

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT September 1, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Labels Try New Strategies To Develop Artists

BY THOM DUFFY and CHRIS MORRIS

This is the first of a series on artist development. Future installments will address the same topic in other music fields.

NEW YORK—With dance-oriented artists dominating top 40 playlists, record labels have turned to marketing methods once reserved for alternative acts for a far wider range of artists, from hard rockers to singer/songwriters.

The emphasis on "classic" cuts at album-rock outlets and recurrent hits at modern rock stations (Billboard, July 21) has further forced labels to devise artist-development strategies focused on retail, press, touring, and video.

"You do have to look at every possible avenue to support an artist," says David Bither, marketing VP at (Continued on page 70)

## Music Biz Frets Over Slack Sales \$\$ Down For 2nd Summer In A Row

BY ED CHRISTMAN and TRUDI MILLER

NEW YORK—Although labels and retail executives don't agree on how bad business is or when the slump began, many officials in both camps are singing the blues about flat music sales.

For the summer, most retailers report comparable-store sales are flat or slightly up. Only one retail chain, the 68-unit Sound Shop in Nashville, Tenn., reported negative comp-store numbers, and that occurred only in the last two or three weeks.

Most retailers also note that last summer's sales results were pretty weak and should not have been hard to beat.

Label executives seem to be feeling the slump more acutely than are retailers. Some say sales are worse than they were last summer.

Asked if overall industry sales are flat, Jim Caparro, senior VP at PolyGram Group Distribution, says that is an understatement.

Furthermore, the music sales downturn comes at a critical juncture in the nation's economy, with many saying that a national recession is just around the corner, if it hasn't already begun. Worse, the threat of war in the Persian Gulf adds to the overall uncertainty gripping the na-

tion. Says Walter Yetnikoff, president and CEO of CBS Records Inc., "I think there's some concerns about the economy. I can't tell you whether it's summertime or economic blah time right now. I think we're doing (Continued on page 82)

## Industry Hit With Surcharges On Freight As Oil Prices Rise

BY PAUL VERNA

NEW YORK—Freight surcharges stemming from rising oil prices are beginning to hit retail chains, rack-jobbers, and the branch distribution systems of major labels.

PolyGram senior VP of operations Bill Fox says fuel surcharges of approximately 2% have been imposed by most of the company's freight carriers.

MCA Distributing has also received extra charges from some independent truckers, says director of national traffic John Reese. One carrier has imposed a 15-cents-per-mile surcharge. Another says that, for every nickel rise in diesel fuel cost, it will increase MCA's bill by 1%. Reese adds that he cannot estimate what these price hikes will add to MCA's costs. "It's so new," he notes, that "we haven't tried to project that into the budget for the rest of the year."

At 910-unit Musicland Stores Corp., the nation's largest music retailer, executive VP of operations and marketing Arnie Bernstein says several of the Minneapolis chain's freight carriers have implemented increases averaging 4%. And Mike Stevenson, director of distribution at 180-store, Durham, N.C.-based The Record Bar/Tracks, reveals that "emergency surcharges," effective until the end of September, range from 1% to 3%.

Even though some freight handlers have yet to announce surcharges, Stevenson, Bernstein, and Fox say they expect across-the-board increases from all carriers.

In the rackjobbing arena, Solon, Ohio-based Arrow Distributing Co. has "been hit with a gasoline surcharge of about 1.8% from all common carriers," says president Don Weiss.

Common carriers transport goods (Continued on page 82)

## Yetnikoff Denies He Plans To Exit CBS In 2 Years

BY KEN TERRY

NEW YORK—Walter Yetnikoff, president and CEO of CBS Records Inc., has refuted reports in major newspapers that he plans to step down from his post in two years and that he will be phasing out his CBS activities between now and then.

In an exclusive Billboard interview, Yetnikoff stated that his new contract with Sony, CBS Records' parent company, specifies that he is to work full time for a three-year period, beginning April 1, 1991. Prior to the new contract's expiration, he said, he will decide whether he wants to leave the company when his deal with Sony comes up for renewal. Yetnikoff, who is 57, indicated that he may stay at CBS for as long as five years and that he will continue to run the company while he is still aboard.

Noting that a three-year employment contract is not unusual in the entertainment industry, Yetnikoff added that it was his choice to limit the contract to that (Continued on page 84)

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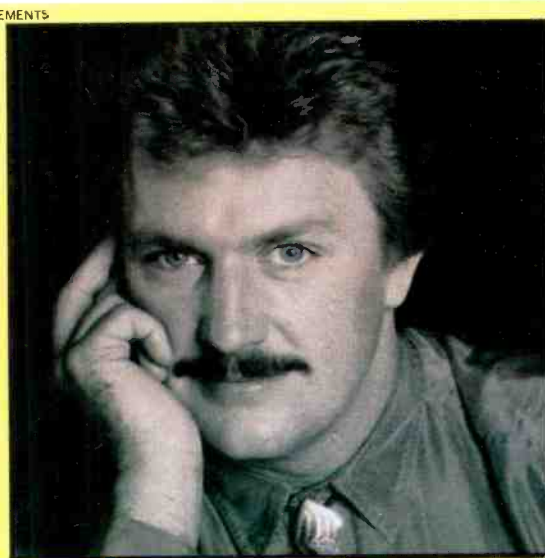
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### No. 1 IN BILLBOARD

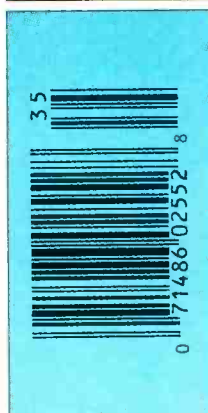
HOT 100 SINGLES	★ IF WISHES CAME TRUE SWEET SENSATION (ATCO)
TOP POP ALBUMS	★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL)
HOT BLACK SINGLES	★ FEELS GOOD TONY! TON! TONE! (WING)
TOP BLACK ALBUMS	★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	★ NEXT TO YOU, NEXT TO ME SHENANDOAH (COLUMBIA)
TOP COUNTRY ALBUMS	★ KILLIN' TIME CLINT BLACK (RCA)
TOP VIDEO SALES	★ THE LITTLE MERMAID (WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	★ DRIVING MISS DAISY (WARNER HOME VIDEO)



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"I WANNA GET BACK WITH YOU," 3:17-7:47

FROM THE ALBUM "THE STATE I'M IN," 4:52:55

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## NAYOBE

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"I LOVE THE WAY YOU LOVE ME," 3:17-7:43

FROM THE ALBUM "PROMISE ME," 4:56:33

PRODUCED BY TEDDY RILEY. WRITTEN BY T. RILEY AND T. LUCAS

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VOLUME 102 NO. 35

SEPTEMBER 1, 1990

## HIGH MARKS FOR COUNTRY CHART

Billboard's revamped Country Singles & Tracks chart, the first one to employ monitored airplay technology developed by Broadcast Data Systems, has earned the praise of most country radio programmers, according to a Billboard survey. The charting system continues to undergo refinements, some of which are instituted in this week's issue. Gerry Wood reports. **Pages 5 & 35**

## RADIO-FREE EASTERN EUROPE?

Speaking of radio, the U.S.S.R. continues to open its doors to commercial broadcasting. Lithuania has its first private station in Radio M1, and Western investors are eager to tap the syndication market. **Page 10**

## DESPERATELY SEEKING AN HDTV STANDARD

Several domestic firms and a prominent Japanese player are engaged in a race to establish a standard for high-definition TV broadcasting in the U.S. Elliot Luber reports. **Page 52**

## A FAMILIAR TUNE FROM MUSICLAND

Responding to an unfavorable climate in the stock market, Musicland Stores Corp., the nation's largest music retailer, announced the postponement of its initial public offering. The chain employed a similar tactic in 1986, due to market conditions then. **Page 56**

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## CLASSIFIED/REAL ESTATE

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# Sell-Thru Revenues Up In 1st Half

## Survey: New Releases Key To Success

BY PAUL SWEETING

NEW YORK—Sell-through revenues in the first six months of 1990 were up across the retail spectrum compared to the first six months of last year, according to a nationwide survey conducted by Billboard.

In addition, feature films released on video for the first time posted strong gains as a category, probably reflecting the added emphasis by sev-

eral studios on the direct-to-sell-through strategy in the first quarter of 1990.

The survey queried retailers representing 1,481 stores who report to Billboard's Top Videocassettes Sales chart. The data, however, were strongly influenced by the Waldenbooks chain, which accounts for 1,100 locations.

Of the 1,481 storefronts represented, 1,473, or 99%, reported sales gains

in the first six months over the same period last year. Excluding Waldenbooks, 97% of stores represented posted sales gains.

Only four locations reported a drop in sales for the period, and four other locations reported no change in their sell-through revenue.

Overall, video sales were up nearly 17% for the period compared to last year. However, that includes the more-than-20% jump in revenues reported by Waldenbooks chainwide.

Excluding Waldenbooks from the calculation, respondents posted average sales gains of approximately 10%. Of the handful of locations reporting a decline in sell-through revenues, the average decrease was about 9%.

Much of the sales gains can be attributed to the jump in activity in direct-to-sell-through titles. The period covered by the survey includes the first quarter of 1990, when Paramount Home Video released "Indiana Jones And The Last Crusade" on cassette at \$24.95 list, Disney issued "Honey, I Shrank The Kids" at the same price, and Warner Home Video released "Lethal Weapon 2."

Of the 1,473 stores surveyed, 1,461, or 98%, posted gains in the direct-to-sell-through category.

Overall, feature films released on cassette for the first time gained 25 points of market share within the total sell-through business.

Once again, however, that figure includes the huge gain in the *(Continued on page 41)*

## 'Banned In The U.S.A.' Vid Too Hot For Some Stores

BY EARL PAIGE

LOS ANGELES—The 2 Live Crew video "Banned In The U.S.A.," reflecting the controversy surrounding the group, is a hot-selling item for some chains—chiefly music oriented webs—while other U.S. retailers, especially video firms, are steering clear of the item.

The product is hot in another way, too: Few executives are willing to discuss it.

A number of chains, including the 910-store Musicland Group, 260-unit Camelot Music, and 210-store Erol's, are loath to comment on their decisions not to stock the video.

A spokesman at WEA, distributor for the A\*Vision release, says all comment must come from A\*Vision itself. Stuart Hersch, president of A\*Vision, was out of town at a convention and could not be reached.

That there would be sensitivity surrounding the product was anticipated well before its release. Hersch had earlier pointed out that the video's producers hoped the product would be regarded as a documentary and not be subject to the pressure on other titles from 2 Live Crew (Billboard, Aug. 11).

The nation's largest video chain, Blockbuster Entertainment, has *(Continued on page 85)*

## Retailers Take Action Vs. 'Red October' Chain, Co-op Slash Buys To Protest Par's Pricing

BY JIM McCULLAUGH

LOS ANGELES—Video dealers have begun to take concrete action against Paramount Home Video to protest the wholesale price hike on "The Hunt For Red October."

Most recently, Video Paradise, a New England-based, 54-unit franchise operation, declared it is significantly slashing orders on "Red October," which is retail priced at \$99.95.

Don Rogers, head of 10-year-old Video Paradise, says his "normal buy on that title would be about 540 pieces, or 10 per store. But we're suggesting to people that they go to two per store, or 108. We'll lay off the picture in terms of promotion and posters, and it certainly won't be in our magazine. We'll promote around it and switch the emphasis to the low-priced 'Pretty Woman' instead."

The Video Paradise decision comes on the heels of the Flagship Entertainment's move to issue "corporate sanctions" against Paramount as a form of protest.

Frank Lucca, head of Flagship, a 586-unit New England-based buying group, says he may consider similar sanctions against LIVE Home Video or CBS/Fox Video if they issue "Total Recall" and "Die Hard 2" respectively at similar price points in the future.

Like other dealers, Lucca says he's heard "Total Recall," the Arnold Schwarzenegger sci-fi thriller, is slated for a Dec. 20 street date at the higher price level. A LIVE spokesperson says, however, no decisions have

been made on that title in terms of street date or pricing.

Among the actions Flagship is taking on "Red October," according to Lucca:

- Removal of all Paramount product from Flagship's Focus program, which offers low prices on selected titles.

- Deletion of all Paramount ads and editorial mentions from the Flagship consumer magazine.

- Removal and deletion of all Para-

mount sell-through titles from Flagship's Order Direct program, a consumer-buying service.

- Cancellation of a planned "Red October" laserdisk promotional campaign.

- Deletion of all Paramount film clips from Flagship's regionally syndicated weekly TV show, "Spotlight On Video."

Lucca says he's also recommending to Flagship members that they *(Continued on page 85)*

## Entertainment Co. Profits Dip 3.3% In 2nd Quarter

BY DON JEFFREY

NEW YORK—A Billboard sample of entertainment companies—including broadcasters and suppliers and retailers of recorded music and home video—shows that net profits for the second fiscal quarter this year fell 3.3% from total earnings in the same period last year.

Despite the bad news, the 23 companies surveyed fared better than the economy as a whole. A Wall Street Journal sample of 639 U.S. corporations found an 11% decline in net earnings from last year's second quarter to this year's.

The year-to-year fall in entertainment profits, moreover, may be at-

tributed to the big debt burden carried by one company, Time Warner Inc., which reported a huge \$51 million loss in the second quarter. Last year, the predecessor company, Time Inc., posted a \$96 million net profit. Since then, Time and Warner Communications Inc. merged.

But if this year's Time Warner profits are compared to last year's on a pro forma basis—that is, as if the merger had already taken place—then profits for the entertainment sector would actually have risen 38.4% in the second quarter.

The most profitable entertainment company in the second quarter *(Continued on page 79)*

# AC Issue Charges 'Rapper' Confab

## Black-Music Meet Mulls Radio, Not Rhetoric

BY JANINE McADAMS  
and SEAN ROSS

ATLANTA—This year's Jack The Rapper Family Affair—the black music industry's largest annual convention—could be described as the quiet storm version of the confab. The 14th annual Family Affair, held Aug. 16-19 at the Atlanta Hilton, was long on discussion of the emerging black AC radio format and short on much of the rhetoric that has marked past confabs.

As organizer and tipsheet publisher Jack "The Rapper" Gibson put it, this year's Family Affair was "the biggest and the best. The conduct was above reproach and the registration process was the smoothest it has ever been." While there are no official statistics available, most estimates put registration at about 2,500-3,000. (Further coverage, page 20.)

In recent years, Rapper panels have been a lightning rod for complaints that black radio was too conservative, too sterile, too overconsulted, and too controlled from outside the black community. There were complaints about the lack of rap this year during the radio panels, but there were few about urban radio not playing more blues, gospel, or other genres. There were no complaints this year about white artists taking up radio slots that could have gone to blacks—a marked change from last year.

Instead, the most political moment at this year's Rapper was directed at

larger issues. The Rev. Jesse Jackson, the surprise keynoter at the Aug. 19 awards banquet, spoke at length about Operation PUSH's current boycott of sportswear manufacturer Nike, an action he asked audience members to support. Jackson complained that despite Nike's ad campaigns featuring top black athletes, it maintains holdings in South Africa and does not have minority

representation in its senior management ranks.

He also announced that 2 Live Crew leader/Luke Records principal Luther Campbell had donated \$2,000 to PUSH. Said Jackson, "We have stood by [Campbell's] side and watched him grow in this business. He is a businessman, and he is one of our children." Campbell's growing

(Continued on page 82)

## Radio Miffed Over MTV's Scoop On Living Colour Single

BY PHYLLIS STARK  
and MELINDA NEWMAN

NEW YORK—Epic Records has angered some radio programmers by servicing the new Living Colour single, "Type," to MTV nearly a week ahead of radio. At least two programmers, WNEW-FM New York's Dave Logan and WIYY (98 Rock) Baltimore's Russ Mottla, admit to taping the song from the television station and playing it several days ahead of the radio release date.

Although MTV began airing the Living Colour video Aug. 16, most radio stations did not receive it until Aug. 22. Radio's reaction to this ranged from mildly

annoyed to angry. "It's another example of the record labels giving in to the megalomania of TV and ruining their relationships with radio," says WFNX Boston PD Max Tolkoff. "It's another example of why MTV should be tied to a flaming truck and sent off a cliff."

Aware that some programmers were miffed, Epic VP of album promotion Harvey Leeds says all ruffled feathers have now been smoothed. "At this time, any problems that may have existed have been worked out and it's full speed ahead," he says. But programmers have a different view. In fact, some say the perceived

(Continued on page 16)



**Nirvana In New Jersey.** Atlantic executives congratulate Es Paranza/Atlantic recording artist Robert Plant backstage after his recent show at the Meadowlands Arena in East Rutherford, N.J. The first U.S. leg of Plant's "Manic Nirvana" world tour finished Aug. 14, with the second U.S. leg to begin in mid-September. The album "Manic Nirvana" has gone gold; Plant's current single is "SSS & Q." Shown, from left, are Perry Cooper, VP of artist relations and media development; Mel Lewinter, senior VP/chief financial officer; Janis Maiello, director of international artist relations and publicity; Plant; Atlantic recording artist Alannah Myles, who opened for Plant; Ahmet M. Ertegun, chairman/CEO; Mark Schulman, senior VP/GM; Andrea Ganis, senior VP; and Bob Kaus, senior director of artist relations and media development.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jon Peisinger is named president of CBS Music Video Enterprises in Los Angeles. He was chairman of Vestron International Group (see story, this page).

RCA Records in New York promotes Randy Miller to VP of artist development, and Randy Goodman to VP of product development. They were, respectively, VP of product management, and VP of promotion and product development for the label.

Columbia Records in New York promotes Jerry Blair to national director of top 40 singles promotion, and Jerry Lembo to national director of AC promotion. They were, respectively, local promotion manager in New England, and



PEISINGER



MILLER



GOODMAN



BLAIR

## Peisinger Appointed CBS Music Video Prez

### Ex-Vestron Head Aims To Push Nontheatrical Product

BY MELINDA NEWMAN

NEW YORK—CBS Music Video Enterprises, already in the forefront of music video sell-through, hopes to become a leader in the nontheatrical video field as well under new president Jon Peisinger.

Peisinger, formerly chairman of Vestron International Group and president of Vestron Video, assumes the new CMV position on Oct. 1. Pre-

viously, Peisinger was VP of marketing development at PolyGram Corp., and had executive stints at Arista and Elektra/Asylum Records. He will report directly to CBS Records president Tommy Mottola. Jerry Durkin, who will continue as VP of CMV, had been heading the division's operations.

"My initial focus will be two-fold," says Peisinger. "To continue to build upon the music video foundation and

to develop nontheatrical programming."

Within two years, Peisinger wants the division's output to be split evenly between music and special-interest releases, in contrast to its current exclusive music schedule.

CMV is not the first video division to announce its intent to expand beyond traditional music video horizons: Atlantic's newly formed A\*Vision, PolyGram Music Video, Elektra Entertainment, and Warner Reprise Video had previously declared such plans (Billboard, June 16).

CMV's increase in special-interest product will not come at the expense of music titles. "Within the next two to three years, I see no less than a doubling of the release schedule. This is going to be a very active division in terms of productions, acquisition, and distribution," Peisinger says.

In addition to producing more of its own titles, CMV will also expand its output by acquiring catalogs. Although he confirmed he was looking at properties, Peisinger would not say what they were or when CMV would announce its first acquisition.

On the music front, Peisinger says the already aggressive CMV will become even more active. "If you consider the amazing catalog that exists at CBS Records and the artists here, there is not only an opportunity to exploit contemporary product, but to go into the archives and develop programming based on their longstanding relationships with artists in every area, not just pop and urban."

(Continued on page 79)

director of national singles and top 40 promotion for the label.

Island Records in New York appoints Chris Reade senior director of media and artist relations, and Rick Sherman West Coast sales and marketing director. They were, respectively, national director of press and video promotion for the label, and retail research specialist for Album Network.

Matthew Stringer is named director of marketing for Island/4th & B'way labels in New York. He was director of advertising for the company.

Elektra Entertainment in Los Angeles names Michelle Meisner national di-



LEMBO



BIDER



LAMBERG



DILL

rector of field operations, and Jon McHugh national director of AOR. They were, respectively, director of promotion, West Coast, for the label, and a local promotion manager for A&M Records.

Chrysalis Records in New York appoints Suzanne Olsson national director of video promotion, and Jeff Wagner manager of West Coast publicity. They were, respectively, manager of video promotion for the label, and a senior account executive at Levine/Schneider Public Relations.

Scott Finck is appointed national secondary radio promotion manager for A&M Records in Los Angeles. He was national director of CHR for Cypress Records.

Ronnie Kairey is named manager of publicity at SBK Records in New York. She was manager of artist functions at Columbia Records.

**PUBLISHING.** Les Bider is named chairman and CEO for Warner/Chappell Music in New York. He was president of the company.

MCA Music Publishing in New York appoints Evan Lamberg and Sherry Orson managers of creative services. They were, respectively, professional manager of Jobete Music, and creative manager at Virgin Music.

Deborah Dill is named senior director of creative affairs for BMG Music Publishing in New York. She was director of creative services for Quincy Jones/Qwest Music.

**RELATED FIELDS.** Michael J. White is named senior VP and general counsel at LIVE Entertainment in Los Angeles. He was VP of human resources and corporate counsel for Pace Membership Warehouse.

## Jeffrey Green Named Editor Of BPI's Music & Media

AMSTERDAM—Music & Media, Billboard Publications Inc.'s newsweekly for Europe's broadcast and music industries, has named Jeffrey Green editor in chief, effective Oct. 1. He will oversee all aspects of M&M's editorial operations.

Green, 35, is marketing director of Film House, the Nashville-based broadcast marketing services company best known for its Direct TV advertising campaign. From 1984-87,



GREEN

he was managing editor of the trade publication Radio & Records, and previously served as its adult contemporary editor for three years.

Publisher Leon Ten Hengel says Green's appointment will "accelerate our efforts to become the vital information source in a booming European marketplace. Together with senior editor Machgiel Bakker [who will concentrate on further improvements to M&M's music industry coverage and its various pan-European and local charts] and managing editor Stephen Burn, Jeff will initiate deeper and broader coverage of broadcasting and related fields."

# Poll: Country Radio OKs New Chart

## Some Programmers Have Reservations

BY GERRY WOOD

NASHVILLE—A majority of country radio programmers are pleased with recent changes in Billboard's country chart methodology, according to a Billboard survey. However, many of those who favor the methodology do so with reservations.

Beginning with the Jan. 20 issue, Billboard has used monitored airplay information gathered by Broadcast Data Systems in compiling the Hot Country Singles & Tracks chart. Since that time, Billboard and BDS have responded to industry input about the chart with numerous refinements in methodology and by increasing the number and variety of stations monitored.

The latest refinements are effective in this issue: a reduction in the amount of time a record can remain on the chart—from 26 to 21 weeks—and the introduction of a new 25-position Hot Country Recurrents chart that tracks records that have achieved more than 21 weeks of monitored airplay (for details, see pages 35-36).

In the Billboard survey of executives from large-, medium-, and small-market stations, 42 favored the BDS methodology without reservation, while 41 favored the chart with

some reservations, and four opposed it. Every station contacted, except one, applauded the plans for the recurrents chart.

Those with unqualified approval of the new Billboard chart technology cite such reasons as "the manipulation factor is gone"; "it's accurate and more reality based"; "it takes the pressure and hype off us and puts credibility back into the charts"; "it has made radio more honest and eliminated the numbers concept and ghost adds"; and "songs don't drop out of sight from No. 1."

The two most common reservations cited by the broadcasters are "songs are on the chart too long and the chart is too slow" (18 stations) and "not enough markets are monitored" (16).

Most of the programmers agreed that the reduction of time a record can stay on the chart from 26 to 21 weeks will help speed up the chart and that the new recurrent chart will provide some valuable additional record information. Four expressed reservations about having their playlists made available to competitors, and one worried about whether the monitors might miss the airplay of some oldies that are not in the system. (BDS does extensive random taping of monitored stations to ensure that

all frequently played songs are tracked.)

Most of the initial controversy caused by the new methodology was based on two premises: That the chart would make it difficult to break new artists and that the chart would favor contemporary artists over traditionalists.

In fact, more new acts have gained the top reaches of the singles chart since the advent of BDS monitoring than at any similar period in the chart's history. Eleven new acts have crashed the top 50 for the first time in the past six months, as compared with three acts for the same period in 1989.

Further, potent chart showings by the likes of George Strait, Ricky Van Shelton, Alan Jackson, Doug Stone, (Continued on page 38)



**It's All Greek To Him.** Capitol recording artist Joe Cocker talks with Capitol executives backstage before his concert at the Greek Theatre in Los Angeles. Cocker is touring in support of his latest album, "Joe Cocker Live!" The show preceded Cocker's benefit performance in Santa Barbara, which raised money to aid hundreds of residents affected by that county's tragic fires this summer. Shown, from left, are Michael Lang, manager; Ron McCarrell, VP of marketing, Capitol; Hale Milgrim, president, Capitol; Cocker; and Jeff Shane, senior director of rock promotion, Capitol.

# Joe Isgro Payola Trial Is Under Way In Los Angeles

BY CHRIS MORRIS

LOS ANGELES—Opening arguments in the closely watched payola trial of independent promoter Joe Isgro, former Columbia promotion VP Ray Anderson, and Isgro associate Jeffrey Monka began in U.S. District Court here Aug. 22.

Jurors and presiding Judge James M. Ideman listened, and Isgro and his co-defendants looked on gravely, as Justice Dept. senior counsel William Lynch recounted the government's charges.

"What we will prove here is that Joe Isgro, over a long period of time, over a long term, violated the payola statute," Lynch said. "He lied to the

record companies [and] he corrupted one of the record company executives."

Isgro's attorney, Donald Re, countered that, because he was "the best known and the best" of the indie promoters, Isgro became "the big fish in the eyes of the government."

Re and Monka's attorney, Gerson Horn, both asserted that they would attack the credibility of the government's witnesses, whom Re referred to as "people who are bought and paid for by the government for that testimony." Most of the key witnesses in the case, Re and Horn claimed, have cut deals with federal prosecutors in return for reduced sentences

(Continued on page 85)

# Pearl Bailey Dies At 72

NEW YORK—Pearl Bailey, the charismatic cabaret performer who appeared on stage and screen, died Aug. 17 of heart failure in Philadelphia at age 72. Known for her strong singing voice and humorous, down-to-earth personality, Bailey is perhaps best remembered in the title role of Broadway's "Hello, Dolly!"

Bailey, who resided in Lake Havasu, Ariz., with her husband, jazz drummer Louis Bellson, had undergone surgery at Pennsylvania Hospital to replace joints in an arthritic knee and had been released July 30. She collapsed at her Philadelphia hotel, where she was staying while visiting her sisters and undergoing physical therapy. She was taken to Thomas Jefferson Univ. Hospital, where she was pronounced dead.

Born Pearl Mae Bailey on March 29, 1918, in Newport News, Va., Bai-

ley was raised in Philadelphia. "Pearlie Mae" began her career as a teenager with coaching from her dancing older brother. After winning local amateur contests, Bailey got jobs as a singer and dancer in small clubs throughout Pennsylvania. She won an amateur contest in a Washington, D.C., club, earning engagements there and at other D.C. cabarets. Eventually she landed in New York's Village Vanguard in 1941. Her Vanguard appearance launched her on a round of tours with big bands, including the Sunset Royal Orchestra, the Count Basie Orchestra, and the Cootie Williams Band.

She returned to New York for a two-week engagement at the Blue Angel in 1944, where she received rave notices. Bailey played the club in New York for eight months before

(Continued on page 85)

# George Michael's 'Time' Has Come Again; Righteous Bros. Are 'Unchained' On Hot 100

**GEORGE MICHAEL** enters the Hot 100 at No. 41 with "Praying For Time," the first single from his soon-to-be-released second solo album, "Listen Without Prejudice, Vol. 1."

That is, of course, his follow-up to "Faith," one of the most successful albums of the '80s. "Faith" remains the only album in pop history to generate six top five singles. The album was No. 1 on the Top Pop Albums chart for 12 weeks—a feat that wasn't repeated until this week, as M.C. Hammer's "Please Hammer Don't Hurt 'Em" logs its 12th week on top.

But the success of "Faith" extended beyond statistics. The album took Michael from bubblegum star to the cover of Rolling Stone; from frothy Wham! hits like "Wake Me Up Before You Go-Go" to the Grammy Award for album of the year. The triumph of "Faith" was so complete—the acceptance so nearly unanimous—that the album title "Listen Without Prejudice" seems unduly defensive. Lighten up, George. We should all encounter such prejudice.

**THE RIGHTEOUS BROTHERS'** 1965 hit "Unchained Melody" leaps from No. 78 to No. 56 in its second week on the Hot 100. The song, featured in the box-office smash "Ghost," is almost certain to become the fourth '60s oldie to return to the top 30 after being included in a hit movie. **Ben E. King's** 1961 classic "Stand By Me" was featured in the 1986 film of the same name; the **Beatles'** 1964 smash "Twist And Shout" was included in two 1986 films, "Ferris Bueller's Day Off" and "Back To School"; and the **Contours'** 1962 hit "Do You Love Me" was featured in the 1987 sleeper "Dirty Dancing."

"Unchained Melody" is included on two fast-climbing albums: the "Ghost" soundtrack, which is the top new entry on the pop albums chart at No. 66, and the 1967 compilation "The Righteous Brothers Greatest Hits," which vaults from No. 188 to No. 116 in its second week.

This is the second time that a **Bill Medley** single has boosted a **Patrick Swayze** film—or is it the other way around? Three years ago, Medley teamed with **Jennifer Warnes** on the No. 1 smash "(I've Had) The Time Of My Life," the first and biggest hit from "Dirty Dancing."

**FAST FACTS:** **Sweet Sensation** lands its first No. 1 hit on the Hot 100 with "If Wishes Came True." The female trio first cracked the chart in early 1987 with "Hooked On You"; it first reached the top 20 in early 1989 with "Sincerely Yours."

**New Kids On The Block** land their ninth straight top 10 single as "Tonight" jumps to No. 10 on the Hot 100.

And **Duran Duran**, the fave group several years back of a lot of big sisters of current New Kids worshippers, enters the chart at No. 85 with "Violence Of Summer (Love's Taking Over)." Actually, Duran Duran transcended the teen idol category, which explains why they're still around nearly eight years after their initial explosion.

**Tony! Toni! Toné!** lands its third No. 1 hit on the Hot Black Singles chart with "Feels Good," which also blasts onto the Hot 100 at No. 68. The trio first topped the black chart in 1988 with "Little Walter" and scored again in June with "The Blues."

**Anita Baker's** third Elektra album, "Compositions," continues to flourish even though its first single, "Talk To Me," laid an egg. The album holds at No. 5 on the pop albums chart, remarkable considering that "Talk To Me" peaked at No. 44 and this week slides to No. 77.

**Jon Bon Jovi's** "Blaze Of Glory/Young Guns II" vaults from No. 32 to No. 7 in its second week on the pop albums chart. The "Blaze Of Glory" single also jumps to No. 2 on the Hot 100. It must be nice to be so hot that such hefty jumps are so utterly predictable.

**Luke Featuring the 2 Live Crew's** "Banned In The U.S.A." album and single are cooling off sooner than expected. The album loses its bullet and stalls at No. 21; the single dips from No. 20 to No. 24.

**Boogie Down Productions'** "Edutainment" leaps from No. 74 to No. 36 in its second week on the pop chart, matching the No. 36 peak of the group's previous album, "Ghetto Music: The Blueprint Of Hip Hop."

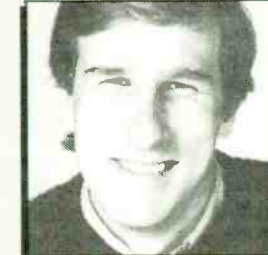
**Concrete Blonde's** "Bloodletting" jumps from No. 65 to No. 50, becoming the critically lauded group's highest-charting album to date. "Concrete Blonde" reached No. 96 in 1987; "Free" climbed to No. 148 in 1989.

A year ago, A&M was in the dumper; this week, the label has two of the fastest-breaking albums on the chart. **The Neville Brothers'** "Brother's Keeper" vaults from No. 141 to No. 64; **Extreme's** "Extreme II Pornograffiti" jumps from No. 125 to No. 77. Both albums are in their second week.

**WE GET LETTERS:** William Simpson of Los Angeles notes that "Georgia On My Mind" is the oldest song to make the Hot 100 since "Puttin' On The Ritz" in 1983. Surely you remember **Taco**. Anyway, **Irving Berlin** wrote "Puttin' On The Ritz" in 1929, one year before **Hoagy Carmichael** wrote "Georgia."

**Eric Fader** of Peekskill, N.Y., notes that **Pebbles** and **Dino** are both streaking up the Hot 100. Fader suggests a duet: "Walk The Dinosaur."

**CHART BEAT**



by Paul Grein

# 25 Gold-Plated Acts On Sept. Release Slate

BY MELINDA NEWMAN

NEW YORK—Retailers bemoaning flat sales will have plenty to cheer about later this month, when a staggering 25 releases from artists whose last studio albums were gold or platinum begin flooding the stores.

The long-awaited second solo album by George Michael and a new INXS release lead the long list from proven performers of all genres (see grid, this page).

If it is any indication, "Praying For Time," the first single from Michael's "Listen Without Prejudice, Vol. 1," debuted on Billboard's Hot 100 Singles chart at No. 41 this week. The rest of the Columbia project, his follow-up to the 7-million-unit-selling "Faith," arrives in stores Sept. 11. All songs, except a cover of Stevie Wonder's "They Won't Go When I Go," were written by Michael. The album's release coincides with "Bare," an autobiography written by Michael and Tony Parsons. There is no tour planned.

There is a tour planned behind INXS' Sept. 25 release "X"—which signifies the band's 10th anniversary. The first single from the Atlantic album, which follows the quadruple-platinum "Kick," is "Suicide Blonde."

Sophomore slump will hopefully elude several artists whose debuts went gold or platinum. Breathe, whose 1988 "All That Jazz" was A&M's first debut album to secure three top 10 singles, is off to a good start with "Say A Prayer." The rest of the album arrives Sept. 4.

Warrant, which stormed out of Columbia's record gate with the appropriately prophetic "Dirty Rotten Filthy Stinking Rich," comes roaring back with its second release, "Cherry Pie." The stickered version, which contains a no-doubt touching paean "Ode To Tipper Gore," arrives in stores Sept. 11, while its clean counterpart—minus the sticker and the Gore tune—is due in the bins one week later.

Pebbles, whose eponymous debut went double platinum, driven by the success of "Mercedes Boy" and "Girlfriend," should have no trouble with "Always," produced by L.A. and Babyface, when the MCA release arrives in stores Sept. 11.

And gospel/R&B outfit Take 6 will hopefully continue to amaze audiences with its a cappella acrobatics on "So Much 2 Say." The Sept. 11 Reprise release was produced by the

## September Hot Album Releases

Twenty-five albums are slated for release in September by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
AC/DC	THE RAZORS EDGE	ATCO	SEPT. 25	BRUCE FAIRBAIRN
BREATHE	PEACE OF MIND	A&M	SEPT. 4	BOB SARGENT, BREATHE
ROBERT CRAY	MIDNIGHT STROLL	MERCURY/POLYGRAM	SEPT. 18	DENNIS WALKER
CHARLIE DANIELS BAND	CHRISTMAS TIME DOWN SOUTH	EPIC	SEPT. 11	LYNN PETERZELL AND CHARLIE DANIELS
GRATEFUL DEAD	WITHOUT A NET	ARISTA	SEPT. 25	JOHN CUTLER AND PHIL LESH
INDIGO GIRLS	NOMADS*INDIANS*SAINTS	EPIC	SEPT. 25	SCOTT LITT
INXS	X	ATLANTIC	SEPT. 25	CHRIS THOMAS
QUINCY JONES	LISTEN UP: THE LIVES OF QUINCY JONES: MUSIC FROM THE MOTION PICTURE	QWEST/REPRISE	SEPT. 25	QUINCY JONES
JUDAS PRIEST	PAIN KILLER	COLUMBIA	SEPT. 18	KRIS TSANGARIDES
THE JUDDS	LOVE CAN BUILD A BRIDGE	RCA	SEPT. 11	BRENT MAHER
LL COOL J	MAMA SAID KNOCK YOU OUT	DEF JAM/COLUMBIA	SEPT. 18	MARLEY MARL
REBA MCENTIRE	RUMOR HAS IT	MCA	SEPT. 4	TONY BROWN
GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOLUME I	COLUMBIA	SEPT. 11	GEORGE MICHAEL
BETTE MIDLER	SOME PEOPLE'S LIVES	ATLANTIC	SEPT. 25	ARIF MARDIN
PEBBLES	ALWAYS	MCA	SEPT. 11	L.A. AND BABYFACE
CHRIS POLAND	RETURN TO METAL	ENIGMA	SEPT. 24	RANDY BURNS AND CHRIS POLAND
QUEENSRYCHE	EMPIRE	EMI	SEPT. 4	PETER COLLINS
RUSH	CHRONICLES	POLYGRAM	SEPT. 11	VARIOUS
PAUL SIMON	THE RHYTHM OF THE SAINTS	WARNER BROS.	SEPT. 25	PAUL SIMON
TAKE 6	SO MUCH 2 SAY	REPRISE	SEPT. 11	MERVYN WARREN
3RD BASE	THE CACTUS REVISITED	DEF JAM/COLUMBIA	SEPT. 25	VARIOUS
TIFFANY	MEW INSIDE	MCA	SEPT. 25	MAURICE STARR & PHILIP DAMIAN
RANDY TRAVIS	HEROES AND FRIENDS	WARNER BROS.	SEPT. 11	KYLE LEHNING
NEIL YOUNG & CRAZY HORSE	RAGGED GLORY	REPRISE	SEPT. 11	NEIL YOUNG & DAVID BRIGGS
WARRANT	CHERRY PIE	COLUMBIA	SEPT. 11	BEAU HILL

band's Mervyn Warren.

Turning to Nashville, Randy Travis' new Sept. 11 Warner Bros. release, "Heroes And Friends," is a collection of duets between Travis and some well-known colleagues. The first single, "A Few Ole Country Boys," is a duet with George Jones (see related story, this page).

Though their album does not entirely consist of collaborations with other singers, the Juddds make some

music with Bonnie Raitt on "Rompin', Stompin' Blues." The song is featured on the mother and sister team's Sept. 11 RCA release, "Love Can Build A Bridge."

Making his solo debut this month is Chris Poland, guitarist from the gold-plated group Megadeth. Though Megadeth is on Capitol, Poland turned to Enigma to release "Return To Metal," due Sept. 24. Hoping to hit gold this time out are death metal mavens

Slayer, represented by "Seasons In The Abyss," in stores Sept. 25 from Def American. And Black Sabbath comes back with "T.Y.R.," on Enigma Sept. 4. For those not up on such lore, Tyr is a mythical sky god of the ancient Norsemen.

Performers whose last albums just slightly missed the 500,000 mark with new records include such sturdy sellers as Bob Dylan and Carly Simon. (Continued on page 84)

## Travis Album Sparks Royalties Controversy

BY EDWARD MORRIS

NASHVILLE—Randy Travis' decision to put 13 cuts on his upcoming duet album instead of the usual 10 has sparked a controversy among songwriters and publishers here. Travis has asked that all the songs included on his upcoming Warner Bros. album, "Heroes And Friends," be licensed at three-fourths the statutory mechanical rate of 5.7 cents per song.

According to Roger Murrah, president of the Nashville Songwriters Assn. International, some of the songwriters involved complained to the organization. Subsequently, Murrah sent—on NSAI's behalf—a letter to Travis and another to the town's major publishers outlining the plight of songwriters who feel victimized by reduced-rate demands.

Murrah would not reveal the contents of his letter to Travis, although he did say he had not requested that Travis rescind his request. He says he has not received a response from the artist.

Murrah did provide Billboard a copy of his Aug. 6 letter to publishers. In it, he asserts that songwriters "are becoming painfully aware that our own complacency has played a role in allowing these practices to diminish both our incomes and the future value of our copyrights."

He concludes by asking that the publishers and writers "join in a common effort" to resist any push for reduced rates, either through the controlled composition clauses built into recording contracts or through the (Continued on page 84)

## Landmark & Impact Plan Joint Venture Distribution System

BY DEBORAH RUSSELL

LOS ANGELES—Landmark Distributors Inc. of New York and Impact Distributors of Chicago have confirmed that they plan to create a joint venture distribution system, to be based in Los Angeles.

The move will establish a coast-to-coast independent distribution web as a defense against a group of New York-based investors actively seeking to buy out major indie distributors (Billboard, Aug. 25).

Peers & Co., an international merchant banking consortium, thus far has acquired West Coast leader California Record Distributors Inc. in its quest to form a national independent distribution network. California Record Distributors' George Hocutt has been pegged as chairman of the board of the proposed company, which will be called Independent National Distributors Inc. (INDI).

Landmark co-owner Steve Plotnicki says he created the joint venture between Landmark and Impact as a way to prepare for potential repercussions of the proposed INDI network.

"I'm concerned Peers & Co. will create a national network that could keep Landmark from getting labels for distribution," says Plotnicki. "I (Continued on page 85)

## India: Vid Rental Shops Targeted By Anti-Piracy Group

BY JERRY D'SOUZA

BOMBAY, India—Video rental libraries in Bombay suffered a severe jolt recently when the Indian Federation Against Copyright Theft (INFACT) launched a series of raids, forcing more than 100 libraries to close and several others to pull pirated Western films off the shelves. INFACT's action was precipitated by the Taiwan office of the Motion Picture Export Assn. of America.

MPEAA, which became a member of INFACT in June, was concerned over the extent of piracy in India, where more than 9,000 foreign film titles are available. According to Ravi Gupta of the National Film Development Corp.,

the only organization permitted by the government to import and release films of videocassettes, piracy of Western movies robs the industry of \$28.5 million-\$57 million annually.

It was this staggering loss that shook the MPEAA into action. Ronald Putnam, director of MPEAA's Asia/Pacific Anti-Piracy Operations Cell, met the Indian Minister of Information and Broadcasting, who offered the government's help to combat piracy.

"The MPEAA should take sustained action if the raids are to prove effective," says Lance A. Colaco, managing director of Warner Bros. (F.E.) Inc. "They have managed to curb piracy in the U.K., Hong Kong, and Singapore. There

is no reason why they cannot do it here."

Nevertheless, the raids conducted by INFACT have not been a deterrent to piracy here. Police corruption, limited enforcement funds, poverty, and an official government policy that discourages the importation of legal videocassettes all have helped perpetuate the dominance of pirated product.

"The legal market for international films is only 5%," says Gupta. "We release about 100 films every year, selling about 3,000 units per title at \$6.60, which retails for \$8.60. But it can take anything from six months to a year before we release a film because of the time taken in selection, negotiation, and import procedures."

By that time, the films are passé on

the video circuit. In contrast, the hot video favorites in Bombay before the concerted raids were "Die Hard 2," "Pretty Woman," and "Total Recall"—all in pirated editions.

Films make their way into India within days of the theatrical release in the U.S. According to dealers, there are two ways in which a print is made. In the first, a video camera records a film while it is being screened in a theater. These are known here as "CPs" (camera prints). The second method is to make a copy while a film is with a prospective video distributor.

"It is during this time that a copy of the film disappears for a couple of hours," says the owner of a library in Bombay. "Prints are then made and (Continued on page 70)

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# All Radio Has To Lose Is Its Dullness

## GIVE FREE-FORM PROGRAMMING A CHANCE

BY JEFF WHITTINGTON

According to a recent Wall Street Journal article, the number of free-form radio stations in this country has octupled in recent years from five to 39. Hardly a tidal wave, but still an indicator for the future.

Yes, free-form is supposed to be a late-'60s dinosaur, a fluke that occurred for a few brief years because of unique and unrepeatable conditions in the industry. And, of course, there are the arguments why it should not be revived: "Why, you can't just turn DJs loose to play whatever they want—you'd have chaos!"

But let's look at it from another angle. A jock who can pick his own music is free to create good segues—and a good segue can be as much a part of effective radio as a good edit can be of a movie or TV program.

There are any number of ways in which two records can sound good together. The matchup can be musical, lyrical, conceptual, whatever. But it cannot be divined by rote; no computer program can take into account all the factors that can make two pieces of music work well together. A free-form DJ is free to tell stories with his music, to create chains of records that mean something together—in other words, to actually *program* an evening of music. This simply cannot be done with the one-from-column-A, one-from-column-B approach mandated

by today's computerized, consultant-dominated formats.

Seen from this standpoint, the demographically balanced, Chinese-restaurant approach does not reduce chaos on the air—it actually *increases* it. "Janie's Got A Gun" and "Nothing Compares 2 U" may both be hits; they may appeal to different areas of the same generalized audience, and playing them back to back might make perfect



**'A good free-form program is like a fine meal'**

Jeff Whittington was formerly a DJ at KYLE-FM Temple, Texas, a free-form station at the time. He is now a free-lance writer.

"sense" demographically—but this does not change the fact that the songs have nothing in common, and their juxtaposition might as well be random.

A good free-form program is like a fine meal, with the appetizer, entrée, and dessert carefully sequenced. Most current radio, in contrast, is like succotash: It may contain all kinds of complementary vegetables, but it is still all mixed

up together.

Television provides another analogy: What if some TV exec decided to program an evening's worth of purée-of-Nielsen? There would be a few minutes of domestic comedy for the "Cosby" crowd, a few minutes of *mysterioso* for the "Twin Peaks" audience, maybe 90 seconds of animation for fans of "The Simpsons," and so forth, repeated for hours on end. No one would watch for long.

Hire a good DJ with extensive knowledge and love of the music; give him or her access to a good record library; specify the type of audience you are hoping to reach; and turn the DJ loose. Then, and only then, will you hear radio *programs*, the kind that people will tune in to and stay with for hours at a time.

Sure, this is risky. A bad free-form jock can drive people away. A good free-form jock might want more money (and this may be a reason for the format's near-disappearance). Moreover, management would rather have the audience listening to the station's generic sound than to a particular show.

But ultimately, a greater dose of free-form principles is the only way to break this medium out of its doldrums. In every field of communications over the past century, we have seen massive artistic and commercial breakthroughs whenever creative people were given free rein to go ahead and do whatever they do best, whether it is writing songs, producing records, directing movies, or writing novels without fear of censorship.

"Creative?" Yes, DJs can be that, when given the chance. Isn't it only reasonable that the people who are at the most direct point of dissemination between the music industry and the consumers also be given a chance to take their best shot?

And what opportunities are being missed while they are denied this chance?



### WHERE ARE THE SINGLES?

I've got money to spend, and the record companies won't let me. It's a shame, too. These companies belly-ache and groan all the time about the lack of sales. They tell us that consumers aren't buying like they once did. They tell us the 45 single is a dead configuration. Albums are virtually history. Vinyl's dead! Cassette singles aren't selling that well. CDs are the main choice of music buyers, but they aren't selling like they should. Well, they only have themselves to blame.

I'm a music buyer and music programmer for a well-respected nightclub in the Dallas-Fort Worth area, and all too often, we can't get product! We try to pump money into the music industry, and the labels don't want it.

Since we're located near Dallas, we have many chains, independents, and one-stops to choose from. We shop weekly (sometimes daily), trying to stay on top of all the new releases. Our customers (more than 3,500 a week) bombard us with requests that they've heard on radio, and we want to accommodate those requests. It makes us look foolish to say we don't have it. But sometimes it's not our fault.

Take Clint Black's "Better Man." Video channels were pushing the single, and radio jumped on the

Clint Black bandwagon. Everybody wanted to hear this newcomer. But it was on the radio for weeks before we could get our hands on a copy. By that time, radio had worn the song out, the requests had died down, and everybody had a new favorite song.

More recently, Garth Brooks released a new single. Radio is pumping it hard, and the requests from our customers are phenomenal. Everybody wants to hear it, and we're letting them down. We checked with local retailers, and no one knows when they will have it in stock. We went to our local distributor (Big State) and they informed us we'll have to wait until September!

This makes absolutely no sense to me. Come September, sure we'll buy a copy of it for our "oldies" library, but as I've mentioned before, the consumer will have found a new favorite song. Record buyers on a limited budget have to make choices, and I'm sure they will opt for something new and fresh, if it's commercially available.

Record companies, get with it. If you want to promote a song on radio, make it brief. Make the music available while there is still excitement and "newness" to the song or album.

I'm sure others feel the same frustration after driving all over town trying to find a new release, only to discover that it hasn't been released yet.

I'm not happy about the demise of vinyl, either. But at this point, I'd be happy to take new releases any way

I can get them before radio wears them out. I'd like to think the labels will accommodate my request.

Brent Johnson  
Music Director  
Goodluck Rodeo Nightclub  
Lewisville, Texas

### LONGBOX THOUGHTS

I am strongly opposed to the CD longbox and shape my buying decisions accordingly. What truly puzzles me, however, is why no one has designed an insert that can be placed *into* the existing display gondolas (sort of like small steps with grooves). And what about reducing the *size* of the longbox to match the size of current sell-through video boxes, thus retaining visual impact and enabling the consumer to keep the box, just like we do with videos?

On another issue, I would readily support the retailers' fight against stickering and censorship, but I'm so angered by the longbox that I find it extremely difficult to reconcile my conflict. Ironically, I suspect that the pro-environment (anti-longbox) coalition is a natural constituency to support efforts against government/right-wing censorship.

Jean-Pierre Alvarez  
Lancaster, Pa.

### TAPERS VICTORIOUS

We would like you to know some results of Capitol's experiment with not releasing a cassette single of M.C. Hammer's "U Can't Touch This" (Billboard, July 7). Sixteen of my friends and I each taped the

song off the radio and videotaped the video. So their little attempt to manipulate us into spending more money didn't work.

You can't make us buy albums when we just don't have the money. There's more than one way to get it free: People hear a song and want to own it, so they tape it.

Sheri Mills  
Bicknell, Ind.

### OUT OF CONTEXT

Regarding an article on the Desert Rose Band by Jim Bessman (Billboard, June 16), I wish to clarify a remark supposedly quoted by me to Mr. Bessman describing the typical country rock band and album cover as generic.

I meant no disrespect to the groups Shenandoah and Canyon, whom I hold in the highest esteem. I was merely illustrating a point of how the noncountry buyer has perceived our musical identity. The mention of Sequoia was a purely fictitious example. Mr. Bessman took my general remarks out of context, which I gather made for a more concise, though inaccurate, article.

Chris Hillman  
Santa Monica, Calif.

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

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## Emmis CEO Goes To Bat For Mariners Smulyan Applies Marketing Skills To Team

■ BY CRAIG ROSEN

LOS ANGELES—With about a month left in the 1990 season, the Seattle Mariners have no chance for the American League West pennant, but the team *could* finish the season above the .500 mark. That is good news for Seattle fans whose baseball club has not had a winning season in its 14-year history (its best finish was 78-84 in 1987).

It is also good news for Emmis Broadcasting CEO Jeff Smulyan. After building one of the most admired radio groups in the country, Smulyan's decision to pay \$76 million for the Mariners raised some eyebrows, especially since Emmis was finally experiencing growing pains—many of them stemming from the failure of some new acquisitions to develop as quickly as its KPWR Los Angeles or WQHT New York had. Now, as Smulyan's first season as owner winds down, the Mariners are looking like a worthwhile investment.

Smulyan, who downplays his knowledge of baseball for his marketing expertise, says there are similarities between baseball and radio. "Radio is a business of target marketing," he says. "If you're KSHE St. Louis, you look for rock'n'roll fans between the ages of 18-35. KPWR Los Angeles has a different target audience. Baseball is a game of different targets."

But the overall strategy for marketing the Mariners seems to be mass-appeal in a way that most radio stations have not been for years. Smulyan says he wants to appeal to everyone from the baseball purists and children to senior citizens, college kids, and businessmen. "We are trying to market to all of those different targets and trying to get people in the Pacific Northwest to get excited about baseball," he says. "It's really an issue of getting people up here to care about Major League Baseball."

Smulyan is trying to drum up interest in the Mariners by giving baseball a beat. Between innings, fans request videoclips on DiamondVision. Kingdome trivia questions incorporate music and baseball. Then there is the situational music. "When an opposing pitcher gets knocked out of the box, we may play 'Hit The Road Jack' or 'Happy Trails.' When someone overthrows a base, we'll play 'I Missed Again' by Phil Collins. When a manager comes out to take out a pitcher that we are shelling, we'll play 'Stay.'"

The Mariners' first winning season comes at a time when Emmis' all-sports AM, WFAN New York, is also posting its best numbers ever. Launched three years ago, WFAN was up 2.4-3.3 this spring. On a band that has tried all-Beatles, all-Elvis,

and all-weather formats, WFAN may be the first experimental AM with respectable numbers. But it has not spawned successful imitators elsewhere.

"All-sports is a very narrow radio format," he says. "You can do it in New York where you've got all those professional and college teams. You've got something happening almost every day with the Mets, the Knicks, the Rangers, and all the CBS sports packages. It would be tougher to do it in smaller markets."

While Smulyan says it is "conceivable" that all-sports could work in a market like Los Angeles, he says it "would have to have one of the two ball clubs. Baseball is really the key."

He also gives talk hosts Don Imus and the team of Mike Francessa & Chris Russo credit for WFAN's success. "In 25-34 men, we are certainly in the top two or three. Imus has a four-share. The radio station has been what we call in the business 'a dream come true.'"

On the other coast, things are not as bright. KPWR, which spent a few years on top of the market, has fallen to third. Like KPWR PD Jeff Wyatt, Smulyan contends that new urban competitor KKBT has been less of a problem than top 40 rival KIIS. "I know that the conventional wisdom is that the Beat has hurt us, but... our research indicates what really hurt Power a bit is that KIIS sort of retargeted toward us because Pirate Radio [KQLZ] did not reach the level of competitiveness that people thought it would."

Still, Smulyan says he is "encouraged" by Power's performance in the last trend. "That's not to say that we wouldn't like to be first again. Being third is not all bad, and we have narrowed the gap between us and KIIS," he says.

Although Emmis' profile in the radio world has dipped slightly, and Smulyan took some heat for selling stations to pay off the Mariners' purchase, he seems pleased with both his investments' performance.

"It's funny. For the first eight or nine years of Emmis we just kept growing and everybody said, 'God, these guys are unbelievable,'" Smulyan says. "Then we bought the NBC stations and then right away the ball-club opportunity came up, so we knew we couldn't keep all the NBC stations. We announced some of them were for sale, and then people said, 'Oh, my God, the bloom is off the rose at Emmis.'"

He reports that the on-again, off-again sale of KXXX (X100) San Francisco is nearly completed, and that Emmis still plans to sell off WJIB Boston or WLOL Minneapolis to help defer the cost of the Mariners purchase.

Smulyan now splits his time be-

tween his radio interests and the Mariners—he travels with the team when it is visiting a city in which Emmis has a radio station—yet he says he is still "bullish on radio."

"Even though the economy hasn't been terrific, radio's share of national advertising revenue continues to grow," he says. "We know in the radio business you are never going to stay on top forever, but our competitive situation in all markets pretty much improved over the last year or so."

Smulyan says choosing between radio and baseball is "like saying which one of your kids you love the most. I love the radio business. I can't imagine a time when I wouldn't be in it, and I have grown to love baseball."



KFMB Cements Its Friendships. AC KFMB San Diego morning men Mac Hudson and Joe Bauer sign a new five-year deal with the station... in concrete. The pair have been heard on the station for the last 15 years. Shown at the signing, from left, are OM/PD Mark Larson, Hudson, VP/GM Paul Palmer, and Bauer.

## Western Firms Listen In As The Soviet Commercial Radio Spectrum Widens

■ BY VADIM YURCHENKOV and NIKOLAI KOVARSKY

MOSCOW—Now that *perestroika* has freed the Soviet airwaves to some extent, the road is open for the development of commercial radio in the U.S.S.R. The country's first commercial station, Radio M1 in Vilnius, Lithuania, was launched earlier this year. Meanwhile, there is growing interest and cooperation from Western radio organizations in syndicating programs and becoming involved in Soviet broadcasting.

M1's co-founder and chief news editor is Rimantas Pleikys. His station is not a wholly commercial enterprise yet, but it is free of control by Gosteleradio, the state broadcasting authority. It is funded by various Lithuanian sponsors, rents a transmitter from the republic's telecommunications ministry, and its studio equipment is on loan from West Germany's Sueddeutscher Rundfunk.

M1, which targets the 15-40 demo, claims an average audience of about 1.5 million. It broadcasts Western hits, rock, and jazz, mixed with local Lithuanian pop and rock material. It carries local advertising but is not yet financially self-sufficient. It expects to attain that status when the Lithuanian economy becomes fully market-oriented, and M1 is regarded as the forerunner of other commercial radio stations in the Baltic republics and metropolitan areas of the Soviet Union.

Following M1's launch, Gosteleradio and French company Europe 2—in conjunction with Pollack Media Group—are trying to establish the first Western-style FM: Europa Plus Moscow, which also has a medium wave operation.

Other French broadcasters partici-

pating in the Soviet broadcasting are Radio Nostalgie, M Radio, and Europe Plus, which have signed agreements with Gosteleradio for joint activities. The semi-automated Nostalgie broadcasts five hours daily with a mix of its French satellite format and Gosteleradio's French-language programs. Its music is French and Soviet

pop material and English-language standards.

Also involved in Soviet radio is Westwood One. With the California-based Story First Distribution company acting as intermediary, three U.S. shows—"American Classics," "America On Record," and "U.S. Top (Continued on page 16)

## FCC Grants AM Station Right To Simulcast On FM

■ BY PAULETTE DININNY

WASHINGTON, D.C.—The FCC has given suburban Nashville AM WAMB special temporary authority to simulcast on a new FM channel to combat nighttime interference from a Cuban station on its AM frequency.

The FCC says the station—which has experienced nighttime interfer-

ence for six years—has "demonstrated conclusively" that temporary authority was needed. The FM channel is a temporary measure until a diplomatic solution can be reached with Cuba.

### WASHINGTON ROUNDUP

FCC official Mark Rinadal said the AM branch of the Mass Media Bureau "could not find an AM solution" that would protect other AMs and had to give FM space to WAMB's licensee, Great Southern Broadcasting. He says the action "is not routine" and that the agency wouldn't be

able to handle many such requests.

### NAB DAB LETTER

National Assn. of Broadcasters president Eddie Fritts wrote to FCC chairman Alfred Sikes on Aug. 15 to report how the trade group is proceeding on digital audio broadcasting. He told Sikes and other commissioners that NAB's "approach" to digital radio is that it "should be considered as yet another potentially useful enhancement" of existing service.

Fritts said NAB doesn't believe it's necessary for FCC to consider "adopting any radical departures" from its current method of authorizing broadcast service. The following Monday, NAB filed comments with the FCC opposing Satellite CD Radio's petition for channel space to operate a hybrid DAB service. NAB wants the FCC to hold off on decisions until digital radio has been discussed at the 1992 World Administrative Radio Conference.

NAB's executive committee recently approved the DAB task force's plans to conduct an "in-depth techni-

(Continued on page 16)

# URBAN DANCE SQUAD CAPTURES THE CRITICS

"Urban Dance Squad mixes lots of noise with some heavy rapping, and makes the whole thing danceable. The result is so obviously an indication of things to come that anyone pondering the future of pop music ought to check them out. The album achieves a certain musical symmetry on 'Deeper Shade Of Soul,' which is by far the best song on the album. Urban Dance Squad shows that sheer imagination can justify much musical chaos."

- **NEW YORK MAGAZINE** September 3, 1990

"Ain't no way pen and paper can convey the wallop of Urban Dance Squad! This is heavy sh\*t, motherf\*\*ker, the most now music since rap's explosion. Mental Floss For The Globe is one stinging shazam that cannot be ignored."

- **SPIN**

"A mind blower." - **BOSTON GLOBE**

"This Amsterdam-based quintet is on the cutting edge of a spiky, aggressively uncategorizable new music. Their debut album creates a sonic world in which punk, funk, blues, metal, reggae and hip-hop collide with joyous abandon."

- **CHICAGO TRIBUNE**

"The album's real strength stems from its sheer energy and crazy-quilted pattern of styles."

- **WASHINGTON POST**

"A kaleidoscope of musical grooves. A mixer and scratcher, a frenzied guitarist, a sublime bassist, and a hard-edged rapper that could put everyone else to shame."

- **DETROIT FREE PRESS**

"Multi-talented, genuine heavyweights, 'Deeper Shade Of Soul' is brilliantly maddening and maddeningly brilliant. They shall be giants."

- **NEW MUSICAL EXPRESS**

"Passion is the word. They don't inject it into a song, it's their collective heartbeat. Urban Dance Squad are real."

- **MELODY MAKER**



## MENTAL FLOSS FOR THE GLOBE

The debut album from the year's most talked about band. Now breaking down all barriers with the new single "Deeper Shade Of Soul."

**THE MISSION HAS JUST BEGUN...**

ARISTA 

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# Docket '90: WALR Breach O'Contract?; DeFrancesco Returns To Philadelphia

IN THE FALLOUT from mass layoffs that took place at N/T WCNN Atlanta and soft AC sister WALR earlier this year, the Atlanta Journal-Constitution reports that three employees are suing the stations. WALR's **Larry Dixon** and **Mark McCain**, along with WCNN ND **Mike Moss**, are alleging breach of contract. Dixon and McCain are also claiming defamation. WALR is still in its 30-day response period. Meanwhile, WALR OM **John Weatherbee** has gone from afternoons to mornings, WALR's sole remaining local shift.

In Pittsburgh, a local judge has awarded former **WBZZ** (B94) newscaster **Liz Randolph** \$650,000 of the \$694,204 she was previously awarded by a jury in her defamation suit against the station and her former morning partners, **Jim Quinn** and **Banana Don Jefferson**. B94 is expected to appeal.

Meanwhile, a Pittsburgh man has filed a complaint with the local Human Relations Commission against AC **WSSH**. That station did agree to dedicate either "Miracles" or "Look What You've Done To Me" from Michael Davies to his lover, also named Michael, but wouldn't use the word "lover" on the air to describe him. **WSSH** has a week to settle the dispute privately; GM **Chris Ackerman** told the Pittsburgh Press that he will play Davies' request, and issue a written policy statement that it won't discriminate by sexual orientation.

## PROGRAMMING: DEFRAN RETURNS HOME

In the second surprise move of its type at **KIIS** Los Angeles in the last year, VP/station manager **Gerry DeFrancesco**, also VP/programming for parent company Gannett, has returned to his hometown as VP/OM of Pyramid's AC **WSNI** Philadelphia. DeFrancesco will replace PD **Jere Sullivan**, who can be reached at 215-542-9574. No replacement has been named at **KIIS**, although there may be one shortly, especially if the company decides to promote from within.

Two years ago, when the then **WPIX** New York was conducting a format search, **Shirley Maldonado**, then MD of **WPOW** Miami, wrote Billboard suggesting that the station go jazz. Now, Maldonado leaves the PD slot at Miami's adult alternative **WLVE** to become the new OM of **WPIX's** successor, **WQCD**, replacing **Chuck Crane**. Across town, **Valerie Geller** has resigned as PD of N/T **WABC**; she can be reached at the station through mid-September.

Easy **KQXT** San Antonio, Texas—the last holdout from Group W's Adult Spectrum Radio experiment—has made the switch to soft AC and is now known as **KQ102**. Market veteran **Trey Ware**, most recently the PD/morning man at religious **KSLR**, joins for those duties as **Jim Sharon** goes to afternoons. P.M. driver **Jay Philip Anderson** exits.

Meanwhile, **WMJC** Indianapolis has become the first of the recent clump of easy-to-AC transitions to move on to another format. **WMJC** is now classic rock **WFXF**. PD **Jerry King** is out. Morning man **Gene Conrad** is acting PD. **John Cinnamon**,

half of the morning team at crosstown **WENS**, is doing King's midday slot for the time being. His partner, **Jerry Curtis**, goes to AC rival **WTPI** for middays. **Pat Moore** goes to afternoons as **Dan Newman** leaves to become GM at **KVKI** Shreveport, La.

**Bill Pugh** is out as PD of album **WKLS** Atlanta; he can be reached there through mid-September... Orlando, Fla.'s new FM, which was using the working calls **WEZO**, is on the air with a rock/AC hybrid similar to **KDBK** San Francisco or **KRVK** Kansas City, Mo., and will be known



by Sean Ross with  
Craig Rosen & Phyllis Stark

as **WMMO** "Soft Rock & Roll."

**Peter Smith**, PD of album **WMFX** Columbia, S.C., has landed the PD slot at similarly formatted **WLRS** Louisville, Ky., replacing **Lisa Lyons**. His replacement there? **Benji Norton**, who returns as OM/PD/mornings from oldies **WRMX** Nashville... After an extended PD search at AC **KMXX** Phoenix, EZ Communications VP/programming **Doug McGuire** will handle those duties himself. He'll now hire an APD.

At soft AC **WEZI** Memphis, PD **Dave Beveridge** has moved to the station's sales department. GM **Ed Winton** will handle those duties himself for now. **WEZI** morning man and 35-year industry vet **Pat Lenahan** has gone across town to become the new GM of urban **KHUL** (Kool 101).

New station **KCCN-FM** Honolulu has signed on as "contemporary Hawaiian," playing a mix of Hawaiian AC artists, Hawaiian-related music (i.e., "Sailing" by Christopher Cross), and reggae. PD/midday jock is **Sky-lark Lindsay**, formerly with crosstown top 40 **KQMQ**. **KCCN-AM** stays traditional Hawaiian.

Classical **WRR** Dallas OM **Tom Shealy** exits to become GM at country/oldies combo **KWYO/KLWD** Sheridan, Wyo. No replacement has been named... Executive producer **David Harms** has been named PD at religious **WMUZ** Detroit, replacing **Rich Hancock**. **Jeff Jennings**, who was set to join **WMUZ** for mornings, has decided to stay at crosstown oldies **WOMC** instead.

After several years as a black AC outlet, **WIGO** Atlanta has made the transition to full-blown R&B oldies. No people changes are involved. **KATZ** St. Louis, meanwhile, is going the other way, dropping Heart & Soul for a live black AC format under PD **Rod "Dr. Jockenstein" King** on Sept. 1. **Mike Key**, once with crosstown **WESL**, has joined for nights... **Michael Vance** is upped from APD to PD at urban **KBMS** Portland, Ore., replacing **Ron Lee**.

Oldies **WHB** Kansas City has dropped the more recent part of its gold library to go to a '50s/early-'60s format. Another gold outlet, **WKDA** Nashville, will pick up Unistar's Headline News format around Labor Day. It will be the first time in the station's history that it wasn't a music station of some sort. And **WPEX** Norfolk, Va., has dropped Satellite Music Network's R&B/oldies Heart & Soul format for **SMN AC**.

Morning man **Dwayne Carver** is upped to PD at oldies **WIBM-FM** Lansing, Mich., replacing **Larry Irons**. He had programmed the former **WFXZ** Saginaw, Mich... San Diego radio vet **John Forsythe**—last with AC **KKYY**—is the new PD/afternoons at AC **KKOB-FM** Albuquerque, N.M., replacing **Bill Thomas**, who stays on in mornings.

**Gabe Baptiste** is out as PD of album **KFMQ** Lincoln, Neb., along with the station's chief engineer and research staff; call Baptiste at 402-474-0516. Meanwhile, **KFMQ** APD **Mike Blakemore** heads to APD/middays at **WKTI** Milwaukee.

Urban **WDKT** (D73) Huntsville, Ala., has gone off the air. Four jocks are displaced, including PD **Jae Thomas**, who can be reached at 205-772-8009... At urban **KDKS** Shreveport, La., PD **Bill Sharp** adds GM duties, replacing **Joe Miot**, who goes to work for Digital Electric. Sharp moves himself from mornings to p.m. drive. His replacements are "The Real J.J." from **KYEA** Monroe, La., and **Charlie Chan** from **WYLD-FM** New Orleans.

Four staffers are out at country **WGUS-FM** Augusta, Ga., including PD **Steve Morris** (803-663-9047) and MD **Brian Ansley**. No word yet on what this means for the FM's format, but the simulcast AM will pick up **SMN's** Traditional C&W.

Morning man **Brad Tholen** is upped to PD at AC **WQHQ** Ocean City, Md., replacing **Jay Dennis**, who leaves radio... Satellite Music Network Z-Rock affiliate **WDLZ** Flint, Mich., has gone dark... Modern rock **WTKX-AM** Pensacola, Fla., has gone to **SMN Kool Gold**.

## PEOPLE: KEN & BARKLEY

**Bob Arthur**, half of N/T **KABC** Los Angeles' successful Ken & Bob morning show, is leaving Sept. 14 to devote more time to a group of homes that care for Alzheimer's disease patients. His replacement? Former **KFI/KJOI** L.A. morning man **Roger Barkley**. "Ken & Barkley" starts Oct. 1... Across town at urban **KKBT**, p.m. driver **Big John Monds** and morning man **Cliff Winston** are trading places. Winston will add more community relations duties.

Also, **KLOS** L.A. MD **Stephanie Mondello** has resigned from the station. She wants to program, or do A&R or artist management. Call 818-905-7487. PD **Carey Curelop** will handle the music.

In further lineup changes at urban/AC **KBLX** San Francisco (Billboard, Aug. 25), **Leslie Stovall**—previously with crosstown churban **KMEL**—returns to **KBLX** for nights. **Chris Lewis** moves from evenings to afternoons. **Ken Glaser** is now officially MD at the station. Last

# newslines..

**KING ABDICATES:** In an unusual move, the controlling shareholders of King Broadcasting have announced plans to sell their broadcasting properties, including King's six radio stations in Seattle, Portland, Ore., and San Francisco. King principals **Patsy Collins** and **Harriet Stimson Bullitt** will focus on the environmentally oriented Bullitt Foundation.

**MAIRE MASON** has been upped from GSM to VP/GM at **WCBS-FM** New York, replacing **Rod Calarco**. She has been at **WCBS-FM** since 1980.

**GREG HERPIN** from **KTRR** Fort Collins, Colo., is the new GM at **KRTY** San Jose, Calif.

**HARVEY WITTENBERG** has been named executive VP for Shadow Traffic. He was previously GSM of **WBZN** Milwaukee.

week, **KBLX** management said new PD **Lee Michaels** would phase out his consultancy. Now Michaels says he intends to hold onto his client stations, and that he has been given one week a month to work with them. Across town at urban **KSOL**, **Russ "Hammer" Allen** has joined as MD/middays. **Dude Marvin** is out.

Former **WHTZ** (Z100) morning co-host **Brian Wilson** is now doing afternoons at N/T **WGST** Atlanta, replacing an afternoon news block. Wilson is now up against another former rock jock turned N/T host, **WSB's Gary McKee**... **WNUA** Chicago MD **Mike Fischer** has resigned from the adult alternative station to rejoin former PD **Bob O'Connor's** San Diego-based consultancy.

At urban **WHQT** (Hot 105) Miami, **Yolanda Neely** joins from rival **WEDR** as MD/middays. **Eric D.** moves to nights. **Willy B.** goes from nights to p.m. drive. That means MD **Dennis Reese** is out. He wants to return to the PD side and can be reached at 305-445-5411.

**Paco Lopez** is upped from operations coordinator to APD at top 40/dance **KKFR** Phoenix. MD/midday jock **Jim Morales** is out. Market veteran **Mike Reynolds** joins for late nights. At rival **KOY-FM**, **D. Ann** exits. **Jackie West** moves from nights to middays. **Cactus Cooper** goes from overnights to nights. Weekend **Davey D.** takes that slot... **Steven J. Ross** is the new MD/overnighter at urban **WYLD-FM** New Orleans, replacing **Cassandra Ware** (Billboard, Aug. 25); Ross comes from **WGCI-FM** Chicago.

Sorry to report the death on Aug. 10 of urban **WRKS** New York over-nighter **Jheri Young** after an extended illness. He was 36... Former Sheridan Network VP/programming **Chuck Woodson** is working mornings, at least for now, at black/AC **WMYK** Norfolk, Va., and may become permanent after new PD **Daisy Davis** arrives.

**Candy Clark** goes from middays at urban **WCKX** Columbus, Ohio, to nights at similarly formatted **WJMO-FM** Cleveland... **Telephone Tony** from **WHTZ** (Z100) New York is the new over-nighter at top 40 **WAPW** Atlanta. Across town, AC **WSTR** (Star 94) over-nighter **Karyn Harrison** exits for work on the TV side... **Debbie Summers** is out of afternoons at country **KSON** San Diego.

Dayton club jock **Bruce Hill** joins country **WPFB-FM** for a newly created midday shift. P.M. driver **Randy Robbins** is now acting PD... **Becca Reed** moves from nights to middays

at album **WAQY** Springfield, Mass., replacing **Sherry Moore**. **Brad Moore** from **WHCN** Hartford, Conn., joins for nights... At modern **KJQN** Salt Lake City, MD **Biff Raff** adds APD stripes. At similarly formatted **KDGE** Dallas, part-timer **Alex Luke** becomes assistant MD.

At top 40 **WLRW** Champaign, Ill., part-timer **Maura Miles** becomes morning sidekick, replacing **Joey Cheeks**... **J.J. Reilly** is out as MD/midday jock at top 40 **WXXX** Burlington, Vt. Night jock **Rob Dawes** becomes MD. **Lisa Berrigan** from **WGY-FM** Albany, N.Y., joins for middays... **Dave Numme** from **KFXX** Portland, Ore., is the new PD at album **KLCX** Eugene, Ore., replacing **Devon Mitchell**.

Recently named OM **Dale Kelly** is out already at classic rock **KVFX** Modesto, Calif. His duties will be assumed by PD **Steve Lean**, who notes that the station is still receiving product from its long-discarded churban format. He would rather get some current album rock product—which he will play; call him at 209-521-9797.

**Tom Phillips**, last MD at top 40 **WDBX** (B103) Chattanooga, Tenn., is the new MD/afternoon driver (and acting PD) at crosstown country outlet **WDOD**... At album **WRDU** Raleigh, N.C., **Donna Reed**, known on air as "The Rock & Roll Housewife," is leaving; her replacement is production director **Bob Robinson**.

## EVENTS: SCREW IRAQ

Last week, it was low-priced-gas promotions; this week radio's response to the Iraq crisis is to hand out ribbons. **WHYT** Detroit and **WGTA** Summerville, Ga., are among the stations distributing yellow ones. **WQUE** New Orleans and **WKXX** Birmingham, Ala., are distributing blue ribbons to show support for U.S. troops.

**WYHY** (Y107) Nashville is selling "Screw Iraq" T-shirts—similar to sister **WFLZ** Tampa, Fla.'s "Screw The Q" shirts—to raise money for military families. Co-owned **WEBN** Cincinnati is encouraging listeners to leave messages for Saddam Hussein on the "Hussein Hate Line." It will award a year's supply of gas to one caller.

**WAVA** Washington, D.C., is putting together a network of morning shows in conjunction with the USO. **WAVA** is looking for stations in the top 75 markets to produce weekly 90-minute tapes of dedications and entertainment, as well as solicit USO dedications. Call GM **Allen Goodman** at 703-534-0320.

**"Stop, hammer time"**

**—M.C. Hammer**

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	8	<b>BRICKYARD ROAD</b> ATLANTIC 4-87889	JOHNNY VAN ZANT 3 weeks at No. 1
2	2	3	7	<b>BLAZE OF GLORY</b> MERCURY 875 896-4	JON BON JOVI
3	3	2	9	<b>GOOD CLEAN FUN</b> EPIC LP CUT	ALLMAN BROTHERS BAND
4	6	8	5	<b>CIVIL WAR</b> WARNER BROS. LP CUT	GUNS N' ROSES
5	9	17	3	<b>DAYS LIKE THESE</b> Geffen LP CUT	ASIA
6	8	9	8	<b>CAN'T GET ENUFF</b> ATLANTIC 4-87886	WINGER
7	7	7	10	<b>JUST CAME BACK</b> VIRGIN 4-98936	COLIN JAMES
8	4	4	7	<b>CAN'T STOP FALLIN' INTO LOVE</b> EPIC 34-74333	CHEAP TRICK
9	12	19	4	<b>BOYS CRY TOUGH</b> ATCO LP CUT	BAD COMPANY
10	14	18	5	<b>A NIGHT ON THE TOWN</b> RCA LP CUT	BRUCE HORNSBY & THE RANGE
11	5	6	9	<b>UNSKINNY BOP</b> ENIGMA 44584/CAPITOL	POISON
12	10	12	4	<b>LIVE IT UP</b> EPIC LP CUT	REO SPEEDWAGON
13	11	11	10	<b>TWICE AS HARD</b> DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
14	15	16	8	<b>JEALOUS</b> BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
15	13	5	12	<b>THE OTHER SIDE</b> GEFFEN 4-19927	AEROSMITH
16	18	32	4	<b>WHILE MY GUITAR GENTLY WEEPS</b> ARISTA LP CUT	THE JEFF HEALEY BAND
17	17	20	6	<b>HOW MUCH LOVE</b> EMI 50302	VIXEN
18	19	22	6	<b>L.A. WOMAN</b> CHRYSALIS 23571	BILLY IDOL
19	24	29	5	<b>FLY TO THE ANGELS</b> CHRYSALIS 23527	SLAUGHTER
20	28	31	7	<b>LOVE AND AFFECTION</b> DGC 4-19689	NELSON
21	16	14	8	<b>MOTHER EARTH/THIRD STONE FROM THE SUN</b> COLUMBIA LP CUT	SANTANA
22	32	—	2	<b>LOVIN' YOU'S A DIRTY JOB</b> ATLANTIC LP CUT	RATT
23	25	26	11	<b>CHILD OF THE WILD BLUE YONDER</b> A&M 1510	JOHN HIATT
24	20	10	14	<b>COME AGAIN</b> WARNER BROS. LP CUT	DAMN YANKEES
25	29	28	8	<b>EPIC</b> SLASH 4-19813/REPRISE	FAITH NO MORE
26	30	33	6	<b>BRAVE NEW WORLD</b> RCA LP CUT	MICHAEL PENN
27	22	21	11	<b>JOEY</b> I.R.S. 73014	CONCRETE BLONDE
28	36	39	3	<b>HANGIN' BY A THREAD</b> MERCURY LP CUT	COMPANY OF WOLVES
29	26	15	10	<b>HOW BAD DO YOU WANT IT?</b> GEFFEN 4-19699	DON HENLEY
30	23	13	12	<b>ACROSS THE RIVER</b> RCA 2621	BRUCE HORNSBY & THE RANGE
31	33	40	5	<b>CLIFFS OF DOVER</b> CAPITOL LP CUT	ERIC JOHNSON
				★★★ POWER TRACK ★★★	
32	41	—	2	<b>LOVE ME TWO TIMES</b> MCA LP CUT	AEROSMITH
33	21	27	7	<b>KING OF THE MOUNTAIN</b> COLUMBIA LP CUT	MIDNIGHT OIL
34	27	24	7	<b>KNOCKIN' ON HEAVEN'S DOOR</b> DGC LP CUT	GUNS N' ROSES
35	38	42	4	<b>I SAID A PRAYER</b> SBK LP CUT	THE RED HOUSE
36	40	37	5	<b>PUT THE MESSAGE IN THE BOX</b> ENSIGN 23507/CHRYSALIS	WORLD PARTY
37	44	49	3	<b>SAME OL' SITUATION (S.O.S.)</b> ELEKTRA 4-64942	MOTLEY CRUE
38	39	43	4	<b>SOMETHING HAPPENED ON THE WAY ...</b> ATLANTIC 4-87885	PHIL COLLINS
39	35	23	14	<b>HOLY WATER</b> ATCO 4-98944	BAD COMPANY
40	46	44	4	<b>RUN SO FAR</b> DUCK LP CUT/REPRISE	ERIC CLAPTON
41	45	—	2	<b>HEY JUDE</b> POLYDOR LP CUT	PAUL MCCARTNEY
42	31	30	8	<b>LAST TIME IN PARIS</b> ELEKTRA LP CUT	QUEENSRÛCHE
43	42	38	13	<b>YOUR MA SAID YOU CRIED IN YOUR ...</b> ESPARANZA 4-98950/ATLANTIC	ROBERT PLANT
44	48	—	2	<b>IF ANYBODY HAD A HEART</b> ATLANTIC 4-87843	CROSBY, STILLS & NASH
				★★★ FLASHMAKER ★★★	
45	NEW ▶		1	<b>DECADENCE DANCE</b> A&M LP CUT	EXTREME
46	43	35	15	<b>I THINK I LOVE YOU TOO MUCH</b> ARISTA 2031	THE JEFF HEALEY BAND
47	49	46	5	<b>HOME</b> VIRGIN LP CUT	IGGY POP
48	47	48	3	<b>SSS &amp; Q</b> ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
49	NEW ▶		1	<b>I WOULD LOVE TO</b> RELATIVITY LP CUT	STEVE VAI
50	NEW ▶		1	<b>MIRROR MIRROR</b> GEFFEN LP CUT	DON DOKKEN

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

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

- Sailing, Christopher Cross, WARNER BROS.
- Upside Down, Diana Ross, MOTOWN
- Magic, Olivia Newton-John, MCA
- Emotional Rescue, Rolling Stones, ROLLING STONES
- Take Your Time, S.O.S. Band, TABU
- Fame, Irene Cara, RSO
- All Out Of Love, Air Supply, ARISTA
- Give Me The Night, George Benson, WARNER BROS./QWEST
- Let My Love Open The Door, Pete Townshend, ATCO
- More Love, Kim Carnes, EMI-AMERICA

### POP SINGLES—20 Years Ago

- War, Edwin Starr, GORDY
- Make It With You, Bread, ELEKTRA
- (They Long To Be) Close To You, Carpenters, A&M
- In The Summertime, Mungo Jerry, JANUS
- Spill The Wine, Eric Burdon & War, MGM
- Signed, Sealed, Delivered I'm Yours, Stevie Wonder, TAMLA
- Patches, Clarence Carter, ATLANTIC
- (If You Let Me Make Love To You Then) Why Can't I Touch You?, Ronnie Dyson, COLUMBIA
- Ain't No Mountain High Enough, Diana Ross, MOTOWN
- 25 Or 6 To 4, Chicago, COLUMBIA

### TOP ALBUMS—10 Years Ago

- Emotional Rescue, Rolling Stones, ROLLING STONES
- Hold Out, Jackson Browne, ASYLUM
- Glass Houses, Billy Joel, COLUMBIA
- Soundtrack, Urban Cowboy, ASYLUM
- The Game, Queen, ELEKTRA
- Diana, Diana Ross, MOTOWN
- Christopher Cross, WARNER BROS.
- Soundtrack, Fame, RSO
- Give Me The Night, George Benson, WARNER BROS.
- Against The Wind, Bob Seger & the Silver Bullet Band, CAPITOL

### TOP ALBUMS—20 Years Ago

- Cosmo's Factory, Creedence Clearwater Revival, FANTASY
- Soundtrack, Woodstock, COTILLION
- Blood, Sweat & Tears, COLUMBIA
- Live At Leeds, Who, DECCA
- Chicago, COLUMBIA
- Closer To Home, Grand Funk Railroad, CAPITOL
- Deja Vu, Crosby, Stills, Nash & Young, ATLANTIC
- Tommy, Who, DECCA
- Absolutely Live, Doors, ELEKTRA
- John Barleycorn Must Die, Traffic, UNITED ARTISTS

### COUNTRY SINGLES—10 Years Ago

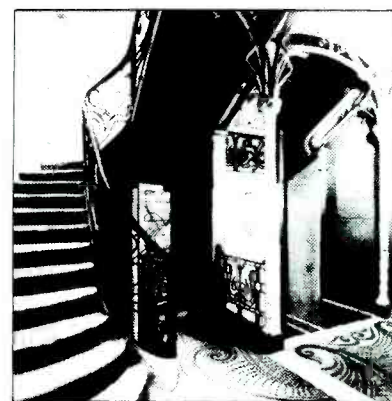
- Cowboys And Clowns/Misery Loves Company, Ronnie Milsap, RCA
- Lookin' For Love, Johnny Lee, ASYLUM
- Drivin' My Life Away, Eddie Rabbitt, ELEKTRA
- Crackers, Barbara Mandrell, MCA
- Love The World Away, Kenny Rogers, UNITED ARTISTS
- Making Plans, Porter Wagoner and Dolly Parton, RCA
- That Loving You Feeling Again, Roy Orbison & Emmylou Harris, WARNER BROS.
- Misery And Gin, Merle Haggard, MCA
- It's Too Late, Jeanne Pruett, IBC
- Old Flames Can't Hold A Candle To You, Dolly Parton, RCA

### SOUL SINGLES—10 Years Ago

- Upside Down, Diana Ross, MOTOWN
- Give Me The Night, George Benson, WARNER BROS./QWEST
- Can't We Try, Teddy Pendergrass, P.I.R.
- The Breaks, Kurtis Blow, MERCURY
- One In A Million You, Larry Graham, WARNER BROS.
- Love Don't Make It Right, Ashford & Simpson, WARNER BROS.
- Girl, Don't Let It Get You Down, O'Jays, TSOP
- Rebels Are We, Chic, ATLANTIC
- Old-Fashion Love, Commodores, MOTOWN
- I've Just Begun To Love You, Dynasty, SOLAR

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—Oedipus, WBCN



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# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from Commercial and College Radio Airplay Reports.	
				★★ NO. 1 ★★	
1	6	9	4	<b>STOP!</b> WARNER BROS. 0-21559	JANE'S ADDICTION 1 week at No. 1
2	1	2	10	<b>JEALOUS</b> BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
3	4	3	8	<b>THE CRYING SCENE</b> SIRE 4-19702/REPRISE	AZTEC CAMERA
4	2	4	7	<b>HOME</b> VIRGIN LP CUT	IGGY POP
5	5	5	7	<b>EVERY BEAT OF THE HEART</b> VIRGIN 4-98937	THE RAILWAY CHILDREN
6	3	1	8	<b>I'LL BE YOUR CHAUFFEUR</b> BEGGAR'S BANQUET 2613/RCA	DAVID J
7	7	11	4	<b>VELOURIA</b> ELEKTRA 2-66616	PIXIES
8	12	16	4	<b>DREAMTIME</b> ELEKTRA 2-60961	THE HEART THROBS
9	13	17	3	<b>THE ONLY ONE I KNOW</b> BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS
10	8	8	6	<b>PUT THE MESSAGE IN THE BOX</b> ENSIGN 23507/CHRYSALIS	WORLD PARTY
11	10	7	7	<b>POST-POST-MODERN MAN</b> ENIGMA 75551	DEVO
12	9	10	8	<b>STEP ON</b> ELEKTRA 0-66624	HAPPY MONDAYS
13	17	13	10	<b>KOOL THING</b> DGC LP CUT	SONIC YOUTH
14	15	19	3	<b>ONE LOVE</b> SILVERTONE 1399/RCA	THE STONE ROSES
15	16	15	7	<b>GOD TONIGHT</b> CURB 79014	REAL LIFE
16	11	14	5	<b>STRAWBERRY FIELDS FOREVER</b> ATLANTIC 4-87875	CANDY FLIP
17	24	—	2	<b>IT'S TOO LATE</b> VIRGIN LP CUT	BOB MOULD
18	25	—	2	<b>I'M FREE</b> BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
19	21	—	2	<b>VIOLENCE OF SUMMER</b> CAPITOL 44608	DURAN DURAN
20	26	—	2	<b>LEAVE ME ALONE</b> ENIGMA LP CUT	THE CAVEDOGS
21	18	6	13	<b>JOEY</b> I.R.S. 73014	CONCRETE BLONDE
22	19	23	3	<b>IT HAPPENS EVERY TIME</b> 4AD LP CUT/COLUMBIA	ULTRA VIVID SCENE
23	NEW ▶		1	<b>SENSE OF PURPOSE</b> SIRE LP CUT/WARNER BROS.	PRETENDERS
24	14	12	10	<b>KING OF THE MOUNTAIN</b> COLUMBIA LP CUT	MIDNIGHT OIL
25	NEW ▶		1	<b>THE KING IS HALF UNDRRESSED</b> CHARISMA LP CUT	JELLYFISH
26	27	20	8	<b>HEAVY WEATHER TRAFFIC</b> REPRISE LP CUT	KATYDIDS
27	NEW ▶		1	<b>TOM'S DINER</b> A&M LP CUT	D.N.A. WITH SUZANNE VEGA
28	22	24	14	<b>GIVE IT UP</b> POLYDOR 869 044-4	HOTHOUSE FLOWERS
29	NEW ▶		1	<b>DOWN ON THE RIVERBED</b> SLASH LP CUT/WARNER BROS.	LOS LOBOS
30	20	25	5	<b>BRAVE NEW WORLD</b> RCA LP CUT	MICHAEL PENN

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

# The World's Only All Hard Rock/Heavy Metal Convention

September 13, 14, 15, 1990 at The Sheraton Plaza La Reina, LAX Airport



## Wednesday, September 12

12:00-8:00  
Pre-Registration Badge Pickup & Early Walkup Registration

## Thursday, September 13

Registration 8:00-4:00  
Exhibit Rooms open 10:00-5:30  
Art Show open 11:00-4:00  
Roof & Hall Street Auction open 10:00-5:00  
Unassigned Band Showcase Room open 11:00-4:00

### 11:00 - 12:15

#### METAC WORKSHOP

(Live After a Record Contract)  
Jim Pitulski (Columbia, Moderator)  
Jessica Harley (Megalorice)  
Jim Welsh (Combat)  
Derek Simon (Left Field Services)  
Derek Alan (97 Underground)  
Miliisa Pazenny (Atlantic Records)  
Melanie Schaffner (Concrete Marketing)

#### MUSIC PUBLISHING

Jim Cardillo (Warner/Chappell, Moderator)  
Jon Sutherland (Zomba)  
Victoria Clare (Island Music)  
Tim Heyne (TAP/KO)  
Ross Elliot (NEM)  
Jeff Fenster (Charisma)  
Seline Amback (SBK Records)  
Frankie Sullivan (Writer/producer)

### 12:30 - 1:45

#### RADIO

Kid Leo (Columbia, Moderator)  
Mike Schnapp (Epic)  
Pal Dawsey (Z-Rock)  
Cheryl Valentine (Relativity)  
Ray Koob (FMQB)  
Pam Edwards (KNAC)  
Susan Greenwood (MCA)  
Dr. Metal (WHJY)  
Daniel Neas (KSYR)

#### A&R PANEL

Jim Lewia (PolyGram, Moderator)  
Bret Hartman (MCA)  
Terry Lippman (Lipmann Entertainment)  
Bill Hein (Enigma)  
Mike Clinik (Producer)  
Richie Zito (Producer)  
Max Norman (Producer)  
John Mrvoc (Giant Records)  
Rick Rubin (Def American)  
Howard Benson (Producer)  
Peter Paterno (Hollywood Records)

### 2:00 - 3:15

#### MERCHANDISING

Steve Gertman (Winterland, Moderator)  
Allen Le Winter (Brockum)  
Ira Sokoloff (Great Southern)  
Joey Meade (Rachman Ent.)  
Jennifer Perry (Avision Attractions)  
Eric Greenapan (Myman, Abell, Fineman & Greenapan)

#### CENSORSHIP

Chris Morris (Billboard, Moderator)  
Danny Goldberg (Gold Mountain)  
Don Kaye (MJJ)  
Bill Levin (Karma)  
Ron LaFille (Kahane Entertainment)  
Mike Hudson (People for the American Way)  
Jerry Brown (California Democratic Party)  
Janiss Garza (RIP)

### 3:30 - 4:45

#### KEYNOTE ADDRESS:

ROB HALFORD of JUDAS PRIEST

## Friday, September 14

Registration 8:00-4:00  
Exhibit Rooms open 10:00-5:30  
Art Show open 11:00-4:00  
Roof & Hall Street Auction open 10:00-5:00  
Unassigned Band Showcase Room open 11:00-4:00

### 10:00 - 11:15

#### BIOLOGY OF A RECORD COMPANY

Brian Slagel (Metal Blade, Moderator)  
Byron Houtas (Capitol)  
Lauren Ashlee (MCA)  
Fred Ehrlich (Columbia)  
Mike Stoffer (Island)  
Clark Duval (Capitol)  
Rob Cavallo (Warner Bros.)  
Lauren Moran (Arista)

#### INTERNATIONAL PANEL

Derek Oliver (Aico, Moderator)  
Bernard Doe (Metal Force)  
Pierre Paradis (Aquarius)  
Hans Haedtel (Relativity)  
Alex Grobe (G. G. Ent.)  
Spike (London Quireboys)  
Aki Moriyama (CBS/Sony Songs)  
Jeremy Hammond (Capitol)

### 11:30 - 12:45

#### RETAIL

Fran Altieri (WEA, Moderator)  
Eddie Gilreath (Geffen)  
Wally Szymanski (Rolling Stone Records)  
Kevin Kelly (DJ'S Sound City)  
Frank Conge (Shattered)  
Dane Strum (Slaughter)  
Tim Comerford (Richman Bros.)

#### SEXISM/RACISM IN METAL

Mike Bone (Island, Moderator)  
Stephan Chirazi (Author)  
Maxine Hilary J. (Creem)  
Troy Gregory (Flotsam n. Jetsam)  
Numui Rayfield Jarvis (BRC/Tullio Diagnostics)  
Janice De Soio (Promoter)

### 1:00 - 2:15

#### LEGAL (The Real Deal)

Joe Serling (Serling Rooks & Ungar, Moderator)  
Bill Berroli, Esq.  
Gene Solomon (Mitchell, Silberberg & Knupp)  
Peter Shukat (Shukat, Hafer & Weber)  
Barry Slotnick (Richards & O'Neill)

#### VIDEO

Juliana Roberta (The Foundry, Moderator)  
John Cannelli (MTV)  
Emily Wittman (A&M)  
Linda Ferrando (Atlantic)  
Jim Sailyb (Retail/Vision)  
Evan Stone (Mercenary Films)  
Wayne Iaham (Director)

### 2:30 - 4:30

#### ASCAP METAL SONGWRITER WORKSHOP

Andy Gould (Concrete Management, Moderator)  
Andy Johns (Producer)  
Bob Pfeiffer (Epic)  
Tom Zutaut (DGC)  
Susan Henderson (MCA Music)  
Susan Collins (Virgin Music)  
Nick Bowcott (Barfly)  
Gary Cherone (Extreme)

#### MANAGEMENT

Bill Elson (ICM, Moderator)  
Richard Sarbin (Chrysalis)  
Sharon Osbourne (Ozzy Osbourne, London Quireboys)  
Eddie Wernick (Warrant)  
Larry Mazer (Cinderella, Tangier)  
Eddie Rosenblatt (Geffen)  
Irving Azoff (Giant)  
Alex Hodges (Steve Ray Vaughn, Double Trouble)  
Chris Murphy (HX5)

## Saturday, September 15

Registration 8:00-4:00  
Exhibit Rooms open 10:00-5:30  
Art Show open 11:00-4:00  
Roof & Hall Street Auction open 10:00-5:00 - Bidding ends 1:00  
Unassigned Band Showcase Room open 11:00-4:00

### 10:00 - 11:15

#### TOURING

Jim Guerinot (A&M, Moderator)  
John Hanti (Studio Systems)  
Jeff Rowland (ICM)  
Chuck Beardsley (Metropolitan Ent.)  
Janie Hoffman (Speed of Sound Ent.)  
Jeff Sipler (Concrete Marketing)  
Bud Becker (Hammerjack's)  
Andy Somers (Triad)  
Chuck Billy (Testament)  
Don Hill (CAT CLUB)

### 11:30 - 12:45

#### PRESS

Hannah Bolte (Epic, Moderator)  
Metal Maria (Megalorice)  
John Slix (Guitar For The Practicing Musician)  
Geri Miller (Metal Edge)  
Steve Martin (Relativity/Combat/n-Effect)  
Lisa Rollins (Lone Star Beat)  
Beth Nuasbaum (Rock Scene/Metal Mania)  
George Lynch (The Lynch Mob)

#### ENDORSEMENTS

Joe Boso (Guitar World, Moderator)  
Joe Hibbe (TAMA Drums)  
Ron Bienstock (Equique)  
Karl Duetman (Sonor Drums)  
Billy Sheehan (Mr. Big)  
Rich Lazner (Yamaha)  
Richie Fiegler (Marshall)  
Mell Masciandaro (ESP)

### 1:00 - 2:15

#### MUSIC FROM THE UNDERGROUND

Howie Abrams (n-Eflect, Moderator)  
Bridget Roy (Columbia)  
Chris Williamson (Rock Hotel Presents)  
Mike Gitter (Metal Mania)  
Charles Panossian (Caroline)  
Big Frank (Zed Records)  
Mike Jones (Metal Blade)  
Pete Koller (Sick Of It All)  
Steve Blush (Seconds Magazine)

#### MARKETING

Jay Krugman (Columbia, Moderator)  
Brian Lima (Epic)  
Steve Sinclair (Mechanic)  
Lenny Leon (Concrete Marketing)  
Jayne Simon (Enigma)  
Tom Corson (A&M)  
Alan Grunblatt (RCA)  
Brian Kushner (Power Star)

### 2:30 - 4:30

#### ARTIST PANEL

Riki Rachman (Rachman Ent., Moderator)  
Lonn Friend (RIP Magazine, Moderator)  
& A PANEL OF ARTISTS TOO BIG TO MENTION!

Please send completed registration form (below) to:

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New York, N.Y. 10010

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ENTER NUMBER AND SIGN  
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\$175. Pre-registration; prior to August 31.  
After August 31, walk-up only.

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THE LONDON QUIREBOYS

Note: Due to size of showcase rooms, not everyone is guaranteed entry to actual performances... but all showcases can be seen on our large video screens and walls.

# RADIO

## WASHINGTON ROUNDUP

(Continued from page 10)

cal analysis" of spectrum demands that would be created if all existing AM and FM radio stations were granted digital facilities.

NAB has also asked the FCC to instruct its staff to request clarification of any situation involving political programming before the agency takes any enforcement action. Its request grew out of an unannounced inspection by FCC field personnel on July 16 of political files at radio and TV stations in five markets.

### THIS SPACE FOR SALE?

Fundamental changes are needed in the government's allocation of spectrum space, and incentives should be offered to make efficient use of the scarce resource, said Janet

Obuchowski, head of the National Telecommunications & Information Administration in an Aug. 21 speech.

Obuchowski, previewing part of a report on spectrum management begun last year, said that if radio licensees were given "some form of property rights and authorized to sell their spare capacity," they would jump at the chance. Such prohibitions by Congress have resulted in inefficient use of the spectrum, she says.

If the current system is not changed, the U.S. could face a "spectrum famine" by the end of the century. Referring to legislative efforts to take 200 megahertz of spectrum away from federal users, Obuchowski says her NTIA "will face some very difficult problems."

## RADIO UPSET OVER MTV'S SCOOP ON NEW SINGLE

(Continued from page 4)

snub will come back to haunt Epic when it is time to report the record.

"I will think long and hard before I give them a report," says WDVF Pittsburgh PD Gene Romano. "If they want to play that game, they're making a huge mistake. The smart radio stations aren't going to sit there and play with themselves without making a comment about this."

"It's not going to ruin our day," says WLUP-FM Chicago PD Greg Solk, "but it will be duly logged in the back of our minds in regards to this or future projects on this label."

Radio's fear is that being late on an act like Living Colour reduces its listener credibility. "It makes the radio stations look like they're slouching off," says WDRE Long Island, N.Y., PD Denis McNamara. "At least that's the perception some listeners may have. It reflects badly on stations like [ours] that pride [themselves] on being [early with] music."

Jay Clark, PD of WLLZ Detroit, says, "We are always trying to image ourselves as being aware. [This] makes it difficult for us to be on top of a major group. [Epic] can do this but they can't be upset if radio doesn't play the record right away."

## SOVIET RADIO SPECTRUM

(Continued from page 10)

20 Hits"—are now aired on Soviet national radio's Third Channel, with a potential audience of 70 million.

Stuart Detmer, who hosts the twice-monthly "U.S. Top 20 Hits," notes the difficulty of capturing an audience and computing its size when the Soviet public is not yet in the habit of tuning in to radio for entertainment.

"Pop music is immensely popular in the U.S.S.R.," observes Detmer, whose show is aimed at the 14-25 age group, "but there's no [ratings] system like Arbitron, so you can only judge by direct audience response."

Western broadcasters working with Gosteleradio often encounter problems with the Soviet bureaucracy. For example, they must deal with both Gosteleradio as the programming agency and the Soviet Ministry of Telecommunications, which owns most of the technical equipment and facilities as well as broadcasting frequencies and allocations. There is also a shortage of trained broadcasters and technical personnel in the U.S.S.R.

The prospects for commercial Soviet radio are obviously limited at present. Because consumer goods are scarce, they sell out quickly without advertising. However, French designer firm Guy LaRoche has taken six 30-second spots in Detmer's "U.S. Top 20" show, with Russian-language commercials prepared in France.

Martin Brisac, director general of Europe 2, says, "We see the country as a major potential market in the world, with its population of 200 million interested in high-quality Western products. But it will take up to 10 years at least for a return on our investment."

Although one programmer, WBCN Boston's Oedipus, got a call from Epic Aug. 18 telling him he could add the record because MTV was playing it, no other programmers interviewed received such a call. So Logan and Mottla taped the song from MTV.

Logan says he taped it because, in his opinion, WNEW and sister station WMMR Philadelphia really broke Living Colour, which he calls "a major band on our radio station. The thing that bothers me is that the label did this and didn't tell us about it."

MTV is largely credited with breaking Living Colour by playing "Cult Of Personality" long before radio, a contention supported by the label and MTV alike.

"Where was radio when we were playing 'Cult Of Personality?'" We were on it for weeks before they played it," says MTV senior VP of music and talent Abbey Konowitch.

And although she did not say that Epic delivered the track to MTV as a thank-you present, the label's senior VP of promotion, Polly Anthony, notes MTV's role. "With the exception of a handful of aggressive album and alternative radio stations, it was MTV that broke this band and delivered it to the mainstream," she says.

When asked if Epic would do this again, Anthony says, "Everything is decided on a case-by-case basis." But programmers warn that it better not happen again. "Whatever [Epic's] reasons for doing this," says Mottla, "it has got to come back to them that they can't do this again."

## Learn from Top Professionals in the Music Industry

### Record Sales and Distribution: From the Label to the Consumer

Once a record is released by a record label, its future success depends largely on the efforts of distribution companies and sales forces operating locally and nationally—this course details the process. Lectures and discussion with guest speakers from record labels and distributors are presented by **Sandy Skeeter**, Senior Field Marketing Representative for CEMA Distribution, the U.S. distribution company of Capitol EMI Music.

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What do Madonna, David Bowie, Bryan Ferry, The Rolling Stones, Pink Floyd, U2, and Guns 'N Roses have in common? All of these major artists began their careers in the music underground. This program explores the paths by which new trends in music start in different areas of the underground—clubs, college radio, and the alternative press—and develop into top-selling records and artists. Presentations and discussion with guest speakers are coordinated by **Vince Bannon**, concert promoter and club owner, who is about to form a record label devoted to new trends in music.

Wednesdays, 7-10 pm, October 10–December 12  
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## RADIO

# Some Promote Jocks' TV Work, While Others Pull The Plugs

NEW YORK—Jay Thomas, Rick Dees, Howard Stern, Jonathon Brandmeier, and John DeBella are very different morning men with very different television projects either on the air or in the works. And their radio stations promote those television projects in different ways. Or don't.

Thomas' KPWR (Power 106) Los Angeles and Dees' KIIS-AM-FM Los Angeles promote their morning men's TV projects with much the same enthusiasm as the radio shows. Brandmeier's WLUP-FM Chicago is also supportive, although his own company, Brandmeier Productions, handles most of the press and publicity. Although no date or station has been firmed up yet for DeBella's show, **John Kubiak**, promotion director of his station, WMMR Philadelphia, says the station will get behind it promotionally.

But Howard Stern's show is another story. Although Stern is simulcast on three Infinity stations—WXRK New York, WYSP Philadelphia, and WJFK Washington, D.C.—none does any sort of promotion for the TV show that airs in all three markets and nationwide on superstation WWOR-TV. Furthermore, Stern has been barred from announcing his show's time or channel on the radio and, until recently, was barred from mentioning the TV show at all. For the first few weeks of the show's 13-week run, Stern referred to it on the radio as "Project X."

WWOR has tried to establish a relationship with Infinity since long before the TV show first aired earlier this summer. It has repeatedly offered WXRK a courtesy mention at the end of the television show and has even bought time on Stern's radio show. But Infinity has, thus far,

refused to cross-promote. "In a market this size, working together could be a mutual benefit," says WWOR spokeswoman **Ellen Morgenstern**. "It's almost a missed opportunity for them."

But while most stations think having a morning man on TV is a valuable promotional opportunity,

## Promotions & Marketing



by Phyllis Stark

WYSP/WJFK GM **Ken Stevens** says, "We don't look at TV that way. Any time people spend watching television, they're not listening to the radio."

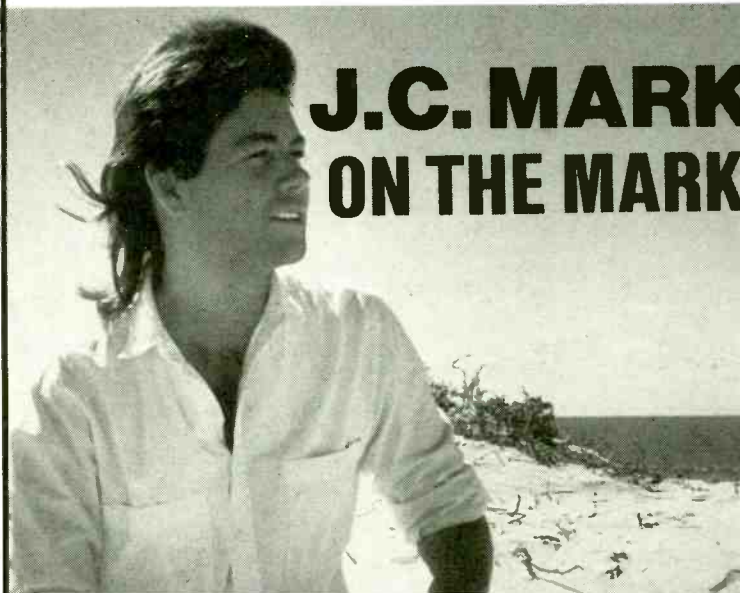
"If [a courtesy mention] is what WWOR offered," he adds, "then I can certainly see why WXRK turned it down. The Howard Stern radio show is a lot bigger than the Howard Stern television show. In Philadelphia, a 30-second spot on the Howard Stern show is \$800-\$1,000. A live spot is astronomical. WWOR has not offered anything of commensurate value. Any time we have a jock talking about a commercial project on the air, we expect to be paid for it."

Morgenstern contends that "promotional courtesy on a TV show is not a giveaway. It's worth something." But despite the lack of support from WXRK, WWOR promotes the Stern show extensively on its own airwaves and in print and even does aerial advertising up and down the New Jersey shore every weekend.

Most other stations with morning

(Continued on page 62)

## SPINNING "WHIRLPOOLS OF SPACE"



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# Hot Hits in Tokio

Week of August 12, 1990

- 1 Talk To Me Anita Baker
- 2 Jerk Out The Time
- 3 Come Back To Me Janet Jackson
- 4 Cradle Of Love Billy Idol
- 5 U Can't Touch This M.C. Hammer

- 6 Can't Stop Fallin' Into Love Cheap Trick
- 7 It Must Have Been Love Roxette
- 8 Close To You Maxi Priest
- 9 Make You Sweat Keith Sweat
- 10 Release Me Wilson Phillips

- 11 Manatsu No Kajitsu Southern All Stars
- 12 The Master Key Barbara Weathers
- 13 My My My Johnny Gill
- 14 Tonight New Kids On The Block
- 15 I Want It Now Cameo

- 16 All I Do Is Think Of You Troop
- 17 Vision Of Love Mariah Carey
- 18 Want To Be With You Zan
- 19 Hanky Panky Madonna
- 20 Promise Me Beverly Craven

- 21 Thieves In The Temple Prince
- 22 Crown Of Thorns Clark Datchler
- 23 Shock Wave Kipper Jones
- 24 Do Me Bell Biv DeVoe
- 25 The Power Snap

- 26 Hold On En Vogue
- 27 Papa Was A Rollin' Stone Was (Not Was)
- 28 My Kinda Girl Babyface
- 29 The Art Of Love Michael Franks
- 30 Blaze Of Glory Jon Bon Jovi

- 31 Give You My Love Toshinobu Kubota
- 32 Stop Running Away Brenda Russell
- 33 My Girl Kool Skool
- 34 Mind Crusin' Anri
- 35 A Dreams A Dream Soul II Soul

- 36 Guantanamera Phil Manzanera
- 37 Express Yourself P.J.
- 38 Money Lakeside
- 39 The Crying Scene Aztec Camera
- 40 Koi Suru Punks Misato Watanabe

- 41 Nagare No Mamani Shang Shang Typhoon
- 42 Family Affair Shinehead
- 43 Could This Be Love Seduction
- 44 Step By Step New Kids On The Block
- 45 Dare To Fall In Love Brent Bourgeois

- 46 Night And Day Dionne Warwick
- 47 Kiken Na Megami Katsumi
- 48 Whole Wide World A Me Lorain
- 49 Lies En Vogue
- 50 She Ain't Worth It Glenn Medeiros featuring Bobby Brown



# J-WAVE 81.3FM



# ABC, WW1 Hope To Unseat CBS With Their Own RADAR 41 Tallies

LOS ANGELES—While the folks at **CBS Radio Networks** are likely celebrating the No. 1 12-plus and 25-54 rankings of the **CBS Spectrum Radio Network** in RADAR 41 (Billboard, Aug. 25), **ABC** and **Westwood One** are readying special tabulations of RADAR 41 that will reflect their recent reconfigurations. Those networks hope the results of their tabulations will cut the CBS party short.

ABC VP/research services **Bill McClenaghan** says the special tabulation will likely make ABC's new **Prime** the No. 1 12-plus and 25-54 network, followed by ABC's **Platinum**, **Genesis**, and **CBS' Spectrum**.

The situation will not be totally alien to CBS. Shortly after RADAR 40 was released last winter, **Statistical Research Inc.** released a version of those numbers in February to reflect CBS' network reconfiguration. RADAR 40A survey ranked the new Spectrum net in the No. 1 spot. Yet SRI took

heat from other networks for publishing a revised survey and is not likely to do it again.

ABC and WW1, however, will publish their own special tabulations. As WW1 president/chief financial officer **Bill Battison** explains, since ABC and WW1 make up 60%-70% of network radio, RADAR 41 "will mean very little," and advertisers will likely consult the special tabulations before they make their network radio buys.

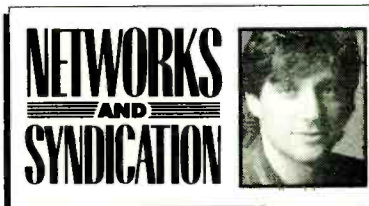
ABC's McClenaghan also discounts the importance of RADAR 41. "It's not the way we are selling now or in the future," he says. "RADAR 42 will be the book that is going to mean a lot to everyone."

Besides, for WW1's Battison, being No. 1 isn't everything. "It's more important," he says, "to have a good, broad lineup of programs for audience and advertisers."

**WW1'S RENAMING RATIONALE**  
WW1's second phase of its re-

configuration plan (Billboard, Aug. 25) will likely quell rumors that it has put the **NBC Radio Networks** and the **Mutual Broadcasting System** on the block.

Under the plan, the WW1 net-



by *Craig Rosen*

works will now be known as **Westwood Mutual Broadcasting System (WMBS)**, **Westwood NBC Radio Network (WNBC)**, **Westwood Source Radio Network (WSRC)**, and the previously announced **Westwood One News & Entertainment Radio Network (WONE)**.

"It [accomplishes] two things,"

says WW1 chairman/CEO **Norm Pattiz**. "It keeps the identities of Mutual and NBC, and at the same time it draws them more clearly under the Westwood umbrella."

"The other companies came up with new names for the new configurations that really didn't take into consideration what product was to be used," Pattiz adds. "For us, it is very important to keep the identity of NBC and Mutual intact."

## AROUND THE INDUSTRY

Veteran sportscaster **Joe McConnell** will be the voice of the **NBA Radio Network**, produced and syndicated by Chicago-based **PIA Radio Sports**. McConnell has called basketball play-by-play for the Phoenix Suns and Indiana Pacers, as well as football games for the Chicago Bears, Denver Broncos, and Minnesota Vikings. **Frank Layden**, former head coach and now president of the Utah Jazz, will provide commentary and analysis. Also on the team is **WLUP Chicago's Chet Coppock**.

The NBA Network has more than 100 stations, including **WABC New York**, **KLAC Los Angeles**, and **WLUP**. It debuts on Nov. 9, when the two-time World Champion Detroit Pistons meet the Portland Trailblazers. The network will broadcast a "Game Of The Week," the All-Star Game, and a full schedule of playoff games, including the NBA Finals.

Even in radio there are sequels. Prepare yourself for "**Ruby 3**," a 20-part "futuristic techno radio drama" produced by the Fort Edwards, N.Y.-based **ZBS Foundation**. The series began with 1981's "**Ruby**," which was heard on more

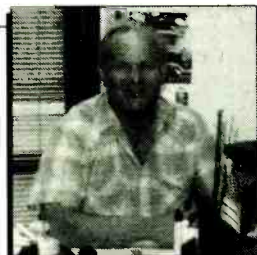
than 570 stations nationwide and in 23 foreign countries, and was followed in 1985 by "**Ruby 2**." The story centers on two superheroes, **Ruby**, a "galactic gumshoe," and **Inanna**, a character based on an ancient Sumerian myth. Among the 150 public stations expected to broadcast the show via satellite are **KCRW Los Angeles** and **WBAI New York**. More than 300 other stations will run "**Ruby 3**" in 1991, when it will be distributed on compact disk.

The Miami-based children's network **The Imagination Stations** recently became available via satellite on transponder 3 of **Galaxy II** satellite. The network plans to go 24 hours a day next month. It currently broadcasts from 6 a.m.-10 p.m. daily on its flagship, **WPRD Orlando, Fla.** The network is headed by communications attorney **Matt Leibowitz**, **Metroplex Communications** owners **Norman Wain** and **Bob Weiss**, and Peter, Paul & Mary member **Peter Yarrow**.

**Olympia Radio Networks' "Comedyline"** executive producer **Roger Wilko** has stepped down to form a consulting agency known as **The Sunrise Group**. He will be replaced by West Communications president **Charlie West**.

**Radio Today Entertainment** plans to air a previously unreleased recording by **Band Of Joy**, a group that included **Robert Plant** and the late **John Bonham** in their pre-Led Zeppelin days, on its "**Rarities**" daily shortform on Friday (31). The recording comes from **Kevin Gammond**, a music instructor at **Kidderminster College** and former **Band Of Joy** member.

Billboard's **PD of the week**  
**Larry Kent**  
KKYR Texarkana, Texas



**D**ESPITE A 100,000-WATT FM signal, and despite a relatively small number of competing FMs, bright AC **KOSY Texarkana, Texas**, had a 0.7 share in the spring '89 Arbitron. When new owners lured PD/a.m. driver **Larry Kent** out of retirement last fall to program its successor, country **KKYR (Kicker 102.5)**, Kent "knew we were going to do pretty well. But my most optimistic hope was to be somewhere in the mid-20s. Maybe a 24 or 25 share."

That may not sound like a conservative estimate, especially since **Texarkana** already had three country stations, as well as one from outside the market—**KRMD Shreveport, La.**—that sometimes led the format. But in the spring Arbitron—**Texarkana's** one yearly book—**KKYR-FM** had a 33.5 share 12-plus. Its mostly simulcast AM had a 3.6, giving the combo a combined 37.1. **KTWN-FM**, the market's incumbent country FM, was down 12.5-6.0. AM outlet **KCMC** was off 9.9-7.2. **KRMD** was down 7.2-4.8. **KMLA-FM** was down 3.9-0.6 and has since switched to easy listening.

In middays, **KKYR-FM**, by itself, has nearly a 43 share. In 25-54, it has almost a 40. In 18-49 during middays, it has more than a 50 share. In women 18-49, it sports almost a 56 share.

**KKYR's** success marks a gratifying return to the business for **PD Kent**, whose hiatus from radio has been longer than many other PDs' careers. Kent started in **Texarkana** radio in high school during the '50s, then did **Armed Forces Radio**. He returned home in 1959-60, then worked at some legendary Texas AMs: **KRYS Corpus Christi**, **KTSA San Antonio**, and its rival **WOAI**, where he was PD.

In the '70s, when **Avco** sold **WOAI**, Kent returned home and started a music store, which he ran for 10-11 years. Then, when Kent's wife developed cancer, "taking care of her became my full-time job," he says. "When she died, I didn't want to do anything, and I didn't have to do anything. I sort of retired [to] my little farm."

Other area broadcasters tried to lure Kent back into radio, but it was not until **KNUE Tyler, Texas**, owner **Don Cheney** and his **Broadcasters Unlimited** bought **KOSY** that the veteran PD felt he would have the right resources with which to work. And like **KFRG San Bernardino, Calif.**, another country outlet that debuted strongly this spring, much of **KKYR's** success can be attributed to a promotional blitz above and beyond what its market was used to. As Kent points out, "I always

thought **KTWN's** music was right on target. I don't have any real criticism of what anybody else was doing."

Last fall, **KKYR** debuted with \$40,000 in TV, print, and outdoor advertising. For its first promotion, it gave away \$15,000 in cash—ending with a "hands-on marathon" for a **Chevy Lumina**. Then it launched into a Christmas contest with \$13,000 in prizes. Then there was a winter cash contest with \$102 added to the jackpot daily. In the spring, **KKYR** did direct mail, giving away \$20,000 in cash in \$100-\$500 increments. Currently, it is wrapping up a series of weekend trips to **Dallas**.

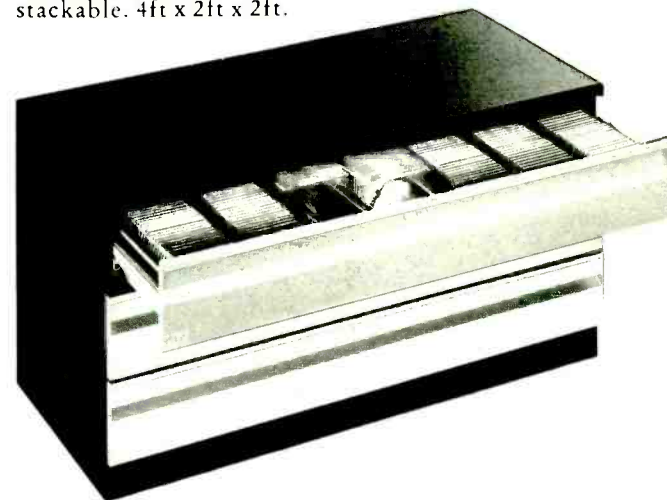
Musically, **KKYR**—which is consulted by **Shane Media**—is fairly mainstream. Kent works with about 35 currents and 10-13 reurrents. Depending on the spot load, an average hour is divided almost evenly between currents and gold. Even with its 12-minute hourly spot load sold out since January, **KKYR** is still clocked for 16 records an hour.

Here is a recent hour of p.m. drive: **Tucker & Brooks**, "Don't Go Out"; **Exile**, "Nobody's Talking"; **Hank Williams Jr.**, "Family Tradition"; **Reba McEntire**, "What Am I Gonna Do About You"; **Garth Brooks**, "Friends In Low Places"; **Southern Pacific**, "Anyway The Wind Blows"; **Johnny Duncan**, "Stranger"; **Lorrie Morgan**, "He Talks To Me"; **Johnny Lee**, "You Could Have Heard A Heart Break"; the **Judds**, "Born To Be Blue"; **Steve Wariner**, "Your Memory"; **George Strait**, "Baby Blue"; **Shenandoah**, "Next To You, Next To Me"; **Highway 101**, "Somewhere Tonight"; **Lee Greenwood**, "Holding A Good Hand"; and **Rodney Crowell**, "I Couldn't Leave You If I Tried."

As you might expect in market No. 232, two of **KKYR's** staffers, midday person **Lisa Lindsey** and over-nighter **Blain Albright**, are newcomers. MD/p.m. driver **Gary Lawrence** comes from **KRMD**. Night jock **John Williams** was on **KOSY**. "The way they've come along since they've been here is really amazing," says Kent. "I'm really proud of them."

While some Texas and Louisiana markets were badly hurt during the oil glut, **Texarkana** has been helped by a "fairly diversified economy. We have two major paper mills, **Cooper Tire**, which is a huge employer, the **Red River Army Depot**, and two very fine medical complexes," Kent says. "Texarkana is a hub city. People from four states come to town for their shopping, so I think the economy here will support us very well." **SEAN ROSS**

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# POWERPLAYS

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GOLD—Stations with a weekly cumed audience between 500,000 and 1 million.  
SILVER—Stations with a weekly cumed audience between 250,000 and 500,000.

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

### PLATINUM

**Z100**  
New York  
P.D.: Steve Kingston

- 1 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 2 Mariah Carey, Vision Of Love
- 3 Sweet Sensation, If Wishes Came True
- 4 Bell Biv Devoe, Do Me!
- 5 Poison, Unskinnny Bop
- 6 Janet Jackson, Come Back To Me
- 7 Faith No More, Epic
- 8 Black Box, Everybody Everybody
- 9 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 10 Steve B, Love And Emotion
- 11 Keith Sweat, Make You Sweat
- 12 The Righteous Brothers, Unchained Mel
- 13 New Kids On The Block, Tonight
- 14 Wilson Phillips, Release Me
- 15 M.C. Hammer, Have You Seen Her
- 16 Go West, King Of Wishful Thinking (Fr
- 17 Prince, Thieves In The Temple
- 18 Johnny Gill, My, My, My
- 19 Phil Collins, Something Happened On T
- 20 Snap, The Power
- 21 The Adventures Of Stevie V, Dirty Cas
- 22 Taylor Dayne, Heart Of Stone
- 23 Lisa Stansfield, This Is The Right Ti
- 24 Johnny Gill, Rub You The Right Way
- 25 George Michael, Praying For Time
- 26 Cheap Trick, Can't Stop Falling Into
- 27 Aerosmith, The Other Side
- 28 Seduction, Could This Be Love

**95.5 WPLJ**  
New York  
P.D.: Tom Cuddy

- 1 Sweet Sensation, If Wishes Came True
- 2 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 3 Bell Biv Devoe, Do Me!
- 4 Steve B, Love And Emotion
- 5 Poison, Unskinnny Bop
- 6 Janet Jackson, Come Back To Me
- 7 Go West, King Of Wishful Thinking (Fr
- 8 M.C. Hammer, Have You Seen Her
- 9 The Adventures Of Stevie V, Dirty Cas
- 10 The Time, Jerk Out
- 11 Keith Sweat, Make You Sweat
- 12 Wilson Phillips, Release Me
- 13 The Righteous Brothers, Unchained Mel
- 14 Prince, Thieves In The Temple
- 15 Paul Young, Oh Girl
- 16 Black Box, Everybody Everybody
- 17 New Kids On The Block, Tonight
- 18 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 19 TK, I Won't Give Up On You
- 20 Nelson, (Can't Live Without Your) Lov
- 21 Seduction, Could This Be Love
- 22 Phil Collins, Something Happened On T
- 23 Johnny Gill, My, My, My
- 24 Dino, Romeo
- 25 Faith No More, Epic
- 26 Lisa Stansfield, This Is The Right Ti
- 27 James Ingram, I Don't Have The Heart
- 28 Duran Duran, Violence Of Summer (Love
- 29 Glenn Medeiros Featuring Ray Parker,
- 30 George Michael, Praying For Time
- 31 Favorite Angel, Only Women Bleed
- 32 Candy Flip, Strawberry Fields Forever
- 33 Beach Boys, Problem Child
- 34 Glenn Medeiros Featuring Ray Parker,
- 35 After 7, Can't Stop
- 36 Teenage Mutant Ninja Turtles, Count O
- 37 Mazi Priest, Close To You
- 38 Breathe, Say A Prayer
- 39 Tommy Page, Turn On The Radio

**KIISFM 102.7**  
Los Angeles  
P.D.: Gerry DeFrancesco

- 1 Janet Jackson, Come Back To Me
- 2 M.C. Hammer, Have You Seen Her
- 3 Mariah Carey, Vision Of Love
- 4 Bell Biv Devoe, Do Me!
- 5 The Righteous Brothers, Unchained Mel
- 6 Wilson Phillips, Release Me
- 7 Snap, The Power
- 8 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 9 Evogue, Hold On
- 10 Sweet Sensation, If Wishes Came True
- 11 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 12 Seduction, Could This Be Love
- 13 Johnny Gill, Rub You The Right Way
- 14 In Vogue, Hold On
- 15 The Adventures Of Stevie V, Dirty Cas
- 16 Prince, Thieves In The Temple
- 17 Depeche Mode, Policy Of Truth
- 18 Kid Frost, La Raza
- 19 Keith Sweat, Make You Sweat
- 20 Phil Collins, Something Happened On T
- 21 Phil Collins, Do You Remember?
- 22 Johnny Gill, My, My, My
- 23 George Michael, Praying For Time
- 24 After 7, Can't Stop
- 25 Roxette, It Must Have Been Love (From
- 26 Janet Jackson, Black Cat
- 27 Breathe, Say A Prayer
- 28 Paul Young, Oh Girl
- 29 Pointer Sisters, After You
- 30 Glenn Medeiros Featuring Ray Parker,
- 31 Lisa Stansfield, This Is The Right Ti
- 32 Pebbles, Giving You The Benefit

**108 FM**  
Boston  
P.D.: Sunny Joe White

- 1 Bell Biv Devoe, Do Me!
- 2 Steve B, Love And Emotion
- 3 The Adventures Of Stevie V, Dirty Cas
- 4 Sweet Sensation, If Wishes Came True
- 5 Cliff Richard, Stronger Than That
- 6 New Kids On The Block, Tonight
- 7 Indecent Obsession, Tell Me Something
- 8 Black Box, Everybody Everybody
- 9 The Time, Jerk Out
- 10 Prince, Thieves In The Temple
- 11 Maxi Priest, Close To You
- 12 Paul Young, Oh Girl
- 13 Depeche Mode, Policy Of Truth
- 14 Phil Collins, Something Happened On T

**107**  
Washington  
P.D.: Lorrin Palagi

- 1 Wilson Phillips, Release Me
- 2 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 3 Bruce Hornsby & The Range, Across The
- 4 Heart, I Didn't Want To Need You
- 5 Keith Sweat, Make You Sweat
- 6 Janet Jackson, Come Back To Me
- 7 Go West, King Of Wishful Thinking (Fr
- 8 Bad English, Possession
- 9 Poison, Unskinnny Bop
- 10 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 11 Sweet Sensation, If Wishes Came True
- 12 Mariah Carey, Vision Of Love
- 13 New Kids On The Block, Tonight
- 14 Seduction, Could This Be Love
- 15 Phil Collins, Something Happened On T
- 16 Paul Young, Oh Girl
- 17 Cheap Trick, Can't Stop Falling Into
- 18 The Time, Jerk Out
- 19 Johnny Gill, Rub You The Right Way
- 20 Prince, Thieves In The Temple
- 21 Faith No More, Epic
- 22 Taylor Dayne, Heart Of Stone
- 23 Billy Idol, That's Not Her Style
- 24 Johnny Gill, My, My, My
- 25 Glenn Medeiros Featuring Ray Parker,
- 26 Pebbles, Giving You The Benefit
- 27 Lisa Stansfield, This Is The Right Ti
- 28 George Michael, Praying For Time
- 29 The Righteous Brothers, Unchained Mel
- 30 Maxxi Priest, Close To You
- 31 Depeche Mode, Policy Of Truth

**94.5 FM**  
Boston  
P.D.: Steve Rivers

- 1 Janet Jackson, Come Back To Me
- 2 M.C. Hammer, Have You Seen Her
- 3 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 4 Steve B, Love And Emotion
- 5 Bell Biv Devoe, Do Me!
- 6 Gloria Estefan, Cuts Both Ways
- 7 New Kids On The Block, Tonight
- 8 Sweet Sensation, If Wishes Came True
- 9 The Time, Jerk Out
- 10 Wilson Phillips, Release Me
- 11 Paul Young, Oh Girl
- 12 Luke Featuring The 2 Live Crew, Banne
- 13 Prince, Thieves In The Temple
- 14 Don Henley, How Bad Do You Want It?
- 15 Favorite Angel, Only Women Bleed
- 16 Phil Collins, Something Happened On T
- 17 Snap, The Power
- 18 Taylor Dayne, Heart Of Stone
- 19 Poison, Unskinnny Bop
- 20 Keith Sweat, Make You Sweat
- 21 The Adventures Of Stevie V, Dirty Cas
- 22 Lisa Stansfield, This Is The Right Ti
- 23 Johnny Gill, My, My, My
- 24 Black Box, Everybody Everybody
- 25 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 26 Faith No More, Epic
- 27 Cheap Trick, Can't Stop Falling Into
- 28 Seduction, Could This Be Love
- 29 George Michael, Praying For Time
- 30 The Righteous Brothers, Unchained Mel
- 31 Breathe, Say A Prayer
- 32 After 7, Can't Stop
- 33 Glenn Medeiros Featuring Ray Parker,
- 34 Nelson, (Can't Live Without Your) Lov
- 35 Seduction, Could This Be Love
- 36 Phil Collins, Something Happened On T
- 37 Johnny Gill, My, My, My
- 38 Dino, Romeo
- 39 Faith No More, Epic
- 40 Lisa Stansfield, This Is The Right Ti
- 41 James Ingram, I Don't Have The Heart

**B94**  
Pittsburgh  
P.D.: Danny Clayton

- 1 Aerosmith, The Other Side
- 2 Poison, Unskinnny Bop
- 3 Janet Jackson, Come Back To Me
- 4 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 5 Depeche Mode, Policy Of Truth
- 6 Wilson Phillips, Release Me
- 7 Nelson, (Can't Live Without Your) Lov
- 8 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 9 Nikki, Notice Me
- 10 Seduction, Could This Be Love
- 11 Faith No More, Epic
- 12 New Kids On The Block, Tonight
- 13 Sweet Sensation, If Wishes Came True
- 14 Phil Collins, Something Happened On T
- 15 Paul Young, Oh Girl
- 16 Don Henley, How Bad Do You Want It?
- 17 M.C. Hammer, Have You Seen Her
- 18 Prince, Thieves In The Temple
- 19 Motley Crue, Don't Go Away Mad (Just
- 20 St. Paul, Stranger To Love
- 21 Bell Biv Devoe, Do Me!
- 22 Keith Sweat, Make You Sweat
- 23 Mariah Carey, Vision Of Love
- 24 Slaughter, Fly To The Angels
- 25 Cheap Trick, Can't Stop Falling Into
- 26 Taylor Dayne, Heart Of Stone
- 27 Brother Beyond, The Girl I Used To Kn
- 28 Dino, Romeo
- 29 Wings, Can't Get Enuff
- 30 Michael Bolton, Georgia On My Mind
- 31 The Righteous Brothers, Unchained Mel
- 32 Concrete Blonde, Joey
- 33 George Michael, Praying For Time
- 34 Indecent Obsession, Tell Me Something
- 35 Glenn Medeiros Featuring Ray Parker,
- 36 Janet Jackson, Black Cat
- 37 Lisa Stansfield, This Is The Right Ti

**EAGLE 106**  
Philadelphia  
P.D.: Todd Fisher

- 1 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 2 Johnny Gill, Rub You The Right Way
- 3 Poison, Unskinnny Bop
- 4 New Kids On The Block, Tonight
- 5 Sweet Sensation, If Wishes Came True
- 6 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 7 Faith No More, Epic
- 8 Bell Biv Devoe, Do Me!
- 9 Glenn Medeiros Featuring Bobby Brown,
- 10 The Time, Jerk Out
- 11 Snap, The Power
- 12 Janet Jackson, Come Back To Me
- 13 Black Box, Everybody Everybody
- 14 Wilson Phillips, Release Me
- 15 Phil Collins, Something Happened On T
- 16 M.C. Hammer, Have You Seen Her
- 17 Mariah Carey, Vision Of Love
- 18 Steve B, Love And Emotion
- 19 Prince, Thieves In The Temple
- 20 Tyler Collins, Girls Nite Out
- 21 Favorite Angel, Only Women Bleed
- 22 Seduction, Could This Be Love
- 23 Lisa Stansfield, This Is The Right Ti
- 24 Johnny Gill, My, My, My
- 25 Duran Duran, Violence Of Summer (Love
- 26 Janet Jackson, Black Cat
- 27 George Michael, Praying For Time
- 28 Taylor Dayne, Heart Of Stone
- 29 Paul Young, Oh Girl
- 30 Aerosmith, The Other Side
- 31 Nelson, (Can't Live Without Your) Lov
- 32 Cheap Trick, Can't Stop Falling Into

**107**  
Washington  
P.D.: Lorrin Palagi

- 1 Wilson Phillips, Release Me
- 2 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 3 Bruce Hornsby & The Range, Across The
- 4 Heart, I Didn't Want To Need You
- 5 Keith Sweat, Make You Sweat
- 6 Janet Jackson, Come Back To Me
- 7 Go West, King Of Wishful Thinking (Fr
- 8 Bad English, Possession
- 9 Poison, Unskinnny Bop
- 10 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 11 Sweet Sensation, If Wishes Came True
- 12 Mariah Carey, Vision Of Love
- 13 New Kids On The Block, Tonight
- 14 Seduction, Could This Be Love
- 15 Phil Collins, Something Happened On T
- 16 Paul Young, Oh Girl
- 17 Cheap Trick, Can't Stop Falling Into
- 18 The Time, Jerk Out
- 19 Johnny Gill, Rub You The Right Way
- 20 Prince, Thieves In The Temple
- 21 Faith No More, Epic
- 22 Taylor Dayne, Heart Of Stone
- 23 Billy Idol, That's Not Her Style
- 24 Johnny Gill, My, My, My
- 25 Glenn Medeiros Featuring Ray Parker,
- 26 Pebbles, Giving You The Benefit
- 27 Lisa Stansfield, This Is The Right Ti
- 28 George Michael, Praying For Time
- 29 The Righteous Brothers, Unchained Mel
- 30 Maxxi Priest, Close To You
- 31 Depeche Mode, Policy Of Truth

**WALA 107**  
Washington  
P.D.: Chuck Beck

- 1 Mariah Carey, Vision Of Love
- 2 Janet Jackson, Come Back To Me
- 3 Sweet Sensation, If Wishes Came True
- 4 Bell Biv Devoe, Do Me!
- 5 Wilson Phillips, Release Me
- 6 Keith Sweat, Make You Sweat
- 7 Phil Collins, Something Happened On T
- 8 Johnny Gill, Rub You The Right Way
- 9 The Party, Summer Vacation
- 10 Babyface, My Kinda Girl
- 11 The Time, Jerk Out
- 12 Seduction, Could This Be Love
- 13 Prince, Thieves In The Temple
- 14 Depeche Mode, Policy Of Truth
- 15 Depeche Mode, Policy Of Truth
- 16 George Michael, Praying For Time
- 17 Paul Young, Oh Girl
- 18 Johnny Gill, My, My, My
- 19 Taylor Dayne, Heart Of Stone
- 20 After 7, Can't Stop
- 21 Black Box, Everybody Everybody
- 22 Paul Young, Oh Girl
- 23 Dino, Romeo
- 24 Lisa Stansfield, This Is The Right Ti
- 25 Snap, The Power
- 26 M.C. Hammer, Pray
- 27 Janet Jackson, Black Cat
- 28 Glenn Medeiros Featuring Bobby Brown,
- 29 Pebbles, Giving You The Benefit
- 30 Lisa Stansfield, You Can't Deny It
- 31 The Righteous Brothers, Unchained Mel

**POWER 99 FM**  
Atlanta  
P.D.: Rick Stacy

- 1 Wilson Phillips, Release Me
- 2 Go West, King Of Wishful Thinking (Fr
- 3 Johnny Gill, Rub You The Right Way
- 4 Janet Jackson, Come Back To Me
- 5 Steve B, Love And Emotion
- 6 Poison, Unskinnny Bop
- 7 Mariah Carey, Vision Of Love
- 8 Seduction, Could This Be Love
- 9 Maxxi Priest, Close To You
- 10 Cheap Trick, Can't Stop Falling Into
- 11 Bell Biv Devoe, Do Me!
- 12 Faith No More, Epic
- 13 Taylor Dayne, Heart Of Stone
- 14 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 15 The Adventures Of Stevie V, Dirty Cas
- 16 Phil Collins, Something Happened On T
- 17 Paul Young, Oh Girl
- 18 Don Henley, How Bad Do You Want It?
- 19 M.C. Hammer, Have You Seen Her
- 20 Prince, Thieves In The Temple
- 21 Motley Crue, Don't Go Away Mad (Just
- 22 St. Paul, Stranger To Love
- 23 Bell Biv Devoe, Do Me!
- 24 Keith Sweat, Make You Sweat
- 25 Mariah Carey, Vision Of Love
- 26 Slaughter, Fly To The Angels
- 27 Cheap Trick, Can't Stop Falling Into
- 28 Taylor Dayne, Heart Of Stone
- 29 Brother Beyond, The Girl I Used To Kn
- 30 Dino, Romeo
- 31 Wings, Can't Get Enuff
- 32 Michael Bolton, Georgia On My Mind
- 33 The Righteous Brothers, Unchained Mel
- 34 Concrete Blonde, Joey
- 35 George Michael, Praying For Time
- 36 Indecent Obsession, Tell Me Something
- 37 Glenn Medeiros Featuring Ray Parker,
- 38 Janet Jackson, Black Cat
- 39 Lisa Stansfield, This Is The Right Ti

**POWER 93 FM**  
Tampa  
P.D.: Marc Chase

- 1 Janet Jackson, Come Back To Me
- 2 Bell Biv Devoe, Do Me!
- 3 Kyper, Tic-Tac-Toe
- 4 After 7, Can't Stop
- 5 Prince, Thieves In The Temple
- 6 Keith Sweat, Make You Sweat
- 7 M.C. Hammer, Have You Seen Her
- 8 Dino, Romeo
- 9 Steve B, Love And Emotion
- 10 Maxi Priest, Close To You
- 11 Johnny Gill, My, My, My
- 12 Seduction, Could This Be Love
- 13 Doc Box & B. Fresh, Slow Love
- 14 New Kids On The Block, Tonight
- 15 Sweet Sensation, If Wishes Came True
- 16 The Party, Summer Vacation
- 17 Black Box, Everybody Everybody
- 18 Whispers, Innocent
- 19 Tricia Leigh Fisher, Empty Beach
- 20 Phil Collins, Something Happened On T
- 21 Pebbles, Giving You The Benefit
- 22 In Vogue, Lies
- 23 Paul Young, Oh Girl
- 24 TK, I Won't Give Up On You
- 25 Indecent Obsession, Tell Me Something
- 26 Brother Beyond, The Girl I Used To Kn
- 27 Tyler Collins, Second Chance
- 28 The Adventures Of Stevie V, Dirty Cas

**FOX**  
Detroit  
P.D.: Rick Gillette

- 1 M.C. Hammer, Have You Seen Her
- 2 Bell Biv Devoe, Do Me!
- 3 Kyper, Tic-Tac-Toe
- 4 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 5 Depeche Mode, Policy Of Truth
- 6 Depeche Mode, Policy Of Truth
- 7 Janet Jackson, Come Back To Me
- 8 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 9 Ana & Jordan Knight, Angel Of Lov
- 10 Wilson Phillips, Release Me
- 11 Indecent Obsession, Tell Me Something
- 12 Nelson, (Can't Live Without Your) Lov
- 13 Soho, Hippie Chick
- 14 Vanilla Ice, Ice Ice Baby
- 15 Sweet Sensation, If Wishes Came True
- 16 Prince, Thieves In The Temple
- 17 The Adventures Of Stevie V, Dirty Cas
- 18 Johnny Gill, My, My, My
- 19 Mariah Carey, Vision Of Love
- 20 Doc Box & B. Fresh, Slow Love
- 21 Dino, Romeo
- 22 New Kids On The Block, Tonight
- 23 The Boys, Crazy
- 24 Pebbles, Giving You The Benefit
- 25 Snap, The Power
- 26 Nelson, (Can't Live Without Your) Lov
- 27 M.C. Hammer, Pray
- 28 George Michael, Praying For Time
- 29 After 7, Can't Stop
- 30 The Righteous Brothers, Unchained Mel
- 31 Black Box, Everybody Everybody
- 32 Candyman, Knockin' Boots
- 33 Glenn Medeiros Featuring Ray Parker,
- 34 Tommy Page, Turn On The Radio
- 35 Winger, Can't Get Enuff
- 36 Slaughter, Fly To The Angels
- 37 Favorite Angel, Only Women Bleed
- 38 Digital Underground, Doowutchaykaike

**95.3 FM**  
RADIO WHY?  
Detroit  
P.D.: Rick Gillette

- 1 M.C. Hammer, Have You Seen Her
- 2 Bell Biv Devoe, Do Me!
- 3 Kyper, Tic-Tac-Toe
- 4 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 5 Depeche Mode, Policy Of Truth
- 6 Depeche Mode, Policy Of Truth
- 7 Janet Jackson, Come Back To Me
- 8 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 9 Ana & Jordan Knight, Angel Of Lov
- 10 Wilson Phillips, Release Me
- 11 Indecent Obsession, Tell Me Something
- 12 Nelson, (Can't Live Without Your) Lov
- 13 Soho, Hippie Chick
- 14 Vanilla Ice, Ice Ice Baby
- 15 Sweet Sensation, If Wishes Came True
- 16 Prince, Thieves In The Temple
- 17 The Adventures Of Stevie V, Dirty Cas
- 18 Johnny Gill, My, My, My
- 19 Mariah Carey, Vision Of Love
- 20 Doc Box & B. Fresh, Slow Love
- 21 Dino, Romeo
- 22 New Kids On The Block, Tonight
- 23 The Boys, Crazy
- 24 Pebbles, Giving You The Benefit
- 25 Snap, The Power
- 26 Nelson, (Can't Live Without Your) Lov
- 27 M.C. Hammer, Pray
- 28 George Michael, Praying For Time
- 29 After 7, Can't Stop
- 30 The Righteous Brothers, Unchained Mel
- 31 Black Box, Everybody Everybody
- 32 Candyman, Knockin' Boots
- 33 Glenn Medeiros Featuring Ray Parker,
- 34 Tommy Page, Turn On The Radio
- 35 Winger, Can't Get Enuff
- 36 Slaughter, Fly To The Angels
- 37 Favorite Angel, Only Women Bleed
- 38 Digital Underground, Doowutchaykaike

**THE NEW 95 FM**  
Detroit  
P.D.: Gary Berkowitz

- 1 Michael Bolton, When I'm Back On My F
- 2 Mariah Carey, Vision Of Love
- 3 Gloria Estefan, Cuts Both Ways
- 4 Bruce Hornsby & The Range, Across The
- 5 Go West, King Of Wishful Thinking (Fr
- 6 Nelson, (Can't Live Without Your) Lov
- 7 Paul Young, Oh Girl
- 8 Janet Jackson, Come Back To Me
- 9 Taylor Dayne, I'll Be Your Shelter
- 10 Anita Baker, Talk To Me
- 11 Phil Collins, Do You Remember?
- 12 The Adventures Of Stevie V, Dirty Cas
- 13 Billy Joel, That's Not Her Style
- 14 Bad English, Possession
- 15 James Ingram, I Don't Have The Heart
- 16 Phil Collins, Something Happened On T
- 17 Taylor Dayne, Heart Of Stone
- 18 Jude Cole, Time For Letting Go
- 19 Eton John, Club At The End Of The St
- 20 Maxi Priest, Close To You
- 21 Beach Boys, Problem Child
- 22 The Lightning Seeds, Pure
- 23 Seduction, Could This Be Love
- 24 Michael Bolton, Georgia On My Mind
- 25 Breathe, Say A Prayer

**KDWB 101.3**  
Minneapolis  
P.D.: Brian Phiips

- 1 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 2 Mariah Carey, Vision Of Love
- 3 Poison, Unskinnny Bop
- 4 Janet Jackson, Come Back To Me
- 5 New Kids On The Block, Tonight
- 6 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 7 Prince, Thieves In The Temple
- 8 Wilson Phillips, Release Me
- 9 Bell Biv Devoe, Do Me!
- 10 Brother Beyond, The Girl I Used To Kn
- 11 St. Paul, Stranger To Love
- 12 M.C. Hammer, Have You Seen Her
- 13 Faith No More, Epic
- 14 Sweet Sensation, If Wishes Came True
- 15 The Time, Jerk Out
- 16 Paul Young, Oh Girl
- 17 Dino, Romeo
- 18 Phil Collins, Something Happened On T
- 19 Johnny Gill, Rub You The Right Way
- 20 Kyper, Tic-Tac-Toe
- 21 Pebbles, Giving You The Benefit

**101**  
Chicago  
P.D.: Bill Gamble

- 1 Mariah Carey, Vision Of Love
- 2 Bruce Hornsby & The Range, Across The
- 3 Wilson Phillips, Release Me
- 4 Gloria Estefan, Cuts Both Ways
- 5 Go West, King Of Wishful Thinking (Fr
- 6 Janet Jackson, Come Back To Me
- 7 Michael McDonald, Take It To Heart
- 8 James Ingram, I Don't Have The Heart
- 9 Michael Bolton, When I'm Back On My F
- 10 Phil Collins, Something Happened On T
- 11 Wilson Phillips, Hold On
- 12 Paul Young, Oh Girl
- 13 Elton John, Club At The End Of The St
- 14 Fleetwood Mac, Skies The Limit
- 15 Phil Collins, Do You Remember?
- 16 Roxette, It Must Have Been Love (From
- 17 Linda Ronstadt/Aaron Neville, When So
- 18 George Michael, Praying For Time
- 19 Taylor Dayne, I'll Be Your Shelter
- 20 Jude Cole, Time For Letting Go

**Z95**  
CHICAGO'S HIT MUSIC STATION  
Chicago  
P.D.: Brian Kelly

- 1 Sweet Sensation, If Wishes Came True
- 2 Mariah Carey, Vision Of Love
- 3 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 4 Poison, Unskinnny Bop
- 5 Faith No More, Epic
- 6 Janet Jackson, Come Back To Me
- 7 M.C. Hammer, Have You Seen Her
- 8 The Time, Jerk Out
- 9 New Kids On The Block, Tonight
- 10 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 11 Phil Collins, Something Happened On T
- 12 Bell Biv Devoe, Do Me!
- 13 Taylor Dayne, I'll Be Your Shelter
- 14 Keith Sweat, Make You Sweat
- 15 Cheap Trick, Can't Stop Falling Into
- 16 Wilson Phillips, Release Me
- 17 Indecent Obsession, Tell Me Something
- 20 Nelson, (Can't Live Without Your) Lov
- 21 Depeche Mode, Enjoy The Silence
- 22 Paul Young, Oh Girl
- 23 Bruce Hornsby & The Range, Across The
- 24 Depeche Mode, Policy Of Truth
- 25 Johnny Gill, Rub You The Right Way
- 26 Seiko & Donnie Wahlberg, The Right Co
- 27 Bang, Holding My Heart
- 28 Seduction, Could This Be Love
- 29 Wilson Phillips, Hold On
- 30 Tyler Collins, Girls Nite Out
- 31 George Michael, Praying For Time
- 32 The Righteous Brothers, Unchained Mel
- 33 Steve B, Love And Emotion
- 34 Dino, Romeo
- 35 Breathe, Say A Prayer
- 36 Michael Bolton, Georgia On My Mind
- 37 Glenn Medeiros Featuring Ray Parker,
- 38 Janet Jackson, Black Cat
- 39 Duran Duran, Violence Of Summer (Love
- 40 Concrete Blonde, Joey

**93Q**  
Houston  
P.D.: Bill Richards

- 1 M.C. Hammer, Have You Seen Her
- 2 Wilson Phillips, Release Me
- 3 Janet Jackson, Come Back To Me
- 4 UB40, The Way You Do The Things You D
- 5 Depeche Mode, Policy Of Truth
- 6 Linea, Don't You Come Cryin'
- 7 Paul Young, Oh Girl
- 8 Phil Collins, Something Happened On T
- 9 Soho, Hippie Chick
- 10 Sweet Sensation, If Wishes Came True
- 11 Heart, I Didn't Want To Need You
- 12 Keith Sweat, Make You Sweat
- 13 Snap, The Power
- 14 The Time, Jerk Out
- 15 Faith No More, Epic
- 16 Indecent Obsession, Tell Me Something
- 17 New Kids On The Block, Tonight
- 18 The Adventures Of Stevie V, Dirty Cas
- 19 Jon Bon Jovi, Blaze Of Glory (From "Y")
- 20 Poison, Unskinnny Bop
- 21 Seduction, Could This Be Love
- 22 Taylor Dayne, Heart Of Stone
- 23 Steve B, Love And Emotion
- 24 Billy Idol, Cradle Of Love (From "For The Time, Jerk Out")
- 25 The Righteous Brothers, Unchained Mel
- 26 Cheap Trick, Can't Stop Falling Into
- 27 Prince, Thieves In The Temple
- 28 Favorite Angel, Only Women Bleed
- 29 George Michael, Praying For Time
- 30 Whispers, Innocent
- 31 Lisa Stansfield, This Is The Right Ti
- 32 Glenn Medeiros Featuring Ray Parker,
- 33 Bell Biv Devoe, Do Me!
- 34 Dino, Romeo
- 35 Jude Cole, Time For Letting Go
- 36 Breathe, Say A Prayer
- 37 Michael Bolton, Georgia On My Mind
- 38 Pebbles, Giving You The Benefit
- 39 Johnny Gill, My, My, My
- 40 Kyper, Tic-Tac-Toe
- 41 George LaMond, Look Into My Eyes
- 42 Julie Cruise, Falling
- 43 Louie Louie, I Wanna Get Back With Yo
- 44 Was (Not Was), Papa Was A Rolling Sto
- 45 Black Box, Everybody Everybody

**POWER 104**  
Houston  
P.D.: Adam Cook

- 1 Wilson Phillips, Release Me
- 2 Janet Jackson, Come Back To Me
- 3 M.C. Hammer, Have You Seen Her
- 4 Maxi Priest, Close To You
- 5 New Kids On The Block, Tonight
- 6 The Time, Jerk Out
- 7 Steve B, Love And Emotion

**101**  
San Francisco  
P.D.: Dan O'Toole

- 1 Sweet Sensation, If Wishes Came True
- 2 Maxi Priest, Close To You
- 3 Steve B, Love And Emotion
- 4 The Time, Jerk Out
- 5 Janet Jackson, Come Back To Me
- 6 Wilson Phillips, Release Me
- 7 Prince, Thieves In The Temple
- 8 Bell Biv Devoe, Do Me!
- 9 Keith Sweat, Make You Sweat
- 10 Phil Collins, Something Happened On T
- 11 Brother Beyond, The Girl I Used To Kn
- 12 Mariah Carey, Vision Of Love
- 13 Snap, The Power
- 14 Seduction, Could This Be Love
- 15 Troop, All I Do Is Think Of You
- 16 M.C. Hammer, Have You Seen Her
- 17 After 7, Can't Stop
- 18 Paul Young, Oh Girl
- 19 Taylor Dayne, Heart Of Stone
- 20 Kyper, Tic-Tac-Toe
- 21 New Kids On The Block, Tonight
- 22 Lisa Stansfield, This Is The Right Ti
- 23 TK, I Won't Give Up On You
- 24 Black Box, Everybody Everybody
- 25 Depeche Mode, Policy Of Truth
- 26 Depeche Mode, Policy Of Truth
- 27 Cheap Trick, Can't Stop Falling Into
- 28 The Party, Summer Vacation
- 29 Whispers, Innocent
- 30 Depeche Mode, Policy Of Truth
- 31 Nelson, (Can't Live Without Your) Lov
- 32 Glenn Medeiros Featuring Ray Parker,
- 33 Whispers, Innocent
- 34 Kid Frost, La Raza
- 35 Dino, Romeo
- 36

22 27 Dino, Romeo
23 26 After 7, Can't Stop
24 28 Prince, Thieves In The Temple
25 30 Jon Bon Jovi, Blaze Of Glory (From "Y...
26 35 Louie Louie, I Wanna Get Back With Yo
27 29 Don Henley, How Bad Do You Want It?
28 33 Glenn Medeiros Featuring Ray Parker,
29 32 Jude Cole, Time For Letting Go
30 31 The Adventures Of Stevie V, Dirty Cas
31 34 Bell Biv DeVoe, Do Me!
32 EX Black Box, Everybody Everybody
A33 Indecent Obsession, Tell Me Something
A34 Johnny Gill, My, My, My
35 EX Brother Beyond, The Girl I Used To Kn
A Lisa Stansfield, This Is The Right Ti
A Breathe, Say A Prayer
A James Ingram, I Don't Have The Heart
A Teenage Mutant Ninja Turtles, Count O
A George Michael, Praying For Time

21 24 Depeche Mode, Policy Of Truth
22 23 Troop, All I Do Is Think Of You
23 25 Black Box, Everybody Everybody
24 26 Lisa Stansfield, This Is The Right Ti
25 27 James Ingram, I Don't Have The Heart
26 28 Jude Cole, Time For Letting Go
27 29 Sydney Youngblood, I'd Rather Go Blin
28 30 Beats International, Won't Talk About
29 31 Candyman, Knockin' Boots
A29 George Michael, Praying For Time
A30 Traci Leigh Fisher, Empty Beach
EX The Righteous Brothers, Unchained Mel
EX Indecent Obsession, Tell Me Something
EX Breathe, Say A Prayer
EX George LaMond, Look Into My Eyes
EX Glenn Medeiros Featuring Ray Parker,

29 27 Wilson Phillips, Hold On
A30 Jude Cole, Time For Letting Go
A Paul Young, Oh Girl
96.5 WNCI 97.9
Columbus P.D.: Dave Robbins
1 2 Mariah Carey, Vision Of Love
2 3 Wilson Phillips, Release Me
3 4 Janet Jackson, Come Back To Me
4 5 Anita Baker, Talk To Me
5 6 James Ingram, I Don't Have The Heart
6 7 King Of Wishful Thinking (Fr
7 8 Jon Bon Jovi, Blaze Of Glory (From "Y
9 10 M.C. Hammer, Have You Seen Her
10 11 George LaMond, Look Into My Eyes
11 12 Tyler Collins, Girls Nite Out
12 13 Bruce Hornsby & The Range, Across The
13 14 Poison, Unskippy Bop
14 15 Cheap Trick, Can't Stop Falling Into
15 16 Sweet Sensation, If Wishes Came True
16 17 Billy Idol, Cradle Of Love (From "For
17 18 Bad English, Possession
18 19 M.C. Hammer, Have You Seen Her
19 20 Phil Collins, Something Happened On T
20 21 The Time, Jerk Out
21 22 Prince, Thieves In The Temple
22 23 Brother Beyond, The Girl I Used To Kn
23 24 Paul Young, Oh Girl
24 25 Linda Ronstadt, Adios
25 26 Maxi Priest, Close To You
26 27 After 7, Can't Stop
27 28 Lisa Stansfield, This Is The Right Ti
28 29 Michael Bolton, Georgia On My Mind
29 30 George Michael, Praying For Time

15 22 Prince, Thieves In The Temple
20 20 Don Henley, How Bad Do You Want It?
17 25 Phil Collins, Something Happened On T
18 23 Paul Young, Oh Girl
19 24 Jude Cole, Time For Letting Go
20 26 Indecent Obsession, Tell Me Something
21 27 Taylor Dayne, Heart Of Stone
22 28 Stevie B, Love And Emotion
23 29 The Righteous Brothers, Unchained Mel
24 25 EX Depeche Mode, Policy Of Truth
25 26 EX Glenn Medeiros Featuring Ray Parker,
26 27 EX Whispers, Innocent
27 28 EX James Ingram, I Don't Have The Heart
28 29 EX Duran Duran, Violence Di Summer
29 30 EX Breathe, Say A Prayer
30 31 Janet Jackson, Black Cat
A George Michael, Praying For Time
A Pebbles, Giving You The Benefit
A Johnny Gill, My, My, My
A Lisa Stansfield, This Is The Right Ti
A Dingo, Romeo
EX Michael Bolton, Georgia On My Mind
EX Vixen, How Much Love

5 4 Tyler Collins, Girls Nite Out
6 10 Bell Biv DeVoe, Do Me!
7 13 Sweet Sensation, If Wishes Came True
8 12 Billy Idol, Cradle Of Love (From "For
9 12 Seduction, Could This Be Love
10 7 Paula Abdul, Knocked Out
11 5 New Kids On The Block, Tonight
12 8 Joey Kid, Counting The Days
A13 Cynthia and Johnny O, Dream Boy, Drea
14 11 Glenn Medeiros, Bobby Brown, She Ain't
15 19 Keith Sweat, Make You Sweat
16 17 Prince, Thieves In The Temple
17 18 The Time, Jerk Out
18 14 Mariah Carey, Vision Of Love
19 21 Black Box, Everybody Everybody
20 23 Whispers, Innocent
21 22 The Adventures Of Stevie V, Dirty Cas
22 16 George LaMond, Bad Of The Heart
23 34 Poison, Unskippy Bop
24 27 Glenn Medeiros, All I'm Missing Is Yo
25 32 George LaMond, Look Into My Eyes
26 28 Dingo, Romeo
A27 Wilson Phillips, Release Me
28 29 After 7, Can't Stop
29 31 Pebbles, Giving You The Benefit
A30 Depeche Mode, Policy Of Truth
A31 Maxi Priest, Close To You
A32 Jon Bon Jovi, Blaze Of Glory
A33 Lisa Stansfield, This Is The Right Ti
A34 Phil Collins, Something Happened On T
A Taylor Dayne, Heart Of Stone
A George Michael, Praying For Time
A Righteous Brothers, Unchained Melody
A Breathe, Say A Prayer
A Tyler Collins, Second Chance
A Tony! Toni! Toné!, Feels Good
A Beats International, Won't Talk About
A Indecent Obsession, Tell Me Something

TOP 40/ROCK
PIRATE RADIO 100.3 FM
Los Angeles P.D.: Scott Shannon
1 4 Jon Bon Jovi, Blaze Of Glory
2 1 Wilson, Unskippy Bop
3 2 Mötley Crüe, Don't Go Away Mad (Just G
4 6 Nelson, (Can't Live Without Your) Lov
5 Faith No More, Epic
6 7 Killer Dancers, Doesn't Matter
7 5 Danger Danger, Bang Bang
8 9 Heart, I Didn't Want To Need You
9 10 Wilson Phillips, Release Me
10 8 Aerosmith, The Other Side
11 13 Concrete Blonde, Joey
12 11 The Cure, Pictures Of You
13 15 Winger, Can't Get Enough
14 16 Gene Loves Jezebel, Jealous
15 14 L.A. Guns, The Ballad Of Jayne
16 19 Slaughter, Fly To The Angels
17 18 Vixen, How Much Love
18 20 The London Quireboys, I Don't Love Yo
19 21 Depeche Mode, Policy Of Truth
20 EX Ratt, Lovin' You Is A Dirty Job
EX Mötley Crüe, Same Ol' Situation (S.O.S)

96.1 TIC-FM
Hartford P.D.: Tom Mitchell
1 2 Bell Biv DeVoe, Do Me!
2 4 Janet Jackson, Come Back To Me
3 1 Mariah Carey, Vision Of Love
4 8 Maxi Priest, Close To You
5 10 New Kids On The Block, Tonight
6 12 Johnny Gill, My, My, My
7 5 Snap, The Power
8 13 Keith Sweat, Make You Sweat
9 7 Go West, King Of Wishful Thinking (Fr
10 6 Stevie B, Love And Emotion
11 11 Sweet Sensation, If Wishes Came True
12 12 The Adventures Of Stevie V, Dirty Cas
13 14 Kyper, Tic-Tac-Toe
14 3 M.C. Hammer, Have You Seen Her
15 9 The Time, Jerk Out
16 19 Wilson Phillips, Release Me
17 22 Tiana, First True Love
18 21 Prince, Thieves In The Temple
19 23 Black Box, Everybody Everybody
20 16 Johnny Gill, Rub You The Right Way
21 17 George LaMond, Bad Of The Heart
22 25 After 7, Can't Stop
23 26 Phil Collins, Something Happened On T
24 27 Dingo, Romeo
25 28 TKA, I Won't Give Up On You
26 31 Lisa Stansfield, This Is The Right Ti
27 24 Seduction, Could This Be Love
28 EX George Michael, Praying For Time
29 EX Depeche Mode, Policy Of Truth
30 33 Glenn Medeiros Featuring Ray Parker,
31 34 Taylor Dayne, Heart Of Stone
32 35 George LaMond, Look Into My Eyes
33 36 Indecent Obsession, Tell Me Something
34 38 Son, Hippie Chick
35 39 Ernie Blue, I'm Back
36 37 Doc Box & B. Fresh, Slow Love
37 40 Pebbles, Giving You The Benefit
38 EX Wilson Phillips, Release Me
39 EX Sydney Youngblood, I'd Rather Go Blin
40 EX Ms. Adventures, Undeniable
A Michael Bolton, Georgia On My Mind
A Breathe, Say A Prayer
A The Righteous Brothers, Unchained Mel
A Beats International, Won't Talk About
EX Favorite Angel, Only Women Bleed

WNCI 97.9
Columbus P.D.: Dave Robbins
1 2 Mariah Carey, Vision Of Love
2 3 Wilson Phillips, Release Me
3 4 Janet Jackson, Come Back To Me
4 5 Anita Baker, Talk To Me
5 6 James Ingram, I Don't Have The Heart
6 7 King Of Wishful Thinking (Fr
7 8 Jon Bon Jovi, Blaze Of Glory (From "Y
9 10 M.C. Hammer, Have You Seen Her
10 11 George LaMond, Look Into My Eyes
11 12 Tyler Collins, Girls Nite Out
12 13 Bruce Hornsby & The Range, Across The
13 14 Poison, Unskippy Bop
14 15 Cheap Trick, Can't Stop Falling Into
15 16 Sweet Sensation, If Wishes Came True
16 17 Billy Idol, Cradle Of Love (From "For
17 18 Bad English, Possession
18 19 M.C. Hammer, Have You Seen Her
19 20 Phil Collins, Something Happened On T
20 21 The Time, Jerk Out
21 22 Prince, Thieves In The Temple
22 23 Brother Beyond, The Girl I Used To Kn
23 24 Paul Young, Oh Girl
24 25 Linda Ronstadt, Adios
25 26 Maxi Priest, Close To You
26 27 After 7, Can't Stop
27 28 Lisa Stansfield, This Is The Right Ti
28 29 Michael Bolton, Georgia On My Mind
29 30 George Michael, Praying For Time

96.5 WNCI 106.5
St. Louis P.D.: Lyndon Abell
1 1 Nelson, (Can't Live Without Your) Lov
2 4 Kyper, Tic-Tac-Toe
3 3 Poison, Unskippy Bop
4 5 Wilson Phillips, Release Me
5 8 Cheap Trick, Can't Stop Falling Into
6 5 Sweet Sensation, If Wishes Came True
7 7 Jon Bon Jovi, Blaze Of Glory (From "Y
8 20 Prince, Thieves In The Temple
9 11 L.A. Guns, The Ballad Of Jayne
10 12 Indecent Obsession, Tell Me Something
11 15 Faith No More, Epic
12 2 Mariah Carey, Vision Of Love
13 17 Phil Collins, Something Happened On T
14 14 New Kids On The Block, Tonight
15 11 Don Henley, How Bad Do You Want It?
16 16 The Time, Jerk Out
17 27 Jude Cole, Time For Letting Go
18 18 Janet Jackson, Come Back To Me
19 35 Slaughter, Fly To The Angels
20 22 Dingo, Romeo
21 23 George Michael, Praying For Time
22 10 St. Paul, Stranger To Love
23 25 Billy Joel, That's Not Her Style
24 6 Brother Beyond, The Girl I Used To Kn
25 33 Winger, Can't Get Enough
26 28 Seduction, Could This Be Love
27 13 Bruce Hornsby & The Range, Across The
28 28 Andrew Ridgeley, Red Dress
29 31 Aerosmith, The Other Side
30 36 Breathe, Say A Prayer
A31 Alias, More Than Words Can Say
32 38 Bell Biv DeVoe, Do Me!
33 7 Sinead O'Connor, The Emperor's New Cl
34 EX Maxi Priest, Close To You
A35 Vixen, How Much Love
36 EX Pebbles, Giving You The Benefit
37 29 Bad English, Possession
38 40 TKA, I Won't Give Up On You
39 12 The Lightning Seeds, Pure
40 EX Keith Sweat, Make You Sweat
A Johnny Gill, My, My, My
A The Righteous Brothers, Unchained Mel
EX Paul Young, Oh Girl
EX Alanah Myles, Lover Of Mine
EX M.C. Hammer, Have You Seen Her
EX Glenn Medeiros Featuring Ray Parker,

TOP 40/DANCE
HOT 97 FM
New York P.D.: Joel Salkowitz
1 1 Janet Jackson, Come Back To Me
2 3 Black Box, Everybody Everybody
3 4 Seduction, Could This Be Love
4 5 Bell Biv DeVoe, Do Me!
5 9 Sweet Sensation, If Wishes Came True
6 6 The Adventures Of Stevie V, Dirty Cas
7 2 Coro, Can't Let Go
8 8 Keith Sweat, Make You Sweat
9 12 TKA, I Won't Give Up On You
10 18 George LaMond, Look Into My Eyes
11 13 Dee-Lite, Groove Is In The Heart
12 14 Prince, Thieves In The Temple
13 20 Yvonne, I Can't Face The Fact
14 10 2 In A Room, Wiggle It
15 9 Tiana, First True Love
16 16 The Time, Jerk Out
17 10 Mellow Man Ace, Mentrosia
18 22 Cynthia and Johnny O, Dream Boy, Drea
19 21 Alisha, Wrong Number
20 11 Stevie B, Love And Emotion
21 23 Maxi Priest, Close To You
22 17 Mariah Carey, Vision Of Love
23 EX En Vogue, Lies
24 27 Ms. Adventures, Undeniable
25 25 Liz Torres, Please Stay Tonight
26 31 Johnny Gill, My, My, My
27 30 Dingo, Romeo
28 33 Pebbles, Giving You The Benefit
29 32 After 7, Can't Stop
30 EX Candy Flip, Strawberry Fields Forever
31 34 Lisa Stansfield, This Is The Right Ti
A32 George Michael, Praying For Time
33 EX Glenn Medeiros, All I'm Missing Is Yo
34 EX Traci Leigh Fisher, Empty Beach
35 EX Judy Torres, Please Stay Tonight
A Seduction, Breakdown
A Tyler Collins, Second Chance
A Dee-Lite, Groove Is In The Heart
A Tony! Toni! Toné!, Feels Good
EX EX Kid Frost, La Raza
EX EX The Party, Summer Vacation

TOP 40/DANCE
HOT 106 FM
San Francisco P.D.: Keith Natfaly
1 1 Bell Biv DeVoe, Do Me!
2 5 Doc Box & B. Fresh, Slow Love
3 4 Sweet Sensation, If Wishes Came True
4 7 After 7, Can't Stop
5 9 Johnny Gill, My, My, My
6 6 M.C. Hammer, Have You Seen Her
7 2 Keith Sweat, Make You Sweat
8 15 Tony! Toni! Toné!, Feels Good
9 13 En Vogue, Lies
10 14 Black Box, Everybody Everybody
11 11 The Adventures Of Stevie V, Dirty Cas
12 12 Beats International, Won't Talk About
13 3 Janet Jackson, Come Back To Me
14 16 Maxi Priest, Close To You
15 25 Vanilla Ice, Ice Ice Baby
16 18 Mariah Carey, Love Takes Time
17 17 The Time, Jerk Out
18 19 TKA, I Won't Give Up On You
19 20 Tyler Collins, Second Chance
20 23 Whispers, Innocent
21 22 Kyper, Tic-Tac-Toe
22 24 Prince, Thieves In The Temple
23 EX Candyman, Knockin' Boots
24 26 Dingo, Romeo
25 27 Lisa Stansfield, This Is The Right Ti
26 28 Pebbles, Giving You The Benefit
27 29 James Ingram, I Don't Have The Heart
28 30 Lalah Hathaway, Heaven Knows
29 EX Ms. Adventures, Undeniable
30 EX George Michael, Praying For Time
A Righteous Brothers, Unchained Melody
A Dee-Lite, Groove Is In The Heart
A Janet Jackson, Black Cat

TOP 40/DANCE
HOT 106 FM
Dallas P.D.: Joel Folger
1 4 Poison, Unskippy Bop
2 1 New Kids On The Block, Tonight
3 5 Kyper, Tic-Tac-Toe
4 3 Sweet Sensation, If Wishes Came True
5 3 Johnny Gill, Rub You The Right Way
6 11 Jon Bon Jovi, Blaze Of Glory
7 9 Janet Jackson, Come Back To Me
8 12 M.C. Hammer, Have You Seen Her
9 12 Glen Medeiros, Bobby Brown, She Ain't Worth It
10 10 The Time, Jerk Out
11 13 Bell Biv DeVoe, Do Me!
12 18 Wilson Phillips, Release Me
13 15 Cheap Trick, Can't Stop Falling Into
14 14 Go West, King Of Wishful Thinking
15 7 Tyler Collins, Girls Nite Out
16 16 EX Righteous Brothers, Unchained Melody
17 19 Depeche Mode, Policy Of Truth
18 20 Prince, Thieves In The Temple
19 16 Billy Idol, Cradle Of Love
20 22 Johnny Gill, My, My, My
21 21 Phil Collins, Something Happened On T
22 17 Depeche Mode, Enjoy The Silence
23 EX Janet Jackson, Black Cat
24 EX Keith Sweat, Make You Sweat
A25 M.C. Hammer, Praying For Time
A Vanilla Ice, Ice Ice Baby
EX George Michael, Praying For Time
EX James Ingram, I Don't Have The Heart
EX After 7, Can't Stop
EX Maxi Priest, Close To You
EX Paul Young, Oh Girl
EX Taylor Dayne, Heart Of Stone
EX Dingo, Romeo
EX EX Pebbles, Giving You The Benefit
EX Duran Duran, Violence Di Summer
EX EX Michael Bolton, Georgia On My Mind

Baltimore P.D.: Steve Perun
1 1 Billy Idol, Cradle Of Love (From "For
2 2 George Estefan, Cuts Both Ways
3 3 Wilson Phillips, Release Me
4 4 Tyler Collins, Girls Nite Out
5 4 Phil Collins, Do You Remember?
6 10 Janet Jackson, Come Back To Me
7 8 Paul Young, Oh Girl
8 14 Roxette, If It Must Have Been Love (From
9 10 Go West, King Of Wishful Thinking (Fr
11 19 Jon Bon Jovi, Blaze Of Glory (From "Y
12 22 Phil Collins, Something Happened On T
13 11 Madonna, Vogue
14 24 Sweet Sensation, If Wishes Came True
15 24 The Righteous Brothers, Unchained Mel
16 18 Anita Baker, Talk To Me
17 17 Bad English, Possession
18 19 George Michael, Praying For Time
19 21 Mariah Carey, Vision Of Love
20 EX Taylor Dayne, Heart Of Stone
EX EX James Ingram, I Don't Have The Heart
EX EX Lisa Stansfield, This Is The Right Ti
EX EX Cheap Trick, Can't Stop Falling Into

96.1 TIC-FM
Cleveland P.D.: Cat Thomas
1 1 Janet Jackson, Come Back To Me
2 2 New Kids On The Block, Tonight
3 4 Poison, Unskippy Bop
4 5 Sweet Sensation, If Wishes Came True
5 3 M.C. Hammer, Have You Seen Her
6 6 Nelson, (Can't Live Without Your) Lov
7 7 Jon Bon Jovi, Blaze Of Glory (From "Y
8 9 Kyper, Tic-Tac-Toe
9 10 Wilson Phillips, Release Me
10 11 Snap, The Power
11 12 The Time, Jerk Out
12 15 Maxi Priest, Close To You
13 16 Phil Collins, Something Happened On T
14 15 Bell Biv DeVoe, Do Me!
15 18 Taylor Dayne, Heart Of Stone
16 19 Stevie B, Love And Emotion
17 22 Keith Sweat, Make You Sweat
18 24 Cheap Trick, Can't Stop Falling Into
19 24 Prince, Thieves In The Temple
20 21 Michael Bolton, Georgia On My Mind
21 23 After 7, Can't Stop
22 27 Brother Beyond, The Girl I Used To Kn
23 28 Favorite Angel, Only Women Bleed
A George Michael, Praying For Time
A Johnny Gill, My, My, My
A Dingo, Romeo
A Black Box, Everybody Everybody
A The Righteous Brothers, Unchained Mel

96.5 WNCI 106.5
St. Louis P.D.: Lyndon Abell
1 1 Nelson, (Can't Live Without Your) Lov
2 4 Kyper, Tic-Tac-Toe
3 3 Poison, Unskippy Bop
4 5 Wilson Phillips, Release Me
5 8 Cheap Trick, Can't Stop Falling Into
6 5 Sweet Sensation, If Wishes Came True
7 7 Jon Bon Jovi, Blaze Of Glory (From "Y
8 20 Prince, Thieves In The Temple
9 11 L.A. Guns, The Ballad Of Jayne
10 12 Indecent Obsession, Tell Me Something
11 15 Faith No More, Epic
12 2 Mariah Carey, Vision Of Love
13 17 Phil Collins, Something Happened On T
14 14 New Kids On The Block, Tonight
15 11 Don Henley, How Bad Do You Want It?
16 16 The Time, Jerk Out
17 27 Jude Cole, Time For Letting Go
18 18 Janet Jackson, Come Back To Me
19 35 Slaughter, Fly To The Angels
20 22 Dingo, Romeo
21 23 George Michael, Praying For Time
22 10 St. Paul, Stranger To Love
23 25 Billy Joel, That's Not Her Style
24 6 Brother Beyond, The Girl I Used To Kn
25 33 Winger, Can't Get Enough
26 28 Seduction, Could This Be Love
27 13 Bruce Hornsby & The Range, Across The
28 28 Andrew Ridgeley, Red Dress
29 31 Aerosmith, The Other Side
30 36 Breathe, Say A Prayer
A31 Alias, More Than Words Can Say
32 38 Bell Biv DeVoe, Do Me!
33 7 Sinead O'Connor, The Emperor's New Cl
34 EX Maxi Priest, Close To You
A35 Vixen, How Much Love
36 EX Pebbles, Giving You The Benefit
37 29 Bad English, Possession
38 40 TKA, I Won't Give Up On You
39 12 The Lightning Seeds, Pure
40 EX Keith Sweat, Make You Sweat
A Johnny Gill, My, My, My
A The Righteous Brothers, Unchained Mel
EX Paul Young, Oh Girl
EX Alanah Myles, Lover Of Mine
EX M.C. Hammer, Have You Seen Her
EX Glenn Medeiros Featuring Ray Parker,

TOP 40/DANCE
HOT 97 FM
Chicago P.D.: Dave Shakes
1 1 Janet Jackson, Come Back To Me
2 4 Sweet Sensation, If Wishes Came True
3 2 Mariah Carey, Vision Of Love
4 3 Kyper, Tic-Tac-Toe
5 8 Seduction, Could This Be Love
6 10 The Party, Summer Vacation
7 5 George LaMond, Bad Of The Heart
8 14 Bell Biv DeVoe, Do Me!
9 9 New Kids On The Block, Tonight
10 13 Stevie B, Love And Emotion
11 11 Glenn Medeiros, Bobby Brown, She Ain't
12 12 The Time, Jerk Out
13 15 The Adventures Of Stevie V, Dirty Cas
14 17 Go West, King Of Wishful Thinking
15 18 M.C. Hammer, Have You Seen Her
16 16 Keith Sweat, Make You Sweat
17 19 Black Box, Everybody Everybody
18 7 Snap, The Power
19 20 Prince, Thieves In The Temple
20 21 Dingo, Romeo
21 22 Wilson Phillips, Release Me
22 23 Depeche Mode, Policy Of Truth
23 24 Phil Collins, Something Happened On T
24 25 Maxi Priest, Close To You
25 26 George LaMond, Look Into My Eyes
26 27 Taylor Dayne, Heart Of Stone
27 29 Pebbles, Giving You The Benefit
28 EX TKA, I Won't Give Up On You
29 30 Lisa Stansfield, This Is The Right Ti
A30 George Michael, Praying For Time
A Candyman, Knockin' Boots
A Dee-Lite, Groove Is In The Heart
EX EX Doc Box & B. Fresh, Slow Love

TOP 40/DANCE
HOT 106 FM
San Francisco P.D.: Keith Natfaly
1 1 Bell Biv DeVoe, Do Me!
2 5 Doc Box & B. Fresh, Slow Love
3 4 Sweet Sensation, If Wishes Came True
4 7 After 7, Can't Stop
5 9 Johnny Gill, My, My, My
6 6 M.C. Hammer, Have You Seen Her
7 2 Keith Sweat, Make You Sweat
8 15 Tony! Toni! Toné!, Feels Good
9 13 En Vogue, Lies
10 14 Black Box, Everybody Everybody
11 11 The Adventures Of Stevie V, Dirty Cas
12 12 Beats International, Won't Talk About
13 3 Janet Jackson, Come Back To Me
14 16 Maxi Priest, Close To You
15 25 Vanilla Ice, Ice Ice Baby
16 18 Mariah Carey, Love Takes Time
17 17 The Time, Jerk Out
18 19 TKA, I Won't Give Up On You
19 20 Tyler Collins, Second Chance
20 23 Whispers, Innocent
21 22 Kyper, Tic-Tac-Toe
22 24 Prince, Thieves In The Temple
23 EX Candyman, Knockin' Boots
24 26 Dingo, Romeo
25 27 Lisa Stansfield, This Is The Right Ti
26 28 Pebbles, Giving You The Benefit
27 29 James Ingram, I Don't Have The Heart
28 30 Lalah Hathaway, Heaven Knows
29 EX Ms. Adventures, Undeniable
30 EX George Michael, Praying For Time
A Righteous Brothers, Unchained Melody
A Dee-Lite, Groove Is In The Heart
A Janet Jackson, Black Cat

TOP 40/DANCE
HOT 106 FM
Dallas P.D.: Joel Folger
1 4 Poison, Unskippy Bop
2 1 New Kids On The Block, Tonight
3 5 Kyper, Tic-Tac-Toe
4 3 Sweet Sensation, If Wishes Came True
5 3 Johnny Gill, Rub You The Right Way
6 11 Jon Bon Jovi, Blaze Of Glory
7 9 Janet Jackson, Come Back To Me
8 12 M.C. Hammer, Have You Seen Her
9 12 Glen Medeiros, Bobby Brown, She Ain't Worth It
10 10 The Time, Jerk Out
11 13 Bell Biv DeVoe, Do Me!
12 18 Wilson Phillips, Release Me
13 15 Cheap Trick, Can't Stop Falling Into
14 14 Go West, King Of Wishful Thinking
15 7 Tyler Collins, Girls Nite Out
16 16 EX Righteous Brothers, Unchained Melody
17 19 Depeche Mode, Policy Of Truth
18 20 Prince, Thieves In The Temple
19 16 Billy Idol, Cradle Of Love
20 22 Johnny Gill, My, My, My
21 21 Phil Collins, Something Happened On T
22 17 Depeche Mode, Enjoy The Silence
23 EX Janet Jackson, Black Cat
24 EX Keith Sweat, Make You Sweat
A25 M.C. Hammer, Praying For Time
A Vanilla Ice, Ice Ice Baby
EX George Michael, Praying For Time
EX James Ingram, I Don't Have The Heart
EX After 7, Can't Stop
EX Maxi Priest, Close To You
EX Paul Young, Oh Girl
EX Taylor Dayne, Heart Of Stone
EX Dingo, Romeo
EX EX Pebbles, Giving You The Benefit
EX Duran Duran, Violence Di Summer
EX EX Michael Bolton, Georgia On My Mind

Baltimore P.D.: Steve Perun
1 1 Billy Idol, Cradle Of Love (From "For
2 2 George Estefan, Cuts Both Ways
3 3 Wilson Phillips, Release Me
4 4 Tyler Collins, Girls Nite Out
5 4 Phil Collins, Do You Remember?
6 10 Janet Jackson, Come Back To Me
7 8 Paul Young, Oh Girl
8 14 Roxette, If It Must Have Been Love (From
9 10 Go West, King Of Wishful Thinking (Fr
11 19 Jon Bon Jovi, Blaze Of Glory (From "Y
12 22 Phil Collins, Something Happened On T
13 11 Madonna, Vogue
14 24 Sweet Sensation, If Wishes Came True
15 24 The Righteous Brothers, Unchained Mel
16 18 Anita Baker, Talk To Me
17 17 Bad English, Possession
18 19 George Michael, Praying For Time
19 21 Mariah Carey, Vision Of Love
20 EX Taylor Dayne, Heart Of Stone
EX EX James Ingram, I Don't Have The Heart
EX EX Lisa Stansfield, This Is The Right Ti
EX EX Cheap Trick, Can't Stop Falling Into

96.1 TIC-FM
Cincinnati P.D.: Dave Allen
1 3 Wilson Phillips, Release Me
2 4 Poison, Unskippy Bop
3 5 Billy Idol, Cradle Of Love (From "For
4 1 M.C. Hammer, Have You Seen Her
5 23 Nelson, (Can't Live Without Your) Lov
6 7 Sweet Sensation, If Wishes Came True
7 14 Paul Young, Oh Girl
8 11 Johnny Gill, Rub You The Right Way
9 13 Go West, King Of Wishful Thinking (Fr
10 6 St. Paul, Stranger To Love
11 12 Depeche Mode, Enjoy The Silence
12 16 Janet Jackson, Come Back To Me
13 19 Bad English, Possession
14 15 New Kids On The Block, Tonight
15 27 Jon Bon Jovi, Blaze Of Glory (From "Y
16 17 Aerosmith, The Other Side
17 18 Mötley Crüe, Don't Go Away Mad (Just
18 21 Mötley Crüe, Don't Go Away Mad (Just
19 20 Bruce Hornsby & The Range, Across The
20 22 James Ingram, I Don't Have The Heart
21 23 Anita Baker, Talk To Me
22 23 Brother Beyond, The Girl I Used To Kn
23 26 Cheap Trick, Can't Stop Falling Into
24 8 Seduction, Could This Be Love
25 10 Linear, Don't You Come Cryin'
26 28 Prince, Thieves In The Temple
27 15 James Ingram, I Don't Have The Heart
28 31 Keith Sweat, Make You Sweat
29 35 Michael Bolton, Georgia On My Mind
30 33 After 7, Can't Stop
31 32 Taylor Dayne, Heart Of Stone
A32 Jude Cole, Time For Letting Go
A33 The Righteous Brothers, Unchained Mel
A34 Breathe, Say A Prayer
35 9 Heart, I Didn't Want To Need You

96.5 WNCI 106.5
San Diego P.D.: Garry Wall
1 1 Sweet Sensation, If Wishes Came True
2 2 Bell Biv DeVoe, Do Me!
3 4 Doc Box & B. Fresh, Slow Love
4 8 Johnny Gill, My, My, My
5 3 M.C. Hammer, Have You Seen Her
6 3 Keith Sweat, Make You Sweat
7 10 Troop, All I Do Is Think Of You
8 5 Kyper, Tic-Tac-Toe
9 9 Mariah Carey, Vision Of Love
10 9 Janet Jackson, Come Back To Me
11 13 Prince, Thieves In The Temple
12 24 The Righteous Brothers, Unchained Mel
13 11 Snap, The Power
14 16 Maxi Priest, Close To You
15 15 The Time, Jerk Out
16 23 James Ingram, I Don't Have The Heart
17 18 Depeche Mode, Policy Of Truth
18 19 Wilson Phillips, Release Me
19 21 Beats International, Won't Talk About
20 22 Dingo, Romeo
21 11 The Time, Jerk Out
22 22 Kid Frost, La Raza
23 26 Pebbles, Giving You The Benefit
24 25 Black Box, Everybody Everybody
25 27 After 7, Can't Stop
26 30 TKA, I Won't Give Up On You
27 29 James Ingram, I Don't Have The Heart
28 30 Lisa Stansfield, This Is The Right Ti
29 EX Candyman, Knockin' Boots
A30 George Michael, Praying For Time
EX EX The Adventures Of Stevie V, Dirty Cas
EX EX Whispers, Innocent
EX EX Indecent Obsession, Tell Me Something
EX EX Glenn Medeiros Featuring Ray Parker,

TOP 40/DANCE
HOT 97 FM
Los Angeles P.D.: Jeff Wyatt
1 3 M.C. Hammer, Have You Seen Her
2 1 Bell Biv DeVoe, Do Me!
3 2 Snap, The Power
4 4 Mariah Carey, Vision Of Love
5 8 Stacy & Kimiko, Wait For Me
6 9 Tiana, First True Love
7 7 Kid Frost, La Raza
8 En Vogue, Lies
9 14 Sweet Sensation, If Wishes Came True
10 12 Keith Sweat, Make You Sweat
11 16 Janet Jackson, Come Back To Me
12 18 Depeche Mode, Policy Of Truth
13 5 Tyler Collins, Girls Nite Out
14 10 Johnny Gill, Rub You The Right Way
15 13 Stevie B, Love And Emotion
16 17 New Kids On The Block, Tonight
17 15 Kyper, Tic-Tac-Toe
18 22 The Adventures Of Stevie V, Dirty Cas
19 21 April, Someone To Hold
20 11 Glenn Medeiros/Bobby Brown, She Ain't
21 25 Prince, Thieves In The Temple
22 27 Black Box, Everybody Everybody
23 24 Brother Beyond, The Girl I Used To Kn
24 26 Maxi Priest, Close To You
25 26 Seduction, Could This Be Love
26 29 The Time, Jerk Out
27 30 After 7, Can't Stop
28 32 TKA, I Won't Give Up On You
29 33 Dingo, Romeo
A30 M.C. Hammer, Praying For Time
A31 Johnny Gill, My, My, My
A32 Mellow Man Ace, Mentrosia
A33 Whispers, Innocent
A34 EX Lisa Stansfield, This Is The Right Ti
A35 EX Cynthia and Johnny O, Dream Boy, Drea
A George Michael, Praying For Time

TOP 40/DANCE
HOT 106 FM
Los Angeles P.D.: Beinda Briggs
1 4 Janet Jackson, Come Back To Me
2 5 Tony! Toni! Toné!, Feels Good
3 14 Whispers, Innocent
4 1 The Time, Jerk Out
5 9 Babyface, My Kinda Girl
6 10 Najee, I'll Be Good To You
7 17 Prince, Thieves In The Temple
8 15 The Boys, Crazy
9 25 Lalah Hathaway, Heaven Knows
10 18 Basic Black, She's Mine
11 2 Anita Baker, Talk To Me
12 21 En Vogue, Lies
13 6 The West Coast Rap All-Stars, We're All In
14 16 Ruby Turner, It's A Crying Shame
15 3 Mariah Carey, Vision Of Love
16 20 M.C. Hammer, Have You Seen Her
17 7 Bell Biv DeVoe, Do Me!
18 19 Z'Looke, Girl Danz With Me
19 11 Terry Stee, If I Told You Once
20 22 Tony! Toni! Toné!, Feels Good
21 8 After 7, Can't Stop
22 24 Melba Moore, Do You Really Want My
23 27 The Atmos, Feel It
24 36 Pebbles, Giving You The Benefit
25 28 Sinbad, Ain't Lyrical
26 23 Poor Righteous Teachers, Rock Dis Funky
27 32 The Winans, A Friend
A28 35 Johnny Gill, Fairweather: Friend
A29 Rude Boys, Come On Let's Do This
A30 37 Force M.D.'s, Are You Really Real?
A31 42 The Boys, Crazy
A32 34 Perfect Gentlemen, More More Change
A33 33 EX Michael Franks, The Art Of Love
A34 38 Teddy Pendergrass & Lisa Fisher, Glad To
A35 39 Kiara, You're Right About That
A36 13 Geoff McBride, Gotta Got That
A37 16 The Roots, The 21st Century Grew, Banned
A38 11 Maxi Priest, Close To You
A39 4 0 Good Girls, I Need Your Love
A40 5 0 Perri, Someone Like You
A41 5 0 Samuelle, So You Like What You See
A42 EX Lisa Stansfield, This Is The Right Time
A43 EX Dianne Reeves, More To Love
A44 EX Rich Nicole, Outstanding

TOP 40/DANCE
HOT 106 FM
Miami P.D.: Keith Isley
1 4 Mariah Carey, Vision Of Love
2 5 After 7, Can't Stop
3 8 Babyface, My Kinda Girl
4 10 Bell Biv DeVoe, Do Me!
5 7 Miki Howard, Until You Come Back To Me
6 6 Janet Jackson, Come Back To Me
7 12 The Time, Jerk Out
8 2 Snap, The Power
9 13 Whispers, Innocent
10 14 Doc Box & B. Fresh, Slow Love
11 15 En Vogue, Lies
12 18 Tony! Toni! Toné!, Feels Good
13 3 Anita Baker, Talk To Me
14 24 Barbara Weathers, The Master Key
15 25 Barry White, When Will I See You Again
16 17 Teddy Pendergrass & Lisa Fisher, Glad To
17 6 Johnny Gill, My, My, My
18 19 M.C. Hammer, Have You Seen Her
19 20 The West Coast Rap All-Stars, We're All In
20 21 The Boys, Crazy
21 22 Z'Looke, Girl Danz With Me
22 28 Body Touch Me Up
23 29 Terry Stee, If I Told You Once
24 24 Maxi Priest, Close To You
25 26 Perfect Enemy, Brother's Gonna Work It
26 31 Force M.D.'s, Are You Really Real?
27 33 Basic Black, She's Mine
28 EX Trace Spector, Save Your Love
29 EX Midnight Star, Love You Up
30 EX Pebbles, Giving You The Benefit
31 EX James Ingram, I Don't Have The Heart
32 EX Whistle, Bad Habit
33 EX Snap, Ooops Us
34 EX Frigthy & Calene Mite, Life (Is What You
35 EX Outkows's #5-7, We Like It
A Boogie Down Productions, Love's Gonna
A Sybil, I Want To Be Where You Are
A Quincy Jones Featuring Siedah Garrett, I
A Eric Gable, In A Sexy Mood (From "Del By
A Poor Righteous Teachers, Rock Dis Funky
A Kiara, You're Right About That
A Lalah Hathaway, Heaven Knows
A Jonathan Butler, Hear Our Land
A Johnny Gill, Fairweather: Friend
EX EX Glenn Jones, Can We Try Again
EX EX Khyamz, Private Party
EX EX L.L. Cool J., The Boom'n' System

96.1 TIC-FM
Tampa P.D.: John Clay
1 1 Sweet Sensation, If Wishes Came True
2 2 Janet Jackson, Come Back To Me
3 6 M.C. Hammer, Have You Seen Her
4 7 Snap, The Power
5 4 Wilson Phillips, Release Me
6 3 Mariah Carey, Vision Of Love
7 8 Bell Biv DeVoe, Do Me!
8 5 Johnny O, Rub You The Right Way
9 11 Keith Sweat, Make You Sweat
10 13 New Kids On The Block, Tonight
11 12 Maxi Priest, Close To You
12 9 Tyler Collins, Girls Nite Out
13 15 Babyface, My Kinda Girl
14 16 Kyper, Tic-Tac-Toe
15 18 Prince, Thieves In The Temple
16 20 After 7, Can't Stop
17 21 Dingo, Romeo
18 19 The Party, Summer Vacation
19 22 Pebbles, Giving You The Benefit

94 WTKI
Milwaukee P.D.: Mike Berlak
1 1 Go West, King Of Wishful Thinking (Fr
2 2 Glenn Medeiros Featuring Bobby Brown,
3 3 Wilson Phillips, Release Me
4 2 Michael Bolton, Georgia On My Mind
5 6 Bruce Hornsby & The Range, Across The
6 10 Bad English, Possession
7 5 Phil Collins, Do You Remember?
8 8 Sweet Sensation, If Wishes Came True
9 13 Depeche Mode, Policy Of Truth
10 7 Jude Cole, Baby, It's Tonight!
11 11 Louie Louie, Sittin' In The Lap Of Lu
12 14 Janet Jackson, Come Back To Me
13 9 Taylor Dayne, I'll Be Your Shelter
14 12 Richard Marx, Children Of The Night
15 13 Depeche Mode, Enjoy The Silence
16 16 The Lightning Seeds, Pure
17 18 Taylor Dayne, Heart Of Stone
18 19 Cheap Trick, Can't Stop Falling Into
19 20 Babyface, My Kinda Girl
20 15 Exposure, Your Baby Never Looked Good I
21 7 New Kids On The Block, Tonight
22 24 James Ingram, I Don't Have The Heart
23 25 Don Henley, How Bad Do You Want It?
24 21 Mariah Carey, Vision Of Love
25 22 After 7, Ready Or Not
26 EX Breathe, Say A Prayer
A27 George Michael, Praying For Time
28 EX Roxette, It Must Have Been Love (From

96.5 WNCI 106.5
Seattle P.D.: Tom Hutyler
1 3 Sweet Sensation, If Wishes Came True
2 6 Wilson Phillips, Release Me
3 5 Faith No More, Epic
4 8 Keith Sweat, Make You Sweat
5 9 Maxi Priest, Close To You
6 10 Poison, Unskippy Bop
7 11 The Time, Jerk Out
8 13 Brother Beyond, The Girl I Used To Kn
9 14 M.C. Hammer, Have You Seen Her
10 15 Nelson, (Can't Live Without Your) Lov
11 17 New Kids On The Block, Tonight
12 18 Jon Bon Jovi, Blaze Of Glory (From "Y
13 21 Cheap Trick, Can't Stop Falling Into
14 19 Bell Biv DeVoe, Do Me!

TOP 40/DANCE
HOT 97 FM
Los Angeles P.D.: Jeff Wyatt
1 3 M.C. Hammer, Have You Seen Her
2 1 Bell Biv DeVoe, Do Me!
3 2 Snap, The Power
4 4 Mariah Carey, Vision Of Love
5 8 Stacy & Kimiko, Wait For Me
6 9 Tiana, First True Love
7 7 Kid Frost, La Raza
8 En Vogue, Lies
9 14 Sweet Sensation, If Wishes Came True
10 12 Keith Sweat, Make You Sweat
11 16 Janet Jackson, Come Back To Me
12 18 Depeche Mode, Policy Of Truth
13 5 Tyler Collins, Girls Nite Out
14 10 Johnny Gill, Rub You The Right Way
15 13 Stevie B, Love And Emotion
16 17 New Kids On The Block, Tonight
17 15 Kyper, Tic-Tac-Toe
18 22 The Adventures Of Stevie V, Dirty Cas
19 21 April, Someone To Hold
20 11 Glenn Medeiros/Bobby Brown, She Ain't
21 25 Prince, Thieves In The Temple
22 27 Black Box, Everybody Everybody
23 24 Brother Beyond, The Girl I Used To Kn
24 26 Maxi Priest, Close To You
25 26 Sed



**Can I Get A Witness?** Lektion recording act Witness celebrates a triumphant performance of tunes from its album, "We Can Make A Difference," at the Centennial Theatre in New York. Shown backstage, from left, are Lisa Cortes, VP of A&R, PolyGram; Raina Bundy, GM, Lektion Records; Diane Campbell and Lisa Page, Witness; concert headliner Deniece Williams; Yolanda Harris and Tina Brooks, Witness; and the Rev. Clinton Utterbach.

## Takin' Care Of Biz At The Rapper Panel Focuses On Career Management

■ BY JANINE McADAMS

ATLANTA—Whether just signed or industry veterans, recording artists have frequently been victims of financial mismanagement, inadequate compensation, and/or ignorance of the workings of the record business. Stories of million-selling R&B, rock, and blues artists who entrusted their affairs to business managers or record companies and now have no financial security are alarmingly commonplace.

Therefore, "Takin' Care Of Your Own Business" was an appropriate title for the much-needed Aug. 17 panel session at the Jack The Rapper confab, held here Aug. 16-19. Co-sponsored by the Black Entertainment and Sports Lawyers Assn. and

the Rhythm & Blues Foundation, the panel offered no-frills advice and industry "war stories."

Moderator Kendall Minter, president of BESLA and an entertainment attorney, opened the session, saying "This is a \$5 billion industry in the U.S., and 40%-45% of that is generated by black music. It's a shame when you consider our collective buying power compared to our effectiveness in the business."

Artists often mistakenly believe that their record company will take care of their interests. Vernon Reid, co-founder of the Black Rock Coalition and guitarist for Living Colour, described the business as "cowboys and Indians, and we're the Indians," later adding, "The highway is littered with people who thought that musical success would solve their life problems."

Similarly, Jeffrey Cooper, founder of the advisory newsletter A.A.R.A. (African American Recording Artist) and member of Solar act Midnight Star, said that artists often get "ripped off" because they are too busy being creative to take care of financial details. In addition to understanding the recording company's point system and recoupment practices, he said, artists should include an expense-cap clause in their management contract to prevent the manager from billing lavish personal expenses to the artist's account.

Publishing rights, a lucrative source of income for songwriters, was a concern of Bonnie Raitt, who appeared via a videotaped presentation. Raitt cited veteran R&B performer Charles Brown, who claims he signed away rights to his popular blues song "Merry Christmas, Baby" for a mere \$1,000 that he was never paid. "Look into [your publishing agreement] like you would a medical problem," Raitt said.

Don't confuse the concept of net and gross income, said Ed Arendell, manager to Grammy-winning trumpeter Wynton Marsalis. He outlined a hypothetical tour situation as an example of realistic accounting: "You make \$1 million on the road in a year. You're spending \$10,000 a month—maybe you've got a house, a \$40,000 car, you're paying your sister's tu-

ition—which comes to \$120,000 a year. Does that mean you have \$880,000 to keep? No. After commissions, air fare, tour payroll, and miscellaneous expenses, you've got about \$250,000, and out of that you have to pay taxes. The top tax bracket in this country is 33%, plus you have to pay state and local taxes and your Social Security, so you're left with about \$150,000 with which to make your \$120,000 nut. That leaves you with \$30,000."

Warning against excessive spending, Arendell said he was financially comfortable and pointed to his watch: "It's \$49.95. It works."

Insurance is another overlooked aspect of an artist's career, said Arendell. "Artists need insurance—tour liability, health, life, homeowners, property insurance" to cover themselves and their families in case of accident or death, two possibilities that young performers especially tend to ignore.

L. Benet McMillan, senior VP of New York Entertainment & Sports Advisors Inc. as well as finance officer of Apollo Theatre Records, focused on finding reliable, knowledgeable management, adding that one person should not handle all aspects of an artist's career. "You can get good services, but don't put all your eggs in one basket," he said.

In relating anecdotes about his career as Marsalis' personal manager, Arendell stressed that "in order to have longevity, you have to have a long-term plan" for the artist. He mentioned that he met with all of his client's label department heads and made sure he was seen with them. "You don't have power within a label, but you have influence. If you deal only with middle management, you're not going to get what you want."

With the panel emphasizing the importance of strong management as well as the availability of competent black professionals, one audience member asked that a list of black managers and others be made available to up-and-coming performers. The panel agreed that networking and references are the best way to find a manager.

## Jack's Party: A Veritable 'Family Affair'

### 14th Rapper Is Looser, Roomier Than Last Year's

**FAMILY REUNION:** The O'Jays said it best as they gave a bravura performance as headliners of the Capitol-EMI-sponsored awards gala Saturday night: It was indeed good to see all the faces gathered for another year at a "Family Reunion." For the past 14 years, Jack "The Rapper" Gibson has been throwing the largest black music gathering in the industry and calling it a Family Affair. This year's convention, Aug. 16-19 at the Atlanta Hilton Hotel & Towers, found that family spirit—or as much of one as can be mustered by the disparate and always volatile entities of the industry—flowing freely.

As anticipated, there were many more folks in attendance this year than last, close to 3,000 by some estimations. But the spaciousness of the Atlanta Hilton's layout gave attendees a lot of wandering room and lent the proceedings a loose, casual atmosphere; one became aware of the presence of thousands of others when trying to catch the elusive elevators, squeeze through the security checkpoints, or find a seat at the many events, but even these inconveniences didn't reach the bone-crushing proportions encountered at 1989's smaller Airport Marriott.

Perhaps it was the fact that this was the last major black business meet in a string of them this season; perhaps because the rallying issues of the year, censorship and racism, were effectively beaten to death early on (especially at the New Music Seminar). Either way, this year's Rapper seemed to offer time for reflection, time to discuss other issues, and time to cement relationships through that networkin' thang.

Even Luther Campbell, who has become a living symbol of the censorship vs. freedom-of-speech debate, was relatively low-key. His infamous label suite, which again featured nude dancing girls and ceiling-stacked speakers that pumped the volume to inhuman levels, and his official Sunday morning Luke's Club showcase for a number of affiliated acts, failed to raise many eyebrows. And a chance at the podium after his 2 Live Crew won an "Original 13" Award for rap (a tie with Queen Latifah) found Campbell offering a humble "We're glad everybody is supporting us with everything we've been through—thanks" before stepping down.

Which brings us to the fact that this year's Rapper featured a curious lack of what I'll call angry black voices. The speech-making we've come to expect at convention panels—about the injustices of a white-dominated system as it affects the programming of urban stations, black ownership of radio stations, employment of

minorities outside of the black music divisions, the need for more active professional organizations, and the perennial call for entrepreneurship—seemed, if not completely absent, then certainly restrained (see story, page 4). In comparison to the historic focus lent to last year's panels and awards presentation by a tribute to the four living members of black radio's Original 13 (those pioneering black radio DJs who formed the National Assn. of Radio Announcers in 1955), the 1990 Family Affair seemed comparatively lightweight. The



one political note struck at the confab came from the Rev. Jesse Jackson, who was the keynote for this year's awards. Jackson's speech covered politics, cultural apartheid, his own candidacy for a Washington, D.C., U.S. Senate seat, the issue of crossover, and his support of Luther Campbell's growing recording enter-

prise before moving to Operation PUSH's current boycott of Nike shoes and an appeal for monetary donations for PUSH to continue its campaign. Jackson demanded a show of hands of those planning to contribute and passed collection envelopes to each table. Later, folks joked, "Jesse came in with a big gun and held everybody up!"

But if the confab lacked a certain amount of cultural proselytizing, it did roll up its sleeves and provide some basic, hands-on services. An idea brought up in conversation between singer Anita Baker and Gibson last year resulted in this year's "T.C.Y.O.B." (Takin' Care Of Your Own Business) panel, which focused on the nuts and bolts of management and record company accounting for artists and managers (see story, above). The information given in that session by panelists Ed Arendell (manager of Wynton Marsalis), L. Benet McMillan (of New York Entertainment & Sports Advisors), Jeffrey Cooper (of Midnight Star), and Vernon Reid (of Living Colour), left some aspiring artists gasping in surprise when the costs of production and labels' recoupment practices were spelled out in detail. (Makes you say "hmmmm" department: One popular young female vocalist in attendance, with two remake hits currently on the black singles chart, was confused by the mention of Curtis Mayfield's paralyzing accident late last month, if only because she couldn't place the name of the famous singer/songwriter.) The session obviously cleared the cobwebs and the glamorous images from the minds of the wannabes.

While the popular "Trackin' With The Future Stars" (Continued on page 62)

**The Rhythm and the Blues**

by Janine McAdams



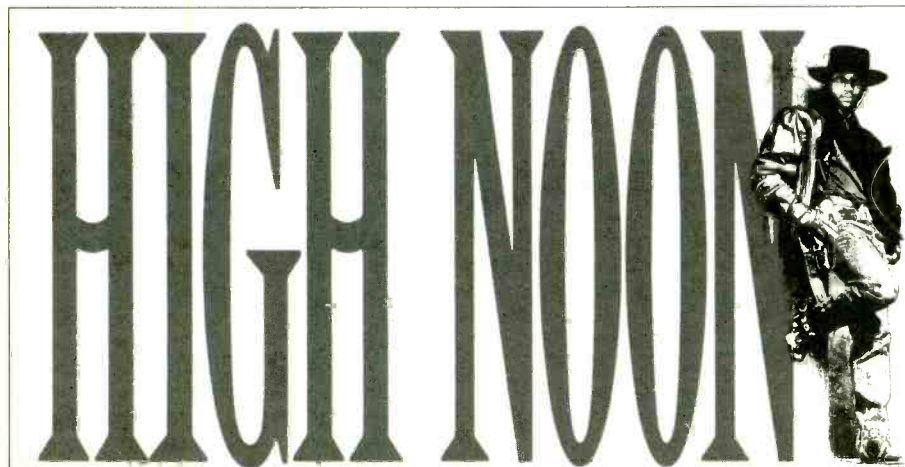
**IAAAM, They Say.** The International Assn. of African American Music held its first event, a symposium on the history of black music in America, at the Smithsonian Institution in Washington, D.C. The participants take a breather at the end of the program. Shown, from left, are Sheila Eldridge, president of Morgan Orchid Rhodes; Jeff Cooper, Midnight Star; Janine McAdams, Billboard black music editor; Mtume; Gerald Levert; and founder Dyana Williams, president of IAAAM. Shown in front is Teddy Pendergrass.

FOR WEEK ENDING  
SEPTEMBER 1, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	2	1	25	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 14 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	1	3	10	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	3	2	18	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
4	4	6	6	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
5	5	4	19	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
6	8	11	9	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
7	7	7	15	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	6	5	22	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
9	12	16	5	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
10	9	8	13	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
11	13	12	19	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
12	11	10	9	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
13	10	9	51	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
14	14	14	12	SNAP ARISTA 8536 (9.98)	WORLD POWER
15	22	26	4	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
16	16	13	25	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
17	15	17	9	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
18	17	15	16	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
19	23	23	16	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
20	18	19	7	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
21	20	20	11	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
22	19	18	21	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
23	21	21	42	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
24	26	34	4	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
25	24	22	48	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
26	31	61	3	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
27	28	45	3	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
28	25	24	57	BABYFACE ▲ SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
29	27	25	16	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
30	30	28	11	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
31	32	29	19	NAJEE EMI 92248 (9.98)	TOKYO BLUE
32	29	27	21	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
33	33	37	12	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
34	34	32	8	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
35	38	42	4	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
36	35	30	43	BARRY WHITE A&M 5256 (8.98)	THE MAN IS BACK
37	39	38	18	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
38	37	35	11	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
39	41	41	6	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
40	52	59	3	BLACK BOX RCA 2221 (9.98)	DREAMLAND
41	43	40	19	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
42	36	33	44	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (9.98 EQ)	THE REAL THING
43	40	31	20	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
44	NEW ▶	1	1	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
45	51	39	58	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
46	44	51	20	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
47	42	36	51	REGINA BELLE ● COLUMBIA 44367 (8.98 EQ)	STAY WITH ME
48	54	56	6	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
49	45	46	8	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME

50	47	52	21	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
51	49	54	8	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
52	53	49	14	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
53	46	43	35	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
54	60	66	3	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
55	50	48	12	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
56	59	65	12	YZ TUFF CITY 0569 (8.98)	SONS OF THE FATHER
57	56	53	23	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
58	65	57	35	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
59	48	44	18	THE JAMAICA BOYS REPRISE 26076 (9.98)	J BOYS
60	66	63	43	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
61	55	50	8	CARL ANDERSON GRP 9612 (9.98)	PIECES OF A HEART
62	57	55	20	BOO-YAA T.R.I.B.E. 4TH & B'WAY 4017/ISLAND (8.98)	NEW FUNKY NATION
63	67	79	3	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU REMEMBER LOVE
64	61	58	13	PERFECT GENTLEMEN COLUMBIA 46070 (9.98 EQ)	RATED PG
65	62	64	7	FREESTYLE PANDISC 8810 (8.98)	FREESTYLE
66	71	—	2	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
67	63	60	27	DIANNE REEVES EMI 92401 (9.98)	NEVER TOO FAR
68	75	—	2	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
69	69	72	19	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
70	72	82	7	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
71	70	67	44	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
72	NEW ▶	1	1	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
73	58	47	24	JEFF REDD MCA 42299 (8.98)	A QUIET STORM
74	64	62	21	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC
75	NEW ▶	1	1	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
76	NEW ▶	1	1	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
77	81	70	7	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
78	83	—	2	VANILLA ICE SBK 4019 (8.98)	HOOKED
79	NEW ▶	1	1	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO" BETTER BLUES"
80	77	95	35	CALLOWAY SOLAR 75310 /EPIC (9.98 EQ)	ALL THE WAY
81	79	89	4	BARBARA WEATHERS REPRISE 26166 (9.98)	BARBARA WEATHERS
82	74	94	3	M.C. SMOOTH CRUSH 254/K.TEL (8.98)	SMOOTH & LEGIT
83	68	68	39	3RD BASS ● DEF JAM 45415/COLUMBIA (8.98 EQ)	THE CACTUS ALBUM
84	89	—	2	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
85	78	73	10	SILK TYMES LEATHER Geffen 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
86	NEW ▶	1	1	PERRI MCA 6386 (9.98)	TRADEWINDS
87	88	—	2	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
88	85	74	12	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN
89	84	96	3	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
90	80	87	42	MIKI HOWARD ATLANTIC 82024 (9.98)	MIKI HOWARD
91	73	69	38	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
92	90	76	26	DEF DAMES SEDONA 7521/JCI (8.98)	2-4 THE BASS
93	91	93	13	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
94	RE-ENTRY	22	22	WILLY DEE RAP-A-LOT 104 (8.98)	CONTROVERSY
95	76	80	9	ANTOINETTE NEXT PLATEAU 1021 (8.98)	BURNIN' AT 20 BELOW
96	99	88	23	KID 'N PLAY SELECT 21638 (9.98)	KID 'N PLAY'S FUNHOUSE
97	96	84	6	GANGSTER BASS ALLIANCE STREET ART 3320 (8.98)	WORK ME DOWN TO MY DRAWERS
98	93	77	7	THE CHI-LITES ICHIBAN 1057 (8.98)	JUST SAY YOU LOVE ME
99	87	75	13	THE CHIMES COLUMBIA 46008 (9.98 EQ)	THE CHIMES
100	82	90	56	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN

○ 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.



THE GUNSLINGING FIRST SINGLE FROM

## EARLE THE POET

From the forthcoming debut album

'FOR YOUR LISTENING PLEASURE'

Produced by GREG ROYAL for GREGSKI PRODUCTIONS

Management: IRA BLACKER for I. MOUSE, LTD.

FROM EMI



## 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.



**Warner/Chappell Nabs Eastmond.** Warner/Chappell Music in New York signs producer/songwriter Barry Eastmond to an exclusive songwriting contract. Celebrating the moment, seated, from left, are Eastmond and Les Bider, chairman, Warner/Chappell. Standing, from left, are Rachelle Fields, VP creative, Warner/Chappell; Stu Silfen, attorney for Eastmond; and Jocelyn Cooper, creative manager, Warner/Chappell.

FOR WEEK ENDING SEPTEMBER 1, 1990

## Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail and one-stop sales reports.					
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	10	<b>CALL ME D-NICE</b> LUKE 96440/RCA (C)	◆ D-NICE 1 week at No. 1
2	1	2	6	<b>BANNED IN THE U.S.A.</b> LUKE 96440/ATLANTIC (C) (CD) (M)	◆ LUKE FEAT. 2 LIVE CREW
3	3	4	13	<b>OWNLEE EUE</b> ATLANTIC 0-86199 (C)	◆ KWAME & A NEW BEGINNING
4	5	1	11	<b>UNTOUCHABLE</b> RUTHLESS 2053/EPIC (C) (M)	◆ ABOVE THE LAW
5	8	9	5	<b>TREAT THEM LIKE THEY WANT TO BE...</b> UPTOWN 79016/MCA (C)	◆ FATHER MC
6	4	6	11	<b>WE'RE ALL IN THE SAME GANG</b> WARNER BROS. 0-21549 (C) (CD) (M)	◆ W. COAST ALL-STARS
7	7	8	10	<b>ROCK DIS FUNKY JOINT</b> PROFILE 7302 (M)	◆ POOR RIGHTEOUS TEACHERS
8	9	10	6	<b>WEAK AT THE KNEES</b> ARISTA 2034 (C)	◆ THREE TIMES DOPE
9	12	11	7	<b>LA RAZA</b> VIRGIN 98947-1 (C) (M)	◆ KID FROST
10	14	14	7	<b>HAVE YOU SEEN HER</b> CAPITOL 15586 (C)	◆ M.C. HAMMER
11	13	18	4	<b>LOVE'S GONNA GET'CHA</b> JIVE 1367/RCA (C) (M)	◆ BOOGIE DOWN PRODUCTIONS
12	17	21	4	<b>ME AND THE BIZ</b> COLD CHILLIN' 0-21559/REPRISE (C)	◆ MASTER ACE
13	6	5	13	<b>LET THE RHYTHM HIT 'EM</b> MCA 24026 (C)	◆ ERIC B. & RAKIM
14	<b>NEW</b>	1		<b>THE BOOMIN' SYSTEM</b> DEF JAM 44-73457/COLUMBIA (C)	L.L. COOL J
15	11	15	8	<b>SMOOTH &amp; LEGIT</b> CRUSH 409/K-TEL (M)	◆ M.C. SMOOTH
16	15	16	7	<b>(I WANNA) MAKE YOU MINE</b> MOTOWN 4722 (C)	◆ M.C. TROUBLE
17	21	23	5	<b>BACK TO BASIX</b> SELECT 5003 (M)	◆ KID 'N PLAY
18	10	7	11	<b>SPELLBOUND</b> ATLANTIC 0-86198 (C)	◆ K-SOLO
19	24	27	3	<b>TIC-TAC-TOE</b> ATLANTIC 0-86183 (C)	◆ KYPER
20	19	20	6	<b>DOOWUTCHYALIKE</b> TOMMY BOY 955 (M)	◆ DIGITAL UNDERGROUND
21	27	29	3	<b>WE LIKE IT</b> CAPITOL 15596 (C)	◆ OAKTOWN'S 3-5-7
22	26	—	2	<b>SLOW LOVE</b> MOTOWN 4703 (C)	◆ DOC BOX & B. FRESH
23	23	28	3	<b>RUFF RHYME (BACK AGAIN)</b> CAPITOL 15583 (C)	◆ KING TEE
24	22	25	8	<b>BROTHER'S GONNA WORK IT OUT</b> DEF JAM 44-73391/COLUMBIA (C) (CD) (M)	◆ PUBLIC ENEMY
25	30	—	2	<b>BONITA APPLEBUM</b> JIVE 1348/RCA (C)	◆ A TRIBE CALLED QUEST
26	25	19	17	<b>MENTIROSA</b> CAPITOL 15509 (C)	◆ MELLOW MAN ACE
27	<b>RE-ENTRY</b>	2		<b>MURDER SHE WROTE</b> COMPTOWN 24025/MCA (C) (M)	◆ TAIRRIE B.
28	18	17	7	<b>TO DA BREAK OF DAWN</b> MOTOWN 4729 (C)	L.L. COOL J
29	16	13	18	<b>THE POWER</b> ARISTA 2014 (C) (M)	◆ SNAP
30	<b>NEW</b>	1		<b>M&amp;M GETTIN' OFF</b> CHEETAH 9503	D.J. MAGIC MIKE

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	JERK OUT	THE TIME	4
2	5	FEELS GOOD	TONY! TONI! TONE!	1
3	1	DO ME!	BELL BIV DEVOE	8
4	6	HAVE YOU SEEN HER	M.C. HAMMER	6
5	4	COME BACK TO ME	JANET JACKSON	2
6	7	MY KINDA GIRL	BABYFACE	3
7	11	LIES	EN VOGUE	5
8	2	VISION OF LOVE	MARIAH CAREY	11
9	10	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	13
10	12	CRAZY	THE BOYS	9
11	17	THIEVES IN THE TEMPLE	PRINCE	10
12	13	INNOCENT	WHISPERS	7
13	14	BROTHER'S GONNA WORK IT OUT	PUBLIC ENEMY	20
14	18	EVERYBODY EVERYBODY	BLACK BOX	12
15	20	CALL ME D-NICE	D-NICE	26
16	19	GOTTA GOOD THING	GEOFF MCBRIDE	23
17	8	IF I TOLD YOU ONCE	TERRY STEELE	25
18	9	TALK TO ME	ANITA BAKER	18
19	22	I'LL BE GOOD TO YOU	NAJEE	15
20	23	SHE'S MINE	BASIC BLACK	17
21	30	HEAVEN KNOWS	LALAH HATHAWAY	14
22	15	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	22
23	16	WE'RE ALL IN THE SAME GANG	W. COAST RAP ALL-STARS	34
24	29	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	24
25	31	A FRIEND	THE WINANS	19
26	35	DO YOU REALLY WANT MY LOVE	MELBA MOORE	16
27	21	MY, MY, MY	JOHNNY GILL	45
28	32	ME AND THE BIZ	MASTER ACE	55
29	34	WEAK AT THE KNEES	THREE TIMES DOPE	41
30	25	CAN'T STOP	AFTER 7	30
31	24	MAKE YOU SWEAT	KEITH SWEAT	44
32	33	FEEL IT	THE AFROS	32
33	39	TOUCH ME UP	BODY	21
34	—	CLOSE TO YOU	MAXI PRIEST	27
35	28	THE POWER	SNAP	62
36	37	ONE MORE CHANCE	PERFECT GENTLEMEN	33
37	—	BAD HABIT	WHISTLE	58
38	—	IT'S A CRYING SHAME	RUBY TURNER	29
39	—	THE BOOMIN' SYSTEM	L.L. COOL J	51
40	26	I WANT IT NOW	CAMEO	82

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	FEELS GOOD	TONY! TONI! TONE!	1
2	6	INNOCENT	WHISPERS	7
3	7	LIES	EN VOGUE	5
4	1	MY KINDA GIRL	BABYFACE	3
5	3	COME BACK TO ME	JANET JACKSON	2
6	10	HAVE YOU SEEN HER	M.C. HAMMER	6
7	11	CRAZY	THE BOYS	9
8	2	JERK OUT	THE TIME	4
9	15	THIEVES IN THE TEMPLE	PRINCE	10
10	14	DO YOU REALLY WANT MY LOVE	MELBA MOORE	16
11	17	HEAVEN KNOWS	LALAH HATHAWAY	14
12	5	DO ME!	BELL BIV DEVOE	8
13	16	I'LL BE GOOD TO YOU	NAJEE	15
14	18	EVERYBODY EVERYBODY	BLACK BOX	12
15	19	A FRIEND	THE WINANS	19
16	9	VISION OF LOVE	MARIAH CAREY	11
17	12	SHE'S MINE	BASIC BLACK	17
18	8	TALK TO ME	ANITA BAKER	18
19	20	TOUCH ME UP	BODY	21
20	25	GIVING YOU THE BENEFIT	PEBBLES	28
21	21	ROCK DIS FUNKY JOINT	POOR RIGHTEOUS TEACHERS	22
22	31	CLOSE TO YOU	MAXI PRIEST	27
23	26	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	13
24	24	GLAD TO BE ALIVE	TEDDY PENDERGRASS & LISA FISHER	31
25	30	I LOVE THE WAY YOU LOVE ME	NAYOBE	36
26	27	IT'S A CRYING SHAME	RUBY TURNER	29
27	28	GIRL DANZ WITH ME	Z'LOOKE	35
28	32	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	37
29	36	YOU'RE RIGHT ABOUT THAT	KIARA	38
30	35	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	24
31	—	FAIRWEATHER FRIEND	JOHNNY GILL	43
32	37	COME ON LET'S DO THIS	RUDE BOYS	42
33	40	ARE YOU REALLY REAL?	FORCE M.D.'S	40
34	38	RHYTHM OF LIFE	OLETA ADAMS	39
35	—	WANNA BE THE MAN	EARTH, WIND & FIRE	46
36	34	ONE MORE CHANCE	PERFECT GENTLEMEN	33
37	13	GOTTA GOOD THING	GEOFF MCBRIDE	23
38	23	CAN'T STOP	AFTER 7	30
39	—	SAVE YOUR LOVE	TRACIE SPENCER	50
40	—	THE MASTERPLAN	DIANA BROWN & BARRIE K. SHARPE	52

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
81 8 DAYS A WEEK (Sula, BMI/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP)	Tunes, BMI)
75 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	57 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donesh's, ASCAP/Nato/Visions-USA, ASCAP)
48 ALL THE WAY (Epic/Solar, BMI/Caloco, BMI/Screen Gems-EMI, BMI) HL/WBM	23 GOTTA GOOD THING (Trycep, BMI/Willesden, BMI)
40 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	99 GOTTA LOTTA LUV (Kamalar, ASCAP/Let's Shine, ASCAP)
72 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI)	91 HALF (No Face, ASCAP/Rushtown, ASCAP)
58 BAD HABIT (ADRA, BMI/Kang's Thang, BMI)	95 HAVE YOU GOT WHAT IT TAKES (Zomba, ASCAP/Cal-Gene, BMI/Irving, BMI)
13 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	6 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL
79 BONITA APPLEBUM (Zomba, ASCAP)	73 HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP)
51 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	14 HEAVEN KNOWS (Virgin, ASCAP)
20 BROTHER'S GONNA WORK IT OUT (Def American, BMI/Your Mother's, BMI)	90 I AIN'T LYIN' (Reginaid C. Stewart, ASCAP/Gerry Brown, ASCAP/First Priority, BMI/Badd, ASCAP)
26 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Doraffo, BMI/High Concept, ASCAP)	63 I DON'T GO FOR THAT (EMI April, ASCAP)
30 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	37 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
92 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)	25 IF I TOLD YOU ONCE (EMI April, ASCAP/Bill & Betty, ASCAP/Ollie Brown Sugar, ASCAP/EMI Blackwood, BMI/Great Cool, BMI)
64 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI)	15 I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
93 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)	36 I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)
27 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	97 IN A SEXY MOOD (FROM DEF TEMPTATION) (Mard, BMI/Bocar, BMI/Music Of The World, BMI/John Whitehead, BMI)
2 COME BACK TO ME (Black Ice, ASCAP) WBM	86 INDEPENDENT (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
42 COME ON LET'S DO THIS (Trycep, BMI/Willesden, BMI)	65 I NEED YOUR LOVE (Kyle Hudnall, BMI/Careers, BMI/Talkin' Hits, BMI)
9 CRAZY (Buff Man, BMI)	7 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabayrah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP)
98 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	47 IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP)
88 DIRTY CASH (MONEY TALKS) (Copyright Control)	29 IT'S A CRYING SHAME (Zomba, ASCAP)
8 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP)	94 I WANNA BE WHERE YOU ARE (Stein & Van Stock, ASCAP)
77 DOOWUTCHYALIKE (GLG Two, BMI/Puphowyalike, BMI/Willesden, BMI)	82 I WANT IT NOW (Better Nights, ASCAP/Pri, ASCAP) WBM
80 DOUBLE DUTCH ON THE SIDEWALK (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	4 JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
16 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	87 LAY YOUR TROUBLES DOWN (Angel Notes, ASCAP/WB, ASCAP) WBM
12 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	5 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI)
43 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	66 LIFE (IS WHAT YOU MAKE IT) (Protoons, ASCAP)
32 FEEL IT (Rushtown, ASCAP/Davy D, ASCAP/Def Jam, ASCAP)	44 MAKE YOU SWEAT (WB, ASCAP/E.A., ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM
1 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	70 THE MASTER KEY (Colgems-EMI, ASCAP/Multi Culler, ASCAP/CBS, ASCAP) WBM
9 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	52 THE MASTERPLAN (Virgin, ASCAP/BMG, ASCAP/Copyright Control)
35 GIRL DANZ WITH ME (Strick-Lick, ASCAP/Mikel Moco, ASCAP/Nerose, ASCAP)	55 ME AND THE BIZ (Cold Chillin', ASCAP)
28 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	96 MENTIROSA (Varry White, ASCAP)
31 GLAD TO BE ALIVE (Foxfilm, BMI/Music Corp. Of America, BMI/Bellamy, BMI/Martez, BMI/Wombles)	78 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E.A., ASCAP)
	59 MORE TO LOVE (Wild Honey, ASCAP/Mycane, ASCAP/Dunecanne Hill, BMI)
	3 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL

# wheeler

# caron

# 'NIMN'

# THE LIGHT

*Making her mark on the music scene as a featured performer with Soul II Soul, Caron Wheeler was the voice behind their international mega-hits "Keep On Movin'" and "Back To Life." Now, Wheeler steps into the light on her own.*

*Available on 12" and maxicassette featuring: Livin' in the Light (Brixton bass mix), Meewonjammin', Livin' in the Light (the original story, and Livin' in the Light (single)\* Produced by Afrika Baby Bam of The Jungle Brothers for Motherman Music Inc. Co-produced by: Caron Wheeler except "Meewonjammin'" produced by Caron Wheeler. \*(single) Remix by Blacksmith From the album U.K. BLAK, available October 2*



"SHINE ON, GROW WITH THE POWER..."

# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	2	8	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	2 weeks at No. 1 DEEE-LITE
2	7	20	4	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
3	3	6	8	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
4	4	8	7	WARNING! CAPITOL V-15544	◆ ADEVA
5	14	24	4	DANCE, DANCE RCA 2649-1-RD	DESKEE
6	8	12	6	IN THE REALM OF THE SENSES VIRGIN 0-96461	BASS-O-MATIC
7	10	16	5	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
8	11	15	5	JERK OUT PAISLEY PARK 0-21701/WARNER BROS.	◆ THE TIME
9	13	19	5	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
10	12	14	6	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	◆ WAS (NOT WAS)
11	19	23	4	DO ME! MCA 24037	◆ BELL BIV DEVOE
12	18	21	6	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
13	2	1	10	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
14	17	18	5	ROUGH STUFF MCA 24035	◆ ADAM ANT
15	22	27	4	CLOSE TO YOU CHARISMA 96463	◆ MAXI PRIEST
16	9	11	9	GOD TONIGHT CURB V-77053	REAL LIFE
17	21	26	5	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	◆ CANDY FLIP
18	26	32	4	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
19	20	22	6	SIMPLE RHYTHM CARDIAC 3-4002	SOUL REBELLION
20	25	31	5	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
21	5	4	9	OOOPS UP/BELIEVE THE HYPE ARISTA AD 2071	◆ SNAP
22	23	30	5	UNBELIEVABLE ELEKTRA 0-66611	YELLO
<b>★★★ POWER PICK ★★★</b>					
23	33	47	3	HEART & SOUL MCA 24050	PROJECTION
24	15	13	7	STEP ON ELEKTRA 0-66624	◆ HAPPY MONDAYS
25	31	37	4	KILLER MCA 18843	◆ ADAMSKI
26	6	3	8	GETTING CLOSER GEFLEN 0-21606	NITZER EBB
27	16	5	10	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
28	36	43	3	THE MASTERPLAN FFRR 869 075-1/POLYDOR	◆ DIANA BROWN & BARRY K. SHARPE
29	40	—	2	LIES ATLANTIC 0-86168	◆ EN VOGUE
30	43	—	2	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
31	34	39	4	BROTHER'S GONNA WORK IT OUT DEF JAM 44 73391/COLUMBIA	◆ PUBLIC ENEMY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
32	<b>NEW</b>	1	1	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
33	35	35	4	DYSFUNCTIONAL RELATIONSHIP NETTWERK 74006/I.R.S.	◆ CONSOLIDATED
34	48	—	2	TREAT ME GOOD BIG LIFE 877 617-1	◆ YAZZ
35	41	—	2	SET ME FREE EMI V-56187	◆ TIMES 2
36	45	—	2	SUMMER VACATION HOLLYWOOD 0-66620/ELEKTRA	THE PARTY
37	24	7	10	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
38	27	29	7	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
39	39	40	4	I WON'T SURRENDER ACTIVE ACT-3069/SELECT	DEE HOLLOWAY
40	38	38	5	... AND STONES ENSIGN V-23548/CHRYSALIS	◆ THE BLUE AEROPLANES
41	<b>NEW</b>	1	1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
42	42	45	3	THIS IS MY HOUSE ZYX 6632-US	ITALIAN ECSTASY
43	44	46	3	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
44	47	—	2	LET'S DO THIS/GET YOU SOME MORE D.J. INTERNATIONAL DJ 921	FAST EDDIE
45	<b>NEW</b>	1	1	POST POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551	◆ DEVO
46	<b>NEW</b>	1	1	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
47	37	25	6	HOLDING MY HEART VENETTA 75021 7041 1/A&M	◆ BANG
48	<b>NEW</b>	1	1	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
49	29	33	5	DO YOU WANT MY LOVE? FLATBUSH BEAT FBR-9001	ROCK POSSE FEAT. FONDA RAE
50	<b>NEW</b>	1	1	WHAT DO YOU SEE EXILE NMR 74001/NASTYMIK	CAUSE & EFFECT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	1	9	EVERYBODY EVERYBODY RCA 2628-1-RD	3 weeks at No. 1 ◆ BLACK BOX
2	2	5	6	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
3	3	6	5	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
4	5	9	4	DO ME! MCA 24037	◆ BELL BIV DEVOE
5	6	8	7	WORLD IN MOTION QWEST 0-21582/WARNER BROS.	◆ NEW ORDER
6	12	16	4	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
7	4	2	12	MAKE YOU SWEAT VINTERTAINMENT 0-66683/ELEKTRA	◆ KEITH SWEAT
8	11	15	7	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
9	14	24	5	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	DEEE-LITE
10	27	—	2	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
11	16	26	5	LIES ATLANTIC 0-86168	◆ EN VOGUE
12	7	4	10	STAR SIRE 0-21558/REPRISE	◆ ERASURE
13	13	13	9	CAN'T STOP VIRGIN 0-96470	◆ AFTER 7
14	21	33	5	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
15	9	14	5	HANKY PANKY SIRE 0-21577/WARNER BROS.	MADONNA
16	15	22	5	BANNED IN THE U.S.A. LUKE 0-96440/ATLANTIC	◆ LUKE FEATURING THE 2 LIVE CREW
17	17	18	7	I MELT WITH YOU TVT 2812	◆ MODERN ENGLISH
18	19	23	7	CAN'T LET YOU GO CUTTING 236	CORO
19	8	3	11	POLICY OF TRUTH SIRE 0-21534/WARNER BROS.	◆ DEPECHE MODE
20	24	30	6	DOOWUTCHYLIKE TOMMY BOY TB-955	◆ DIGITAL UNDERGROUND
21	26	29	8	LA RAZA VIRGIN 0-96498	◆ KID FROST
22	30	37	3	COME BACK TO ME A&M 75021 7939-1	◆ JANET JACKSON
<b>★★★ POWER PICK ★★★</b>					
23	34	40	4	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	NAYOBE
24	32	39	4	ROUGH STUFF MCA 24035	◆ ADAM ANT
25	20	12	11	WE'RE ALL IN THE SAME GANG WARNER BROS. 0-21549	◆ THE WEST COAST RAP ALL-STARS
26	35	41	3	GOD TONIGHT CURB V-177053	REAL LIFE
27	22	21	7	LOVE AND EMOTION LMR 2645-1-RD/RCA	◆ STEVIE B
28	18	20	8	JUBILATION EPIC 49 73357	◆ ANYTHING BOX
29	25	19	11	FIRST TRUE LOVE MICMAC 537	TIANA
30	10	7	14	YOU CAN'T DENY IT ARISTA AD1-2024	◆ LISA STANSFIELD
31	40	—	2	CRAZY MOTOWN 4730	◆ THE BOYS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
32	<b>NEW</b>	1	1	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
33	41	47	3	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
34	46	—	2	STOP WARNER BROS. 0-21559	JANE'S ADDICTION
35	23	11	18	THE POWER ARISTA AD1-2014	◆ SNAP
36	28	32	6	MY KINDA GIRL SOLAR 45 74510/EPIC	◆ BABYFACE
37	<b>NEW</b>	1	1	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
38	31	27	7	SHE AIN'T WORTH IT MCA 24030	◆ GLENN MEDEIROS FEATURING BOBBY BROWN
39	<b>NEW</b>	1	1	KEEP ON DANCIN' 1990 SAM 5008	GARY'S GANG
40	33	31	13	LET THE RHYTHM HIT 'EM MCA 24026	◆ ERIC B. & RAKIM
41	<b>NEW</b>	1	1	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
42	42	45	3	DJ GIVE ME THAT FUNKY BASS MCA 24027	LYDIA RHODES
43	<b>NEW</b>	1	1	WE ALL MUST LIVE TOGETHER MOTOWN 4718	BLAZE
44	<b>NEW</b>	1	1	DANCE, DANCE RCA 2649-1-RD	DESKEE
45	<b>NEW</b>	1	1	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
46	43	—	2	PAPA WAS A ROLLIN' STONE CHRYSALIS V-23540	◆ WAS (NOT WAS)
47	<b>NEW</b>	1	1	BAD HABIT SELECT 62354	◆ WHISTLE
48	29	10	12	A DREAMS A DREAM/COURTNEY BLOWS VIRGIN 0-96469	◆ SOUL II SOUL
49	<b>NEW</b>	1	1	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
50	39	35	5	WHAT WILL I DO? QUALITY 15102-1	TIMMY-T

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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# Catch The Wave Of Sizzling Summer Singles

"Just because a record has a groove don't make it in the groove"—Stevie Wonder

**FUN TO BE HAD:** There is an abundance of new singles rounding out the musically-quiet-busy summer season. **Caron Wheeler** finally unleashes the first fruits of her forthcoming solo endeavor, "U.K. Blak." The tune, titled "Livin' In The Light" (EMI), boasts a familiar rhythmic base similar in essence to the ensemble that featured her talents on "Keep On Movin'" and "Back To Life" yet is fleshed out by Wheeler's distinctive styling. Produced by **Afrika Baby Bam** of the **Jungle Brothers** and sporting remixes by **Blacksmith**, this release marks a debut with multiformat potential... "This Is The Right Time" (Arista) by **Lisa Stansfield** has been remixed and tastefully restructured by **Yvonne Turner**. Versions retain the essence of the original while adding a subtle street edge. NRG-etic and gorgeous highlight from the million-selling debut... A song floating about on import that merits major exposure stateside is **Marina Van-Rooy's** "Sly One" (deConstruction U.K.), a gritty techno feast that harks back to the early '80s dance hits by **Yaz**, **Blanc-mange**, or the like. There are plenty-o-mixes to keep both alternative and mainstream programmers happy. Van-Rooy's seductive and somewhat ethereal vocal is complemented by an aggressive guitar and dreamy production... There is much ballyhoo about "Naked In The Rain" (Big Life/PolyGram) by **Blue Pearl**, yet another technofied soul stomper produced by hot U.K. talent **Youth**. Formerly available on import, the domestic issue includes mixes by **Youth & Graham** (808 State) **Massey**, **Massey**, and **David Morales**... Atco has picked up a current regional fave previously available on import called "Hippy chick" by **Soho**. Hip-hop pop endeavor orchestrates a street-smart rhythmic base fleshed out by a fab **Smiths** guitar loop from the classic "How Soon Is Now?" The instrumentals and dubs included here are faves... Speaking of Smiths guitar loops, this columnist utilized the same one (synchronicity, I swear!) for his first postproduction and remix of **Sinead O'Connor's** "I Am Stretched On Your Grave" (Ensign/Chrysalis). The

track maintains its hip-hop base (sans the "Funky Drummer" loop) but is supplied a more club-friendly treatment with a host of quirky nuances in both the extended and dub versions. Additional production and assistance were provided by **Super D.J. Dmitry**



by Bill Coleman

**& Jungle D.J. Towa Towa.** "Stretched" is backed with **Hank Shocklee's** treatment of "The Emperor's New Clothes," which Sinead purists will more than likely balk at. The new version strips away the original in favor of a more funky rhythmic pulse. Quite good on its own terms but the guitar should have been left in.

**JOIN IN THE CHANT:** 808 State has finally unleashed its brilliant "Cubik" (Tommy Boy, 212-722-2211)



**Stretching The Apple.** Grace Jones placed New York in the palm of her hand recently when she made a rare live appearance at The Palladium during a special Keith Haring memorial tribute and ACT-UP—New York benefit to raise money in the fight against AIDS. With music provided by the legendary Larry Levan with John Hall and Michael Wilson, the evening proved a memorable one for all who participated. (Photos: Chuck Pulin)

from its noteworthy soundtrack-without-a-film "Utd. State 90" project. The aggressive instrumental rides the borderline between industrial and techno and manages to dabble within each genre. The new mixes come courtesy of the band and **Frankie Bones & Tommy Musto** and feature the additional track "In Yer Face"... Swift and gorgeous is "The Desperate Hours" (Capitol) from club crooner **Marc Almond**. Almond, as always, knows how to toss in enough kitsch without coming across too campy. **Justin Strauss'** remixes add a housey flavor to the sparkling dance/pop track, lifted from the new "Enchanted" album... There's a convenient **Tony Humphries** "bootleg" remix of **Deskee's** hit "Dance, Dance," compliments of RCA, that is worth investigating... The **Wee Papa Girls** are back in action with the recommended newie "The Bump" (Jive). Produced by **Robert Clivilles & David Cole**, the hip-house cut places the sibling duo in a more pop/dance setting than did previous releases.

Other really hot cuts that programmers should be aware of (but we're



running out of room) include "Dreamboy/Dreamgirl" (Mic Mac, 212-675-4038) by the darlings of Latin/pop **Cynthia & Johnny O**; "It's Happening" (MCA), a personal techno house fave of the moment from **Plus One**; "Don't Be A Fool" (10/AVL, U.K.) from **Loose Ends**; the funky dance/pop confection "On The Way Up" (Chrysalis) by **Elisa Fiorillo**; the don't-miss "Basement" mixes of **Numarx's** percolating hip-house cut "Do It Good" (Marx Brothers, 215-3650-0428); the hip-house take on "Everybody Everybody"—called, not so ironically enough, "Everybody" (Quark, 212-489-7260)—by **Wendell Williams**; "Generations Of Love" (More Protein/Virgin) by **Boy George's** alter house ego, **Jesus Loves You**; **D-Mob's** double-A-side "Put Your Hands Together" b/w the fab cover of **Stevie Wonder's** "All I Do" (FFRR/PolyGram) featuring **Danny Madden**; the sexy groove of **Lil Louis & the World's** "Nyce & Slo" (Epic); **Prince's** "Thieves In The Temple" (Paisley Park/WB); **Duran Duran's** "Violence Of Summer" (Capitol); and **Bernadette Cooper's** humorous and oh-so-funky solo debut, "I Look Good" (MCA).

**GETTING CLOSER:** There is a spicy new tune from Toronto's innovative assemblage **Dream Warriors** called "Wash Your Face In My Sink" (4th & B'way). The jazzy, eclectic track is sure to perk up some ears to what's happening north of the border... **Queen Latifah's** "Mama Gave Birth To The Soul Children" (Tommy Boy) is finally out here sporting a number of jammin' mixes. Featuring

**De La Soul**, these new versions by **Pete Lorimer** and **C.J. MacKintosh & John Wadell** pump... "Doin' Our Own Dang" (Warner Bros.) by **Jungle Brothers & Friends** should also help keep the trio's legion of fans growing. The easily paced track utilizes the classic disco groove of **Raw Silk's** "Do It To The Music." **Ultatum's** version is your best bet... **Boogie Down Productions' Harmony** makes a notable debut with "Poundcake" (Virgin). Song/rap combination works within the raw hip-hop setting and bodes well for her forthcoming album... Don't miss the latest single releases by **Curtis Mayfield & Ice-T**; **MC Lyte**; **Ice Cube**; **Gangstarr**; **Oaktown's 3-5-7**; **A Tribe Called Quest**; **Special Ed**; and **Three Times Dope**. All are highly recommended!

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4. LOOK INTO MY EYES GEORGE LAMOND COLUMBIA
5. CLOSE TO YOU MAXI PRIEST CHARISMA

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



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## Jerry Ade Fashions A Famous Agency Aims To Build On Booking Firm's R&B Base

BY JIM BESSMAN

NEW YORK—Jerry Ade had his work cut out for him in fashioning Famous Artists Agency from the demise of Norby Walters' General Talent Inc.

As Ade recalls it, he was up against an "unfriendly environment" following the Walters operation's split into two internal camps, while the industry perception was that Ade's team included the "second stringers."

But in the 18 months since Famous Artists' inception in February 1989, the booking agency has tenaciously held onto such R&B cornerstones as Patti LaBelle, the Four Tops, the Whispers, and the Gap Band.

At the same time, the roster has expanded to include monster pop

acts like New Kids On The Block and Milli Vanilli, contemporary black/rap acts like Soul II Soul and Tone-Loc, dance artists like Seduction and George LaMond, and, most recently, even hard rockers like Scatterbrain and Vain.

Famous Artists also served as the booking agency for Motown's 30th anniversary Motortown Revue tour and the recently announced Teenage Mutant Ninja Turtles tour (Billboard, Aug. 11).

"Our problem is that we're regarded as traditional R&B, when we're that and much more," says Ade. "We started as an outgrowth of General Talent and Norby Walters, which was 90% black [music], but now we're 50-50. Traditionally, R&B is still a very significant part of our company, though. That's where my roots are, and where pop music in America emanates from."

For Ade and Famous Artists, then, the goal was to bring established R&B expertise to other genres. To illustrate Famous'

achievements, Ade identifies Glenn Medeiros, the New Kids, Snap, Mellow Man Ace, and Sweet Sensation as clients with current top 20 pop singles.

He also counts nearly another score of varied Famous artists scattered throughout the remainder of the Billboard Hot 100, and adds that

(Continued on page 30)



**ASCAP Rap.** At this year's New Music Seminar, the ASCAP "Rap-A-Teria" presented afternoon showcases of unsigned rap acts, but a number of celebrity rappers signed to ASCAP also stopped by. Pictured, from left, are Ice-T; an unidentified rap fan; Joeski Love; Grandmaster Maz; and Melle Mel. The Rap-A-Teria's strikingly realistic subway-stop set was designed and built by Michael Miscione.



JERRY ADE

## Johnson Honored By Various Artists; Hendrix Book Published; Youth Grows

Thom Duffy is honeymooning in Paris. This week's Beat is written by associate editor Chris Morris in Los Angeles.

**HELLHOUND:** The abiding influence of bluesman Robert Johnson—who died 52 years ago this August, reputedly poisoned by a jealous husband at a Mississippi juke joint—is heard on a current crop of albums by a new generation of musicians, some of whom are decidedly not blues-based.

Canadian rocker Colin James performs an acoustic snatch of Johnson's "Stones In My Passway" (roughed up to sound like an old 78) on his Virgin album "Sudden Stop." James' eclectic countrymen Cowboy Junkies turn in an "Eight Miles High"-styled cover of Johnson's "Me And The Devil" on the MCA soundtrack album for "Pump Up The Volume." And, strangest of all, Turtle Island String Quartet (which features violins, viola, and cello) plays a lick-for-lick copy of Cream's homage "Crossroads" on Windham Hill Jazz's "Skylife."

Johnson, who in earlier years served as Eric Clapton's avatar and whose songs were keystones of the Rolling Stones repertoire, clearly remains a mythic figure among rock'n'roll musicians. It's altogether appropriate that Columbia is inaugurating its ambitious new Roots 'N Blues series this week with the release of "Robert Johnson—The Complete Recordings," a digitally remastered, definitive compilation of the blues master's haunting 1936-37 Vocalion sides.

The set, which incorporates all 29 of Johnson's extant songs and 12 alternate takes (most of which have never been available in the U.S.), includes a 48-page booklet with rarely seen photos of the bluesman, text by blues authority Steve LaVere, and appreciations by Clapton and Keith Richards. It's the diadem of the initial Roots 'N Blues release, which also includes sets devoted to blues greats Lonnie Johnson and Big Bill Broonzy; rarities by Willie Dixon's early trio; compilations of topical blues, slide guitar artists, and Cajun classics; and a various-artists collection of blues titans.

The harrowing art of Robert Johnson, whose signature song was "Hellhound On My Trail," can be felt in every note on Columbia's long-contemplated, very welcome collection. Timeless stuff, as many a rocker will attest.

**MUST-READ:** Robert Johnson's impact on the work of another late great, Jimi Hendrix, is discussed at length in a superb new book about the electric guitar innovator. "Crosstown Traffic" (St. Martin's Press),

by English critic and New Musical Express stalwart Charles Shaar Murray, brilliantly locates Hendrix in the blues, soul, and jazz traditions; it also has some pointed words about racism in rock, the cock-rock posing of heavy metal bands, the lethargy of contemporary radio, technology and its relationship to music, and an array of other topics. It's the most thought-provoking tome on Hendrix—or indeed, on rock in general—you're likely to read. Glom.

**WORKING STIFFS ROCK OUT:** Everybody's heard the expression "Musicians, don't quit your day job," but hopefully in the near future a couple of unsigned L.A. rock'n'rollers who labor in the record label backwaters won't have to worry about nine-to-fiving it. Jimmy Gambone, slide guitarist for the tough new quartet Black Cactus Stampede, works in the mail

room at CBS Records, while Tommy Payne, bassist for the superior straight-ahead combo the Leonards, holds down a job in Virgin's data processing department. Those labels' A&R folks should take note of both these fine bands—and should also remember that these guys are moving their letters and entering their computer data . . . While you're at it, scouts, check out Let's Talk About Girls, a rockin' four-piece featuring lead singer Barry Holdship, who temps on the computer in Billboard's L.A. office.

**CAUGHT ON THE FLY:** From the looks of things at Sonic Youth's Aug. 17 show at the Hollywood Palladium, this "difficult" band is starting to acquire a large following in the wake of its major-label signing. The last time through, in late 1988, the group played the small Roxy; this trip, it attracted a sellout crowd at the cavernous Palladium—4,400 souls, all told. DGC GM Marko Babineau and a large label contingent watched the proceedings with broad smiles; they must figure they've been doing something right. Among the interested onlookers: Canadian wunderkind Alanah Myles, who shares SY's management company, Gold Mountain . . . Not so lucky in the audience department the same night was Sire/Hightone/Reprise artist Chris Thomas, who played in front of a sparse crowd at nearby Club Lingerie. Thomas' label debut is an estimable piece of work that seamlessly combines the singer/guitarist's Louisiana blues roots with such influences as Hendrix and Prince. It's a shame more people didn't catch the date, for Thomas, although obviously still developing his own style, is still a force to be reckoned with. His powerful original "Help Us, Somebody," the highlight of the night, offered ample proof that he is aiming his sights high.



## Iggy Pop Was (Really Was) In Good Company On New Disk

BY CHRIS MORRIS

LOS ANGELES—You could say that Iggy Pop is working with a new group of stooges.

The hard rock veteran has put together a glittering assemblage of collaborators for his first Virgin album, "Brick By Brick." The record was produced by Don Was (nee Fagenson) of Was (Not Was), one of the most in-demand producers in the business after his successes with Bonnie Raitt and the B-52's.

Featured performers include Slash and Duff McKagan of Guns N' Roses, Kate Pierson of the B-52's, and songwriter's songwriter John Hiatt.

Pop met Was, a fellow Detroit native, at a dinner thrown by Virgin to celebrate his signing; Was attended

with his wife, Gemma Cornfeld, the label's A&R director.

"He was dressed in jeans and I was dressed in jeans, and we were the only people in the room dressed in jeans," Pop says. "I was really stoked, 'cause I really liked his record ["What Up, Dog?"]—it was one of the few records I've liked lately. We got to know each other, and whenever one would be in the other one's town, we'd get together and try to write songs."

Pop subsequently worked with Was on the song "Living On The Edge Of The Night" for the Ridley Scott film "Black Rain," and the pair decided to make the album together.

Pop, who has second thoughts today about the "hefty" sound of his

(Continued on page 32)



Patty Loveless

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**ADE'S FAMOUS ARTISTS**

*(Continued from page 28)*

his is now a \$40-million business numbering about 150 clients.

The key to the agency's success, says Ade, is knowing the "nuances" of the market—especially in relation to radio formatting.

"There's a crossover between different formats, such that an artist can have a multiformat record appealing to CHR, power, urban, and black formats. Moving a band from one format to another via their [live performances] is how we help 'grow' the artist."

This translates into picking concert sites that support the artist's

*'We're regarded as an R&B agency, when we're that and much more'*

radio base, then growing to venues that either mirror or lead the radio format crossover.

Here Ade cites several "Latin-based" acts on his roster—Seduction, George LaMond, Sweet Sensation, Mellow Man Ace—that "broke from power radio, then went to CHR, urban, and some black. But in the early stages we played predominantly Latin clubs."

In the case of Ace, Famous accomplished the transition by booking from a "strictly Latin club scene, to clubs as pop as Magic Mountain in L.A., to theme parks in front of all kinds of kids."

To help cross New Kids in their preplatinum days, Famous teamed the act with fellow client Tiffany in a "stone-cold pop tour."

"Their roots are in black music and they were signed through black A&R," Ade says of the Kids. "But by being with Tiffany they got CHR play. Then urban and power [formats] picked up on them and they grew into a multiformat band."

A geographical variation of the Famous strategy is seen in Glenn Medeiros' booking pattern.

The Hawaiian native enjoyed an international pop hit with the 1987 indie single "Nothing's Gonna Change My Love For You." Famous had him tour throughout Europe last summer to generate income prior to his current multiformat hit, "She Ain't Worth It."

But the agency's most recent thrust is straight-ahead rock'n'roll along the lines of Spread Eagle, Scatterbrain, and Vain. Ade notes that unlike the other formats, though, "there's very little radio accessibility, because AOR isn't as solidified as it once was."

Once again, it comes down to booking patterns and touring, says Ade, as well as knowing radio—and radio personnel.

"There are young jocks in every market who love the music they play and want to participate in presenting your artists," says Ade. "They're aware of what the public wants and won't pigeonhole it into AOR or dance, and know that all kinds of artists can reach different formats."

*Photography by the Image Bank*

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## TALENT

### TALENT IN ACTION

#### SOUL II SOUL

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WHILE THE CONTROVERSY rages over acts who lip sync vs. singing live onstage, Soul II Soul, Britain's premier black music outfit, offered a full evening of entertainment that was indeed "all the way live."

The group's show, somewhat reminiscent of '60s revues by soul stars like James Brown (which always featured two or three vocalists, dancers, and a tight band), opened with DJ Daddae Harvey, who recreated, via a sound system, Soul II Soul's early years playing at North London "rent" parties, and a fashion show that displayed designs from the team's London stores.

Confounding critics who may have anticipated that Soul II Soul would be unable to recreate its distinctive recording "live," the group's lineup included a horn section, three string players, four back-up singers, and an exceptionally strong band of U.S. musicians.

Group leader Jazzie B. and featured vocalists Lamya, Victoria Wilson-James, Marcia Lewis, and special guest Kym Mazelle offered a nonstop, well-paced show that was full of energy, with excellent lighting and colorful staging adding another extra edge to the musician-

ship of this groove-oriented team.

Hits like "Keep On Movin'" and the current single, "A Dreams A Dream," were especially effective and kept the capacity crowd on its feet while the group focused on cuts from its new Virgin disk, including "Missing You," "Love Come Through," and "People."

The evening's closing number, "Back To Life," was an obvious crowd pleaser and reaffirmed the group's status as one of the most refreshing new bands to hit these shores in some time. DAVID NATHAN

#### COLIN JAMES MICHELLE MALONE

Antone's, Austin, Texas

WITH ITS BLUE lights, cigarette smoke, and nightrawling regulars, Antone's is the very picture of a blues joint. It looks, in fact, like the kind of place Colin James' mother might have warned him about.

Or might still. At 25, James does not yet look to be on speaking terms with a razor. But on Aug. 1, the Canadian rocker turned in a solidly mature set of strong, blues-laced rock'n'roll, showcasing his U.S. debut disk, "Sudden Stop" on Virgin Records. His performance packed the dance floor and made believers out of the bar-rail cynics.

James has aspired to play Aus-  
(Continued on page 34)

### IGGY POP CAST CEMENTS APPEAL OF 'BRICK BY BRICK'

(Continued from page 28)

A&M albums "Blah Blah Blah" and "Instinct," says, "They were both good records, but I wanted to make something where the vocal could come through more, and [Was] really did that for me."

Slash and McKagan, avowed Stooges fans (in pre-GN'R days, Slash had wanted to name his band Kill City, after one of Iggy's early albums), entered the picture after Pop played a multi-artist show with Guns N' Roses in Texas and a benefit with the two musicians at L.A.'s Roxy.

"We didn't waste any time on it," Pop says of his meeting with the hard rockers. "They picked me up in a stretch with a big bottle of vodka, and we drove around and drank and listened to [my] songs. Then after the meeting we all went to the Rainbow and got pissed."

The four songs cut with Slash and McKagan were cut in two to four takes in a one-night session—exemplary of the spontaneous style of "Brick By Brick."

"On the whole record, I can't think of one [song] that we did more than five times," says Pop. "One of 'em was first take—'Something Wild.'"

Hiatt's "Something Wild" was originally pitched to Was as a song for Raitt's next album, but the producer chose it for Pop's record; Hiatt himself contributed backup vocals. Pierson, who worked with Was on the double-platinum "Cosmic Thing," first met Pop at a benefit recording session.

"Once in a while I do these things where they prop up a bunch of rock corpses in a room and have them

save something—like, 'Hi, I'm Dead Rock Star No. 205, telling you to save more trees,'" Pop says with a grin. "Kate was in the chorus with me, she started talking to me, and she was really nice. While we were singing, she turned around to me and said, 'Iggy, I just love your deep voice, it really turns me on.' I thought, 'Oh well, oh yeah, cool.' I remembered that when I thought about doing [the song "Candy"]."

Pop is just setting about putting a band together for a fall '90 tour.

"It would be tempting to get an all-star cast, but that doesn't necessarily make the best live band," he says. "A band should cook as a band, and there's a lot of good boys out here in L.A. So I might do it out here. I want it to be really stripped down and really small, no unnecessary weight."

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## AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Giants Stadium East Rutherford, N.J.	Aug. 18-19	\$3,390,000 \$30	113,000 sellout	Ron Delsener Enterprises
PAUL McCARTNEY	Foxboro Stadium Foxboro, Mass.	July 24 & 26	\$2,578,110 \$30	85,938 sellout	Don Law Co.
JANET JACKSON CHUCKI BOOKER	Capital Centre Landover, Md.	Aug. 10-11 & 13	\$1,019,473 \$22.75	44,812 sellout	Dimensions Unlimited Cellar Door Prods.
PHIL COLLINS	Meadowlands Arena East Rutherford, N.J.	Aug. 10-11	\$969,261 \$25	40,606 sellout	Metropolitan Entertainment
ERIC CLAPTON	Meadowlands Arena East Rutherford, N.J.	Aug. 6-7	\$887,546 \$22.50	41,011 sellout	Metropolitan Entertainment
ERIC CLAPTON	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 17-18	\$765,000 \$22.50	34,000 sellout	Ron Delsener Enterprises
BILLY JOEL	Alpine Valley Music Theatre East Troy, Wis.	Aug. 11	\$742,864 \$25.50/\$22.50	36,864 sellout	Joseph Entertainment Group
ERIC CLAPTON	The Spectrum Philadelphia	Aug. 14-15	\$693,138 \$20/\$18.50	35,709 sellout	Electric Factory Concerts
BILLY JOEL	Hersheypark Stadium Hershey, Pa.	Aug. 15	\$584,187 \$23.50	24,859 sellout	Electric Factory Concerts
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Thompson- Boiling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	Aug. 17	\$550,440 \$22.50	24,941 sellout	Beaver Prods.
KENNY ROGERS/DOLLY PARTON	Entertainment Center, California Mid- State Fair Paso Robles, Calif.	Aug. 16-17	\$417,798 \$20/\$18/\$15	23,052 30,456	in-house
JAMES TAYLOR	Garden State Arts Centre Holmdel, N.J.	Aug. 7-8	\$385,836 \$25/\$15	21,604 sellout	in-house
LUTHER VANDROSS LEWIS DIX	Fox Theatre Atlanta	Aug. 17-18	\$305,935 \$27.50	13,581 14,034	John Ray Presents
THE BEACH BOYS MARSHALL TUCKER BAND PAT DAILEY	Glass Bowl Stadium Univ. of Toledo Toledo, Ohio	Aug. 16	\$366,081 \$25/\$18.50	17,532 21,572	A Company Called Brady
BILLY JOEL	Cincinnati Riverfront Coliseum Cincinnati	July 21	\$343,550 \$22.50	16,348 sellout	Electric Factory Concerts
THE B-52'S ZIGGY MARLEY & THE MELODY MAKERS	Shoreline Amphitheatre Mountain View, Calif.	Aug. 17	\$339,811 \$22.50/\$19.50	20,000 sellout	Bill Graham Presents
AEROSMITH THE BLACK CROWES	The Spectrum Philadelphia	July 24	\$359,111 \$19.50/\$22.50	17,872 sellout	Electric Factory Concerts
JAMES TAYLOR	Lake Comounce Amphitheatre Bristol, Conn.	Aug. 17	\$285,111 \$25.50/\$18.50	17,947 20,000	Joseph Entertainment Group
BILLY JOEL	Cincinnati Riverfront Coliseum Cincinnati	Aug. 12	\$282,495 \$22.50	13,466 sellout	Electric Factory Concerts
KENNY G MICHAEL BOLTON	Entertainment Center, California Mid- State Fair Paso Robles, Calif.	Aug. 12	\$259,624 \$20/\$18/\$15	14,940 15,223	in-house
ANITA BAKER PERRI	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	Aug. 17	\$257,830 \$25/\$18	12,652 20,000	in-house
NEWPORT JAZZ FESTIVAL: MILES DAVIS B.B. KING WYNTON MARSALIS SPYRO GYRA DAVE BRUBECK	Jones Beach Theatre Wantagh, N.Y.	Aug. 19	\$252,500 \$25	10,100 sellout	Ron Delsener Enterprises
ROBERT PLANT ALANNAH MYLES	Shoreline Amphitheatre Mountain View, Calif.	Aug. 13	\$239,024 \$22.50/\$19.50	12,619 20,000	Bill Graham Presents
CHER DOM IRRERA	Oakland- Alameda County Coliseum Oakland, Calif.	Aug. 12	\$238,900 \$35/\$25	9,040 13,453	Bill Graham Presents
JAMES TAYLOR	Mann Music Center Philadelphia	Aug. 16	\$233,985 \$22.50/\$12.50	13,369 sellout	Electric Factory Concerts
JIMMY BUFFET & THE CORAL REEFER BAND ZACHARY RICHARD	Alpine Valley Music Theatre East Troy, Wis.	Aug. 12	\$232,393 \$30.50/\$25.50/ \$17.50	11,995 20,000	Joseph Entertainment Group

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# BMI's Mark Fried Offers A Lesson For Songpluggers

BY IRV LIGHTMAN

**A PLUG FOR SONGPLUGGERS:** Mark Fried, director of writer-publisher relations for BMI, dropped Words & Music the following line:

"At least eight months ago, James Ingram released a new album called 'It's Real.' In an effort to widen his appeal, Warner Bros. went with a couple of up-tempo dance tunes, which did fairly well. This might have been the end of the story had not Warner, without any fanfare, dropped a last single. The ballad 'I Don't Have The Heart,' written by Allan Rich and Judd Friedman, is delivered in Ingram's trademark, heartbreaking style. In spite of a little buzz at radio, the record company was still fairly lukewarm about the whole thing and it looked like the end of the record.

"Enter Steve Rosen, creative director in Los Angeles of Peer

Music, Friedman's publisher, and many Allan Rich fans at BMI. Rosen convinced his company to undertake an all-out campaign to encourage Warner and AC radio to run with the song . . . As I write this, James is performing [the song] for Johnny Carson, the song sits atop the Billboard AC chart, and is a real top 40 threat on the pop chart. Let this be an inspiration to young songpluggers everywhere—if you've got the goods, it can be done!"

And, Words & Music adds, when was the last time that good old gritty word "songpluggers" was used, rather than the current euphemism, "professional managers?"

**FOLLOWING THE** acquisition of Cayman Music and its Bob Marley copyrights by Allied West Entertainment in the U.K., AWE's Tim Collier and Danny Simms, who owned Cayman, have set up New Cayman Music, with AWE owning 51% and Simms 5%. Said to be a prime motive behind all this is a bid by AWE and Simms for the Bob Marley estate. An initial project will be an album called "The Classic Bob Marley," with arrangements and orchestration by George Fenton, who penned the score for "Ghandi."

**LISTEN WHILE YOU LEARN:** Jim Halsey's Halsey International has developed a line of how-to cassettes, starting off with a three-volume series on songwriting. With narration by Norm Weiser, the veteran publisher who has operated Chappell Music and United Artists Music, and script by Weiser and R.J. Thompson, GM of Halsey's music publishing operation, the series gets under way with "How To Turn Your

Songs Into Gold." Within a month, volumes 2 and 3 are due. The tapes will be sold via mail order at Halsey's Nashville operation and, in time, through a number of book stores nationwide. Outside of music publishing per se, future tapes will involve record contracts as detailed in two volumes by Jim Fogelson, the record producer, and a general view of the music business as reported by Halsey himself. All tapes carry a list price of \$15. And with Halsey's own booking company having merged with William Morris, Weiser says he has been approached about doing the live lecture circuit. For more info, contact Thompson at 615-244-7900.

**CELEBRATING THEN NOW:** The year Jean Aberbach was born, the old Copyright Act was but a year old, ASCAP was four years away from being formed, and Aberbach himself was many years away from

emerging as one of the modern era's major music publishers. Aberbach's birth in 1910 (on Aug. 12) puts him at 80. His family and friends, Words & Music hears from a CD-styled invite, will celebrate the anniversary Sept. 15 at Au Bar in New York.

**DEALS:** Warner/Chappell has inked an exclusive worldwide co-publishing agreement with Chameleon Music Group that includes such acts as the Bonedaddys, Mary's Danish, the Way Moves, and John Lee Hooker . . . BMG recording act Helloween has a worldwide deal with Zomba, VP/GM David Renzer reports . . . At Famous Music, says Bob Fead, president, John Palumbo is now signed to an exclusive writer agreement. He is a solo artist and leader of Grudge/RCA group Crack The Sky. He has penned a top 10 hit, "Don't Close Your Eyes," with Donnie Purnell of Atlantic act Kix . . . DGC/Geffen group Nelson—twin sons of the late Rick Nelson—has signed a co-publishing agreement with EMI/April.

**ARRIVAL:** James Kendrick, for the past five years CEO of Boosey & Hawks America, has joined the entertainment law group at the New York law firm of Carro, Spanbock, Kaster & Cuiffo as senior attorney.

**PRINT ON PRINT:** The following are the best-selling folios at Hal Leonard Publications Inc.:

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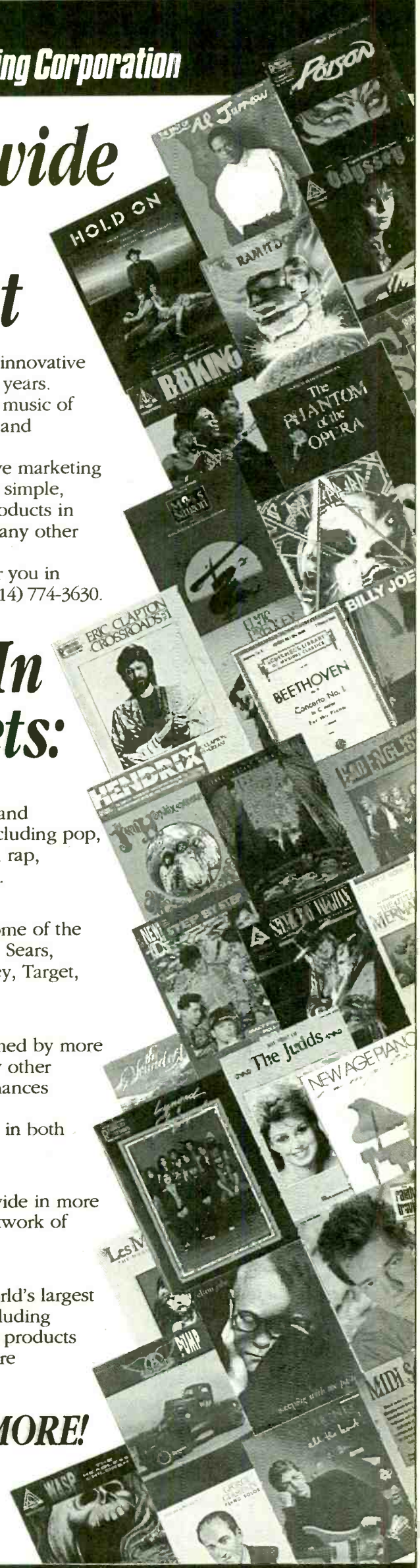
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## ARTIST DEVELOPMENTS

### ANA'S DANCE PARTNERS

Epic/Parc Records dance-pop artist Ana found herself in some heavy company during the recording of the groove-laden "Body Language," the 16-year-old singer's second disk. Two tracks were written and produced by fellow teen star Debbie Gibson; another pair found ex-Miami Sound Machine member Kiki Garcia at the helm. But Ana's biggest coup was landing New Kids guru Mau-

rice Starr to handle six of the album's songs.

Ana and company did not have to jump through hoops to land Starr. The collaboration was arranged through Tony Martell, senior VP of Epic/Associated Labels. While another young aspirant might have felt awed by landing in the Starr circle, Ana acted like she belonged.

Starr "loves to put kids with ambitions to work," she says. "And I was very willing to work hard. I've always admired his work. And he made me feel comfortable."

Collaborating with Gibson was a

different experience. "It felt kind of weird at first," Ana says. "She's young like me, and it was strange having her as my producer. But she was really friendly and we talked about anything and everything."

Despite the production involvement of such heavy hitters, Ana's first single, "Got To Tell Me Something," stalled in the bottom half of the Hot 100. Likewise, the album has been sluggish. Even so, Epic's publicity department has built her profile in teen magazines, which hail her as a coming star, and the label is working a new single, "Angel Of

Love," pairing Ana with New Kid Jordan Knight.

She says she is concerned about the slow start on the charts, but undeterred. "I don't really look at it as, 'I'm young, I've got a lot of time.' I want it to happen now," she says. "Sometimes I get scared, but I'm not very concerned about it right now. Just because something doesn't go high on the charts, doesn't mean the end of a career. I take it step by step." **ERIC SNIDER**

### G LOVES J'S 'KISS'

"This is the first record that we've

ever delivered to the company where they've just been so positive about it," says Jay Aston, lead vocalist and guitarist with Gene Loves Jezebel, about "Kiss Of Life," the group's third album for Geffen Records and fifth overall.

Thumbs-up acceptance for the British group's new album isn't just confined to its record company, however. Album rock and alternative stations have already jumped on the track "Jealous," which recently hit No. 15 on the Album Rock Tracks chart and No. 1 on the Modern Rock Tracks chart. That album radio liked the track "really surprised me," says Aston, "but even more so the alternative people—because they can be very fickle."

One of the major surprises on "Kiss Of Life" is the absence of Aston's twin brother, Michael, who departed after 1987's "House Of Dolls" album and has since signed to Virgin as a solo artist.

"My brother and I had kind of grown apart in a musical sense," says Aston. "The only group we'd ever been in was Gene Loves Jezebel—and we kind of found out who we were in the band when we were given all that freedom on larger stages as we got bigger. We found that we were doing things very differently, and had different ideas how the songs should go, or the videos, or the sets. There were just two very creative people trying to lead one rock'n'roll group."

Another major change for the band comes on the managerial level: The group is now handled by Stiefel-Phillips Entertainment.

Geffen plans to release "Tangled Up In You" to radio next; additionally, the group has landed the opening slot on the upcoming Billy Idol tour. "We can just go out and play nine to 10 songs and just get on our feet again as a four-piece," says Aston. "And it'll be great. And then we go out again."

**DAVE DiMARTINO**



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ISSUE DATE: September 29  
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Billboard

### TALENT IN ACTION

(Continued from page 32)

tin's famous blues watering hole since his first visit to the city some seven years ago. When the occasion finally arose, he came loaded with a road-tested four-piece band.

All he really needed, though, was the sure and fluid touch he brought to his single string solos in songs like "Crazy Over You," "Sudden Stop," and the blues-tinged "Why'd You Lie." By way of counterpoint, James and band, especially saxophonist John Ferreira, proved equally adept at rocking the house via such raveups as "Just Came Back" and "Show Me."

Due to the vagaries of scheduling, it was left to Atlanta's Michelle Malone & Drag The River to follow James perilously close to last call. Never mind, she played and sang as though she had the whole night before her. Recalling the likes of Bonnie Raitt and Melissa Etheridge, Malone has moxie to burn in her music and her manner, offering an ear-catching blend of rock and jet-fueled folk from her Arista Records debut, "Relentless." **JOHN T. DAVIS**



# Country Newcomers Come On Strong Take Big Share Of CMA Awards Nominations

BY EDWARD MORRIS

NASHVILLE—The kids have captured the kindergarten. Newcomers Garth Brooks, Clint Black, Alan Jackson, and the Kentucky Headhunters have seized a disproportionate number of nominations for the 1990 Country Music Assn. awards—all on the strength of their debut albums.

Candidates for this year's honors were announced Aug. 16 at a press conference here.

Brooks led the sweep, netting five nominations. Black, Jackson, and the Headhunters snared four nods each. Remarkably, Black vaulted from winning last year's Horizon award—an honor that historically has gone to brand-new

artists—to earning a nomination in the CMA's top category, entertainer of the year.

Two of the five album-of-the-year nominees are first albums.

Absent from consideration were such recent and perennial winners as Alabama, K.T. Oslin, and Hank Williams Jr.

Still, there are a number of veterans on the slate, including Johnny Cash, Waylon Jennings, Willie Nelson, Kris Kristofferson, Tanya Tucker, Emmylou Harris, George Strait, and Reba McEntire.

Here is the complete list of awards and nominees:

- **Entertainer of the year**—Clint Black, Kathy Mattea, Ricky Van Shelton, George Strait, Randy Travis.

- **Female vocalist of the year**—Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, Tanya Tucker.

- **Male vocalist of the year**—Clint Black, Garth Brooks, Rodney Crowell, Ricky Van Shelton, George Strait.

- **Vocal group of the year**—Desert Rose Band, Highway 101, Kentucky Headhunters, Restless Heart, Shenandoah.

- **Vocal duo of the year**—Bailie & the Boys, the Bellamy Brothers, the Judds, Foster & Lloyd, Sweethearts Of The Rodeo.

- **Vocal event of the year**—Vince Gill & Reba McEntire, Emmylou Harris & Willie Nelson, Highwaymen (Waylon Jennings, Johnny Cash, Willie Nelson, Kris Kristofferson), Tanya Tucker & T. Graham Brown, Keith Whitley & Lorrie Morgan.

- **Horizon award**—Garth Brooks, Alan Jackson, Kentucky Headhunters, Lorrie Morgan, Travis Tritt.

- **Album of the year**—"Here In The Real World," Alan Jackson, Arista; "I Wonder Do You Think Of Me," Keith Whitley, RCA; "Livin' It Up," George Strait, MCA; "Pickin' On Nashville," Kentucky Headhunters, PolyGram; "RVS III," Ricky Van Shelton, Columbia.

- **Single of the year**—"Here In The Real World," Alan Jackson; "If Tomorrow Never Comes," Garth Brooks, Capitol; "Killin' Time," Clint Black, RCA; "When I Call Your Name," Vince Gill, MCA; "Where've You Been," Kathy Mattea, PolyGram.

- **Song of the year** (an award for songwriters)—"Here In The Real World," written by Alan Jackson, Mark Irwin; "If Tomorrow

*Clint Black vaulted from winning last year's Horizon award to earning a nomination in the CMA's top category*

Never Comes," by Kent Blazy, Garth Brooks; "Killin' Time," by Clint Black, Hayden Nicholas; "When I Call Your Name," by Vince Gill, Tim DuBois; "Where've You Been," by Jon Vezner, Don Henry.

- **Music video of the year** (an award for performers and directors)—"Dumas Walker," Kentucky Headhunters/John Lloyd Miller; "He Walked On Water," Randy Travis/Mark Coppos; "Hillbilly Rock," Marty Stuart/Joanne Gardner; "The Dance," Garth Brooks/John Lloyd Miller; "Where've You Been," Kathy Mattea/Jim May.

- **Musician of the year**—Jerry Douglas, Paul Franklin, Johnny Gimble, Mark O'Connor, Brent Rowan.

Winners will be announced on the "Country Music Association Awards Show," Oct. 8 at 9 p.m. Eastern time, in a live CBS-TV broadcast from the Grand Ole Opry House. The program also will be simulcast on radio by the Mutual Broadcasting System. CTV will carry the show live in Canada.



**Birthday Boy.** Harlan Howard, right, gets some pre-birthday presents from Roger Murrah and Tammy Wynette, hosts for the seventh annual Harlan Howard Birthday Bash and Guitar Pullin'. The Sept. 6 event, co-sponsored by BMI, the Nashville Songwriters Assn. International, Nashville Entertainment Assn., and WSIX radio, will be held in the BMI parking lot on Music Row. Top singing and writing stars will perform at the show saluting one of Nashville's songwriting greats.

## Why Is The NEA's All-Star Bob Beckham Golf Tournament Named After Him?

**F**EAR & LOAFING AT THE BOB BECKHAM bash: Nashville's music industry took to the links Aug. 13 for the annual Nashville Entertainment Assn. Bob Beckham Golf Tournament. Named after one of Nashville's top publishers, the tourney at the Hillwood Country Club was chaired by Roger Sovine, VP of BMI. Congratulations to the winning foursome, Larry Butler, Bobbie Garrison, Benny Watson, and Danny Hill.

A dinner and awards program followed the golf action with Charlie Monk as MC for the awards. Actually the fearless scribe who writes Nashville Scene was supposed to help Monk, but a grand mix-up in timing resulted in Monk, the bard of the Opryland Music Group, going it alone with his fearsome ad libs while I was at home typing up our script. Oh, well, here's what we would have said:

"Welcome to the NEA Bob Beckham Golf Tournament awards dinner. Charlie Monk and I used to emcee the annual ASCAP awards dinner—an honor that came our way after ASCAP chief Ed Shea kissed Faron Young and Young retaliated by kissing ASCAP president Stanley Adams. Charlie and I emcee a lot of golf tournament awards shows named after the greats of the music industry. Just last week we presided over the Nelson Larkin Memorial Tournament.

"When Larry Gatlin started playing with our foursome today, he was singing his newest single 'Boogie And Beethoven.' When he finished, he was singing 'Bogie And Beethoven.' Now we don't think this tournament named after Bob Beckham is rigged. But why were Jerry Crutchfield, Dirt Laniar, Ray Pillow, and Herky Williams on the same team? And Juan Contreras, Jack Craw, Ronny Gant, and Bud McGuire? And why did Bob Beckham's foursome have eight players? As Noel Fox said when the officials told us that we were on the honor system—"The honor system? At a tournament named after Bob Beckham?"

"Here's what happened on the course today. The foursome for the ages was Roger Sovine, Guy Clark, Terry Cline, and Jimmy Gilmer. Most people in the music business go through many companies, but, with Gilmer, most companies go through him. From UA to CBS to SBK, he has gone through more letters than Vanna White. Their foursome got backed up one time and we heard Guy Clark singing

one of his hits, 'Desperadoes Waiting For A Tee.' He later was playing a ball from behind a tree, singing, 'If I can just get out of this Nashville fairway without getting killed or caught.' Gerry House of WSIX radio played with Bob DiPiero, Vince Gill, and Don Schlitz. Gerry's handicap was that he didn't have Paul Randall's laugh-track with him.

"Finally, we still can't figure out why this tournament was named after Bob Beckham. We've done a lot of research and discovered that Beckham had only one country 'hit': a song called 'Cherokee Strip' back in 1967 that reached No. 73 on the Billboard singles chart and stayed on for a grand total of two weeks. As a performer, he opened for... Buzz Cason. And, as a publisher, he turned down 'Mr. Bojangles' when Jerry Jeff Walker pitched it to him. Bob has always had a way with words. He told Jerry Jeff he didn't want this song about 'some old fart and his dog.' Thank God Kris Kristofferson, Tony Joe White, Chris Gantry, Bob Morrison, Peanut Wilson, Johnny McRae, and those other great Combine writers came along."

Actually, Nashville can thank its deities that Bob Beckham came along when he did. He elevated the art of discovering, developing, plugging, and prodig songwriters to a new level that helped make Nashville not only a country music capital, but a multi-genre music town with hits spanning from soul to bluegrass. He is to a publisher what a hole-in-one is to a golfer, even though he does end up in the rough from time to time.

**SONGWRITERS SALUTED:** Viacom Cablevision in Nashville is producing "Songwriter's Sketchbook," a TV show spotlighting writers and their songs. The magazine format show features two or three guests each week and includes performances by songwriters, discussions with music industry executives, and information on upcoming songwriting seminars and workshops. All genres of music, including jingles, will be highlighted. Guests on the first shows have been Pat Patrick, Roger Murrah, Keith Stegall, Amy Kurland, Jerry Salley, and Bill and Sharon Rice. ... Cee Cee Chapman's debut Curb/Capitol album features guest vocalists Gail Davies and Vince Gill and such outstanding musicians as Billy Joe Walker Jr., Mark O'Connor, Reggie Young, Bill Cuomo, and Michael Rhodes.



by Gerry Wood

## Billboard Bows New Country Recurrents Chart

NASHVILLE—The Billboard Hot Country Singles & Tracks chart, which began using Broadcast Data Systems monitoring in the Jan. 20 issue, is being further improved with the addition of a new Hot Country Recurrents chart, a reduction in the number of weeks a record can remain on the singles chart, and further expansion of the size and scope of the panel (see Country Corner, page 38, and separate story, page 5).

Effective with this week's issue, the maximum amount of time a record can stay on the 75-position singles chart is being re-

duced from 26 to 21 weeks. The addition of the top 25 recurrents chart will again allow 100 singles to be charted by Billboard. The recurrents chart will measure airplay of songs that have exceeded 21 weeks of activity on the singles chart but still show up strongly on the BDS monitors.

Recent market additions have brought the monitored-station total up to 92—and more stations and markets will be announced in the coming months. Other recent chart improvements include the addition of commercial-availability information on all singles.

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	68	<b>CLINT BLACK</b> ▲ RCA 9668 (8.98) 26 weeks at No. 1	KILLIN' TIME
2	2	2	68	<b>GARTH BROOKS</b> ● CAPITOL 90897* (9.98)	GARTH BROOKS
3	4	4	42	<b>THE KENTUCKY HEADHUNTERS</b> ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
4	3	3	13	<b>GEORGE STRAIT</b> ● MCA 6415 (9.98)	LIVIN' IT UP
5	5	5	12	<b>ALABAMA</b> ● RCA 52108* (9.98)	PASS IT ON DOWN
6	6	6	23	<b>TRAVIS TRITT</b> WARNER BROS. 26094* (9.98)	COUNTRY CLUB
7	12	12	34	<b>VINCE GILL</b> MCA 42321 (8.98)	WHEN I CALL YOUR NAME
8	9	8	24	<b>ALAN JACKSON</b> ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
9	7	7	46	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
10	10	10	7	<b>WAYLON JENNINGS</b> EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
11	8	9	31	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
12	11	11	63	<b>LORRIE MORGAN</b> ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
13	13	16	71	<b>KATHY MATTEA</b> ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
14	14	13	12	<b>SHENANDOAH</b> COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
15	16	15	28	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
16	15	14	13	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE
17	17	17	20	<b>DOUG STONE</b> EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
18	19	19	28	<b>RESTLESS HEART</b> RCA 9961 (8.98)	FAST MOVIN' TRAIN
19	21	21	44	<b>MARTY STUART</b> MCA 42312 (8.98)	HILLBILLY ROCK
20	18	18	17	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN
21	20	20	43	<b>THE CHARLIE DANIELS BAND</b> ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
22	22	22	171	<b>RANDY TRAVIS</b> ▲4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
23	23	23	45	<b>PAUL OVERSTREET</b> RCA 9717-1 (8.98)	SOWIN' LOVE
24	26	25	6	<b>BILLY JOE ROYAL</b> ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
25	25	31	106	<b>THE JUDDS</b> ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
26	24	24	25	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
27	30	30	159	<b>PATSY CLINE</b> ▲2 MCA 12 (8.98)	GREATEST HITS
28	27	29	47	<b>SAWYER BROWN</b> CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
29	28	27	79	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
30	36	50	3	<b>EMMYLOU HARRIS</b> REPRIS 25791* (9.98)	DUETS
31	29	28	64	<b>K.D. LANG &amp; THE RECLINES</b> ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
32	31	36	6	<b>THE STATLER BROTHERS</b> MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
33	43	47	182	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
34	33	32	13	<b>LIONEL CARTWRIGHT</b> MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
35	32	26	22	<b>DAN SEALS</b> CAPITOL 91782* (9.98)	ON ARRIVAL
36	NEW ►	1	1	<b>KEITH WHITLEY</b> RCA 52277* (9.98)	GREATEST HITS
37	34	35	153	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
38	39	39	80	<b>SHENANDOAH</b> COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	42	—	2	<b>TEXAS TORNADOS</b> REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
40	37	38	250	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
41	35	33	8	<b>T. GRAHAM BROWN</b> CAPITOL 91780* (9.98)	BUMPER TO BUMPER
42	53	53	42	<b>RODNEY CROWELL</b> COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
43	41	34	54	<b>KEITH WHITLEY</b> ● RCA 9809 (8.98)	I WONDER DO YOU THINK OF ME
44	50	67	3	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
45	56	74	536	<b>WILLIE NELSON</b> ▲3 COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
46	54	43	58	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (8.98 EQ)	ALONE
47	49	57	98	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
48	51	48	55	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
49	45	46	49	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE
50	40	51	219	<b>RANDY TRAVIS</b> ▲2 WARNER BROS. 25435 (9.98)	STORMS OF LIFE
51	52	40	66	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
52	60	44	68	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
53	38	37	236	<b>ALABAMA</b> ▲3 RCA 7170 (8.98)	GREATEST HITS
54	57	54	30	<b>THE DESERT ROSE BAND</b> MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
55	48	41	115	<b>KEITH WHITLEY</b> ● RCA 6494 (8.98)	DON'T CLOSE YOUR EYES
56	63	66	4	<b>THE NITTY GRITTY DIRT BAND</b> MCA 6407 (9.98)	THE REST OF THE DREAM
57	46	42	21	<b>STEVE WARINER</b> MCA 42335* (8.98)	LAREDO
58	55	52	63	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
59	75	—	65	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 40056/CBS (CD)	HIGHWAYMAN
60	44	49	71	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
61	NEW ►	1	1	<b>SHELBY LYNNE</b> EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
62	59	—	95	<b>K.T. OSLIN</b> ▲ RCA 8369 (8.98)	THIS WOMAN
63	58	61	327	<b>HANK WILLIAMS, JR.</b> ▲2 WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
64	62	55	9	<b>CONWAY TWITTY</b> MCA 6391* (9.98)	GREATEST HITS, VOL. III
65	61	65	10	<b>MARK COLLIE</b> MCA 42333* (8.98)	HARDIN COUNTY LINE
66	67	64	7	<b>KELLY WILLIS</b> MCA 6390* (9.98)	WELL TRAVELLED LOVE
67	68	—	143	<b>K.T. OSLIN</b> ▲ RCA 5924 (8.98)	80'S LADIES
68	47	45	109	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
69	72	70	6	<b>KEVIN WELCH</b> REPRIS 26171*/WARNER BROS. (9.98)	KEVIN WELCH
70	RE-ENTRY	10	10	<b>BAILLIE AND THE BOYS</b> RCA 2114* (8.98)	THE LIGHTS OF HOME
71	65	59	15	<b>LACY J. DALTON</b> CAPITOL 93912* (9.98)	LACY J.
72	71	—	356	<b>WILLIE NELSON</b> ▲2 COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
73	69	68	22	<b>JANN BROWNE</b> CURB 10630* (8.98)	TELL ME WHY
74	66	62	13	<b>FOSTER &amp; LLOYD</b> RCA 52113* (8.98)	VERSION OF THE TRUTH
75	64	56	46	<b>DWIGHT YOAKAM</b> REPRIS 25989/WARNER BROS. (9.98)	JUST LOOKIN' FOR A HIT

○ 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

## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

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

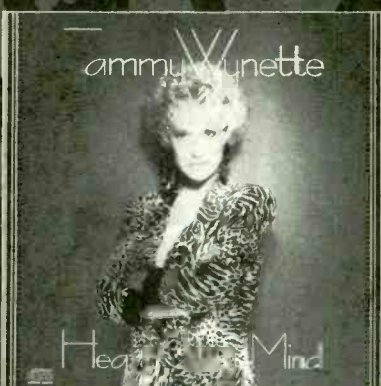
# HERE'S WHY AMERICA IS STILL HEAD OVER HEELS IN LOVE WITH TAMMY.

## "HEART OVER MIND"

USA TODAY says

**"STAND BY, WORLD, WYNETTE IS BACK!"**

Now hear why *everyone* is falling HEART OVER MIND  
for Tammy's new album.



Tammy Wynette  
Heart Over Mind

46238

Featuring the hit that her fans have been waiting for,  
**"LET'S CALL IT A DAY TODAY."**

Produced by Bob Montgomery  
On Epic.

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## RADIO PROGRAMMERS EXPRESS SUPPORT FOR BILLBOARD CHART CHANGES

(Continued from page 5)

Clint Black, Randy Travis, and Vern Gosdin demonstrate that the traditional side of country music has not suffered on the Billboard singles chart—despite the lack of monitored small-market stations.

Cracking the top 50 for the first time this year have been Jackson, Stone, Mac McAnally, Michelle Wright, Matraca Berg, Mark Collie, Carlene Carter, Pirates Of The Mississippi, Mark Chesnutt, Joe Diffie, and Tim Ryan. Other new acts showing power on the chart include Travis Tritt, Kentucky Headhunters, Mary-Chapin Carpenter, Garth Brooks, Shelby Lynne, Lee Roy Parnell, and Corbin/Hanner.

Two major changes caused by the new system are readily apparent—the revolving door at the No. 1 position has been halted, and the deadly drop from No. 1 to infinity has been moderated. In the comparable six-month period—1989 vs. 1990—there were only two songs that lasted more than one week atop the chart (both for two weeks) in 1989, compared with six in 1990, including Strait's five-week stay at No. 1 with "Love Without End, Amen." No. 1 songs, which had fallen an average of 11 positions (including one that dropped from No. 1 to No. 21), are now dropping an average of one or two spots after achieving No. 1 status.

Here's a sampling of radio reactions to the chart changes:

"I'm a big believer in what Billboard is doing," says Bob Guerra, OM at KZLA Los Angeles. "I knew [when the chart was introduced] it was going to take time to work all the bugs out and get a little more representation at the smaller radio stations so it wouldn't be too top-heavy. It's a real way of keeping track of what's being played out there."

Adds Larry Daniels of KNIX Phoenix, "From a radio standpoint, it's great to see what songs are actually getting airplay around the country—that's important to us. It's realism,

and we kind of like it that way." One objection Daniels found "at least from the record company standpoint" was "that a lot of songs that become recurrents stay on the chart too long. I see where this hampers a lot of the record-company objectives."

A common complaint was the need for more small, "breaker" markets, such as Panama City, Fla. "My only concern is that the large metro markets are controlling it because they are the heavy-weighted ones," says J.C. Simon, MD of KFMS Las Vegas. "A few more medium markets will help, and 200 stations would be great."

Simon was also concerned about how the BDS monitors would pick up different versions of records, such as radio remixes. "But apparently [Billboard has] convinced some real tough people in the business about that. They heard the dub version of songs and [BDS] caught it." The Las Vegas programmer, a former assistant manager at Tower Records, believes the new chart system will also help retailers. "When I was at Tower, I watched how things sold, and when songs would become recurrents [was] when people were getting around to going into the stores for them."

## COUNTRY CORNER



by Marie Ratliff

**NEW HOT COUNTRY RECURRENTS CHART DEBUTS:** Since we began using the Broadcast Data Systems monitoring for the Hot Country Singles & Tracks chart in January of this year, we've been actively expanding the size and scope of the panel to include more of the stations and markets needed to reflect national airplay action. In addition to increasing the panel size—from 77 stations initially to 92—we have been doing some fine-tuning on the chart itself, such as with the recent addition of commercial-availability information.

From our real airplay information, we have learned that older titles will continue to get radio play for many months after their peak popularity. These titles frequently stall on the chart for many weeks due to this constant recurrent airplay slowing the upward chart progress of hot new titles. However, in our conversations with program directors and music directors all over the country, we have found an almost unanimous interest in seeing which recurrents are most popular.

To rectify the problem of slow movement for new titles, and also provide programmers with information about the hottest recurrents, we have added the Hot Country Recurrents chart, beginning with this issue. Titles that have exceeded 21 weeks on the regular chart but are still getting significant airplay will move to the recurrents chart. The top 25 recurrents will be listed each week. Titles may stay on this chart as long as their strong airplay continues—possibly a year or more. We are confident that our new recurrents chart will be of great benefit to radio programmers and the country music industry in general. We welcome your comments on these changes.

**UNUSUAL CHART MOVEMENTS:** There were 12 titles deleted from the regular chart because of this maximum-week eligibility change (from 26 weeks to 21 weeks), which accounts for most of the spaces available for new entries this week—a whopping 14 debuts. These new chart entries would still have been in the Hot Country Radio Breakouts box but new records will now chart earlier because of the changes described above. The Breakouts box is therefore being discontinued, but any uncharted title that shows sufficient early gains will be highlighted in this column.

Another result of the 12 older titles being deleted this week is that several charted titles that are actually showing a decline in gross impressions are showing upward chart movement. This is a phenomenon brought on solely because of the numerous suddenly vacated slots higher on the chart. Titles affected in this manner are Alabama's "Pass It On Down" (51-42), Eddy Raven's "Island" (59-51), Billy Joe Royal's "Searchin' For Some Kind Of Clue" (63-53), Mark Collie's "Looks Aren't Everything" (66-57), the Statler Brothers' "Small Small World" (61-54), the Forester Sisters' "Nothing's Gonna Bother Me Tonight" (75-63), the Gatlin Brothers' "Boogie And Beethoven" (70-65), Michelle Wright's "New Kind Of Love" (71-68), and Skip Ewing's "I'm Your Man" (73-69).

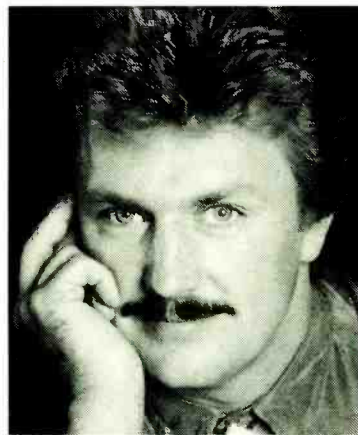
Some titles making bulleted upward movements are also making bigger jumps than their gross-impressions gains would normally indicate—such as Corbin/Hanner's "Work Song" (72-55) and the Charlie Daniels Band's "A Few More Rednecks" (74-62).

Next week, all these titles should move in a more normal upward or downward pattern.

## NEW ON THE CHARTS

Joe Diffie appears to be yet another debut success story on Billboard's Hot Country Singles & Tracks chart.

Last week, Oklahoma-born Diffie made his Epic Records debut at No. 68 with a bullet, and he springs



JOE DIFFIE

22 positions this week to a bulleted 46.

Diffie, who says he was surrounded by music as a child, took a job in the Texas oil fields following his school days and later landed a position at the foundry in his hometown of Duncan, Okla. He spent his evenings performing in local nightclubs—first as a member of a bluegrass band and later as a solo act.

After losing his day job, he decided to try his hand at songwriting. With one cut under his belt, "Love On The Rocks" by Hank Thompson (sent to Thompson by Diffie's mom), he headed to music city. Here, he polished his songwriting talent and became one of the city's most requested demo singers.

His co-penned "There Goes My Heart Again" went to No. 4 for Holly Dunn on the country singles chart last year, and his demo sing-

ing bent the ears of many local record label executives.

Bob Montgomery, VP of A&R at Epic Records, was one of those execs. He promised to sign Diffie as soon as there was room on the label's roster. Declining offers by other labels, Diffie was signed by Epic nearly a year later.

His new album, produced by Montgomery and Johnny Slate, is titled "A Thousand Winding Roads." Diffie co-penned four selections on the project: "New Way To Light Up An Old Flame," "I Ain't Leavin' Till She's Gone," "Liquid Heartache," and "If You Want Me To."

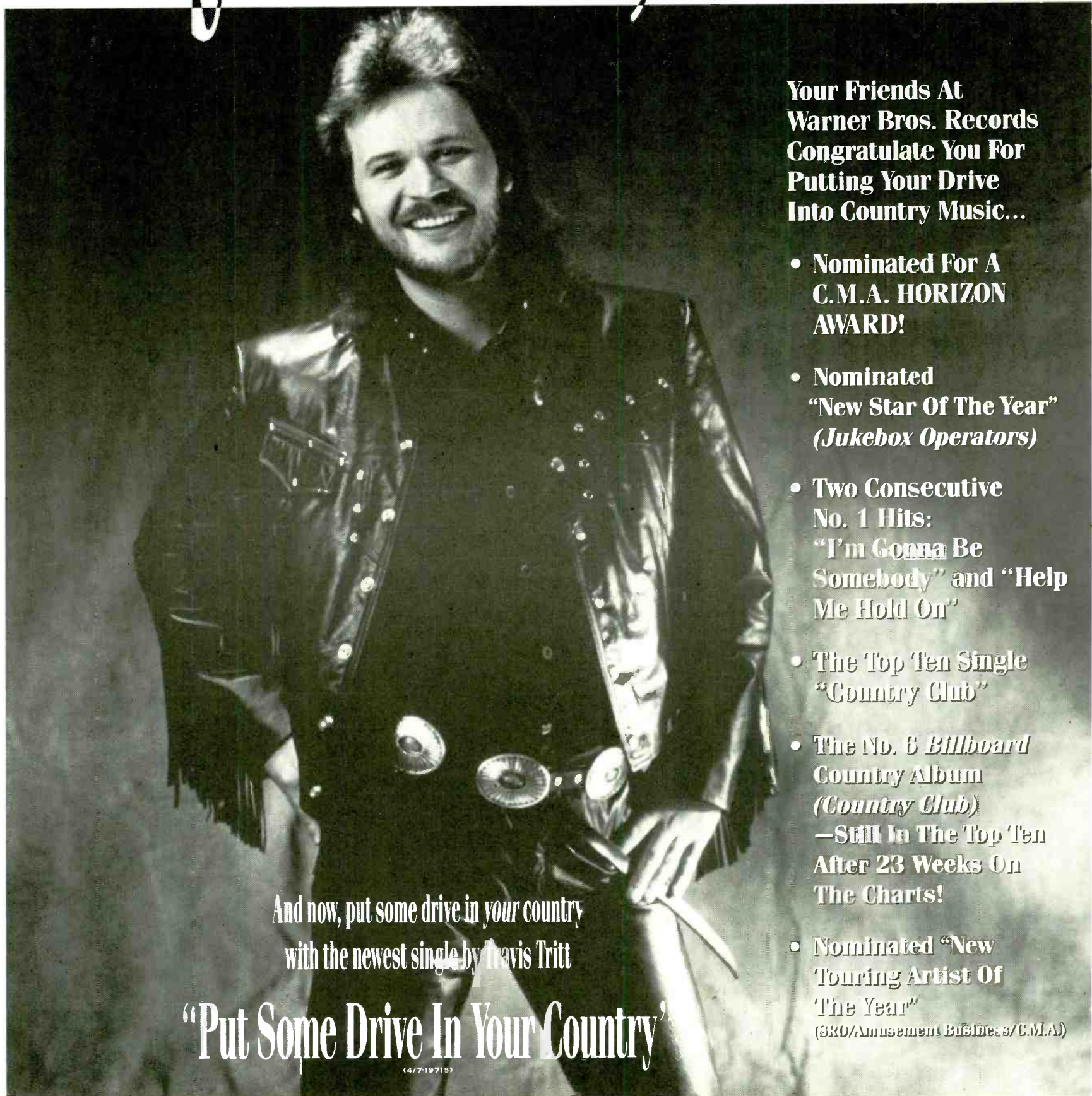
He is managed by Danny Morrison and Johnny Slate, Image, Suite 601, 11 Music Square E., Nashville, Tenn. 37203; 615-256-9850. He is booked by the Beachum Agency, P.O. Box 125, Nashville, Tenn. 37202; 615-366-6335.

DEBBIE HOLLEY

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
19 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM	26 I'LL LIE MYSELF TO SLEEP (Millhouse, BMI/Cross Keys, ASCAP/Miss Dot, ASCAP) HL	35 RICHEST MAN ON EARTH (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM
65 BOOGIE AND BEETHOVEN (Kristoshua, BMI)	8 I MEANT EVERY WORD HE SAID (Tree, BMI/Cross Keys, ASCAP/Joe Chambers, ASCAP) HL	53 SEARCHIN' FOR SOME KIND OF CLUE (Acuff-Rose, BMI/Lust-4-Fun, ASCAP/Zomba, ASCAP)
23 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascap)	5 I'M GONNA BE SOMEBODY (CRGI, BMI/Edisto Sound, BMI/Golden Torch, ASCAP/Hear Street, ASCAP) HL	54 SMALL SMALL WORLD (Irving, BMI/Screen Gems-EMI, BMI/Bethlehem, BMI)
49 DANCE IN CIRCLES (Cross Keys, ASCAP/Ensign, BMI) HL	69 I'M YOUR MAN (Acuff-Rose, BMI/Maypop, BMI)	15 SOMETHING OF A DREAMER (EMI April, ASCAP/Getarealjob, ASCAP) HL
31 THE DANCE (Morganactive, ASCAP/Pookie Bear, ASCAP)	51 ISLAND (WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) WBM	27 STORY OF LOVE (Bar None, BMI)
47 DANCY'S DREAM (Warner-Tamerlane, BMI/WB, ASCAP/Greg Jennings, ASCAP/Tim DuBois, ASCAP) WBM	2 JUKEBOX IN MY MIND (Maypop, BMI)	56 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hard Scratch, ASCAP/Irving, BMI)
6 DON'T GO OUT (BMG, ASCAP/Careers, BMI) HL	58 KEEPIN' ME UP NIGHTS (Tom Collins, BMI/Collins Court, ASCAP)	48 THIS SIDE OF GOODBYE (WB, ASCAP/Pennig, ASCAP/Cac-Attack, ASCAP) WBM
18 DRINKING CHAMPAGNE (Acuff-Rose, BMI)	67 LET'S CALL IT A DAY TODAY (Polygram Int'l, ASCAP/Gid, ASCAP)	17 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL
50 FEED THIS FIRE (Careers, BMI)	39 LONELY OUT TONITE (Eddie Rabbitt, BMI/Englishtown, BMI) HL	25 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP/Grey-key, ASCAP) HL
62 A FEW MORE REDNECKS (Cabin Fever, BMI/Miss Hazel, BMI)	57 LOOKS AREN'T EVERYTHING (Ha-Deb, ASCAP)	72 UNDER THE GUN (Hugh Prestwood, BMI/Careers, BMI)
44 FOOL SUCH AS I (MCA, ASCAP) HL	29 LOVE IS STRANGE (Ben-Ghazi, BMI)	40 WALK ON (Tom Collins, BMI)
12 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Joseph, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)	32 LOVE WITHOUT END, AMEN (O-Tex, BMI/Bill Butler, BMI) HL	4 WANTED (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI) HL
14 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP)	64 MAN TO MAN (Bocephus, BMI/Tommy Barnes, ASCAP/Greg Humphreys, ASCAP)	73 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI)
43 GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Bocephus, BMI)	30 MAYBE THAT'S ALL IT TAKES (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	7 WHEN I CALL YOUR NAME (Benefit, BMI/WB, ASCAP) WBM
9 GOOD TIMES (Abico, BMI)	34 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI)	66 WHEN IT RAINS IT POURS (Inorbit, BMI)
22 HE TALKS TO ME (Lodge Hall, ASCAP/R.M.B., ASCAP) HL	24 MY PAST IS PRESENT (Coolwell, ASCAP/Rat Shoes, ASCAP)	59 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP)
37 HE WALKED ON WATER (Hayes Street, ASCAP/Almo, ASCAP)	68 NEW KIND OF LOVE (Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP)	55 WORK SONG (Sabal, ASCAP)
60 HE WAS ON TO SOMETHING (Tree, BMI)	1 NEXT TO YOU, NEXT TO ME (BMG, ASCAP/2 Kids, ASCAP/David 'N' Will, ASCAP) HL	10 WRONG (Love This Town, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM/CLM
38 HILLBILLY ROCK (Irving, BMI/Littlemarch, BMI)	28 NOBODY'S TALKING (With Any Luck, BMI/Sun Mare, BMI)	75 YET (With Any Luck, BMI/Sun Mare, BMI)
11 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)	63 NOTHING'S GONNA BOTHER ME TONIGHT (Colgems-EMI, ASCAP/Hayes Street, ASCAP/Almo, ASCAP)	36 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Krismik, ASCAP)
46 HOME (Texas Wedge, ASCAP)	3 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP	74 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
33 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI)	21 OH LONESOME ME (Acuff-Rose, BMI)	52 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
70 HOW ABOUT GOODBYE (Screen Gems-EMI, BMI/Bethlehem, BMI)	41 ON DOWN THE LINE (Songs Of PolyGram, BMI) HL	
71 HOW 'BOUT US (Irving, BMI)	61 OUGHTA BE A LAW (Cross Keys, ASCAP/Dan Penn, BMI) HL	
13 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	42 PASS IT ON DOWN (Maypop, BMI) WBM	
16 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM	20 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP)	
	45 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP)	

# Way To Go, Travis!



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- **Nominated "New Star Of The Year" (*Jukebox Operators*)**
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**"Put Some Drive In Your Country"**

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HOT COUNTRY SINGLES & TRACKS™

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Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'NEXT TO YOU, NEXT TO ME' and 'Jukebox in My Mind'.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'Lonely Out Tonite' and 'Walk On'.

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

Recurrents table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'If You Could Only See Me Now' and 'I've Cried My Last Tear for You'.

Recurrents table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'Forever and Ever, Amen' and 'I'd Be Better Off (in a Pine Box)'.

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.

# Billboard Home Video

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## Video Sell-Thru Revenues Up In 1st Half Format Yields Success In Marketing New Releases

(Continued from page 3)

category reported by Waldenbooks, where direct-to-sell-through titles jumped from 2% of sell-through revenues in the first six months of 1989 to 28% in 1990.

Other large chains also posted strong gains in the direct-to-sell-through category. At 208-store Erol's, for example, movies released on cassette for the first time constituted 45% of sell-through revenues in the first six months of 1990, compared with 25% in 1989.

At retail outlets other than Waldenbooks stores, the direct-to-sell-through category gained about eight points of market share.

### NEW WALDENBOOKS POLICY

The latter figure is probably more reflective of typical gains because it was generated, in part, by retailers accustomed to selling videocassettes below list price.

The huge gain in direct-to-sell-through titles at Waldenbooks, on the other hand, probably reflects

*Retailers are still sorting out their approaches to the sell-through business*

the recent change in the chain's policy to allow discounting of video product.

In the past, Waldenbooks has been reluctant to discount video because it sought to maintain rough parity with the margin structure in its core book business. As a result of that strategy, the chain probably lost business to the discounters while the book chain concentrated on catalog product, special-interest, and children's video. By deciding to discount more aggressively, Walden has become a bigger factor in the direct-to-sell-through movie business.

That stance should help the chain in the fourth quarter, traditionally the strongest period for sell-through.

In the Billboard survey, few categories other than direct-to-sell-through movies showed consistent movement one way or another, perhaps reflecting the fact that retailers are still sorting out their approaches to the sell-through business.

Following are a few other insights gleaned from the survey:

- Most of the growth in direct-to-sell-through movies at Waldenbooks came at the expense of catalog product, which fell from 39% of video revenues in 1989 to 29% in 1990, and children's video, which fell from 21% to 16%.

- At 130-store Strawberries, new movies grew from 15% of video revenues in 1989 to 20% in 1990, but catalog revenues also grew, from 7% to 10%. The biggest drop at Strawberries came from music video, which fell from 57% of revenues in 1989 to 40% in 1990, perhaps reflecting broader participation in video sell-through by the music/video combo chain.

- At New York's J&R Music World, direct-to-sell-through movies held steady at 25% of video revenues,

while catalog product fell from 60% to 50%. The biggest growth at J&R came from music video, which jumped from 5% of sell-through revenues in 1989 to 15% in 1990.

- At 208-store Erol's, where direct-to-sell-through movies jumped from 25% of sales revenues in 1989 to 45% in 1990, catalog product dropped, from 32% of revenues to 20%. Both music video and children's product edged up slightly from one year to the next.

- At Applause Video, now part of Blockbuster, 19 corporately owned stores reported an average gain for direct-to-sell-through movies from 40% of sales revenues in 1989 to 45% in 1990. Catalog movies dropped from 25% to 20%, while other categories held steady.

## Ancillary-Product Success Stories Touted At Seminar

BY PAUL SWEETING

LAS VEGAS—Ancillary products such as CDs, cassettes, audiobooks, and Nintendo games can provide video retailers with attractive additional profit centers with a minimal investment of space and money, according to panelists at the ninth annual Video Software Dealers Assn. convention here.

At a seminar called "So You Want To Add Audiobooks, Games And Music?," panelists offered examples of successful experiences adding various ancillary products.

Video Revolution, a four-store chain in suburban Boston, added cassettes and CDs four years ago, according to owner Rick Russack. At the time, Video Revolution was stocking consumer electronics hardware, and music product was an obvious add-on. Since then, it has stopped selling hardware but has kept up its music business.

"You don't need a lot of space, money, or expertise in music to handle cassettes or CDs," Russack said. "You can be credible with an 8-foot section of slat wall." Video Revolution stores range between 1,800 and 4,800 square feet.

Russack said such a section can hold 1,000 cassettes at an initial investment of \$6,000. Video Revolution stocks two to three deep on top 40 albums and carries single

copies of catalog product. "The Billboard charts make purchase decisions very easy," Russack said. "And with 35%-40% markups, the margins are better than video."

Video Revolution also seeks to exploit cross-promotional opportunities between music and video product. The chain, for example, gave away a free copy of the "Batman" cassette single with each purchase of the video, Russack said.

Video World, a 25-store chain covering Virginia and West Virginia, is testing audiobooks in five locations, stocking 100 pieces for rent. The chain quickly abandoned an experiment in selling audiobooks after it showed little promise, according to Video World's Peggy Benner.

The chain displays the book covers in a four-sided wire rack and keeps the cassettes behind the counter. It rents books for \$1 a night, half the price of its movie rentals. It also offers four-night rentals for \$3 and five nights for \$4—again, half the price of comparable movie rentals.

Currently, the chain generates \$500 a month from renting audiobooks, representing 1% of its total revenues.

The chain stresses current best sellers, according to Benner. "Initially we counted on classics, but they didn't perform," she said. "Subliminal [self-help] tapes do very well."

Video World buys through In-



**CBS/Fox Spells Relief.** CBS/Fox Video CEO George Krieger, front row, left, presents a check for \$100,000 to Bob Zmuda, president of Comic Relief, during the taping of a special Comic Relief segment at Catch A Rising Star in Las Vegas during the ninth annual Video Software Dealers Assn. convention. The special segment was staged by Comic Relief in conjunction with NBA Entertainment and CBS/Fox. The studio will donate a portion of the proceeds from its release of the tape to aid the homeless. Witnessing the ceremony, from left, are comedians Jim Morris and Paul Rodriguez; John Miller, director of programming, NBA; John Sally of the Detroit Pistons; and Don Sperling, executive producer, NBA Entertainment.



## Playboy Broadening Its Scope With Several New Video Lines

LAS VEGAS—Seeking to take broader advantage of its franchise with men, Playboy Home Video is extending its line beyond its traditional focus on video centerfolds and Playmates.

In October, Playboy will release "Euro-Massage," the first in a new line tentatively dubbed Couples Only. The \$29.99 tape focuses on sensual massage for both men and women. The second tape in the line, "Secrets Of Making Love To The Same Person Forever," will be released in 1991.

Plans call for two of the company's 15 releases in 1991 to be from the Couples Only line, according to PHV senior VP/GM Jeff Jenest.

stressed that audiobooks take little space or money and can be easily displayed nearby the counter, allowing the sales staff to direct customer attention toward them.

"Plus, the shelf life is phenomenal, much better than video,"

(Continued on page 47)



Also debuting in 1991 will be a series of "lifestyle" cassettes focusing on what PHV president Bob Friedman calls "boy toys."

"Basically they will be based on the front-of-the-book stuff," Friedman said, referring to the electronic gadgets and other items featured in the upfront pages of Playboy magazine.

Ultimately, PHV hopes to release 20 titles a year, including two or three from each of the new categories, according to Jenest.

"If you think back to how we first entered the market, we tried to translate the magazine to video," Friedman said in an interview during the recent ninth annual Video Software Dealers Assn. convention here. "That didn't work. The magazine format works as TV, but not as a

(Continued on page 45)

## NEWSLINE

### 4th-Quarter Sell-Thru Race Begins As 'All Dogs' Tops 3 Million Units

MGM/UA Home Video's "All Dogs Go To Heaven," the first of the major fall sell-through titles, prebooked more than 3 million units, according to Herb Fischer, executive VP of sales and marketing. "That makes it the single largest sell-through title" in MGM/UA Home Video history, he says. Street date for the \$24.98-listed Don Bluth production is Wednesday (29); TV ads kick in the same day. The studio has a sizable cross-promotional campaign, valued at \$21 million and expected to last through the Christmas holiday season, with Procter & Gamble's Downy fabric softener brand. A \$5 rebate offer from Downy effectively reduces the tape's price to \$19.98. The 3 million-unit figure is also significant, says Fischer, in terms of the overall fourth quarter, which should be up significantly over last year, he projects. "Sell-through has come of age," he says. Other multimillion-unit sell-through titles dealers are expecting this fall include LIVE's "Teenage Mutant Ninja Turtles," Walt Disney's "Peter Pan," Touchstone's "Pretty Woman," and GoodTimes' "Peter Pan."

### Trylon Suspends Operations, Seeks Credit

Trylon Video, Inc., the independent label launched a year ago by industry veteran Nick Santrizos, former head of Thorn-EMI/HBO Video and Vista Home Video, has suspended marketing operations due to a "discontinuance of advance bank credit line on Trylon's receivables," according to Jay Press, executive VP of sales and marketing. The company, he says, will seek new financing arrangements or a merger opportunity. Founded in 1989 by a consortium of U.K. investors, Trylon had inked a 112-title licensing deal with Orion for films in the Filmways/American International library. Trylon titles have included "The Navigator" and "Casablanca Express," starring Jason Connery, Sean Connery's son. The company did not exhibit at the VSDA convention in Las Vegas Aug. 5-9. In a prepared statement, Santrizos said: "Trylon got off to a fine start. The company received across-the-board support from all major U.S./Canadian video distributors as well as all major video retail chains. The first two Trylon releases did over \$2 million in wholesale sales. The withdrawal of bank advance credit lines several weeks ago proved too disruptive for Trylon to continue its regular marketing operations."

### Warner, Media Exercise Tapes Jump Out

On the nontheatrical video front: Paramount is issuing "Celebrity Guide To Wine," hosted by Bernard Erpicum, maitre d' and sommelier of L.A.'s Spago restaurant. Priced at \$19.95, the tape is billed as an entertaining primer and features humor-accented segments with Whoopi Goldberg, Shelly Hack, Herbie Hancock, Kelly LeBrock, Robert Loggia, Dudley Moore, Steven Seagal, and Peter Weller. Street date is Oct. 25... Warner Home Video will release Jane Fonda's 12th workout tape, "Jane Fonda's Lean Routine," Oct. 3. Priced at \$29.98, the 75-minute tape is the first to combine interval aerobic training with one-on-one segments on nutrition, fat-burning, and weight control... Meanwhile, "Kathy Smith's Weight Loss Workout" at \$19.98 is due from Media Home Entertainment on Jan. 2. This tape, produced by L.A.'s hot Propaganda Films, promises to have an MTV look with lots of upbeat, contemporary music, set changes, and tight editing, according to the company. Media will also use the new entry as an opportunity to repromote the entire Kathy Smith fitness library.



by Earl Paige

**MOVIE COSTS DROP:** If you're asking where can you get these cheaper movies, relax. This is about some new survey data. The cost of movies is down slightly if looked at a certain way, as a percentage of rental revenue. That's the hot flash according to Harry Landsburg, partner at Laventhol & Horwath, who previewed the annual cost of operations survey at the Video Software Dealers Assn. yearly conclave recently in Las Vegas. The national average for 1989 is 29.8%, down from 30.6% in 1988. Four groups of stores were analyzed. For single stores, video-cassette purchases as a percentage of rental revenue is 30.2%, down from 30.9%, or very little. For 2-5-store companies, the figure is up to 30% from 29.7%, again a slight change. Chains of 6-10 are way up, 27.1% versus 24.5%. But large chains of 10 or more stores are down appreciably. (Continued on page 44)

FOR WEEK ENDING SEPTEMBER 1, 1990

Billboard

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# TOP VIDEOCASSETTES SALES

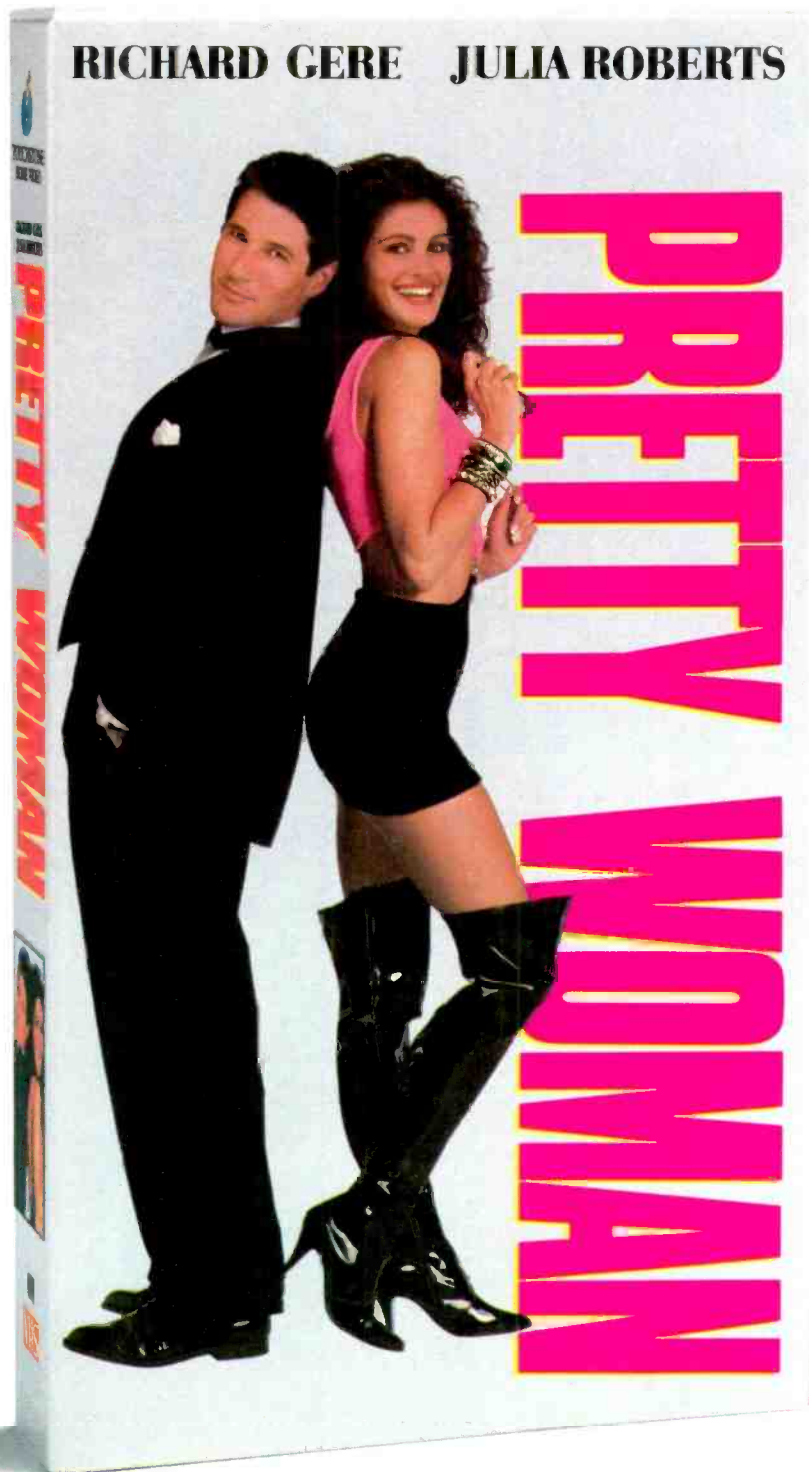
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	14	<b>THE LITTLE MERMAID</b>	Walt Disney Home Video	Animated	1989	G	26.99
2	2	11	<b>STEP BY STEP</b>	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
3	3	9	<b>TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY...</b>	Family Home Entertainment 27336	Animated	1989	NR	14.95
4	4	31	<b>DIE HARD</b>	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
5	5	21	<b>TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD</b>	Family Home Entertainment 27319	Animated	1990	NR	14.95
6	6	136	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
7	9	27	<b>LETHAL WEAPON 2</b>	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
8	7	23	<b>HONEY, I SHRUNK THE KIDS</b>	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
9	14	3	<b>M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM</b>	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
10	11	40	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE</b> ▲24	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
11	13	46	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
12	12	14	<b>HARVEY</b>	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
13	10	16	<b>SEXY LINGERIE II</b>	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
14	8	9	<b>AEROSMITH: THINGS THAT GO PUMP</b>	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
15	21	3	<b>MORRISSEY: HULMERIST</b>	Warner Reprise Video 38175	Morrissey	1990	NR	19.98
16	16	29	<b>INDIANA JONES AND THE LAST CRUSADE</b>	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
17	15	55	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH</b> ▲21	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
18	28	40	<b>BATMAN</b>	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
19	22	18	<b>TEENAGE MUTANT NINJA TURTLES: THE SHREDDER...</b>	Family Home Entertainment 23981	Animated	1987	NR	14.95
20	18	48	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
21	25	171	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED.</b> ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
22	32	95	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
23	19	44	<b>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS</b>	Family Home Entertainment 27314	Animated	1989	NR	14.95
24	20	20	<b>TEENAGE MUTANT NINJA TURTLES: HEROES...</b>	Family Home Entertainment 23978	Animated	1988	NR	14.95
25	31	30	<b>JANE FONDA'S LIGHT AEROBIC WORKOUT</b>	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
26	27	19	<b>TEENAGE MUTANT NINJA TURTLES: HOT RODDING...</b>	Family Home Entertainment 23980	Animated	1989	NR	14.95
27	39	4	<b>EXPOSE-VIDEO EXPOSURE</b>	Arista Records Inc. 6 West Home Video SW-5702	Expose	1990	NR	16.98
28	36	13	<b>CHARLOTTE'S WEB</b>	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95
29	24	6	<b>THE BOB MARLEY STORY</b>	Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	1990	NR	19.95
30	RE-ENTRY		<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
31	30	110	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
32	23	16	<b>BARRY MANILOW: LIVE ON BROADWAY</b> ●	Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	1990	NR	19.98
33	NEW ▶		<b>BANNED IN THE USA</b>	Atlantic Records Inc. A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
34	17	16	<b>PLAYMATE CENTERFOLD OF THE YEAR 1990</b>	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
35	33	10	<b>SINEAD O'CONNOR: THE VALUE OF IGNORANCE</b>	PolyGram Music Video 440 081 32193	Sinead O'Connor	1990	NR	14.95
36	26	173	<b>CALLANETICS</b> ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
37	35	4	<b>OCEAN'S 11</b>	Warner Bros. Inc. Warner Home Video 11158	Frank Sinatra Dean Martin	1960	NR	19.98
38	29	3	<b>HARRY CONNICK, JR.: SINGIN' &amp; SWINGIN'</b>	CBS Music Video Enterprises 19V-49019	Harry Connick, Jr.	1990	NR	19.98
39	NEW ▶		<b>CHEAP TRICK: EVERY TRICK IN THE BOOK</b>	CBS Music Video Enterprises 19V-49049	Cheap Trick	1990	NR	19.98
40	34	4	<b>AUNTIE MAME</b>	Warner Bros. Inc. Warner Home Video 11152	Rosalind Russell	1958	NR	19.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.



# PRETTY PHENOMENAL!

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**Prebook Date: October 2 National Availability Date: October 19**

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RICHARD GERE JULIA ROBERTS "PRETTY WOMAN" Music by JAMES NEWTON HOWARD Co-Produced by GARY W. GOLDSTEIN  
Production Designer ALBERT BRENNER Director of Photography CHARLES MINSKY Executive Producer LAURA ZISKIN Written by J.F. LAWTON   
Produced by ARNON MILCHAN and STEVEN REUTHER Directed by GARRY MARSHALL Original soundtrack album available from 

 Closed-Captioned for the hearing impaired by Captions, Inc., Los Angeles.

Available on VHS & Beta Hi-Fi Videocassette. Presented in Digitally Mastered Hi-Fi Stereo Surround. 119 Minutes / Color / \$19.99 / Stock Number: 1027

 TOUCHSTONE HOME VIDEO

Touchstone Home Video distributed by Buena Vista Home Video, Burbank, California 91521.

Printed in U.S.A. (HV-4095-PTF)

\*Independent Research, July 1990

©Touchstone Pictures.

## STORE MONITOR

(Continued from page 42)

bly to 24.8% versus 31.5% in 1988. Responses for the third annual VSDA study come from 363 video retail firms operating 1,070 stores in 1989.

### EXPENSES UNDER CONTROL:

In terms of expenses, there's more good news. The national averages show rent as one of relatively few items on the increase, up to 10.5% from 9.6%. "Rental expense grew in response to lease renewals and the increased rental cost associated with leasing more desirable locations for expansion," Landsburg told the membership meeting audience. Also up were depreciation expenses, hitting 18.7% from 16.4%. The study noted that video retailers were finally given a set of rules, which shortened the depreciable life some store operators were using. One other big item, employee salaries, remained the same at 17%. Officers' salaries were up slightly to 9.4% from 9.2%.

### POP, POPCORN, PEANUTS:

VSDA added a new category this year, and no surprise, it turns up a healthy 5.8% of average national revenues. This is a nonvideo category, including food, hardware rentals, copy, and photo, etc. In other figures, video rentals are down from 84.3% in 1988 to 82.8%. Sales of new cassettes are also down from 5% to 4%. One reason given is the "ever decreasing price points" in sell-through. Used-cassette sales are off, from 4.2% to 3.7%. Accessories are way off, down from 5% to 2.9%. Membership fees, with only one in five respondents reporting them anymore, are off from 1.4% to .8%. Ever wonder what sells the best in terms of food items? Janice Williams, who along with husband Bob operates the Ohio-based Video Towne chain, moderated a panel during VSDA. In preparation, she conducted a five-store study from January to March. The totals: candy 54%, cookies 17%, popcorn 12%, ice cream 10%, and soft drinks 7%. Camcorder rental, was mentioned by two of the panelists and seems one of the hottest items around. Herb Wiener, co-owner of Home Video Plus Music in Austin, Texas, and Richard Rostenberg, owner of Hollywood At Home, Kansas City, Kan., both mentioned camcorder rental with Wiener saying "some individual camcorders have brought in \$4,000." He rents them at \$39.95 per night. Rostenberg touted magazines. He said that for \$2,000, an initial and respectable inventory of 300 titles can be presented. The merchandise is put in on consignment on a 100% return basis and the merchant receives a 20% commission. Rostenberg identified three distributors, including Eastern Distributors, Worldwide Periodicals, and the more familiar Ingram Periodicals.

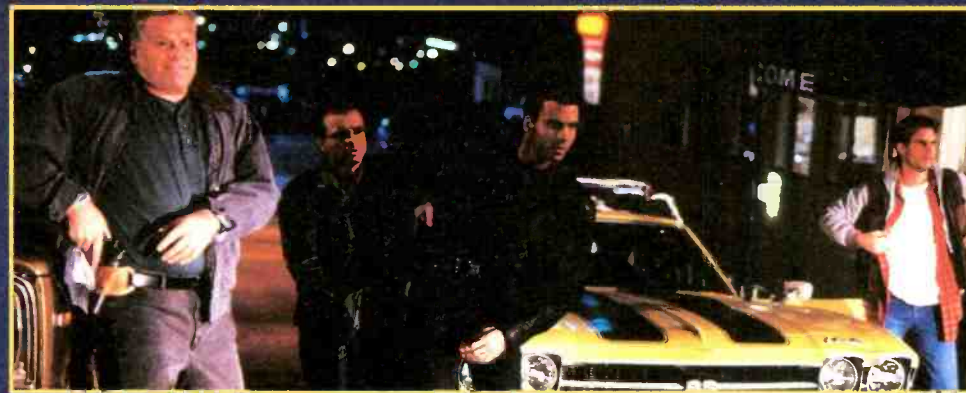
**ADULT ACTION:** X-rated video must be merchandised just as vigorously and with as much imagination as any other genre, perhaps more so, believes Steve Gabor, owner of three-store Odyssey Vid-

(Continued on page 48)



**"...a fine cast and a director who has shown a flair for exploring underworld ethics..."**

— Kirk Honeycutt, *The Hollywood Reporter*



Brian Dennehy stars in an action-packed police thriller about one honest cop's efforts to stop a massive conspiracy to trade drugs for weapons. His no-holds-barred investigation leads to the very highest levels of government — and to \$22 million in untraceable cash that now belongs to him.

## BRIAN DENNEHY THE LAST OF THE FINEST

**"...a spectacular, shoot-'em-up."**

— Lloyd Sachs, *Chicago Sun Times*

**"... fine acting and fast pacing help make the most of 'The Finest.'"**

— *Playboy*



**Order Cut Off Date: SEPTEMBER 11th Street Date: SEPTEMBER 27th**

A DAVIS ENTERTAINMENT PRODUCTION • A FILM BY JOHN MACKENZIE • BRIAN DENNEHY "THE LAST OF THE FINEST" JOE PANTOLIANO • JEFF FAHEY  
BILL PAXTON • DEBORRA-LEE FURNESS • GUY BOYD • HENRY DARTLOW • MUSIC BY JACK NITZSCHE • PRODUCTION DESIGNER BY LAWRENCE G. PAULL  
DIRECTOR OF PHOTOGRAPHY JUAN RUIZ-ANCHIA • EDITED BY GRAHAM WALKER • EXECUTIVE PRODUCER JERE CUNNINGHAM • SCREENPLAY BY JERE CUNNINGHAM  
AND THOMAS LEE WRIGHT AND GEORGE ARMITAGE • STORY BY JERE CUNNINGHAM • PRODUCED BY JOHN A. DAVIS • DIRECTED BY JOHN MACKENZIE

ORION  
HOME VIDEO

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SPECTRAL RECORDING  
DOLBY STEREO

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## PLAYBOY HOME VIDEO

*(Continued from page 41)*

purchasable videocassette. So now our plan is to do it in segmented chunks, each as a stand-alone, purchasable entity."

Playboy Home Video's new strategy, according to Friedman, seeks to exploit the overall strengths of the magazine. "Playboy means more than beautiful women," he said. "It means great interviews, some comedy, gadgets for men. All those things are part of Playboy and should be part of Playboy Home Video . . . I think we're in a good position to provide product for home leisure time."

In addition to segmenting the magazine into discretely marketable videos, Playboy Entertainment is planning to produce made-for-TV movies that will have a home video window through Playboy Home Video.

Through a deal with Altaloma Productions, headed by Playboy founder Hugh Hefner, Playboy Entertainment will produce and distribute three categories of TV films, described by Friedman as "sexy art films," "action/adventure films," and "continuing character series."

"Our goal is when you walk into a video store, Playboy should be a category of its own," Friedman said. "Ideally, it would have its own section in the store offering a variety of types of programming."

The line extensions will also mean changes in PHV's distribution, according to Jenest. "Most of our sales right now are through record stores," Jenest says. "Record stores are our mass merchants. But I can see a somewhat different emphasis for the new lines."

The Couples Only tapes, for example, "may be more appropriate rental product than most of our current line is," Jenest says. "We may see more video specialists getting involved." He also notes, "Record stores may balk at the \$29.99 price point." The first tape is also being sold through the Sharper Image catalog.

While broadening its line, Playboy will continue to turn out its traditional fare. In August, the company released "Wet & Wild II," the sequel to its best seller to date, and a new Video Centerfold featuring Miss September, Kerri Kendall.

The sixth Playboy Video Calendar is due out Oct. 3 and "Fantasies II" is due Nov. 15.

Playboy Home Video product is distributed by HBO Video.

PAUL SWEETING

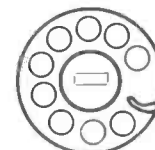
*When the government  
planned to trade  
drugs for arms,  
they forgot  
one thing...*

*an honest cop.*

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OF THE  
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## TOP VIDEOCASSETTES RENTALS™

### 'The Cook, The Thief ...' Is Controversial Masterpiece

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "The Cook, The Thief, His Wife & Her Lover" (1990), Vidmark, prebooks 10/2.

Writer/director Peter Greenaway makes films that are overwhelmingly bizarre, full of stunning symmetrical visuals, over-the-top performances, and mysteriously surreal storylines. His unquestionable genius of lighting, sound,



and camera moves, plus his unflinching attitude toward sex, feces, and cannibalism, add up to an experience that is unsettling, to say the least. Michael Gambon ("The Singing Detective") plays a repugnant lout who drives his wife, Helen Mirren ("The Long Good Friday"), into the arms of a bookkeeper eating at the same restaurant. X-rated but singularly unerotic, this masterpiece is one of the strongest arguments imaginable for a new rating system. It is a serious, profound, and brilliant film making that just happens to deal with uncomfortable subject matter. Get past the gross-outs and you will find a film that is equally repugnant and alluring. Greenaway is a cross between Stanley Kubrick and early John Waters. If only his fixations were less scatological and revolting, he would be as world-renowned as he is now underground. Curiosity seekers will find something intensely theatrical and completely original. The video is available in unrated, R-rated, and unrated letterboxed versions. Rent it with "My Dinner With André."

• "A Show Of Force" (1990), Paramount, prebooks 9/11.

An excellent political thriller about Puerto Rico, which, despite an impressive cast and a fascinatingly intricate plot, had a very limited theatrical release. Amy Irving ("Crossing Delancey") stars as a reporter who stumbles across a major scandal involving the murder of two men whom the government claims are terrorists. Her investigation leads her through an incredible web of lies involving the Puerto Rican government and the FBI. With strong performances by Robert Duval ("The Godfather"), Andy Garcia ("The Untouchables"), and Lou Diamond Phillips ("La Bamba"), this murder mystery satisfies on all levels. Rent it with "The Package" or "Salvador."

• "Loose Cannons" (1990), RCA/Columbia Pictures Home Video, prebooks 9/18.

Dan Aykroyd ("Ghostbusters," "Driving Miss Daisy") plays a brilliant analytical cop with multiple-personality syndrome, sort of a cross between Sherlock Holmes

and Sybil, who is teamed with Gene Hackman ("The French Connection") to solve a bizarre series of murders involving Nazis and pornographers. Directed by Bob Clark ("Porky's" I & II), this is a genuinely off-the-wall buddy-cop film that got lost theatrically among the dozens of other buddy-cop films released last year. The car chases and shoot-outs are standard fare, but Aykroyd excels in a wacked-out performance full of inspired lunacy. Schizophrenia has never been this entertaining. See it with any other film star-

ring two guys.

• "Mob Story," Shapiro Glickenhau Home Video, prebooks 9/4.

John Vernon ("Dirty Harry"), Kate Vernon ("Pretty In Pink"), and Margot Kidder ("Superman") star in this lightweight satire of every mafia movie ever made. A mobster is on the run, not only from a Senate investigating committee but from his assistant, who has ordered a hit on him. Lucky for him, the killers are incompetent boobs. As a gangster spoof, this has everything, though it's short on laughs or thrills. Save \$20 on a twin pack and rent it with "Married To The Mob."

• DOUBLE-BILL OF THE WEEK: "Deceptions," Republic Pictures Home Video, prebooks 10/3, and "Backstab" (1990), Media Home Entertainment, prebooks 9/18.

These two murder mysteries combine just the right amount of suspense and sex to complement each other perfectly. In 1987, People magazine decided that Harry Hamlin (TV's "L.A. Law") was the sexiest man alive, and an entire generation of teenage boys made a similar decision about Nicollette Sheridan when she made her first film appearance with the title role in "The Sure Thing." During the making of "Deceptions," the tabloids had a field day when Hamlin dumped his wife after shooting nude love scenes with Sheridan. Will that translate into rentals? You bet. Aside from the steamy sex and beautiful bodies, the story is surprisingly difficult to second-guess. Hamlin plays a cop investigating Sheridan, who accidentally murdered her husband while he was sneaking into their house with a stocking over his head. Naturally, Hamlin gets too involved when he has to question a suspect who lounges around in bikinis all day. Yow. In "Backstab," James Brolin ("The Amityville Horror") gets seduced by a gorgeous mystery woman, but awakens to find himself with the dead body of his boss. Framed for the murder, he sets out to prove his innocence despite a baffling array of incriminating evidence.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	6	3	DRIVING MISS DAISY	★★ NO. 1 ★★ Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
2	1	7	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
3	3	5	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
4	2	9	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
5	4	3	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
6	NEW ▶		BORN ON THE FOURTH OF JULY	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
7	5	9	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R
8	11	3	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
9	7	10	ALWAYS	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
10	9	6	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
11	8	5	TREMORS	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13
12	10	12	THE FABULOUS BAKER BOYS	Live Home Video 68910	Jeff Bridges Beau Bridges	1989	R
13	12	18	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13
14	NEW ▶		BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
15	26	3	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
16	13	13	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG
17	15	7	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13
18	NEW ▶		REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
19	22	2	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
20	16	10	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R
21	21	7	WE'RE NO ANGELS	Paramount Pictures Paramount Home Video 32154	Robert De Niro Sean Penn	1989	PG-13
22	17	7	SHE-DEVIL	Orion Pictures Orion Home Video 8752	Meryl Streep Roseanne Barr	1989	PG-13
23	14	4	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13
24	18	8	MUSIC BOX	Carolco Home Video Live Home Video 68903	Jessica Lange	1989	PG-13
25	20	17	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R
26	19	17	BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R
27	28	16	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R
28	25	11	THE BEAR	Tri-Star Pictures RCA/Columbia Home Video 70213-5	Jack Wallace Tcheky Karyo	1989	PG
29	NEW ▶		COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG-13
30	24	14	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13
31	27	3	EVERYBODY WINS	Orion Pictures Orion Home Video 8763	Debra Winger Nick Nolte	1989	R
32	29	3	DOWNTOWN	CBS-Fox Video 1826	Anthony Edwards Forest Whitaker	1990	R
33	23	14	HARLEM NIGHTS	Paramount Pictures Paramount Home Video 32316	Eddie Murphy Richard Pryor	1989	R
34	31	3	VALMONT	Orion Pictures Orion Home Video 8753	Colin Firth Annette Bening	1989	R
35	39	14	THE LITTLE MERMAID	Walt Disney Home Video 913	Animated	1989	G
36	32	9	HEART CONDITION	New Line Cinema RCA/Columbia Home Video 75023-5	Bob Hoskins Denzel Washington	1990	R
37	30	9	ROGER & ME	Dog Eat Dog Film Prod. Warner Home Video 11978	Michael Moore	1989	R
38	33	12	CRIMES AND MISDEMEANORS	Orion Pictures Orion Home Video 8755	Woody Allen Martin Landau	1989	PG-13
39	36	2	HOMER AND EDDIE	HBO Video 220	James Belushi Whoopi Goldberg	1989	R
40	37	14	DAD	Amblin Entertainment MCA/Universal Home Video 80933	Jack Lemmon Ted Danson	1989	PG

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.



**Your Move, Creep.** Robocop, who will be seen soon in Orion Home Video's "Robocop II," helps a citizen maintain law and order during the Backlot Circus, hosted by 11 studios and independent suppliers.

## ANCILLARY PRODUCTS

(Continued from page 41)

Moore said. "There are no returns, no defects, no thefts. They're virtually indestructible."

Family Video Centers stocks audiobooks in four locations. It keeps 250-300 pieces in its superstores and 100 in its smaller locations, all for rent. It charges 99 cents a night and \$3.99 for five days. It also offers individually negotiated "vacation rates" covering one or two weeks.

Moore noted that audiobooks do best in more affluent areas where the clientele tends to be better educated, but added, "Don't count out the working class. We have some construction workers and pipe fitters who rent from us and listen to the tapes on the job."

Benner noted that the five locations where Video World stocks audiobooks vary demographically and the category is successful in all of them. "When this really takes off I think it's going to happen everywhere," she said.

In addition to audiobooks, Video World also rents Nintendo games. Like many retailers, the chain sometimes has to scramble for product. But, according to Benner, "You can get product through brokers 30 to 60 days after street date."

Benner relies on Nintendo-buff magazines to keep up with what's hot. "The teenagers who work in your store are also excellent sources of information about Nintendo," she added.

While the chain has been successful with Nintendo games, Benner noted that "the most common misperception when evaluating game profits is the amount of labor involved. If you use Amaray boxes or generate weekly sales reports, it takes a lot of time and labor. Since Nintendo first got hot, the average time it takes for a game to be profitable for us has nearly doubled."

*Spend the Holidays with Some Dear Old Friends*

# Video Christmas

**THE HONEYMOONERS — 'Twas the Night Before Christmas**  
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*CBS/FOX VIDEO presents a new yuletide tradition — THE HONEYMOONERS/ I LOVE LUCY TV CHRISTMAS PRESENT — a holiday collection from the Golden Age of Television.*

**SPECIAL BONUS**

*Featuring a duet of classic holiday episodes from I LOVE LUCY, and THE HONEYMOONERS on one great video, it's the one package everyone wants to see under the tree.*

*As a special bonus, we've included the lost I LOVE LUCY Jingle Bells music video clip, not seen in 35 years. This clip will receive national TV and radio exposure throughout the holiday season to promote this home video release.*

**ADDED BONUS —**  
*Award-winning, classic animated CBS "seasons greetings" have also been included on this cassette as an extra bonus!*

*We've also unwrapped a quartet of great Christmas classics to make sure there's plenty of holiday cheer this season. All these festive collection titles are priced for giving.*

Catalog #1072 \$19.98\*    Catalog #1517 \$19.98\*    Catalog #7126 \$19.98\*    Catalog #6295  
 New low price — just \$14.98\*

*Order date to guarantee street date 9/4/90  
 Street Date 9/27/90*

**It's a warm and wonderful Video Christmas your customers will celebrate all year long!**

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# HOME VIDEO

## STORE MONITOR

(Continued from page 44)

eo in Los Angeles. Although Southern California is a liberal market in terms of restrictions on adult, Odyssey is careful about the exposure of product. Because adult product is carried out of the separate section by shoppers into the rest of the store, art on boxes is under strict scrutiny. Inside the X-rated, closed-off section, sub-genre signs identify each section, in sharp contrast to so many stores where no signage whatsoever appears. Also, the new release/new arrival section is being expanded. Also added are stickers that will identify new releases/new arrivals by month. New, too, is a section for sell-through titles, a policy of allowing 10 rentals at once, and a 99-cent section. Odyssey, indeed, is pulling out all stops in merchandising adult in a market where the 60

or so **Blockbuster Video** stores do not carry X-rated (a company-wide policy), and where 80-unit **Music Plus** has also eliminated the category, leaving **Wherehouse Entertainment** as the only major chain offering X-rated video.

**TEXAS WEB TOUTED:** Maybe **Jack Landman** was not a household name in home video when all the ruckus about the higher price on "Red October" started, but Landman and his **Take It Home** chain is well enough known around Fort Worth. Landman initiated a nationwide telephone blitz on "Red October," and got a lot of people talking. A press pack from the 10-store firm offers evidence that Take It Home has been making itself known on a regular basis via articles in the Fort Worth News-

Tribune and notices in other local media. An offer of free rentals on sex education videos earned the chain a lot of attention. Landman himself is proud of the rent and return at any location service and quips that the feature made headlines when **Erol's** also started offering the service. "We have been doing that a long time," says Landman. Also featured at Take It Home is a reservation service and a kids' club. One aspect that stands out in all Take It Home advertising is the emphasis on describing the chain as "locally owned."

**WHOLESALE HAPPENINGS:** **Baker & Taylor Video** has announced its customer day in Denver: Sept. 27, 9 a.m.- 4 p.m. at the **Lazy H Ranch**.

## Philips Filling Retail Shelves With Bonus-Offer Combiplayers

■ BY CHRIS MCGOWAN

**PHILIPS CONSUMER Electronics** will be adding some kinetic energy to the laserdisk universe this fall with the introduction of a \$599-list combiplayer, two higher-priced combiplayers that feature the Philips Bitstream technology, and a consumer-friendly package of software coupons to be included with all three new units.

The \$599 CDV400 is priced \$350 lower than Philips' previously least expensive combiplayer, the CDV487 (which had retailed for \$949).

The CDV400 will join the Pioneer CLD-980, currently the cheapest combiplayer, at \$500 list, in the more affordable end of laser hardware pricing. In addition, Radio Shack is preparing to launch a \$499.95 combiplayer later this month. Presumably, the more such low-priced units there are, the greater the inducement to consumers without CD players to purchase combiplayers—and the merrier the overall laser business this year.

The other two new Philips models are the CDV500 and CDV600, which will retail for \$829 and \$1,099, respectively. All three will play 3-inch CDs, 5-inch CDs and CDVs, and 8- and 12-inch laserdisks.

The CDV400, available now, features a 16-bit digital-to-analog converter with four-times oversampling, among other features. The CDV500 and CDV600, ready in October, feature the Philips Bitstream 1-bit D/A converter system with 256-times oversampling. The latter unit also will have digital frame memory and a 50-button jog/shuttle remote to control a variety of digital special effects.

This fall, each of the three new players will come prepackaged with a laserdisk starter kit that will include the **Voyager Company's** "For All Mankind" laserdisk (the CLV version, normally \$49.95), a documentary of the Apollo space program that includes NASA footage of moon landings, narration by the Apollo astronauts, and a Brian Eno score.

In addition, there will be a 50%-off coupon for a laserdisk title from Voyager's illustrious **Criterion Collection**, and a savings coupon that will enable the purchaser to buy either "Batman" or "Driving Miss Daisy" (both from Warner) for a mere \$15. Philips estimates the value of the starter kit at \$125.

**PARAMOUNT** is launching "The Hunt For Red October" on laserdisk in October (of course) and will release the title in both

pan-scan and letterboxed versions at the sell-through price of \$29.95. Both editions will have digital surround stereo. The submarine thriller is based on Tom Clancy's best seller and stars Sean Connery, Alec Baldwin, Scott Glenn, James Earl Jones, and Sam Neill. Look for the wide-screen "Red October" to raise some waves.

Another flick that may do surprisingly well on disk is "Glory," which **RCA/Columbia** is releasing in September in a letterbox edition at \$39.95. The Civil War saga, about an African-American regiment, stars **Matthew Broder-**

**ick, Denzel Washington, and Morgan Freeman.**

And look for big sales of

"Teenage Mutant Ninja Turtles: The Movie" (**Image**, \$29.95), which will bow Oct. 4, day-and-date with the VHS release. Kids will play this one over and over, and it's hard to wear out a laserdisk.

**ALIEN(S):** Speaking of unusual creatures, **CBS/Fox** will be releasing the sci-fi thrillers "Alien" and "Aliens" in deluxe letterboxed editions that will include restored footage (one wonders what sort of hideous scenes were left out) and supplementary material, such as trailers, storyboards, and complete scripts. The scary boxed sets are tentatively set to bow in February and retail for \$99.95 each.

**JAZZ TALES ON DISK:** In October, **Warner** will launch the documentary "Thelonious Monk: Straight, No Chaser," about the ground-breaking pianist; the Bertrand Tavernier drama "Round Midnight," which stars **Dexter Gordon** as a brilliant but ailing expatriate jazz musician; and "Bird," the **Clint Eastwood**-directed story of bebop saxophone legend **Charlie Parker's** life, starring **Forest Whitaker** (\$29.98 each).

**IMAGE ENTERTAINMENT** has announced revenues of \$10.18 million and net income of \$111,860 for the three months that ended June 30, according to **Image** president and CEO **Martin Greenwald** (**Billboard**, Aug. 25). For the same period a year ago, revenues were \$4.69 million, with a net loss of \$96,624, according to the company. **Image** currently has exclusive licensing deals with **CBS Music Video, Hanna Barbera Home Video, HBO Home Video, I.V.E., Media Home Entertainment, Orion Home Video, and RCA/Columbia Home Video**, among others, as well as numerous wholesale distribution arrangements with other major labels.

FOR WEEK ENDING SEPTEMBER 1, 1990

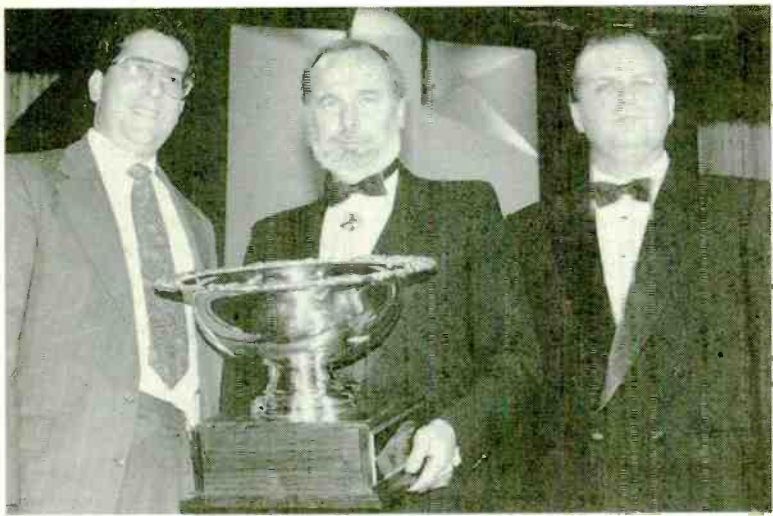
Billboard

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## TOP VIDEODISK SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	NEW ▶		DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
2	2	7	STEEL MAGNOLIAS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70246	Sally Field Shirley MacLaine	1989	PG	24.95
3	5	5	INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	1990	R	34.95
4	7	16	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
5	3	9	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11892	Sylvester Stallone Kurt Russell	1989	R	24.98
6	6	3	TREMORS	Universal City Studios MCA/Universal Home Video 40957	Kevin Bacon Fred Ward	1990	PG-13	34.98
7	1	7	ALWAYS	Amblin Entertainment Pioneer/Image Ent. 40967	Richard Dreyfuss Holly Hunter	1989	PG	39.98
8	4	11	BACK TO THE FUTURE PART II	Amblin Entertainment Pioneer/Image Ent. 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
9	19	16	SEA OF LOVE	Universal City Studios Pioneer/Image Ent. 40883	Al Pacino Ellen Barkin	1989	R	34.98
10	NEW ▶		BLUE STEEL	MGM/UA Home Video Pioneer/Image Ent. M901885	Jamie Lee Curtis Ron Silver	1990	R	24.98
11	8	11	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
12	11	5	FAMILY BUSINESS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 70236	Sean Connery Dustin Hoffman	1989	R	34.95
13	10	5	MEET ME IN ST. LOUIS	MGM/UA Home Video Pioneer/Image Ent. ML101827	Judy Garland	1944	NR	24.98
14	12	26	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98
15	NEW ▶		REVENGE	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50216	Kevin Costner Anthony Quinn	1990	R	39.95
16	9	9	THE FABULOUS BAKER BOYS	Live Home Video Image Entertainment 68910	Jeff Bridges Beau Bridges	1989	R	39.95
17	RE-ENTRY		DEAD POETS SOCIETY	Touchstone Pictures Pioneer/Image Ent. 947AS	Robin Williams	1989	PG	39.99
18	15	16	SEX, LIES, AND VIDEOTAPE	Outlaw Productions Criterion Collection CC1217L	James Spader Andie MacDowell	1989	R	49.95
19	RE-ENTRY		FIELD OF DREAMS	Universal City Studios Pioneer/Image Ent. 40884	Kevin Costner Amy Madigan	1989	PG	34.98
20	23	41	ROBOCOP	Orion Pictures Image Entertainment 0040	Peter Weller Nancy Allen	1987	R	39.95
21	16	3	HARVEY	Universal City Studios MCA/Universal Home Video 40321	James Stewart Josephine Hull	1950	NR	34.98
22	17	28	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
23	22	93	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
24	20	11	HARLEM NIGHTS	Paramount Pictures Pioneer LDCA, Inc. 32316	Eddie Murphy Richard Pryor	1989	R	24.95
25	NEW ▶		OLD GRINGO	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50206	Jane Fonda Gregory Peck	1989	R	39.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



**RKO Warner Video** president Steve Berns, left, accepts the award for retailer of the year, large-chain category, from LIVE Home Video president/CEO Dave Mount. On hand was CNN's Dennis Michael, right.



**1990 Video Star Of The Year** Arnold Schwarzenegger, right, is shown here with newly elected VSDA president Jack Messer, head of Gemstone Entertainment, Cincinnati.



**Look Who's Smiling.** Paul Culberg, left, president of RCA/Columbia Pictures Home Video, is congratulated on winning the Homer award in the how-to category for "How To Lambada" by Leonard Maltin, host of the awards show. RCA/Columbia also picked up a Homer for comedy with "Look Who's Talking."



**Cowabunga Dudes!** Emilio Estevez, star of RCA/Columbia Pictures Home Video's "Men At Work," signs an autograph for Donatello, one of four co-stars of LIVE Home Video's "Teenage Mutant Ninja Turtles."

## Stars Mingle With Vid Industryites At 9th VSDA Meet

**LAS VEGAS**—Celebrities and industry figures convene at the ninth annual Video Software Dealers Assn. convention, held here Aug. 5-9. The following photos were taken on the show floor, at private receptions and open-house parties, and backstage during the closing-night awards show and banquet.

Coverage of the VSDA meet can be found throughout the Home Video section.



**VSDA Executive Director** Linda Lauer, left, is pictured, from left, with Joanna Baker, director of VSDA's regional video expos and international relations; Rita Moreno; and Art Lauer.



**Video Futures.** "Back To The Future" series writer/producer Bob Gale, left, and series producer Neil Canton, right, are welcomed to the MCA/Universal Home Video booth by executive VP Louis Feola.



**Reynolds Rap.** Roger Mayer, president of Turner Entertainment, left, Ted Turner, and MGM/UA Home Video senior VP Herb Fischer, right, chat with film great Debbie Reynolds.



**Homer Run.** Buena Vista Home Video executive VP Richard Cohen, left, is congratulated by film critic Leonard Maltin for one of three awards won by Buena Vista during the first annual Homer Awards presentation.



**Video Veteran** Cy Leslie moderates an industry issues panel discussion Aug. 7.



**Smooth Sailing.** Convention chairman Mitch Lowe of Video Droid, left, and outgoing VSDA president Lou Berg, Audio/Video Plus, second from left, put on full dress uniforms to greet keynote speaker Robert Klingensmith, president of Paramount Home Video, and Warner New Media head Stan Cornyn, right, backstage before the opening business session.

# 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	<b>Exorcist III</b> (Fox)	9,312,219	1,288 7,230	—	9,312,219
2	<b>Ghost</b> (Paramount)	8,364,565	1,766 4,736	5	99,166,346
3	<b>Flatliners</b> (Columbia)	7,056,904	1,424 4,956	1	23,059,421
4	<b>My Blue Heaven</b> (Warner Bros.)	6,207,092	1,859 3,339	—	6,207,092
5	<b>Presumed Innocent</b> (Warner Bros.)	6,101,374	1,423 4,288	3	51,858,747
6	<b>Air America</b> (Tri-Star)	4,735,980	1,902 2,490	1	16,956,330
7	<b>Taking Care of Business</b> (Buena Vista)	3,620,054	1,074 3,371	—	3,620,054
8	<b>Problem Child</b> (Universal)	3,312,800	1,640 2,020	3	37,205,420
9	<b>Young Guns II</b> (Fox)	3,118,748	1,461 2,135	2	27,330,250
10	<b>Wild At Heart</b> (Samuel Goldwyn)	2,913,764	532 5,477	—	2,913,764
11	<b>Die Hard 2</b> (Fox)	2,149,899	1,234 1,742	6	104,930,383
12	<b>Arachnophobia</b> (Buena Vista)	1,842,429	1,377 1,338	4	45,053,945
13	<b>Two Jakes</b> (Paramount)	1,800,304	1,206 1,493	1	7,226,950
14	<b>Ducktales: The Movie</b> (Buena Vista)	1,507,802	1,324 1,139	2	12,563,879
15	<b>Mo' Better Blues</b> (Universal)	1,450,820	482 3,010	2	11,096,560
16	<b>Jungle Book</b> (Buena Vista re-issue)	1,306,499	1,082 1,207	5	37,969,769
17	<b>The Freshman</b> (Tri-Star)	1,185,840	648 1,830	4	16,352,040
18	<b>Days of Thunder</b> (Paramount)	888,406	622 1,428	7	78,771,268
19	<b>Pretty Woman</b> (Buena Vista)	706,054	571 1,237	21	167,045,267
20	<b>Navy Seals</b> (Orion)	650,310	676 962	4	21,527,680
21	<b>Total Recall</b> (Tri-Star)	602,700	588 1,025	11	115,105,635
22	<b>Back To The Future III</b> (Universal)	457,215	489 935	12	82,990,725
23	<b>Dick Tracy</b> (Buena Vista)	347,725	454 766	9	103,108,943
24	<b>Robocop 2</b> (Orion)	340,778	406 839	8	43,912,908
25	<b>Bird On A Wire</b> (Universal)	255,045	347 735	13	69,253,235
26	<b>Ghost Dad</b> (Universal)	238,920	262 660	7	21,258,390
27	<b>Jetsons: The Movie</b> (Universal)	228,920	472 485	6	17,991,535
28	<b>Another 48 HRS.</b> (Paramount)	211,575	174 1,216	10	78,471,496
29	<b>Teenage Mutant Ninja Turtles</b> (New Line)	190,806	251 760	20	132,530,493
30	<b>Cinema Paradiso</b> (Miramax)	142,866	70 2,041	26	9,728,996
31	<b>Milo &amp; Otis</b> (Columbia re-issue)	120,564	250 482	9	10,141,029
32	<b>Betsy's Wedding</b> (Buena Vista)	106,333	117 909	8	19,519,132
33	<b>May Fools</b> (Orion Classics)	97,695	20 4,885	8	767,050
34	<b>Gremlins 2</b> (Warner Bros.)	76,103	123 619	9	39,862,859
35	<b>Hunt for Red October</b> (Paramount)	75,243	99 760	24	120,376,109
36	<b>Metropolitan</b> (New Line)	74,669	5 14,934	2	326,288
37	<b>Tie Me Up</b> (Miramax)	58,375	44 1,327	15	3,775,271
38	<b>Quick Change</b> (Warner Bros.)	58,212	118 493	5	14,590,637
39	<b>Jesus of Montreal</b> (Orion Classics)	51,506	17 3,030	12	1,015,403
40	<b>Ernest Goes To Jail</b> (Buena Vista)	49,219	64 769	19	24,936,910

## HOME VIDEO

### Racker Retreats After Expansion Campaign LA Entertainment Also Undergoes Exec Shakeup

BY EARL PAIGE  
and PAUL SWEETING

LOS ANGELES—LA Entertainment, the recently high-flying supermarket rackjobber, is undergoing a retrenchment after stumbling in its efforts to broaden its base into freestanding video stores. The retrenchment has been accompanied by an executive shakeup highlighted by the departure of president Larry Kieves and the arrival of executive VP James Kolitz.

Kieves left the company in early July. The company calls his departure "strictly voluntary." Kolitz arrived in May from CEVAXS, the British Columbia-based convenience store video operator.

Only a few months ago, LA Entertainment announced the acquisition of 18-store Comet Entertainment, a chain developed by Rebecca Reno, president, who unveiled ambitious expansion plans (Billboard, Feb. 24).

Less than a month after that announcement, however, Comet filed for protection under Chapter 11 of the Federal Bankruptcy Code, putting an end to the merger.

On March 31, LA Entertainment also sold its freestanding superstore on Ventura Boulevard here to SM Acquisitions, although LA Entertainment continues to manage the store.

SM Acquisitions is controlled by Sherman Mazur, a principal in Omni Video Corp., the largest stockholder of LA Entertainment. The company still owns a 2,000-square-foot, freestanding store in Seattle that operates under the name Supermarket Video.

In filings March 20 with the U.S. Bankruptcy Court, district of Montana, three different entities—all headed by Reno—are seeking relief: Comet Enterprises, Video Excitement of America, and Video Library, with a schedule showing \$4,028,790 in liabilities and \$4,902,625 in assets.

Listed among creditors on the Video Library schedule holding the 20 largest unsecured claims are LA Entertainment (\$25,000) and Reno herself (\$13,250). Among well-known suppliers are East Texas Distributing, Video Trend Washington, Video Channels, Video Trend Utah, Commtron Corp., and JD Store Equipment.

In the latest court developments, a clerk says a filing for extension was made July 13. No plan has been submitted and no disclosure has been filed, the clerk says.

Attempts to reach Reno and other principals at press time were unsuccessful.

As for the Ventura Boulevard store, Kolitz says, "There's no secret the store hasn't been profitable." According to Kolitz, the store was sold to SM so that the publicly traded LA Entertainment would not have to report its losses on its balance sheet.

According to sources, the store was plagued from the beginning, with the steep rent of \$20,000 a month, while generating sales in the range of \$40,000 a month.

Kolitz says the strategy at the store now is to "de-emphasize music" in favor of video product. The inventory mix has been changed from 40% video to 70% video.

LA Entertainment also manages a freestanding store in Texas under the name Omni Video Corp.

At one point a year ago, LA Entertainment was touted as a major player in U.S. video retailing. It was the new name for a firm then known as Super Market Video, headed up by Kieves, who left as president of Con-

gress Video Group in early 1989 to move west (Billboard, July 8, 1989).

Super Market Video racks 112 grocery outlets in California, the Seattle area, Texas, and Oklahoma.

LA Entertainment became the name for the first of what was described as a pilot store here in Encino that drew raves from industry visitors to Los Angeles for its unique ceiling structure and interior.

FOR WEEK ENDING SEPTEMBER 1, 1990

Billboard.

## TOP MUSIC VIDEOS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	11	<b>STEP BY STEP</b> CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF 19.98
2	5	3	<b>PLEASE HAMMER DON'T HURT 'EM</b> Capitol Video C540001	M.C. Hammer	LF 19.98
3	2	9	<b>THINGS THAT GO PUMP</b> Geffen Home Video 38172	Aerosmith	LF 16.98
4	16	3	<b>HULMERIST</b> Warner Reprise Video 38175	Morrissey	LF 19.98
5	3	39	<b>HANGIN' TOUGH LIVE</b> ▲ <sup>24</sup> CBS Music Video Enterprises 19V-49030	New Kids On The Block	C 19.98
6	4	55	<b>HANGIN' TOUGH</b> ▲ <sup>21</sup> CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF 14.95
7	6	17	<b>BARRY MANILOW: LIVE ON BROADWAY</b> ● Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C 19.98
8	<b>NEW</b>		<b>EVERY TRICK IN THE BOOK</b> CBS Music Video Enterprises 19V-49049	Cheap Trick	LF 19.98
9	10	7	<b>THE BOB MARLEY STORY</b> Island Visual Arts Island Video 440 082 373-3	Bob Marley And The Wailers	D 19.95
10	<b>NEW</b>		<b>BANNED IN THE USA</b> Atlantic Records Inc. A*Vision Entertainment 50162	The 2 Live Crew	D 14.98
11	8	5	<b>VIDEO EXPOSURE</b> Arista Records Inc. 6 West Home Video SW-5702	Expose	SF 16.98
12	7	11	<b>THE VALUE OF IGNORANCE</b> PolyGram Music Video 440 081 321-3	Sinead O'Connor	LF 14.95
13	9	41	<b>STRAIGHT UP</b> ▲ <sup>3</sup> Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	SF 19.98
14	13	43	<b>JANET JACKSON'S RHYTHM NATION 1814</b> ▲ <sup>4</sup> A&M Records Inc. A&M Video 61900	Janet Jackson	SF 24.98
15	11	33	<b>KENNY G LIVE</b> ▲ Arista Records Inc. 6 West Home Video SW-5705	Kenny G	C 19.98
16	12	5	<b>SINGIN' &amp; SWINGIN'</b> CBS Music Video Enterprises 19V-49045	Harry Connick, Jr.	LF 19.98
17	14	27	<b>25X5: CONTINUING ADVENTURES OF ROLLING STONES</b> ▲ <sup>2</sup> CBS Video Ent. 19V-49027	Rolling Stones	D 19.98
18	18	3	<b>LIFESTYLES OF THE RAMONES</b> Warner Reprise Video 38178-3	The Ramones	LF 19.98
19	24	108	<b>MOTLEY CRUE UNCENSORED</b> ▲ <sup>2</sup> Elektra/Asylum Records/Elektra Entertainment 40104-3	Motley Crue	LF 19.98
20	22	16	<b>DANZIG</b> Def American Home Video 38159	Danzig	LF 19.98
21	17	44	<b>DELICATE SOUND OF THUNDER</b> ▲ <sup>3</sup> CBS Music Video Enterprises 24V-49019	Pink Floyd	C 24.98
22	15	19	<b>PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN</b> EMI Home Video 1627	Red Hot Chili Peppers	C 14.98
23	20	11	<b>GOLDFISH (JOKES, MAGIC &amp; SOUVENIRS)</b> Arista Records Inc. 6 West Home Video SW-5707	The Church	LF 16.98
24	26	21	<b>THE B-52'S: 1979-89</b> ▲ Warner Reprise Video 3-38160	The B-52's	D 19.95
25	19	17	<b>POSITIVE MENTAL OCTOPUS</b> EMI Home Video 1614	Red Hot Chili Peppers	SF 14.98
26	<b>NEW</b>		<b>CARLY IN CONCERT: MY ROMANCE</b> Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C 19.98
27	<b>RE-ENTRY</b>		<b>VAN MORRISON: THE CONCERT</b> PolyGram Music Video 081 975-3	Van Morrison	C 24.95
28	25	3	<b>TIME MACHINE</b> Warner Reprise Video 38148	Dio	LF 19.98
29	28	43	<b>MILLI VANILLI IN MOTION</b> ▲ <sup>2</sup> Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	SF 14.98
30	29	11	<b>WE TWO ARE ONE TOO: THE HOME VIDEO</b> Arista Records Inc. 6 West Home Video SW-5710	Eurythmics	LF 16.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. ©Copyright 1990, Billboard Publications, Inc.



# MUSIC VIDEO

## THE EYE



by Melinda Newman

**MGMM MAYHEM:** Nancy DiToro, founder and VP/executive producer of MGMM's Los Angeles office, has left the company to start her own, still-unnamed, production company. The first two directors under her guidance are **Zach Snyder** and **Mark DePaola**. New director Snyder had completed one video for MGMM before leaving with DiToro, and just finished a 10-minute WEA presentation featuring **Michael Eisner**, **Hollywood Records** president **Peter Paterno**, and three Hollywood acts as his first project with the new company. DePaola is basically a commercial director with a separate company, but DiToro is representing him for music video work. His first project was a **Gerard Alston** video for **Motown**.

Did the music video production giant's financial woes in London (Billboard, July 21) take their toll on DiToro? "Absolutely yes," she says. "I'd opened up the L.A. office and it was very successful—we did a tremendous amount of business, but I really just had to walk away." DiToro can be reached at 213-876-4474.

Although the fate of the U.S. company is secure, if not exactly in the incarnation we currently know, the U.K. parent went into receivership two months ago and that has caused some tumultuous action stateside. According to MGMM president **Gale Sparrow**, "MGMM is still open and doing business, but there will probably be changes within the next month." She is in contact with the receiver handling the bankruptcy proceedings for MGMM's U.K. office and says there should be some announcement within days. "We're looking at all the options and talking to all the directors. Everyone wants to get on with it and start fresh in September."

In the meantime, producer **Alex Abramowicz** is running the L.A. office with **Jay Nydick**, who flew in from MGMM's New York office.

**LET'S GET THIS STRAIGHT:** There has been a lot of talk about **George Michael** not releasing a video for "Praying For Time" because he wants the record's lyrics to speak for themselves. This is not quite raising the eyebrows that heaved upward a few years ago when both **Journey** and **Van Halen** vowed to go videoless for every single from their new releases because this seems to be an isolated case. And it also isn't completely true. According to sources, there will be a version with the lyrics scrolled over a black screen that is being produced by **MTV** and **Columbia**. What's not known is what access the local outlets

will have to this clip or any other possible clip made of the song. More as it develops.

**SECOND-QUARTER QUOTES:** **MTV Networks'** parent **Viacom** saw its second-quarter revenues rise to \$383.1 million this year compared with \$363.9 million in 1989. Although operating profit doubled from \$24.1 million to \$48 million from the second quarter of 1989, Viacom's bottom line registered a net loss of \$20 million, largely because of interest expenses. Last year's second-quarter loss was \$34.7 million. **MTV Networks**, which encompasses **MTV**, **VH-1**, **Ha!**, **Nickelodeon**, and **Nick At Night**, increased its revenues 27% over last year. However, because of **Ha!** start-up costs, operations earnings were 42% lower than in 1989.

**Video Jukebox Network**, parent company of **The Jukebox Network**, reported revenues of \$3.38 million for the second quarter of 1990, an increase of 568% over the \$506,000 earnings for the same time period in 1989. The company realized a loss of \$276,000 during the quarter, as opposed to a loss of \$761,000 for the second quarter of 1989.

**AS WE HINTED LAST WEEK:** Expect the announcement of **Liz Heller** running the U.S. division of **Island Visual Arts** within the next week. She was previously head of marketing for **Giant Records** and VP of artist development at **MCA Records**.

**NORTHERN MERGER:** **Musican Video Services**, Calgary, Alberta, has merged its operations with **Network Video**, effective Aug. 1. The combined company becomes one of the biggest, video pools in Canada.

**VIVID EXPANSION:** It seems like **Vivid** is adding a new director every time we turn around. The newest is **Kenny Mirman**. Mirman is best known for his commercial work and has five Clio awards to his credit. His first music clip was "True Gold" by **Music West** act the **Telling**. He should be adept at creating effective images given that one of his past projects was creating ads for the 1988 presidential campaign for **CBS Television Network**.

**COMING TO A STORE Near You...** "Inside Country Music," a bimonthly, 90-minute video magazine that features interviews with artists and backstage glimpses. The video, produced by **New Media Inc.**, is being distributed by **MCA**.

AS OF SEPTEMBER 1, 1990

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION™	VH-1 VIDEO HITS ONE	Black Entertainment Television	Marie Osmond, Like A Hurricane Canyon, Dam These Tears
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	<b>HEAVY</b> Vince Gill, When I Call Your Name Shenandoah, Next To You. Next To Me Alan Jackson, Wanted T. Tucker/T.G. Brown, Don't Go Out R.V. Shelton, I Meant Every... Shelby Lynne, I'll Lie Myself To Sleep Carlene Carter, I Fell In Love Bellamy Bros., I Could Be... K. Mattea/T.O'Brien, Battle Hymn... Mark Chesnutt, Too Cold At Home Pirates/Mississippi, Honky Tonk... Reba McEntire, You Lie
<b>EXCLUSIVE</b> INXS, Suicide Blonde Billy Idol, L.A. Woman *George Michael, Praying For Time Living Colour, Type (Everything... Molley Crue, Same Ol' Situation *Warrant, Cherry Pie	<b>ADDS</b> Crosby, Stills & Nash, If Anybody... Jeff Lynne, Lift Me Up Breathe, Say A Prayer Brenda Russell, Running Away Phil Collins, Something Happened... Maxi Priest, Close To You	<b>ADDS</b> Michelle, Keep Watchin' Rude Boys, C'mon Let's Do This Babyface, So You Like What You See Basic Black, Nothin' But A Party Soho, Hippychick Snap, Ooops Up	<b>LIGHT</b> Waylon Jennings, Wrong Lorrie Morgan, He Talks To Me Corbin/Hammer, Work Song Holly Dunn, You Really Had Me Going Tim Ryan, Let's Dance In Circles Charlie Daniels, A Few More Rednecks Kelly Willis, River Of Love
<b>BUZZ BIN</b> Aztec Camera, The Crying Scene Gene Loves Jezebel, Jealous Sonic Youth, Kool Thing	<b>HITMAKERS</b> Mariah Carey, Vision Of Love Go West, King Of Wishful Thinking Bruce Hornsby/Range, Across... Janet Jackson, Come Back To Me Wilson Phillips, Release Me Paul Young, Oh Girl	<b>CURRENT</b> The Time, Jerk Out Janet Jackson, Come Back To Me Bell Biv DeVoe, Do Me! Babyface, My Kinda Girl Tony Toni Tone, Feels Good Anita Baker, Talk To Me Mariah Carey, Vision Of Love En Vogue, Lies The Boys, Crazy Terry Steele, If I Told You Once M.C. Hammer, Have You Seen Her W.Coast All-Stars, We're All In... Black Box, Everybody Everybody The Whispers, Innocent Prince, Thieves In The Temple Basic Black, She's Mine The Winans, A Friend Lalah Hathaway, Heaven Knows Johnny Gill, My, My, My Keith Sweat, Make You Sweat MC Twist, Step Off Milira, The Pain Force MD's, Are You Really Real Digital Underground, Doowutchyalike Earth, Wind & Fire, I Wanna Be... Whistle, Bad Habit MC Lyte, Cappuccino Bootsy's Rubber Band, Jungle Bass The Pointer Sisters, Friends Advice Oleta Adams, Rhythm Of Life Tracie Spencer, Save Your Love S.Youngblood, I'd Rather... Lisa Stansfield, This Is The Right Time Bernadette Cooper, I Look Good	<b>TRACKS</b> 9 hours weekly 1722 Gower Street, Los Angeles, CA 90028
<b>STRESS</b> *Deee-Lite, Groove Is In The Heart *Snap, Ooops Up World Party, Put The Message In...	<b>FIVE STAR VIDEO</b> Michael Bolton, Georgia On My Mind Harry Connick Jr., Recipe For Love k.d. lang And Take 6, Ridin' The Rails Lisa Stansfield, This Is The Right Time	<b>GMT</b> Country Music Television Continuous programming 704 18th Ave South, Nashville, TN 37203	<b>ADDS</b> Breathe, Say A Prayer Janet Jackson, Black Cat Love/Hate, Why Do You Think... Stryper, Shining Star Gene Loves Jezebel, Jealous Doc Box & B. Fresh, Slow Love 24-7 Spyz, Don't Break My Heart
<b>HEAVY</b> Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Phil Collins, Something Happened... Depeche Mode, Policy Of Truth Faith No More, Epic Janet Jackson, Black Cat Luke feat. 2 Live Crew, Banned... M.C. Hammer, Have You Seen Her Nelson, Love And Affection Poison, Unskinnny Bop Slaughter, Fly To The Angels Winger, Can't Get Enuff	<b>DEVELOPMENT</b> Oleta Adams, Rhythm Of Life Allman Brothers Band, Good Clean Fun Basia, Until You Come Back To Me Beach Boys, Problem Child Everything But The Girl, Take Me Fleetwood Mac, Skies The Limit Billy Joel, That's Not Her Style Keith Sweat, Make You Sweat S.Youngblood, I'd Rather...	<b>WORLD PREMIERE</b> Hoyt Axton, Mountain Right Travis Tritt, Put Some Drive In... Conway Twitty, Crazy In Love	<b>HEAVY</b> Janet Jackson, Come Back To Me Sweet Sensation, If Wishes Came True M.C. Hammer, Have You Seen Her Poison, Unskinnny Bop Bell Biv DeVoe, Do Me! Jon Bon Jovi, Blaze Of Glory Wilson Phillips, Release Me Faith No More, Epic
<b>ACTIVE</b> The Black Crowes, Twice As Hard Cheap Trick, Can't Stop Falling... Concrete Blonde, Joey Dino, Romeo Lita Ford, Lisa Maxi Priest, Close To You Prince, Thieves In The Temple Ratt, Lovin' You's A Dirty Job *Love/Hate, Why Do You Think... *Lisa Stansfield, This Is The Right Time Vixen, How Much Love Wilson Phillips, Release Me	<b>THE JUKE BOX NETWORK</b> Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	<b>HEAVY</b> Carlene Carter, I Fell In Love Ky. Headhunters, Oh Lonesome... Mark Collie, Looks Aren't Everything Alan Jackson, Wanted Kevin Welch, 'Til I See You Again R.V. Shelton, I Meant Every... Helen Cornelius, Ask Any Question Shenandoah, Next To You, Next To Me Jann Browne, Mexican Wind Alabama, Pass It On Down Waylon Jennings, Wrong Vince Gill, When I Call Your Name Lorrie Morgan, He Talks To Me Gary Fjellgaard, Somewhere On... Cleve Francis, Love Light Reba McEntire, You Lie Randy Travis, He Walked On Water Garth Brooks, The Dance T. Tucker/T.G. Brown, Don't Go Out Lee Roy Parnell, Oughta Be A Law Holly Dunn, You Really Had Me Going Ronnie McDowell, Paralyzed Shelby Lynne, I'll Lie Myself To Sleep Charlie Daniels, A Few More Rednecks Pirates/Mississippi, Honky Tonk... Clint Black, Walkin' Away Mark Chesnutt, Too Cold At Home Ray Stevens, Sittin' Up With The Dead Marty Stuart, Hillbilly Rock Bonnie Guitar, Let Him Go Asleep At The Wheel, Keepin' Me... Corbin/Hammer, Work Song Matraca Berg, Things You Left Undone Delbert McClinton, I'm With You Texas Tornados, Who Were... Mark Collie, Hardin County Line k.d. lang And Take 6, Ridin' The Rails	<b>ADDS</b> Lisa Stansfield, This Is The Right Time London Quireboys, I Don't Love... Poor Righteous Teachers, Rock... Jude Cole, Time For Letting Go Dino, Romeo New Kids On The Block, Tonight Slaughter, Fly To The Angels Vixen, How Much Love Cheap Trick, Can't Stop Falling... Maxi Priest, Close To You
<b>MEDIUM</b> Blue Tears, Rockin' With The Radio Jude Cole, Time For Letting Go *Don Dokken, Mirror Mirror *Duran Duran, Violence Of Summer *Extreme, Decadence Dance Indecent Obsession, Tell... L.A. Guns, I Wanna Be Your Man New Kids On The Block, Tonight Railway Children, Every Beat Of... The Rave Ups, She Says	<b>ADDS</b> Betty Boo, Doin' The Do C. Mayfield/Ice-T, Superfly 1990 Damn Yankees, Come Again Duran Duran, Violence Of Summer Force MD's, Are You Really Real Guesch Patti, L'Homme Au Tablier Vert Heart, I Didn't Want To Need You Ice Cube, Who's The Mack? Jane Siberry, Everything Reminds... Jazz Butcher, Girls Go Lalah Hathaway, Heaven Knows Linear, Don't Come Cryin' Lisa Stansfield, This Is The Right Time Red House, I Said A Prayer Soho, Hippychick Steelheart, Can't Stop Me Loving You S.Youngblood, I'd Rather... Tracie Spencer, Save Your Love Trip Shakespeare, Pearle Trixter, Give It To Me Good	<b>HEAVY</b> Brother Beyond, The Girl I Used... *Crosby, Stills & Nash, If Anybody... *David J, I'll Be Your Chauffeur *The Smithereens, Blue Period Stryper, Shining Star *Too Much Joy, That's A Lie Trip Shakespeare, Pearle *Wire Train, Should She Cry	<b>MEDIUM</b> Lisa Stansfield, This Is The Right Time London Quireboys, I Don't Love... Poor Righteous Teachers, Rock... Jude Cole, Time For Letting Go Dino, Romeo New Kids On The Block, Tonight Slaughter, Fly To The Angels Vixen, How Much Love Cheap Trick, Can't Stop Falling... Maxi Priest, Close To You
<b>BREAKOUTS</b> Brother Beyond, The Girl I Used... *Crosby, Stills & Nash, If Anybody... *David J, I'll Be Your Chauffeur *The Smithereens, Blue Period Stryper, Shining Star *Too Much Joy, That's A Lie Trip Shakespeare, Pearle *Wire Train, Should She Cry	<b>PEOPLE-POWERED HEAVIES</b> Bell Biv DeVoe, Do Me! The Boys, Crazy Compton's Most... One Time... En Vogue, Lies Johnny Gill, My, My, My Jon Bon Jovi, Blaze Of Glory Keith Sweat, Make You Sweat Kid Frost, La Raza Kwame/New Beginning, Ownlee Eue Luke feat. 2 Live Crew, Banned... M.C. Hammer, Have You Seen Her M.C. Hammer, U Can't Touch This MC Pillsberry/4 Large Crew, Me So... Mariah Carey, Vision Of Love New Kids On The Block, Tonight Oaktown's 3.5.7, We Like It Public Enemy, Brother's Gonna... Seiko/D. Wahlberg, The Right... The Time, Jerk Out Vanilla Ice, Ice Ice Baby W.Coast All-Stars, We're All In...	<b>HEAVY</b> Janet Jackson, Black Cat Tyler Collins, Second Chance Duran Duran, Violence Of Summer Michael Bolton, Georgia On My Mind Beats International, Won't Talk... George LaMond, Look Into My Eyes Jeff Healey Band, While My...	<b>HIT VIDEO</b> 10 hours daily 1000 Louisiana Ave, Houston, TX 77002
<b>IMPACT CLIPS</b> Deee-Lite, Groove Is In The Heart INXS, Suicide Blonde Janet Jackson, Black Cat Living Colour, Type (Everything... Snap, Ooops Up *DENOTES ADD	<b>GUIDE</b> Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	<b>POWER</b> Janet Jackson, Come Back To Me Sweet Sensation, If Wishes Came True New Kids On The Block, Tonight M.C. Hammer, Have You Seen Her The Time, Jerk Out Wilson Phillips, Release Me Keith Sweat, Make You Sweat Go West, King Of Wishful Thinking Stevie B., Love And Emotion Jon Bon Jovi, Blaze Of Glory Mariah Carey, Vision Of Love Poison, Unskinnny Bop	<b>ADDS</b> Janet Jackson, Black Cat Tyler Collins, Second Chance Duran Duran, Violence Of Summer Michael Bolton, Georgia On My Mind Beats International, Won't Talk... George LaMond, Look Into My Eyes Jeff Healey Band, While My...
<b>CURRENT</b> Ninch Inch Nails, Head Like A Hole Johnny Van Zant, Brickyard Road Lita Ford, Hungry Suicidal Tendencies, Can't Bring... The Black Crowes, Twice As Hard Pantera, Cowboys From Hell Slaughter, Fly To The Angels Milira, Outside The Rain Barry Lather, Love In The 3rd Degree S.Youngblood, I'd Rather... Tony Toni Tone, Feels Good Candy Flip, Strawberry Fields 3 Times Dope, Weak At The Knees Luke feat. 2 Live Crew, Banned... MC Lyte, Cappuccino En Vogue, Born To Sing Bruce Hornsby/Range, Across... Phil Collins, Something Happened... Johnny Gill, My, My, My Joe Cocker, What Are You Doing... Heart, I Didn't Want To Need You Poison, Unskinnny Bop	<b>FRIDAY NIGHT VIDEOS</b> 1 hour weekly 888 Seventh Ave. NY, NY 10106	<b>HEAVY</b> Brother Beyond, The Girl I Used... Babyface, My Kinda Girl The Boys, Crazy Cheap Trick, Can't Stop Falling... Paul Young, Oh Girl Maxi Priest, Close To You Bruce Hornsby/Range, Across... Phil Collins, Something Happened... Nelson, Love And Affection Prince, Thieves In The Temple Dino, Romeo	<b>DTNN</b> The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
<b>CURRENT</b> Ninch Inch Nails, Head Like A Hole Johnny Van Zant, Brickyard Road Lita Ford, Hungry Suicidal Tendencies, Can't Bring... The Black Crowes, Twice As Hard Pantera, Cowboys From Hell Slaughter, Fly To The Angels Milira, Outside The Rain Barry Lather, Love In The 3rd Degree S.Youngblood, I'd Rather... Tony Toni Tone, Feels Good Candy Flip, Strawberry Fields 3 Times Dope, Weak At The Knees Luke feat. 2 Live Crew, Banned... MC Lyte, Cappuccino En Vogue, Born To Sing Bruce Hornsby/Range, Across... Phil Collins, Something Happened... Johnny Gill, My, My, My Joe Cocker, What Are You Doing... Heart, I Didn't Want To Need You Poison, Unskinnny Bop	<b>CURRENT</b> New Kids On The Block, Tonight M.C. Hammer, Have You Seen Her Guys Next Door, I Was Made... Prince, Thieves In The Temple Sweet Sensation, If Wishes Came True Poison, Unskinnny Bop The Time, Jerk Out Seduction, Could This Be Love Cheap Trick, Can't Stop Falling...	<b>ADDS</b> Sawyer Brown, When Love... Forrester Sisters, Old Enough To Know k.d. lang And Take 6, Ridin' The Rails Nitty Gritty Dirt Band, You Made...	

# Domestic, Japanese HDTV Firms Vie For U.S. Standard

BY ELLIOT LUBER

NEW YORK—Although selection of a high-definition video transmission format in this country could take several years, producers here are shooting more and more video in the 1125/60 production standard.

In addition, a heavyweight newcomer is joining the handful of hi-def production facilities here. NHK, the Japanese broadcast concern, is slated to open a new HDTV facility Sept. 18 at Kaufman Astoria Studios in Astoria, N.Y.

While most domestic HDTV production to date has been for export to Japan—mostly experimental or industrial applications, in addition to some special effects for commercials—a growing percentage is now being shot in anticipation of eventual home release.

Testing of the five competing systems for a U.S. broadcast transmission system for HDTV has again been delayed and is now expected to commence early next winter. In the most recent development, a digital system called DigiCipher from General Instruments was precertified for testing.

Industry observers estimate that delivery of the format may occur by 1993.

Delays notwithstanding, HDTV productions are becoming more widespread, and music performances make up much of the high-definition work being shot here.

Zbigniew Rybczynski of ZBIG Vision has been nominated for two Emmy Awards, the first such nominations for a hi-def production, for his work on "The Orchestras," part of the Great Performances series for PBS. Rybczynski was nominated for best visual effects and best individual achievement for a classical music and dance program.

ZBIG Vision, based in Hoboken, N.J., also produced the industry's first seven-camera live music event in hi-def—the Dionne Warwick AIDS benefit at the Universal Amphitheatre in Los Angeles—which was edited live by Marty Passetta Productions and beamed via Comsat live to six cities.

ZBIG is the largest dedicated HDTV facility to open in the U.S. thus far, having recently inaugurated a 10,000-square-foot location.

Sony Classical is shooting concerts in HDTV in the interest of having a video library available in the format when HDTV delivery to the home becomes possible.

According to a Sony Classical spokesman, the first HDTV-mastered home video releases next month show an improvement in picture quality over those shot in current formats (NTSC) or even transferred from film, and could be sold at a premium, much the way digitally mastered vinyl albums once were.

"Any time you start off with a better picture you will end up with a better finished product," says Alan Penchansky, press consultant in New York for Hamburg, West Germany-based Sony Classical.

The label will release a full-length concert video of pianist Murray Perahia next month, down-converted to NTSC from HDTV, while the label keeps the master for later release in

HDTV. Others will follow.

Although Sony Classical does not shoot its own videos, its engineers oversee the process, Penchansky says.

Similarly, Rebo High Definition Studio here has started producing its own HDTV concert series, called Manhattan Music Magazine. Slated to be syndicated abroad with the help of MTV Internacional, the series is archived in Sony's new digital hi-def video system.

According to Steven Dupler, VP of Rebo's music division, which was launched last year, getting in on the ground floor of HDTV production will provide two rounds of software sales for each Rebo property.

"When digital audio recording first came out, those who mastered their albums in digital were able to sell their vinyl albums at a premium. Then, when the compact disk was introduced they were able to sell the same software again as a CD. We feel it will be much the same for high-definition video."

Up-and-coming technologies, such as high-definition laserdiscs now being used for industrials and new GE projection systems, will help labels exploit the medium soon, notes Dupler. He adds that Rebo is close to signing a deal with a label, but could not comment further at press time.

Rebo is one of only a handful of facilities equipped to shoot, post, or transfer HDTV's wider-screen video (16:9 aspect ratio) in the U.S., accord-

ing to Sony, the only company currently marketing hi-def recorders. Sony's recent release of improved HDVS cameras and digital HDVS recorders was praised by a number of hi-def facilities.

Almost all U.S. hi-def facilities are located in New York, and the opening of the NHK studio is seen by some as unwelcome competition and by oth-

*'Competition will ultimately do more good for all of us'*

ers as a sign that the market is expanding.

The NHK facility will feature the Quantel Graphic Paintbox and other HDTV graphics systems by Thomson Digital Images and Shima Seika, according to Stuart Samuels, VP of ZBIG Vision and consultant to NHK Enterprises U.S.A. Inc.

The facility would "support private-sector HDTV production" rather than compete with it, says producer Shuichi Ichikawa.

NHK now has two HDTV production vans, one on each U.S. coast. Each van, built for Sony by A.F. Associates in New Jersey, features a single HDTV camera and recorder with a special HDTV control panel, TBC (time base corrector), signal suppressor, and 16:9 monitor. There is speculation, based on the design of

the trucks, which have been on the road a few months, that NHK will shoot in HDTV events that are already being shot in NTSC as a means to compare formats.

However, NHK officials would not disclose the specifics of the new Kaufman Astoria facility at press time, saying that it will open with only some of its eventual capabilities.

"I now consider NHK a competitor," says Ron Rattner, president of the Club Theater Network of Miami, a company that worked with NHK last December to produce the nation's first commercial application of HDTV.

Rattner's group took down an NHK HDTV satellite feed of the Leonard-Duran fight from Las Vegas and charged attendees at Miami's Gusman Hall \$70 apiece to watch it on a screen measuring 23 by 17 feet.

"I welcome NHK's increased production," counters David Niles, president of Captain of America/1125 Productions in New York (a sister company to Paris' Captain Video, an HDTV studio opened in 1985). "With NHK expanding its high-definition, direct-broadcast satellite programming from one to six hours daily in Japan, there will be plenty of increased demand for all HDTV facilities here in the U.S."

Niles, whose facility includes two mobile HDTV vans, shot Isaac Stern and Itzhak Perlman videos for Sony Classical in Troy, N.Y., and Chicago, respectively, and a Tony Bennett per-

formance in New York for CBS/Sony Records. On Aug. 11, an Aerosmith concert was shot for MTV by Niles in HDTV at the Ed Sullivan Theater, which he has on long-term lease (Billboard, Dec. 9, 1989).

Niles says he is about to open "The New York Sensation" to the public at the Ed Sullivan Theater. A double-wide HDTV projection show using four Barco projectors and 8 channels of audio, it depicts the city in sight and sound.

"While NHK's new facility represents increased competition, I think it will ultimately do more good for all of us," says Michael Dambra, Rebo's VP of sales and marketing. He says Rebo, which founded a subsidiary in Japan, Rebo Hi-Vision Co. Ltd., to market its software, never expected to have the U.S. production market all to itself. The addition of more NHK production will mean more demand for Rebo's services in the long term, he says.

The company has worked closely with Randy Ezratty, converting his Effanel digital audio truck for three-camera digital HDVS shoots.

Sony/Columbia Pictures is also getting into the hi-def act this fall, when it plans to open an "electronic production workshop" in Hollywood. According to Alec Shapiro, a spokesman for Sony's hardware interests, "The workshop will be calling for producers with projects that lend themselves to high-definition production."

## AUDIO TRACK

### NEW YORK

**HURBY "THE LUV BUG" AZOR** produced tracks on **Profile Records** act **Dana Dane**, **Next Plateau's** group **Whisper**, and **Select Records' Kid N' Play** at **Power Play Studios**. **Andre Deborg** and **Jon Stejner** engineered. **Sid N' B'ton** completed their debut for **Def Jam/Rush Associated**. **Anton Pukshansky** was at the board, assisted by **Chris Conway**.

At **I.N.S.**, producer/remixer **Louie Louie (Luis Vega)** worked on various tracks, including a project he reworked on **Tony Thorpe's** "Can't Give You Up" for **SBK**, **Ben E King's** "Supernatural" for **Atlantic**, and **Sybil's** "Love's Calling" on **Next Plateau**. **Dan Sheehan** was at the desk. **Bobby Konders** worked on a remix of **Aftershok's** "Cindy Cindy" on **Virgin**. Sheehan was at the board. **I.N.S.** recently purchased the **Vision By Opcode** sequencing software package, to be utilized with the studio's **Mac Plus**.

Producers **Andy Panda** and **Mac Quayle** tracked at **39th Street** with **Angel Ferreira**, who was working on his forthcoming **Virgin** album. **Dennis Wall** was at the board, assisted by **Matt Sietz**.

**John Moore** of the **Jesus And Mary Chain** was in recording and mixing two B-sides at **Baby Monster** for an upcoming solo project. The numbers included a cover of **George Benson's** "On Broadway." **Bryce Goggin** engineered and mixed. **Ena Kostabi** and his band

**Big Fag** recorded two songs for an upcoming single. **Gil Abarbanel** engineered with **Jeff Jones**.

### LOS ANGELES

**David Foster** put the finishing touches on his latest project for **Atlantic Records** at **Ignited Productions**. **Bill Meyers** added synthesizer overdubs and **Foster** did backing vocals. **David Reitzas** engineered, with **Jeff Welch** assisting. Also, producers **Frankie Blue** and **Les Pierce** worked on **Martika's** new **CBS** album. **Blue** and **Pierce** shared engineering duties and **Welch** assisted.

Producer/composer/arranger **Jeremy Lubbock** was in **Zebra** studios working on tracks for Christmas release by popster **Tommy Page**. **Lubbock** produced the title track for **Page's** album, "Paintings In My Mind," a number penned by **Page**.

**David Bianco** remixed the single "Swalk" at the **Sound Castle** on **Notorious**, an act debuting on **Geffen**. **Tracy Chaisolm** assisted on the **G-Series Solid State Logic** board. **Bianco** also remixed the recent **Paisley Park** single release, titled "Melody Cool," by singer **Mavis Staples**. **Chaisolm** also assisted on this session.

**Chrysalis** artist **Bobby Woods** worked on self-produced tracks at **Powertrax/55** with engineer **Bill Brescher**. **Richard Engstrom** assisted. **Howard Hewett** also worked on self-produced tracks. **Carmin Rizzo** engineered the **Elektra** project, assisted by **Derek**

### MARCEL

**PolyGram's L.A. Guns** were in **Conway** to remix a tune from the album "Cocked And Loaded." **Mick Guzauski** was at the board. **Keith Forsey**, recognized for production efforts on **Billy Idol's** "Charmed Life," stepped out of his rock boots and worked with **Bob Bejan** and **Godfrey Nelson** on a **Teenage Mutant Ninja Turtles** album. Songwriter/producer **Burt Bacharach** and engineer **Guzauski** mixed several songs for **Aretha Franklin's** next **Arista** album.

At **Encore**, producer **Michael Powell** worked on tracks and vocal overdubs with **Jennifer Holliday**. **Barney Perkins** and **Elliott Peters** engineered, with **Milton Chan** and **Steve Gallagher** assisting. The **Red Hot Chili Peppers** were in with producer **Larry Blackmon** to work on the title track for the film "Taking Care Of Business." **Perkins** and **Peters** engineered, assisted by **Chan** and **Gallagher**.

### NASHVILLE

**BILLY JOE WALKER JR.** recently tracked at **Sound Stage** with engineer **Bob Bullock** and assistant **Brian Hardin**. **Walker** and **Jim Malloy** produced the cuts for **Warner Bros. Marsha Thornton** was in tracking with producer **Steve Fishell** for **MCA**. **John Guess** engineered, assisted by **Marty Williams**. **Tammy Wynette** and producer **Steve Taylor** worked on cuts for **CBS** with engineer **Mike Psanos**. **Tim Farmer** assisted.

**Aaron Tippon** was in at **Recording Arts** studios working on overdubs and vocals for his debut on **RCA**. **Emory Gordy** produced, with **Steve Tilish** at the board.

### OTHER CITIES

**STUDIO CENTER** in San Jose, Calif., had former **Luke Records** rapper **M.C. Twist** in recording his latest album, "Bad Influence," for **Lethal Beat Records**. **Jerry McReynolds** engineered. **Twist** produced.

At **Different Fur Recording** in San Francisco, **Limbomaniacs** recorded and mixed additional tunes for a soon-to-be-released **Relativity** album. **Howard Johnston** and **Steve Linsley** shared engineering duties. **Dave Jerden** produced and engineered the mix sessions. **Ron Rigler** assisted. **Chris Isaak** and producer **Eric Jacobson** tracked with **Pete Scaturro** and **Bryan Mantia** (of **Limbomaniacs**) for **Isaak's** upcoming **Warner Bros.** album.

The **Screaming Trees** were in **London Bridge Studios**, Seattle, working on beginning tracks for a **CBS** album. **Terry Date** produced and engineered.

**Hot Tuna** worked on tracks for its new **Epic** CD at **Dreamland Recording** in Woodstock, N.Y. **Jorma Kaukonen** produced, with **Ricky Sanchez** at the board. **John Yates** assisted. **Nation Records' Golden Palominos** were in with producer **Anton Fier**. **David Cook** engineered, with assistants **Harvey Sorgen** and **Yates**.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 25, 1990)

CATEGORY	HOT 100	ELACK	COUNTRY	DANCE-CLUB	RAP
<b>TITLE</b> Artist/ Producer (Label)	VISION OF LOVE Mariah Carey/ Rhett Lawrence (Columbia)	JERK OUT The Time/ The Time (Paisley Park/ Reprise)	NEXT TO YOU, NEXT TO ME Shenandoah/ R.Hall;R.Byrne (Columbia)	GROOVE IS IN THE HEART Deee-Lite/ Deee-Lite (Elektra)	BANNED IN THE USA Luke featuring the 2 Live Crew/ D.Wright;T.Fisher (Luke/Atlantic)
<b>RECORDING STUDIO(S)</b> Engineer(s)	OAKSHIRE/ SKYLINE/ HIT FACTORY Rhett Lawrence; Patrick Dillett	PAISLEY PARK Peggy Mac; Susan Rogers	FAME Alan Schulman; Doug Johnson; Rick Hall; Robert Byrne	D&D Mike Rogers	LUKE Ron Taylor; Denver Wright; Mr. Mixx
<b>RECORDING CONSOLE(S)</b>	Neve V/Amec 2500; SSL 4000-G Series/ Neve 8058	SSL 4000-E&G Series	Neve 8232	Sony MCI 636	Soundcraft 2400
<b>MULTITRACK RECORDER(S)</b>	Sony MCI JH24/ Otari MTR-90; Studer A-800/ Studer A-827	Studer A-800	Sony MCI JH24	Sony MCI JH24	Sony MCI JH16
<b>MASTER TAPE</b>	Ampex 456	Scotch 250	Scotch 250	Ampex 456	Ampex 456
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	TARPAN David Frazer	FLYTE TYME Steve Hodge	FAME Alan Schulman; Doug Johnson; Rick Hall; Robert Byrne	D&D Mike Rogers; Deee-Lite	LUKE Ron Taylor; Denver Wright; Mr. Mixx
<b>CONSOLE(S)</b>	SSL 4000-G Series	Harrison SeriesTen	Neve 8232	Sony MCI 636	Sony MCI JH16
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b>	Studer A-80/ Ampex ATR 102	Otari MTR-90/ Otari MTR-12	Sony MCI JH24	Sony MCI JH24/ Sony MCI JH110	Sony MCI JH16/ Otari MTR-12
<b>MASTER TAPE</b>	Scotch 250	Agfa 468	Scotch 250	Ampex 456	Ampex 456
<b>MASTERING HOUSE (ALBUM)</b> Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	CUSTOM MC Rather; Hollif Flatt	HIT FACTORY DMS Herb Powers	ATLANTIC Steve Innocenzi
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	CBS Records Manufacturing (New Jersey)	WEA Manufacturing	CBS Records Manufacturing (New Jersey)	WEA Manufacturing	WEA Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	CBS Records Manufacturing (Georgia)	WEA Manufacturing	CBS Records Manufacturing (Georgia)	WEA Manufacturing	WEA Manufacturing
<b>PRIMARY DUPLICATION TAPE</b>	CBS Ultra 4	Agfa 649	CBS Ultra 4	Agfa 649	Agfa 649

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*Congratulations*

*Bell, Biv, DeVoe*

*"Do Me!"*

(# 3 Black, # 5 Pop charts)  
Produced by Carl Bourelly  
Recorded & mixed in  
Studios C and A

*Sweet Sensation*

*"If Wishes Came True"*

(# 1 Pop chart)  
Produced by Steve Peck  
Mixed in Studio B

*D-Nice*

*"Call Me D-Nice"*

(# 1 Rap chart)  
Produced by D-Nice  
Recorded & mixed in Studio B

Also recorded & mixed at Battery:  
Jonathan Butler - "Deliverance" & "Heal Our Land"  
Ruby Turner - "Crying Shame"  
Glenn Jones - "Stay"  
A Tribe Called Quest - "Bonita Applebum"  
and Liz Torres - "If You Keep It Up"

Studio A - 64 input SSL  
Studio B - 54 input Neve 8068  
Studio C - DDA/Studer Midi room  
Studio D - Dyaxis Hard Disc edit suite

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# Retail

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## Pacific Coast One-Stop Steps Up Tempo Opens Retail Outlet Across From Warehouse Store

BY DEBORAH RUSSELL

LOS ANGELES—When the doors opened at Pacific Coast One-Stop's eighth Tempo store here last month, the corporate tempo at the family-owned chain sped up dramatically.

In fact, the new Tempo, located in a strip center across the street from the Warehouse outlet at Sunset Boulevard and LaBrea Avenue, is a physical testament to the chain's goal of becoming a major player in the Southern California retail game.

*'This move shows we're serious about what we're doing'*

"This Hollywood location was an important move to us," says Brett Ortone, GM of retail stores for Chatsworth, Calif.-based Pacific Coast One-Stop. "It shows the industry we're serious about what we're doing."

If the "corporate gray" carpeting and mod white fixtures in the new Tempo store are any indication, the Kall family, the company's owner, is indeed serious about its music/video combo chain. The new Hollywood store is the prototype for a chainwide overhaul of existing outlets, and is the model upon which future stores will be based, Ortone says. Additional growth is planned, but it is likely the chain will remain a small to midsize group of stores, he adds.

"We're the last independent record chain in Southern California owned by a family," Ortone says. "We want to get bigger, but we want to keep the company small enough to be manageable. We still want to be thought of as a neighborhood store."

It has been 20 years since the Kalls opened their first neighborhood store in Granada Hills, Calif. In 1984, they acquired Sounds Good, a small one-stop that they renamed

Pacific Coast. In six years, the family built the company into one of the largest one-stops on the West Coast, boasting close to 500 wholesale accounts. Today, the Kalls own eight Tempos, plus one Nickelodeon, which soon will be converted into a Tempo, and two Record Trader outlets, which carry new and used product.

Judging from the product mix in the new Hollywood store, Tempo is targeting the neighborhood of the future. It is one of three Tempos in which vinyl is nonexistent, and laserdisk—slowly inching from the novelty arena into the mainstream—commands an entire section all to itself. The new Tempo stocks nearly 1,000 laserdisk titles that may be discounted by up to \$10 off list price.

"We have more titles in our new-release bin than other stores have in their entire catalogs," says Ortone.

Laserdiscs, combined with video, now account for about 15% of the chain's total sales, he says. Compact disks tally about 45% of total sales, and cassettes follow at 35%. Accessories total 4% of sales, and LPs make up only 1%.

"We just didn't see a lot of vinyl activity in some of our other high-visibility locations, so we opted to go for a really good CD and laserdisk selection at the new store," Ortone says. "We know that we can refer customers to other Tempos nearby to get the vinyl they need."

The CD and cassette title selections are generally equal in the Tempo stores, which average 3,500-4,000 square feet, Ortone says. Video rental titles average close to 5,000, and in the stores that sell video, titles range in number from 1,500 to 2,000.

The chain discounts prices on all of its product, and one recent sale at the Hollywood site featured CBS Nice Price titles at \$11.79 for CDs and \$6.79 for cassettes. Selected titles were discounted even more, with some CDs going for as low as \$6.79 and some cassettes discounted

to \$2.79.

Such discounts should provide some of the necessary sales artillery Tempo needs to compete with its high-visibility neighbor.

"We made a conscious decision to take on the Warehouse," Ortone says. "We're not fooling ourselves into thinking we can compete on a chain level, but we know we can do it on an individual basis."

(Continued on page 59)

## N.Y.'s Rashid Sales Serves Arab Community Brooklyn Store Specializes In Ethnic Music & Video

BY JIM BESSMAN

NEW YORK—Although the Persian Gulf crisis is hurting the sale of entertainment software at Rashid Sales, a store specializing in Arab music and video, business is booming in the shop's newspaper and magazine section.

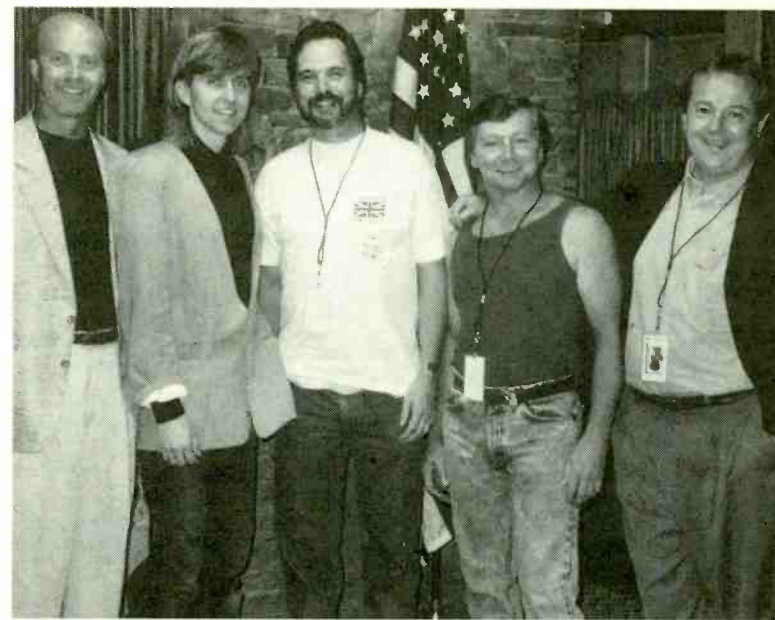
Located in Brooklyn, N.Y.'s Arab neighborhood on Atlantic Avenue, the 56-year-old business is the major retail and distribution point in the U.S. for Arab music and video, which normally makes up 70% of the company's business, says Raymond Rashid.

The other 30% comes from newspapers and magazines, mostly Egyptian and Saudi Arabian, with some from Lebanese sources. The store also has a large selection of Arabic videos, and carries various sundries of clientele appeal.

But currently, the newspaper and magazine component of the business makes up the bulk of the store's sales volume, as people flock to the shop to learn the latest in the Middle East crisis.

"We're doing a huge volume on newspapers and magazines, which we carry as a service," says Rashid. "I'm really distressed about that because I'm a musician and a promoter of music—not a newspaper vendor."

But aside from retail, the 2,400-square-foot store—which boasts a



Eric At NRM. Capitol recording artist Eric Johnson, second from left, chats with National Record Mart store managers and home office staff after his performance at the NRM convention. Pictured, from left, are Keith Spittler, brand manager, Cleveland, CEMA; Johnson; Doug Smith, senior buyer, NRM; Terry McCann, sales representative, CEMA; and Phil Foxx, sales manager, Cleveland, CEMA.

storefront sign in both Arabic and English—is a community center, where Middle Eastern emigrés and descendants of all the region's nationalities and faiths can maintain their culture. Rashid, who is of Christian Lebanese descent, estimates that about 90% of the store's customers are Muslim. But he adds that Jewish customers are not at all uncommon.

"Everyone comes to the store," says Rashid, who, along with his brother Stanley, inherited the store after founding father Albert Rashid died six months ago. "There's a big Sephardic Jewish community here, as well as Syrian and Egyptian Jews. We get very religious Jews with yarmulkes, and Chassids. Non-Jewish Arabs are just amazed, and pleased at the same time." But now, "people are really being hurt by this," says Rashid.

The store is so well established as the focal point of the Arab community in New York that the news networks have been coming in "one after another" to put a local spin on the Mideast crisis. "But we can't say anything because it's split down the middle, with each side having pros and cons," Rashid says. "It's too bad because we could be having half a million dollars in free publicity!"

**STORE STOCKS 2,000 TITLES**  
Rashid Sales stocks some 2,000 Ar-

abic music titles in album bins and CD and cassette wall shelves. The area across from the front register is occupied by books, 10 Arabic dailies, and 40 weekly magazines.

On the checkout counter are various Arab nation flag pins, decals, and keychains. A line of greeting cards is stocked nearby, and a one-sheet containing the entire Holy Koran is on the wall and offered for sale—along with a full line of Koran cassettes.

In the back are Arabic videos, though Rashid says that this end of his business is being "toned down" due to rampant bootlegging. Music piracy and bootlegging is also epidemic, and Rashid Sales is assisting Recording Industry Assn. of America efforts in combating it, he adds.

### ESTABLISHED IN 1934

Rashid Sales has been on Atlantic Avenue since 1952, two years after Albert Rashid was forced to move from a location on East 21st Street in Manhattan to make way for a housing project. But the company began in 1934 in Detroit, where the Lebanese immigrant began distributing Arabic 35mm films—many of them musicals.

"Soundtrack records came out of these musicals," says Rashid. "Dad began importing them, until World War II interrupted trade."

(Continued on page 59)

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# 2 Live Jews Dish Up A Kosher Album; Does Geto Boys' Trouble Pay?

BY DEBORAH RUSSELL

**GREETINGS:** As you can see from the byline, this column has a new author. I can be reached at Billboard's Los Angeles number (213-273-7040). Please forward all correspondence, news releases, product, and artist/corporate biographies to **Deborah Russell**, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. I look forward to hearing from you.

**2 LIVE NEWS:** It was only a matter of time before some enterprising

has yet to reignite sales of the rap group's two previous albums on **Rap-A-Lot Records**. **James Smith**, owner of the Houston-based label, says he hasn't seen any dramatic increase on the rappers' 1989 album, "Grip It On That Other Level," which has sold more than 400,000 copies, or the 1988 album, "Making Trouble," which has sold in excess of 100,000 units.

However, the notoriety dogging the Geto Boys today may be the reason that Rap-A-Lot's underground female rapper **Choice** has already shipped more than 100,000 units on her first al-

bum, "The Big Payback." Call 713-964-0669 for more information.

**BLUES LEGEND Koko Taylor** makes her silver-screen debut this month in **David Lynch's** bizarre film "Wild At Heart," starring **Laura Dern** and **Nicolas Cage**. The Chicago-based **Alligator** artist portrays a nightclub singer and performs "Up In Flames," a song written by Lynch and **Angelo Badolamente** that Taylor has described as "very weird, very different from anything I'd ever sung."

Fellow Chicago bluesman **Jimmy Rogers** is set to tour this summer in support of his **Antone's Records** release, "Ludella." The album is his first recording in 10 years, and teams the incredible blues guitarist with former **Muddy Waters** band mates **Pinetop Perkins**, **Calvin Jones**, and **Willie Smith**. Other artists on the album include **Hubert Sumlin**, **Bob Stroger**, and **Ted Harvey**. Austin-based Antone's Records And Tapes can be reached at 512-322-0617.

Meanwhile, **Vanguard Records** has tapped its wealth of blues, jazz,

and folk treasures and released **Pee Wee Crayton's** blues lament, "Things I Used To Do," **Oregon's** "Moon And Mind," as well as "Ballad For Americans," featuring **Paul Robeson's** distinctive voice in a collection of classic folk songs, spirituals, and ballads. Also available the first time in several years are **John Fahey's** "The Yellow Princess," **Sadao Watanabe's** "Round Trip," and **Larry Coryell's** "The Eleventh House." Vanguard can be reached through the **Welk Record Group**, 213-451-5727.



capitalist cashed in on the **2 Live Crew** controversy with a goofball novelty record (Billboard, Aug. 25). Enter rabbi **MC Moisha** and his Hebrew friend **Easy Irving**. They are the **2 Live Jews**, a pair of "aging kosher rappers" whose "As Kosher As They Wanna Be" album was released in August on Miami-based **Kosher Records** (305-666-0445) and is distributed through **Hot Productions**.

The first single, "Oui! It's So Humid," is a Yiddish parody of the sexually explicit "Me So Horny" by **Luther Campbell & Co.** The rest of the album pokes fun at the standard Jewish stereotypes.

The Jewish rappers' alter egos are **Eric Lambert** and **Joe Stone**, a pair of twentysomething professional comedian/impressionists based in Miami. Stone's father is **Henry Stone**, founder and president of Miami's **TK Records** and the brains behind **Tone Distributors**, which for years was the leading indie distributor in the Southeast.

Lambert and Stone are literally "two live Jews" and, according to Joe Stone, they are not worried about a backlash.

"This is a comedy album; it's not controversial or offensive," Stone says. "There have always been comedians who do Jewish humor. Controversy seems to be the theme of 1990," he says, taking on the Easy Irving persona. "It's giving me gallbladder trouble."

**MORE RAP NEWS:** The current controversy over **Geffen Records'** refusal to distribute the latest album by the **Geto Boys** (Billboard, Aug. 25)

## FOR THE RECORD

An Aug. 4 story on a renewed marketing push for Phil Collins' "... But Seriously" album contained a typographical error, which rendered incorrect Atlantic's sales goal for the title. A quote by Scott Martin, president of SRO, should have stated that "Atlantic wants to go over 5 million" units on the album.

Frank Fischer is the president of the National Record Mart chain. His name was spelled incorrectly in an Aug. 18 story on the National Record Mart convention.

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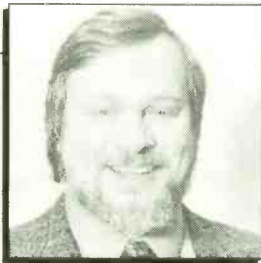
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ISSUE DATE: OCTOBER 20, 1990  
AD CLOSE: SEPTEMBER 25, 1990

Billboard

RETAIL TRACK



by Geoff Mayfield

**HISTORY REPEATS ITSELF:** The Aug. 17 announcement by Musicland Stores Corp., which stated the company's intention to postpone its initial public offering, had a familiar ring to it. After all, chairman Jack Eugster and his management crew have been down this road before.

Back in the latter half of 1986, when former parent Primerica attempted to spin what was then called The Musicland Group as its own public entity, horrid stock-market conditions prompted the chain to delay its Wall Street splash. And, as memory serves, the strategy worked. In the early part of 1987, Musicland and Primerica found a window wherein the market's climate was more inviting; the IPO went off without a hitch and was in motion by the time the National Assn. of Recording Merchandisers held its March convention in Miami.

The current market slump has impacted music merchandisers who are already trading. Trans World Music Corp., Handleman Company, and Spec's Music & Video have all seen the value of their stocks take hits, and at this time, those are really the only companies that can be viewed as comparatives for Musicland.

At this column's deadline, word was circulating that Trans World planned to similarly postpone its recently announced secondary offering, and that would be another case of history repeating itself. CEO Bob Higgins previously attempted a secondary offering in the fall of 1987, but had to back off from the plan when Black Monday darkened the market.

**WESTWARD, HO:** Now that Camelot Music has officially disclosed its intent to purchase seven mall stores from San Francisco-area chain Rainbow Records, it is hard to believe that just four years ago Camelot had no stores west of Texas. Two years ago, through acquisition and the opening of new stores, it hit the corridor between Portland and Seattle, and since then it has opened units in Chico, Calif., Anchorage, Alaska, and, more recently, Yuba City, Calif., which is about 40 miles north of Sacramento.

Jim Bonk, executive VP and CEO of Camelot, reports that the Western units are doing good business, and that includes the Alaskan unit, which needs 13 days shipping time to get goods from the Camelot Enterprises warehouse in North Canton, Ohio.

**FAST TRACK:** I can understand that Tower Records senior VP Stan Goman does not like the prospect of a \$10.98 list (Billboard, Aug. 25), but I honestly can't see him selling shoes. Bruce Jesse, VP of advertising and promotions for Wherehouse Entertainment, used to be in the shoe biz before he started working at Musicland, and he might well advise otherwise... On the green-issue front, Fuji Photo Film U.S.A. Inc., which includes Fuji audio- and videotapes among its products, has funded a grant for a three-year project by the National Audubon Society's environmental policy analysis department. A free brochure that spells out the effort can be obtained by writing to Solid Solutions for Solid Waste, P.O. Box 1752, Ridgely, Md. 21681... On Aug. 9, the Southgate Mall store of Detroit-area web Harmony House staged an autograph session and performance by Nelson, the second-generation act that records for DGC. Originally scheduled for three hours, the gig stretched out over eight hours—until 2 a.m.—with the twin sons of Ricky Nelson patiently posing for photos and signing their John Hancocks into that wee hour.

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

**ALICE IN CHAINS**  
Facelift

CD Columbia CK-46075  
CA CT-46075

**AN EMOTIONAL FISH**

CD Atlantic 82150-2  
CA 82150-4

**JIMMY BARNES**  
Two Fires

CD Atlantic 82141-2  
CA 82141-4

**DAN FOGELBERG**  
The Wild Places

CD Epic EK-45059  
CA ET-45059

**INXS**  
X

CD Atlantic 82140-2  
CA 82140-4  
LP 82140-1

**LIVING COLOUR**  
Time's Up

CD Epic EK-46202  
CA ET-46202  
LP E-46202

**MOJO NIXON**  
Otis

CD Enigma 2-73529  
CA 4-73529

**REDD KROSS**  
Third Eye

CD Atlantic 82148-2  
CA 82148-4  
LP 82148-1

**SEE NO EVIL**  
Songs

CD Epic ZK-46122  
CA ZT-46122

**SKYDIGGERS**

CD Enigma 2-73555  
CA 4-73555

**ROGER WATERS**  
The Wall: Live In Berlin

CD PolyGram 838936-2(2)  
CA 838936-4(2)

**VARIOUS ARTISTS**  
Rocky Horror Box Set

CD Rhino 71011  
CA 71011

BLACK

**COOL C**  
Life In The Ghetto

CD Atlantic 82149-2  
CA 82149-4

**GUYS NEXT DOOR**

CD SBK CD-94758  
CA CA-94758

**NO FACE**

Wake Your Daughter Up

CD Columbia CK-46837  
CA CT-46837  
LP C-46837

**SHALAMAR**

Wake Up

CD Epic ZK-75315  
CA ZT-75315  
LP Z-75315

**LORENZO SMITH**  
Let Me Show You

CD Alpha International D2-70953  
CA D4-70953  
LP 170953

COUNTRY

**VARIOUS ARTISTS**  
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CD Rhino 70685-70689  
CA 70685-70689

JAZZ/NEW AGE

**BAREFOOT**

CD Global Pacific R2-79333  
CA R4-79333

**LARRY CANSLER**

Indian Paintbrush... Sketches Of The Southwest

CD Global Pacific VCD2-72907  
CA VTF4-72907

**CHACRA ARTISTS**

Pachelbel—New Age Of Classics

CD Chacra CHACD-022

**TIM CLEMENT**

Waterstation

CD Chacra CHACD-023

**MYCHAEL DANNA AND TIM CLEMENT**  
Another Sun

CD Chacra SLCD-0012

**JOACHIM KUHN, DANIEL HUMAIR, J.F.**

JENNY-CLARK

Live: Theatre de la Ville, Paris, 1989

CD CMP CMP-43  
CA CMP-43

**DAVID LIEBMAN AND RICHARD BEIRACH**  
Chant

CD CMP CMP-40  
CA CMP-40

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.



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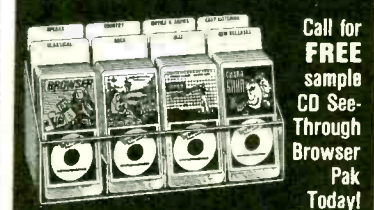
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Compiled by Trudi Miller

**View Master.** Full-Vu Disc Storage Systems introduces model FV-20, a "Flip-Thru" system that allows CDs to be viewed from the face, edge, and back, and flipped from the side as well as the top. The unit holds 20 CDs, and is stackable for easy add-on storage capacity. Suggested retail: \$29.95. Contact: Full-Vu, Dallas; 214-418-1779.



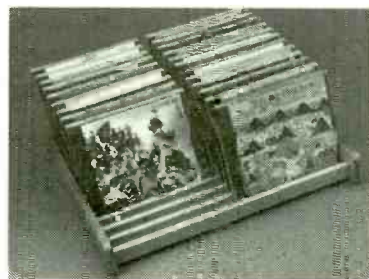
**Clear As A Bell.** Allsop Audio Isolators (model 72500) isolate audio components from vibration for maximum sonic performance. Suggested retail: \$29.95 for a four-pack. Contact: Allsop, Bellingham, Wash.; 206-734-9090.



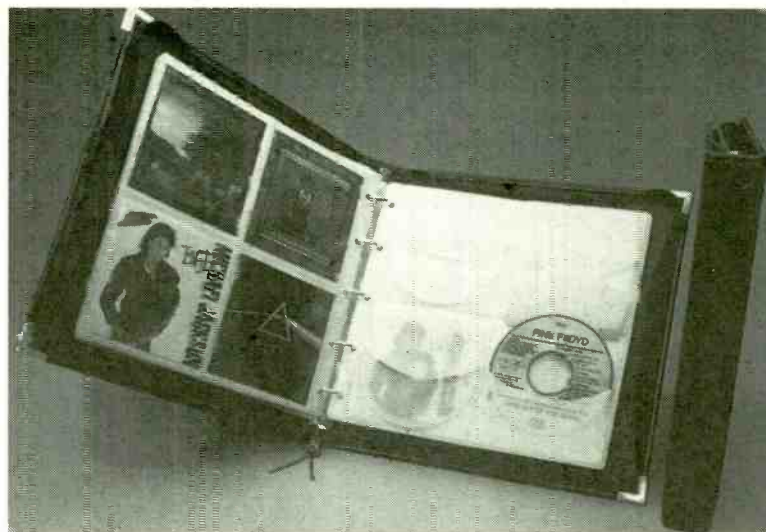
**See Me, Hear Me.** J'AGGS FM Radio Sunglasses are water-resistant and feature a continuous tuner for reception of FM frequencies. They include adjustable earphones, a built-in antenna, a carrying pouch, and four "button" cell batteries. Suggested retail: \$39.95. An accessory kit, containing neon "brow bumpers" and colored draw strings, is available for \$4.95, and with the sunglasses for \$44.95. Contact J'AGGS, New York; 212-431-9300.



**Making A Case For Tapes.** Case Logic offers the MC-20 tape case. It holds 20 tapes and is made of molded plastic, with easy open latches and an extra interior compartment that holds up to six cassette singles or accessories. Suggested retail: \$8.95. Contact: Case Logic, Boulder, Colo.; 303-530-3800.



**Flip Out.** Napa Valley Box Co. offers the CD Flip File, model TT-24. Crafted from finished hardwood, the Flip File displays 24 CDs in precision-machined tracks. Suggested retail: \$11.99. Contact: Napa Valley, Rohnert Park, Calif.; 800-424-2269.



**Record Album.** Univenture introduces the Diplomat Portfolio, a CD binder that holds 48 CDs and booklets without jewel boxes. When full, the binder weighs just six pounds, making it convenient for the consumer to take his CDs on vacation. A zippered closure helps protect the disks from dirt while traveling. Suggested retail: \$69.95. Contact Univenture, Dublin, Ohio; 614-761-2669.



**Music To Go.** Sentry introduces the SEN-HO280 digital stereo headphone and SEN-HO598 clip-on micro speakers. The headphone has a lightweight headband and good frequency response. Suggested retail: \$15.95. The speakers can be clipped on to clothing or placed on a table for portable music without headphones. Suggested retail: \$12.95. Contact: Sentry, Yonkers, N.Y.; 914-968-0180.



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**N.Y.'S RASHID SALES SERVES ARAB COMMUNITY WITH MUSIC AND VIDEOS**

*(Continued from page 54)*

But business resumed after the war ended, with the company importing product from Egyptian record companies. What's more, the elder Rashid even went to the Middle East to produce local artists on albums made for U.S. distribution by his company. In 1950, Rashid moved his family and company to New York, and in the mid-'60s, his sons entered the family business.

According to Raymond Rashid, Rashid Sales Co., besides its retail operation, has a mail-order service currently numbering 10,000 customers nationwide. Additionally, it is the American representative for EMI's Greek and Arabic music lines, and distributes to 25 Arabic and 100 Greek outlets.

Rashid also distributes CBS International product, and is exploring new French distribution channels in importing North African Arabic music.

**WHOLESALE DOMINATES BUSINESS**

Rashid declines to reveal total sales volume but says wholesale generates more than 50% of the company's business, with mail order accounting for the next largest chunk and retail bringing up the rear.

In further serving the Arab community, Rashid Sales actively supports two Arabic music radio programs: Fordham Univ. station WFUV's "Middle East Melodies" (which Albert Rashid founded), with financial aid, and Seton Hall station WSOU's "The Caravan Hour," which

credits Rashid Sales on-air for supplying music.

Meanwhile, the store itself often mirrors the faraway world of which it is so much a part.

"With the recent unification of North and South Yemen, we're seeing the joy and happiness of the two peoples which is just short of religious celebration," Rashid says. "But during the war in Lebanon, we had a lot of distraught, almost broken people."

**STYLISTIC BAROMETER**

Rashid's store is also a barometer of stylistic changes in Arabic music. He notes that rai, the emerging Algerian pop sound, has made inroads in the last year. But he adds that this is very modern music compared with the genre's most popular artists.

"The biggest star and biggest seller today died 15 years ago," he says, referring to the legendary Egyptian songstress Om Kalsoum.

"Her songs are being recorded over and over now by newer stars to show that they can handle her classical style, which was the popular music of its day."

Rashid cites Lebanon's more "Westernized Arabic" female singer, Fairus, as his other biggest seller. Also popular is Abdel Wahab, the eminent Egyptian singer/composer whose continuing career dates back to the early days of Rashid Sales.

**MUSICIAN ADVISERS**

A newer artist, Israeli Arab Simon

Shaheen, is cited by Rashid for being among several "musician advisers" to the store. Now a Brooklyn resident, Shaheen, who recently signed to Axiom/Island—is a master of the *oud* (Arabic lute); Rashid Sales has published the first English instruction book for the *oud*, with the help of Hakki Obida, another adviser.

Rashid, incidentally, sells the Arabic *tabl* drum and *duff* tambourine. Professionally adept on both, he can be talked into demonstrating them for interested customers.

Usually, though, Rashid, is at the counter. Shelves behind him are 100-200 Arabic CD titles, which now account for 25% of the music sales, compared to 40%-50% for cassettes.

At retail, CDs sell for \$15.98 and cassettes for \$4.98, while mail-order customers pay \$17.98 for CDs and \$6.98 for cassettes.

"Arabic music is really something you have to discover and learn about," says Rashid. "You have to tune your ears to it—you can't just turn it on and say it's nice."

"Americans discover it from time to time. And the nicest thing, 16-year-old Sephardic/Syrian boys come in for the oldest Arabic recordings and want older than the earliest we have, which is from the '30s."

"People come in with memories of their parents bringing them here, and now another generation is coming up and we're servicing them as well as the old one. They'll say, 'My father used to buy music from your father!'"

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Rashid Sales Co. in Brooklyn, N.Y., is the major U.S. retailer and distributor of Arab music and video.

**PACIFIC COAST STEPS UP TEMPO**

*(Continued from page 54)*

One key advantage the Tempo chain enjoys is its tie to Pacific Coast One-Stop. A custom-designed software program ensures that orders placed one day are filled by 4 p.m. the next afternoon. All inventory is on line, and the computer is programmed to make decisions based on the sales history of certain product.

The challenge Tempo now faces

lies in maintaining a small-time feel in the midst of big-time changes. Ortone says he is not worried about regular customers feeling alienated by Tempo's foray into the retail mainstream.

"I'm not worried about looking generic," he says. "I would be more worried if my management and prices were not as good as they are."

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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	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	9	WYNTON MARSALIS COLUMBIA 46143	7 weeks at No. 1 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
2	2	5	HARRY CONNICK, JR. COLUMBIA 46146	WE ARE IN LOVE
3	3	7	PAT METHENY Geffen 24293	QUESTION AND ANSWER
4	4	5	HARRY CONNICK, JR. COLUMBIA 46223	LOFTY'S ROACH SOUFFLE
5	6	7	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL	ELIANE ELIAS PLAYS JOBIM
6	5	11	STAN GETZ A&M 5297*	APASIANADO
7	7	7	CHRISTOPHER HOLLYDAY NOVUS 3087*/RCA	ON COURSE
8	NEW ▶		BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
9	NEW ▶		BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792*	MUSIC FROM "MO' BETTER BLUES"
10	8	15	CARMEN MCRAE NOVUS 3086/RCA	CARMEN SINGS MONK
11	9	17	LEE RITENOUR GRP 9615	STOLEN MOMENTS
12	10	17	JACK DEJOHNETTE MCA 42313	PARALLEL REALITIES
13	11	17	MARLON JORDAN COLUMBIA 45200*	FOR YOU ONLY
14	NEW ▶		BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125*	BLUESIANA TRIANGLE
15	13	21	MARCUS ROBERTS NOVUS 3078/RCA	DEEP IN THE SHED

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	11	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 96085	weeks at No. 1 FAST FORWARD
2	2	9	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
3	6	11	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM	LIVE AT THE ROYAL FESTIVAL HALL
4	3	19	NAJEE EMI 92248	TOKYO BLUE
5	10	5	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
6	7	11	LARRY CARLTON GRP 9611	COLLECTION
7	5	27	BASIA ● EPIC 45472	LONDON WARSAW NEW YORK
8	4	21	STANLEY JORDAN BLUE NOTE 92356/CAPITOL	CORNUCOPIA
9	8	15	TOM GRANT VERVE FORECAST 843 011*/POLYGRAM	EDGE OF THE WORLD
10	11	17	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN	LOVE GODDESS
11	13	5	STANLEY CLARKE/GEORGE DUKE EPIC 46012	3
12	14	5	ANITA BAKER ELEKTRA 60922	COMPOSITIONS
13	12	13	ALEX BUGNON ORPHEUS 75615/EMI	HEAD OVER HEELS
14	9	15	JONATHAN BUTLER JIVE 1329/RCA	DELIVERANCE
15	17	7	GRANT GEISSMAN BLUE MOON 79152	TAKE ANOTHER LOOK
16	22	3	MAX GROOVE OPTIMISM 3228	MAXIMUM GROOVE
17	NEW ▶		RICHARD ELLIOT ENIGMA 73565*	WHAT'S INSIDE
18	15	21	PATTI AUSTIN GRP 9603	LOVE IS GONNA GETCHA
19	18	9	ROB MULLINS NOVA 9026*	TOKYO NIGHTS
20	19	11	BRANDON FIELDS NOVA 9025*	OTHER PLACES
21	16	37	KENNY G ▲ ARISTA 8613	LIVE
22	21	7	TOM SCOTT GRP 9613	THEM CHANGES
23	20	5	VERNELL BROWN, JR. A&M 75021 5305*	A TOTAL ECLIPSE
24	24	27	DIANNE REEVES EMI 92401	NEVER TOO FAR
25	NEW ▶		RONNIE LAWS PAR 2003*	TRUE SPIRIT

○ 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

**JAZZ ZEALOTS WHO FLAUNT THEIR MASTERY** of music history minutiae know that **Walter Norris** is the answer to a great trivia teaser: Who was the first (and almost only) pianist to record with saxophonist **Ornette Coleman**? (Note: The answer is in the form of a question. Let's continue in the category. Jazz for \$100.)

To further elaborate, Norris was a stalwart Los Angeles keyboardist who, in 1958, graced the album "Something Else!," Coleman's watershed effort on **Contemporary**. Their collaboration was a somewhat dubious pairing of attitudes. The altoist was exploring his own varietal strain of free play, while Norris tied the group's sound to the bop tradition. (Late-'50s free, we now know, wasn't the ear-reddening free that soon followed.)

With or without Ornette, Norris kept company during that period with the area's heaviest hitters: **Stan Getz**, **Zoot Sims**, **Teddy Charles**, **Herb Geller**, and **Charles Mingus**, among them. He remained active, though his contributions to jazz were not the kind that engendered much acclaim or notoriety. During the '60s he served as musical director of the Playboy Club in New York; a decade later he teamed with the **Thad Jones-Mel Lewis Orchestra**; then, finally, he landed a series of teaching and performing gigs in Germany, where he eventually settled, an expatriate far from home. Few of jazz's faithful knew of his whereabouts.

**Concord Records**, however, is determined to reacquaint Norris and his homeland. The label has just issued volume 4 of the distinguished **Maybeck Recital Hall** series capturing the pianist during a visit with his daughter in the Bay area. Norris, it seems, has re-

tained his touch. His readings tease and beckon; he reveals melodies as if gently disrobing a lover. The sum effect is a performance that complements the architectural beauty and chapel-like character of the Recital Hall itself. Where has Norris been all these years? Clearly, not far from home.

**MORE: Joanne Brackeen, Dave McKenna, and Dick Hyman** comprise volumes 1, 2, and 3 of the classy **Maybeck** issues. As evidence of the continuing substance of the series, Concord producer and label president **Carl Jefferson** tells us to expect releases featuring **Barry Harris, Stanley Cowell, Hal Galper, and Steve Kuhn** in the months ahead.

### Who was the 1st (& almost only) pianist to record with Coleman?

**JUDGES, YOUR RULING PLEASE?** Back to that opening trivia question. Norris, it seems, is, sorta, the only pianist Ornette ever used in a determined group recording. But (and here's where the hair-splitters join hands with the discographical experts) vinyl proof exists that Ornette had other pianists in his life. **Michael Cuscuna** of **Mosaic Records** recalls a **Columbia** session the altoist did featuring **Cedar Walton**. And **Phil Schapp** (the man most likely to know everything there is to know about the recorded history of the world) says that Ornette was caught in the act with **Paul Bley** at the Hillcrest Club in Los Angeles (issued on **Improvising Artists and Inner City**). Even more rare still, we're told, is the **Lenox Inn School** recording of Ornette with **Steve Kuhn**. ("Only 50 copies were pressed," Schapp says, "and it took me 28 years to track one down.") So, there you have it. **Walter Norris**, your **Double Jeopardy** place in history is secure. Kinda.

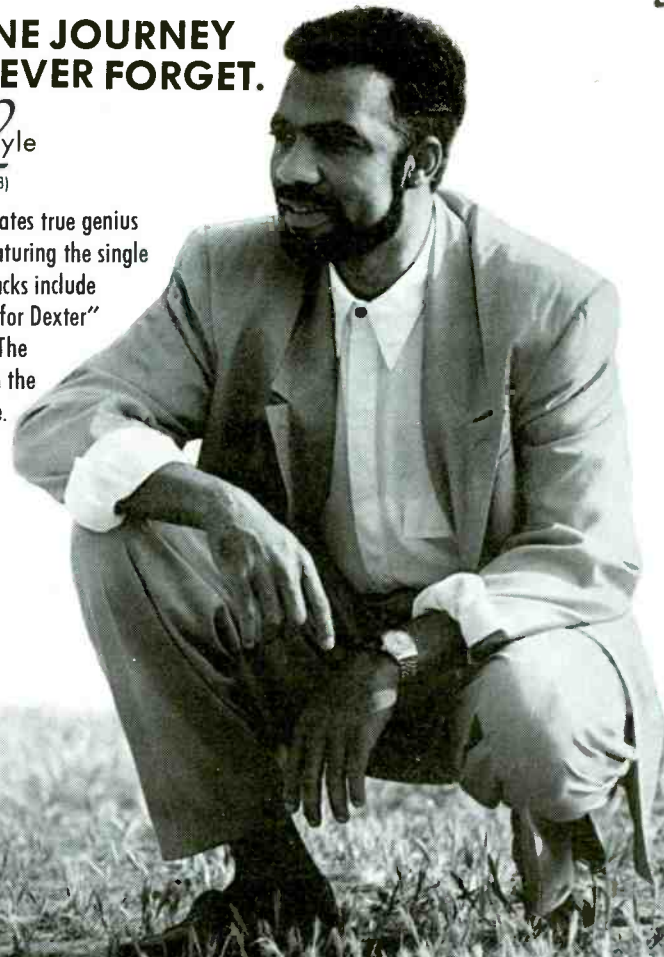
## THE JOURNEY BOBBY LYLE

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Bobby Lyle  
(82138)

Bobby Lyle demonstrates true genius on his new album featuring the single "Love Eyes." Other tracks include "Swing Jack," "Blues for Dexter" and "Viva Mandela/The Journey" from which the album takes its name.

Produced by Bobby Lyle for Genie Productions.



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TOP CLASSICAL ALBUMS™

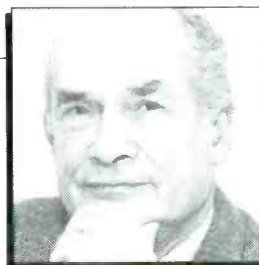
THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	★★ NO. 1 ★★ HOROWITZ/LAST RECORDING SONY CLASSICAL SK-45818* 15 weeks at No. 1	VLADIMIR HOROWITZ
2	2	7	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
3	3	9	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
4	5	17	HANDEL: ARIAS ANGEL CDC 49179*	KATHLEEN BATTLE
5	6	9	CLASSICS OF THE SILVER SCREEN TELARC CD-80221*	CINCINNATI POPS (KUNZEL)
6	4	23	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
7	9	5	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093*	SEATTLE SYMPHONY (SCHWARZ)
8	7	11	RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
9	10	17	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922*	MURRAY PERAHIA
10	8	19	BEETHOVEN: 9 SYMPHONIES RCA 60324-RG*	ARTURO TOSCANINI
11	13	115	THE MOVIES GO TO THE OPERA ANGEL CDM-69596*	VARIOUS ARTISTS
12	11	21	DEBUSSY: 12 ETUDES PHILIPS 422-412*	MITSUKO UCHIDA
13	17	5	MOZART: PIANO SONATAS RCA 60407-2-RC*	ALICIA DE LARROCHA
14	16	23	BARTOK: 6 STRING QUARTETS DG 423-657*	EMERSON STRING QUARTET
15	12	17	PISTON: SYMPHONIES 2 & 6 DELOS DE-3074*	SEATTLE SYMPHONY (SCHWARZ)
16	24	3	CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC*	YAMASHITA/LONDON PHILHARMONIC (SLATKIN)
17	14	7	MUSSORGSKY: PICTURES AT AN EXHIBITION CHANDOS 8849*	CHICAGO SYMPHONY (JARVI)
18	18	51	HOROWITZ AT HOME DG 427-772*	VLADIMIR HOROWITZ
19	15	183	HOROWITZ IN MOSCOW DG 419-499*	VLADIMIR HOROWITZ
20	19	7	RAVEL: DAPHNIS & CHLOE PHILIPS 426-260*	BOSTON SYMPHONY (HAITINK)
21	20	51	TUTTO PAVAROTTI LONDON 425-681*	LUCIANO PAVAROTTI
22	22	15	MOZART, TELEMANN, J.C. BACH, REICHA SONY CLASSICAL SK-44568*	RAMPAL, STERN, ROSTROPOVICH, SPAETER
23	NEW▶		THE BEST OF BEETHOVEN TELARC 80240*	VARIOUS ARTISTS
24	NEW▶		ITALIAN OPERA COMPOSERS' SONGS SONY CLASSICAL SK 45863*	JOSE CARRERAS
25	21	9	WAGNER: DAS RHEINGOLD DG 427-607*	MORRIS/LUDWIG/JERUSALEM (LEVINE)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	★★ NO. 1 ★★ MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* 11 weeks at No. 1	BOSTON POPS (WILLIAMS)
2	2	29	HENRY V SOUNDTRACK ANGEL CDC-49919*	CITY OF BIRMINGHAM SYMPHONY (RATTLE)
3	9	3	RIDE ON, KING JESUS! ANGEL CDC-49885*	FLORENCE QUIVAR
4	3	19	TRUMPET SPECTACULAR TELARC CD-80223*	DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)
5	5	13	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609*	FREDERICA VON STADE
6	6	9	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
7	4	21	THE ENCHANTED FOREST RCA 7893-RC*	JAMES GALWAY
8	7	27	FANTASTIC JOURNEY TELARC CD-B0231*	CINCINNATI POPS (KUNZEL)
9	8	59	1712 OVERTURE TELARC CD-80210*	P.D.Q. BACH
10	10	19	BERNSTEIN: ARIAS AND BARCAROLLES KOCH 7000*	KAYE, SHARP, BARRET, BLIER
11	11	17	POPS A LA Russe PHILIPS 426-247*	BOSTON POPS (WILLIAMS)
12	13	43	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847*	VON STADE, HADLEY, STRATAS (MCGLINN)
13	12	109	JAMES GALWAY'S GREATEST HITS RCA 7778-RC*	JAMES GALWAY
14	NEW▶		NEW BRITAIN: THE ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-2K*	BOSTON CAMERATA (COHEN)
15	14	39	ANYTHING GOES ANGEL CDC-49848*	CRISWELL, GROENENDAAL, VON STADE (MCGLINN)

Alboms 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

**I**N SESSION WITH DG: Giuseppe Sinopoli's tenure as music director of the Philharmonia Orchestra has been extended to January 1994, and he takes over a similar post with the Dresden State Orchestra next year. In both cases heavy recording programs are being scheduled for Deutsche Grammophon, as well as a series of projects with the New York Philharmonic.

November sessions will see Sinopoli resume his Mahler cycle with the Philharmonia. The Symphony No. 8 is scheduled at that time; the 3rd, 4th, 7th, and 8th are to come later. Other recording commitments with the U.K. orchestra include Mahler's "Das Klagende Lied," the Tchaikovsky and Sibelius Violin Concertos with Gil Shahhan as soloist, and assorted works from the 2nd Viennese School.

Sinopoli's plate with the Dresden group seems just as full. He will be adding to his Bruckner cycle (Symphony No. 7) next year, and other recording sessions will be devoted to the Brahms "German Requiem," Strauss' "Ein Heldenleben" and Fantasy on "Die Frau ohne Schatten," and a clutch of symphonic and choral works by Schumann.

Schoenberg's "Pelleas und Melisande" and Strauss' "Don Juan" are among the works Sinopoli will record with the New York Philharmonic. And in the opera field, current plans include "Salome" and "Aida," with Cheryl Studer in both title roles, and "The Flying Dutchman," in which Studer shares top billing with Placido Domingo.

**B**IRTHDAY BASH: Nippon Columbia, parent company of Denon Records, has few competitors in the longevity sweeps. How many others can claim 80 years in the rec-

ord business? Denon celebrates that anniversary this year with an outside promotion aimed at reinforcing domestic awareness of the Denon imprint for recordings.

The campaign, which will fete top contest winners, both trade and consumer, with expense-paid junkies to Japan, involves both record and hardware outlets. Lee Smith, classical and jazz director of sales for A&M Records, which distributes Denon, says 500 record stores, plus as many from the audio area, have been targeted.

Separate prize packages have been set up for consumers, record dealers, audio retailers, Tower store personnel, and PolyGram Distribution managers and reps. Consumers participate through sweepstakes coupons and radio drawings.

Spots will plug the promotion on classical and jazz ra-

Sinopoli extends his pact with the Philharmonia Orchestra

dio stations in 11 key markets, says Smith. Print ads have been set in 10 record publications, and reams of point-of-purchase display material are promised.

**P**ASSING NOTES: London Records has renewed Herbert Blomstedt and the San Francisco Symphony for another four years, beginning next January. A minimum of 15 recordings are called for during the term. Among projects set: The Sibelius Symphony No. 2; A Hindemith album including "Der Schwanendreher" and "Nobilissima Visione"; and a children's set grouping "Young Person's Guide," "Peter And The Wolf," and "Carnival Of The Animals." A narrator for the latter disk has yet to be selected.

Vox Boxes, the product innovation developed by the late George Mendelssohn, founder of Vox Productions, in the '60s, return to market this month under the auspices of Moss Music as a series of two-CD packages. Twenty packages are in the initial release, priced to sell at \$11.99 each. An additional 30 sets will be issued by the end of the year. More than 300 Vox Boxes were released during the LP era.

# Nipper News

"All the News That Fits His Prints" 🐾

VOL. 1, No. 20

## THE ROMANTIC GUITAR

Occasionally a recording transcends the medium, capturing the listener's imagination with evocative music in charismatic performances by artists of extraordinary talent. Such a recording is the latest from guitar sensation Kazuhito Yamashita, performing the concertos of Castelnuovo-Tedesco.

Although the music is very much in the tradition of Spanish romantic guitar music of Rodrigo and Falla, it is surprising to discover that composer Castelnuovo-Tedesco was actually born and educated in Florence, Italy. Nevertheless, the vivacious rhythms and sunny

romanticism of Hispanic music is always present in the three concertos.

Kazuhito Yamashita is ably partnered by the London Philharmonic conducted by Leonard Slatkin, and is joined in the concerto for two guitars by his sister, Naoko Yamashita.

As accessible as the popular Rodrigo concerto, Castelnuovo-Tedesco's guitar concertos will be popular even with the casual classical music collector. In-store play and prominent display of the compact disc and cassette with the distinctly romantic cover illustration guarantee this recording will be the latest success story from RCA Victor Red Seal.

60355-2-RC

# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	14	<b>LUIS MIGUEL</b> WEA LATINA	TENGO TODO EXCEPTO A TI 7 weeks at No. One
2	6	4	9	<b>JUAN LUIS GUERRA Y LA 440</b> KAREN	BURBUJAS DE AMOR
3	2	3	9	<b>JOSE JOSE</b> ARIOLA	AMNESIA
4	7	8	7	<b>JOSE FELICIANO</b> CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR?
5	4	6	7	<b>ANA GABRIEL</b> CBS	NI UN ROCE
6	5	5	8	<b>ROCIO DURCAL</b> ARIOLA	TE AMO
7	8	9	8	<b>DANNY RIVERA</b>	◆ COMO HE DE VIVIR SIN TU CARINO
8	11	19	4	<b>MIRIAN HERNANDEZ</b> CAPITOL-EMI LATIN	PELIGROSO AMOR
9	3	2	13	<b>LOURDES ROBLES/LUIS ENRIQUE</b> CBS	GRACIAS A TU AMOR
10	27	—	2	<b>AZUCAR MORENO</b> CBS	VEN DEVORAME OTRA VEZ
11	10	7	21	<b>RUDY LASCALA</b> SONOTONE	◆ EL CARINO ES COMO UNA FLOR
12	14	26	7	<b>ANGELES OCHOA</b> CBS	AUNQUE TENGA QUE LLORAR
13	15	14	12	<b>PIMPINELA</b> CBS	ES MENTIRA
14	17	22	5	<b>EL GRAN COMBO</b> COMBO RECORDS	COMPANERA
15	9	11	7	<b>ALVARO TORRES</b> CAPITOL-EMI LATIN	SI ESTUVIERAS CONMIGO
16	28	—	2	<b>GUILLERMO FERNANDEZ</b> CBS	CON EL CORAZON EN LA MANO
17	19	16	8	<b>CHAYANNE</b> CBS	◆ SIMON SEZ
18	23	34	3	<b>PALOMA SAN BASILIO</b> CAPITOL-EMI LATIN	NADIE COMO TU
19	12	17	6	<b>LUCERO</b> FONOVISA	TE TUVE Y TE PERDI
20	22	21	4	<b>WILLIE ROSARIO</b> BRONCO	ANUNCIO CLASIFICADO
21	13	10	16	<b>YURI</b> CBS	ME TIENES QUE QUERER
22	21	13	16	<b>MIJARES</b> CAPITOL-EMI LATIN	ME ACORDARE DE TI
23	26	29	13	<b>ALEJANDRA GUZMAN</b> MELODY	ETERNAMEMENTE BELLA
24	18	15	9	<b>ISABEL PANTOJA</b> ARIOLA	BUENOS DIAS TRISTEZA
25	16	18	3	<b>DANIELA ROMO</b> CAPITOL-EMI LATIN	DIMELO
★★★ POWER PICK ★★★					
26	31	—	2	<b>TONY VEGA</b> RMM-CBS	LO MIO ES AMOR
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	1	1	<b>INDUSTRIA DEL AMOR</b> RAMEX	YA NO LLORES CORAZON
28	30	32	13	<b>LOS TEMERARIOS</b> TH-RODVEN	TU INFAME ENGANO
29	33	25	9	<b>CARLOS MATA</b> SONOTONE	DEJAME INTENTAR
30	32	27	12	<b>LOS BUKIS</b> FONOVISA	ME DIO CORAJE
31	NEW ▶	1	1	<b>JOSE LUIS RODRIGUEZ/LOLA FLORES</b> CBS	SAL Y PIMIENTA
32	25	30	4	<b>PABLO RUIZ</b> CAPITOL-EMI LATIN	QUEDATE JUNTO A MI
33	24	38	6	<b>LUIS ENRIQUE</b> CBS	AMIGA
34	20	12	18	<b>DANIELA ROMO</b> CAPITOL-EMI LATIN	◆ EXPLORAME
35	NEW ▶	1	1	<b>LOS CAMINANTES</b> LUNA	MI NINA
36	40	24	24	<b>RICARDO MONTANER</b> TH-RODVEN	◆ ME VA A EXTRANAR
37	37	35	3	<b>MELLOW MAN ACE</b> CAPITOL RECORDS	MENTIROSA
38	36	—	2	<b>ROCIO BANQUELLS</b> RCA	LA PIEDRA
39	35	28	22	<b>ANA GABRIEL</b> CBS	QUIEN COMO TU
40	39	40	5	<b>LOLITA</b> CBS	LO SIENTO AMOR

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



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## Latin Notas



by Carlos Agudelo

**ARTURO SANDOVAL**, THE CUBAN MUSICIAN who asked for political asylum while on tour with his band in Italy at the end of June, played in New York for the first time in seven years on Aug. 20. Sandoval, considered one of the best trumpet players in the world, performed in front of an electrified audience that packed the Village Gate and included many of his peers (including **Celia Cruz**, **Julio Gutierrez**, **Virgilio Martí**, **Joe Quijano**, and **Andy Gonzalez**), longtime admirers, and personalities such as **Bill Cosby**, **David Byrne**, and **Pedro Almodovar**. The crowd watched and heard Sandoval—vivacious, energetic, and at times overwhelmed by the public's attention—play his landmark high-C note. The big bands of **Mario Bauza** and **Tito Puente**, to my knowledge the only two of their kind left, provided the perfect frame for the display of virtuosity that has made Sandoval one of the best-known contemporary Cuban musicians. Sandoval, who lives in Miami with his wife and son, says he has offers from several record companies, including CBS, RCA, Island, and PolyGram. So far he has been playing with **Dizzy Gillespie's United Nation Orchestra**, along with saxophonist **Paquito D'Rivera**, his longtime friend and fellow performing companion in the Cuban days with the Grammy Award-winning group **Irakere**. The freedom "to play whatever I want" was, according to Sandoval, the main motivation behind his decision to leave his country. During a press conference given before the concert, Sandoval was sharply critical of the rigid and centralized structure of artistic management and control in his country. Sandoval wants to record his compositions properly, which (with the exception of an al-

bum on Germany's Messidor label) proved impossible, given the limited technological means of Cuba's state-run studios, and he wants to perform classical music. Besides having been a guest artist with the BBC Symphony in London and the Leningrad Symphony, Sandoval has taught or lectured at conservatories in Cuba, France, the Soviet Union, and California.

**THREE MULTIFACETED FEMALE ARTISTS:** It may seem as if **Lourdes Robles** has just arrived on the Latin music scene in the U.S. In fact, at 26, she is already a veteran singer, having started her professional career in Puerto Rico at the age of 14. Currently, Robles is promoting her new album "Imágenes" (CBS), a production of **Rudy Perez**, **Ricardo Eddie**,

### Arturo Sandoval is now free 'to play whatever I want'

and **Jorge Luis Piloto**, on which she is at the peak of her form... **Rocio Banquells** likes to prove herself. She has done it on her last three albums, on the many stages on which she has performed music and musical comedies, and in front of TV cameras as an actress for Spanish-language soap operas. Banquells has reached new heights with "Un Sueño Alguna Vez Soñé" (BMG) on which she performs Spanish versions of 11 of the best-known tunes from Broadway musicals... **Andrea Del Boca**, the talented Argentine actress and singer who is just starting her recording career, was in New York for the screening of her film "One Hundred Times No" at the Festival Latino. Del Boca's album, "Te Amo," was released in the U.S. by WEA Latina.

**WHAT DO YOU KNOW:** "Mi Abuela," the tune by Puerto Rican rappers **Wilfred Y La Ganga**, topped Spain's official national sales chart in the maxisingle category for the week of July 28. The record, on RCA in that country, had been on the chart for 11 weeks by then.

### RHYTHM AND BLUES

(Continued from page 20)

sessions again offered performance showcases for unsigned talent, the Chicago Assn. of Musicians and Songwriters teamed with BMI to offer "Listening Sessions" for the first time. These sessions, which were quite well attended on both days, featured a panel of A&R execs, songwriters, publishing reps, and producers who critiqued demo tapes submitted by aspiring artists, songwriters, and producers. Like the facts in T.C.Y.O.B., the opinions were presented straight, no chaser. Folks may have gotten their feelings hurt, but they also came away with a solid picture of how their demo tapes were viewed by professionals: "Intro is too long"... "It's a showcase for the singer, not the song"... "You need to put the hook up front"... "It's OK, I like it, but it's not competitive enough for a record deal"... "These lyrics make no sense"... "Scratching on a rap record is a thing of the past unless you're doing a show and scratching with your tongue with your hands in the air like this."

This year's Rapper may have been somewhat less filling, but it sure tasted great. What sweetened it were strong performances by the above-mentioned O'Jays, **Milira**, **Johnny Gill**, **Gerald Alston** (new Motown single "Slow Motion" is hot, the lingerie-and-sighs video is hotter), **Phalon**, **Brenda Russell** (Why just one song, Brenda??), new Jive rapper **Coolly D**, and **Father MC** (who, thanks to MCA's in-house video channel, had me and plenty of others singing "Treat Them Like They Want To Be Treat-

ed" all seminar long); the easygoing atmosphere; and the awards presentation, which saw several deserving folks named as winners, including, in a touching moment, **Virgin's Sharon Heyward**, who was presented with the **Sadye Alice Conley Gibson Award** in memory of Gibson's late wife, by Gibson and

daughter **Jill Bell**. Needless to say, there were tears.

As the first Jack The Rapper of the new decade, it was a convention that cleared the palate, so to speak, for the agenda of the '90s (whatever that turns out to be). Next year's event takes place in the same hotel, Aug. 22-25. See ya there.

### PROMOTIONS AND MARKETING

(Continued from page 15)

men on television do see it as a valuable promotional opportunity. KIIS, KPWR, and WLUP not only allow their morning men to talk about their television projects on the air, they center promotions around them. KIIS, for example, gives away 15 pairs of tickets to Dees tapings every week.

KPWR's promotion department sends out glossy photos of Thomas on the sets of his various television shows and press releases about his outside projects. "We recognize the value of having Jay on television," says promotion director **Duncan Payton**. "[It's] very good for the radio station [and] it benefits everyone involved."

Thomas, who has made numerous television appearances in the past, including an Emmy-nominated performance on CBS' "Murphy Brown," will star in the ABC sitcom "Married People" this fall. Dees hosts the late-night ABC talk show "Into The Night." Brandmeier, who was set to guest-host the NBC show "Later With Bob Costas" during the week of

Aug. 20-24, will star in a made-for-TV movie this fall.

#### PRO-MOTIONS

**Rosemary Matuz** has been named promotion director at AC **KBIG** Los Angeles. She was senior promotion rep at Disneyland... **Jackie Bailey** becomes promotion director at AC **KIOI** San Francisco, coming from a database marketing company... **KOY-FM** (Y95) Phoenix traffic reporter **Bill Henderson** adds promotion director duties.

**Matt Overman** has been named promotion director at N/T-top 40 combo **WILK/WKRZ** Scranton, Pa. He comes from the station's programming department... **Brian Craig** has been named asst. promotion director at top 40 **KATM** Colorado Springs, Colo.

Talk station **WWDB** has an immediate opening for a promotion director. Contact PD **David Rimmer** at 215-668-4400. AC **WLTT** Washington, D.C., is also looking for a promotion director. Contact PD **Chuck Morgan** at 301-984-6000.



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**Major Deal.** Esquire Records chairman Gerry Laufer, center, signs an agreement to distribute his label through Mel Fuhrman's Little Major Records. Based in New York, Esquire is currently opening a Los Angeles office that will be headed by its new president, Arnie Orleans. Shown, from left, are Jeanne Laufer, director of artist relations; Gerry Laufer; and Fuhrman.



**Vaughan And Vaughan.** Noted guitarists Stevie Ray Vaughan and Jimmie Vaughan celebrate the completion of their first-ever studio collaboration, produced by Nile Rodgers. The Vaughan Brothers album is slated for late-summer release on Epic/Associated Records. Shown, from left, are Alex Hodges, manager of Stevie Ray Vaughan; Tony Martell, senior VP/GM, CBS Associated Labels; Stevie Ray Vaughan; Rodgers; Dave Glew, president, Epic Records; Jimmie Vaughan; and Mark Proct, manager of Jimmie Vaughan.



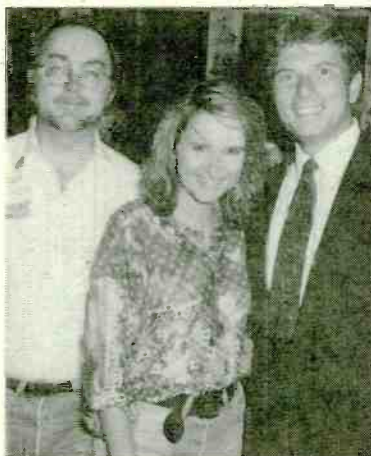
**Holliday At Radio City.** Dreamgirl Jennifer Holliday socializes with Arista executives backstage at New York's Radio City Music Hall, where she appeared as special guest with Johnny Mathis. Shown, from left, are Sean Coakley, VP of product development; Roy Lott, executive VP of operations; Clive Davis, president; Holliday; Bill Berger, executive VP; Eliza Brownjohn, VP, international; and Ken Levy, VP of creative services.



**Of Global Importance.** The presidents of four music companies discuss the logistics of a multitiered distribution arrangement for Global Pacific Records. Each of the companies will be involved in different aspects of manufacturing, sales, promotion, and marketing. Shown at the Capitol Tower in Hollywood, from left, are Howard Sapper, president, Global Pacific Records; Russ Bach, president, CEMA Distribution; Jim Snowden, president, Mesa/Bluemoon Recordings; and Richard Foos, president, Rhino Records.



**Brazil Double Bill.** PolyGram Jazz VP Richard Seidel, left, congratulates Brazilian singer/songwriter Joyce and Brazilian guitarist Toninho Horta after a recent performance at New York's Bottom Line. Shown, from left, are Seidel, Joyce, Horta, and David Weyner, VP/GM, PolyGram Classics/Jazz.



**Welcome Aboard.** Before the first of four sold-out Melissa Etheridge shows at New York's Beacon Theatre, Island Records holds a cocktail reception to introduce the singer to the label's new distribution company, PGD. Shown, from left, are Jim Caparro, senior VP of sales and branch distribution, PGD; Etheridge; and Mike Bone, president, Island Records.



**Jazz Jam.** Continuing its 50th anniversary celebration, BMI holds a reception and jam session at New York's Copacabana, honoring its jazz composers and the jazz community at large. Shown, from left, are Jean Banks, senior director, musical theater and jazz, BMI; composer/pianist Dave Brubeck; composer/saxophonist/educator Jimmy Heath; performer Mel Torme; and Burt Korall, director of special assignments, BMI.



# International

## Prince Sues For Breach Of Contract Action Is Latest In Conflict With Italian Firm

BY DAVID STANSFIELD

MILAN, Italy—Rock star Prince has filed a civil lawsuit in the Italian courts for breach of contract against the Venice-based promotion company Avantgarde, owned by Francesco Sanavio.

According to Sanavio and Italian newspapers, on Aug. 4 the promoter was awarded a confiscation order by a Venice judge of up to \$1.3 million from Prince's future earnings in Italy. This action had followed the cancellation of concerts by Prince in Turin and Udine (Billboard, Aug. 25).

Prince's Paisley Park Enterprises contends that the Italian court merely granted "the equivalent of a temporary injunction in order to investigate the entire matter and determine if there is indeed a case here." The organization denies that any of Prince's future earnings in Italy have been attached and says that Prince has not been served with any court papers.

In its suit, Prince's organization alleges that the artist's contract with Sanavio provided that the concerts could be canceled by Prince if final payment for each date was not made prior to each concert.

Paisley Park Enterprises claims that, following a concert in Cava on July 18, Sanavio and his agents surrounded the building with Sanavio's equipment and people, blocked the exits with forklift trucks, and refused to allow Prince's crew and equipment to leave.

The suit also alleges that Sanavio sent an "extortion note" to Prince's business manager, demanding \$200,000 and release from Avantgarde's obligations to pay remaining amounts due "in order to get the equipment out of the city and avoid bad publicity with the press."

Paisley Park Enterprises also claims that, in statements made to the press, Sanavio alleged that Prince canceled dates in Turin and Udine because of poor ticket sales. These allegations are false, according to the Prince organization.

Furthermore, Paisley Park Enterprises claims that, by illegally detaining Prince's production staff, Sanavio made it impossible for the crew to reach the venue in Turin in time to perform. It is also alleged that the Udine concert was canceled due to lack of payment.

Sanavio, meanwhile, refutes all allegations made by Paisley Park Enterprises. "Do you think the judge who authorized the confiscation order in Venice is stupid?" asks the promoter. "He doesn't award an order just because someone has got a pretty face, but by studying contracts and documents."

The promoter claims that, under Italian law, it takes 45 days from authorization to full execution of a confiscation order, and continues: "The

contract signed by Avantgarde and Prince was for shows in Rome, Turin, and Udine. The total fee amounted to \$1,000,040."

He has always maintained that a contract was never signed for the concert in Cava. "I paid \$250,000 into the Mercantile Bank in Los Angeles on Jan. 29 this year, and this was followed by \$270,000 on March 15. The balance was due to be paid before June 18. But I paid Milan promoter Franco Mamone \$350,000 on behalf of Prince as an out-of-court settlement for an earlier confiscation order awarded to Mamone. That was paid before the June 18 deadline and was more than the balance owed."

Responding to the Paisley Park allegation of an extortion note, Sanavio comments: "I lost \$500,000 on the Rome concert and a further \$400,000 on the Cava date. How much more do you think I could lose? Because I lost so much money and was going to lose again in Turin and Udine, I sent a fax to Prince's attorney, Gary Stiffle- mann, who was in Japan. We needed to have the contracts modified to the reality of the situation."

Sanavio says the fax read, "We need you to reimburse the local promoter in Cava in order to get the equipment out of the city and avoid bad publicity with the press. We would like to you to confirm: one, \$200,000 by way of transfer to the local promoter in Cava [money that

Sanavio claims he had already paid on Prince's behalf]; two, all production costs for Turin and Udine as per our agreement are not to be paid; three, confirm shows in Turin on July 20 and Udine on July 30."

Sanavio says that Stiffle- mann sent a fax that read, "Forget about the \$200,000 because I'm not able to give you money back at this moment. But you don't have to pay production costs."

The promoter adds, "On July 19, Prince's business manager, Nancy Chapman, sent me a fax which said: 'Prior to the beginning of the Prince concert we want to meet you to discuss the Cava event and prevent this from happening again. Please feel free to have your lawyer present.'"

"They knew that I'd had a discount from Japan. They forgot that I didn't have a contract for Cava. They also forgot that I'd paid \$350,000 to Mamone on their behalf."

Sanavio admits that work was held up in the night at Cava but blames this on a power cut that affected the entire city. He claims that the forklift incident was because one of Prince's U.K. crew members had driven it into a field and damaged land.

When asked if he and his staff had surrounded the Cava venue in order to prevent Prince's crew and equipment from leaving, Sanavio replied: "Oh, come on. Do you think I'm crazy? I don't come from Iraq."

## Malaysia Outlawing 'Free' Music Rights Group Demands Pay For Play

BY JOAN LAU

KUALA LUMPUR, Malaysia— "Free" music will be outlawed here soon, when the Music Authors Copyright Protection Agency implements a license fee on all establishments where music is used.

The nonprofit company, with 16 members (eight publishers and eight composers), was set up in September 1989 as a performing rights collection society.

MACP members represent or own rights to an estimated 80% of all local music published in Malaysia, and a massive catalog of foreign works registered in this territory. This status gives the agency authority to collect public performance royalties from users and is guaranteed by the Copyright Act.

The agency also has the authority to administer the public performance and broadcasting of musical and associated literary works on behalf of its members and their successors.

MACP aims to ensure that authors of music works will be paid each time their songs are presented live or broadcast on radio or television. Lo-

cal composers will benefit from the scheme, which offers an additional source of income for them.

Other than TV and radio stations, public places like discos, restaurants, shopping complexes, and hotels will have to purchase licenses if they wish to continue to provide music.

Szetho Kong Chian, MACP GM, notes that copyright collection is still in its infancy here, though he foresees important changes taking shape in the near future.

MACP is already a member of the International Confederation of Societies of Authors (CISAC), which has 141 affiliate members worldwide. It signed an agreement with the U.K.'s Performing Right Society Aug. 3, giving it access to authors and owners of more than 6 million songs. Szetho says, "PRS has one of the widest repertoire coverages in the world, and its vice chairman is on our board of directors."

So far MACP has collected some \$18,500. Membership to the society is free, and a primary aim is to make musicians in Malaysia fully aware of their rights. Copyright here covers the author's life plus 50 years.



Platinum Times Five. New Kids On The Block receive plaques in honor of their album "Step By Step" reaching quintuple-platinum status in Canada. The presentation was made before the group's sold-out show at Toronto's CNE Stadium. Shown, from left, are Don Oates, senior VP, CBS Records Canada; Joe McIntyre and Danny Wood, New Kids On The Block; Dick Scott, the group's manager; Jordan Knight and Donnie Wahlberg, New Kids On The Block; and Bill Bannon, director of artist relations, CBS Records Canada.

## A Dutch Treat: Mechanical Rights Income Rises 49%

BY MIKE HENNESSEY

AMSTERDAM—Central licensing and the CD boom combined last year to boost the mechanical rights income of Dutch authors' society BUMA/STEMRA by 49% over the figure for 1988.

Statistics published in the society's annual general report show that mechanical income rose from \$69.5 million in 1988 to \$103.6 million last year.

Revenues from central licensing deals (with CBS and PolyGram) were up 79%—from \$40.4 million to \$72.3 million. But, as society director Jan Verhagen points out, most of this income is transferred to sister societies, with BUMA retaining up to 7.5% commission to cover licensing and invoicing costs.

Despite the steady decline in unit sales of sound carriers since 1987, mechanical income from record sales has increased, thanks to high CD sales in Holland, where player penetration is more than 40%.

The report notes, "In 1978, the peak year in the history of sound carriers, 56 million were sold in the Netherlands. In 1989, 38.2 million sound carriers were sold."

Yet during that time, revenue from the sale of sound carriers went up from about \$343 million in 1978 to \$514 million last year.

Domestic mechanical income, at \$25.5 million, was up 8% from the 1988 figure of \$23.6 million. Royalty income for BUMA, the performing rights division of the society, increased from \$38.4 million to \$41 million in 1989—a gain of 6.7%. But the sum available for distribution was up 8%, from \$33 million to \$35.6 million.

The biggest growth area in terms of performance royalty income was that of cable and satellite broadcasting, where receipts increased by 15.9% from \$6.4 million to \$7.4 million.

Receipts from radio use of music increased by 13% from \$4.2 million in 1988 to \$4.7 million last year, "mainly," says the report, "as a consequence of the extension of broadcasting time." Receipts from local stations also increased considerably.

Figures in the STEMRA report, showing the balance of mechanical royalty payments in relation to sis-

ter societies, reveal that Dutch music is losing ground internationally, whereas foreign music consumption in Holland has substantially increased. In the period 1984-86, BUMA/STEMRA distributed abroad seven times more money than it received (\$70 million compared with \$9.6 million); between 1987 and 1989, the society paid out nearly 14 times more than it received—\$141 million against \$10.3 million.

BUMA's operating costs were up 11.5%, from \$10.4 million in 1988 to \$11.6 million, but the report points out that, as a percentage of the amounts distributed, the cost has actually gone down for the fifth successive year. The same applies to STEMRA, whose operating costs were up 12.4% at \$7.4 million compared with \$6.5 million in 1988.

On the subject of a private copying royalty, the report notes that "after 15 years of urging on our part," the Dutch Government has unanimously adopted the law on private copying that should be in force from next year.

Verhagen also sees it as a good possibility that Dutch broadcasters will be required to pay producers' and performers' rights under the Rome Convention by next year. The government has also announced that it will be introducing a bill providing for a lending and rental right for sound carriers.

Dealing with piracy, the report says that in 1989, a considerable number of illegally manufactured CDs were detected in Holland. Observing that its sister societies in certain European countries failed to exercise proper control in licensing the product, the BUMA/STEMRA report says that, as a result, millions of sound carriers were put into circulation throughout Europe without any copyright remuneration being paid. And it predicts that the traffic in illegal CDs will continue to grow.

### ACTIONMART

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## Finnish Rights, Radio Fight Ends Changes Due In Indie-Station Payment

■ BY KARI HELOPALTIO

HELSINKI, Finland—The two-and-a-half-year dispute between Finnish artists' and record producers' copyright society GRAMEX and four local independent radio stations has been resolved. An arbitration court has made drastic changes in the old system of payment for indie radio plays.

Lined up against the society were Radio City in Helsinki, Radio Oikea Asema in Juupio, Radio 957 in Tampere, and Radio Pori in Pori. All four stations claimed existing GRAMEX play payments were too high. They demanded a new tariff system, perhaps based on the system in West Germany, where music play compensation is set at some 4% of each station's annual gross revenue.

One radio executive claimed at the hearing: "Via GRAMEX, we paid record producers and artists up to three times the amount we paid writers' copyright bureau TEOSTO. It was an intolerable situation."

The new calculating pattern is determined by gross revenue from advertising and the amount of GRA-

MEX-protected music played on air, divided by an index figure of four, five, or six.

As an example, if the amount of GRAMEX-protected music is 60% of broadcasting time, and advertising income less than 5 million Finnish markka, the GRAMEX "take" for music use will be 10% of the advertising gross.

The earlier system has been set on a charge per minute of broadcast music determined by the number of potential listeners, plus a varying share of advertising revenue. The so-called "gang of four" broadcasters have never accepted this method and some have paid no GRAMEX royalties for nearly three years.

Now a statement from the four stations notes: "The change is for the better, but compensatory payments are still on a very high level."

The "number of potential listeners" as a payment basis has long been seen as an unfair criterion. The new system is seen as likely to benefit stations with a lower gross, especially those operating in the populous south of Finland.

## Decca Classical CD Contains (Oops) The Sound Of Silence

■ BY WILLEM HOOS

AMSTERDAM—A fault in the pressing of a Decca classical CD has been detected at the last moment by Phonogram Holland advertising manager Marijke Wingelaar.

The disk in question is "Carreras, Domingo, Pavarotti In Concert" and was recorded live at the joint performance within the context of the World Cup soccer contest given by the three world-famous operatic tenors at Caraballa near Rome July 7, accompanied by a 200-strong orchestra conducted by Zubin Mehta.

The CD has 17 tracks with a total running time of 68 minutes, 18 seconds. Wingelaar, an opera buff, noticed that the opening cut, "Il Lamento Di Federico," sung by Jose Carreras, had two seconds of silence within it. She alerted Hein

Hoefnagels, Decca classical product manager at Phonogram Holland, in time for re-pressing to be done at the Philips Du Pont Optical (PDO) plant in Hanover, West Germany.

Some 16,000 copies had been due for delivery to the Dutch retail trade Aug. 3, and were replaced five days later with new pressings. PDO admitted the mistake, but so far has not discovered the cause. Spain received 9,000 faulty copies that had to be replaced.

Total advance orders for the disk in the Netherlands are above 30,000, exceeding the Dutch classical platinum status of 25,000. Hoefnagels predicts the release will top 75,000 by year's end, or triple-platinum. He notes that publicity in the Dutch media about the pressing error seems to have boosted orders.

## Keynote '90 Locks Up Schedule

### Hong Kong Confab Sets Slate, Taps GM

HONG KONG—Keynote '90, billed as Asia's first copyright and music convention (Billboard, Jan. 27), has appointed Australian attorney Allen Japp as GM of the event, which will take place Oct. 19-22 at the Hong Kong Convention & Exhibition Center. He is responsible for management, administration, and marketing.

Scheduled panel discussions include "Doing Business In China" (Oct. 19); "Sponsorship & Promotion," "Technology Advances In The Music Industry," and "Production Facilities In Asia" (Oct. 20); "A

Japanese Viewpoint" and a session devoted to JASRAC, the Japanese copyright protection society (Oct. 21); and "Copyright & The Law In Asia," "Anti-Piracy Work," "Licensing In Asia," and viewpoints from Singapore, Indonesia, Malaysia, Hong Kong, and Australia (Oct. 22).

Full details are available from Allen Japp, Asian Copyright & Music Conventions Ltd., 1101 Block B, Seaview Estate, 2-8 Watson Road, North Point, Hong Kong (telephone: 852-806-8303; fax: 852-806-2040).

## Maclean Hunter, KEY In CAPS Venture Program Seeks To Bolster Syndie Biz

■ BY KIRK LAPOINTE

OTTAWA—Maclean Hunter Ltd. and KEY Radio Ltd. have launched a campaign called Canadian Artists and Programs on Satellite, a \$4.1 million, five-year project to stimulate the starving Canadian syndicated radio business.

Under the program, applicants can get start-up grants, production facilities, and free satellite delivery of programming. Radio veteran Bob Mackowycz has joined KEY Radio to oversee the program.

"American syndicators are just carting out the money by the bucketful in Canada," Mackowycz notes. "What we hope to do is help develop

our own Canadian syndicators."

Although a condition of license for Maclean Hunter, the service is open to all syndicators for all stations.

CAPS provides up to \$2,000 for a demo and \$5,000 for a series over six months that has four stations committed to playing it, and more support over another six months if one of the stations is in a major Canadian market.

"What's really been surprising has been the diversity of the applicants," he says. "We've been getting acting troupes, children's programming, not the traditional countdown shows. Part of our mandate is to stimulate creativity. We

think of ourselves as a sort of private enterprise version of the Canada Council," the federal arts funding agency.

By September, Mackowycz expects production facilities to be ready in Charlottetown, Prince Edward Island. Later in the fall, a studio should be up and running in Calgary, Alberta. Toronto will serve as a national control center, out of CFNY-FM and CKEY.

What CAPS will not do is help create an affiliates list or go to market with advertisers. Apart from that, Mackowycz says, "we're here and ready."

## MAPLE BRIEFS

**G**INO SOCCIO, the former disco/dance producer/artist who joined the federal Communications Department in Ottawa to help assess the Sound Recording Development Program, is off to Montreal to run the French-language arm of the

## Molson, MCA Inc. Team To Tap Concert Market

OTTAWA—After months of speculation, MCA Inc. and Molson Breweries have teamed to form Molson-MCA Concerts, an immediate rival, and possibly over the long-term, a strong one, to Concert Productions International's market supremacy in Canada.

The deal will be launched with an eight-date Robert Plant tour across Canada, with dates Sept. 21 in Vancouver, British Columbia, then on to Edmonton and Calgary, Alberta; Saskatoon, Saskatchewan; Winnipeg, Manitoba; Toronto; Montreal; and finishing Oct. 6 in Ottawa.

Details remain sketchy, but Molson-MCA will establish an office in Toronto, likely involving industry veteran Neill Dixon, currently with the Chartoppers promotion-marketing firm. MCA Inc. Canada is not directly involved in the deal, which has a California-Canada link. MCA Concerts Canada Ltd. will be a unit of MCA Inc. of Universal City, Calif.

Molson VP Charles Femes says the brewery opted for the deal—despite current connections with CPI through a sponsorship arrangement that runs until 1992—to provide some competition and more variety for concertgoers.

It is expected that between a dozen and 20 tours will be organized for the firm's first year, and Femes says it is too soon to tell if prices will be affected one way or the other by the new competition or the new bidding.

program. Is there much doubt now that the program will be renewed? Probably the only question now is whether the federal government will increase the \$5-million-a-year budget for the fund to help produce records, videos, radio programs, and assist in international touring.

**F**ANFARE RECORDS launches its Mastersound label in September. It will be a mix of classical, crossover classics, and nostalgia music. Allegro Imports, which will also help fund CD manufacturing, will distribute in the U.S. Ky-Cam International will distribute in Canada, with Conifer distributing in Europe and JVC in the Orient. Fanfare's existing deal with ProArte/Intersound remains intact; this, points out founder Julian Rice, is an additional venture.

**T**ERRY FLOOD, president of Aquarius Records, is a new member on the board of the Foundation to Assist Canadian Talent on Record. He replaces Attic Records chief Al Mair.

**D**AN HILL rejoins the man who first recruited him into the record business, Jeff Burns, at Burns' new Justin Entertainment operation. An album from Hill, an artist when Burns was at GRT Records more than a decade ago and later at CBS when Burns was Canadian A&R chief, is expected early in 1991.

**H**AYWIRE, nearly platinum on its debut and platinum-plus on its second album in Canada, went to Trondheim, Norway, to record its third album with producer Bjorn Nessjoe, who worked with that country's Dance With A Stranger. A fall release is expected.

**P**OOOR TURNOUTS for the Stein Valley music festival in British Columbia have been blamed on the provincial premier, who warned of possible native roadblocks and traffic jams and suggested it might be tough to get there. Organizers had expected 100,000, but got less than half that, even though the site of the festival was moved to south of Vancouver from an hourlong drive into the wilderness north of the city.

## Nintendo Seeks Injunction Vs. Camerica Over Game Genie

OTTAWA—Nintendo of America Inc. has filed a claim in the Federal Court of Canada to stop sales of the Game Genie, a device sold by Camerica Corp. that alters Nintendo's Super Mario game.

"What's at stake is nothing less than the integrity of the video game market," says Michael Penman, Nintendo's lawyer.

The Game Genie makes Super Mario much easier to play, giving a character an infinite number of lives. Nintendo wants an injunction against further sales and unspecified damages.

Camerica has worldwide rights for the Game Genie, which allows players to pick three special features, such as a longer life for Mario, the central character. It is a cartridge that attaches to the Nin-

tendo cartridge.

Nintendo, in its statement of claim, says that the Game Genie infringes on the "moral rights to the integrity of the literary, dramatic, and artistic works in the Mario games in Canada."

Also named in the Nintendo lawsuit is Willow Fun World Ltd. of Langley, British Columbia, which the company says was one of the first to sell the cartridges. No estimate is available on the total Canadian sales of the cartridge, although Camerica notes that the Zeller's and Toys R Us chain carry the product.

In June, Nintendo was granted a temporary injunction in California against the Game Genie's U.S. distributor, Lewis Galob Toys Inc.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 8/25/90

This Week	Last Week	SINGLES
1	3	IT'SY BITSY TEENY WEENY... BOMBALURINA CARPET/POLYDOR
2	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
3	1	TURTLE POWER PARTNERS IN KRYME SBK
4	6	TONIGHT NEW KIDS ON THE BLOCK CBS
5	4	NAKED IN THE RAIN BLUE PEARL BIG LIFE
6	9	LISTEN TO YOUR HEART/DANGEROUS ROXETTE EMI
7	5	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
8	NEW	PRAYING FOR TIME GEORGE MICHAEL EPIC
9	17	WHERE ARE YOU BABY? BETTY BOO RHYTHM KING
10	7	I'M FREE THE SOUP DRAGONS/JUNIOR REID RAW TV/BIG LIFE
11	NEW	FOUR BACHARACH & DAVID SONGS (EP) DEACON BLUE CBS
12	12	HARDCORE UPROAR TOGETHER IRR/LONDON
13	13	BLAZE OF GLORY JON BON JOVI VERTIGO/PHONOGRAM
14	NEW	CAN YOU PARTY JIVE BUNNY & THE MASTERMIXERS MUSIC FACT/MASTERMIX
15	18	ENGLISHMAN IN NEW YORK (REMIX) STING A&M
16	25	WHAT TIME IS LOVE? THE KLF/THE CHILDREN OF THE REVOLUTION KLF COMM
17	NEW	SILHOUETTES CLIFF RICHARD EMI
18	24	THE KING OF WISFUL THINKING GO WEST CHRYSALIS
19	8	HANKY PANKY MADONNA SIRE
20	14	TRICKY DISCO TRICKY DISCO WARP/OUTER RHYTHM
21	19	AMANDA CRAIG MCLACHLAN & CHECK 1-2 EPIC
22	27	VISION OF LOVE MARIAH CAREY CBS
23	29	SILLY GAMES LINDY LAYTON FEATURING JANET KAY ARISTA
24	11	SACRIFICE/HEALING HANDS ELTON JOHN ROCKET/PHONOGRAM
25	15	ROCKIN' OVER THE BEAT TECHNOTRONIC FEATURING YA KID K SWANWARD
26	16	LFO LFO WARP/OUTER RHYTHM
27	10	THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WARNER BROS.
28	26	COME TOGETHER PRIMAL SCREAM CREATION
29	38	HEART LIKE A WHEEL HUMAN LEAGUE VIRGIN
30	23	I CAN SEE CLEARLY NOW HOTHOUSE FLOWERS LONDON
31	34	LOOK ME IN THE HEART TINA TURNER CAPITOL
32	NEW	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA
33	21	POISON BELL BIV DEVOE MCA
34	NEW	THE JOKER STEVE MILLER BAND CAPITOL
35	20	CARRY THE BLAME/CALIFORNIA DREAMIN' RIVER CITY PEOPLE EMI
36	39	RELEASE ME WILSON PHILLIPS SBK
37	NEW	END OF THE WORLD SONIA CHRYSALIS/PWL
38	NEW	NEXT TO YOU ASWAD MANGO/ISLAND
39	NEW	NOW YOU'RE GONE (REMIX) WHITESNAKE EMI
40	30	STAY WITH ME HEARTACHE/I FEEL FINE WET WET WET PRECIOUS/PHONOGRAM
1	1	<b>ALBUMS</b>
2	NEW	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
3	NEW	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO
4	3	PIXIES BOSSANOVA 4AD CAD
5	5	NEW KIDS ON THE BLOCK STEP BY STEP CBS
6	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
7	4	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
8	7	MADONNA I'M BREATHELESS SIRE
9	6	SOUP DRAGONS LOVEGOD RAW TV/BIG LIFE
10	21	BEACH BOYS SUMMER DREAMS CAPITOL
11	8	MICHAEL BOLTON SOUL PROVIDER CBS
12	13	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
13	13	TINA TURNER FOREIGN AFFAIR CAPITOL
14	17	WILSON PHILLIPS WILSON PHILLIPS SBK
15	11	BANGLES GREATEST HITS CBS
16	12	UB40 LABOUR OF LOVE II DEP INT/VIRGIN
17	9	CRAIG MCLACHLAN & CHECK 1-2 CRAIG MCLACHLAN & CHECK 1-2 EPIC
18	14	THE ROLLING STONES HOT ROCKS 1964-1971 LONDON
19	15	HOTHOUSE FLOWERS HOME LONDON
20	16	TECHNOTRONIC PUMP UP THE JAM SWANWARD
21	32	POISON FLESH AND BLOOD ENIGMA/CAPITOL
22	19	ROXETTE LOOK SHARP EMI
23	19	THE CARPENTERS ONLY YESTERDAY A&M
24	NEW	RIVER CITY PEOPLE SAY SOMETHING GOOD EMI
25	18	SOUL II SOUL VOL II (1990—A NEW DECADE) 10/VIRGIN
26	22	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
27	26	TALK TALK NATURAL HISTORY—THE VERY BEST OF TALK TALK PARLOPHONE
28	30	CANDY DULFER SAXUALITY RCA
29	23	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
30	36	CHER HEART OF STONE GEFEN
31	34	THE STONE ROSES THE STONE ROSES SILVERTONE
32	29	JASON DONOVAN BETWEEN THE LINES PWL
33	24	GARY MOORE STILL GOT THE BLUES VIRGIN
34	25	VIXEN REV IT UP EMI
35	31	BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM
36	28	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
37	33	MAXI PRIEST BONAFIDE 10/VIRGIN
38	29	SNAP WORLD POWER ARISTA
39	27	BIG COUNTRY THROUGH A BIG COUNTRY—GREATEST HITS MERCURY/PHONOGRAM
40	NEW	DAVID BOWIE CHANGES BOWIE EMI
40	NEW	AN EMOTIONAL FISH AN EMOTIONAL FISH EAST WEST

## CANADA (Courtesy The Record) As of 8/20/90

	SINGLES
1	7 UNSKINNY BOP POISON CAPITOL/CAPITOL
2	8 HANKY PANKY MADONNA SIRE/WEA
3	9 KING OF WISFUL THINKING GO WEST EMI/EMI
4	1 BIRD ON A WIRE THE NEVILLE BROTHERS A&M/A&M
5	2 THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
6	6 STEP BY STEP NEW KIDS ON THE BLOCK COLUMBIA/CBS
7	4 SHE AIN'T PRETTY NORTHERN PIKES VIRGIN/A&M
8	5 VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
9	11 I DIDN'T WANT TO NEED YOU HEART CAPITOL/CAPITOL
10	14 RUB YOU THE RIGHT WAY JOHNNY GILL MOTOWN/MCA
11	18 HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
12	17 RELEASE ME WILSON PHILLIPS CAPITOL/CAPITOL
13	3 BLAZE OF GLORY JON BON JOVI MERCURY/POLYGRAM
14	NEW TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
15	13 JUST CAME BACK COLIN JAMES VIRGIN/WEA
16	10 THE POWER SNAP ARISTA/ARISTA
17	NEW THIEVES IN THE TEMPLE PRINCE PAISLEY PARK/WEA
18	15 7 O'CLOCK LONDON QUIREBOYS CAPITOL/CAPITOL
19	16 HOLD ON EN VOGUE ATLANTIC/WEA
20	NEW ALL THE LOVERS IN THE WORLD GOWAN COLUMBIA/CBS
1	<b>ALBUMS</b>
1	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
2	6 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
3	2 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
4	4 VARIOUS ARTISTS PRETTY WOMAN EMI/EMI
5	3 POISON FLESH AND BLOOD CAPITOL/CAPITOL
6	5 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
7	NEW JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
8	8 CONCRETE BLONDE BLOODLETTING I.R.S./MCA
9	7 HEART BRIGADE CAPITOL/CAPITOL
10	15 VARIOUS ARTISTS DAYS OF THUNDER GEFEN/WEA
11	10 JEFF HEALEY BAND HELL TO PAY ARISTA/ARISTA
12	13 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
13	9 MADONNA I'M BREATHELESS WARNER BROS./WEA
14	17 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
15	11 MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
16	12 COLIN JAMES SUDDEN STOP VIRGIN/A&M
17	14 DEPECHE MODE VIOLATOR SIRE/WEA
18	16 PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
19	NEW SNAP WORLD POWER ARISTA/ARISTA
20	20 STEVE EARLE THE HARD WAY MCA/MCA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/14/90

	SINGLES
1	1 VERDAMMT, ICH LIEB DICH MATTHIAS REIM POLYGRAM
2	2 OOPS UP SNAP ARISTA
3	4 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
4	6 IT MUST HAVE BEEN LOVE ROXETTE EMI
5	5 KINGSTON TOWN UB40 VIRGIN
6	3 UN'ESTATE ITALIANA E. BENNATO & G. NANNINI SUGAR/VIRGIN
7	8 WE LOVE TO LOVE P.M. SAMPSON CBS
8	12 CLOSE TO YOU MAXI PREIST 10 RECORDS
9	7 I CAN'T STAND IT TWENTY 4 SEVEN BMG/ARIOLA
10	9 KILLER ADAMSKI MCA
11	17 MANTA NORBERT & FEIHLINGE GLAMOUR
12	13 IT'S ON YOU M.C. SAR & THE REAL MCCOY MEKULSKI
13	10 STEP BY STEP NEW KIDS ON THE BLOCK CBS
14	15 PAPA WAS A ROLLING STONE WAS (NOT WAS) FONTANA
15	19 SHE AIN'T WORTH IT GLENN MEDEIROS LONDON
16	NEW MEGAMIX TECHNOTRONIC BMC
17	16 WHOSE LAW (IS IT ANYWAY?) GURU JOSH BMG/ARIOLA
18	14 I PROMISED MYSELF NICK KAMEN WEA
19	NEW WHAT'S A WOMAN VAYA CON DIOS BMG/ARIOLA
20	NEW SAMURAI ERSTE ALLEGEMEINE VERUNS ELECTROLA
1	<b>ALBUMS</b>
1	MATTHIAS REIM MATTHIAS REIM POLYGRAM
2	19 SOUNDTRACK PRETTY WOMAN EMI
3	2 STEP BY STEP NEW KIDS ON THE BLOCK CBS
4	3 EROS RAMAZZOTTI IN OGNI SENSO DDD
5	4 PHIL COLLINS ... BUT SERIOUSLY WEA
6	6 JOE COCKER LIVE! EMI
7	7 ERSTE ALLEGEMEINE VERUNSIC NEPPOMUKS RACHE EMI/ELECTROLA
8	11 TOTEN HOSEN AUF DEM KREUZZUG INS GLUCK VIRGIN
9	10 SNAP WORLD POWER BMG/ARIOLA
10	9 UB40 LABOUR OF LOVE 2 DEP INT/VIRGIN
11	5 SOUNDTRACK BEST OF EIS AM STIEL EGEL COMPANY
12	8 VAYA CON DIOS NIGHT OWLS ARIOLA
13	12 GARY MOORE STILL GOT THE BLUES VIRGIN
14	13 TOTO PAST TO THE PRESENT 1977-1990 CBS
15	15 BOB GELDOF THE VEGETARIANS OF LOVE MERCURY/PHONOGRAM
16	14 TALK TALK THE VERY BEST OF TALK TALK PARLOPHONE
17	16 ALANNAH MYLES ALANNAH MYLES ATLANTIC/EAST WEST
18	NEW SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS
19	18 MADONNA I'M BREATHELESS SIRE
20	17 BILLY JOEL STORM FRONT CBS

## ITALY (Courtesy Musica e Dischi) As of 8/20/90

	ALBUMS
1	1 VASCO ROSSI FRONTE DEL PALCO EMI
2	3 EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
3	5 MARCO MASINI MARCO MASINI RICORDI
4	2 BEE GEES BEE GEES STORY POLYGRAM
5	7 VARIOUS DISCOMAGIC COMPILATION DISCOMAGIC
6	6 ANTONELLO VENDITTI GLI ANNI 80 RICORDI
7	8 NOTTING HILLBILLIES MISSING... PRESUMED HAVING A GOOD TIME POLYGRAM
8	11 MADONNA I'M BREATHELESS WEA
9	13 MANGO SIRTAKI RICORDI
10	4 VARI DJ ESTATE '90 EMI
11	10 VARIOUS DIMENSIONE SUONO ESTATE BMG/ARIOLA
12	9 JOE COCKER LIVE! EMI
13	15 ENRICO RUGGERI IL FALCO E IL GABBIANO CGD
14	16 FABIO CONCATO GIANNUTRI POLYGRAM
15	12 VARIOUS FESTIVALBAR '90 POLYGRAM
16	19 ROLLING STONES 1965-70 POLYGRAM
17	18 EDUARDO BENNATO EDO RINNEGATO VIRGIN
18	17 VARIOUS FREEWAY INTERNATIONAL WEA
19	20 VARIOUS UNA ROTONDA SUL MAR '90 CGD
20	14 VARIOUS FREEWAY INTERNATIONAL WEA

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 8/25/90

	HOT 100 SINGLES
1	1 U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
2	2 TURTLE POWER PARTNERS IN KRYME SBK
3	3 OOPS UP SNAP LOGIC/BMG ARIOLA
4	4 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
5	5 SOCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
6	8 IT MUST HAVE BEEN LOVE ROXETTE EMI
7	NEW IT'SY BITSY TEENY WEENY... BOMBALURINA CARPET
8	7 VERDAMMT, ICH LIEB DICH MATTHIAS REIM POLYDOR
9	9 MALDON ZOUK MACHINE BMG/ARIOLA
10	13 A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR
11	11 NAKED IN THE RAIN BLUE PEARL W.A.U./MR MODO/BIG LIFE
12	10 HANKY PANKY MADONNA SIRE
13	12 WHITE AND BLACK BLUES JOELLE URSULL CBS
14	17 KILLER ADAMSKI MCA
15	NEW KINGSTON TOWN UB40 VIRGIN
16	18 THIEVES IN THE TEMPLE PRINCE WARNER BROS.
17	6 UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
18	NEW TONIGHT NEW KIDS ON THE BLOCK CBS
19	14 STEP BY STEP NEW KIDS ON THE BLOCK CBS
20	NEW I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BGM
1	<b>HOT 100 ALBUMS</b>
1	NEW KIDS ON THE BLOCK STEP BY STEP CBS
2	7 PRETTY WOMAN SOUNDTRACK PRETTY WOMAN EMI
3	3 PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
4	2 MADONNA I'M BREATHELESS SIRE
5	4 EROS RAMAZZOTTI IN OGNI SENSO DDD
6	6 ELTON JOHN SLEEPING WITH THE PAST ROCKET
7	5 MATTHIAS REIM MATTHIAS REIM POLYDOR
8	8 JOE COCKER LIVE CAPITOL
9	9 GARY MOORE STILL GOT THE BLUES VIRGIN
10	12 UB40 LABOUR OF LOVE II VIRGIN
11	10 NIGHT OWLS VAYA CON DIOS BMG ARIOLA
12	14 TOTO PAST TO PRESENT 1977-1990 CBS
13	11 SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
14	16 SNAP WORLD POWER LOGIC/BMG ARIOLA
15	15 ALANNAH MYLES ALANNAH MYLES ATLANTIC
16	13 JEAN MICHEL JARRE WAITING FOR COUSTEAU POLYDOR
17	18 ERSTE ALLEGEMEINE VERUNSICHERUNG NEPPOMUKS RACHE EMI
18	NEW LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
19	NEW ZOUK MACHINE MALDON BMG ARIOLA
20	NEW BOB GELDOF THE VEGETARIANS OF LOVE MERCURY
1	<b>SINGLES</b>
1	2 EPIC FAITH NO MORE LIBERATION/FESTIVAL
2	1 U CAN'T TOUCH THIS M.C. HAMMER EMI
3	3 JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
4	4 LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
5	5 BLAZE OF GLORY JON BON JOVI POLYGRAM
6	6 HANKY PANKY MADONNA WEA
7	15 CHAIN REACTION JOHN FARNHAM BMG
8	10 SHOW NO MERCY MARK WILLIAMS CBS
9	13 SHE AIN'T WORTH IT GLENN MEDEIROS POLYGRAM
10	12 UNSKINNY BOP POISON EMI
11	9 IT MUST HAVE BEEN LOVE ROXETTE EMI
12	14 LOVE WILL LEAD YOU BACK TAYLOR DAYNE BMG
13	NEW CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
14	8 I DON'T WANT TO BE WITH NOBODY BUT YOU ABSENT FRIENDS ROO/POLYGRAM
15	11 SPIN THAT WHEEL HI-TEK 3 EMI
16	17 THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG CBS
17	7 HOLD ON WILSON PHILLIPS EMI
18	16 TURTLE POWER PARTNERS IN KRYME EMI
19	20 THE POWER SNAP BMG
20	NEW VISION OF LOVE MARIAH CAREY CBS
1	<b>ALBUMS</b>
1	1 VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
2	3 GLORIA ESTEFAN CUTS BOTH WAYS CBS
3	2 FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
4	4 SOUNDTRACK PRETTY WOMAN EMI
5	NEW THE BLACK SORROWS HARLEY & ROSE CBS
6	5 THE ANGELS BEYOND SALVATION MUSHROOM/FESTIVAL
7	9 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM EMI
8	6 BANGLES GREATEST HITS CBS
9	11 POISON FLESH AND BLOOD EMI
10	8 PETER BLAKELEY HARRY'S CAFE DE WHEELS EMI
11	7 GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
12	10 1927 THE OTHER SIDE WEA
13	12 MADONNA I'M BREATHELESS WEA
14	16 CONCRETE BLONDE BLOODLETTING LIBERATION/FESTIVAL
15	13 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
16	18 THE CHIMES THE CHIMES CBS
17	14 SOUNDTRACK TEENAGE MUTANT NINJA TURTLES EMI
18	15 TOMMY EMMANUEL DARE TO BE DIFFERENT EMI
19	NEW MARIAH CAREY MARIAH CAREY CBS
20	19 JOHN LEE HOOKER THE HEALER FESTIVAL
1	<b>SINGLES</b>
1	1 SOCA DANCE CHARLES D. LEWIS POLYGRAM
2	2 MALDON ZOUK MACHINE BMG
3	4 A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBEVILLEN BMG
4	3 WHITE AND BLACK BLUES JOELLE URSULL CBS
5	6 BO LE LAVABO LAGAF CARRERE
6	7 LE JERK THIERRY HAZARD CBS
7	5 VOUS ETES FOUS BENNY B CBS
8	8 LE GAMBOU PATRICK SEBASTIEN EMI
9	9 LE TEMPS DES COPAINS LES VAGABONDS CARRERE
10	13 AVANT DE PARTIR ROCH VISINE BMG
11	17 IT'S ON YOU M.C. SAR & THE REAL MCCOY CARRERE
12	10 STEP BY STEP NEW KIDS ON THE BLOCK CBS
13	16 SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG
14	20 IL SUFFIT D'UN OU DEUX EXCITES FOOTBROTHERS CBS
15	NEW KINGSTON TOWN UB40 VIRGIN
16	11 EVERYBODY EVERYBODY BLACK BOX CARRERE
17	12 OUI JE L'ADORE PAULINE ESTER POLYGRAM
18	NEW BETTER THE DEVIL YOU KNOW KYLIE MINOGUE CBS
19	15 AIME MOI CLAUDE BARZOTTI BMG
20	19 VOGUE MADONNA WEA

## FRANCE (Courtesy of Europe 1) As of 8/8/90

## LABELS ADOPT ALL-OUT ARTIST DEVELOPMENT STRATEGIES

(Continued from page 1)

Elektra Entertainment. "A lot of the time, that means that [album or top 40] radio isn't even in your plans—either initially, or even in the long run."

A&M Records marketing VP Tom Courson says, "Hopefully, you're working the kind of acts where your whole campaign isn't based on radio. If you're focusing your whole campaign on radio, you're making a big mistake in this day and age."

Radio support remains "the best-case scenario" for breaking acts, says Larry Stessel, VP of marketing at Epic/Associated Records. But in laying marketing plans, "you kind of have to put radio at the bottom of the list. And if you do not have radio or MTV, [you have to decide] what are you going to do with a band to get some sort of retail base going, to get a story to tell," says Stessel. He notes that Epic built a retail base for acts such as Living Colour and the Indigo Girls well before their top 40 acceptance.

The pay-off for this new approach to artist development is displayed on the Hot 100 Singles chart this week by Slash/Reprise alternative rockers Faith No More. The group's single "Epic" is a top 10 hit, but that success—more than a year after the release of the band's album "The Real Thing"—followed extensive touring, press, retail marketing and, significantly, MTV support.

"With Faith No More at this point, we've hit just about every area you can hit," says Steve Baker, VP of product management for Warner Brothers. "You do have to go to top 40 with the case that... there's a buzz on the band."

The need for artist development strategies in advance of radio play has become even more crucial with the arrival of the new major-affiliated labels, each adding their priorities to an already competitive top 40 scene.

"With all the new record companies," says Stessel, "[programmers] are all screaming at us, 'Hey, we've got 100 albums coming in here a week.'"

Atlantic Records promotion VP Danny Buch agrees: "The competition now is out of control. The point is, the best kind of record to work at radio now is the record that you create a demand for from the street."

### MARKETING COSTS UP

Although competition for airplay is nothing new and the number of records which garnered top 40 play out of the box has always been limited, label execs say the amount of marketing work needed before approaching radio has never been greater and that marketing costs have risen as a result.

One marketing VP estimates a budget of \$200,000-\$300,000 is needed over six months or more to build an act's base enough to get radio attention. And that includes a video which may or may not get the all-important MTV exposure, he says. For that investment, he estimates, a label should expect to move 100,000-150,000 albums at retail.

As a result of higher marketing costs, "People are becoming much more cost-conscious in the bands they sign and the marketing plans they set up," says Tom Ennis, marketing VP at Arista Records. The label's investment in new acts such as Michelle Malone and Urban Dance Squad has been focused on tour support and videos in advance of radio promotion, says Ennis.

Another consequence of the increasing setup time for new acts is that labels now have to be prepared for the long haul. "What all the labels are realizing, what managers are realizing, is that you've got to have a longer game plan," says Jack Emerson of Praxis International in Nashville, whose management roster includes the Georgia Satellites, the Questionaires, and Webb Wilder.

"In my mind, a solid 10 to 12 months is what it takes [to build a artist's base], and if a label gives up sooner than that on a new or alternative artist, I think they're wasting the money they invested," says Russell Carter, manager of the Indigo Girls on Epic and Arista's Kris McKay.

Since a greater investment of time, money, and creativity is required to develop many of today's acts, label execs and managers acknowledge that record companies are more likely than ever to "pull the plug" and cut their losses quickly on albums that don't show signs of returning that investment.

"What you have to do is play God," says one major label executive. "You have to [pull out] with empathy and

sensitivity to the artists, but you have to make them understand the realities. No matter how successful—or not—every record company reaches the end of a line on a project."

"What irritates me," counters one manager, who represents several major-label acts, "is when they've [stopped working a record] but won't tell you."

### INDUSTRYWIDE PHENOMENON

In cases where a label has decided to give whole-hearted backing to an artist, however, it is usually prepared to try a variety of routes over a longer period of time.

In Kris McKay's case, for instance, Arista trumpeted her debut last spring with a promotional CD package bearing quotes from her rave reviews. In the months since, she has toured regularly, most recently with new label signee Roger McGuinn. Arista has just gone to AC radio this month with McKay's track "Any Single Solitary Heart."

Other major labels also offer examples of artists who are getting a priority marketing effort either well in advance of radio promotion—or despite radio's lack of immediate support.

At A&M, for example, Courson says the label has relied on positive press to build singer/songwriter Wendy Maharry's profile. While Maharry's album won kudos from such prestigious writers as Robert Hilburn of the Los Angeles Times and Jon Pareles of the New York Times, the album's first single, "All That I Got," had little impact at radio. "All it really did was get a lot of

talk from a lot of people, and that's it," Courson says. "AC we couldn't get arrested on."

Still, the label recently returned to AC with a second single, "California."

"We'll almost always take it to a second single, because we're working the artist, not just working the record," Courson says, adding that a second single will be issued "90% of the time" on a new act.

To drum up fresh interest in the album, A&M has taken out trade ads offering a free Maharry CD via a toll-free phone line (Billboard, Aug. 11).

"Hopefully, we're building at retail so we can take a story to CHR," Courson says.

Similarly, "All For You," the first single by David Baerwald, the former lead singer of David + David, reached the top 20 on the Billboard Album Rock Tracks chart but enlisted little top 40 interest. A&M is now moving on a second single, "Dance."

"We've already pushed the next single, and I think there's one after that," Courson says of Baerwald. "We'll work it until next year. You're investing in a second, third, fourth album."

### LONG PUSH FOR CAESAR

DGC says a similar long-term push is necessary for its act Little Caesar—even though the band enjoyed a brief embrace from top 40 radio.

The group's debut single, a cover of Aretha Franklin's "Chain Of Fools," landed it a slot on the Album Rock Tracks chart and stress rotation on MTV, but lasted only four weeks on Billboard's Hot 100, peak-

ing at No. 88.

"Obviously we had high expectations for 'Chain Of Fools' to be a CHR and AOR hit," says DGC/Geffen marketing chief Robert Smith. "[But] we had a lot of success with taking an unknown rock band and establishing them with the public."

The label will now work a second cut, "From The Start," at album radio. "We're taking the approach that it's really at rock radio that this band has to break," Smith says.

Columbia Records artist development VP Kid Leo points to the label's retail strategy for new hard-rock signing Alice In Chains. Before releasing the Seattle band's label debut, Columbia distributed 50 free sampler cassettes of the release to each of 150 "tastemaker" independent retail locations nationwide, urging outlets to sell the copies at a token cost—and to keep the profits. "Even if fans pay a dollar for the tape, it's more valuable to them," says Leo.

Increasingly, says Leo, retailers are taking the lead in helping to break new talent, either through their own artist development programs or through campaigns initiated for individual artists by the labels.

Bither at Elektra also credits the role of retail in today's artist development strategies. But he stresses that retail builds upon and shows the results of marketing through other channels. "To me, building a story at retail happens because of effective touring support or regional video."

Next week: Developing R&B and rap acts.

## Labels Applaud Faith No More Strategy

LOS ANGELES—Marketing executives at several major labels mentioned the breakthrough of Warner Bros.' Faith No More as a clear example of how long-term, multi-pronged artist development strategies can ultimately force the hand of top 40 programmers.

Extensive roadwork by the band after the release of "The Real Thing" in June 1989 led to the eventual success of the album, according to Steve Baker, VP of product management for Warner Bros. "The scenario was

tour and tour and tour."

The group appeared as part of a package with Voivod and Soundgarden, opened for Metallica, and mounted its own series of club shows. Faith No More remains on the road now and is set to open for Billy Idol.

Baker also notes that "there was a fair amount of press early on that was favorable to the band."

On the video side, Baker says that the album's initial video, for "From Out Of Nowhere," "didn't pan out the way everybody hoped it would,"

but that the group attained "regular rotation" on MTV in early 1990 with "Epic."

Baker says of the "Epic" video, "It's imaginative, and it stands out, kind of like the song does on pop radio." Moreover, he points out, heavy video play preceded the song's acceptance by radio programmers.

Baker also credits the work of independent publicist Kim Kaiman and Leanne Meyers of Image Marketing with developing ancillary interest in the group that paid off at top 40.

## INDIAN FEDERATION LAUNCHES ASSAULT AGAINST VIDEO PIRACY

(Continued from page 6)

released simultaneously in India, Pakistan, and the Middle East."

### NO PARALLEL EXPORTS

Another library owner says that the pirate network releases prints in India, Pakistan, Nepal, Sri Lanka, and Bangladesh at the same time. Territorial integrity is maintained by marking each cassette with the name of the country. (India is identified as IND.) This keeps offshoot operations in check.

India is divided into statewide territories, and the price for a master copy of a film averages \$2,800. "Die Hard 2" reportedly went for twice that price. The main agent of the network then makes copies and distributes them on a particular day to the libraries in his network at \$7 per cassette. With the pirate releasing an average of eight titles a month, he can rake in \$1,400-\$5,600 every month.

"One cannot really say where the

original tape comes from," says Colaco. "I found a pirated copy of 'Batman' with Greek subtitles, which I sent to our office in Hong Kong."

Television serials and music programs are taped directly from TV. While the former come with the commercials, "Top Of The Pops" and MTV cassettes are shorn of these distractions.

"We have everything from operas to rock," boasts a store owner who says he has a 400-tape duplicating plant to churn out pirated product. "We get 'Top Of The Pops' in monthly programs after a month. MTV shows run for 90 minutes. They come in after three months because it takes time to convert them from the NTSC system to PAL."

### POLICE TURN BLIND EYE

The libraries rent a cassette for 30-60 cents, in comparison to an average theater admission of 60 cents. In addition,

there are several "video parlors" operating in several areas of the cities and in villages where porn is often shown with children in the audience. The police whose palms are greased turn a blind eye.

The apathy of the Indian law enforcement agencies is a major factor impeding the success of INFACT. Its latest annual report says that "in several states, the police do not give full cooperation, as a result of which the raiding staff face difficulties in carrying out the raids."

When a raid has been successfully carried out, the operator is set free on bail and the equipment confiscated is returned to him until the court finally disposes the case, which may take several years. Consequently, illegal operations continue.

Illegal operations are also manifested through cable TV. INFACT, the National Film Development Corp., and Sippy Films had filed a pe-

tion in the High Court at Bombay challenging cable TV operations. The court ruled that any film exhibited through cable TV amounted to broadcast, and no film could be broadcast through cable TV without obtaining a proper license from the copyright holder. The cable TV operators appealed against the order, but the earlier judgment was upheld. Nevertheless, the operators continue to function with impunity.

### LIMITED RESOURCES

INFACT was formed in 1988, when the NFDC held a seminar to "stimulate thinking on what should be done to combat the scourge of piracy," says Gupta.

With the NFDC and a few producers of Indian films as its members, INFACT has limited financial resources, which naturally curbs the extent to which it can gather reports of pirate operations and conduct

raids. The entry of the MPEAA with larger finances at its disposal is thus seen as a boon.

Colaco feels that the government should change its policy and allow motion picture companies to import films on videocassette. "We can then monitor the release and exhibition of videocassettes just as we do with films and make sure that only legal cassettes are available. At the same time, the government will earn higher revenue through taxes, which they are now losing because of piracy."

Whether the government will change its policy is a moot point. Despite assurances given to the MPEAA, curbing piracy is still a low priority. The MPEAA will have to continue playing a dynamic role not only by hitting continuously at pirates, but also, in conjunction with INFACT, by impressing upon the government the nefarious role pirates play in gnawing at the exchequer.

LIFELINES

BIRTHS

Girl, Tracy Elizabeth, to **Scott and Cindy Johnson**, July 13 in Baltimore. He is an entertainment attorney with Ober, Kaler, Grimes and Shriver, specializing in music copyright.

Boy, Anthony A., to **Mehdi Haghghi and Jana D'Amico**, July 25 in Los Angeles. She is assistant to Paul Culberg, executive VP at RCA/Columbia Pictures Home Video.

Boy, Tyler Cash, to **Fred Bourgoise and Teresa Burkett**, July 26 in Los Angeles. He is president of Bug Music.

Girl, Raquel Alexa, to **Michael and Barbara Lessner**, Aug. 9 in Philadelphia. He is East Coast regional representative for SBK Records.

Girl, Jennifer Lyn, to **Jon and Patty Zellner**, Aug. 9 in Columbus, Ohio. He is midday air personality at WXGT (92X) there.

Boy, Bryan Stephen, to **Craig and Melody Stepneski**, Aug. 10 in Clifton, N.J. He is a songwriter and VP of the Hackensack Record King, a record store in Hackensack, N.J.

Boy, Jonas Kai, to **Marc Offenbach**

and **Lisa Harmon**, Aug. 16 in Rockville Center, N.Y. He is national director of sales at Important Record Distributors in New York.

Boy, Michael Thomas, to **Tom Conte and Donna Donna**, Aug. 17 in New York. He is the leader of the group Rockphonics. She is an air personality at WDRE Long Island, N.Y.

MARRIAGES

**Ed Maxin to Stacy Norman**, Aug. 11 in Laguna Beach, Calif. He is a sales representative for CEMA Distribution in Los Angeles.

**Thom Duffy to Moira Bailey**, Aug. 18 in New York. He is talent editor of Billboard. She is a feature reporter with Westchester Gannett Newspapers.

DEATHS

**Donn Sanders**, 49, of AIDS-related complications, July 20 in San Francisco. For the past seven years, Sanders was branch and sales manager of the northern California branch office of California Record Distributors in Berkeley, Calif. He started his music industry career at Dot Records in the early '60s, and over the years held a variety of retail and distribution positions. Donations may be made in his name to the Shanti Project in San Francisco, at 415-777-2273.

**Raymond Rice**, 64, of heart failure, July 24 in Los Angeles. Rice was a music publisher and manager whose primary project was the comeback of R&B performer Charles Brown, currently touring with Bonnie Raitt. At the time of his death, Rice was working to regain lost copyrights for R&B performers of the '40s and '50s. He is survived by his parents, two daughters, and a grandson.

**Ronald Baker**, 50, of a brain tumor, July 26 in Philadelphia. Baker was a founding member of Baker, Harris, Young Productions, which produced hits for Atlantic Records, Philadelphia International Records, Buddah Records, Salsoul Records, and other

labels. Baker was also the guitarist of recording group T.S.O.P., an integral part of the rhythm section for Philadelphia International Records, and a songwriter who wrote or co-wrote hits for the Trammps, Graham Parker, and Bill Deal & the Rhondels. Among his songs were "Hold Back The Night" and "That's Where The Happy People Go," both recorded by the Trammps. His survivors include his wife, Barbara; two daughters, Juanita and Vanessa; his mother, Mable; six stepchildren; four brothers, Robert, Harrison, Wilbur, and Leon; and a sister, Frances.

**Pearl Bailey**, 72, of heart disease, Aug. 17 in Philadelphia. The charis-

matic singer/actress, perhaps best known for her leading role in the all-black-cast version of "Hello Dolly!" on Broadway from 1967-69, had been recovering from knee surgery and had a long history of heart ailments. See story, page 5.

The family of **Anita Marie Fisk** (Billboard, Aug. 25) requests that, in lieu of flowers, donations be made in her name to the T.J. Martell Foundation, 6 West 57th St., New York, N.Y. 10019.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 23-26, **Midwest Music Conference**, North Pier, Chicago. Jeff Kwatinetz, 312-876-1766.  
Aug. 31-Sept. 3, **Bumbershoot '90—20th Annual Seattle Arts Festival**, Seattle Center, Seattle. 206-622-5123.

SEPTEMBER

Sept. 1, **1990 Evian Southampton Music Festival and Gala Ray Charles Benefit Concert**, Cultural Center of Southampton, N.Y. 516-287-4300.  
Sept. 7, **AIDS Project Los Angeles "Commitment To Life IV" Gala Concert**, Wilmett Theater, Los Angeles. 213-386-8014.  
Sept. 7-8, **Select-O-Hits Showcase '90—30th Anniversary Celebration**, Holiday Inn Crowne Plaza, Memphis. Kathy P. Gordon, 901-523-1190.  
Sept. 8-9, **Vocal Faire '90**, Holiday Inn Conference Center, Los Angeles. 213-856-6246.  
Sept. 11-13, **Video Expo New York**, Jacob K. Javits Convention Center, New York. 800-248-5474.  
Sept. 12, **City Of Hope "Spirit Of Life" Award Presentation**, Columbia Pictures Studios, Los Angeles. 212-445-5047.  
Sept. 12, **11th Annual Licensing Industry Symposium**, sponsored by the Licensing Letter, Century Plaza Hotel, Los Angeles. 602-948-1527.  
Sept. 12-15, **National Assn. of Broadcasters Radio Convention**, Hynes Convention Center, Boston. 202-429-5300.  
Sept. 13, **Seminar: "How To Start A Publishing Company"**, presented by the National Academy of Songwriters, NAS Conference Room, Hollywood, Calif. 213-463-7178.  
Sept. 13-15, **Foundations Forum '90**, third annual hard rock/heavy metal convention, Sheraton Plaza La Reina Hotel, Los Angeles. Melanie Schaffner, 212-645-1360.  
Sept. 15-16, **18th Annual San Francisco Blues Festival**, Great Meadow at Fort Mason, San Francisco. 415-826-6837.  
Sept. 16-22, **Georgia Music Festival**, including **Georgia Music Hall of Fame Banquet**, sponsored by the state of Georgia, various locations, Atlanta. Reba Lacks, 404-656-5034.  
Sept. 21-25, **Audio Engineering Society Convention**, Los Angeles Convention Center, Los Angeles. 212-661-8528.  
Sept. 23-25, **NARM Retailers Conference**, Westfields International Conference Center, Westfields, Va. 609-596-2221.  
Sept. 24-27, **Radio/Television News Directors Assn. Convention**, San Jose Convention Center, San Jose, Calif. 202-659-6510.  
Sept. 25-28, **National Assn. of Black Owned Broadcasters (NABOB) Fall Management Conference**, Washington Court Hotel, Washington, D.C.

OCTOBER

Oct. 2-3, **Third Annual Super Seminar on Special Interest Video**, presented by ITA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.  
Oct. 3-7, **NewSouth Music Showcase '90**, various locations, Atlanta. 404-892-2287.  
Oct. 3-9, **Professional Media Convention '90: First International Congress for Digital Audio and Video Production Technology**, Center of Professional Visual Communication, Cologne, West Germany. 011-49-0221-821-2494.  
Oct. 8, **Country Music Assn. Awards Show**, Grand Ole Opry, Nashville. 615-244-2840.  
Oct. 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. 15-17, **East Coast Video Show**, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-7320.  
Oct. 18-20, **Friends of Old-Time Radio 15th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.  
Oct. 24-27, **CMJ Music Marathon Convention: "The Discovery And Development Of New Artists"**, Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

NOVEMBER

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 Billboard Music Video Conference & Awards**, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752.  
Nov. 13-14, **Video Software Dealers Assn. 1990 Video Expo**, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

NEW COMPANIES

**Mentor Music Group Inc.**, formed by Joseph A. Viglione, features in-house production, recording, publicity, and career development. P.O. Box 2392, Woburn, Mass. 01888; 617-935-5386.

**OuterSpace Records**, formed by Ray Woodbury, Philip Ittleson, and Kevin Lyman. Projects in the making include Barking Dogs, a band whose roster includes keyboardist Ian McLagan, two members of Bonnie Raitt's band, and two members of El Rayo-X. Suite E, 226 W. Foothill Blvd., Claremont, Calif. 91711; 714-626-4245.

**LucasArts Entertainment**, formed by combining several Lucasfilm Ltd. divisions. It is an audio postproduction facility, which is set up for both television and feature-film projects. 378 Vintage Park Drive, Foster City, Calif. 94404; 213-315-5000.

**Creative Media Services Inc.**, formed by Bonnie Rasmussen and Tammi Jackson. The full-line public relations firm's initial client list includes Chet Atkins, George Fox, and Susi Beatty. 1106 16th Ave. S., Nashville, Tenn. 37212; 615-248-6900.

FOR THE RECORD

A headline on a story about the formation of Scoop Marketing (Billboard, Aug. 25) was inaccurate. While Larry Solters is an ex-MCA executive, his partner, Fred Rosen, is still CEO of TicketMaster and has no intention of leaving that post.

The Guns N' Roses single "Knockin' On Heaven's Door," which was reviewed Aug. 11, is not available on cassette. DGC Records does not plan to issue the track commercially.

An advertisement in the Aug. 11 issue of Billboard omitted the name of one of the producers of the PolyGram release, "Knebworth: The Album." The producers are Chris Kimsey and Steve Smith.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 8/13	Close 8/20	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1399.3	21 3/4	20 3/4	-1
CBS Inc.	287.8	178 1/2	175 1/4	-2 3/4
Capital Cities Communications	179	510 1/2	508	-2 1/2
Carolco Pictures	159.3	9 1/4	8 1/4	-1
Coca-Cola	4060.4	44 1/2	42 1/4	-2 1/4
Walt Disney	2479.7	109	102	-7
Eastman Kodak	6130.1	43 1/2	41	-2 1/2
Handleman	265.9	10 1/4	10	-3/4
MCA Inc.	1298	45 1/4	42 1/4	-3
MGM/UA	171.7	12 1/4	13	+ 1/4
Orion Pictures Corp.	94.9	10 1/4	9	-1 1/4
Paramount Communications Inc.	1839.2	37 1/4	35 1/4	-1 3/4
Pathe Communications	43.9	2 1/2	2 1/4	+ 1/4
Polygram NV	105.8	17 1/2	18	+ 1/2
Sony Corp.		51 1/2	52	+ 1/2
TDK		42	44 1/2	+2 1/2
Time Warner	1174.5	83 1/4	80 1/4	-3 1/4
Vestron Inc.	184.1	3 1/4	3 1/2	- 1/4
Westinghouse	2874.5	33	31 1/2	+ 1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	11.1	6 3/4	6 1/4	- 1/4
Electrosound Group Inc.	.1	1/2	1/2	.....
Nelson Holdings Int'l	17.5	3 1/4	3 1/4	+ 1/4
Price Communications	137.6	2 1/4	2 1/4	.....
Prism Entertainment	5.1	2 1/4	2 1/4	.....
Unitel Video	1.5	7 1/4	7 1/4	.....

Company	Open August 20	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	8 3/4	7 3/4	- 1/2
Certron Corp.	1	1	.....
Dick Clark Productions	5	5	.....
LIN Broadcasting	59	58 1/4	- 1/4
LIVE Entertainment	16 3/4	16 3/4	.....
Recoton Corp.	2 1/4	2 1/4	.....
Rentrak	1/4	1/4	.....
Shorewood Packaging	11 1/2	11 1/4	- 1/4
Specs Music	6	5 1/4	.....
Starstream Communications Group, Inc.			.....
Trans World Music	21 1/4	22 1/4	+ 1 1/2
Video Jukebox Network	6 1/4	6 1/4	.....
Wall To Wall Sound And Video			.....
Westwood One	4 3/4	5	+ 1/4

Company	Open 8/13	Close 8/20	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	100	100	.....
Pickwick	257	260	+3
Really Useful Group	234	236	+2
Thorn EMI	684	681	-3

# ALBUM REVIEWS

## POP

► **DINO**  
Swingin'  
PRODUCER: Dino  
Island 846481

Follow-up to pop radio breakthrough manages to establish increased funk and soul credibility without eschewing initial Latin freestyle dance vibe. Tasty first single, "Romeo," has already begun to kick with radio programmers. Expect beat-savvy "Tongue Kiss" and "Can't Get Away From You" to keep things jammin' along, while smoochy ballad "Falling For You" is etched with multiformat smash potential.

► **JANE'S ADDICTION**  
Ritual De Lo Habitual  
PRODUCERS: Dave Jerden & Perry Farrell  
Warner Bros. 25993

Visionary left-field hard rock band is primed for big breakthrough with sophomore Warner release. Vocalist Farrell and his mates explode the boundaries of the genre on wound-up rockers like "Stop!" and expansive rave-ups like ecstatic 11-minute passion play "Three Days." Furor over new album cover (unexpurgated and alternate versions available) will only heighten profile of this extraordinary group, which is carving its own niche.

★ **BOB GELDOF**  
The Vegetarians Of Love  
PRODUCER: Rupert Hine  
Atlantic 82041

Second solo shot from former Boomtown Rat contains some of his best-conceived material. Literate, cinematic, lyrical imagery is well served by Geldof's increasingly Dylanesque vocal delivery. Producer Hine splashes a sleek album rock gloss over the set's overall Celtic folk and American country musical tone. A must for mainstream and modern rockers alike, particularly the sparse and affecting "Crucified Me" and the upbeat, catchy "Love Or Something," a collaboration with Eurythmic Dave Stewart.

★ **MOTHER LOVE BONE**  
Apple  
PRODUCERS: Terry Date & Mother Love Bone  
Polydor 843191

Tragic death of lead vocalist/lyricist Andrew Wood earlier this year makes the superlative quality of the Seattle group's album almost painful to behold. Hard-edged, far-sighted rockers like "This Is Shangrila," "Holy Roller," and "Crown Of Thorns" offer a band working with considerable power to burn. Pity of it all is that this astonishing record will probably be viewed as a last testament, since Wood's sizable talents are likely irreplaceable.

**BANG**  
Clockwise  
PRODUCERS: Carl Sturken, Evan Rogers, Todd Canedy, Bang, Gary Corbett  
A&M 8689

Appealing, London-based male duo, Paul Calliris and Billy Adams, offers an appetizing combination of dance and pop/rock styles on debut. While set maintains an unwavering radio-conscious attitude, primary audience may be at club level, judging from the initial reaction to NRGetic house

remix of first single, "Holding My Heart." Smart choice for a follow-up would be bright and fluffy "You're The One."

★ **TERRELL**  
On The Wings Of Dirty Angels  
PRODUCERS: Hawk & Terrell  
Giant/Reprise 24400

Surprising and thoroughly delightful debut album introduces a fiery, frequently funny quintet that tosses a salad of Dylan, Van Morrison, and Tim Buckley circa "Greetings From L.A." (there's some Tom Waits and even some Axl Rose floating around, too). Lead singer Terrell is at home with bluesy, acoustic-based numbers and stormy rockers alike, the latter featuring screaming work by guitarist Jim Phillips. Album rock should try title cut, "Georgia O'Keefe," or "Shoutin Ground."

**LEMONHEADS**  
Lovey  
PRODUCER: Paul Q. Kolderie  
Atlantic 82137

Acclaimed underground Boston rockers take a well-deserved major-label bow with a set that retains the grit and biting humor that made previous efforts so memorable. Music continues to straddle fence dividing power pop melodicism and punk/metal thrashing, with matured execution by bassist Jesse Peretz, guitarist Evan Dando, and drummer David Ryan giving added muscle to gems like "Half The Time" and "Left For Dead." Will likely become required programming at college and modern rock radio.

**THEE HYPNOTICS**  
Come Down Heavy  
PRODUCERS: Thee Hypnotics & Dave Garland  
RCA 2320

Cretonously exuberant English foursome again bows and prays at altars of the Stooges (cover is a virtual "Funhouse" knockoff) and Jimi Hendrix on loud, blithely mindless major-label debut. Band sludges it out more than usual here, but title cut, "Release The Feeling," and "Third Stone From The Sun" knockoff "Resurrection Joe" work in an up-tempo groove. As ever, blithering fun for lovers of the heavy.

## NEW & NOTEWORTHY

**BO DIDDLEY**  
The Chess Box  
REISSUE PRODUCER: Andy McKaie  
MCA 19502

Latest in MCA's weighty Chess reissue program (this one hefts 45 cuts, available on two CDs/cassettes or three LPs) may be most revelatory compilation yet. As writer Robert Palmer points out in his notes, this is the first collection to survey the breadth of the rock pioneer's music, and this Bo knows a lot more than diddley. Greatest hits and a number of unreleased tracks show him working entertainingly in a variety of styles. Singer/guitarist's own written reminiscences round out a sterling tribute.

**SYDNEY YOUNGBLOOD**  
PRODUCER: Claus Zundel  
Arista 18651

American-born singer residing in Europe has already made it big over there and now it's time for a little stateside glory. Steady vocals supporting strong dance and R&B tunes signal crossover success, as first single, "I'd Rather Go Blind," is already proving. The real jewel here is Youngblood's voice, which is by turns Terence Trent D'Arby and a more soulful, pleasing Rick Astley. Other possibilities: "Not A Lover But A Friend" and his remake of "Ain't No Sunshine."

## B I L L B O A R D

### SPOTLIGHT



**PRINCE**  
Graffiti Bridge  
PRODUCERS: Prince, the Time, and Levi Seacer Jr.  
Paisley Park/WB 27493

His Royal Badness is back. Seventeen-song soundtrack to upcoming flick kicks off with "Can't Stop This Feeling I Got" (whose chorus sounds like a funk-up "Footloose") and progresses through the psychedelic "Elephants & Flowers," to the catchy groove of first single, "Thieves In The Temple." While this isn't Prince at his most innovative, it is him at his most fun, danceable, and funky. And let's not forget sexiest: Check out the sinewy, bluesy "The Question Of U," delicious '70s-sounding nugget "We Can Funk," with Prince sharing lead vocals with George Clinton, and the urgent "Tick, Tick, Bang." Also don't miss the outstanding contributions by the Time and Mavis Staples.

**THE SOUP DRAGONS**  
Lovegod  
PRODUCERS: Sean Dickson & George Shilling  
Big Life 842985

Scottish modern rock popsters hop to PolyGram-distributed label with a set that shows off their distinctive strengths. Must-hear track is cover of the Stones' "I'm Free," in a virtually unrecognizable version featuring toasting by Jamaican dancehall vocalist Junior Reid. Other sharp tracks include T. Rex-ish "Mother Universe," "Drive The Pain," and title cut. Outstanding alternative stuff that's clever enough to cross to pop.

**DIONNE WARWICK**  
Dionne Warwick Sings Cole Porter  
PRODUCER: Arif Mardin  
Arista 8573

The glorious Cole Porter legacy gets special attention in the coming year, 1991 being the 100th anniversary of his birth. Dionne Warwick is at home with 13 of his gems, doing particularly effective work on a medley of "What Is This Thing Called Love" and "So In Love," with a haunting backdrop by Broadway orchestrator Jonathan Tunick. Not top 40, just top singing.

### BLACK

**5 STAR**  
PRODUCERS: 5 Star, Buster Pearson, Delroy Pearson, Denise Pearson, Steadman Pearson  
Epic 46768

Label debut by U.K. sibling quintet has the goods to finally mirror European platinum success here. Consistently strong and radio-worthy new jack/funk tunes are bolstered by increased maturity in group's vocals, particularly from Denise Pearson. Kickin' first single, "Treat Me Like A Lady," benefits from astute postproduction by Shep Pettibone. Check out the equally solid new jackers "Feelings" and "I'm Still Waiting."

**D'LaVANCE**  
PRODUCER: D'LaVance  
Epic/Associated 46053  
Multitalented singer/musician is quite

### SPOTLIGHT



**LIVING COLOUR**  
Time's Up  
PRODUCER: Ed Stasium  
Epic 46202

Black rockers are in your face with a vengeance on loud and proud follow-up to platinum "Vivid." Leadoff track "Type" is typical of hard, socially astute material here ("Pride," "Someone Like You," and "Fight The Fight" are in same vein), while "Elvis Is Dead" (with guest rap by Little Richard) exemplifies band's biting humor. Less pointed, still potent "Love Rears Its Ugly Head" is another top track on sophomore album filled with chart promise. Crucial in every way.

adept at concocting radio-friendly swingbeat jams on debut. However, true vocal and production prowess is revealed during second half of album, a suite of lush ballads, during which singer exudes a suave and rich vocal quality worthy of widespread attention. Label should resist new-jack temptations and issue the plush "Let's Get To It" immediately.

### JAZZ

► **MICHEL CAMILO**  
On The Other Hand  
PRODUCER: Michel Camilo  
Epic 46236

Pianist's latest is a typically limber-fingered excursion into neo-boppish Latinized pieces, with only the slightest fusion concessions to contemporary tastes. Camilo essays originals and numbers by Jaco Pastorius, John Coltrane, and Dizzy Gillespie with verve and his usual dazzling speed. Set also features a nice samba-like vocal cut, "Forbidden Fruit," which should help set along at jazz radio.

**NINO TEMPO**  
Tenor Saxophone  
PRODUCERS: Ahmet Ertegun, Roberta Flack and Barry Miles  
Atlantic 82142

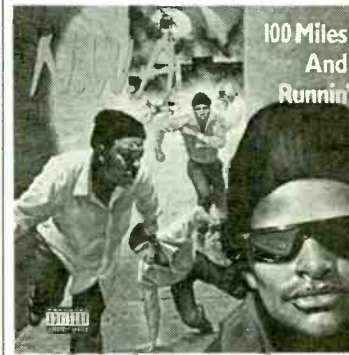
Saxman Tempo and Atlantic czar Ertegun were recently reunited, resulting in the re-signing of former Maynard Ferguson sideman to the label. The collaboration yields a tasteful blend of contemporary jazz tunes, such as "This Masquerade" and "Mornin'," with more conventional arrangements. Graceful interpretation of "You Are So Beautiful" with vocals by Flack is first-class, as is the entire project.

### NEW AGE

► **MICHAEL HEDGES**  
Taproot  
PRODUCER: Michael Hedges  
Windham Hill 1093

Multitalented performer is a virtual one-man show here, only occasionally receiving assistance from another musician, or, in the case of "I Carry Your Heart," harmony vocals from David Crosby and Graham Nash. This 13-song cycle, by turns calm and unsettling but always passionate, is

### SPOTLIGHT



**N.W.A**  
100 Miles And Runnin'  
PRODUCERS: Dr. Dre & Yella  
Ruthless/Priority 7224

Five-song EP is certain to heat up the debate about these outspoken Compton rappers, who let out some unexpurgated blasts. Most striking number here is playlet/song "Sa Prize (Part 2)," a reprise of and elaboration on posse's controversial "Fuck Tha Police." On the other hand, ultragraphic "Just Don't Bite It" is unlikely to win group any support among women's rights organizations (not that they care). N.W.A comes on again with attitude to burn, and that will keep the commercial pot boiling.

performed almost exclusively on acoustic instruments and has an organic, mystical feel. Even those who traditionally shun this genre will find this effort well worth checking out.

### COUNTRY

**CARLENE CARTER**  
I Fell In Love  
PRODUCER: Howie Epstein  
Reprise 26139

Turning in one of her most spirited efforts, Carter cannily works the cusp of country and rock, and should get interest on both sides. Great sidemen abound: Epstein, fellow Heartbreaker Benmont Tench, Albert Lee, Levon Helm, James Burton, David Lindley, and Dave Edmunds all put in appearances. First single—the upbeat title track—and aptly titled "The Sweetest Thing" are choice cuts.

### CLASSICAL

**IVES: SYMPHONY NO.2; CENTRAL PARK IN THE DARK; THE UNANSWERED QUESTION**  
New York Philharmonic, Bernstein  
Deutsche Grammophon 429 220

The lyrical, somewhat conventional early symphony, which already carries sketches of the Ives made-in-America stamp, is treated lovingly by Bernstein. It is an appealing work that's immediately accessible. The other listed works, plus still another four short pieces, round out an engaging Ives survey.

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.

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# Billboard. Hot 100. SALES & AIRPLAY™

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A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.



by Michael Ellis

**SWEET SENSATION'S WISH COMES** true as "If Wishes Came True" (Atco) becomes the first No. 1 single for the female trio. Although "Wishes" is not No. 1 in either sales or airplay, it has the highest overall point total. **Janet Jackson's "Come Back To Me"** (A&M) holds at No. 1 in airplay but drops from No. 7 to No. 15 in sales points, thereby losing its bullet and slipping to No. 6 overall. "Blaze Of Glory" by **Jon Bon Jovi** (Mercury) is No. 1 in sales points and is poised to take over at the top of the Hot 100 next week if its airplay rank (No. 7) improves. "Unskinny Bop" by **Poison** (Enigma) falls a little short of bullet criteria but is still gaining points at No. 3 overall. In the competitive jostling, "Tonight" by **New Kids On The Block** (Columbia) pushes "Epic" by **Faith No More** (Slash) out of the top 10, although "Epic" is gaining both sales and airplay points. Four radio stations report "Epic" at No. 1, including 92X Columbus, Ohio, and Q96 San Antonio, Texas.

**"EVERYBODY EVERYBODY"** BY **BLACK BOX** (RCA) is crossing strongly from the dance floor to top 40 radio, as the single wins the Power Pick/Sales and jumps 12 places to No. 34. Radio gains are strong, as well, with early top 10 reports from Kiss 108 Boston (13-8), Z100 New York (11-8), and KMEL San Francisco (14-10). The Power Pick/Airplay and the biggest jump on the chart—22 places to No. 56—go to "Unchained Melody" by the **Righteous Brothers** (Verve). The reissued single is making spectacular leaps at radio, including 18-5 at Y100 Miami, 26-6 at KKSS Albuquerque, N.M., and 13-5 at KHS-FM Los Angeles. "Melody" is looking like it will be a No. 1 airplay record, but limited availability of the single—it's only on a 7-inch vinyl gold series—may handicap its overall chart position in the future, unless the label decides to release a cassette single.

**"PRAYING FOR TIME"** BY **George Michael** (Columbia) makes one of the highest debuts of the year, at No. 41, with 205 stations reporting airplay out of the box. Among the other six debuts are three acts making their Hot 100 bows. **Candyman**, a rapper from Los Angeles, debuts at No. 91 with "Knoekin' Boots" (Epic). It's already a hit at Power 92 Phoenix (9-8). **Ms. Adventures**, a trio of sisters from Tyler, Texas, enters the chart at No. 93 with "Undeniable" (Atco). New York indie label Miacac now has two records on the Hot 100, as **Cynthia & Johnny O**, who have had regional hits previously as solo singers, join together on "Dream Boy/Dream Girl" and enter the national chart at No. 92. Early activity is impressive: It is already No. 1 at Power 96 Miami, No. 13 at Q102 Philadelphia, and jumps 19-9 at Power 102 El Paso, Texas.

**QUICK CUTS:** "How Bad Do You Want It?" by **Don Henley** (Geffen), which regained its bullet last week at No. 48, gains points again but is pushed down to No. 50 by stronger records jumping over it... **James Ingram** has his first pop hit since "Somewhere Out There" as "I Don't Have The Heart" (Warner Bros.) looks strong everywhere it's played, including 6-5 at WNCI Columbus, Ohio, 16-10 at FM100 Memphis, and 9-7 at KQMQ Honolulu. Nationally, it's bulleted at No. 46.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER/ AEDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	28 REPORTERS	54 REPORTERS	164 REPORTERS	246 REPORTERS	
<b>PRAYING FOR TIME</b> GEORGE MICHAEL COLUMBIA	25	43	133	201	205
<b>SAY A PRAYER</b> BREATHE A&M	7	15	51	73	160
<b>UNCHAINED MELODY</b> RIGHTEOUS BROTHERS VERVE	8	12	34	54	91
<b>SAME OLD SITUATION</b> MOTLEY CRUE ELEKTRA	1	0	32	33	38
<b>CAN'T STOP</b> AFTER 7 VIRGIN	3	3	26	32	136
<b>GEORGIA ON MY MIND</b> MICHAEL BOLTON COLUMBIA	3	7	21	31	112
<b>I DON'T HAVE THE HEART</b> JAMES INGRAM WARNER BROS.	1	6	22	29	127
<b>VIOLENCE OF SUMMER</b> DURAN DURAN CAPITOL	4	0	24	28	61
<b>SECOND CHANCE</b> TYLER COLLINS RCA	2	2	21	25	35
<b>GIVING YOU THE BENEFIT</b> PEBBLES MCA	2	4	18	24	144

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	2
2	3	DO ME!	BELL BIV DEVOE	5
3	4	UNSKINNY BOP	POISON	3
4	5	EPIC	FAITH NO MORE	11
5	6	IF WISHES CAME TRUE	SWEET SENSATION	1
6	1	VISION OF LOVE	MARIAH CAREY	8
7	11	RELEASE ME	WILSON PHILLIPS	4
8	9	HAVE YOU SEEN HER	M.C. HAMMER	7
9	10	JERK OUT	THE TIME	9
10	13	LOVE AND AFFECTION	NELSON	12
11	14	TIC-TAC-TOE	KYPER	14
12	18	TONIGHT	NEW KIDS ON THE BLOCK	10
13	8	BANNED IN THE U.S.A.	LUKE FEATURING THE 2 LIVE CREW	24
14	17	THIEVES IN THE TEMPLE	PRINCE	13
15	7	COME BACK TO ME	JANET JACKSON	6
16	12	THE POWER	SNAP	16
17	25	LOVE AND EMOTION	STEVIE B	15
18	19	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	19
19	30	CLOSE TO YOU	MAXI PRIEST	17
20	21	MENTIROSA	MELLOW MAN EAT	39
21	22	HOLD ON	EN VOGUE	38
22	16	MAKE YOU SWEAT	KEITH SWEAT	18
23	20	WE'RE ALL IN THE SAME GANG	W. COAST ALL-STARS	44
24	28	MY, MY, MY	JOHNNY GILL	26
25	34	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	22
26	31	THE GIRL I USED TO KNOW	BROTHER BEYOND	28
27	36	CRAZY	THE BOYS	49
28	32	LA RAZA	KID FROST	45
29	15	COULD THIS BE LOVE	SEDUCTION	20
30	26	KING OF WISFUL THINKING	GO WEST	23
31	—	EVERYBODY EVERYBODY	BLACK BOX	34
32	27	RUB YOU THE RIGHT WAY	JOHNNY GILL	29
33	38	DIRTY CASH	THE ADVENTURES OF STEVIE V	36
34	40	CAN'T STOP	AFTER 7	30
35	—	OH GIRL	PAUL YOUNG	25
36	—	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	21
37	—	HEART OF STONE	TAYLOR DAYNE	27
38	—	TELL ME SOMETHING	INDECENT OBSESSION	37
39	23	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	31
40	33	VOGUE	MADONNA	67

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	COME BACK TO ME	JANET JACKSON	6
2	3	IF WISHES CAME TRUE	SWEET SENSATION	1
3	4	RELEASE ME	WILSON PHILLIPS	4
4	5	HAVE YOU SEEN HER	M.C. HAMMER	7
5	6	UNSKINNY BOP	POISON	3
6	2	VISION OF LOVE	MARIAH CAREY	8
7	10	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	2
8	8	TONIGHT	NEW KIDS ON THE BLOCK	10
9	13	DO ME!	BELL BIV DEVOE	5
10	9	JERK OUT	THE TIME	9
11	18	THIEVES IN THE TEMPLE	PRINCE	13
12	7	COULD THIS BE LOVE	SEDUCTION	20
13	21	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS	21
14	16	LOVE AND EMOTION	STEVIE B	15
15	14	MAKE YOU SWEAT	KEITH SWEAT	18
16	11	KING OF WISFUL THINKING	GO WEST	23
17	23	CLOSE TO YOU	MAXI PRIEST	17
18	26	LOVE AND AFFECTION	NELSON	12
19	24	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	22
20	28	OH GIRL	PAUL YOUNG	25
21	12	CRADLE OF LOVE (FROM "FORD FAIRLANE")	BILLY IDOL	19
22	25	EPIC	FAITH NO MORE	11
23	30	HEART OF STONE	TAYLOR DAYNE	27
24	15	RUB YOU THE RIGHT WAY	JOHNNY GILL	29
25	34	ROMEO	DINO	33
26	17	THE POWER	SNAP	16
27	20	ACROSS THE RIVER	BRUCE HORNSBY & THE RANGE	31
28	29	THE GIRL I USED TO KNOW	BROTHER BEYOND	28
29	35	MY, MY, MY	JOHNNY GILL	26
30	22	POSSESSION	BAD ENGLISH	40
31	19	THE OTHER SIDE	AEROSMITH	35
32	—	PRAYING FOR TIME	GEORGE MICHAEL	41
33	37	POLICY OF TRUTH	DEPECHE MODE	32
34	31	TIC-TAC-TOE	KYPER	14
35	38	CAN'T STOP	AFTER 7	30
36	27	I DIDN'T WANT TO NEED YOU	HEART	42
37	40	THIS IS THE RIGHT TIME	LISA STANSFIELD	43
38	—	I DON'T HAVE THE HEART	JAMES INGRAM	46
39	—	GIVING YOU THE BENEFIT	PEBBLES	48
40	—	TELL ME SOMETHING	INDECENT OBSESSION	37

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	48	35
31 ACROSS THE RIVER (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	ASCAP/CLM	83 HANKY PANKY (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM	96 POISON (Hi-Frost, BMI)
60 ALL I DO IS THINK OF YOU (Stone Diamond, BMI/Gold Forever, BMI) CPP	BMI/Stone Diamond	7 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI) HL	40 POSSESSION (Wild Crusade, ASCAP/Chappell & Co., ASCAP/Frisco Kid, ASCAP/Ricky Lynn Phillips, BMI) HL
51 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	ASCAP/Chrysalis	27 HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolf, ASCAP) CPP	16 THE POWER (Intersong, ASCAP/Fellow, BMI/Songs Of Logic, BMI/House Of Fun, BMI) HL
98 ALL THE WAY (Epic/Solar, BMI/Calloco, BMI/Screen Gems-EMI, BMI) HL/WBM	BMI/Epic	99 HOLD ON (Wilphill, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Braintree, BMI) HL	41 PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)
94 BAD OF THE HEART (Mad-Lou, ASCAP/Andreula, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	ASCAP/Andreula	38 HOLD ON (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	4 RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
100 THE BALLAD OF JAYNE (Al Snug, BMI/Pri, ASCAP) WBM	BMI/Al Snug	50 HOW BAD DO YOU WANT IT? (Cass County, ASCAP/Kortchmar, ASCAP) WBM	86 THE RIGHT COMBINATION (Ensign, BMI/Famous, ASCAP) CPP
24 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CLM	ASCAP/Bruce Springsteen	62 HOW MUCH LOVE (Goldie Lix, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI)	33 ROMEO (Island, BMI/Onid, BMI) WBM
2 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	ASCAP/Bon Jovi	42 I DIDN'T WANT TO NEED YOU (Realsongs, ASCAP) WBM	29 RUB YOU THE RIGHT WAY (Flyte Tyme, ASCAP) WBM
54 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	ASCAP/Virgin	46 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	55 SAY A PRAYER (Virgin, ASCAP) CPP
12 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM	ASCAP/Matt-Black	82 I'D RATHER GO BLIND (ARC, BMI)	97 SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI)
22 CAN'T STOP FALLING INTO LOVE (Screen Gems-EMI, BMI/Consenting Adult, BMI) WBM	BMI/Screen Gems	1 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM	47 SHE AIN'T WORTH IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Bobby Brown, ASCAP/Unicity, ASCAP/EMI April, ASCAP) HL/CLM
30 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	BMI/Hip Trip	84 I'LL BE YOUR SHELTER (Realsongs, ASCAP) WBM	53 SLOW LOVE (Diva 1, ASCAP/Hami Wave, ASCAP)
17 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	BMI/E.G.	59 INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Les Etalies De La Musique, ASCAP/Must Be Marvelous, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP) WBM	21 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, BMI) WBM
6 COME BACK TO ME (Black Ice, ASCAP) WBM	BMI/Black Ice	76 IT MUST HAVE BEEN LOVE (FROM PRETTY WOMAN) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	81 STEP BY STEP (Maurice Starr, ASCAP/EMI April, ASCAP) HL
20 COULD THIS BE LOVE (Robi-Rob, ASCAP/Virgin, ASCAP) CPP	BMI/Robi-Rob	75 I WANNA GET BACK WITH YOU (Louie Louie, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Lorimar, BMI/Spinning Platinum, ASCAP/Sir & Trini, ASCAP) WBM	65 STRANGER TO LOVE (St. Paul, ASCAP/EMI April, ASCAP/Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
19 CRADLE OF LOVE (FROM FORD FAIRLANE) (TCF, ASCAP/David Werner, ASCAP/EMI April, ASCAP/Bonedol, ASCAP/Chrysalis, ASCAP) CLM/HL/WBM	ASCAP/TCF	80 JEALOUS (Momentum, BMI/Chappell, ASCAP)	73 SUMMER VACATION (Varry White, ASCAP/Walt Disney, ASCAP/Christmas Suicide, ASCAP/P. Bullwinkle, ASCAP)
49 CRAZY (Buff Man, BMI)	BMI/Buff Man	9 JERK OUT (Tionna, BMI/WB, ASCAP) WBM	77 TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
57 CUTS BOTH WAYS (Foreign Imported, BMI) CPP	BMI/Foreign Imported	79 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM	37 TELL ME SOMETHING (MCA, ASCAP) HL
36 DIRTY CASH (MONEY TALKS) (Copyright Control)	BMI/Copyright Control	23 KING OF WISFUL THINKING (FROM PRETTY WOMAN) (Martin Face, ASCAP/Zomba, ASCAP) HL	89 THAT'S NOT HER STYLE (Joel, BMI) HL
5 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)	BMI/Willesden	91 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI)	13 THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
78 DON'T GO AWAY MAD (JUST GO AWAY) (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	BMI/Motley Crue	45 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)	43 THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP)
95 DO YOU REMEMBER? (Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI) WBM	BMI/Philip Collins	74 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	14 TIC-TAC-TOE (RSK, BMI/XT, BMI)
92 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	BMI/Micmaster	72 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM	52 TIME FOR LETTING GO (Colection, BMI/EMI Blackwood, BMI) WBM
87 EMPTY BEACH (David Gresham, ASCAP)	BMI/David Gresham	15 LOVE AND EMOTION (Saja, BMI/Mya-T, BMI) HL	10 TONIGHT (Maurice Starr, ASCAP/EMI April, ASCAP/AI Lancellotti, ASCAP) HL
66 ENJOY THE SILENCE (Emile, ASCAP) MSC	BMI/Emile	18 MAKE YOU SWEAT (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP) WBM	56 UNCHAINED MELODY (Frank, ASCAP)
11 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	BMI/Big Thrilling	39 MENTIROSA (Varry White, ASCAP)	93 UNDENIABLE (Shakin' Baker, BMI/MCA, ASCAP/Matac, ASCAP/Mygag, ASCAP)
34 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	BMI/Lambardoni Edizioni	69 MY KINDA GIRL (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) HL	3 UNSKINNY BOP (Sweet Cyanide, BMI/Willesden, BMI) HL
68 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP)	BMI/Tony Toni Tone	26 MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL	85 VIOLENCE OF SUMMER (LOVE'S TAKING OVER) (Skitrade, ASCAP/Colgems-EMI, ASCAP)
88 FIRST TRUE LOVE (Molina, ASCAP/MicMac, ASCAP)	BMI/Molina	25 OH GIRL (Unichappell, BMI) HL	8 VISION OF LOVE (Vision Of Love, BMI/Been Jammin', BMI)
61 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	BMI/Topless	71 OH WOMEN BLEED (EMI Blackwood, BMI/Ezra, BMI/Early Frost, BMI)	67 VOGUE (WB, ASCAP/Blue Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM
63 GEORGIA ON MY MIND (Peer, BMI) CPP	BMI/Peer		44 WE'RE ALL IN THE SAME GANG (The West Coast Rap All-Stars, BMI)
28 THE GIRL I USED TO KNOW (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL	BMI/Bayjun Beat		64 WHEN I'M BACK ON MY FEET AGAIN (Realsongs, ASCAP) WBM
58 GIRLS NITE OUT (Beyerson, BMI/Rossaway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI) CPP/WBM	BMI/Beyerson		90 WON'T TALK ABOUT IT (Gol Discs, ASCAP/Chappell & Co., ASCAP)

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RON PHILLIPS, Record Bar

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“MUSICIAN SELLS VERY WELL IN OUR STORES. IT'S A GREAT RESOURCE FOR OUR CUSTOMERS.”

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Sound Warehouse

“MUSICIAN PROVIDES THE MOST INFORMATIVE INTERVIEWS IN THE INDUSTRY. EVERY ISSUE DELIVERS DETAILS AND INSIGHTS ON THE ARTISTS, THEIR MUSIC AND THE BUSINESS THAT BRINGS IT ALL HOME.”

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RANDY DAVIS,  
Streetside Records

“I DIG MUSICIAN BECAUSE IT COVERS ALL TYPES OF MUSIC AND ALSO FOR ITS INTRODUCTION AND REVIEW OF NEW PRODUCT AVAILABLE.”

CHUCK NICOLL,  
Disc Jockey Records

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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	1	3	9	COME BACK TO ME A&M 1475	JANET JACKSON 2 weeks at No. 1
2	3	4	10	RELEASE ME SBK 05342	WILSON PHILLIPS
3	5	6	9	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
4	2	2	14	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
5	4	1	14	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
6	9	12	7	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
7	8	10	10	KING OF WISFUL THINKING EMI 50307	GO WEST
8	13	18	5	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	PHIL COLLINS
9	6	5	11	TALK TO ME ELEKTRA 4-64964	ANITA BAKER
10	7	7	14	CUTS BOTH WAYS EPIC 34-73395	GLORIA ESTEFAN
11	11	16	7	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
12	15	20	5	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
13	10	8	11	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
14	14	19	9	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
15	12	9	15	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	MICHAEL BOLTON
16	24	33	4	HEART OF STONE ARISTA 2057	TAYLOR DAYNE
17	29	—	2	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
18	16	11	16	TAKE IT TO HEART REPRISE 4-19828	MICHAEL MCDONALD
19	17	14	16	READY OR NOT VIRGIN 4-98995	AFTER 7
20	19	15	20	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
21	18	13	19	DO YOU REMEMBER? ATLANTIC 4-87955	PHIL COLLINS
★ ★ ★ POWER PICK ★ ★ ★					
22	31	—	2	GEORGIA ON MY MIND COLUMBIA 38-73499	MICHAEL BOLTON
23	23	29	8	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
24	22	25	7	HEAVEN GIVE ME WORDS CHARISMA 4-98952	PROPAGANDA
25	25	30	5	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
26	26	32	5	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	OLETA ADAMS
27	20	17	12	NOTICE ME GEFFEN 4-19946	NIKKI
28	21	21	20	CLUB AT THE END OF THE STREET MCA 53818	ELTON JOHN
29	30	28	7	SEA CRUISE (FROM "FORD FAIRLANE") ELEKTRA LP CUT	DION
30	36	41	5	TAKE ME ATLANTIC 4-87882	EVERYTHING BUT THE GIRL
31	27	22	15	I'LL BE YOUR SHELTER ARISTA 2005	TAYLOR DAYNE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
32	NEW	1	1	SAY A PRAYER A&M 1519	BREATHE
33	28	23	18	CHILDREN OF THE NIGHT EMI 50288	RICHARD MARX
34	NEW	1	1	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
35	33	39	4	SAME OLD LOOK ARISTA 2039	JIMMY RYSER
36	35	37	5	STOP RUNNING AWAY A&M 1514	BRENDA RUSSELL
37	37	43	3	GYPSY WOMAN COLUMBIA LP CUT	SANTANA
38	32	24	24	HOLD ON SBK 07322	WILSON PHILLIPS
39	38	40	4	PROBLEM CHILD RCA 2646	THE BEACH BOYS
40	42	—	2	TAKE ME THROUGH THE NIGHT MOTOWN 2056	SMOKEY ROBINSON
41	NEW	1	1	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
42	46	45	8	POSSESSION EPIC 34-73398	BAD ENGLISH
43	40	38	27	THE HEART OF THE MATTER GEFFEN 4-19898	DON HENLEY
44	41	36	19	BABY, IT'S TONIGHT REPRISE 4-19869	JUDE COLE
45	NEW	1	1	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
46	NEW	1	1	UNTIL YOU COME BACK TO ME EPIC 34-73485	BASIA
47	44	34	20	THROUGH THE TEST OF TIME GRP 3032	PATTI AUSTIN
48	43	35	24	THIS OLD HEART OF MINE WARNER BROS. 4-19983	ROD STEWART/RONALD ISLEY
49	39	26	8	YOU CAN'T DENY IT ARISTA 2024	LISA STANSFIELD
50	34	31	6	PURE MCA 53816	THE LIGHTNING SEEDS

Records with the greatest airplay gains this week. ♦ Videoclip availability.

PEISINGER NAMED PRESIDENT OF CBS MUSIC VIDEO

(Continued from page 4)

Although production of individual music videoclips will continue to be handled by the various CBS-distributed labels, CMV will work closer with these departments.

"We'll be coordinating all production activity in conjunction with the different labels. That will give us the advantage of the collective clout. I

also want to see us be able to give new directors opportunities to work on a number of shortform projects and develop them to where they can be working with us on our longform projects."

He also plans to aim for more simultaneously released longforms with new studio albums. This sum-

mer, CMV released new home videos by New Kids On The Block and Harry Connick Jr., concurrently with new studio projects by the artists.

"Basically, I see us exploring every niche of opportunity. If there's a viable marketplace for the video single, we'll be there. The key is to maintain the leadership role CMV has built and expand that."

One of the major avenues for growth will come through expanding distribution, an area that Peisinger explored while at Vestron.

All CMV product, including special-interest titles, will go through CBS Records Distribution. "But we're going to be finding segments that aren't integrating video into their mix and bring them in. For example, at Vestron, we took a line like our National Geographic video series and integrated it into bookstores... We were even selling a line at Banana Republic [the clothing chain]. With a distribution organization as strong as CBS Records Distribution, it really gives us a chance to blaze some trails."

To realize these goals, Peisinger says he plans to supplement CMV's current staff rather than replace it. "Bringing me in and trying to exploit some of my broader home video experience is not a statement that there is any inadequacy with the current team. They'll be the core that we'll be building around and supplementing." The first increases will be in the establishment of a field sales force for CMV as well as the addition of a stronger in-house production staff.

ENTERTAINMENT CO. PROFITS DIP 3.3% IN 2ND QTR.

(Continued from page 3)

ter was the Walt Disney Company, reporting net earnings of \$238.4 million, compared with \$193.29 million the year before. Disney has had a hot year at the box office, with "Pretty Woman" leading the way, and in home video, with "The Little Mermaid" a big sell-through hit.

On the other end of the profits scale, the biggest loser (besides Time Warner) was the film company Pathé Communications Corp., which dropped \$26.8 million. Pathé had a sharp dip in movie revenues, in addition to big expenses in connection with a controversial and costly acquisition bid for MGM/UA Communications Co. In last year's second quarter, it lost \$27.2 million.

The company whose second-quarter profit took the biggest percentage jump over last year's was Blockbuster Entertainment Corp. It reported that net income rose 84.2% to \$14.8 million.

The profits at 11 of the 23 companies surveyed increased, while those of five declined. In the other cases,

net losses either widened or narrowed from year to year.

The surveyed corporations include recorded music and home video companies such as MCA Inc., Time Warner, and Disney; movie and home video suppliers like Orion Pictures Corp., MGM/UA, and Pathé; the video retailer Blockbuster Entertainment; distributors such as Commtron Corp., Recoton Corp., and Acclaim Entertainment Inc.; the video laser-disk company Image Entertainment; and Electrosound Group Inc.

They also include the radio syndicators CBS Inc., Capital Cities/ABC Inc., and Westwood One Inc.; radio station owners Jacor Communications, Ackerley Communications, Clear Channel Communications, Osborn Communications, and Great American Communications; the MTV network operator Viacom Inc.; the pay-per-transaction home video distributor Rentrak Corp.; and the home entertainment supplier, retailer, and rackjobber LIVE Entertainment Inc.

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/DANCE Based on airplay reports from stations combining top 40, dance and urban music.			
1	1	DO ME! MCA 53848	BELL BIV DEVOE
2	2	COME BACK TO ME A&M 1475	JANET JACKSON
3	4	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER
4	5	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
5	3	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
6	7	MAKE YOU SWEAT ELEKTRA 7-64961	KEITH SWEAT
7	6	COULD THIS BE LOVE VENETTA 1509/A&M	SEDUCTION
8	14	MY, MY, MY MOTOWN 2033	JOHNNY GILL
9	12	CAN'T STOP VIRGIN 4-98961	AFTER 7
10	8	JERK OUT PAISLEY PARK 7-19750/REPRISE	THE TIME
11	13	SLOW LOVE MOTOWN 2028	DOC BOX & B. FRESH
12	11	LOVE AND EMOTION LMR 2645/RCA	STEVIE B
13	10	TIC-TAC-TOE ATLANTIC 4-87910	KYPER
14	16	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE
15	17	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
16	18	TONIGHT COLUMBIA 38-73461	NEW KIDS ON THE BLOCK
17	20	ROMEO ISLAND 878 012-4	DINO
18	22	EVERYBODY EVERYBODY RCA 2221	BLACK BOX
19	23	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE V
20	9	THE POWER ARISTA 2013	SNAP
21	15	ALL I DO IS THINK OF YOU ATLANTIC 4-87952	TROOP
22	25	I WON'T GIVE UP ON YOU TOMMY BOY 4-19730/WARNER BROS.	TKA
23	30	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD
24	24	FIRST TRUE LOVE MICMAC 2537	TIANA
25	19	RUB YOU THE RIGHT WAY MOTOWN 2045	JOHNNY GILL
26	29	LIES ATLANTIC 4-87893	EN VOGUE
27	21	LA RAZA VIRGIN 4-98947	KID FROST
28	—	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
29	—	GIVING YOU THE BENEFIT MCA 53891	PEBBLES
30	27	INNOCENT CAPITOL 44593	WHISPERS

THIS WEEK	LAST WEEK	TITLE	ARTIST
TOP 40/ROCK Based on airplay reports from stations combining top 40 and rock music.			
1	1	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
2	2	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
3	4	EPIC SLASH 4-19813/REPRISE	FAITH NO MORE
4	7	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
5	3	THE OTHER SIDE GEFFEN 4-19927	AEROSMITH
6	8	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
7	5	I DIDN'T WANT TO NEED YOU CAPITOL 7-44553	HEART
8	9	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
9	10	RELEASE ME SBK 07327	WILSON PHILLIPS
10	12	FLY TO THE ANGELS CHRYSLIS 23527	SLAUGHTER
11	6	DON'T GO AWAY MAD (JUST GO AWAY) ELEKTRA 4-64962	MOTLEY CRUE
12	14	HOW MUCH LOVE EMI 50302	VIXEN
13	15	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
14	13	HOW BAD DO YOU WANT IT? GEFFEN 4-19699	DON HENLEY
15	16	JOEY I.R.S. 73014	CONCRETE BLONDE
16	21	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
17	25	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
18	20	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
19	17	BANG BANG IMAGINE 34-73380/EPIC	DANGER DANGER
20	19	POSSESSION EPIC 34-73398	BAD ENGLISH
21	—	SAME 'OL SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
22	29	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
23	18	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
24	11	CRADLE OF LOVE CHRYSLIS 23509	BILLY IDOL
25	23	KING OF WISFUL THINKING EMI 50307	GO WEST
26	27	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
27	26	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
28	28	I MELT WITH YOU TVT 2812	MODERN ENGLISH
29	—	KNOCKIN' ON HEAVEN'S DOOR DGC LP CUT	GUNS N' ROSES
30	22	HOLY WATER ATCO 4-98944	BAD COMPANY

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

# 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	26	M.C. HAMMER ▲ <sup>4</sup> CAPITOL 92857 (9.98) 12 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	3	21	WILSON PHILLIPS ▲ SBK 93745 (9.98)	WILSON PHILLIPS
3	3	2	6	POISON ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
4	4	4	10	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	5	6	7	ANITA BAKER ELEKTRA 60922 (9.98)	COMPOSITIONS
6	7	9	22	BELL BIV DEVOE ▲ MCA 6387 (10.98)	POISON
7	32	—	2	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
8	6	5	11	NEW KIDS ON THE BLOCK ▲ <sup>3</sup> COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
9	8	7	10	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
10	10	10	22	SOUNDTRACK ▲ EMI 93492 (10.98)	PRETTY WOMAN
11	9	8	13	MADONNA ▲ <sup>2</sup> SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
12	12	13	59	MICHAEL BOLTON ▲ <sup>2</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
13	13	12	22	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
14	11	11	18	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
15	15	18	4	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
16	14	14	28	FAITH NO MORE ● SLASH 25878/REPRISE (9.98)	THE REAL THING
17	16	16	40	PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
18	18	17	20	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
19	23	29	29	SLAUGHTER ● CHRYSALIS 21702* (9.98)	STICK IT TO YA
20	19	19	49	AEROSMITH ▲ <sup>3</sup> GEFEN 24254 (9.98)	PUMP
21	21	24	4	LUKE FEATURING THE 2 LIVE CREW LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
22	20	20	6	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
23	17	15	22	SINEAD O'CONNOR ▲ <sup>2</sup> ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
24	30	35	7	NELSON DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
25	22	23	16	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
26	24	26	48	JANET JACKSON ▲ <sup>4</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	25	22	19	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
28	28	25	50	MOTLEY CRUE ▲ <sup>3</sup> ELEKTRA 60829 (9.98)	DR. FEELGOOD
29	29	28	8	SOUNDTRACK DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
30	26	27	9	BRUCE HORNSBY & THE RANGE RCA 2041 (9.98)	A NIGHT ON THE TOWN
31	27	21	15	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
32	33	31	12	SNAP ARISTA 8536 (9.98)	WORLD POWER
33	35	38	7	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
34	31	30	13	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
35	34	32	12	THE JEFF HEALEY BAND ARISTA 8632 (9.98)	HELL TO PAY
36	74	—	2	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
37	42	36	42	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
38	39	39	26	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
39	36	34	14	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
40	41	43	15	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
41	37	33	60	DON HENLEY ▲ <sup>2</sup> GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
42	40	37	73	BONNIE RAITT ▲ <sup>7</sup> CAPITOL 91268 (8.98)	NICK OF TIME
43	38	42	21	DIGITAL UNDERGROUND ● TOMMY BOY 1026 (9.98)	SEX PACKETS
44	44	41	15	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
45	43	40	10	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
46	46	48	18	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
47	47	51	23	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
48	45	44	46	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
49	49	50	17	GARTH BROOKS ● CAPITOL 90897 (8.98)	GARTH BROOKS
50	65	66	13	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
51	48	55	5	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
52	54	99	3	VIXEN EMI 92923* (9.98)	REV IT UP
53	50	46	58	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
54	52	54	65	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	55	56	15	TONY! TON! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
56	63	64	24	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
57	51	45	19	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
58	53	53	7	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
59	56	49	12	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
60	60	59	106	NEW KIDS ON THE BLOCK ▲ <sup>8</sup> COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
61	62	58	111	PAULA ABDUL ▲ <sup>7</sup> VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
62	64	65	9	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
63	58	57	38	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
64	141	—	2	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
65	59	52	58	GLORIA ESTEFAN ▲ <sup>2</sup> EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
66	NEW	▶	1	SOUNDTRACK VS 5276*/MCA (9.98)	GHOST
67	61	62	6	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
68	57	47	9	ERIC B. & RAKIM MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
69	68	70	57	NEW KIDS ON THE BLOCK ▲ <sup>2</sup> COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
70	67	68	6	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
71	66	61	38	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
72	76	86	65	BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
73	89	98	5	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
74	71	74	41	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
75	77	91	4	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
76	81	84	6	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
77	125	—	2	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
78	73	93	44	BILLY JOEL ▲ <sup>3</sup> COLUMBIA 44366 (9.98 EQ)	STORM FRONT
79	69	60	12	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
80	80	77	7	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
81	78	81	46	LINDA RONSTADT (FEA. A. NEVILLE) ▲ ELEKTRA 60872 (9.98)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
82	87	95	5	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
83	85	79	4	VARIOUS ARTISTS WARNER BROS. 26280* (9.98)	NOBODY'S CHILD - ROMANIAN ANGEL APPEAL
84	84	114	3	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
85	94	164	3	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
86	72	69	27	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
87	70	63	51	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
88	103	—	2	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
89	82	76	34	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
90	86	80	12	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
91	114	132	4	BLACK BOX RCA 2221 (9.98)	DREAMLAND
92	83	73	14	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
93	88	72	57	BABYFACE ▲ <sup>2</sup> SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
94	79	71	20	ANDREW DICE CLAY DEF AMERICAN DEF 24287/GEFFEN (12.98)	THE DAY THE LAUGHTER DIED
95	90	78	14	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
96	109	113	8	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
97	98	90	6	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
98	92	85	15	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
99	NEW	▶	1	VARIOUS ARTISTS POLYDOR 8470424* (19.98)	KNEBORTH: THE ALBUM
100	75	67	9	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
101	117	152	14	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
102	99	108	3	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
103	116	105	8	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
104	96	88	7	SANTANA COLUMBIA 46065 (9.98 EQ)	SPIRITS DANCING IN THE FLESH
105	108	117	19	SWEET SENSATION ATCO 91307 (9.98)	LOVE CHILD
106	93	82	20	SOUNDTRACK ▲ SBK 91066 (9.98)	TEENAGE MUTANT NINJA TURTLES
107	105	101	9	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
108	115	123	4	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
109	102	112	39	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE

○ 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.

# DURAN duran

*Liberty*



TEN CHOICE TRACKS FROM DURAN DURAN'S  
JOHN TAYLOR, NICK RHODES, SIMON LEBON, AND NEW MEMBERS  
WARREN CUCCURULLO AND STERLING CAMPBELL

**THE NEW ALBUM FEATURES THE FIRST SINGLE AND VIDEO**

*Violence of Summer (Love's Taking Over)*

PRODUCED BY CHRIS KIMSEY (FOR CHRIS KIMSEY PRODUCTIONS, LTD.)  
IN ASSOCIATION WITH DURAN DURAN MANAGEMENT PETER RUDGE

**ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS**

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## MUSIC BIZ FRETS OVER FLAT SALES

(Continued from page 1)

better than most—I think we're a little hotter—but I think overall business in this country and England is not spectacular."

"The talk of recession is beginning to have an impact on the customers," notes Bruce Jesse, VP of advertising and sales promotion at 272-unit Warehouse Entertainment in Torrance, Calif. "The news of the last couple of weeks—threats of war, gas prices, and inflation—all gives consumers a little bit of alarm."

Many are hoping that September's

offering of new product—which should prove to be a banner month with 25 releases coming from hit acts (see story, page 6)—will bring consumers back into shops. Indeed, label executives say they are heartened by the size of the orders they are seeing for September releases.

But some still sound a note of caution. For instance, Lew Garrett, VP of purchasing at 270-unit Camelot Enterprises in N. Canton, Ohio, acknowledges that September ought to be pretty good in terms of new re-

leases, but he adds, "[Business] will depend on how people feel about the economy, and right now it's a little bit soft, uncomfortable, and tentative."

Retailers do not seem to agree on when the slump began. Some say the downturn began in July, while others cite August as the month when things went sour. But most retailers attributed the slowdown in sales to a lack of strong hit product.

"This year's top hits are selling about 20% fewer units than those of a good business year," says Dave Rog-

er, CEO at 26-unit Rose Records in Chicago. "Things like New Kids and Madonna did well in the beginning but didn't last. The last record that really was on fire when it came out and continued to sell consistently was Sinead O'Connor. But since then, the releases haven't had staying power."

Camelot also is not moving the hit units that it does during a healthy business period, according to Garrett. "We haven't had a rock or mass appeal title that lends itself to moving big numbers," he says. "M.C. Ham-

mer is our biggest title and thank God we got him, but that's not like having a Michael Jackson or a Guns N' Roses."

Pointing up the weakness in hit product sales, this week's Billboard Top Pop Albums chart includes five catalog titles, while another seven are threatening to break into the Top 200, according to Geoff Mayfield, Billboard's associate chart director/retail research (see chart, page 80).

### A DIFFERENT DRUMMER

Not all chains reported weak sales, however. Streetside Records, a 20-unit chain based in St. Louis, Mo., has enjoyed same-store sales increases of 18%-20%, according to chain president J.D. Mandelker. And at 100-unit National Record Mart in Pittsburgh, VP of advertising George Balicky says, "I hear business is pretty flat, but NRM is doing pretty good. Since April 1, the beginning of the chain's fiscal year, comp-store sales are up 14%."

Other retailers, however, say things were going along nicely until about a month ago. "[Warehouse] has seen a definite softening of sales results over the last several weeks, and we understand that is fairly general across the country," Jesse says. "While we believe we are [still] outperforming the industry, we are seeing things in our numbers that have us concerned."

Similar tales are reported by executives at Camelot, 90-unit Record World Inc. in Port Washington, N.Y., Minneapolis-based Musicland Stores Corp. (which operates 770 music stores), and 180-store, Durham, N.C.-based The Record Bar.

Rackjobbers, too, are affected by the slump. "It's been very flat for the past two and a half months," says Don Weiss, president of Solon, Ohio. (Continued on page 85)

## INDUSTRY HIT WITH FREIGHT SURCHARGES

(Continued from page 1)

from various clients at the same time, charging primarily by weight. By contrast, independent truckers usually carry full loads for a single customer on a mileage basis. Although both categories are sure to be hard-hit by climbing oil prices, the independents, by virtue of being smaller and working with fewer clients, are more susceptible to fluctuations in the petroleum market.

So far, the impact from higher shipping costs has been absorbed by record industry firms. Yet some retailers admit that they may have to pass on the increases to consumers if the Persian Gulf crisis persists, or if manufacturers decide to raise their prices due to higher shipping costs.

Dale Crowhorn, major-label purchasing agent at Owensboro, Ky.-based WaxWorks/VideoWorks, says the 126-store chain will probably not pass along fuel price hikes. However, he adds, "Everything labels pass on to us, we'll pass on to consumers."

Likewise, Alan Skolnik, director of store merchandise at 87-unit Port Washington, N.Y.-based Record World Inc., says, "Ultimately, retailers are going to pay because of in-

creased costs from our suppliers." In turn, he adds, "customers are going to pay for" these increases.

In Miami, Peter Blei, chief financial officer of Spec's Music Inc., says that in the event of a prolonged economic slump, "customers will be affected in terms of higher prices." Spec's operates 57 outlets in Florida.

Not all retailers, however, expect the Gulf crisis to trigger increases at the store level. Jim Errichetti, VP of operations at 100-store National Record Mart in Pittsburgh, says, "I can't see it getting to the point where you have to pass along [increases] to the consumer."

Others say they will hold off on raising prices until competitors raise theirs. Chuck Papke, VP of marketing and purchasing for Harmony House, a 32-unit chain headquartered in Troy, Mich., says, "You can't pass on [increases] to the consumer and stay competitive." Mike Goldwasser, merchandise manager at the 14-store Starship Music Inc. chain in Norcross, Ga., concurs: "We can't increase any prices unless the competition increases prices. We're still caught in that competitive vice."

Yet retail and other executives surveyed by Billboard agree on one thing: The condition of the marketplace, as The Record Bar's Stevenson puts it, will "totally depend on what happens" in the Middle East.

Even one-stop merchants, who typically do not pay freight charges for any incoming goods or most outgoing product, express concern.

Bud Libman, VP/GM of Nova Record Distributors in Norcross, says, "We don't have to absorb a lot of those freight costs, but overall business will slow down, and we'll feel the effects of that."

By the same token, Patricia Moreland, president of Los Angeles-based City One Stop, says, "If a client is paying more for product, he can't compete." Moreland, who is also the president of the National Assn. of Recording Merchandisers, adds that "the price of records to the consumer links directly to the cost of fuel."

At press time, the price of oil jumped to more than \$31 a barrel, the highest level since November 1985, according to published reports.

Diesel fuel costs about 25 cents more per gallon than it did before the

crisis began, says Peter Spodoro, VP of operations for Anytime Delivery, a trucking firm that deals with music industry firms.

These cost increases are likely to have a major impact on freight fees. A spokeswoman at United Parcel Service, Patricia Steffen, explains that "even a 1 cent [per gallon] increase could hike [the company's] costs by \$4.7 million a year." UPS, one of the most widely employed carriers in the music business, used "243.5 million gallons of oil in 1989" and "spent about \$222 million for fuel," according to Steffen.

Nonetheless, UPS says it does not plan to put any surcharges into effect. The company, which raised its rates by 8.8% in February, recently averted a strike by negotiating a new contract with the teamsters' union. That settlement, says Steffen, does not comprise any rate hikes.

Nevertheless, retailers fear that freight cost increases could force them to raise the retail price of music and video software.

Assistance in preparing this story was provided by Ken Terry.

## BLACK AC FORMAT SPOTLIGHTED AT JACK THE RAPPER CONFERENCE

(Continued from page 4)

enterprise, he said, includes record labels, a studio, and up to 14 recording groups. "including gospel," and that Campbell was hiring blacks in his community. "To me that represents

hope, not dope; redemption, not revenge," he said.

There was also a moment at Saturday morning's radio-syndication panel when Anderson Communications principal Al Anderson complained that the annual discussion of why radio stations should use more syndication was a diversion from real problems. "Folks are just walking in and taking over our industry like they did the hair-care companies," he said.

Later in that panel, Coca-Cola's Chuck Morrison—the company's highest-ranking black official and the man responsible for the allocation of ad dollars to urban radio—noted that U.S. industry's overall commitment to blacks was shrinking. "There's not a bunch of me left in corporate America," he said. "You have to have advocates, and we're losing them rapidly."

Mostly, however, the recurring theme at the radio panels was black AC. Asked about fragmentation in the urban format, KKBT Los Angeles PD Mike Stradford said the "true growth you're going to see in this format is from black AC," which, he said, was "still in its infancy."

"More stations are switching [to black AC], but they're doing it wrong," said KATZ-FM St. Louis PD Roshon Vance. "A lot of people are lemmings," said WAMO Pittsburgh PD Eric Faison, who claimed that a lack of research beforehand explained the genre's relatively small

number of outright success stories.

The black AC question came up at a Saturday afternoon panel on trade reporting. Radio & Records' urban editor Walt Love said he thought a black AC chart would happen "eventually," but that at present he thought there were only seven to 10 legitimate black ACs. But Billboard's Terri Rossi, who is studying the feasibility of a black AC chart, noted that 22 of her 100 or so urban radio panelists already considered themselves black AC.

The effect of black AC was also felt in the syndication panel. When an audience member asked Tom Joyner, host of the "On The Move" countdown, how his mainstream urban show was dealing with stations that switched to black AC, Joyner responded that when those stations stop playing rap, "we usually get bumped." Love, whose nationally syndicated "The Countdown" reflects airplay only, replied, "We're fortunate in that there aren't a lot of rap songs that make the national chart."

That, of course, was a point of contention for many audience members—especially given the black AC issue. WAMO's Faison noted that he plays rap because "there are a lot of disenfranchised teens who can't hear their own music on the radio. What they... have done in droves is turn the radio off."

At another panel, an audience member, citing the problem of black-on-black crime, asked PDs why they did not play the Stop The Violence Movement's "Self-Destruction" record last year. Replied Don Hambrick, PD of oldies/gospel AM outlet WOIC Columbia, S.C., "To think a rap record will solve a social problem is not realistic." Later, one air talent whose station does not play rap noted that he still made a point of working with teenagers. "You can't stop black-on-black crime from behind a microphone," he said.

Other radio topics at this year's Family Affair included:

• Charts: While movement on black radio charts remains fast, discussion of this issue too has become notably calmer in the last two years. But the issue of label pressure on radio has not gone away. In one panel, KATZ-FM's Vance noted that "there are still a lot of stations out there playing [the trade report maximum of] 65 records." Even though KATZ-FM is now black AC, "I still get calls from people asking for [paper adds] on rap records," he said.

• College radio: Asked if he monitored black college stations, WAMO's Faison said he did not. "In this market, what they play first is rap, and we get that from the streets anyway." Later, Jennifer Sparks from KGRM Grambling, La., asked WQMG Greensboro, N.C., PD Sam

Weaver if her station's block-programmed format was a waste of a 50,000-watt FM. Weaver told her to consider it an opportunity for her station to broaden students' horizons instead of trying to compete with commercial outlets. But when she complained that students were listening to a commercial AM instead, KATZ's Vance told her to try to document that with her students.

• Backselling: Queried on that topic, WQMG's Weaver complained about "retailers who don't know what's in their own store" and talked about visiting a Pittsburgh outlet where Quincy Jones' current album was filed under jazz. "Radio shouldn't take all the blame for people not knowing records," he said.

• The syndicator/radio station relationship: WOIC's Hambrick complained that syndicators took shows away from him once larger stations showed interest, something syndicator Lee Bailey admitted to being "guilty of from time to time. I don't know how to get around that. We're under pressure to deliver numbers." Anderson responded that his company had never switched stations within a market. One radio salesperson also asked syndicators to do a better job of knowing what national sponsors they had lined up so that local stations did not sell conflicting spots.

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# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	107	102	8	CROSBY, STILLS & NASH ATLANTIC 82107 (9.98)	LIVE IT UP
111	95	83	12	LITA FORD RCA 2090 (9.98)	STILETTO
112	104	96	59	THE B-52'S ▲ <sup>2</sup> REPRIS 25854 (9.98)	COSMIC THING
113	101	97	14	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
114	97	110	44	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
115	112	109	34	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
116	188	—	52	THE RIGHTEOUS BROTHERS ● VERVE 823662* (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
117	110	106	25	MIDNIGHT OIL ● COLUMBIA 45398 (9.98 EQ)	BLUE SKY MINING
118	120	128	23	ALAN JACKSON ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
119	NEW	▶	1	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
120	106	94	22	ROBERT PLANT ● ESPERANZA 91336/ATLANTIC (9.98)	MANIC NIRVANA
121	111	89	22	DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
122	138	166	3	GEORGE LAMOND COLUMBIA 45488* (9.98 EQ)	BAD OF THE HEART
123	118	104	11	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
124	91	75	14	MELLOW MAN ACE CAPITOL 91295 (8.98)	ESCAPE FROM HAVANA
125	100	92	8	DANZIG DEF AMERICAN 24281 /Geffen (9.98)	DANZIG II - LUCIFUGE
126	139	—	2	DREAD ZEPPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
127	121	115	14	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
128	124	103	7	HARRY CONNICK, JR. COLUMBIA 46223 (9.98 EQ)	LOFTY'S ROACH SOUFFLE
129	126	165	105	AC/DC ▲ <sup>5</sup> ATLANTIC 16018 (6.98)	BACK IN BLACK
130	129	118	85	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 81933 (9.98)	BEACHES
131	119	100	7	STEVE EARLE AND THE DUKES MCA 6430 (9.98)	THE HARD WAY
132	135	137	9	MICHAEL FRANKS REPRIS 26183 (9.98)	BLUE PACIFIC
133	122	122	8	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
134	128	116	34	ALANNAH MYLES ▲ ATLANTIC 81956 (9.98)	ALANNAH MYLES
135	123	121	15	BRUCE DICKINSON COLUMBIA 46139 (9.98 EQ)	TATTOOED MILLIONAIRE
136	127	107	7	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
137	144	197	4	EXODUS CAPITOL 90379 (9.98)	IMPACT IS IMMINENT
138	143	135	8	24-7 SPYZ IN-EFFECT 3014/RELATIVITY (9.98)	GUMBO MILLENNIUM
139	130	124	26	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
140	136	119	11	JOE COCKER CAPITOL 93416* (9.98)	JOE COCKER LIVE
141	154	177	3	REO SPEEDWAGON EPIC 45246 (9.98 EQ)	THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN
142	NEW	▶	1	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
143	145	138	54	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
144	170	196	3	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
145	NEW	▶	1	PIXIES ELEKTRA 60963 (9.98)	BOSSANOVA
146	113	87	8	SOUNDTRACK ELEKTRA 60952 (9.98)	THE ADVENTURES OF FORD FAIRLANE
147	132	127	23	TRAVIS TRITT WARNER BROS. 126094 (9.98)	COUNTRY CLUB
148	140	142	12	SCATTERBRAIN IN-EFFECT 3012/RELATIVITY (8.98)	HERE COMES TROUBLE
149	146	140	9	BUCKWHEAT ZYDECO ISLAND 842 925 (9.98)	WHERE THERE'S SMOKE THERE'S FIRE
150	131	111	13	PRETENDERS SIRE 26219/WARNER BROS. (9.98)	PACKED
151	149	147	12	POOR RIGHTEOUS TEACHERS PROFILE 1289 (8.98)	HOLY INTELLECT
152	142	126	18	THE LONDON QUIREBOYS CAPITOL 93177 (9.98)	A BIT OF WHAT YOU FANCY
153	159	183	6	SACRED REICH ENIGMA 73550*/METAL BLADE (9.98)	THE AMERICAN WAY
154	150	141	15	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION
155	153	162	84	JOURNEY ▲ <sup>2</sup> COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	148	154	29	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
157	191	170	7	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
158	164	146	15	OTTMAR LIEBERT HIGHER OCTAVE 7026 (9.98)	NOUVEAU FLAMENCO
159	166	150	12	KWAME ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
160	134	131	19	FLEETWOOD MAC ● WARNER BROS. 26111 (9.98)	BEHIND THE MASK
161	155	125	47	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
162	165	175	49	BILLY JOEL ▲ <sup>2</sup> COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
163	152	169	74	MADONNA ▲ <sup>3</sup> SIRE 25844/WARNER BROS. (9.98)	LIKE A PRAYER
164	NEW	▶	1	ASIA GEFEN 24298 (9.98)	THEN & NOW
165	192	187	48	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
166	151	136	45	SEDUCTION ● VENDETTA 5280 /A&M (8.98)	NOTHING MATTERS WITHOUT LOVE
167	147	151	133	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
168	NEW	▶	1	INDECENT OBSESSION MCA 6426 (9.98)	INDECENT OBSESSION
169	172	176	4	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
170	171	155	11	HEAVENS EDGE COLUMBIA 45262 (9.98 EQ)	HEAVENS EDGE
171	161	129	8	CAMEO ATLANTA ARTISTS 846-297/MERCURY (8.98 EQ)	REAL MEN WEAR BLACK
172	181	182	3	WAYLON JENNINGS EPIC 46104* (8.98 EQ)	THE EAGLE
173	184	—	2	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
174	158	120	119	PINK FLOYD ▲ <sup>7</sup> COLUMBIA 36183 (15.98 EQ)	THE WALL
175	174	153	19	LINEAR ATLANTIC 82090 (9.98)	LINEAR
176	156	145	69	TOM PETTY ▲ <sup>3</sup> MCA 6253 (9.98)	FULL MOON FEVER
177	173	160	9	MARIANNE FAITHFULL ISLAND 842 794* (11.98)	BLAZING AWAY
178	163	134	40	DANGER DANGER IMAGINE 44342*/EPIC (8.98 EQ)	DANGER DANGER
179	175	178	5	KID SENSATION NASTY MIX 7018 (9.98)	ROLLIN' WITH NUMBER ONE
180	186	172	3	DIONNE WARWICK ARISTA 8573 (9.98)	DIONNE WARWICK SINGS COLE PORTER
181	169	159	79	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98)	STRAIGHT OUTTA COMPTON
182	133	133	24	ROD STEWART ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER
183	179	195	3	HELIX GRUDGE 4521* (9.98)	BACK FOR ANOTHER TASTE
184	167	168	10	MODERN ENGLISH TVT 2810 (8.98 EQ)	PILLOW LIPS
185	180	167	31	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
186	162	157	76	MILLI VANILLI ▲ <sup>6</sup> ARISTA 8592 (9.98)	GIRL YOU KNOW IT'S TRUE
187	177	174	30	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE
188	193	—	2	JOHN MAYALL ISLAND 942-795 (9.98)	A SENSE OF PLACE
189	168	181	20	JIMMY BUFFETT MCA 5633 (8.98)	SONGS YOU KNOW BY HEART
190	NEW	▶	1	REVENGE CAPITOL 94053 (9.98)	ONE TRUE PASSION
191	185	148	21	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
192	197	139	37	TECHNOTRONIC ▲ SBK 93422 (9.98)	PUMP UP THE JAM - THE ALBUM
193	157	149	9	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
194	182	144	14	MICHAEL MCDONALD REPRIS 25979 (9.98)	TAKE IT TO HEART
195	137	130	9	DAVID BOWIE RYKO 0134 /RYKODISC (9.98)	THE RISE & FALL OF ZIGGY STARDUST/SPIDERS...
196	NEW	▶	1	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
197	190	179	10	JOAN ARMATRADING A&M 5298 (8.98)	HEARTS & FLOWERS
198	NEW	▶	1	OLETA ADAMS FONTANA 846-346 (9.98)	CIRCLE OF ONE
199	160	158	51	ELTON JOHN ▲ MCA 6321 (9.98)	SLEEPING WITH THE PAST
200	187	191	19	A TRIBE CALLED QUEST JIVE 1131 /RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

24-7 SPYZ 138	Garth Brooks 49	Steve Earle And The Dukes 131	Bruce Hornsby & The Range 30	Madonna 11, 163	Tom Petty 176	SOUNDTRACK	UB40 115
The 2 Live Crew 53	Jimmy Buffett 189	Electric Boys 127	Hothouse Flowers 133	Bob Marley And The Wailers 72	Pink Floyd 174	Adventures/Ford Fairlane 146	Urban Dance Squad 173
Paula Abdul 31, 61	Cameo 171	En Vogue 27	Ice Cube 39	Wynton Marsalis 107	John Mayall 188	Beaches 130	Steve Vai 34
AC/DC 129	Mariah Carey 4	Eric B. & Rakim 68	Billy Idol 25	John Mellencamp 188	Michael McDonald 194	Days Of Thunder 29	Johnny Van Zant 108
Oleta Adams 198	Cheap Trick 51	Gloria Estefan 65	Indecent Obsession 168	Michael Jackson 26	Poison 3	Ghost 66	Luther Vandross 114
Aerosmith 20	Eric Clapton 74	Exodus 137	Janet Jackson 26	Glenn Medeiros 123	Poor Righteous Teachers 151	The Little Mermaid 71	VARIOUS ARTISTS
After 7 48	Andrew Dice Clay 94	Extreme 77	Alan Jackson 118	Mellow Man Ace 124	Iggy Pop 97	Pretty Woman 10	Knebworth: The Album 99
Alabama 90	Joe Cocker 140	Faith No More 16	Waylon Jennings 172	Midnight Oil 117	Pretenders 150	Teenage Mutant Ninja	Nobody's Child/Romanian 83
Allman Brothers Band 58	Phil Collins 17	Marianne Faithfull 177	Billy Joel 78, 162	Milli Vanilli 79, 186	Maxi Priest 73	Turtles 106	We're All In The Same Gang 100
Joan Armatrading 197	Tyler Collins 98	Fleetwood Mac 160	Elton John 199	Modern English 184	Public Enemy 57	Special Ed 84	Vixen 52
Asia 164	Concrete Blonde 50	Lita Ford 111	Journey 155	Gary Moore 103	Bonnie Raitt 42, 67	Lisa Stansfield 38	Dionne Warwick 180
The B-52's 112	Harry Connick, Jr. 33, 128, 143	Michael Franks 132	The Kentucky Headhunters 63	Van Morrison 44	REO Speedwagon 141	Stevie B 80	Was (Not Was) 102
Babyface 93	Crosby, Stills & Nash 110	Kenny G 109	Kid Frost 70	Motley Crue 28	Revenge 190	Rod Stewart 182	Whispers 85
Bad Company 45	Julie Cruise 101	Gene Loves Jezebel 144	Motley Crue 28	Alannah Myles 134	The Righteous Brothers 116	George Strait 95	Keith Whitley 119
David Byrne 193	D-Nice 75	Johnny Gill 14	Kyper 82	L.A. Guns 87	Linda Ronstadt 81	Suicidal Tendencies 136	Wilson Phillips 2
Anita Baker 5	D.J. Magic Mike 157	Vince Gill 76	Luke Featuring The 2 Live Crew 21	George Lamond 122	Sacred Reich 153	The Sundays 40	Winger 15
Basia 86	Damn Yankees 47	M.C. Hammer 1	George Lamond 122	Ottmar Liebert 158	Santana 104	Keith Sweat 9	World Party 92
Bell Biv DeVoe 6	Danger Danger 178	The Jeff Healey Band 35	Ottmar Liebert 158	The Lightning Seeds 46	Scatterbrain 148	Sweet Sensation 105	X-Clan 113
Black Box 91	Danzig 125	Heart 18	The Lightning Seeds 46	Linear 175	Seduction 166	Technotronic 192	Paul Young 169
The Black Crowes 56	Taylor Dayne 37	Heavens Edge 170	Linear 175	Nine Inch Nails 187	Ricky Van Shelton 185	The Time 22	Buckwheat Zydeco 149
Clint Black 54	Depeche Mode 13	Helix 183	Nine Inch Nails 187	Sinead O'Connor 23	Slaughter 19	Tony! Toni! Tone! 55	
Michael Bolton 12	Bruce Dickinson 135	Don Henley 41	Sinead O'Connor 23	Phantom Of The Opera 167	Snap 32	Randy Travis 161	
Jon Bon Jovi 7	Digital Underground 43	Howard Hewett 191	Phantom Of The Opera 167	Phantom/Highlights 139	Social Distortion 154	A Tribe Called Quest 200	
Boogie Down Productions 36	Dread Zeppelin 126	John Hiatt 62	Phantom/Highlights 139		Sonic Youth 96	Travis Tritt 147	
David Bowie 121, 195					Soul II Soul 59	Trixster 196	
Branford Marsalis 88						Troop 89	

## YETNIKOFF SAYS HE'S STILL IN CHARGE AT CBS

(Continued from page 1)

term. Sony Corp. president and CEO Norio Ohga "has said that he would like me to remain [at CBS]," stated Yetnikoff. "It's his desire, it's Sony's desire to have me remain as long as I wish to remain. They wanted a five-year contract, I wanted a three-year contract because I'd like the option."

"What will happen at the end of three years I don't know. Prior to that time, Ohga and I will sit down. I assume he will still have the same desire, and I have to evaluate where I stand in my life. But it is my choice, not their choice. They would have gladly done a five-year contract."

On Aug. 20, Sony released a press statement confirming its support for Yetnikoff. "Walter Yetnikoff has given many years of outstanding service to CBS Records, and it is Sony's wish that this continue as long as Walter desires," Ohga was quoted as saying. "Walter and his management team have produced a splendid operating performance that far surpasses even our high expectations. We could not be more pleased with CBS Records' performance or with Walter."

For the fiscal year that ended March 31, the Sony music division—which includes CBS Records, the CBS/Sony Group in Japan, Digital Audio Disc Corp. and DADC Austria—reported net sales of \$2.9 billion, a 33.8% increase from the previous year. Sony does not break out profit figures for its operating divisions, but Yetnikoff said pretax profits for CBS Records and CBS/Sony were about \$500 million. "Our profits since the [Sony] takeover have gone up about 2 1/2 times."

While CBS is still trailing WEA Corp. as the top U.S. record distributor, CBS' Columbia label had the biggest first-half pop and country chart shares, coming in at No. 10 in the black music field (Billboard, July 14). Currently, Columbia titles by Mariah Carey, New Kids On The Block, and Michael Bolton are high up on the Billboard Top Pop Albums chart.

Despite this success, the newspaper accounts speculated that Yetnikoff's relationships with some of the older, more established CBS acts, such as Billy Joel, Michael Jackson, and Bruce Springsteen, had grown strained. Yetnikoff vociferously denied this allegation. With regard to Joel, for instance, he said, "Billy and me and the rest of the company are



Walter Yetnikoff

all delirious with each other! Billy is happy, we all should be happy, we had a major record together."

Jeff Schock, Joel's manager, confirmed this statement, saying, "Walter's been absolutely wonderful to Billy, and that has always been the case and will continue to be the case."

Regarding Jackson, Yetnikoff said, "I've known Michael for 13 years. He changed lawyers. This is his absolute right to do. What else has occurred other than press reports? Nothing. He's working on a record... As far as I know, Michael and I are on the same personal terms that we've been on for 13 years."

While Michael Jackson's new manager, Sandy Gallin, was not available for comment, Yetnikoff said he had already spoken with him and noted that Gallin has two other artists with CBS: Neil Diamond and Dolly Parton.

Yetnikoff's relationship with Springsteen and the artist's manager, Jon Landau, seems to be a bit nebulous (see story, this page). Although Yetnikoff conceded that he has not had much contact with Springsteen in the past couple of years, he recalled that, at their last meeting, about six months ago, Springsteen was extremely cordial to him.

### MOVIE DREAMS

Besides conjecturing about the CBS chief's relationships with artists and Sony, the recent Yetnikoff articles speculated that he had resented not getting some control over Colum-

bia Pictures after helping Sony make the deal to purchase the studio last year. One story even conjectured that, when Yetnikoff leaves, Columbia Entertainment co-chairmen Peter Guber and Jon Peters might be placed in charge of CBS Records.

Yetnikoff has expressed interest in the film business in the past, executive producing "Ruthless People" several years ago. But he said he no longer wants to become involved in the movie industry, except in a minor way through CBS Records' own TV-film unit. "I have changed my mind about wanting an intensively detailed personal involvement in that business," he stated. "I don't have the strength or time for it right now, and now that we're doing well, I like the record business."

Yetnikoff also stressed that he did not resent Guber and Peters, whom he helped bring over to Columbia Pictures from Warner Bros. Despite Sony's original designation of Yetnikoff as head of a steering committee that would run both the film and record companies, the CBS chief said the committee never met and he never pressed the issue.

"Guber, Peters, and I are old friends. There is no resentment; I will help them when possible and I think that if you talk to Peter Guber, he will tell you that we love each other. I don't know what that word means, but I'm ready to help them and they're ready to help me."

Although Guber was unavailable for comment, Peters said of their ties with Yetnikoff, "We've not only been close personal friends, but we've enjoyed a close working relationship." He added that he met Yetnikoff when he began managing Barbra Streisand 15 years ago. "We've worked with Walter for so long that it's real shorthand," he said.

### NO POWER STRUGGLE

Regarding the rumors about who will succeed him when he does step down, Yetnikoff emphasized two things: First, there is no power struggle among potential successors. And second, "When I do retire, not if—I will retire at some point—the successorship will come from within the company. Now, I can't state that as a guarantee, but as close to a guarantee as I can say... I think [CBS Records] has the best management team around. I can't think of anybody on the outside that would be more suited to do it than the choice of people that we have on the inside."

When the time comes to choose a successor, Yetnikoff said, Sony will "give very serious consideration—I'm understating it—to my recommendation. Of course they're going to want me to train a guy. Sony's a very knowledgeable company. They operate in a lot of foreign countries, but most of their revenue comes from outside of Japan. They understand very well that 'when in Rome, you do as the Romans do,' and particularly in the record business, where they have been sort of criticized for stepping into another culture. They're very sensitive to that, so it would be someone from our culture [who would be selected]."

Evidence of that is the fact that Sony paid a large bonus—widely reported to be \$50 million—to Yetnikoff and other key CBS Records executives when Sony bought the label from CBS Inc. While Yetnikoff will not comment on the amount, he reportedly received \$20 million under

## Springsteen Manager Asks Whether CBS Is Committed

NEW YORK—Although Bruce Springsteen has given no indication that he plans to leave CBS Records, his manager, Jon Landau, has expressed some negative feelings about the relationship between "The Boss" and CBS president and CEO Walter Yetnikoff.

In a prepared statement following several newspaper stories that speculated the CBS chief was preparing to step down, Landau said on Aug. 22: "Walter Yetnikoff was a good friend to Bruce Springsteen and me for many, many years. We enjoyed a superb professional relationship and a pleasant social one. For reasons that remain obscure to us, the relationship ended not long after CBS was purchased by Sony. Neither Bruce nor I have had a significant conversation with him in nearly two years."

"We're disturbed that in the past few days such widely respected newspapers as The Wall Street Journal and The Los Angeles Times have reported that CBS now has a policy of weaning the company away from the very artists who have contributed so much to its reputation, prestige, and value. Obviously, we'll need to know a great deal more about this purported policy change in order to determine where we fit into CBS' future plans and where they fit into ours."

Responding to Landau's point

about his lack of contact with Springsteen, Yetnikoff told Billboard, "I'm very surprised, because we were led to believe that, while Bruce is making his record and doing his family thing, we should not be much in communication with him. Obviously, we were wrong, and unintentionally we've offended him... We've obviously neglected an artist who wanted us to remain in contact when we thought he didn't."

The last time he saw Springsteen, he said, was about six months ago in Los Angeles during a backstage reception at a Rolling Stones concert. At that time, he said, he felt their relationship was warm. "We gave each other a hug, we both were smiling. I told him I had stopped drinking and he said 'congratulations.'"

Yetnikoff denied the company has changed any policy with regard to its artists. "Bruce and Jon have misread what we mean about new artists," he said. "It's a cliché, but new artists are the lifeblood of the industry. There's no question that we owe Bruce Springsteen, and there's no intention to disregard his contribution... There's been an enormous failure of communication, and we're going to have to fix it."

Yetnikoff added, "I think the world of Bruce Springsteen as an artist and as a person."

KENT TERRY

his 1988 contract with Sony.

Yetnikoff said Sony believes it made a good deal in purchasing CBS Records for \$2 billion, considered an astronomical price 2 1/2 years ago. Today, he claimed, the company's market value is roughly \$5 billion.

### CREDITS SONY

Yetnikoff said that CBS market share has increased worldwide, and he credited Sony and Ohga for providing the right conditions for the company's turnaround. "Under CBS Inc., we were counting on established artists because we couldn't really go out [after new acts]. I couldn't get the right people in because [CBS Inc. CEO] Larry Tisch wouldn't pay the people. Now we can do that."

The CBS topper did not have much to say about author Fredric Dannen, who painted a very unflattering por-

trait of him in his much-discussed book "Hit Men." But he quips that he was tempted to sue Dannen for libel "because he said I wear a lot of jewelry around my neck. Have you ever seen me wear jewelry around my neck? Never. Not since Clive [Davis] told me to do it..."

"I don't want to give [Dannen] publicity, except for jewelry. And then he claimed I grew up in my middle adult years in a tract house. I always lived in a two-story house. But forget about the book, because I will not publicize the book, except his hero seems to be 'Dicky-Doo' Asher [former deputy president of CBS Records and ex-president of PolyGram Records]. Honest he may be, but that self-imposed righteousness is no more honest than you or I. He likes to pretend it."

## 25 ACTS ON SEPT. HOT-PRODUCT RELEASE SLATE

(Continued from page 6)

Dylan teams with producers Don Was, David Was, and Jack Frost on "Under The Red Sky," his follow-up to last year's "No Mercy." A veritable who's who of artists appears on the Sept. 11 Columbia release, including George Harrison, Elton John, Jimmy and Stevie Ray Vaughan, David Crosby, Bruce Hornsby, and Slash.

After another foray into standards, Carly Simon returns to the pop market with "Have You Seen Me Lately," from Arista, due in stores Sept. 25. The first single, "Better Not Tell Me," went to radio Aug. 27.

Other releases of note:

- David Cassidy blazes the comeback trail with his first U.S. release in 12 years. The first single from the self-titled album is "Lying To Myself." The Enigma release arrives in stores Sept. 24.

- It has also been 12 years since Neil Young last collaborated with Crazy

Horse. This Reprise effort, produced by Young and David Briggs, yields the first single, "Mansion On The Hill."

- Once again looking for foreign beats, Paul Simon's "The Rhythm Of The Saints" was recorded in Brazil and features famed Brazilian artist Milton Nascimento. The first release from the Warner Bros. album is "The Obvious Child."

- Much-lauded alternative band the Replacements submits its latest Sire/Reprise offering, "All Shook Down," on Sept. 25.

- Teen queen Tiffany has parted with longtime manager and producer George Tobin and has hooked up with New Kids On The Block manager Dick Scott and producer Maurice Starr. The first single from her MCA release is the title track, "New Inside," and features a rap by New Kid Donnie Wahlberg.

## TRAVIS ALBUM SPARKS ROYALTIES CONTROVERSY

(Continued from page 6)

provision common to songwriting contracts that permits the publisher to grant statutory rates unilaterally.

Although Murrah's letter does not specify a next step in the resistance, he and other sources say that a meeting of some writers and publishers is being planned.

Travis' publicist, Evelyn Shriver, says the artist "is very upset" that the matter has heated up. "He has never, ever demanded publishing or writing credit on any song and doesn't flood his album with his own songs... Randy could very easily cut some of these writers out, but, in-

stead, really wanted to include everybody."

Shriver adds that "every single writer—with the exception of one—called Randy and was 100% for this idea."

"Heroes And Friends" will be out Sept. 11. Travis' duet partners on the project are Dolly Parton, Willie Nelson, Merle Haggard, Vern Gosdin, Loretta Lynn, B.B. King, George Jones, Kris Kristofferson, Tammy Wynette, Clint Eastwood, Conway Twitty, and Roy Rogers.

The duet with Jones, "A Few Ole Country Boys," has just been released as a single.



## PEARL BAILEY DIES AT 72

(Continued from page 5)

going on a theater tour as an "extra added attraction" with the Cab Calloway Orchestra.

Bailey's hallmark was the ability to deliver a song with a wink and a smile. She developed a repertoire of "risqué" and double-entendre tunes sung in a rich, bluesy vocal style with an earthy, irreverent manner. Columbia Records put Bailey under contract and released, among other tunes, "Tired," which by then had become one of her cabaret signatures. "Toot, Toot, Tootsie, Goodbye," "Won't You Come Home, Bill Bailey," and "Fifteen Years" were also staples of her cabaret shows. Bailey did not record much; one album, "The Definitive Pearl Bailey," appeared in the late '40s. Columbia released the single "Fifteen Years (And I'm Still Serving Time)" featuring the Mitch-

ell Ayres Orchestra in 1946; it reached No. 4 on the R&B jukebox chart.

Bailey was more successful as a club entertainer, and her many engagements led to appearances in musical theater, TV, and film. Bailey appeared on Broadway in the musical "St. Louis Woman," for which she won critical raves and a Donaldson Award as the most promising performer of 1946. The musicals "Arms And The Girl," "Bless You All," and "House Of Flowers" followed. Her film work through the '50s included roles in "Porgy And Bess," "Carmen Jones," "Variety Girl," "Isn't It Romantic," "That Certain Feeling," and "St. Louis Blues."

She reached a new height of popularity in 1968 when producer David Merrick decided to pair her with Cab

Calloway in a black cast version of his musical "Hello Dolly!" which for four years had starred Carol Channing. The casting turned the musical back into a sellout and earned Bailey a 1968 Tony Award.

A flurry of publicity surrounded Bailey's 1952 marriage to Bellson, a white drummer who was then playing in Duke Ellington's orchestra, when Bellson's father objected to the interracial union. Bellson, who was Bailey's fourth husband, was at her side in Philadelphia when she collapsed. Bailey is survived by her husband; their two adopted children, Tony and Dee Dee; and two sisters, Virgie Murray and Eura Robinson. Services for Bailey were held Aug. 23 in Philadelphia.

JANINE McADAMS

## MUSIC BIZ FRETS OVER FLAT SALES

(Continued from page 82)

based Arrow Distributing, which services about 500 stores. Unlike others, Weiss says he is very disappointed by upcoming product.

"Don't look for any superhits for the holiday season," he says. "I'm hoping something will come out of left field and surprise everybody."

Tower Records, a 55-unit chain based in W. Sacramento, Calif., has chalked up an 8% same-store ratio sales for the month, says Stan Goman, senior VP. But if comp-store figures are not double digits, "I don't like it," Goman says. "It's kind of a blah summer."

What disappoints him the most is that July and August used to be a mini-Christmas for record chains.

Goman attributes the sales downturn to rising cassette prices, first

among midline catalog titles and now on some hit product. "Our friends the manufacturers have raised the prices of cassettes so high that kids can't afford to buy prerecorded music. We need something to drive kids into store, not raising prices and driving them out of the stores."

High CD prices also turn off kids, he adds. So between the CD and cassette prices "what we have done is ensure that our customer base is mainly made up of old yuppies."

Like others, Goman says he hopes that September releases help to revive business. But he asks, "Who do the September releases appeal to—the Grateful Dead, Neil Young, Robert Cray, George Michael, Bette Midler, and Paul Simon? Those releases will get the old yuppies back

into the store, but the [industry's] target market will get smaller."

George Weiss, VP of one-stop WIN Records in Queens, N.Y., agrees with Goman on the pricing issue. Referring to the recent move toward a \$10.98 list price for superstar cassette titles (Billboard, August 25), he wants to know why manufacturers raise prices whenever business is soft. "Business has been soft, the economy looks like it is headed for tough times, the product is not that great, and it's outrageous that they raise prices now. [The manufacturers] killed vinyl, and now they want to kill the rest of the business."

Assistance in preparing this story was provided by Ken Terry in New York and Ed Morris in Nashville.

## DEALERS PROTEST 'RED OCTOBER' PRICING

(Continued from page 3)

substitute titles for other upcoming Paramount releases, and that if dealers voluntarily reduce the number of copies they purchase of "Red October," Flagship will work with used-tape brokers to provide previously viewed copies 22 days after street date.

"We're doing corporately what we have to do to make a statement," says Lucca. "Everybody's been talking about it but not doing anything. We're taking a stand. Of course, we can't legally tell our stores what they can and can't do, but the response from our dealers has been very supportive. Most are telling us that they are cutting orders on 'Red October.'"

"We think the move toward higher prices is detrimental to the industry,"

he says. "If dealers don't support 'Red October' to the 100th degree or other Paramount product, then maybe studios will get the idea."

Paramount Home Video executives say they are "disappointed" with the negative dealer positions, maintaining that retailers will only wind up alienating consumers by not carrying enough pieces, given the film's \$100 million-plus box-office achievement and the sizable marketing campaign behind it. Further, they reiterate that the \$6 wholesale price hike on the title does not represent an across-the-board hike for all future A titles.

In addition, Paramount says it has made concerted attempts to create a dialogue with video stores on this and other issues.

"Maybe Paramount doesn't think we represent significant volume," says Lucca, "but to me \$3 million-\$4 million a year sounds like a lot of volume. We do about \$210,000 a month with them, which is about 21% of our business right now. We're taking a cut on that to make an issue. We tried to talk to Paramount and other studios about the issue before the recent Video Software Dealers Assn. show in Las Vegas but didn't get a response. We would at least like to get people talking. We think [higher pricing] is an industry problem and if we don't do something about it a lot of the independent video stores that we represent are going to be in trouble."

## 'BANNED' VIDEO TOO HOT FOR SOME STORES

(Continued from page 3)

opted not to stock the video, though franchisees could if they liked, says Frank Slugaski, VP at 20-store New Jersey Blockbuster. "We just don't think the product is worth rocking the boat over," says Slugaski, noting that the chain did offer "The Last Temptation Of Christ," another title the corporate stores avoided.

Another large company, 435-store Super Club, is also not carrying the title—and executives did not explain their decision, which affects such music-oriented subsidiary webs as Record Bar and Turtle's.

Even chains stocking the title are often careful, according to John Thrasher, product manager at 53-store Tower Records/Tower Video.

"We're trying to be very careful with it. I've instructed the stores to put an 18-plus sticker on it. We're basically treating it as though it were an X-rated title. We don't believe in censorship, like Blockbuster and some other companies refusing to carry it, but [the product does represent] a critical juncture in terms of the First Amendment—while at the same time, we are sensitive to the

neighborhoods we're in."

Also sensitive about 2 Live Crew is Spec's Music & Video. All of the chain's 56 stores are in Florida, where the album "As Nasty As They Wanna Be" was declared obscene.

Spec's video buyer Gail Reed says the video is No. 2, behind the latest New Kids On The Block title, and is selling at full \$14.98 list, but from behind the counter. "This is the way we have been selling all 2 Live Crew product. We ask for ID. We are used to it."

## ISGRO TRIAL BEGINS IN L.A.

(Continued from page 4)

and probation.

Anderson's attorney, Michael Mayock, denied his client's guilt, saying, "No one ever saw Ray Anderson receive a dime."

A trial brief filed with the court by federal prosecutors Aug. 7 offers the first in-depth look at the particulars of the government's case against Isgro, once one of the most prominent indie promo men in the business, and his co-defendants.

The document also indicates who will likely be called to testify against Isgro. Probable prosecution witnesses include the promoter's former associate Ralph Tashjian, who pleaded guilty to lesser federal charges late last year; Isgro's former bodyguard David Michael Smith, now in the government witness protection program; and Isgro's onetime lawyer Dennis Di Ricco, who was convicted last year on tax conspiracy and obstruction of justice charges in San Francisco.

A government witness list indicated that several high-profile label executives would be called, including Warner Bros. senior VP of marketing and promotion Russ Thyret, Columbia senior VP of marketing Bob Sherwood, MCA senior VP of pop promotion Steve Meyer, former RCA promotion executive Ed Mascola, and former PolyGram promotion VP John Betancourt.

The government specifically alleges that Tashjian, with Isgro's knowledge and consent, between 1982 and 1986 supplied program director Johnny Lee Walker, then of KYNO-Fresno, Calif., with payments of \$200 for each song added to his station's playlist, and with cocaine in amounts ranging from half a gram to a gram.

Prosecutors also allege that Isgro himself paid a total of \$100,000 to KIQQ Los Angeles program director George Wilson Crowell for adding songs. Crowell, who was fired from the station in 1985, subsequently pleaded guilty to tax charges stemming from his activities and received probation.

Tashjian also allegedly supplied cash (\$150-\$200 per record) and cocaine between 1983 and 1985 on Isgro's behalf to then-KAMZ El Paso, Texas, air personality Bob West and cocaine to then-KMGX Fresno music director Carey Edwards.

"Walker, West, and Edwards all admit that they received cash and/or cocaine from Tashjian," the government brief says.

David Michael Smith, who allegedly served as an intermediary for Di Ricco and Isgro in what the govern-

ment says was a phony expense scheme, is expected to testify that he saw Isgro meet with and furnish cash to reputed Gambino crime family boss Joseph Armone, and that Isgro told Smith that the money he gave Armone was "put on the street for him" in the form of loans by Armone.

The government brief says that after Smith was served with a federal grand jury subpoena, Isgro supplied Smith with funds to flee the country for England. "Smith felt the people who were Isgro's contacts in England made moves which Smith felt were designed to set him up for a 'hit,'" the document contends.

Di Ricco is expected to testify that he helped Isgro and Monika set up what prosecutors call a "bogus expense" scheme, and that he rigged a phony loan to cover an alleged \$70,000 kickback from Isgro to Anderson, who ultimately used the money for the down payment for his Los Angeles home.

The government claims that Isgro sent kickback payments to Anderson by Federal Express at various hotels in 1984 and 1985, and that Anderson's girlfriend, Mary Bartlett (now his wife), received kickback payments of more than \$100,000 during the years 1983-85. Bartlett is listed in the original indictment as an unindicted co-conspirator.

## DISTRIB VENTURE

(Continued from page 6)

want to protect myself from that."

The Landmark/Impact joint venture, as yet unnamed, is scheduled to open in Los Angeles within several weeks, Plotnicki says. At that point, Landmark and Impact will have offices in L.A., New York, Chicago, and Atlanta.

The joint venture will operate separately from Landmark or Impact, Plotnicki says, and details of the corporate relationship among the three entities have not been finalized. While a merger has been discussed, "it's not in the cards right now. It's certainly not on the current agenda," Plotnicki says.

Impact President Burt Goldstein will relocate to L.A. to oversee overall operations of the new corporation, says Plotnicki. Goldstein is expected soon to name a successor to his post in Chicago.

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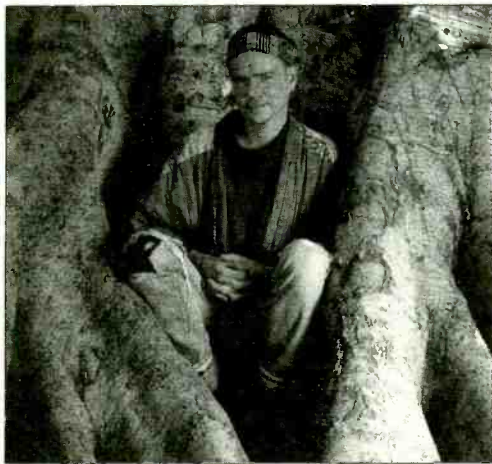
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- Full scale press visibility — Immediate highlights include MTV feature with Kurt Loder and Guitar Player Magazine cover story (Oct. Issue).
- Strong anticipation and excellent track record at NAC and Adult Alternative radio.

### TOUR DATES:

Oct. 5	Scottsdale	Scottsdale Center for the Arts
Oct. 6	Los Angeles	Wadsworth Auditorium
Oct. 10	San Francisco	Palace of Fine Arts
Oct. 11	Sacramento	Crest Theater
Oct. 12	Palo Alto	TBA
Oct. 13	Seattle	Moore Theater
Oct. 14	Portland	Intermediate Theater
Oct. 16	Milwaukee	Avalon Theater
Oct. 18	Kalamazoo	State Theater
Oct. 19	Ann Arbor	Powers Center
Oct. 20	Chicago	Park West
Oct. 21	Appleton, WI	Lawrence University
Oct. 22	Minneapolis	Guthrie Theater
Oct. 25	Lawrence, KS	Liberty Hall
Oct. 26	St. Louis	Westport Playhouse
Oct. 27	Cincinnati	Bogarts
Oct. 28	Atlanta	Center Stage
Nov. 1	Toronto	Convocation Hall
Nov. 2	Oberlin, OH	Oberlin College
Nov. 3	Boston	Berklee PAC
Nov. 4	N. Hampton, MA	Academy of Music
Nov. 6	Philadelphia	Keswick Theater
Nov. 7	Pittsburgh	South Hills Theater
Nov. 9	New York City	Town Hall
Nov. 10	Washington, D.C.	Lisner Auditorium
Nov. 11-12	Baltimore	Shriver Hall
Nov. 14	Chattanooga	Community Theater
Nov. 15	Nashville	Langford Auditorium
Nov. 16	Austin	Paramount Theater
Nov. 17	Dallas	Majestic Theater
Nov. 18	Houston	Rockefeller's

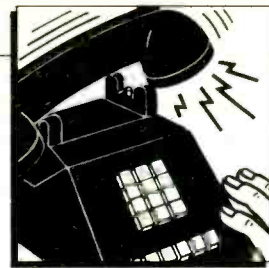
### BOOKING INFORMATION:

SRO Artists, Inc., PO Box 9532, Madison, WI 53715, (608)256-9000

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## INSIDE TRACK



**IT'S OFFICIAL:** Michael Jackson has selected Sandy Gallin as his personal manager. The Aug. 21 announcement came 18 months after Jackson's celebrated split with Frank Dileo. The selection for the much-sought-after slot was viewed with irony by some observers, who noted that Jackson's previous deal with Dileo precluded his taking on other clients, while the high-profile Gallin already represents Neil Diamond, Whoopi Goldberg, Andrew Dice Clay, and Dolly Parton, among others. The move also fanned the flames regarding Jackson's label future: Gallin is known to be an associate of David Geffen, who has been instrumental in helping Jackson shape his post-John Branca legal advisory team. At press time, that team was said to include Allen Grubman, as well as Lee Phillips and Bert Fields.

**INVADING VIDEO:** Ex-CEMA prez Dennis White is the new executive VP of sales and marketing for Santa Monica, Calif.-based Strand VCI Entertainment, a home video company seeking sell-through inroads in the video publishing, children's, music, sports and fitness areas. The first project he will oversee: "Saddam Hussein—Defying The World," a 30-minute documentary priced at \$9.98, which will arrive Sept. 14 in video stores, mass merchants, and other outlets. The tape traces Hussein's rise to power, provides a personal profile, and attempts to place the crisis in historical perspective. Exclusive to the production will be footage of the Iraqi Army invading Kuwait City. Strand VCI Entertainment is a division of the U.K.-based Strand VCI PLC.

**PLAYING IT COOL:** Ed Strickland is leaving his post as director of urban/R&B promotion at Tommy Boy to become VP of a new "black/street" department at Chrysalis Records, effective Sept. 10. The department will handle black and dance music, including acts from the U.K. CoolTempo label... Chrysalis Records in the U.K. and Chrysalis Music Publishing have moved from London's West End to the landmark Phoenix Brewery building at Bramley Road W10. The new phone number there is 221-2213; fax is 221-6455.

**SOURCES SAY WEA** will announce plans to begin a "press-to-order" policy for sales of 12-inch vinyl singles during its convention in San Francisco this weekend. Effective Jan. 1, 1991, retailers will be offered 12-inch singles at a cheaper price with no returns. A similar policy is already in place for the company's 7-inch singles.

**CURTIS MAYFIELD REMAINS** in critical but stable condition at Kings County Medical Center in Brooklyn, N.Y. The singer was paralyzed from the neck down after being struck by a light rack just before an outdoor concert in Brooklyn Aug. 13 (Billboard, Aug. 25). On Aug. 20, Mayfield developed dangerous pneumonia symptoms, postponing surgery. But his temperature stabilized by Aug. 23, and doctors inserted a bolt to stabilize Mayfield's broken neck, a step that will allow doctors to examine the singer's spinal cord. According to Nina Easten, executive VP of Ichiban, distributor of Mayfield's Curtom label, Mayfield is expected to be moved to Shepherd's Hospital in Atlanta, his hometown. The hospital specializes in spinal cord injuries.

**SHEA STRICKEN:** Beloved Nashville music industry figure Ed Shea, former Southern regional director of ASCAP, was felled by an apparent stroke Aug. 20. At press time, he was in critical condition at St. Thomas Hospital in Nashville. Shea headed ASCAP for 10 years as it grew to become a major force in the Nashville performing rights scene.

**ON THE MOVE, PART I:** Word is that David Fleischman, senior director of album promotion at Atlantic Records, is leaving the label after more than a decade to become VP of album promotion at MCA Records. Fleischman could not be reached for confirmation. Also at Atlantic, senior director of pop promotion Joe Ianello has been promoted to VP of pop promotion.

**ON THE MOVE, PART II:** A&M national promotion director Steve Resnik is departing the label to join Tom Noonan at his independent firm New Marketing.

Noonan describes Resnik's role at the company as "an equity position"... Cary Baker, national director of media and artist relations at Capitol Records, has announced his resignation, effective Sept. 30. Baker, who has held the post for 16 months, says he is exploring other opportunities that he will announce soon.

**SAFE & SOUND:** U.K. act Soul II Soul is back in London, recovering from a road accident Aug. 18 four miles outside of Chicago. The Virgin act was en route from Detroit to Chicago to appear at Poplar Creek Arena when a car cut in front of the lead tour bus, causing the rear bus and four other cars to collide. Thirty-one people were taken to local hospitals, including group leader Jazze B; five were held for treatment, including several Soul II Soul dancers and musicians. No one was seriously hurt, but the group has canceled the remainder of its tour, which was scheduled to wind down Sunday (26).

**HOLLYWOOD RAPS:** Hollywood Records has started an in-house rap department, with future releases to be issued under the Hollywood BASIC imprint. Directing the street-oriented operation will be Dave Klein (known by the moniker Funken-Klein), a veteran of Rush Management, Def Jam Records, Red Alert Management, and Rhythm Method Management, and his associate Casual-T. No artists have yet been signed, but the company expects to release its first 12-inch single in November; Casual-T says that BASIC hopes to sign five acts in its first year.

**BOYS ON FILM:** A TV cartoon show, best-selling home videos, and megaselling albums just aren't enough. Next summer, New Kids On The Block will be coming to a big screen near you. The quintet will begin shooting an epic for Columbia Pictures in January. Jon Peters, co-chairman of Columbia Entertainment, which includes the studio, also reveals that Michael Jackson will be starring in an upcoming Columbia movie. Both projects, he says, came to the studio with the help of CBS Records CEO Walter Yetnikoff and Tommy Mottola, president of the label's domestic division.

**ONE-MAN PICKET:** Barry Fey, president of Denver concert promotion company Fey Concerts, took to the streets to protest a record-burning session held by the infamous Peters Brothers in the Mile High City last week. During the bonfire at Denver's Calgary Temple, where records by such artists as Whitney Houston, Elton John, and Bruce Springsteen were torched, Fey carried on his own anti-censorship crusade carrying a sign that read: "First They Burn Books, Then They Burn People" and "This Is How Hitler Started."

**THE RIGHTS STUFF:** Although the debut album by the rock group Reverend includes "adult lyrics," the band's label, Charisma, has chosen not to use the industry's uniform warning sticker for the release. Instead, the label has adorned the Aug. 21 release with a sticker of its own. The parchment-colored sticker reads: "The First Amendment of the United States Constitution protects an artist's right to make music freely and your right to own the music you want. We Support Both."

**OFF THE WALL:** Rick Berry, owner of Off The Record, a record store in Royal Oak, Mich., was charged Aug. 21 by local police with a misdemeanor for displaying a poster of the new Jane's Addiction album from Warner Bros., "Ritual de lo Habitual." The charge: "Displaying obscene material showing women's privates." According to the local police chief, the action followed a complaint "by an elderly lady."

**NEW NEIGHBOR:** The Sparrow Corp., which bills itself as "the nation's largest independent and privately held Christian record, music, and communications company," will relocate its headquarters to Nashville this fall. The company is now based in Chatsworth, Calif. Initially, Sparrow will lease about 35,000 square feet of office space and will have more than 100 employees.

**AS REPORTED LAST WEEK,** Camelot Enterprises confirms it has entered into an agreement to purchase seven mall outlets from the San Francisco-based Rainbow chain. Camelot CEO Jim Bonk says the deal will bolster the presence of the 281-unit chain in northern California. The deal also appears to take the 29-unit Rainbow chain out of enclosed regional mall retailing.

Irv Lichtman is on vacation. This week's Inside Track was edited by Ken Schlager.

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# HERE COMES THE NEIGHBORHOOD

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THE TRICK, OF COURSE, IS WHAT TO DO NEXT. FOR LOS LOBOS, IT'S NOT REALLY THAT HARD A QUESTION. YOU LISTEN TO WHERE THE MUSIC TAKES YOU. FROM INSIDE THEIR NEIGHBORHOOD AS WELL AS TRAVELS AROUND THE WORLD, THEY'VE DISCOVERED A NEW MUSICAL LANGUAGE. IT'S STILL BUILT ON ROCK AND RHYTHM & BLUES, BUT BY NOW LOBOS HAS MADE IT THEIR OWN.

THE 13 SONGS ON THEIR NEW ALBUM, THE NEIGHBORHOOD, ARE BREATHTAKING EXAMPLES OF WHAT LOS LOBOS CAN NOW DO WITH THEIR MUSIC. ALL THE PARTS OF ROCK & ROLL ARE DISASSEMBLED, RE-GROOVED AND PUT BACK TOGETHER WITH A DEFINITE SONIC SPIN. IT'S AS IF THE BAND WAS CHALLENGED TO SUM UP EVERYTHING THEY'VE EVER DONE, BUT WITHOUT REPEATING A SINGLE NOTE. THERE ARE ONLY A HANDFUL OF BANDS ON THE ENTIRE PLANET WHO COULD RISE TO THAT PARTICULAR OCCASION.

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