ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
11	12	14	34	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
12	11	8	65	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
13	46	—	2	INXS ATLANTIC 82140 (9.98)	X
14	8	6	6	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
15	13	16	5	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
16	16	9	13	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
17	15	13	28	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
18	19	17	46	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
19	55	—	2	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
20	20	18	13	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
21	21	20	35	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
22	18	12	17	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
23	40	161	4	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
24	17	11	16	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
25	42	—	2	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
26	23	32	4	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
27	22	19	24	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
28	28	58	3	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
29	47	—	2	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
30	27	23	6	RATT ATLANTIC 82127 (9.98)	DETONATOR
31	24	21	28	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
32	32	38	58	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
33	25	24	6	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
34	26	26	54	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
35	31	69	3	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
36	NEW	▶	1	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
37	39	72	3	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
38	30	29	7	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
39	29	27	10	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
40	33	25	6	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
41	35	37	18	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
42	34	28	28	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
43	37	31	56	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
44	57	100	3	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
45	36	30	55	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
46	44	35	10	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
47	38	75	3	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
48	41	36	22	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
49	43	44	13	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
50	63	61	11	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
51	51	55	4	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
52	61	50	6	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
53	48	40	25	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
54	53	42	26	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	54	52	19	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
56	70	112	3	PEBBLES MCA 10025 (9.98)	ALWAYS
57	49	41	8	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
58	68	63	30	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
59	56	47	32	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
60	109	—	2	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
61	50	39	66	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
62	64	64	10	BLACK BOX RCA 2221 (9.98)	DREAMLAND
63	45	34	19	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
64	59	54	48	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
65	65	43	23	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
66	58	53	4	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
67	52	46	15	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
68	60	51	18	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
69	86	111	5	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
70	NEW	▶	1	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
71	74	59	52	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
72	62	48	21	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
73	75	71	21	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
74	81	137	3	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
75	71	56	4	ROGER WATERS MERCURY 846 611* (19.98 EQ)	THE WALL - LIVE IN BERLIN
76	69	62	5	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
77	73	60	79	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
78	79	79	29	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
79	76	67	7	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
80	66	57	16	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
81	80	68	71	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
82	78	65	21	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
83	67	45	12	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
84	NEW	▶	1	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
85	77	66	8	BRANFORD MARSALIS QUARTET/T. BLANCHARD MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	
86	83	77	20	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
87	NEW	▶	1	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
88	84	82	112	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
89	85	84	71	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
90	82	70	27	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
91	72	49	6	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
92	96	96	6	DINO ISLAND 846481 (9.98)	SWINGIN'
93	98	88	8	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI
94	95	95	44	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
95	120	129	40	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
96	92	80	8	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
97	88	76	9	VIXEN EMI 92923* (9.98)	REV IT UP
98	104	97	45	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
99	102	86	9	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
100	105	123	4	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
101	87	74	24	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
102	93	89	63	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
103	100	85	25	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
104	89	78	14	SOUNDTRACK ● DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
105	94	73	21	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
106	115	103	4	LOS LOBOS SLASH 26132/WARNER BROS. (9.98)	THE NEIGHBORHOOD
107	90	81	6	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
108	99	90	64	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
109	NEW	▶	1	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN

○ 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.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
11	97	83	7	PIXIES 4 A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
11	110	106	12	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
11	117	102	64	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
1	114	109	50	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
1	107	91	117	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
1	152	—	2	COCTEAU TWINS 4 A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
1	108	93	52	LINDA RONSTADT (FEA.A.NEVILLE) ▲ ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
1	101	94	13	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
1	91	87	47	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
1	125	101	10	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
1	116	110	43	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
121	111	98	11	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
122	106	99	12	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
123	135	193	3	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
124	121	108	14	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
125	127	—	2	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
126	113	92	19	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
127	123	139	9	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
128	112	107	33	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
129	103	115	4	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
130	128	126	20	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
131	124	120	20	X-CLAN 4TH & B WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
132	133	134	9	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
133	126	118	8	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
134	144	—	2	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
135	139	127	29	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
136	136	151	7	ASIA GEFFEN 24298 (9.98)	THEN & NOW
137	119	105	15	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
138	145	190	12	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
139	134	136	13	STEVIE B LMR 2307 /RCA (9.98)	LOVE & EMOTION
140	131	124	5	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
141	NEW	▶	1	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
142	149	155	7	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
143	130	117	4	BREATHE A&M 5320 (8.98)	PEACE OF MIND
144	118	116	12	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
145	158	146	10	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
146	138	143	91	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
147	143	140	13	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
148	140	131	18	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
149	132	114	20	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
150	156	142	8	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
151	151	145	32	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
152	129	113	44	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
153	167	—	2	JAMES INGRAM QWEST 25924/WARNER BROS. (9.98)	IT'S REAL
154	141	130	18	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
155	157	144	17	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	150	135	15	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
157	147	149	35	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
158	142	121	9	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
159	153	125	14	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
160	163	164	5	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
161	159	167	8	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
162	174	—	2	DEREK & THE DOMINOS POLYDOR 847 083* (35.98 EQ)	THE LAYLA SESSIONS
163	146	119	18	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
164	176	147	18	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
165	137	141	21	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
166	161	159	6	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
167	155	156	21	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
168	122	104	11	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
169	171	184	4	STEEL HEART MCA 6368 (9.98)	STEEL HEART
170	166	173	5	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
171	160	157	50	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
172	168	176	7	OLETA ADAMS FONTANA 846-346/MERCURY (9.98)	CIRCLE OF ONE
173	148	132	7	VARIOUS ARTISTS POLYDOR 8470424 (19.98)	KNEBORTH: THE ALBUM
174	195	—	2	ALIAS EMI 93908* (9.98)	ALIAS
175	178	166	139	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
176	177	172	90	JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
177	NEW	▶	1	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
178	164	160	9	GEORGE LAMOND COLUMBIA 45488* (9.98 EQ)	BAD OF THE HEART
179	NEW	▶	1	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
180	175	185	54	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
181	162	122	12	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
182	198	179	13	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
183	182	198	55	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
184	180	—	2	RODNEY CROWELL COLUMBIA 45242 (8.98 EQ)	KEYS TO THE HIGHWAY
185	173	154	29	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
186	186	191	36	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
187	154	128	10	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
188	169	180	60	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY ..."
189	NEW	▶	1	VARIOUS ARTISTS NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
190	NEW	▶	1	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
191	172	152	20	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
192	191	169	4	TOTO COLUMBIA 45368* (9.98 EQ)	PAST TO PRESENT 1977 - 1990
193	199	150	65	THE B-52'S ▲ ² REPRISE 25854 (9.98)	COSMIC THING
194	187	158	15	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
195	185	183	8	JOHN MAYALL ISLAND 942-795 (9.98)	A SENSE OF PLACE
196	179	168	15	WYNTON MARSALIS COLUMBIA 45143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
197	192	171	20	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
198	184	197	9	DIONNE WARWICK ARISTA 8573 (9.98)	DIONNE WARWICK SINGS COLE PORTER
199	170	186	14	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
200	165	182	111	AC/DC ▲ ⁵ ATLANTIC 16018 (6.98)	BACK IN BLACK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------|--------------------------------|-------------------------------|-----------------------------------|-----------------------------------|-----------------------------|-------------------------|-----------------------------|
| The 2 Live Crew 108 | Garth Brooks 26, 65 | Electric Boys 197 | James Ingram 153 | Wynton Marsalis 196 | Poison 10 | The Little Mermaid 152 | Urban Dance Squad 150 |
| The 2 Live Jews 160 | Mariah Carey 3 | En Vogue 53 | INXS 13 | Kathy Mattea 100 | Poor Righteous Teachers 164 | Pretty Woman 31 | Steve Vai 126 |
| Paula Abdul 72, 114 | Carreras-Domingo-Pavarotti 125 | Gloria Estefan 112 | Janet Jackson 34 | John Mayall 195 | Iggy Pop 144 | Pump Up The Volume 52 | Johnny Van Zant 187 |
| AC/DC 19, 200 | Cheap Trick 121 | Melissa Etheridge 180 | Alan Jackson 135 | Reba McEntire 66 | Maxi Priest 50 | Twin Peaks 37 | Luther Vandross 171 |
| Oleta Adams 172 | Eric Clapton 118 | Extreme 93 | Jane's Addiction 33 | Prince 14 | Public Enemy 103 | Special Ed 132 | Vanilla Ice 23 |
| Aerosmith 45 | Cocteau Twins 115 | Faith No More 11 | Billy Joel 113, 183 | Robert Johnson 179 | Queensryche 9 | Lisa Stansfield 59 | VARIOUS ARTISTS |
| After 7 71 | Phil Collins 18 | Dan Fogelberg 129 | Eric Johnson 138 | Journey 176 | Bonnie Raitt 77, 122 | Steel Heart 169 | Knebworth: The Album 173 |
| Alabama 148 | Tyler Collins 165 | Michael Franks 156 | Robert Johnson 179 | Judas Priest 29 | Ratt 30 | Stevie B 139 | Wilderness Collection 189 |
| Alias 174 | Concrete Blonde 55 | Kenny G 98 | Journey 176 | The Judds 123 | The Replacements 109 | George Strait 130 | Stevie Ray Vaughan 120 |
| Allman Brothers Band 117 | Harry Connick, Jr. 49, 188 | Gene Loves Jezebel 127 | Robert Johnson 179 | The Kentucky Headhunters 94 | The Righteous Brothers 32 | Stryper 91 | Vaughan Brothers 36 |
| Anthrax 40 | Rodney Crowell 184 | Johnny Gill 27 | Judas Priest 29 | Kyper 168 | The Robert Cray Band 60 | Suicidal Tendencies 147 | Vixen 97 |
| Asia 136 | Julee Cruise 191 | Grateful Dead 87 | The Judds 123 | L.L. Cool J 25 | Linda Ronstadt 116 | The Sundays 105 | Warrant 7 |
| The B-52's 193 | D-Nice 119 | M.C. Hammer 1 | The Kentucky Headhunters 94 | George LaMond 178 | Rush 51 | Keith Sweat 24 | Dionne Warwick 198 |
| Bad Company 80 | D.J. Magic Mike 182 | The Jeff Healey Band 68 | Kyper 168 | The Lightning Seeds 101 | Ricky Van Shelton 157 | Take 6 74 | Was (Not Was) 158 |
| David Baerwald 194 | Damn Yankees 78 | Hear 54 | L.L. Cool J 25 | Living Colour 15 | Carly Simon 141 | Texas Tornados 166 | Roger Waters 75 |
| Anita Baker 16 | Taylor Dayne 64 | Don Henley 61 | George LaMond 178 | Los Lobos 106 | Slaughter 21 | The Time 83 | Whispers 99 |
| Basia 128 | Deee-Lite 69 | John Hiatt 137 | The Lightning Seeds 101 | Luke Featuring The 2 Live Crew 46 | Snap 41 | Today 177 | Keith Whitley 79 |
| Bell Biv DeVoe 5 | Depeche Mode 17 | Bruce Hornsby & The Range 67 | Living Colour 15 | Madonna 63 | Social Distortion 167 | Tony! Toni! Tone! 73 | Wilson Phillips 2 |
| Black Box 62 | Derek & The Dominos 162 | Hothouse Flowers 199 | Los Lobos 106 | Sinead O'Connor 42 | Soul II Soul 163 | Too Short 28 | Winger 39 |
| The Black Crowes 58 | Digital Underground 90 | Ice Cube 86 | Luke Featuring The 2 Live Crew 46 | ORIGINAL LONDON CAST | Soul II Soul 163 | Toto 192 | World Party 149 |
| Clint Black 81 | Dino 92 | Billy Idol 48 | Madonna 63 | Phantom Of The Opera 175 | Sonic Youth 159 | Travis Travis 44 | X-Clan 131 |
| Michael Bolton 12 | Don Dokken 76 | Indigo Girls 84 | Teena Marie 190 | Phantom/Highlights 151 | SOUNDTRACK | Travis Tritt 185 | Yanni 161 |
| Jon Bon Jovi 6 | Dread Zeppelin 133 | James Ingram 153 | Bob Marley And The Wailers 89 | The Party 134 | Beaches 146 | Trixter 142 | Paul Young 145 |
| Boogie Down Productions 57 | Duran Duran 107 | Bob Marley And The Wailers 89 | Bob Marley And The Wailers 89 | Pebbles 56 | Days Of Thunder 104 | UB40 95 | Neil Young & Crazy Horse 35 |
| Branford Marsalis Quartet 85 | Bob Dylan 47 | Bob Marley And The Wailers 89 | Bob Marley And The Wailers 89 | Pixies 110 | Ghost 8 | | |
| Breathe 143 | | | | | | | |

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	4	8	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS 1 week at No. 1
2	1	1	15	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
3	3	2	11	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
4	7	10	7	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
5	5	5	13	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
6	12	14	7	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
7	9	12	7	SAY A PRAYER A&M 1519	◆ BREATHE
8	4	3	16	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
9	8	11	10	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
10	13	17	6	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	DAN FOGELBERG
11	14	20	5	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
12	10	7	20	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
13	6	8	8	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
14	11	6	15	COME BACK TO ME A&M 1475	◆ JANET JACKSON
15	24	—	2	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
16	16	18	11	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
17	15	9	15	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
18	17	13	20	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
19	22	23	11	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
20	28	—	2	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
21	18	19	16	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
22	23	27	4	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
★ ★ ★ POWER PICK ★ ★ ★					
23	27	31	6	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
24	30	41	3	STRANDED CAPITOL 44621	◆ HEART
25	25	28	4	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
26	19	15	11	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
27	20	16	13	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
28	21	21	20	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
29	34	36	4	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
30	48	—	2	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
31	29	24	17	TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
32	38	39	5	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
33	NEW	1	1	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
34	47	—	2	TEAR IT UP REPRISE 4-19710	MICHAEL McDONALD
35	37	37	3	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
36	31	25	17	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
37	40	40	5	I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
38	42	42	4	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
39	45	—	2	GLAD TO BE ALIVE ELEKTRA 4-64960	◆ TEDDY PENDERGRASS & LISA FISHER
40	36	29	22	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL McDONALD
41	49	—	2	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
42	33	33	7	UNTIL YOU COME BACK TO ME EPIC 34-73485	◆ BASIA
43	39	32	25	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
44	32	34	22	READY OR NOT VIRGIN 4-98995	◆ AFTER 7
45	26	22	11	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	◆ OLETA ADAMS
46	35	26	26	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
47	46	46	3	CAN'T FEEL THE PAIN CHARISMA 4-98918	◆ BRENT BOURGEOIS
48	41	30	14	COULD THIS BE LOVE VENDETTA 1509/A&M	◆ SEDUCTION
49	NEW	1	1	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
50	44	47	3	EDGE OF THE WORLD RCA 2547	◆ MARC JORDAN

MCA IN JOINT VENTURE WITH MATSUSHITA SUBSIDIARY JVC

(Continued from page 5)

shares of the new Japanese label, which will market and promote all MCA, Geffen, and GRP product in Japan.

Al Teller, chairman of the MCA Music Entertainment Group, sees the JVC joint venture as "a very important step" in his company's long-term strategy of "establishing our own companies in a number of major territories over a period of time."

At present, the only two foreign territories where MCA Records has its own operations are Canada and the U.K. Asked why MCA chose to launch the next one in Japan, he replies, "It's the second-largest market in the world."

Teller declines to comment on the reports that MCA has made a deal with BMG International. But he says, "We're in serious conversations right now relative to the rest of the world outside of Japan."

Since MCA Music, the company's publishing wing, already has offices in Australia, France, Germany, the Netherlands, Italy, and the U.K., it has been speculated that MCA's labels will build on those operations. But Teller says, "It doesn't necessarily follow that you build a record company around that. It's not that simple... Where we open companies will be determined in a practical business sense, without a set timetable for doing that."

He adds that GRP will be included in any international deal made by MCA, but that GRP must fulfill its

current commitments to overseas licensees before it can participate in any such arrangement.

In Japan, MCA is entering a joint venture with a formidable partner. Aside from JVC's strength in the consumer electronics field, Victor Musical Industries is the fifth-largest Japanese label, with sales of 55 billion yen (\$400 million at the current exchange rate) for the fiscal year ended March 31.

JVC is also involved in ventures with PolyGram in Japan. It has a 28% interest in Polydor KK, of which PolyGram holds 51%, and owns 25% of Nippon Phonogram, with PolyGram holding a 65% stake, and Matsushita, the remaining 10%. Until last June, PolyGram owned only 50% of Nippon Phonogram (Billboard, June 16).

The moves by PolyGram and BMG to purchase majority stakes in Japanese labels are part of a trend begun last year by Warner Music International when it bought out its partner in Warner Pioneer. Rudi Gassner, president of BMG International, says, in fact, "I saw what [Warner Music International chief] Ramon Lopez and his team did, and I liked the results, so that's the way we've decided to go. Once you have a Japanese management team in place, you don't need a Japanese shareholder."

BMG, which formerly owned 50% of BMG Victor Japan, now holds 90%. Although JVC still has 10%, sources say BMG could buy that share any time it desires.

Gassner notes that one compelling reason for buying out JVC was its reluctance to bring more domestic artists into the joint venture. "JVC has its own domestic company, Victor Musical Industries, which they've now merged with MCA, and they didn't want to give us an inroad to that company," he claims.

A JVC spokesman denies that VMI and MCA are going to be merged. According to Takao Tsutsumi, VP of business development for JVC Musical Industries, a U.S. company, the joint venture "is going to be a completely separate company" from VMI. But if Matsushita does indeed acquire MCA, it remains to be seen whether the two Japanese operations will remain separate.

CBS HAS RECORD MONTH

(Continued from page 8)

fair, including two albums by Harry Connick Jr., one by Wynton Marsalis, and two by the Branford Marsalis Quartet—one of those with Terrence Blanchard.

Other CBS pop acts making a happy September song for the label include New Kids On The Block, Michael Bolton, Bob Dylan, Cheap Trick, Public Enemy, Allman Brothers Band, Billy Joel, and Warrant.

In country, the leading sellers were Ricky Van Shelton, Waylon Jennings, Doug Stone, and Shenandoah.

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	3	ICE ICE BABY SBK 07335	VANILLA ICE
2	1	MY, MY, MY MOTOWN 2033	JOHNNY GILL
3	2	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
4	4	CAN'T STOP VIRGIN 4-98961	AFTER 7
5	9	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
6	7	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
7	11	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN
8	5	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
9	12	BLACK CAT A&M 1477	JANET JACKSON
10	10	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
11	14	PRAY CAPITOL 44609	M.C. HAMMER
12	13	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
13	8	ROMEO ISLAND 878 012-4	DINO
14	16	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!
15	17	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
16	15	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
17	20	CRAZY MOTOWN 2053	THE BOYS
18	19	DREAM BOY/DREAM GIRL MCMAC 2539	CYNTHIA & JOHNNY O
19	24	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE
20	18	LIES ATLANTIC 4-87893	EN VOGUE
21	6	DO ME! MCA 53848	BELL BIV DEVOE
22	23	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD
23	—	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B
24	22	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
25	29	OOOPS UP ARISTA 2060	SNAP
26	21	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE V
27	26	LOOK INTO MY EYES COLUMBIA 38-73486	GEORGE LAMOND
28	—	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM
29	—	HIPPYCHICK ATCO 4-98908	SOHO
30	28	SECOND CHANCE RCA 2639	TYLER COLLINS

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
2	2	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
3	4	CHERRY PIE COLUMBIA 38-73510	WARRANT
4	5	SUICIDE BLONDE ATLANTIC 4-87860	INXS
5	3	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
6	6	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
7	9	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
8	8	JOEY I.R.S. 73014	CONCRETE BLONDE
9	7	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
10	11	HOW MUCH LOVE EMI 50302	VIXEN
11	13	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
12	15	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
13	22	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
14	10	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
15	18	BLACK CAT A&M 1477	JANET JACKSON
16	16	DAYS LIKE THESE Geffen 4-19677	ASIA
17	17	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
18	20	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
19	19	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
20	12	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
21	14	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
22	23	STRANDED CAPITOL 44621	HEART
23	25	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
24	28	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
25	—	MILES AWAY ATLANTIC 4-87824	WINGER
26	27	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
27	30	I WANNA BE YOUR MAN VERTIGO 878 006-4/POLYDOR	L.A. GUNS
28	—	LOVE IS THE RITUAL A&M 1525	STYX
29	26	RELEASE ME SBK 07327	WILSON PHILLIPS
30	21	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK

Records with the greatest airplay gains this week. ◆ Videoclip availability.

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

Music Industry Scorecard, Jan.-June, 1989-90

Manufacturers' Unit Shipments (millions)			
	Jan.-June 1989	Jan.-June 1990	Percent change
7-inch Singles	21.98	14.36	-34.67%
Cassette Singles	32.72	45.58	+39.30%
CD Singles	0.17	0.12	-31.14%
LPs	17.53	5.62	-67.92%
CDs	96.87	132.08	+36.35%
Cassettes	211.31	222.27	+5.19%
Music Videos	2.28	4.04	+77.01%
Totals	382.86	424.06	+10.77%

Manufacturers' Dollar Value (millions)			
	Jan.-June 1989	Jan.-June 1990	Percent change
7-inch Singles	65.85	56.52	-14.08%
Cassette Singles	79.60	133.45	+67.66%
CD Singles	0.62	0.70	+12.84%
LPs	116.34	38.82	-66.63%
CDs	1,172.73	1,522.73	+29.85%
Cassettes	1,541.68	1,657.65	+7.52%
Music Videos	51.67	74.63	+44.44%
Totals	3,028.49	3,484.50	+15.06%

Unit shipments are net after returns; dollar value is based on suggested retail price. Figures for LPs include 12-inch singles. Source: RIAA Market Research Committee.

RIAA REPORTS PERKY BUSINESS

(Continued from page 1)

The cassette album configuration also showed an unexpected increase, particularly in light of its flat performance last year. Unit shipments of cassettes were up 5.2% to 222.27 million units, while the dollar value at suggested list price climbed 7.5% over the same period last year to top the \$1.6 billion mark.

"I'm pleasantly surprised," says Jason Berman, RIAA president. "I think it's a lot stronger first half than most people anticipated. It seems to me to show that, despite the sluggishness of July and August, we can anticipate a pretty big final quarter and overall a pretty good 1990."

The RIAA figures are based upon net shipments after returns and, according to Berman, the returns rate has not changed significantly. However, several retailers reported a decline in return rates, some as much 50% lower than last year, a change attributed in large part to the lack of vinyl product.

Unit shipments of vinyl LPs declined to 5.62 million, nearly 68% lower than in the same period last year, with dollar value decreasing 66.6% to \$38.8 million. Cassette single shipments rose 39.3% in units, while first-half 1990 CD single shipments declined more than 30% to 120,000 units.

RETAIL OUTLOOK

Among retailers, general optimism tinged with a hint of caution characterizes the outlook for the remainder of the year, and concern about the economy is one of the most oft-cited factors influencing the market.

"If it's not recession, it's the fear of recession," says Chuck Lee, director of music buying for Warehouse Entertainment, a 261-store chain based in Torrance, Calif. "People are much tighter with every dollar they spend now than they were in the first half of the year, and that's coupled with the fact that there were no really great releases, no real musical trend. There were things that didn't have the long life that we look for."

Despite the gloomy talk, Lee and others expect a good holiday season, with many potentially strong releases due in the next three months.

Response from retailers to the RIAA figures is mixed.

"The overall 10% increase is reflected in our sales," says Steve Marmaduke, VP of purchasing for Amarillo, Tex.-based Western Merchandisers, which runs 115 Hastings retail stores. "We've seen a good increase in CDs this year, stronger than our overall increase, and cassettes have stayed up with our regular increase."

The Minneapolis-based Musicland Group, which operates 752 music outlets, saw a dollar-volume increase of 6% in same-store sales in the first half of 1990, although its total sales increase—including new outlets—was 23.7% over the first half of 1989.

"In the first half, the business was strong in the second quarter," observes Keith Benson, VP and CFO with Musicland. "Business has generally been weaker in the third quarter. We're hopeful that the fourth quarter will be good, but we're anxious about whether any of the product that hasn't been released yet will have a good reception. The ideal thing would be for a blockbuster hit to come out, but I don't think anyone's seen anything to indicate that."

Most retailers report CDs account for much of their growth. While hits still play an important part in stimulating sales, several retailers note that most of their growth in the format still lies in catalog and budget sales. Berman also notes that catalog seems to be driving CD sales.

"Our growth is in CD in its catalog and budget lines," says Joe Bressi, senior VP of Camelot Enterprises, Inc. "That's where all the growth has been for us. Cassette is very simply stable. It's been extremely solid, but certainly as a percentage of sales it's seen its zenith and I think CD will continue to draw away from it."

Camelot is more catalog-driven than other retailers. Most note a 50/50 split between catalog and hit CD sales.

Bressi says that the North Canton, Ohio-based Camelot chain, which has more than 350 outlets, experienced flat same-store sales in the first half of 1990. However, the chain opened nearly 20 stores in that period and has seen growth in those outlets.

Tougher Times Ahead For Int'l Music Biz?

Shearson Report Predicts Sharp Drop In Sales Growth

NEW YORK—The global recorded-music industry will suffer sharp reductions in unit sales growth this year and next because of the looming recession, according to a forecast on the industry by Shearson Lehman Brothers.

The report projects worldwide unit growth of 5.5% this year in all recorded-music formats to 3.08 billion units,

from 2.92 billion last year. And, for next year, the forecast sees an anemic 2.3% growth in unit sales.

These projections follow a more robust unit growth rate of 9.2% in 1989 over the previous year.

In what it calls a "recession scenario," Shearson says these projections "imply lower revenues for record companies than we previously antici-

pated."

In such an environment, the report says, "pricing flexibility will be less," as consumers refuse to pay higher prices for recorded music.

The forecast also says that a downturn in the economy could "prolong the death of vinyl, slow the maturation of CDs, and delay the introduction of a digital-tape format."

Shearson sees a reduction in the rate of increases of both compact disks and cassettes from 1990 to 1993, as the penetration of CD players into households slows down, newer CD buyers prove to be more price-sensitive than initial buyers, and cassette album sales continue to be cannibalized by CDs and the cassette single.

Nevertheless, the forecast projects an increase in the unit sales of CDs in the format mix from 21% in 1989 to 37% in 1993.

For record companies to preserve or expand profit margins in the face of sluggish sales growth, Shearson says they will need "cost efficiencies and/or market share gains."

In other advice to record companies, the investment firm says they will have to "concentrate increasingly on artist development, marketing, and new markets and technologies to sustain growth beyond 1993."

DON JEFFREY

FLA. RETAILER WHO SOLD CREW ALBUM FOUND GUILTY

(Continued from page 1)

from comfortable circumstances... [They] were as remote from this record as the sun is from the moon."

The defense team will appeal the verdict.

Rogow contends that if the jury had contained some black and younger members, it "would have been a different case." But Assistant State Attorney Pedro Dijols says "race was never an issue." Sentencing on the charge, which carries a maximum penalty of a one-year jail sentence and a \$1,000 fine, is scheduled for Nov. 2.

Freeman, proprietor of E-C Records in Fort Lauderdale, was arrested June 8 for selling "Nasty" two days after U.S. District Judge Jose Gonzalez ruled that that album is obscene and could not be sold legally in southeast Florida, which includes Fort Lauderdale. He was charged with violating state statute 847.011, which prohibits the selling of obscene material (Billboard, June 16).

The criminal trial, which was heard before Broward County Judge Paul Backman, began Oct. 1 with the jury members listening to the record in question. They were not given lyrics sheets because the judge "felt that would put too much emphasis on the words and take away from the work as a whole," says Dijols.

Over the next three days, the jury heard defense testimony from John Leland, *Newsday* music critic; Greg Baker, music writer for *Miami Weekly New Times*; and psychologist Merry Haber. The only witness for the prosecution was Eugene McCloud, the sheriff deputy to whom Freeman sold the record.

According to co-defense attorney Milton Hirsch, the expert testimony fell on deaf ears. "We may have made a tactical mistake in deciding to defend the record rather than the man," he says. "Apparently the jury was not persuaded that the record had sufficient artistic merit to outweigh the vulgarity."

If the jury felt the material was obscene, it further had to believe Freeman sold it with that knowledge, a factor Dijols says was a given. "He sold it, he knew it was obscene, he made certain statements before he was arrested and at the time he was arrested that were taped [that showed he knew what he was doing.]"

The two sides disagree on the impact of the decision. "The ramifications are immense in terms of a chilling effect," says Rogow. "A retailer is at risk if he's selling things that are new, shocking, or provocative."

However, Dijols feels the verdict is simply a matter of a community determining its own obscenity standard, as is its right under the Supreme Court's landmark *Miller vs. The State of California* obscenity ruling.

Industry groups are reacting negatively to the verdict. "This is bad news with the 2 Live Crew trial approaching," says Trish Heimers, VP of public relations for the Recording Industry Assn. of America. "This sets a very dangerous precedent."

"We are shocked and dismayed over many elements of this decision," says NARAS president Michael Greene. "Both judge and jury exhibited an extremely narrow view of the event by returning a guilty verdict on retailer Charles Freeman."

"The question must be asked: How can an all-white, five-woman, one-man jury possibly determine what does or does not constitute artistic merit in an inner-city music form with a predominantly black voice? The quality of the defense must also be called into question," he says.

The defense and prosecution will meet again before the appeal. They will repeat their roles Tuesday (9), when 2 Live Crew's obscenity trial begins. Three of the group's members were arrested June 10 in Fort Lauderdale for violating local obscenity laws after performing part of the "Nasty" album (Billboard, June 23).

Despite Heimers' statement, neither side believes the Freeman ruling will have much of an impact on the group's case. "Obviously this victory gives us a little confidence, but the 2 Live Crew case is a separate issue," says Dijols.

"I don't think this decision will have any effect on 2 Live Crew other than picking the jury," agrees Rogow, who adds that the defense will get nine peremptory challenges instead of three because there are three defendants. "But let me tell you, I don't like it. I'd much rather go into this with a win behind us."

In related news, a Rhode Island federal judge cited a nightclub owner's First Amendment rights when he blocked efforts by officials in Westerly to cancel a 2 Live Crew concert at the 1,800-capacity Windjammer nightclub (Billboard, Sept. 25).

On Sept. 28, Senior Judge Raymond J. Pettine of the U.S. District Court in Providence, R.I., ruled that a Westerly ordinance allowing for the cancellation of the Oct. 6 concert out of concern for public safety was "unconstitutional... as written" under the First and 14th Amendments. He also said efforts to stop the concert would violate Windjammer owner M.J. Murphy's right to free speech.

Murphy was represented by ACLU lawyer Stephen Fortunato Jr., who praised the decision. "It teaches that the First Amendment exists to protect speech that is harshly critical of governmental officials or is offensive to various segments of the community."

Assistance in preparing this story was provided by Greg Reibman in Boston.

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Rene Wins 200K From Ex-Partner Angela

Writer/Producer Credited For Work On Isleys Album

BY JANINE McADAMS

NEW YORK—R&B/pop songwriter/producer Rene Moore has been awarded \$200,000 in damages by a California Superior Court judge in the breach-of-contract suit he filed in 1987 against his former partner, songwriter/producer Angela Winbush, and the Isley Brothers.

Moore sued for compensatory and punitive damages connected to his co-production and co-writing of songs on the Isley Brothers' 1987 album "Smooth Sailing," for which he was neither credited nor paid. Winbush, who used to be Moore's partner in the duo Rene & Angela, published those songs under her own name and produced them for the Isley Brothers.

Warner Bros. Records, Angela Winbush Productions, Angel Note Music (Winbush's publishing company), and the Isleys' Exotic Productions and Exotic Music were named as co-defendants in the suit.

"I am very pleased about the outcome of the trial," says Moore, who calls the award amount "very fair."

Neither Winbush nor her attorney could be reached for comment at press time.

According to the complaint, the Isleys and their record company, Warner Bros., contracted Moore and Winbush in mid-1986 to produce

"Smooth Sailing." As Rene & Angela, they also contributed four songs to the project.

The suit says a dispute arose between Rene & Angela in October 1986, during preproduction for the Isleys project, and that Winbush then declared their partnership null and void. In court testimony, she said that Moore had become physically abusive to her in that dispute. Around the same time, the Isleys executed a second production agreement with Winbush alone and paid her a production fee of \$40,000, the suit claims.

When the album was released, the four tracks co-written by the duo—including "Smooth Sailing Tonight," which became a No. 3 R&B hit for the Isleys in 1987—were credited to Winbush alone, as was the production of the album. Moore did not receive any production fees, publishing royalties, or points on the sale of the album.

Charges made in the suit include, among others, breach of oral contract, breach of written contract, tortious interference with contractual relationship, fraud, and conspiracy to interfere with partnership relations.

"Now that the issue of my credibility has been resolved, there are a lot of opportunities open to me," says Moore. "I don't want to cast aspersions on anyone, but when you have

rumors of physical violence... That's the reason it had to go to trial, to dispel those rumors and those negative images."

Moore and Winbush had written, recorded, and performed together as Rene & Angela since 1977. The pair recorded three albums on Capitol, but really hit their stride with their 1985 PolyGram album, "Street Called Desire," which yielded four back-to-back top five R&B hits. The two then embarked on solo careers. Winbush's current Mercury album, her second as a solo performer, is "The Real Thing."

After one Polydor album, "Destination Love," in 1988, Moore was released from that label. He was recently signed by Motown and is expected to deliver an album in the first quarter of 1991.



rehabilitation... Mayfield, who remains paralyzed and hospitalized in Atlanta, is in "good spirits," according to his son, **Todd Mayfield**, who met the press Sept. 25, before an all-star rap benefit concert and screening of "The Return Of Superfly" for the musician held at the Palace in Hollywood. But, he added, "It'll still be a long time before we know if he'll gain any movement below his chest."

FARR INDICTED: At press time, it was learned that **John Farr**, until recently VP of sales for video distributor **Commtron**, had been indicted by a federal grand jury in Minneapolis on charges he took \$186,000 in bribes and kickbacks in 1985-86 while he was music buyer for the **Target** mass-merchandise chain. The court documents claim the bribes were paid by **Dwayne A. Niemeyer**, a salesman for **Fenton, Mo.-based Recordwise Distributors**, in exchange for increased sales and favorable treatment from **Target**. Niemeyer, Farr, and Farr's wife, **Anna Marie**, are specifically charged with tax conspiracy, mail fraud, and filing false income tax returns. All three defendants face long jail terms and large fines. Neither **Target** nor **Commtron** had any comment at press time.

NOW IS THE TIME: "Is There A Future For Contemporary Classical Music?" is the theme of an Oct. 15 meeting of the music and performing arts unit of **B'nai B'rith** at the **Sutton Place Synagogue** at 225 E. 51st St. in Manhattan; the start time is 6 p.m. Moderated by **Dave Rothfeld**, the panel consists of **Rosalie Calabrese**, executive director of **American Composers Alliance**; **Jim Cohn**, composer/musicologist; **Is Horowitz**, classical music editor of **Billboard**; **Fran Richards**, director of **ASCAP's** symphony and concert department; **Jesse Rosen**, executive director of the **American Composers Orchestra**; and **Nancy Zannini**, VP of **Philips Classics**.

GO-GOING NAKED: The **Go-Go's** are set to shoot a benefit poster for **People for the Ethical Treatment of Animals (PETA)** Monday (8) that features the band members in the buff behind a banner that reads, "We'd rather go naked than wear fur." The posters will be sold during the band's reunion concert dates.

LADIES' DAY: **Turner Home Entertainment** has a "Leading Ladys" promo set for January with special emphasis on 15 video titles, such as "Sister Kenny" (**Rosalind Russell**), "Berlin Express" (**Merle Oberon**), "Tom, Dick And Harry" (**Ginger Rogers**), and "Payment On Demand" (**Bette Davis**). Earlier, the company will be busily promoting before Christmas the "Cousteau Collection," which consists of six **Jacques-Yves Cousteau** episodes making their home video debut. They sell at \$19.95 each, or \$119 for a gift pack.

THE MOVE: **International Talent Group**, with

Blockbuster, Fujita Plan Joint Venture

To Extend Video Chain Into Japan

NEW YORK—Blockbuster Entertainment has signed a letter of intent with Fujita & Co. Ltd. of Japan to jointly develop Blockbuster locations in the Land of the Rising Sun.

The letter of intent calls for the creation of a 50-50 joint venture between Blockbuster and Fujita, which will open and operate 15 prototype superstores. The exact timing of those openings is subject to the signing of a definitive agreement between the parties.

In addition to operating its own locations, the joint venture will sell franchises in Japan.

The move marks Blockbuster's

first foray into the Far East and fulfills a goal set by company chairman **H. Wayne Huizenga** earlier this year.

Fujita owns and operates seven sports complexes in Japan, imports high-fashion products from the U.S. and Europe, and owns the **Wax Museum** in **Tokyo Tower**. Fujita is also part owner of **McDonald's Co. (Japan) Ltd.**, the franchiser of **McDonald's** in Japan, and is a partner in **Toys "R" Us** stores there.

The Blockbuster joint venture will be operated separately from those enterprises.

As of Oct. 1, the Blockbuster system included 1,463 stores in the U.S., Canada, and the U.K.

PAUL SWEETING

(Continued from page 90)

Pink Floyd, the Cure, Phil Collins, David Bowie, and Depeche Mode among its clients, has moved to a new HQ in Los Angeles after a year in the city. New address is Suite 200, 822 S. Robertson Blvd.; phone: 213-289-2780; fax: 213-652-5591.

GIVING HOPE: **Whitney Houston** will present **Stevie Wonder** with an award from the **Children's Diabetes Foundation** at a star-studded benefit event Oct. 26 at the **Beverly Hilton** in **Beverly Hills, Calif.** "The Carousel Of Hope" seeks to raise \$2 million for the **CDF**, the L.A. chapter of the **American Diabetes Assn.**, and the **Juvenile Diabetes Foundation**. **Frank Sinatra, Burt Bacharach, Carole Bayer Sager, Paula Abdul, and Kenny Rogers** are among the music industry figures who will salute **Wonder** at the event, which is chaired by entertainment magnate **Marvin Davis** and his wife, **Barbara**. Former presidents **Ronald Reagan** and **Gerald Ford** and their wives are serving as honorary chairpersons.

ON THE HORIZON: **Tom Schnabel**, host of the popular radio show "Morning Becomes Eclectic" and MD for **National Public Radio** outlet **KCRW** **Santa Monica, Calif.**, has resigned his post, effective Oct. 15, to take an executive position at **A&M Records**. Sources believe that **Schnabel** will oversee the reactivation of **A&M's** old jazz imprint, **Horizon Records**, with a mandate to sign world beat artists to the label. To date, **A&M** has made no official announcement of **Schnabel's** title or duties.

CRIME AND PUNISHMENT: **Howard Goodman**, the **Memphis** promoter recently found guilty in federal court of commercial bribery (i.e., payola), has been sentenced to six months in a halfway house, a \$10,000 fine, and three years probation.

THE WRITERS' FRIENDS: **ASCAP's** new Midwest membership office in **Chicago** presents "The Music Business—Behind The Scenes," a free seminar Saturday (13) at the **Holiday Inn**. For more info, call 312-527-9775. Meanwhile, **Jay Boberg**, president of **I.R.S. Records**, delivers the keynote at the **Los Angeles Songwriters Showcase**—produced 10th annual **Songwriters Expo** 14, Oct. 27-28 at the **Pasadena Convention Center**. Call **LASS** at 213-654-1665 for more details on the event.

HOUSTON-BASED Hit Video USA went off the air Oct. 4. The demise of the financially troubled channel, which provided up to 10 hours of video programming to stations in 32 markets, stemmed from poor advertising sales and problems with the company's international distribution plans. Program director **Bill Bowen** and 14 other staffers were laid off. **Connie Wodlinger**, owner of **Hit Video** parent **Wodlinger Broadcasting**, could not be reached for comment.

PETA CLAIMS ELEKTRA BLOCKS BENEFIT STINTS

(Continued from page 8)

[Elektra chairman] **Bob [Krasnow]** wouldn't allow her to do it," he says. Although **Chapman** has not participated in any **PETA** events, she did perform on a **Nelson Mandela** benefit album and videocassette that was released earlier this year.

Browne's manager, **Donald Miller**, said that he has always found the label to be "gracious and supportive" when it comes to approving **Browne's** charity work and he doubts that relationship will change. The singer is scheduled to perform on an upcoming benefit album.

Mathews says **Merchant** "was disappointed" by **Elektra's** decision, "but we've just got to move along. I hope she'll put it out on a future [Elektra] record and that will get the message across."

The **PETA** album, titled "Tame Yourself," will be released in February on **Rhino New Artists** and will be distributed by **CEMA**. All of the performers have recorded songs that are relevant to the animal-rights issue.

Among the acts featured on the album are **Chrissie Hynde** and **Jeff Beck** doing "Skin Thieves," the **Indigo Girls** with **R.E.M.'s** **Michael Stipe** singing "I'll Give You My Skin," **Erasure** with **Lene Lovich** performing the song "Animal Rage," and **Howard Jones** singing "Don't Be Part Of It." Although **Jones** appears on **Elektra Records** in the U.S., in **England** he is signed to **WEA U.K.**, which approved the project.

Other acts performing on the album include the **B-52's**, **Belinda Carlisle**, **Exene Cervenka**, **Nina Hagen**, **k.d. lang**, **Fetchin' Bones**, the **Goose Bumps**, **Aleka's Attic**, and **Jane Wiedlin**.

Raw Youth, which sings the album's title track, was discovered at a **PETA "Rock Against Fur"** concert and signed to **Giant Records**.

The hair care company **John Paul Mitchell Systems** has signed on as the album's corporate sponsor and will be promoting it with displays in salons across the country.

COMMITTEE TO STUDY VID-AD-CAMPAIGN CONCEPT

(Continued from page 5)

a convenient source of revenue, neither side wants to foot the bill.

Messer expresses hope that the steering committee can resolve these differences. "If everybody agreed on the specific issues," he says "then we wouldn't need a committee."

The **VSDA** reveals that \$220,000 has been raised so far toward the awareness campaign. At the trade group's **Las Vegas** convention in August, **Paramount Home Video** president **Robert Klingensmith** pledged \$100,000 to support the ad drive, a figure that was later matched by **Blockbuster Video**, the nation's largest video chain.

According to the **VSDA** release, three organizations committed to contributing to the campaign are **HEB Grocery Stores** of **San Antonio, Texas**, which has promised \$10,000; **Video Store Magazine**, with \$5,000; and **VSDA's** **New England Chapter**, which will donate another \$5,000.

The Nitty Gritty Dirt Band took its show on the road to **London's Town & Country Club**... review, page 36

HOME VID MINIMUM ADVERTISED PRICES FACE FTC SCRUTINY

(Continued from page 1)

price fixing, by denying co-op funds to mass merchants under MAP.

The second component of the federal probe, sources say, concerns whether more than one studio has engaged in a conspiracy to fix prices. Besides Paramount, the other studios that reportedly received subpoenas are Warner Home Video, Disney Home Video, and MGM/UA Home Video. None would comment.

According to a story published in the Sept. 24 issue of FTC Watch, a Washington, D.C.-based newsletter, "informed sources" said the FTC had begun investigating Paramount Home Video as early as June 18. Paramount was the first studio to employ MAPs on sell-through titles.

In August, the FTC revised its guidelines for a single firm tying co-op dollars to list price, or, by extension, to a minimum price. Under the new guidelines, such practice would not constitute a "per se violation" of the laws regarding co-op allocation, but would be scrutinized by the FTC. Under the Rule of Reason doctrine, no action would be taken against a firm found in violation of the guidelines if the firm could demonstrate a reasonable basis for the policy.

Sources indicate that other companies may become targets of the FTC investigation. Among them are CBS/Fox Video, MCA/Universal Home Video, and LIVE Home Video, all of which have employed MAPs on

sell-through titles.

The companies can appeal to a federal court to quash the subpoenas, but at press time none had done so.

The subpoenas do not necessarily indicate that the companies or organizations are themselves targets of the investigation. According to sources familiar with FTC procedures, subpoenas are frequently used to obtain documents and information, which are in turn used to determine whether formal complaints should be filed.

The FTC has reportedly been conducting an investigation of co-op advertising in the video industry for over a year, and it is thought by some observers that the investigation of minimum-advertised-price policies is an outgrowth of that earlier probe.

The allocation of co-op dollars has long been a sore point in the industry.

Although FTC regulations require that co-op dollars be apportioned on the basis of sales volume, many smaller video retailers have complained that distributors favor larger accounts and that it is virtually impossible for small retailers to obtain co-op funds. Typically, distributors act as the studios' agents in disbursing co-op funds, making the studios legally liable for any breaches of FTC regulations.

In 1988, Orion Home Video stopped disbursing co-op dollars altogether, in part because of concerns over the potential for misuse of the funds.

Minimum advertised prices were introduced last year by Paramount, when the studio placed a MAP of \$11.88 on a batch of \$14.95-list titles (Billboard, May 20, 1989). Disney followed suit several months later, and

by the start of 1990, MAPs had become common industry practice.

MAPs were originally introduced to protect video specialists from rampant discounting of videocassettes by mass merchants. In announcing the industry's first MAP, Paramount senior VP/GM Eric Doctorow declared, "We will not finance a price war."

What impact the FTC investigation will have on MAPs is still to be determined. If the studios are forced to abandon the practice, however, they could lose significant leverage in their ongoing efforts to persuade video specialists to embrace sell-through.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

OBSCENITY RAP SPURS VSDA 'WATCHDOGS' IN CALIF.

(Continued from page 6)

were concerned by the wave of raids and we also filed an amicus curiae in a case involving an adult bookstore here in Sacramento."

Gloria Leonard, administrative director of the association, says the Las Vegas meeting was the first indication that home entertainment trade groups could work together on this issue, and she notes the VSDA chapters are uniting "because so much is going on" across a wide gamut of First Amendment concerns.

Leonard says, "More than 30 companies have been raided [here]. I guess that's the appropriate description. They swarm in. It's a combination involving the National Obscenity Enforcement Unit, the FBI, and local sheriff's officers."

Commenting on the raids, Paul Fishbein, managing editor of Adult Video News, says, "It started in March and has gone on all through the summer." He says there have

been no indictments and no grand-jury activities stemming from the raids, though many firms feel such actions "are imminent."

Fishbein's accounts of the raids mention both the FBI and "government agents," and he says postal inspectors and local police are often involved. A spokesperson at the FBI told Billboard the agency was not involved.

On one day, "they raided 10 companies simultaneously," Fishbein says. Another Adult Video News account describes 65 "federal agents" and police from Los Angeles, Dallas, Memphis, Houston, Austin, Texas, and Seattle "converging" on two firms here.

Fishbein describes one sweep by federal agents March 6 as involving VCA Pictures, Gourmet Video, Cal Vista Video, Cataline Video, Parliament Video, Vivid Video, Fantasy Home Video, Western Visuals, and Dreamland Entertainment.

INDUSTRY VETERANS SPIN OUT NEW LABELS

(Continued from page 6)

as a manager who owns a record company that's guided by Jeff Sidney." Asked how he intends to juggle both roles, he says, "I'm going to call Charles Koppelman and ask him how it works for him," referring to the chairman/CEO of SBK Records, who also holds management, production, and music publishing interests.

Impact's first release, according to Kovac, is due in January. Noting that the label will issue eight to 12 albums in its first year, he says, "Impact will always be able to set up records and not have too many releases on top of each other. I want to have a record company that can focus."

A DAY AT THE ZOO

At his new label, Zoo Entertainment, Maglia, the former president of Island Records, has named George Gerrity senior VP/GM, George Daly VP of A&R, Bud Scoppa VP of artist development, and Ben Zimmerman director of administration. Several regional heads of A&R have also been hired, according to Maglia. These are Scott Byron, New York; Jim Barber,

Atlanta; Jim Powers, Chicago; and Anna Loynes, Los Angeles.

Maglia says Gerrity will be responsible for assembling a promotion and marketing staff; Scoppa will concentrate on hiring executives in the areas of publicity, video production and promotion, and artist development.

The structure of the BMG-owned-and-distributed label is based on a nationwide network of what Maglia calls "little zoos," i.e., joint ventures with such labels as Philly International, Sedona, Praxis, Rhino, and Mammoth. Maglia says deals that have been signed with these companies provide for anywhere from two releases per year, as in the case of the Rhino arrangement, to six, as the Philly pact provides. All of these releases will bear the imprints of both Zoo and the other entity.

On its own label, Zoo Entertainment will release product from Rhythm Tribe, which Maglia describes as "a Los Angeles-based, high-powered Latino rock'n'roll band"; Peter Wells, the singer/guitarist from Rose Tattoo; Oliver Who, a Detroit-based artist "with a Smokey Robinson kind of voice"; and a singer named Lazet Michaels.

Like Kovac, Maglia believes in maintaining a small roster. "The little zoos," he says, "will enable me to have a focused, limited roster of my own—10-15 releases a year rather than 50." According to Maglia, the initial release is expected in the first two months of the new year.

COMMTRON/BVHV DEAL

(Continued from page 5)

the bulk of your stuff around. Commtron is saying they can do it in 48 hours and do it for a fee. That's worth something."

Another studio executive adds: "Commtron is essentially looking at the handwriting on the wall. The major studios will eventually deal more and more with retailers on a direct basis. Because of the way the [home video] business got started, it's been a long, slow process. But Commtron is the first to realize that, at some point, they are going to have to find ways to use the distribution setup that they already have in place to serve other lines or usages. All they are doing is unbundling those services and offering them on a piecemeal basis to other people. They are the first ones out there to do it. They beat other distributors to the punch."

Jim Ulsamer, VP of marketing at Baker & Taylor, another major video wholesaler, says the vending services similar to those of Commtron "is something we have looked at. We think we have a superior computer network and other excellent services. It's not out of the realm of possibility that we may do something along those lines."

Mixed News For Commtron Revenues Down, Profits Up In Qtr.

BY DON JEFFREY

NEW YORK—Although fourth-quarter revenues for Commtron Corp. were down from last year, the home video distributor reports significant increases in profits for the period and for the fiscal year.

In the quarter that ended Aug. 31, the West Des Moines, Iowa-based company posted a net profit of \$1.97 million, a 14% increase over last year's figure, on revenues of \$120.5 million, which dropped 6.9%.

"The company's performance is good, relative to a troublesome environment for video suppliers," says Steven Hill, a securities analyst with Sutro & Co.

The company says sales declined because, in last year's fourth quarter, Commtron enjoyed a big jump in revenues from catalog home video product in the many new retail stores that were being opened then.

But a spokesman emphasizes that revenues from new video releases were up over last year.

For the quarter, home video revenues fell 2.5% from the same period last year to \$97.7 million. Sales of consumer electronics products, Commtron's other distribution category, fell 23% to \$21.7 million. For the entire fiscal year, home video

sales were up 4.9% to \$451.9 million, while electronics dropped 14.5% to \$102.2 million.

In overall results for the fiscal year, Commtron reported a 16.5% rise in net profit to \$9.21 million on a 1.2% increase in revenues to \$558 million.

The company attributes its profit gains to lower expenses for bad-debt accounts, cost reductions from centralization, and a \$2.4 million increase in interest income.

Consumer electronics sales are down, the company says, because it has decided to focus only on higher-margin products such as computers.

"They've been adjusting and deciding what kind of company they're going to be," says Hill, "and that causes some revenue downfall." But he adds, "The drop in revenues gives me some concern because you're not going to be able to consolidate every year."

Commtron's stock closed recently at \$6 a share in trading on the American Stock Exchange. Its 52-week price range is \$5.25 to \$10.125.

About 79% of the company is owned by Bergen Brunswig Corp., an Orange, Calif., distributor of pharmaceutical products.

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Music Of Freedom. ATCO A&R director Steve Gett, right, chats with Nelson Mandela in Johannesburg, South Africa, during a lunch to celebrate the local release of the album "VIVA! Music For New South Africans." The album, which benefits the South African Musicians Alliance, features some of the country's top recording acts, including Marc Alex and Mango Groove, both of which have signed to ATCO.

'900' Phone Lines Generate Interest To Tune Of \$500 Mil

BY THOM DUFFY

NEW ORLEANS—Total income from '900' telephone lines topped \$500 million in 1989 and is projected to reach \$1 billion in 1991, according to Michael Omansky, president of Worldwide Entertainment Marketing.

Omansky, the former RCA executive who pioneered use of the service for music marketing in 1988 with D.J. Jazzy Jeff & the Fresh Prince, made his prediction in a talk on "New Dimensions in Entertainment Marketing" at the BPI Sponsorship Strategies '90 seminar held here Sept. 30-Oct. 2. The seminar is co-presented annually by Billboard and sister publication Amusement Business.

Although music lines are only one portion of the boom in '900' telephone lines, Omansky described recent expansion of the marketing method into the country field with a Restless Heart promotion and predicted other acts and genres will follow.

"We opened up a Pandora's Box of success in the music industry," said Omansky, referring to the D.J. Jazzy Jeff & the Fresh Prince line. He reports that line has generated 4.5 million calls.

Yet he cautioned that '900' service is experiencing "tremendous growing pains, but positive growing pains" as companies setting up the services address such concerns as properly timed promotions, cash flow through long-distance carriers, and line quality and clarity.

Callers, Omansky noted, "are paying for a thrill, for instant gratification, and it's up to us to deliver."

Several other music- and video-related topics were discussed by speakers during the three-day meeting. Omansky described the opportunities for tie-ins between packaged goods and entertainment software. For consumers, music and video is "more top-of-mind even though they spend more money" on packaged goods, he said, explaining how entertainment tie-ins can drive sales of other consumer goods.

For example, Carole Helfert Harmon, VP of MGM/UA Communications, described video promotion tie-ins her studio engineered between

Downy fabric softener and "The Wizard Of Oz," Snickers candy bars and "Moonstruck," and Buick and "Rain Man."

As entertainment and event sponsorship deals have proliferated, the seminar audience was told, they increasingly have served as the first step in comprehensive marketing campaigns, rather than just tools to raise brand awareness.

Joe Owens, VP of marketing for the BCL Entertainment Corp., outlined the global marketing efforts employed by Budweiser as sponsor of the Rolling Stones tour in the U.S. and Europe, promoted by BCL.

Pepsi-Cola's efforts to use music marketing, particularly within the Hispanic community, were explained by Hernand Gonzalez, national Hispanic marketing manager for the soft-drink company, while Rick Hill, VP of marketing for Barq's Inc., recounted how his root-beer company increased sales through sponsorship of MTV's "Headbangers' Ball" tour and show.

The Billboard Entertainment Marketing Group, a separate division of BPI Communications Inc., was represented at the seminar by VP/GM Joe Mangione, promotion VP Rick Garson, and creative manager John Bloodwell. The EMG executives focused on the opportunities for radio tie-ins with sponsored events.

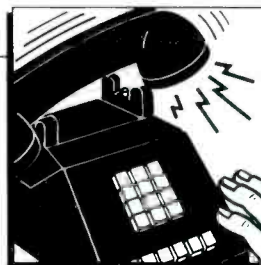
Superstar 'Friendship' Tour Eyed For Eastern Europe

NEW ORLEANS—A proposal to bring top Western acts—and major corporate sponsorship—to Eastern European music fans with a five-nation series of rock concerts was presented here Oct. 2 during the BPI Sponsorship Strategies '90s seminar.

Dubbed "The Friendship Train," the 10-day event next spring would feature artists traveling by an Orient Express-style train from Paris to free concerts in Belgrade, Yugoslavia; Budapest, Hungary; Prague, Czechoslovakia; and Warsaw, Poland with an all-star finale in Berlin.

Among the artists who have submitted letters of interest to organizers of the event are Bob Dylan, Joan

INSIDE TRACK



Edited by Irv Lichtman

RUMORS THAT Sire Records president Seymour Stein had recently offered notice of his resignation were vigorously denied in a Sept. 20 statement issued by Warner Bros. board chairman Mo Ostin, who noted that "if we were to receive such a notice it would not be accepted as he is currently under a long-term contract . . . We love Seymour not only for what he has been able to achieve but also for his role as a catalyst who has challenged the status quo which, after all, is really what makes this business so special. We're fortunate that he's under this contract as it ensures all of us many more successes and exciting challenges in the future."

NO PRO-CHOICE VOICE: The Veterans Administration has pulled the plug on an L.A. benefit concert for pro-choice political candidates that had been set for a theater located on a VA hospital's grounds. The VA canceled the "Voice Choice Concert," scheduled for Oct. 4 at the Wadsworth Theater in Westwood, which would have featured Bonnie Raitt, Rickie Lee Jones, Melissa Etheridge, and Dianne Reeves; the VA said it was against its policies to host a partisan event, and that it did not know the purpose of the concert until last week.

PALMER TO TEST MUSIC: New Jersey-based Palmer Video will begin testing music product in five stores this month, president Peter Balner confirms. Two or three of the test sites will be in New York and the rest in Jersey. The product will be supplied on a rack basis by Shelburne, Vt.-based Artex.

MANAGING HIS TIME: Track hears that Arma Andon will surrender his post as senior VP of SBK Records Group to devote full time to his other responsibility, that of president of SBK Management. The roster is getting crowded with important names, such as Wilson Phillips, Pet Shop Boys, and Cathy Dennis, among others.

ASCAP SAYS it has agreed "in principle" on terms of a live and recorded music licensing agreement for the convention and exposition industry, following months of negotiations with a coalition of groups that use music at trade shows, meetings, and conventions. Terms of the agreement will be announced next week, but one payment for recorded music, a 4.5 cents per attendee figure, is slightly higher than the recently announced BMI agreement with the industry.

TRAVEL NOTE: As honorary chairman of the music and video division of the Anti-Defamation League of B'nai B'rith, Walter Yetnikoff, who is on sabbatical as president and CEO of CBS Records Inc., was on hand to introduce U.S. Ambassador to the United Nations Thomas Pickering as guest speaker at a dinner salute Oct. 2 in New York to David Handleman, chief corporate officer of the Handleman Company. No, outspoken Yetnikoff didn't comment on the swirl of industry scuttlebutt around him, but he did toss off a good one-

liner after noting that Ambassador Pickering had served in diplomatic missions in the Middle East, Africa, and Central America. "I'd hate to be his travel agent," he quipped. Handleman's own address, making a strong stand for the needs of the needy, stirred the more than 500 attendees.

A LEGEND ON THE BOXES: Kenny Rogers and the Everly Brothers are new inductees into the Jukebox Legends Hall of Fame, effective with the Jukebox Awards Show, to be held Oct. 26 during the jukebox trade show AMOA Expo '90 in New Orleans. Host of the event is Peter Noone of Herman's Hermits fame. General awards for box activity from June 1, 1989, to May 31, 1990, will also be announced.

EXIT: Lou DeBiase has left his post as VP of sales at Select Records in New York. He can be reached at 718-370-8101 . . . Alan Grunblatt, former RCA Records VP of product management (Inside Track, Oct. 6), can be reached at 212-831-3773.

THE ONE & (UNFORTUNATELY) ONLY: The title of the new "Billboard Book Of One-Hit Wonders" by Wayne Jancik (Billboard Books) speaks for itself, but here are a few super names who had only one biggie among the top 20 in the period of 1955-84: Jimi Hendrix, Janis Joplin, Lou Reed, and Carl Perkins.

GORE PROTEST: Tipper Gore, co-founder of the Parents' Music Resource Center, was challenged by some 75 protesters at Furman Univ. in Greenville, S.C., Sept. 25 when she came to give a talk called "Raising PG Kids In An X-Rated Society," which is also the title of Gore's book. The protesters said they objected to Gore's support of voluntary record labeling. Gore's appearance was sponsored by the Junior League of Greenville to raise awareness of the effect of the entertainment business on children.

A NEW MANDATORY-record-labeling bill, sponsored by Republican New Jersey Assemblyman John Rocco, was filed Sept. 10 in that state's assembly. The bill is very similar to the Senate bill, still unheard by committee, sponsored by Republican Sen. Gerald Cardinale in May. Rocco had earlier introduced a record "subliminal message" notification bill in the House, which has gathered little support. The Rocco bill is the first record legislation filed since the defeat of the Louisiana bill by veto July 25.

ISLAND VISUAL ARTS NORTH AMERICA has announced the formation of a soundtrack recording division, in conjunction with Island Records. The division will be overseen by IVA North America president Liz Heller and Island A&R director Hooman Majd. Its first release is the soundtrack album for Dennis Hopper's new film, "The Hot Spot," featuring performances by Miles Davis, John Lee Hooker, Taj Mahal, and Roy Rogers, on IVA/Antilles.

CURTIS MAYFIELD, injured in a freak onstage accident in Brooklyn, N.Y., in August, will receive a donation of \$5,000 from the Bob Marley Foundation, a charitable and humanitarian organization set up in the late reggae singer's name. The money will be used for the R&B singer's medical expenses and (Continued on page 88)

Baez, Midnight Oil, Roger McGuinn, Edie Brickell & New Bohemians, Dave Stewart, Neil Young & Crazy Horse, the Desert Rose Band, Los Lobos, and Robert Cray.

The event has been proposed by a newly created company, Just Entertainment, whose principals are Peter Gill, a developer, financier, and documentary film maker, and Gary Burden, co-producer of the Atlantic Records 40th anniversary concert and HBO special.

Others involved, according to the organizers' proposal, include director Louis Horvitz, who directed ABC-TV's Live Aid telecast; musical director T. Bone Burnett; production coord-

inator Michael Ahern, who most recently served in that role on the Rolling Stones tour; and David Hewitt, president of Remote Recording Services Inc.

To market the event to corporate sponsors, Just Entertainment is working with the Billboard Entertainment Marketing Group, a division of BPI Communications Inc., the parent company of Billboard magazine. A video describing the Friendship Train proposal was presented by Billboard EMG VP/GM Joe Mangione at the Sponsorship Strategies '90 seminar here.

Originally proposed for September 1990, the Friendship Train event was

delayed, in part, by unfolding events in Europe and is now planned for as-yet-unspecified dates in April or May.

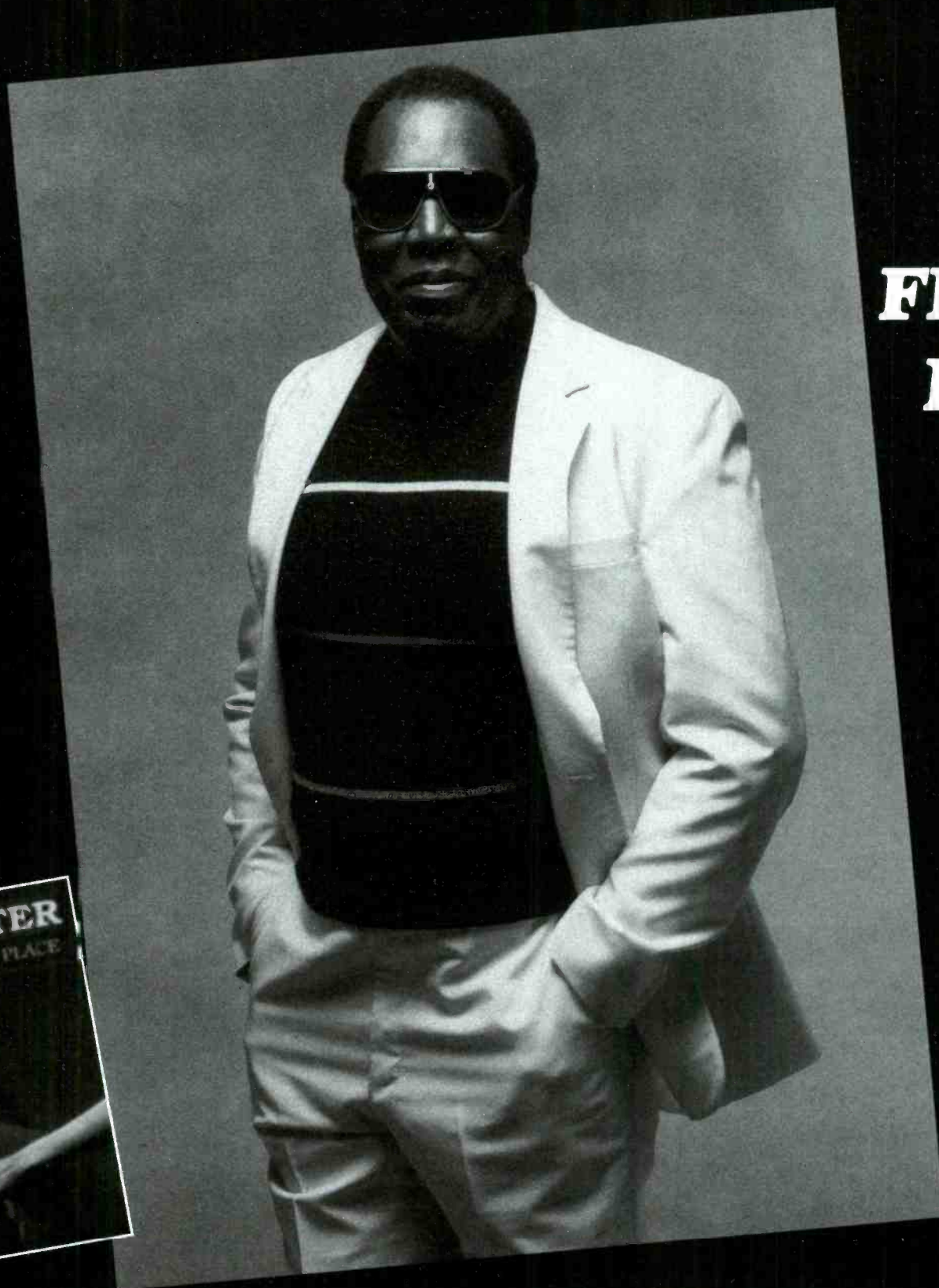
With a tour budget of \$12.5 million, organizers are seeking \$10.5 million in corporate sponsorship, with additional income from TV rights to network, cable, high-definition, foreign, and pay-per-view outlets, as well as radio and television syndication.

The Friendship Train proposal envisions benefits for corporate sponsors through international media coverage, merchandising, concert and trip sweepstakes, local radio, television, and cable promotions, and promotional tie-ins at music and video retailers nationwide. THOM DUFFY

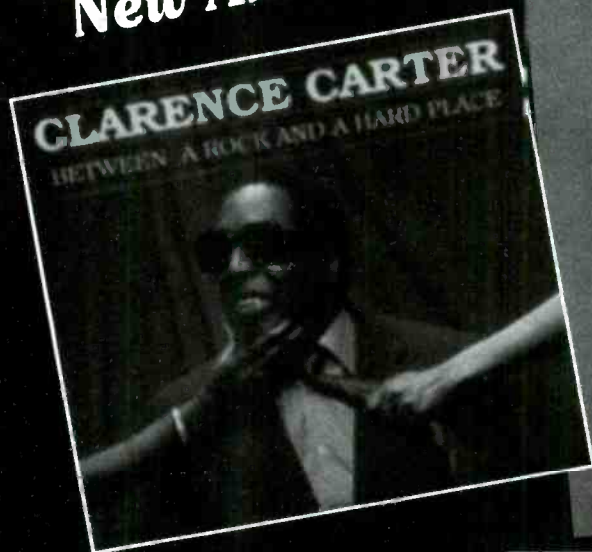
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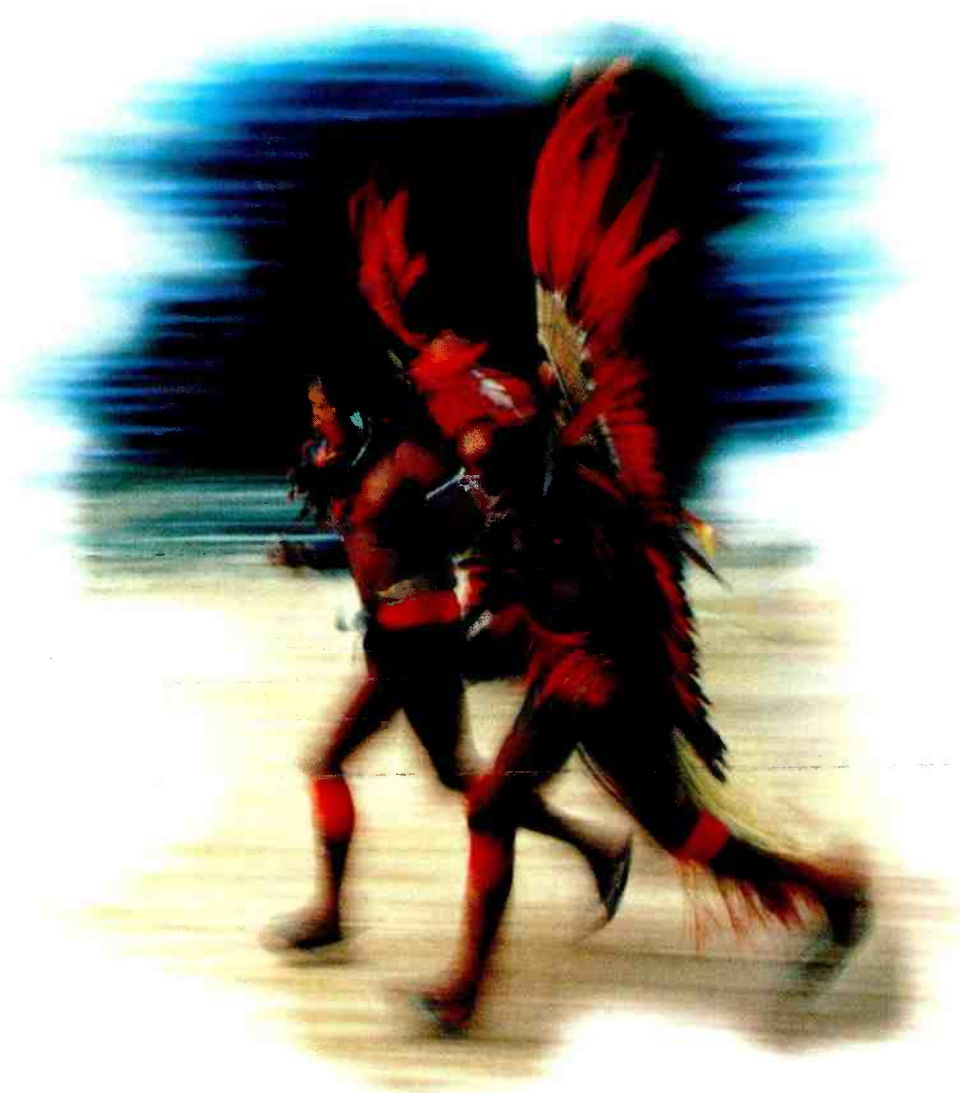
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