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X Rating Out; MPAA Touts New NC-17

BY PAUL SWEETING

NEW YORK—The Motion Picture Assn. of America announced Sept. 27 that it will revise its film ratings system by creating a new category called NC-17—No Children Under 17 Admitted. The new designation will be trademarked and will replace the X rating currently used by the MPAA.

In a related move—and one that will have a more immediate impact on the home video industry—the MPAA will also begin providing brief explanations of why particular titles received R ratings to film critics, theater owners, and video dealers. Retailers and theater owners have been clamoring for years for such explanations, which they

(Continued on page 83)

PolyGram Enters Concert Biz With Scher

BY MELINDA NEWMAN and THOM DUFFY

NEW YORK—PolyGram Holdings Inc. has purchased a minority interest in John Scher's concert and management company, Metropolitan Entertainment, as the bedrock of its new PolyGram Diversification Division (PDD), which Scher will head.

Concurrent with the purchase, which was announced Sept. 26, Metropolitan was merged with Jim Kop-

lik and Shelly Finkel's Cross Country Concerts. Metropolitan is a major concert promoter in New York and New Jersey, and Cross Country operates in New England and upstate New York.

In addition to local and national concert promotion, PDD will also concentrate on areas such as pay-per-view, merchandising, facility development, and artist management. While Metropolitan is active in some of these areas, PDD will not confine it-

self to working through Metropolitan but will branch out on its own.

"With the PolyGram Diversification Division, we're looking for a greater opportunity to maximize the relationship with the artists in the PolyGram family as well as other artists," says Alain Levy, executive VP of PolyGram N.V. and chairman and CEO of PolyGram Holdings Inc. "In particular, it is our feeling that there are much greater opportunities in pay-per-view than have been previ-

ously explored."

PolyGram's decision to form PDD follows moves by other record companies to capitalize on ancillary activities.

(Continued on page 85)

Matsushita Sets Its Sights On MCA

BY KEN TERRY

NEW YORK—As MCA Inc. chairman Lew Wasserman and president Sidney Sheinberg reportedly prepared to meet with Matsushita officials here at press time, it appeared increasingly likely that the Japanese consumer electronics giant would acquire MCA. Although entertainment stock analysts remain cautious, they note that MCA's ac-

knowledgment of the discussions indicates it may be more receptive to this buyout offer than it was to previous ones.

Following the disclosure of Matsushita's interest in the Sept. 25 issue of the Wall Street Journal, MCA's stock, which had been steadily declining of late, jumped more than 19 points to close at \$54. It climbed to \$62.125 on Sept. 26, closing at \$61.25.

On the heels of the Journal story,

MCA Inc. released the following statement: "MCA has confirmed that it is in discussions with a major international company about a possible negotiated acquisition of MCA. The discussions are continuing on a friendly basis, but no agreement has been reached, and there's no assurance that an agreement will be reached."

Although MCA did not name Mat-

(Continued on page 74)

Worldwide Pub Revenues Hit \$3 Bil In 1989

BY IRV LIGHTMAN

NEW YORK—Total music publishing revenues in major global markets last year moved beyond the \$3 billion mark for the first time.

Using a number of sources at its command, the National Music Publishers' Assn. has made its first detailed analysis of publishing revenues, based on statistics for 1989.

According to the NMPA, 17 countries accounted for revenues of \$2.995 billion last year. Ed Murphy, NMPA president, estimates that this total represents more than 80% of the total world market. Murphy points out that information from several

(Continued on page 85)

More Dance Stations Are Now Stepping To An Urban Beat

BY SEAN ROSS

NEW YORK—Four years after dance radio became a separate format from urban contemporary, major-market dance programmers say their Hispanic listeners' tastes are becoming blacker. Some PDs feel that acts like Bell Biv DeVoe, M.C. Hammer, and Johnny Gill have replaced Latin dance groups as their core artists. Most say that black music has at least achieved parity.

"I don't think anybody would deny that we've seen an evolution among dance stations back toward the urban sound," says KKFR (Power 92) Pho-

(Continued on page 13)

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★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	(CAPITOL)
HOT COUNTRY SINGLES	
★ FRIENDS IN LOW PLACES GARTH BROOKS	(CAPITOL)
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SEE IT. READ IT. HEAR IT. FEEL IT.



The Movie

Most films entertain. Some touch people's hearts and souls, and even change their minds. A few—like **Listen Up**—reveal larger truths. Set for nationwide release in October, **Listen Up: The Lives Of Quincy Jones** combines the musical, historical and personal sides of the artist, exploring his half-century career from Be-Bop to Hip-Hop. At the same time, it's an unflinchingly truthful portrait of a man whose life began on the tough streets of Chicago and who ultimately triumphed over adversity.

The Book

Listen Up is also an innovative publishing event which combines a Warner book, Qwest/Reprise soundtrack album and commemorative poster. Like the movie on which it's based, this "soundbook" forcefully draws its audience into an active audio/visual adventure. An essay by noted music critic and author Nelson George is just one element of the richly-layered text, which also includes insightful profiles of key figures in American music written by Quincy especially for this project.

The Music

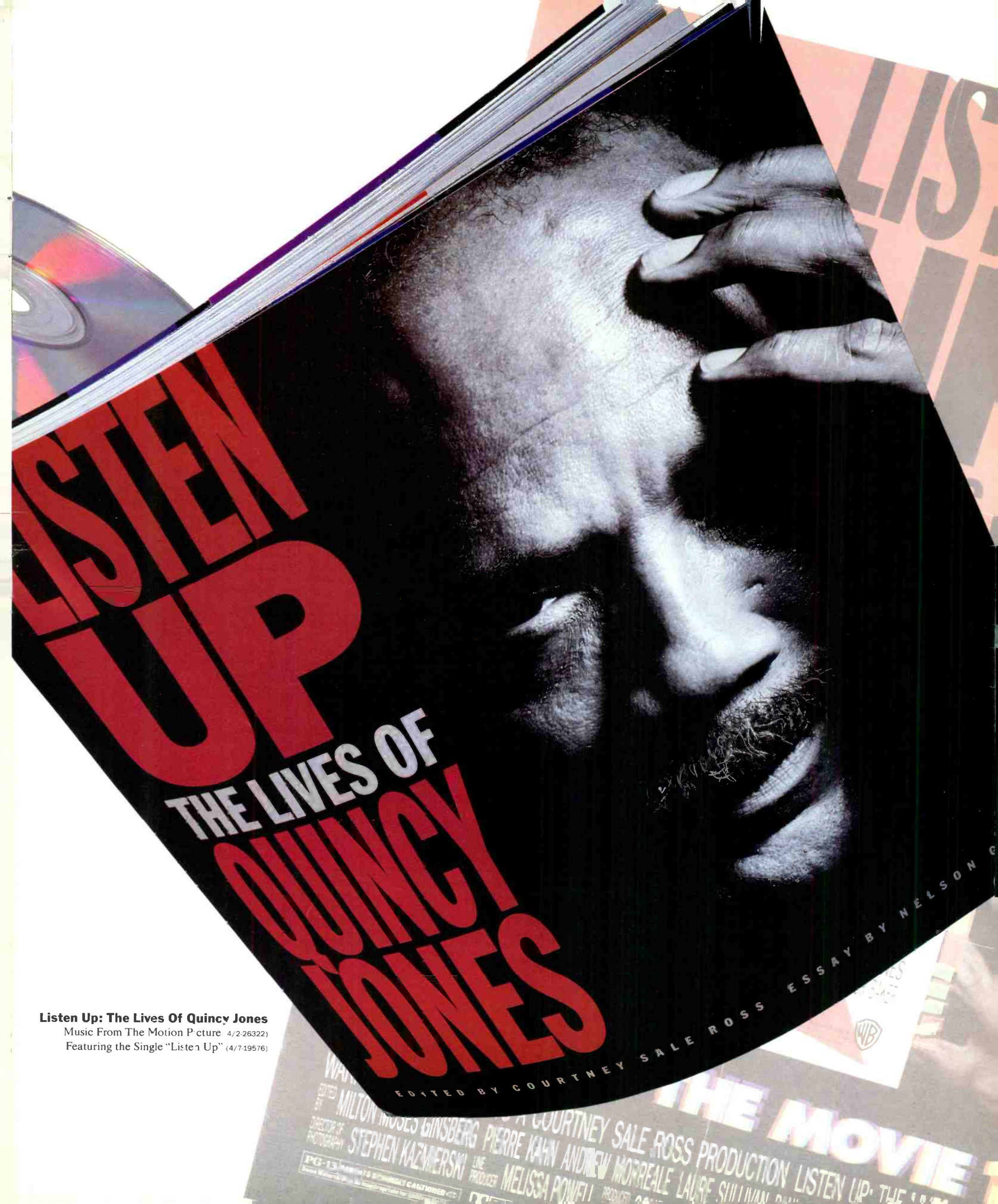
Listen Up: The Lives Of Quincy Jones

is the first album compilation of the extraordinary musical career of Quincy Jones, highlighting his arrangements for the Count Basie Orchestra, performances with Lionel Hampton, memorable silver screen themes and productions for stars ranging from Sinatra and Ray Charles to Lesley Gore and the USA for Africa Artists. Included in the album is the brand new single "Listen Up (Vocal Version)," produced by Arthur Baker and Arif Mardin and performed by an all star lineup featuring Tevin Campbell, Siedah Garrett, Karyn White, Ice-T, Al B. Sure!, The Winans, James Ingram, El DeBarge, Big Daddy Kane, Melle Mel and Ray Charles.



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Featuring the Single "Listen Up" (4/7-19576)

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OCTOBER 6, 1990

OUTTA THE BOX... AND INTO STORES

October looks to be a busy month for boxed-set releases, with sets due from acts including Led Zeppelin and Elton John. Melinda Newman has a roundup of all the hot disks headed toward stores. **Page 8**

JACK THOMPSON VS. OBSCENITY

Jack Thompson's name has become widely recognized in music-industry circles in the past year, although he is not a singer or a label exec. He is, rather, a Florida attorney crusading against obscenity and he states his case in this week's Commentary. **Page 11**

RIAA RAIDS BAG BOGUS BOOTY

1990 is turning out to be a very bad year for pirates, counterfeiters, and bootleggers. And that's good news, says the Recording Industry Assn. of America, which reports a substantial rise this year in seizures of such product. Paul Verna reports. **Page 39**

ARROW TARGETS EXPANSION

Arrow Distributing aims to extend its rackjobbing operation into six more states next year. That was among the news unveiled at the firm's recent sales meeting in Ohio. Edward Morris has the story. **Page 54**

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CLASSIFIED/REAL ESTATE

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Dealers Cautious Despite Vid Bounty Wealth Of Choices, Recession Fears Cited

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

LOS ANGELES—Despite the onset of what many believe will be the biggest fourth quarter in video history—if for no other reason than the sheer weight of product slated for release—dealers around the country are buying conservatively.

General concerns about a down-

turn in the economy, memories of bad experiences with sell-through product in past years, and a bumper crop of strong—and, in some cases, higher-priced—rental titles vying for limited open-to-buy dollars are complicating buying decisions for retailers, dealers and distributors say.

Also complicating matters, dealers say, is a fudging of the line that used to more clearly distinguish rental from sell-through product. Dealers point to such titles as Touchstone

Home Video's "Pretty Woman" and LIVE's "Total Recall," which, though low-priced, are regarded by specialty dealers primarily as rental titles and are being weighed against the likes of higher-priced titles such as "The Hunt For Red October" and "Dick Tracy," rather than other sell-through titles such as the two "Peter Pans" and "All Dogs Go To Heaven."

John Thrasher, product manager at the 54-store, Sacramento, Calif.-based Tower Records/Tower Video, says, "I've talked to a number of our store managers regarding the [pre-book] numbers we're doing on anything from the 'Turtles' to 'Pretty Woman' to 'Peter Pan' to 'All Dogs Go To Heaven.' Our initial orders have been more conservative this year than last year. I can't explain it. I get a variety of feedback. Some of it is the mass merchants where pricing is hurting, where we're about a buck or two higher than the discounter in the area. So that's taken a little bit of the success in terms of a hit per se.

"Then you have talk of a recession," he continues. "It's a lot of factors that may make the consumer a little more conservative, too. This isn't the year to go and step way out, though I think some programs are out there where you can step a little better than normal."

Looking primarily at the various sell-through titles, Rich Thorward, president of five-store Home Video Plus in Glen Rock, N.J., agrees that buyers are wary. "I think people are being much more conservative in (Continued on page 84)

Ingram Reportedly Close To Buying U.K. Vid Wholesaler

■ BY PAUL SWEETING

NEW YORK—Ingram Video's on-again-off-again interest in acquiring the wholesaling arm of North London-based The Parkfield Group was on once again at press time, with well-placed sources reporting that a deal was close.

Ingram president John Taylor confirmed Sept. 21 that he was returning to London to reopen negotiations after initially breaking off the talks earlier that week.

Details of the proposed acquisition were not available.

The deal being discussed involves acquisition of only the wholesaling operation of Parkfield, the diversi-

fied British company that collapsed in July, sending shock waves through several corners of the British entertainment industry (see story, page 47).

In addition to being a leading distributor of sell-through videos in the U.K., Parkfield's entertainment division encompassed film production, publishing, and a direct-mail operation. Other divisions of Parkfield manufactured automotive equipment and heavy industrial products.

The company was de-listed by the London Stock Exchange July 18 and has been operating under a court-appointed administrator since (Continued on page 82)

GEMA Prez Sees East German Bonanza Predicts Higher Royalties After Copyright Unification

■ BY MIKE HENNESSEY

MUNICH, West Germany—Copyright owners around the world can expect to receive significantly higher performance and mechanical royalties from East German music users in the years ahead, following the absorption of East German copyright society AWA into West Germany's GEMA, set for Jan. 1, 1991.

Making this prediction in an exclusive Billboard interview, Reinhold Kreile, who succeeded Erich Schulze as president of GEMA last February, says that, whereas AWA's income from broadcasting users is currently less than 3 million marks (\$1.87 million, at an exchange rate of 1.6 DM to the dollar), compared with GEMA's 120 million marks (\$75 million), he would expect this income to double or triple in the next few years.

"In the long term, income from broadcast use of music in what is now East Germany should be proportionate to that of the Federal Republic," says Kreile. "So if in West Germany, where there are 60 million people, broadcasting royalties amount to \$75 million a year, then in East Germany, where the population is about one quarter that of [West Germany], the income should be about \$18.75 million. But it will take at least five years to solve the current economic problems in East Germany and reach complete harmonization."

Kreile says that the transition to

a unified copyright protection system represents "an enormous administrative challenge for GEMA. There is also the psychological factor; we must see that our friends in [East Germany] don't feel they are being taken over but instead see themselves as returning to the society they always wanted to be with."

The extension of West German copyright law to cover the East German territory will see additional

rights revenue generated by the application of the home-taping royalty. Duration of copyright protection for musical works will be increased from 50 to 70 years.

"The home-taping royalty is of particular importance," says Kreile, "because we can expect to see an increasing demand now in East Germany for audio and video recordings."

(Continued on page 78)

Looking East & West Confab Sets Sights On Creating Links

LONDON—New IFPI president Sir John Morgan, BMG International senior VP Arnold Bahlmann, and Europe 2 managing director Martin Brisac are among the entertainment industry leaders set to participate in next month's Looking East & West conference in Budapest, Hungary.

From Eastern Europe, speakers will include Laszlo Hegedus, owner of Radio Calypso, Hungary's first private station, and Jenő Bors, former Hungarian managing director and now head of Quint Records, a new U.S./Hungarian joint venture.

The Nov. 23-26 conference is intended to facilitate investment and

trade between the music industries of Western and Eastern Europe. It will offer a program of panels, seminars, artist showcases, and keynote speeches. The organizer is Tribute Productions, and the event is being co-sponsored by Music & Media and Billboard.

Bahlmann and Bors will participate in seminars to be chaired by Stuart Watson, VP of MCA Records International. These sessions will explore the economic interests of Western labels in Eastern Europe, the promotion of music, and retail/distribution opportunities.

Piracy, rife in Eastern Europe, will be examined in three seminars (Continued on page 83)

Curb Single Sparks 'Melody' Battle

Righteous Cassette Blowing Out Of Stores

■ BY CHRIS MORRIS
and PHYLLIS STARK

LOS ANGELES—In a situation with few precedents, two recordings of "Unchained Melody" by the Righteous Brothers are sparring at retail, although only the original one is enjoying substantial airplay.

The Righteous Brothers' 1965 ballad, featured in the hit movie "Ghost," has propelled two albums into the top 40 on Billboard's Top Pop Albums chart, and now, in a rarely attained feat, a rerecording of the song

by the same artists has joined the original on the Hot 100 Singles chart.

Even modern rock stations are humming the same tune: Several radio outlets are playing a 1989 version of "Unchained Melody" by U2.

This week, the Varese Sarabande soundtrack album for "Ghost," the supernatural romance that has grossed almost \$150 million to date, climbs to No. 9 on the Top Pop Albums chart, while Verve's "The Righteous Brothers Greatest Hits" rises to No. 32.

Until the cassette single was is-

sued, the original Phil Spector production of "Unchained Melody" was available in single form only as a 7-inch vinyl 45 from Verve/PolyGram, now bulleting at No. 19 on the pop singles chart. Curb Records' rerecording, a virtual note-for-note remake produced by Bill Medley and featuring Bobby Hatfield duplicating his '65 performance, rockets into the singles chart this week at No. 45 with a bullet. The new version was released as a cassette single Sept. 18 and will be shipped in the 5-inch CD format Tuesday (2).

Two different versions of a song by the same artist last appeared simultaneously on the Hot 100 when original and rerecorded singles of Bobbie Gentry's "Ode To Billy Joe" both hit in 1976, when the movie of the same name was released.

(Continued on page 13)



Dear John, You Won. Rock impresario Don Kirshner, left, congratulates members of Atlantic Beach, Fla.-based rock group Dear John, winners of the Nashville semifinals for Don Kirshner's Tanqueray Rocks Talent Contest, a national search for up-and-coming rock bands. The competition took place Sept. 12 at the Ace of Clubs in Nashville. The next stop for Kirshner is the Roxy in Los Angeles on Wednesday (3).

A Question For The '90s:

Will A New Generation Dig This Groovy '60s-Style Pop?

■ BY DAVE DIMARTINO

LOS ANGELES—The hottest sound of the '90s may well be the hottest sound of the '60s, if recent major-label signings of "third generation" pop bands click in today's dance-heavy music marketplace.

The debut albums by three newly signed bands—Jellyfish, the Posies, and Material Issue, on Charisma, DGC, and Polydor, respectively—bear marked sonic similarities to the work of such '60s rockers as the Beatles, the Hollies, the Searchers, the Who, and the Left Banke.

In many cases, members of these new bands weren't even born when those groups were in their prime. In fact, they more often cite as influences '70s "power pop" bands such as Dwight Twilley, Badfinger, Big Star, the Sweet, Shoes, and the Raspber-

ries, all of whom clearly derived their own inspiration from the '60s scene.

Why are these bands surfacing now, when dance, rap, and heavy metal continue to dominate the charts at the expense of traditional rock 'n' roll? Why are major labels interested in pursuing such bands, given that state of affairs? And why would radio be willing to give precious airtime to what has now become an unfamiliar music style?

Jeff Fenster, Charisma's VP of A&R, East Coast, who signed Jellyfish, says he has noticed a retro-pop trend in the demos he has been receiving of late. He describes the genre as "pop music, in the classic sense of what pop music meant when the Beatles were defining pop music more than anybody else. Or even into the '70s, with the Raspberries and

(Continued on page 39)

Singer Arrested In N.C.

For 'Obscene' Performance

■ BY FRED MILLS

CHARLOTTE, N.C.—The lead singer of the Metal Blade Records band GWAR was arrested after a Sept. 18 concert here on a felony charge of "disseminating obscenities." According to police, the performance included simulated sexual and excretory activities.

Police also pressed charges against the nightclub owner and a fan who verbally challenged the arrest.

David Murray Brockie, who uses the stage name Oderus Urungus, had finished his all-ages show at the 4808 Club with GWAR, a theatrical metal

band from Richmond, Va., when he was arrested in the dressing room by police from the Charlotte city vice unit.

The police acted on a tip from state Alcohol Law Enforcement agents who apparently responded to a description of GWAR's performance in a concert preview in the weekly newspaper Creative Loafing. ALE agent Danny Sellars quoted the preview in a WSOC-TV report on the arrest.

Mike Plumides, owner of the 4808 Club, also was charged with disseminating obscenities and with "knowingly allowing a crime on the premises of a business with an alcohol license"—although too much GWAR's performance has not yet been ruled obscene.

Brockie and Plumides were freed on \$1,000 and \$4,500 bond, respectively, with Brockie's trial set for November and Plumides due for a court appearance later this month.

A member of the audience was arrested a short while after the show in the club's parking lot. Kirk Fisher, a member of the local band Sewer Puppet, was charged with inciting a riot after verbally challenging the police.

(Continued on page 83)

'Listen' Up: Michael's Album Leaps To No. 5;

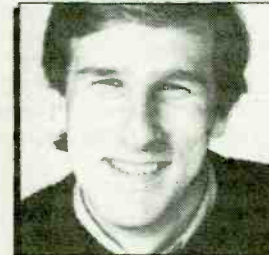
Warrant's 'Pie' Is Cooking; Brooks Bounds

GEORGE MICHAEL's "Listen Without Prejudice, Vol. 1" leaps from No. 22 to No. 5 in its second week on the Top Pop Albums chart. Michael's 1987 solo debut album, "Faith," took four weeks to reach the top five, where it remained for 33 consecutive weeks.

Another hot Columbia release, Warrant's "Cherry Pie," vaults from No. 33 to No. 14 in its second week. The band's previous album, "Dirty Rotten Filthy Stinking Rich," took six months to crack the top 15.

But the most surprising hit on the pop albums chart is

Garth Brooks' "No Fences," which jumps from No. 32 to No. 23 in its third week. It's the fastest-rising country album on the pop chart since Dolly Parton, Linda Ronstadt & Emmylou Harris' 1987 album, "Trio," which was No. 14 after three weeks. Discounting that all-star collaboration, which by its very nature was a media event, "No Fences" is the fastest-breaking album by a country artist since Kenny Rogers' 1983 smash, "Eyes That See In The Dark," which was No. 20 after three weeks.



by Paul Grein

A NEW RECORDING of the Righteous Brothers' "Unchained Melody" is the top new entry on the Hot 100 at No. 45. It was released by Curb to compete with the duo's original recording of the song—on Verve/Polydor—which was revived after being featured in the hit movie "Ghost."

It is the first time that two versions of an artist's hit have appeared on the chart simultaneously since 1976, when Warner Bros. rushed a rerecorded version of Bobbie Gentry's "Ode To Billy Joe"—featured in that summer's movie of the same name—to compete with a reissue of the original Capitol single. The big loser in that battle was Gentry, who was denied a top 40 hit when the two versions split sales and airplay down the middle.

The original "Unchained Melody" was too far along on the chart for that to happen this time, but the Curb version may keep the original from returning to the top 10. This week, it holds at a bulleted No. 19 for the second week. (See separate story, this page.)

FAST FACTS: Pebbles' "Giving You The Benefit" jumps to No. 1 on the Hot Black Singles chart. It's the 17th No. 1 black hit for producers L.A. Reid & Babyface since mid-1987, when the Whispers' "Rock Steady" started their hit streak. Not only have no other producers come close to this total, but no record companies have tallied as many as 17 No. 1 black hits in this period. Three rap albums make explosive jumps on the pop al-

bums chart. Too Short's "Short Dog's In The House" leaps from No. 58 to No. 28 in its second week, already topping the No. 37 peak of his 1989 breakthrough album, "Life Is ... Too Short." Vanilla Ice's "To The Extreme" vaults from No. 161 to No. 40 in its third week, following on the top 10 success of the leadoff single, "Ice Ice Baby," which jumps to No. 7 on the Hot 100. And L.L. Cool J's "Mama Said Knock You Out" debuts at No. 42, looking to become the rapper's third straight top 10 album.

Neil Young & Crazy Horse's "Ragged Glory" jumps from No. 69 to No. 31 in its second week on the pop albums chart. The album has already surpassed the No. 35 peak of last year's critically lauded "Freedom." It's already Young's highest-charting album since "Trans" in early 1983.

INXS' "X," the Australian band's follow-up to the top-five "Kick," enters the pop albums chart at No. 46. It would have debuted even higher had it had a full week of retail activity; expect a big jump next week. The same holds true for AC/DC's "The Razors Edge," which debuts at No. 55. The Aussie metal band regained some lost yardage with its last album, "Blow Up Your Video," which reached No. 12.

Judas Priest's "Painkiller" enters the pop albums chart at No. 47. The British metal band landed three consecutive top 20 albums in the mid-'80s. It peaked at No. 31 with its previous release, 1988's "Ram It Down."

Derek & the Dominos' "The Layla Sessions" bows at No. 174. The \$35.98-list set chronicles the making of one of the greatest rock singles ever, "Layla," which was recorded in 1970 and cracked the top 10 in August 1972.

Maxi Priest's "Close To You" jumps to No. 1 on the Hot 100, becoming the first No. 1 for Virgin-owned Charisma Records. Virgin has amassed six top-charted hits—by Cutting Crew, Steve Winwood, and Paula Abdul—in the three years since it was reactivated in the U.S.

Phil Collins' "Something Happened On The Way To Heaven" jumps to No. 4 on the Hot 100, becoming the fourth straight top five hit from his former No. 1 album, "... But Seriously."

WE GET LETTERS: Rich Appel of CBS-TV in New York poured himself a damn good cup of coffee and dashed off this note: "Does the Hot 100 have 'Twin Peaks' fever, too? Just look at the song titles on this week's chart: 'Suicide Blonde,' 'Something Happened On The Way To Heaven,' 'Empty Beach,' 'Dirty Cash,' 'Jealous,' 'Dream Boy/Dream Girl,' 'Won't Talk About It,' 'Hippychick,' 'Crazy,' and—of course—'Cherry Pie.'"

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Geto Boys Album Hits The Street

Some Chains Nix Controversial Release

BY ED CHRISTMAN
and EDWARD MORRIS

NEW YORK—After more than a month of controversy concerning how the Geto Boys' debut Def American effort would reach the marketplace, the self-titled album has finally made its way into stores, but some dealers have decided not to carry it.

While seven chains contacted by Billboard say they are carrying the album, at least two webs—the 34-unit

Record Shop based in Sausalito, Calif., and 55-unit Best Buy Superstores in Minneapolis—are not, and two others say they have yet to make a decision one way or another. The others, the 92-unit Record World in Port Washington, N.Y., and Wax-Works' 135-store Disc Jockey chain, based in Owensboro, Ky., say they have not been solicited on the title, which came out Sept. 21, adding that they will make a decision on whether to carry it when they are.

Meanwhile, Jack Thompson, the controversial lawyer based in Coral Gables, Fla., says he has sent a letter to the Justice Department and the Federal Trade Commission demanding that they deal with the availability of the Geto Boys album, which he deems obscene.

Thompson also says he sent a letter to Minneapolis-based Musicland Stores Corp., which operates 785 music stores. In that letter, which he provided to Billboard, he claims that Musicland is selling the album.

Ruth LeVine, assistant to Musicland chairman and CEO Jack Eugster and a spokeswoman for the company, declines to comment, saying that the company is observing the "quiet period" as required by the SEC because of a filing with the agency to do a public offering.

But Thompson says LeVine told him that Musicland is "analyzing the Geto Boys lyrics" in order to determine whether to continue handling the album. "Musicland had to decide whether it wants a leading role for responsibility or irresponsibility," Thompson says.

The album, which features 11 rerecorded songs that originally appeared on the group's two titles for the independent Rap-A-Lot label, became a hot potato last month. First Digital Audio Disc Corp., a Terre Haute, Ind., CD presser, refused to manufacture CDs of the album. Then Geffen Records, Def American's distributor at the time, refused to distribute the album, claiming it "glamorizes and possibly endorses violence, racism, and misogyny." Still later, after WEA president Henry Droz said his company would handle the album, Geffen decided to end its distribution agreement with Def American, which also records Andrew Dice Clay, Slayer, and Danzig, among other acts (Billboard, Sept. 29).

The chains that are carrying the Geto Boys album include 280-unit, N. Canton, Ohio-based Camelot Music; 32-unit, Beltsville, Md.-based Kemp Mill Records; 32-unit Troy, Mich.-based Harmony House; 275-unit, Torrance, Calif.-based Warehouse Entertainment; 460-unit, Albany, N.Y.-based Trans World Music Corp.; 56-

(Continued on page 82)

Sticker Issue Spotlighted At NARM Retailers Confab

BY PAUL VERNA
and ED CHRISTMAN

NEW YORK—Censorship, 18-to-buy policies, packaging, and merchandising were the major issues discussed at the third annual Retailers Conference of the National Assn. of Recording Merchandisers, according to Steve Bennett, conference chairman and executive VP/GM of The Record Bar/Tracks, a 181-store retail chain based in Durham, N.C.

Bennett says a survey of the 105 attendees revealed that use of the record industry's uniform sticker on explicit product "seems to be helpful to most people." He adds that "no retailers refuse to carry stickered product on the basis of stickers," but rather, that product is screened on a case-by-case basis.

NARM president Pat Moreland, who is also the president of Los Angeles-based City One-Stop, says, "On labeling, everyone present thought it is too soon to reach a conclusion. The [industry] knows we are being watched closely. Informally, there was much discussion on whether there ought to be a two-tier kind of label" that would create a distinction between different categories of explicit product.

Howard Appelbaum, VP of marketing at Kemp Mill Music, a 32-

unit chain in Beltsville, Md., says, "There has to be a differentiation between records that are R-rated and X-rated . . . between a record that says 'fuck' once or twice and one that talks about killing someone and then having sex with a decapitated corpse."

On the subject of 18-to-buy rules, NARM director of public affairs Dana Kornbluth says one-third of the attendees have such policies in place, another third use them only in certain communities, and the remainder have no restrictions on sales of stickered product.

Kornbluth adds that the issue of packaging and merchandising, covered at a packaging committee meeting Sept. 12 (Billboard, Sept. 29), was recapped at the conference by Lou Fogelman, president of Los Angeles-based Show Industries, a division of Shamrock Holdings. His presentation, according to Bennett, "gave retailers an opportunity to see some of the alternative packages that are being kicked around."

Although a standardized CD package size will not be determined until the packaging committee convenes in January, Bennett says, "The general direction is still pretty strongly in favor of something that conforms to the size of the package we already have."

(Continued on page 82)

Oct. Finds Several Artists Living In A 'Box'

New Sets Feature Zep, Lennon, John, Sinatra, Byrds

BY MELINDA NEWMAN

NEW YORK—Boxed-set mania strikes this month as five more collections come down the pike, including long-awaited packages from Led Zeppelin and John Lennon.

In addition, October offers another 21 releases from artists whose last studio projects were gold or platinum (see chart, page 84). This follows September's rush of releases, which included almost 30 past-gold or platinum acts.

In addition to the Zeppelin and Lennon packages, boxed sets are also coming from Elton John, the Byrds, and Frank Sinatra. The month also promises new studio releases from Whitney Houston and Edie Brickell & New Bohemians, dance remix collections from 10,000 Maniacs and the Cure, and the first

album in seven years from Styx.

Zep fans have been panting over the imminent arrival of the Led Zeppelin boxed set, which Atlantic is releasing Oct. 23. The four-CD/cassette, six-LP (it's one of the few boxed sets available on vinyl) set contains 54 tracks personally selected and sequenced by Jimmy Page, Robert Plant, and John Paul Jones, and digitally remastered under Page's supervision. Among the selections are two previously unreleased tracks, "Traveling Riverside Blues" and "White Summer/Black Mountain Side," both culled from 1969 BBC broadcasts. Two promotional videos will be released to support the set.

Also highly anticipated is "The Ultimate John Lennon Collection," a four-CD boxed set that Capitol is releasing as an import-only title Tues-

day (2). The project, which is being manufactured in England, is being released on EMI overseas. The U.S. release coincides with what would have been Lennon's 50th birthday (Oct. 9).

The set contains 73 tracks, including three live tracks with Elton John and a booklet with photographs from Yoko Ono's personal archives.

Speaking of Elton John, his own boxed set arrives in stores Oct. 30. Optimistically titled "To Be Continued," the MCA collection is available on four CDs and cassettes.

Sinatra celebrates his 75th birthday with a 75-song boxed set from Capitol called "The Capitol Years." Although the project is available in all three formats on Oct. 30, only the CD and cassette versions come in a specially designed padded fabric box.

(Continued on page 84)



Emotional Performance. EMI president/CEO Sal Licata, left, thanks the O'Jays after the group treated members of the label's New York staff to an impromptu rendition of Bob Dylan's "Emotionally Yours," with piano accompaniment by Ron Fair, EMI's VP/staff producer, West Coast A&R. The song appears in two versions (one done soul style, the other with a full gospel choir) on the O'Jays' upcoming EMI album, "A Whole 'Nutha Thing." Shown with Licata, from left, are Walter Williams, the O'Jays; Fair; and Eddie Levert Sr., the O'Jays.

EXECUTIVE TURNTABLE

BILLBOARD. Paul Verna is named reporter, home video and retail, in New York. He was a copy editor for the magazine. In other appointments, Marilyn Gillen is named senior copy editor and Catherine Applefeld is named copy editor. They were copy editors at Billboard and The Hollywood Reporter, respectively.

RECORD COMPANIES. George Gerrity is named senior VP/GM of Zoo Entertainment in Los Angeles. He was VP of promotion at Warner Bros. Records.

A&M Records names Marjorie Lomenzo VP/chief financial officer in Los Angeles, Laura Swanson national director of publicity/West Coast in Los Angeles, Lauren Zelisko East Coast director of publicity in New York, and Bruce Lerner director of budgeting for promotion in Los Angeles. They were, respectively, director of operations and financial planning, West



VERNA



GERRITY



LOMENZO



KRUM

Coast director, East Coast publicist, and manager of budgeting/financial planning and analysis for the label.

Enigma Entertainment in Los Angeles names Michael Krum VP of promotion, Cary Baker VP of publicity, and Lisa Oxman manager of international marketing and operations. They were, respectively, VP of CHR promotion at the company, national director of media and artist relations at Capitol Records, and artist development coordinator at Capitol Records.

PolyGram Records in New York names Herb Cohen VP of royalties and



BAKER



COHEN



CALLAHAN



WHITE

Margery Greenspan art director. They were, respectively, VP of finance for Island Records and staff member of the company.

Kim Akhtar is named senior director of national publicity at EMI in New York. She was director of publicity, West Coast, for the label.

DISTRIBUTION. CEMA Distribution in Los Angeles names Kathleen Callahan national sales manager and Elizabeth Evans marketing manager. They were, respectively, president of MCEG/Virgin Home Entertainment and marketing consultant for Norman Krieger Inc.

Tom White is named senior director of national accounts for BMG Distribution in New York. He was director of national accounts for the company.

Navarre Corp. in Van Nuys, Calif., names Bob Long San Diego and Arizona field sales representative, Cindy Chinn Washington and Oregon field sales representative, and Jim Maxwell buyer for the West Coast branch. They were, respectively, VP of sales and marketing at Cashbox, operations manager for Tower Records, and manager of Moby Disc Records.

RELATED FIELDS. Friedrich-Carl Coch is named president of Warner Music Manufacturing Europe in Alsdorf, Germany. He was managing director of the company.

"Stop, hammer time"

—M.C. Hammer

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Authorities Are Watching The Industry CLEAN UP RECORD LYRICS—OR ELSE

BY JACK THOMPSON

No other magazine, newspaper, or television network has covered the 2 Live Crew controversy as well as Billboard, so I particularly appreciate pausing on these pages, in the middle of a 40-college debate tour with Bob Guccione Jr., Professor Griff, and others, to say the following:

I and everyone else in "the decency movement" favor enforcement of the obscenity statutes against 2 Live Crew and other obscenity traffickers only as a *last* resort to protect their victims—women and children. The debate over whether "As Nasty As They Wanna Be" is obscene and whether obscenity is First Amendment speech is over. The issue now is what to do about other recorded obscenity short of arresting people.

I am the last one who wants arrests. Luther Campbell is the one who seeks that hype. But I'm the first to tell you that, unless the record industry addresses the problem of obscenity, the arrests will escalate and the people bonding out will be the heads of major labels.

You think I'm kidding? Consider that the Dallas district attorney is proceeding against Sound Warehouse corporately for continuing to sell "Nasty" to children and adults after the federal ruling in Florida about the album. And that's what the DA should do, given the scofflaw attitude of that retail chain. It's a very short

trip up the food chain to the major-label board room.

Record-labeling is no solution, since the distribution and sale of obscenity, even with a sticker on it, is still a criminal act. For reasons too numerous to mention here, wiser heads already know that "Tipper stickers" are a Trojan Horse the industry foolishly brought within its walls as a nonsolution to a real prob-



'If the industry cannot draw a line, it will be drawn and quartered'

Jack Thompson is a Coral Gables, Fla.-based attorney.

lem. They will prove to be a new problem all their own.

Now is the time for the record industry to stop listening to hysterical hypocrites like Sinead O'Connor (she boycotts Diceman's white misogyny but labels 2 Live Crew's critics "racists" and "censors") and to consider my plan to get us all off a slippery slope of governmental regulation of music that Luther Campbell and his

apologists, not I, put us on.

My solution is simple: common-sense leadership within the industry that draws the line at criminal activity.

Look at the "leadership" displayed by WEA and its affiliated Atlantic label to date: *After* "Nasty" was declared obscene in a federal court and fully six months *after* the 2 Live Crew controversy began and weekly

proclaim "makes 2 Live Crew sound like choirboys." David Geffen had the common sense not to distribute this trash, but in jumps WEA again not only to press the album but also to distribute it.

Record industry leaders like WEA have a choice: Either they stop distributing obscenity, or they draw an even greater governmental response to an industry that did not even have the sense to see a downside risk from payola. The gasoline on this anticipated obscenity fire will be parental rage.

Either the record industry labels start differentiating between what is obscene and what is protected by the First Amendment, or government will make the distinction, which might make real artists the next victims of obscenity. An industry that says a line cannot be drawn will be drawn and quartered.

WEA and others: You will either listen to me, or you will listen to Luther and Sinead and Axl and Frank, as in Zappa. Government is listening to the parents I have listened to, and you need to know that these parents will use government, through law enforcement and civil litigation, to hit you upside the head unless you use your head.

All your clever lawyers cannot erase the consequences of distributing obscenity to children whose parents are appropriately armed for revenge.

continued on the front pages of Billboard, Atlantic's president, Doug Morris, all of a sudden got concerned about the Constitution when he realized he could cut a lucrative deal to distribute an album that Luther Campbell correctly promised would "be even worse—more obscene" than "Nasty."

Then enter the Geto Boys and their newest pollution, which they proudly

Letters to the Editor

'RECORD WOMAN' SPEAKS OUT

I read the book "Hit Men" by Fredric Dannen, and I take exception to his comments regarding what qualifies a "great record man." He indicates, "Boys' club that it is, the industry has no such term as 'record woman,'" and further states, "To earn this tribute, you must have ears, which is not quite the same as having good taste."

Unfortunately, Dannen has joined the "boys' club" by ignoring the accomplishments of women in the record industry.

At the risk of sounding self-congratulatory, I would like to correct Dannen's omission by giving a brief outline of my own accomplishments, along with others who rightfully have earned the title "great record women."

Having been the first woman record producer in the pop industry (when everyone, including the trades, referred to me as "A&R man . . . whoops . . . A&R lady," etc., etc.), I produced more than 2,500 record albums; helmed multimillion-dollar lines for RCA Records for years; was director and acting VP, A&R, contemporary music, for RCA; was known as "the architect of beautiful music" at a time when 90% of FM air time featured my recordings; etc. For a long period of time, I held the "record" for holding an "A&R man's" job longer than anyone else in the industry.

Without "ears," I could not have accomplished this record in the "boys' club" atmosphere—nor in any other atmosphere. And I am still at it as president of Aurora Records and associate producer of a forthcoming Broadway play, "A Cast Of Hawks."

To keep the record straight, and not to wave my flag only, here are a few other "record women" to bear in mind:

- Nancy Jeffries, senior VP of pop A&R, Elektra Entertainment, who, in the course of her career, has signed such acts as Suzanne Vega, Ziggy Marley, Keith Richards, and Iggy Pop to various labels.

- Karin Berg of Warner Bros., who brought R.E.M., Dire Straits, the B-52's, and others to her company.

- Sylvia Rhone, VP/GM of black music at Atlantic Records.

Surely, you cannot deny that these women have "ears" and qualify as great record women. Whether or not the names of "record women" would add sensationalism to Dannen's book is not the issue. This letter's intent is to "keep the records straight" . . . Yes, there are "record women" in the industry—and they have ears, too!

Ethel Gabriel
Jade Panther Productions
New York

ONE DISPLAY BOX PER TITLE

The dispute continues to rage over the CD longbox. I prefer the longbox because I leave the empty box on display, similar to a video store display, with the disk behind the

counter in an alphabetical lineup. This prevents theft, and, with the one display box, I can sell a title over and over using the same box, since most customers only want the CD, anyway.

The labels may want to consider reusable, generic display boxes (plastic, or what have you) with stickers that can be applied to the box depicting the artwork, song titles, etc. When a particular album has run its course, the sticker can be removed and the box can be reused for the next hit or catalog title. Thus, those who want longboxes for display purposes will be satisfied, and the environmentalists will find equal satisfaction.

Jim LaLumia
Record Connection
Lake Ronkonkoma, N.Y.

NO 'ALTERNATIVE' NEEDED

Gregg Stebben's Commentary (Billboard, Sept. 15), which urges the record industry to be pro-active with the longbox, makes good sense. But he falls short of the mark in identifying the real problem at work here.

The compact disk does not need an "alternative" to the longbox. Instead, the industry needs an economic plan to help retailers finance whatever system they need to merchandise CDs securely and attractively in shrink-wrapped jewel boxes.

CDs are sold in jewel boxes in every other country on the planet. The overwhelming success of the format in all of these countries indicates that no other package is needed to sell consumers. Any "alterna-

tive" to the longbox would set the U.S. even more out of sync with the rest of the world.

The real problem is that refixturing stores, buying security "keepers," or supplementing security systems are all expensive propositions. Retailers are naturally resisting a changeover to jewel-box merchandising because of this expense.

We have submitted a proposal to the major labels that would commit them to a sales-based rebate to give retailers the financing to choose whatever strategy best suits their environments for jewel-box merchandising.

Adopting a jewel-box standard will still enable the development of all-cardboard packaging, if desired. And it will ensure that the millions of jewel-boxed CDs already sold are compatible with future releases in home storage systems.

A successful package for merchandising CDs without the longbox already exists. Let's concentrate on giving retailers what they need to sell this package in their stores.

Robert Simonds
Founder
Ban The Box Coalition
Minneapolis

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

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Anatomy Of A Change: WRQX, WGH One Takes 2 Years, Another 2 Weeks

■ BY SEAN ROSS

WASHINGTON, D.C.—Management at WRQX (Q107) Washington, D.C., had considered the possibility of switching to hot AC for two years, but when the decision to actually change format came down at WRQX, now known as Mix 107.3, everything had to come together in three weeks.

Six years ago, WGH-FM (Eagle 97) Norfolk, Va., GM Russ Schell had an entire summer to put country on the air at WKJN Baton Rouge, La. When WGH made the decision to go from top 40 to country, Schell had two weeks.

Q107's change was more of a modification and reimagining. WGH's change was a relative overhaul played out against an unusual maneuver by a competing station. When you break down the changes, Schell and WRQX OM Lorrin Palagi did little similarly or in the same order. What they agree on is what most PDs who have been through a format change agree on, specifically Schell's contention that "it's a bitch to change a radio station in two weeks."

Palagi says discussions on a format change at Q107 "started the day I set foot in this station two years ago. I'd flown into Washington to listen to the market and it was obvious that there was a hot AC hole. It was obvious to president/GM Maureen LeSourd. And even back then there were rumors that Q107 was going AC or country." Despite that, a decision was made at the time to try to improve Q107's current top 40 product.

The format change option surfaced again in late June when the

results of a perceptual study came back. "Q107 had a teen image and not a lot of loyalty, and we came to the realization that it would take more than fine-tuning the product to fix the image problem. At the same time, we saw there was an audience that wasn't being served by light ACs or teen-appeal CHRs."

Despite that, the decision to

'It's a bitch to change a station in two weeks'

change did not come down for another month. "We actually knew that we were going to make the switch on Aug. 8. We knew we had to do it before Labor Day because there were rumors of other stations in the market moving into the position. We had heard rumors about [urban/AC] WDJY, but we also had heard that [mainstream AC] WLTT might move to the left and narrow the gap somewhat. There are a number of stations here that aren't doing all that well. With such an obvious hole in the market, we had to presume that somebody would make a move to fill it."

Palagi says the decision to drop WRQX's 11-year-old Q107 nickname "came pretty early on. The heritage of the station was baggage that had to be dropped for us to be perceived as a station that it was alright for 25- to 40-year-old women to listen to. Many of them had listened to the station as teens or their own kids listened and they didn't want to admit they listened

to Q107.

"The first step was to compile a music list so we could do a comprehensive music test. We monitored numerous stations and we found that there was no model for this format. WOMX Orlando, Fla., WKQI (Q95) Detroit, WNSR New York, KHMV Houston, and KFMB-FM (B100) San Diego are all different, which is one of the most telling things about this format. If you look at top 40, stations in different markets are pretty similar, although there are different nuances," Palagi says.

"Once we tested music and got that under way, I flew to Dallas to get a jingle on the air. I spent three hours at Jam Productions and did eight cuts—half a package—then got back on a plane to work on the rest of the change. Then we chose Ernie Anderson as the station voice. Once that happened, it took only a couple of days to get our drop-ins."

The next step was "determining which staffers would and wouldn't fit the station," something Palagi says was the hardest part of the change. "We had to make a change in the major dayparts to change the image and perception of the radio station. We looked at and hired Jack Diamond from KSON San Diego for mornings. Loo Katz, our production director, went to afternoon drive."

The people Diamond and Katz replaced, David Lawrence and Gary Spears, weren't let go until the morning before the switch. Even so, rumors about a change at Q107—something that never entirely died during Palagi's tenure—had hit the local papers several weeks earlier.

"Certain people who had to know about the change to do their job knew about the change as it became necessary. I really don't know how much got out," Palagi says. "There were rumors to start with, and we were obviously in the process of adjusting the radio station, but nobody knew to what degree or in which direction. And those country rumors never died."

Those country rumors, incidentally, had no basis in reality, according to Palagi. "Country was never a consideration. It was never even explored as an option," he says.

Because WRQX's change meant losing the harder end of its music and adding some more gold at the softer end, only about 150 songs had to be carted. Its current library is just slightly larger than the previous one.

New radio stations have been known to change dramatically during their first weeks; some radio observers say that no new station

(Continued on page 16)



Porked In The USA. Album KSHE St. Louis has immortalized its hog mascot, Sweetmeat, on "Mt. Rushmeat" sweatshirts, an apparent follow-up to its "Dick K-She" and "Batmeat" logos. The station hopes that the monument will prove that it is truly "the rock of St. Louis."

Classical Record Promotion Increasingly An Uphill Battle

■ BY PHYLLIS STARK

NEW YORK—Record label promotion reps working pop and rock radio may think they have a difficult job in getting new releases on the air. But their task is easy compared with what classical promoters have to contend with—playlists of thousands of pieces made up months in advance, few commercial outlets, and a general lack of interest in new releases from some classical PDs, few of whom think selling records should be a priority.

Angel Records' VP of sales, Renny Martini, complains that in Los Angeles, "selling records is not important," and blames a changing classical format. "It seems to be watering down a bit. It's not as dynamic as it used to be. It's kind of lethargic. Stations are starting to sound like elevator music. They don't really touch consumers. They talk about market share, but they aren't really trying to increase it. [Classical stations now] are about 25% current. This is about the same as it was five years ago."

Karen Moody, VP of Deutsche Grammophon, agrees that some classical stations are being watered down. "It's a fallacy," she says. "Classical stations think that the more people they try to reach, [the more they] have to water down [the format] and it immediately becomes less interesting."

WNCN New York PD Mario Mazza, whose station is often accused of being one of the protagonists in the "watering down" of the format, is in the process of cutting his playlist down to 3,000-4,000 pieces from a library of a half-million. Mazza says, "Our relationship has always been very good with the record companies. Our listeners are very much a record-buying public. We like to be able to help the record companies." But he admits that when it comes to adding new releases, "there has to be a real hook for me to get behind a record. If something is very special, I will treat it that way."

WFLN Philadelphia PD Dave Conant agrees that "selling re-

ords is not a priority [but] we make it very easy for listeners to find out about a record. We have a record information line that people can call and ask questions. We make every effort to catalog the important new releases and make sure that they are the first things programmed. [We are] probably playing 50% releases that are 3-months-old [or less]. For drive time, we make up the playlists on a daily basis."

WQXR New York director of operations Tom Bartunek says, "we are not in the business of selling records [but] we have a good relationship with the people who do. The labels are sometimes our customers. We try to get new releases on because we think our audience [wants to know what's out there. [But] our range is much broader than playing the hits."

Bret Werb, PD of KKKO Los Angeles, says, "there is no push for new releases and there really shouldn't be. If there is something noteworthy or historic, we mention it." And WFMT Chicago PD Peter Dominowski, who estimates that his station is about 20% current, agrees that "selling records is not a priority for us, but by choosing the best selections we make people want to buy it."

Aside from that sort of benign neglect, labels also have to deal with a lack of commercial classical outlets. The M Street Journal newsletter says there are only 51, 12 of them AMs. There is also the rise of syndicated classical formats. Peter Cleary, president of Concert Music Broadcasting Inc., notes that with several classical programming services available, "You no longer have to go out and buy 25,000 records." That, he says, decreases radio's dependence on the labels.

Yet labels do not have a lot of choices besides dealing with radio for new releases. "I think it's vital that we get our CDs on the air because we don't have any kind of national exposure other than touring," says Telarc International spokeswoman Valerie Thorson. "We don't get the exposure from [an] MTV that pop radio is able to garner."

As a result, record labels are fre-

(Continued on page 19)



Careful With That Axe. Album WMMR Philadelphia night jock Michael Tearson celebrated his 20th year at the station with a roast hosted by morning man John DeBella. Tearson was presented with an axe to mark 20 years on the cutting edge. Pictured at the party, from left, are Hooters drummer David Uosikkinen, DeBella, Hooters Eric Bazilian and Fran Smith, Tearson, WMMR PD/afternoon jock Joe Bonadonna, midday jock Pierre Robert, and Hooter Rob Hyman.

DANCE STATIONS MOVING TO A MORE URBAN BEAT

(Continued from page 1)

nix PD Steve Smith. "A lot of Hispanic-leaning dance stations are playing a lot more urban music than they were a year ago. Right now there's no question that urban-based records are the hip new sound [for this format]."

"BBD, Johnny Gill, and M.C. Hammer have changed the way that people enjoy dance music over the last three-to-six months," says KPWR (Power 106) Los Angeles PD Jeff Wyatt. "The other side of that is that the mass-appeal acceptance level of Hispanic dance records has really deteriorated."

"It looks to me that [Latin dance] is burned out and the new exciting sound that people are passionate about is this streety R&B sound. There are still some Latin records that will rise to the top, but far fewer than two years ago," he says.

"Our station has always focused its research on Hispanic females," says KGGI San Bernardino, Calif., PD Larry Martino. "Right now our hits are Johnny Gill, Bell Biv DeVoe, and a lot of the rap that's out: M.C. Hammer, 'Ice Ice Baby,' or 'Knockin' Boots.' Seduction and Sweet Sensation have not worked for us for the last two years; the only things that have worked have been their ballads."

Still, in Miami, Bill Tanner, VP of programming at WPOW (Power 96), defends the quality of the Latin records that are available now, at least for listeners in his market.

The change at dance radio is reflected on Billboard's top 40/dance chart, where, last week, there were only two traditional Latin dance records—Cynthia & Johnny O's "Dream Boy/Dream Girl," and George LaMond's "Look Into My Eyes"—compared with seven such records last December. Not only is the chart now dominated by urban crossovers, but there is as much mainstream pop—from Phil Collins, George Michael, Wilson Phillips, and the Righteous Brothers—as Latin dance.

THE POLITICS OF DANCING

The resurgence of black music at dance radio is somewhat ironic given the format's beginnings in 1985-86. At that time, many PDs were adamant that their format was entirely separate from urban radio. Some of that posture simply reflected the fact that many of the new companies coming into the dance format were hoping to avoid the sales problems that urban stations faced simply by not being urban, even if they played similar music.

Eventually, however, the two formats became more distinct. The rise of Latin dance created a core set of music that a KPWR or WQHT New York would play that might cross to top 40 radio, but that would not even be promoted to their urban rivals. And many urban stations responded to the rise of dance radio by backing away from anything crossover-oriented.

The success of BBD, M.C. Hammer, et al. at dance radio may not signal a rapprochement between dance and black radio. Dance PDs note that the ethnic composition of their audiences has not changed, and that they are playing urban crossovers not because the black audience wanted

them, but because Anglos and Hispanics like them. A PD like WQHT's Joel Salkowitz can still reel off a list of records—Hispanic, modern rock, and even hip-house—that are on Hot 97 but not on its urban rivals. Those stations, meanwhile, still have plenty of top 15 hits by mellow, adult-oriented artists that will not cross to dance radio.

But crossover outlets still may have returned to the concept of the "tri-ethnic coalition" in which dance radio was envisioned as a fusion of black, Hispanic, and Anglo tastes. That concept was widely discussed in

'Right now there is no question that urban-based records are the hip new sound for this format'

the early days of the format, but was less apparent after the Latin freestyle boom.

Having a "mixture of black and Latin sounds together" has "made it easier to program the format," according to KTFM San Antonio, Texas, OM Bob Perry—also a consultant with Don Kelly & Associates. "It used to be a nightmare to balance the sound of the station. There would be periods of time where we'd sound extremely cha-cha. Now with Hispanics and Anglos getting into BBD and Johnny Gill, it's much easier to have balance and still be a dance station."

"These records are a little more acceptable to the mass audience, and that's good for us," says WQHT's Salkowitz. "BBD or Maxi Priest are a little more acceptable to black, white, and Hispanic as opposed to your freestyle record of the week."

PEOPLE GOTTA BE FREESTYLE?

The recent changes could stem from the growth of rap, which, even in heavily polarized markets like Miami, is a common denominator between black and Hispanic teens. In New York, Salkowitz says, the rise of house music helped serve as his audience's bridge to mainstream black product. In Phoenix, KKFR's Smith attributes it to the fact that "most pop stations are sounding more urban."

But inevitably, crossover PDs cite the current state of Latin dance music. No crossover PD believes freestyle has disappeared altogether. (Even Martino, who had the hardest line on the genre, was playing Cynthia & Johnny O.) But most feel that the genre has been burned by overexposure, or that there are too few legitimate Latin dance hits. Or both.

Salkowitz feels that freestyle "is still the sound that distinguishes our station." But he also says, "In New York, there are still a quantity of Latin records that do break through, but there are fewer of them. There seems to be less middle ground with those records right now. They either blow out or they don't go anywhere."

"The audience was very well-

served with the Florida sound," says KHQT (Hot 97.7) San Jose, Calif., PD Ken Richards. "They were fed a steady diet of this sound and after a while you can take only so much of it before you start looking for something fresh."

Even Cutting Records VP/A&R Aldo Marin—whose dance-oriented label just signed a distribution deal with Charisma—wonders that "there's not enough good freestyle product. Freestyle has gotten a lot more pop-oriented: the George LaMonds, the Sa-Fires, and Brenda K. Starrs have all gone to the next level, and we've forgotten our roots."

MIAMI HOLDS OUT

Freestyle's staunchest radio defender remains Power 96's Tanner. He has for years insisted that black and Hispanic tastes in his market are entirely different—something fostered, by the local dance scene and by black/Cuban animosity.

Tanner admits that there has been some change in Miami. "To a degree that I would not have thought possible 18 months ago, BBD and M.C. Hammer have been big hits here," he says. But he adds, "The black/pop hybrid sound is beginning to penetrate Miami, but not to the degree that it might L.A. or San Bernardino, [Calif.]"

WPOW, Tanner says, "has no trouble finding Latin records, but we've never looked for anybody else to start them for us. Now isn't the best time for product, but it isn't the worst either." He also contends that the changes at other dance stations stem primarily from "PDs who aren't of Hispanic origin who don't like records like Johnny O & Cynthia. They hold off records like that at the expense of popular taste."

Adds WQHT MD Kevin McCabe, "Too many people in the industry want freestyle dead, but nobody has bothered to tell the audience which still loves it. The last Stevie B and TKA records didn't do that well for us because they dropped their sound. Cynthia & Johnny O are having the biggest record of their career because they stayed with it. Not everything has to be new jack swing or house music."

And MicMac Records promotion/marketing director Ray Caviano notes that his freestyle-oriented label is also having its biggest record ever with Cynthia & Johnny O. "The industry's opinion notwithstanding, I don't think the Latin community is going to abandon their sound any more than the black community would," says Caviano, who also contends that "if someone likes BBD, [it doesn't] mean they like Coro less."

"The Hispanic community has no notion that freestyle is dead. There's a bigger appetite than ever, as evidenced by how well MicMac and Cutting have done . . . Part of the reason [for that] is that we don't have any competition. Everybody believes the sound is dead, and we have five records on Hot 97."



Pull Up To The Bumper. Michael Bolton recently joined top 40 WNCI Columbus, Ohio's morning zoo for a live broadcast from the Ohio State Fair. Bolton, left, and morning man Dave Calin are pictured on the bumper cars just moments before a head-on collision with WNCI PD Dave Robbins.

CURB RELEASES NEW VERSION OF 'MELODY'

(Continued from page 6)

"Unchained Melody" has a history of film-related success and multiple hit versions.

Co-authored by film-music composer Alex North and Hy Zaret, the tune was first heard in the 1955 movie "Unchained." No less than four versions—by Les Baxter, Al Hibbler, Roy Hamilton, and June Valli—charted that year. All but Valli's reached the Billboard pop top 10 (Baxter's was No. 1 for two weeks), and Hamilton's and Hibbler's versions both hit No. 1 on the R&B chart.

The Righteous Brothers' version was itself a formidable hit in 1965, peaking at No. 4 during a 13-week chart run.

"It's just one of those songs that won't go away," says PolyGram senior VP of sales Jeff Brody. "It'll always resurface every couple of years."

According to Brody, PolyGram still has no plans to issue a cassette or CD single of the original "Unchained Melody." The company held back on a release in those formats to push sales of the midpriced "The Righteous Brothers Greatest Hits."

"I think our strategy paid off, because we sold over 600,000 [albums] in the last two months," Brody says.

The new "Unchained Melody" has been an immediate sales success: Curb senior VP/GM Joe Simone reports that the cassette single sold 100,000 units in its first week in stores, and that a total of 425,000 units have been shipped.

"It's still going like crazy," Simone says. "I had one account that sold 6,000 over the weekend and came back for 15,000 more. We've been having a very tough time keeping out of backorders."

CANNIBALIZATION FACTOR

Some retailers believe that the availability of the Curb cassette single will blow the song's related album sales out of the water.

"The Curb release is doing well because it is a single," says Mitch Imber, VP of purchasing at 92-store Record World in Port Washington, N.Y. "Of the three, it is the only real single and is probably cutting into other sales."

"The new cassette single has killed 'Ghost' and PolyGram's greatest-hits album," says one wholesaler. "You

can forget about both of them now."

Curb VP of marketing and artist development Nola Leone says, "We actually released [the new version] to radio as a courtesy—we weren't looking to have a cover battle."

It's no battle at radio. The new "Unchained Melody" has been serviced to top 40, AC, and country stations, but radio programmers are largely unaware that a new version of "Unchained Melody" exists, and even those who have heard it say they have no plans to air it.

The new version "is very good," says WBLI Long Island, N.Y., VP of programming Bill Terry, "but it's not the one that was in the movie and it's not the hit. We feel the audience wants the original version."

Top 40 WHTZ (Z100) New York VP of programming Steve Kingston aired the new version once "for the novelty aspect as a conversation piece on the morning zoo," but he has no plans to air it beyond that. "The original is the hit," he says.

In Philadelphia, WEGX (Eagle 106) PD Todd Fisher aired the new version for about a week, but then yanked it in favor of the original when listeners complained.

Modern rock stations have "Unchained" themselves with U2's version, issued last year as the B side of the single "All I Want Is You" from the 1988 album "Rattle and Hum."

KROQ Los Angeles has U2's cover in heavy rotation. PD Andy Schuon says the station played the U2 version in 1989, and, with the success of "Ghost" at the box office, it made sense to bring it back.

"It's not often that we can tie in with a really big movie," Schuon says. "Top 40 was having so much success with it, but we couldn't play the original . . . The U2 version is so different, and people love it." According to Schuon, U2's cover is one of the five most requested songs at KROQ.

An Island Records spokesman says that, while the U2 version is receiving airplay on "several Southern California stations," the label has no plans to release a commercial single on it.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles and Ed Christman and Sean Ross in New York.

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WARNER INTERNATIONAL MUSIC



FCC Head Plans Review Of Regulations

■ BY BILL HOLLAND

WASHINGTON—FCC chairman Alfred Sikes has announced that the commission will initiate an "attic to basement review" of current regulations in the spring of 1991.

Sikes told the International Radio and Television Society in New York that in the U.S., "diversity and competition remain fundamentally important national communications policy goals," but added that "we need to ask ourselves whether all of the cur-

WASHINGTON ROUNDUP

rent structural rules advance or retard those fundamental goals."

Sikes said the review would cover radio, TV, cable, and other services, and once again stated, as he did at the recent National Assn. of Broadcasters convention, that he would make sure traditional broadcasting got a fair shake in any new rules.

Sikes also told attendees at the Sept. 25 Radio-Television News Directors Assn. conference that he is "worried" about what many Americans hear and see in radio and television and perceive as "a developing national coarseness." But he assured RTNDA members that "just because the FCC acted on a handful of obscene or indecent broadcasts does not mean that the next stage is editing

Dan Rather's nightly transcript." Sikes also once again stated that he has been "consistently" opposed to the "so-called 'fairness doctrine.'"

ANOTHER INDECENT STATION PAYS

Speaking of indecent broadcasts, the Indianapolis Star reports that WFBQ Indianapolis owner Great American has decided to pay the \$10,000 fine levied against it by the FCC for indecent broadcasts by its Bob & Tom morning show, as did similarly fined KSJO San Jose, Calif., GM David Baronfeld. WFBQ GM Chris Wheat said his station decided to "pay [the fine] and get on with it."

FCC CITES 11 FLORIDA STATIONS

The FCC, after conducting its own inquiry of 52 Florida radio stations that were the target of NAACP and National Black Media Coalition EEO complaints, has concluded that 11 of the stations investigated so far may receive license renewals, but with EEO fines for six and reporting sanctions for the other five in question.

In the Sept. 24 action, the commission dealt a \$15,000 fine and a three-year short-term renewal to Palmer Communications' WNOG/WCVU Naples. It also imposed reporting conditions and a \$5,000 fine on WNDB/WLLV Daytona Beach/Orlando, and reporting conditions and a \$2,000 fine on WYYN/WYNT Tallahassee, also owned by Palmer. TK Communications' WHOO/WHTQ Orlando, Florida State Univ.'s WFSU-

FM Tallahassee, Fla., and WAMR/WCTQ Venice, Fla., will be granted full renewals, but with EEO reporting conditions imposed. The FCC said the results of the other 41 stations would be addressed "subsequently."

COMPARATIVE RENEWAL COMMENTS VARY

The proposal to modify the policy on settling agreements and shortening comparative hearings in order to discourage "quick buck artists" more interested in a payoff settlement fee than actually owning a station has brought varying responses at the FCC in broadcast community comments.

NAB basically sides with the FCC proposal, including a so-called settlement cap, which would discourage "non-serious" applicants because settlement costs would be set at about 125% of documented expenses. That would compensate them only for time and effort of applying.

But others disagree. American Women in Radio and Television says a comprehensive ban on settlements would eliminate a "major incentive" for settlements—buying out less-committed applicants—that serves to expedite the hearing process.

The NAACP and two other minority groups agreed with the policy in a joint filing, but asked that it not apply to minority applicants because the high cost of litigation in the comparative hearing process "often eats deeply into the capitalization of start-up companies."



Summit Summit. PDs, MDs, morning jocks, and morning show producers from all 12 of Summit Broadcasting Corp.'s stations attended its fourth annual talent workshop in Atlanta. Pictured standing, from left, are Summit VP of operations Mary Catherine Sneed, WAOK Atlanta's Michael Gamble, WVEE Atlanta's Mike Roberts, WRKS New York's Vinny Brown, WONE Dayton, Ohio's Jon Reed, KAZY Denver's Brian Taylor, KHVN Dallas' Warren Brooks, and WXYV Baltimore's Roy Sampson. Pictured in front, from left, are WTUE Dayton's Tom Carroll, WCAO Baltimore's Johnny Dark, WFYR Chicago's Kurt Johnson, and KJMZ Dallas' Elroy Smith.

D.C., NORFOLK RADIO STATIONS CHANGE THEIR TUNE

(Continued from page 12)

is entirely the same by the time it hits the 90-day mark. Interviewed several days after the switch, Palagi says that Mix 107.3 had been the same station since its launch on Aug. 31, the Friday before Labor Day.

"If we'd had more time, the things we would have done differently are the things that only industry people would have noticed," Palagi says. "We don't have every oldie in place, although we have most of them. There are a couple of jingles that we would have decided to cart a little hotter. You can't tell if the levels are compatible between a production studio in Atlanta and your station until you try it. Minor stuff like that."

Mix 107.3 hit the air without any major outside promotion. It has heavy outdoor advertising and TV planned for the fourth quarter. With the new station on the air, Palagi says, the mood at WRQX is a lot different. "All the rumors and uncertainty made people a little uneasy. Now they're pumped up and very excited."

WGH COMES OUT OF ITS SCHELL

Discussion of a change to country at WGH-FM date back to mid-August, when it became clear that the station's sale to Paco-Jon Broadcasting would not close. When a final decision did come down, about two weeks before Labor Day, a lot of the preliminary research had been done and the decision to be an uptempo, pop-leaning country station had already been made.

That being the case, Schell, the OM of co-owned WFMS Indianapolis, spent his first three days working on WGH's clocks and doing "a lot more than we ended up needing." After that, he began getting his affairs in order at WFMS. "I had a lot of help from GM Monte Maupin. She was very helpful because I was handling NSM duties

in Indianapolis and she was taking those on her shoulders. She made it very easy to pass my obligations on to her and PD Charlie Morgan."

The WGH rumors broke about a week before its actual change on the Monday after Labor Day. By the Thursday before, WGH's staff knew what was happening. That night the station went to 78 hours of Elvis Presley to give Schell time to type new liners, "change how people handle the weather, all the bases you need to cover so nobody runs across anything on the log that isn't there. I bought the Century 21 library so there wasn't that much music to cart up."

The strange backdrop to WGH's format change was a series of format changes at crosstown WZCL. 15 months earlier, WZCL had been one of two stations to launch into oldies within an hour of each other. A day before WGH finally confirmed its switch to country, WZCL went oldies, calling itself "Country 105" and using the "Eagle" nickname that WGH-FM was reportedly planning to and eventually did use. A day after the Elvis marathon ended, WZCL switched again, becoming "adult top 40" WMXN.

After WZCL switched for the second time, its management claimed that the initial change had been a ruse meant to lure WGH-FM out of the top 40 format and into country, where it would be up against the well-entrenched and well-funded format incumbent, WCMS. Others close to the situation claim that WZCL had game plans for country and adult top 40 in the works, depending on WGH-FM's actions.

Schell says he had not heard that WZCL was planning a format change when his own work began. And gag or no gag, the WZCL switch to country "didn't change anything. We wanted to change when we did. We had a plan. We have a very strong track record doing country and I was sure that we could get it done."

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Power Pig Tactics On TV And In Toronto; Should Public Employees Do Your Traffic?

EVEN THOUGH "Power Pig" WFLZ Tampa, Fla., has kept a relatively low profile lately, some of its stunts are still showing up in various places. Co-owned WEBN Cincinnati's morning team, **Eddie Fingers & Robin Woods**, was part of a "format change" at WSTR-TV (Star 64) Cincinnati that resembled WFLZ's infamous September '89 change. In a "send money or die" telethon, WSTR demanded \$1 million from other TV stations. Only \$10 was raised and WSTR changed lineups the next day.

Then there's "The Hog," top 40/rock **CHOG** Toronto, which responded to rumors that crosstown **CFTR** morning man **Tom Rivers** was leaving by parking its van near CFTR's office building and holding a "going away party" for him. CFTR says Rivers is staying.

In other radio warfare news, **KHYI** (Y95) Dallas has become the second victim of electronic pranksters who somehow got into its interactive phone lines and changed its greeting to a plug for rival **KEGL**. **KEGL** PD **Joel Folger** denies any responsibility and suggests the culprits are disgruntled ex-Y95 employees. **WPLJ** New York was the target of the same stunt two years ago.

According to a Chicago Sun-Times story, N/T **WGN** Chicago has come under attack from rival **WLS**—along with a local columnist and several politicians—because it uses two state troopers and one Cook County Sheriff's officer for traffic reports at taxpayers' expense. The Sun-Times says **WGN** is reconsidering its use of police officers; the sheriff's officer has been tentatively reassigned.

Arbitron has announced that **WIOQ** (Q102) Philadelphia will be below the line when the summer ratings come out, the result of a promo in which potential ratings respondents are advised to tell a ratings service, "What else would I be listening to? Q102!" and are then advised to tell them that the whole family listens, and that they "blow off TV" to listen to Q102 all day. Birch will flag Q102 also. Coincidentally, Birch has issued its handbook of guidelines on ratings distortion and bias. The rules parallel most of what Arbitron announced several weeks ago, but for your copy, call 800-622-4724.

After several days of rumors that it was going oldies, top 40 **WXGT** (92X) Columbus, Ohio, went on the air Sept. 21 promising a major announcement at 3 p.m. What it announced was the "WNCI Can't Copy Us Weekend," in which it promised to give away the one thing rival **WNCI** couldn't copy, a tour of 92X and a chance to go through the prize closet. So what did **WNCI** PD **Dave Robbins** do? Went on air with an almost identical promo and prize for the "WNCI Can't Get Copied Weekend." Then he ran promos from other Nationwide PDs admitting that they copied his promotions. Also, **WNCI** promotion director **Dan Bowen** adds APD duties.

When Warner Bros. VP of national country promotion **Bob Saporiti** couldn't get **WMZQ** Washington, D.C., to add its **Randy Travis & George Jones** duet, "A Few Ole

Country Boys," Saporiti sent a letter noting the station's action to its best-known listener, George Bush. So far, Bush—who may be somewhat preoccupied by events in the Middle East—hasn't called **WMZQ**, which is usually slow on traditional records. And **WMZQ**, which has made a point of not exploiting Bush's repeated public admiration for the station, hasn't added **Travis & Jones**. Saporiti has apologized to **WMZQ**.

PROGRAMMING: THE COUNTRY MOVES

In a week of major country PD changes, APD/MD **Tom Rivers** is upped to PD at **WQYK** Tampa, Fla.,



by Sean Ross with
Craig Rosen & Phyllis Stark

replacing new GM **Jay Miller**. **WMIL** Milwaukee PD **Kevin O'Neal** is the new PD of **WSM-FM** Nashville, replacing **Bruce Sherman**, who will stay on for other duties. APD/MD **Kerry Wolfe** is handling his duties at **WMIL** for now. And **Jim Murphy** from **KFKF** Kansas City is the new OM/MD for **Satellite Music Network's** Traditional Country & Western format and flagship **KCWW** Phoenix—which have begun playing more currents in recent weeks.

WJMO Cleveland PD **Steve Harris** is the new PD of urban/AC **WVAZ** (V103); **Tony Kidd** remains OM ... **David Beasing**, OM of full-service **AC KRMG** Tulsa, Okla., is now PD at **AC WLTI** Detroit.

At N/T **WLS** Chicago, PD **Drew Hayes** adds OM stripes ... **KFI** Los Angeles APD **Alan Eisenson** is the new PD of N/T **WLAC** Nashville ... **Barry O'Neill** is the new PD/MD at urban **WRXB** St. Petersburg, Fla., replacing **Joe Fisher**. He was production director at format rival **WTMP** ... **Allan Handelman** steps down as PD of album **WRXC** Charlotte, N.C.; he'll continue his weekend talk show.

At **AC WAXY** Miami, **GSM Joanne Coblentz** is upped to GM as **Steve Lapa** leaves to pursue station ownership. Marketing director (and former PD) **Michael Ward** is upped to APD/MD as **Rob Sidney** exits. **Kathryn Block** joins for middays from adult standards **KTSA** San Antonio, Texas, replacing **Ellen Jaffe**.

When Great Stock takes over oldies **KZOL** Salt Lake City this week, the new station manager/PD will be market veteran **Larson Bennett**. Out of radio for three years, **Bennett's** last PD job was at **KLUB** ... **Rick Richardson** has been promoted from programming assistant to PD at adult standards **KIXI** Seattle.

Oldies **WRMX** Nashville PD **Roger W. Garrett** stayed at the station about 10 days before heading back to his old job as PD/morning man of country **KORA** Bryan, Texas. The

new PD/p.m. driver is **Michael Lee Scott**, last of **AC KEYI** Austin, Texas ... N/T **WCNN** Atlanta OM **David Kennedy** adds those duties at **AC** sister **WALR** replacing **John Wetherbee** who can be reached at 404-952-5939.

Longtime jazz outlet **KKGO** Los Angeles has severed its ties with the format entirely. **KKGO's** AM, **KKJZ**—which picked up the format when **KKGO** went classical—will switch Oct. 22 to **Bonneville** easy listening as **KJQI** (K-Joy 54). **KKJZ** personalities **Chuck Niles** and **Sam Fields** are going to noncommercial **KLON** Long Beach, Calif., as will **KKJZ's** record library ... N/T **XETRA** San Diego has modified its format to sports and readopted its old **Mighty 690** slogan. Also, soft **AC KXEZ** Los Angeles is now billing itself as "Easy Oldies."

Former **WCMQ-FM** Miami PD/morning host **Betty Pino** has worked out her non-compete problems and has a new start date of Dec. 3 as PD/mornings at Spanish-language rival **WXDJ** ... Houston gets a new Spanish-language combo this week. Suburban country **KFRD-FM** is now Tejano **KMIA** (Radio Mia), targeting Houston. **KFRD-AM** becomes **KMPQ** (Radio Impacto) and goes from Tejano/ranchero to Spanish **AC** under new PD **Ernesto Baez**, best known for his national voice work.

Willie Johnson, who was brokering an urban format on **KZQQ** Salt Lake City before it went Spanish, is now the GM/PD of similarly formatted **AM** rival **KLLB**. **KLLB** had been a **Winners News** Network outlet; ironically, it was once **KZZI**, the station that became infamous for selling time to neo-Nazis. **Johnson** wants to hear from record people at 801-969-4040. Oldies rival **KRSP** will pick up the **Imagination** Station kids network later this month. Promotion director **Tom Robbins** adds PD duties.

Simulcast FM combo **WSHZ/WSHQ** Albany, N.Y., has switched from bright **AC** to oldies. PD **Tom Holt** rejoins **Mike Elston** in mornings. Overnighter **Ted Flint** goes to middays, sending **Steve Chick** to afternoons. **Larry Thomas** moves weekends to nights. **Stacy Miller** goes weekends to overnights. **Walt Fritz** goes from nights to production.

Kate Ingram is the new PD at non-commercial **KUSF** San Francisco. Last with A/V firm **Segue Systems**, she replaces **Melissa Metz** who returns to school in Los Angeles ... Consultant **Chris Elliot** has been promoted to VP/oldies at **McVay Media**, making him a partner in the group. In other consulting news, former **WSNI** Philadelphia PD **Jere Sullivan** now plans to concentrate on his business, **Sullivan Media Associates**. He can be reached at 215-542-9574.

A number of changes in Savannah, Ga., radio this week: **AC WAEV** GM **Kevin Metheny** is expected to join **Phil Hall's** Radio Group consultancy; **Dan Gorby** from **WMQX** Greensboro, N.C., replaces him. **Floyd Blackwell** returns to the PD job at urban **WEAS** after a brief stint with **RCA**. And **Mark Allen** from **AC WRBA** Panama City, Fla., is the new PD at top 40 **WZAT**.

Chris Abrams, APD at adult top 40

newsline..

JUDY CARLOUGH goes from **NSM** at Noble's **WKKU/WSSH** San Diego to VP/GM of its N/T **XETRA** San Diego, replacing **Tom Jimenez**, who becomes Noble's VP of business development. Also, **Monte Lang** has been named senior VP for Noble and VP/GM of **KMJQ** Houston, replacing **Jeff Sleete**, who goes to **WKGR** West Palm Beach, Fla.

JIM MADDOX is out as executive VP of All Pro Broadcasting. His duties are being handled by **Dwayne Davis**. At All Pro's **WMVP** Milwaukee, **Don Rosette**—who had been VP/GM of its **KYOK** Houston—is now GM, replacing **Duane Torrence**.

MIKE COHEN returns to Jacksonville, Fla., as GM of **WIQI**, replacing **Buc Wetherbee**. He previously managed **WIVY**.

STATION SALES: **KXXX** San Francisco from **Emmis** to **Bedford** for \$18.5 million; **KKWM** Dallas from **Anchor Media** to **Cox** for approximately \$15 million.

THE INTERREP RADIO STORE has announced a new national rep firm, **Schubert Radio Sales**, to be headed by former **Eastman Radio** president **Jerry Schubert**. It is **Interrep's** seventh national division and will be launched in February 1991.

ABC RADIO & CBS RADIO have jointly contracted **Scientific Atlanta** to provide CD-quality satellite program distribution to their affiliates. The hardware will be implemented next August.

OTHER APPOINTMENTS: **David Gariano** is upped from VP/operations to CEO at **Chicago AV** and creative director of its **SuperSpots** division, replacing **Joe Kelly**; **Laura Morandin** is named manager of communications and media relations at the **Radio Advertising Bureau**.

WMXN Norfolk, Va., will be the new PD at **AC WCPC-FM** Tupelo, Miss., when **New South Communications** takes over. **Michael Daley** will be GM ... **KKIX** Fayetteville, Ark., PD **Tim Wall** is the new PD/mornings at country **WFMB** Springfield, Ill. ... **Patrick Clark** is upped from middays to PD at country **KMML** Amarillo, Texas.

Dave North is out as PD of top 40 **WPFR** Terre Haute, Ind. ... PD/morning man **Prince Mayne** is upped to OM at country **WCCQ** Joliet, Ill. **Jill Montana** joins for mornings from **WFMS** Indianapolis ... PD **Jeff McMurray** is out at classic rock **KZTR** Ventura, Calif.

PEOPLE: McCABE'S ARMY

WQHT (Hot 97) New York MD **Kevin McCabe** adds APD stripes ... Former **WHQT** Miami APD **Dennis Reese** is the new APD at top 40 **WRBQ** (Q105) Tampa, Fla. ... **KTWV** Los Angeles MD **Monica Logan** is the new APD/MD at adult alternative **WNUA** Chicago.

Major lineup changes at top 40 **KRBE** (Power 104) Houston this week. **Paul "Cubby" Brien** from **WGH-FM** Norfolk, Va., joins for nights. **Suzy Waud** goes to late nights. **Dancin' Dave** goes to middays replacing **Scotty Mac**, who may stay on in a production capacity. Overnighter **Dave Andrews** is gone; **Robert O. Quinn** replaces him. Across town, **Rick Walker** from **KATT** Oklahoma City is the new morning man at classic rock **KZFX**.

Bruce Stevens goes from afternoons at full-service **AC WKRC** Cincinnati to the same slot at **FSA WIBC** Indianapolis; he replaces **Jerry Baker**, who becomes the TV voice of the **Indiana Pacers** ... At **AC KYXY** San Diego, midday man **Sam Bass** returns to mornings. **O.J. Lawrence** from **KOCN** Orange County, Calif., replaces him ... L.A. veteran **Phil Hendrie** joins N/T **KING** Seattle for evenings.

Tony Q. Foxx from **WKHI** Ocean

City, Md., is the new midday jock at top 40/dance **WMXP** Pittsburgh; he replaces **Bill Knight** (412-934-3476) ... **Mike Marino**, MD at **AC KCMJ-FM** Palm Springs, Calif., goes to overnights at churban **KGGI** Riverside, Calif. ... **Phil Marlowe** is the new MD at album **WHJY** Providence, R.I., replacing **Chris Herman**; across town, **Brent Peterson** from **WWCT** Peoria, Ill., is the new overnighter at classic rock **WWRX**.

Rock **AC WMMO** Orlando, Fla.'s new lineup is in place. They are **Tom Daniels** (ex-**WNCX** Cleveland) mornings, **Suzanne Michaels** (crosstown **WSTF**) middays, **OM Cary Pall** afternoons, **Greg Wells** (crosstown **WLOQ**) nights; **Lisa** (crosstown **WOMX**) overnights.

At top 40 **KEZB** (B94) El Paso, Texas, **Catfish Cooper** from **WQUE** (Q93) New Orleans joins for nights and will be known as **Cucaracha Cooper**. **Angel Gonzales** goes to middays. Production director **Jammin' Jay** goes to afternoons as **Bobby Gutierrez** goes to a.m. drive replacing **Pat Allen**.

Anthony Baxter moves from middays to mornings at urban **WUJM** Charleston, S.C., where he's joined by **Olivia Fox** from **WDKT** Huntsville, Ala. **Capt. Craig Lewis** from rival **WMGL** is the new midday jock ... **Greg Sampson** from urban **WQMG-FM** Greensboro, N.C., joins **WWDW** Columbia, S.C., for middays as **Doug Williams** moves to mornings.

Former **WDFX** Detroit night jock **Terry Young** is now production director/nights at top 40 **WBPR** (Power 98) Myrtle Beach, S.C., replacing **Stevie Rocker**, now with **Platinum Music** ... At album **WKLT** Traverse City, Mich., MD **Daryl Delott** switches jobs with production director **Dave Doran** ... **Jon Bryant** is the new MD/p.m. driver at top 40 **WTHT** Portland, Maine, replacing **Freddie Coleman**, who goes to co-owned **WSPK** (K104) Poughkeepsie, N.Y., as overnighter.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	★★ NO. 1 ★★ SUICIDE BLONDE ATLANTIC 4-87860	INXS 4 weeks at No. 1
2	NEW	1	1	★★★ FLASHMAKER ★★★ CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP
3	2	2	8	DAYS LIKE THESE Geffen 4-19677	ASIA
4	6	6	4	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
5	4	4	10	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
6	5	5	5	TYPE EPIC 34-73575	LIVING COLOUR
7	8	8	5	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
8	9	—	2	THUNDERSTRUCK ATCO LP CUT	AC/DC
9	11	19	5	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
10	10	—	2	TICK TOCK EPIC 34-73576	THE VAUGHAN BROTHERS
11	7	9	9	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
12	14	17	10	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
13	13	16	4	THE FORECAST MERCURY 878 118-4	THE ROBERT CRAY BAND
14	3	3	9	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
15	23	—	2	LOVE IS THE RITUAL A&M 1525	STYX
16	15	15	10	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
17	19	24	4	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
18	20	28	3	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
19	27	29	5	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
20	18	18	7	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
21	21	22	5	CHERRY PIE COLUMBIA 38-73510	WARRANT
22	30	—	2	★★★ POWER TRACK ★★★ UNBELIEVABLE COLUMBIA LP CUT	BOB DYLAN
23	12	7	13	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
24	24	27	7	TALL, DARK HANDSOME STRANGER CAPITOL LP CUT	HEART
25	17	13	13	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
26	NEW	1	1	HARD TO HANDLE DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
27	33	37	4	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
28	26	21	12	LOVE AND AFFECTION DGC 4-19689	NELSON
29	31	35	6	MIRROR MIRROR Geffen LP CUT	DON DOKKEN
30	16	11	11	HOW MUCH LOVE EMI 50302	VIXEN
31	38	39	3	EMPIRE EMI LP CUT	QUEENSRYCHE
32	25	14	10	CIVIL WAR WARNER BROS. LP CUT	GUNS N' ROSES
33	39	41	3	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
34	37	40	4	DOWN ON THE RIVERBED SLASH LP CUT/REPRISE	LOS LOBOS
35	32	23	14	GOOD CLEAN FUN EPIC LP CUT	ALLMAN BROTHERS BAND
36	44	—	2	BACK 'N BLUE EPIC LP CUT	CHEAP TRICK
37	NEW	1	1	HEARTS ARE GONNA ROLL ATLANTIC LP CUT	JOHNNY VAN ZANT
38	NEW	1	1	MIRACLE MERCURY 878 392-4	JON BON JOVI
39	45	—	2	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
40	43	42	6	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
41	29	25	15	TWICE AS HARD DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES
42	50	—	2	GIVE IT TO ME GOOD MECHANIC LP CUT/MCA	TRIXTER
43	NEW	1	1	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
44	NEW	1	1	MILES AWAY ATLANTIC 4-87824	WINGER
45	35	34	8	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
46	28	26	8	HANGIN' BY A THREAD MERCURY LP CUT	COMPANY OF WOLVES
47	22	10	9	LIVE IT UP EPIC LP CUT	REO SPEEDWAGON
48	34	12	12	BLAZE OF GLORY MERCURY 875 896-4	JON BON JOVI
49	46	47	3	WHY DO YOU THINK THEY CALL IT DOPE COLUMBIA LP CUT	LOVE/HATE
50	42	43	4	DANCE A&M LP CUT	DAVID BAERWALD

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

RADIO

Classical Radio Cuts Loose With Creative Promos

NEW YORK—As classical radio stations continue their drive for a younger audience, marketing and promotional efforts are being beefed up. Stations once known for a few relatively high-brow promotions are now doing a higher volume of promotions and using more creative marketing outlets. Traditional marketing vehicles and promotions once thought too banal for classical radio are also being used with greater frequency and are working quite well in many cases.

"A classical station may have as much as 4% of the audience," says WNCN New York PD Mario Mazza. "The [other] 96% is out



by Phyllis Stark

there waiting to be reached. That is a marketer's dream and a marketer's nightmare."

WNCN—whose "real radio" approach has gotten it more press than any other classical station in recent years—approaches this challenge with unusual activities like the Classical Couch Potato promotion in which its announcers graced the window of a department store for 10 days. "It was a way of calling attention to some of the advertisers that we have," says Mazza, whose station's slogan is "the new wave in classical radio."

WNCN, like several classical stations and hundreds in other formats, has a listener club that Mazza calls "a real attempt to market to new people but also to use the [listeners] we have in the best way we can." And it promotes office listening by soliciting fax requests during the lunchtime "Cafe 104" program.

The fear of some classical radio programmers is that they will turn off the traditionally older core audience by turning on the promotions. But WFLN Philadelphia PD Dave Conant says his station is

(Continued on next page)

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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	3	★★ NO. 1 ★★ NEVER ENOUGH ELEKTRA 4-64928	THE CURE 2 weeks at No. 1
2	2	3	7	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
3	5	4	5	TYPE EPIC 34-73575	LIVING COLOUR
4	3	1	5	SUICIDE BLONDE ATLANTIC 4-86139	INXS
5	11	—	2	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS
6	6	8	3	CANDY VIRGIN 4-98900	IGGY POP
7	8	9	6	TOM'S DINER A&M 1529	D.N.A. WITH SUZANNE VEGA
8	7	5	8	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS UK
9	9	11	4	ICEBLINK LUCK 4 A.D. 44618/CAPITOL	COCTEAU TWINS
10	4	2	9	DREAMTIME ELEKTRA 2-60961	THE HEART THROBS
11	23	—	2	BEEN CAUGHT STEALING WARNER BROS. LP CUT	JANE'S ADDICTION
12	10	10	7	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
13	19	16	5	HIPPYCHICK SAVAGE 4-96428/ATCO	SOHO
14	14	—	2	GOOD MORNING BRITAIN SIRE 2-21775/REPRISE	AZTEC CAMERA
15	15	18	5	SPINNIN' A&M LP CUT	SOUL ASYLUM
16	12	14	8	ONE LOVE SILVERTONE 1399/RCA	THE STONE ROSES
17	22	23	3	SO HARD EMI 56195	PET SHOP BOYS
18	26	—	2	HEART LIKE A WHEEL A&M 1520	THE HUMAN LEAGUE
19	27	—	2	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
20	24	19	6	THE KING IS HALF UNDRESSED CHARISMA LP CUT	JELLYFISH
21	21	24	6	DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS.	LOS LOBOS
22	29	—	2	DON HENLEY MUST DIE ENIGMA LP CUT	MOJO NIXON
23	16	7	9	VELOURIA ELEKTRA 2-66616	PIXIES
24	17	20	3	WORLD IN MY EYES SIRE LP CUT/REPRISE	DEPECHE MODE
25	28	25	4	LOVE OR SOMETHING ATLANTIC LP CUT	BOB GELDOLF
26	20	21	3	EVERYBODY KNOWS MCA LP CUT	CONCRETE BLONDE
27	13	6	9	STOP! WARNER BROS. 0-21559	JANE'S ADDICTION
28	NEW	1	1	SPECIAL ONE COLUMBIA 44-73534	ULTRA VIVID SCENE
29	30	17	7	LEAVE ME ALONE ENIGMA LP CUT	THE CAVEDOGS
30	NEW	1	1	ALL FOR LOVE & LOVE FOR ALL FONTANA LP CUT/MERCURY	THE LILAC TIME

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Ain't No Mountain High Enough**, Diana Ross, MOTOWN
2. **Lookin' Out My Back Door/Long As I Can See The Light**, Creedence Clearwater Revival, FANTASY
3. **Candida**, Dawn, BELL
4. **Cracklin' Rosie**, Neil Diamond, UNI
5. **Julie, Do Ya Love Me**, Bobby Sherman, METROMEDIA
6. **I'll Be There**, Jackson 5, MOTOWN
7. **(I Know) I'm Losing You**, Rare Earth, RARE EARTH
8. **Snowbird**, Anne Murray, CAPITOL
9. **War**, Edwin Starr, GORDY
10. **All Right Now**, Free, A&M

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Cosmo's Factory**, Creedence Clearwater Revival, FANTASY
2. **Soundtrack**, Woodstock, COTILLION
3. **Mad Dogs & Englishmen**, Joe Cocker, A&M
4. **Chicago**, COLUMBIA
5. **Stage Fright**, Band, CAPITOL
6. **Closer To Home**, Grand Funk Railroad, CAPITOL
7. **A Question Of Balance**, Moody Blues, THRESHOLD
8. **Tommy**, Who, DECCA
9. **Blood, Sweat & Tears**, COLUMBIA
10. **After The Gold Rush**, Neil Young, REPRISE

COUNTRY SINGLES—10 Years Ago

1. **Do You Wanna Go To Heaven**, T.G. Sheppard, WARNER/CURB
2. **Loving Up A Storm**, Razyzy Bailey, RCA
3. **I Believe In You**, Don Williams, MCA
4. **Faded Love**, Willie Nelson & Ray Price, COLUMBIA
5. **Theme From The Dukes Of Hazzard**, Waylon Jennings, RCA
6. **Old Flames Can't Hold A Candle To You**, Dolly Parton, RCA
7. **On The Road Again**, Willie Nelson, COLUMBIA
8. **Heart Of Mine**, Oak Ridge Boys, MCA
9. **Put It Off Until Tomorrow**, Kendalls, OVATION
10. **Yesterday Once More**, Moe Bandy, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Funkin' For Jamaica**, Tom Browne, ARISTA/GRP
2. **Another One Bites The Dust**, Queen, ELEKTRA
3. **Give Me The Night**, George Benson, WARNER BROS./QWEST
4. **Wide Receiver**, Michael Henderson, BUDDAH
5. **More Bounce To The Ounce**, Zapp, WARNER BROS.
6. **I've Just Begun To Love You**, Dynasty, SOLAR
7. **Girl, Don't Let It Get You Down**, O'Jays, TSOP
8. **Where Did We Go Wrong**, L.T.D., A&M
9. **Southern Girl**, Maze, CAPITOL
10. **Let Me Be Your Angel**, Stacy Lattisaw, COTILLION

PROMOTIONS AND MARKETING

(Continued from preceding page)

more promotionally active than ever, with no apparent damage to the core. "I still get letters from the 30-40-year listeners [and] they appreciate the fact that we are giving things away," he says.

WFLN is currently involved in a project with Disney to promote "Fantasia." Last summer, the station was involved in a classic car trivia contest in which listeners could win classical music packages.

Like nearly all classical stations, WFLN promotes the appearances of touring classical artists. The station also programs a weekly show hosted by prominent local business people called "Guess Who's Hosting The Classics."

At KKKO Los Angeles, perhaps more than any other classical station, outside advertising is a major part of the marketing plan. The station has regular spots on the local PBS television affiliate as well as weekly print and occasional cable ads. KKKO also recently tied in with the gas company to distribute 4 million mailers with its invoices.

KKKO also does some promotions typical of younger-skewing formats such as T-shirt and sticker giveaways. Promotion director **Pat Gorman**, whose background is in rock radio, says the difference between the formats is in the way you gear the promotion to your audience. A good promotion for a classical station, she says, is "opera tickets that cost \$100 apiece with dinner at a nice fancy restaurant." The classical audience, she says, wants high-stat window stickers instead of bumper stickers that don't come off easily. The station recently sent out more than 4,000 of these stickers to listeners who wrote in for them.

Other examples of creative marketing: WFMT Chicago recently co-sponsored the visit of a tall sailing ship to town. And WQED Pittsburgh tied in with National Hispanic Heritage Week (Sept. 10-16) by airing a concert by the Mexico City Philharmonic Chamber Orchestra along with music and profiles of Hispanic composers throughout the week.

TWIN BEACH ROCK?

ABC-TV is tying in with 23 stations in five markets for various promotions on behalf of three of its shows: "Twin Peaks," "China Beach," and "Cop Rock." To mark the season premiere of "Twin Peaks," for example, AC WKQX (Q101) Chicago substituted a "hide the body" game for its weekly "hide the salami" promotion. Morning co-host **Brooke Belson** was wrapped in cellophane and hidden near a body of water. Listeners were given clues how to find her. The winner received all of last year's episodes on videocassettes signed by director **David Lynch**, the Laura Palmer diary in both audio and book form, and a trip to Seattle to see the lodge where the series' exterior shots take place.

Oldies WOGL Philadelphia promoted "China Beach" with a party at a local club featuring tropical drinks and China Beach music. Club staff and station personnel

wore fatigues. AC KOIT San Francisco is airing a daily "China Beach" trivia quiz.

Top 40 WPLJ New York promoted "Cop Rock" by having listeners register at Record World to "cop some rock"—95 CDs or cassettes of their choice. Listeners can also get album discounts by bringing in a television guide listing for "Cop Rock." Urban WUSL Philadelphia is inviting listeners to write a rap song for submission to the show's producers.

SBK Records is providing 300 "China Beach" soundtracks, and Warner Bros. is providing 400 "Twin Peaks" soundtracks to be divided among the stations involved in the promotion for use as qualifying prizes. There are no immediate plans for a "Cop Rock" soundtrack. Other participating stations include WYSP and WEGX Philadelphia, KPWR and KQLZ Los Angeles, and KMEL and KRQR San Francisco.

SPORTS FOLLIES

College football and basketball season means promotions for a number of radio stations including classic rock KKLZ Las Vegas, top 40 WTHZ Tallahassee, Fla., and top 40 WLRW Champaign, Ill.

Annoyed by the NCAA's decision to suspend the University of Nevada Las Vegas Running Rebels basketball team for recruiting violations, KKLZ morning men **Ken Johnson** and **Jim Tofte** organized a mass mooning in a parking lot near the university and sent a photo of the event to the NCAA. More than \$1,800 was raised for charity at the event from the sale of T-shirts that say "NCAA sucks."

WTHZ and Coors Light will send four listeners to see the No. 2-ranked Florida State football team play the University of Miami Saturday (6). The prize package includes a round trip limo to Miami, beachside hotel, 50-yard line seats at the game, and Coors merchandise.

WLRW, which placed an ad on the back cover of the University of Illinois football program this year, is also organizing tailgate parties before every home game. Before the Sept. 22 Illinois-Southern Illinois game, the station provided listeners with 94.5-inch hot dogs specially made by Oscar Meyer to match the station's dial position.

IDEA MILL: HUGO REDUX

AC WBT Charlotte, N.C., marked the one year anniversary of Hurricane Hugo on Sept. 22 by giving away hurricane survival coolers filled with items people needed most during the hurricane: a lantern, charcoal briquettes, bottled water, a radio, candles, matches, bags of ice, peanut butter, and WBT cups. To win a cooler, listeners called with stories about their hurricane experiences, such as the worst thing they had to eat during the crisis.

Top 40 rival WCKZ (Kiss 102)'s "Hugo Weekend" featured Hugo anniversary packs full of leftover hurricane merchandise including a stale cracker, a half can of Cheez Whiz, a candle but no matches, a

melted bag of ice, and a tree from a local nursery to help replace the thousands that were lost during the hurricane.

After months of campaigning by local radio stations WSTR and WAPW (Power 99), it was announced recently that the 1996 Olympics would be held in Atlanta. WSTR, which had collected 94,000 signatures on a mobile billboard it sent to the Olympic committee in Tokyo, will celebrate by bringing the billboard back to the city and displaying it.

More than 500 stations participated in the third annual NAACP radiothon and membership drive Sept. 22, including a three-hour national segment from the ABC Radio headquarters in New York. Singer **Barry White** was this year's honorary chairman. Co-chairs included Inner City Broadcasting's **Percy Sutton**, and Sheridan Broadcasting Network's **E.J. Williams Jr.** Recently, the NAACP honored the stations and networks that participated in last year's radiothon with a luncheon in Los Angeles.

WZZU Raleigh, N.C.'s designated rocker program organizes interns to drive intoxicated listeners home from station events. The station makes listeners aware of the service by handing out cards at the event that they can discreetly hand back to a station employee if they need a ride.

Fox Television is still interested in receiving tapes of outrageous radio promotions for its program "Haywire." Contact **Kellie Flanagan** at 214-856-1170. . . Adult alternative WQCD (CD 101.9) New York is looking for a promotion director to replace **Rich Piambino**. Contact **OM Shirley Maldonado** at 212-210-2800.

Assistance in preparing this column was provided by **Deborah Russell**.

CLASSICAL PROMO TOUGH

(Continued from page 12)

quently turning to advertising and promotional tie-ins to get radio exposure for their new releases. Promotions range from record grabs at retail outlets to station-supported artist in-store appearances. "The nature of classical radio is very different than what [the labels] are trying to do, although we come together in some areas like promotions and advertising," says **Douglas Currie**, director of marketing for BMG Classics. "If [radio stations] do promote our records, it has to be through advertising or promotion about the time a record comes out."

Thorson says, "there are some stations whose formats don't favor on-air giveaways, but it's about two to one in favor of stations who will. There are some stations out there that are so inflexible that all we can hope for is that they'll play our new releases. But I have a good sense that [radio] is anxious to support us on the air. My feeling is that they are anxious to play the newest thing. We're both partners looking for the same solution, to increase the [classical] listening audience."



Hot Hits in Tokio

Week of September 16, 1990

1. **Violence of Summer** Duran Duran
2. **Thieves In The Temple** Prince
3. **Manatsu No Kajitsu** Southern All Stars
4. **Praying For Time** George Michael
5. **Tonight** New Kids On The Block
6. **Tell Me Where You're Going** Silje
7. **Vision of Love** Mariah Carey
8. **Talk To Me** Anita Baker
9. **Release Me** Wilson Phillips
10. **Bird On A Wire** The Neville Brothers
11. **Jerk Out** The Time
12. **Cockatoo** Dick Lee
13. **Black Cat** Janet Jackson
14. **Blaze Of Glory** Jon Bon Jovi
15. **King Of Wishful Thinking** Go West
16. **If Wishes Came True** Sweet Sensation
17. **Heaven Knows** Lalah Hathaway
18. **Looking For Atlantis** Prefab Sprout
19. **Have You Seen Her** M.C. Hammer
20. **Kikenna Magami** Katsumi
21. **Groove Is In The Heart** Deee-Lite
22. **My, My, My** Johnny Gill
23. **Close To You** Maxi Priest
24. **Shiawaseeni Naritai** Miki Imai
25. **Do Me** Bell Biv DeVoe
26. **Cradle Of Love** Billy Idol
27. **Can't Stop Falling Into Love** Cheap Trick
28. **Unskinny Bop** Poison
29. **Elvis Is Dead** Living Colour
30. **Romeo** Dino
31. **Ooops Up** Snap
32. **Mario** Emi Callina
33. **Come Back To Me** Janet Jackson
34. **Something Happened On The Way To Heaven** Phil Collins
35. **How Much Love** Vixen
36. **Strung Out** Wendy & Lisa
37. **Innocent Whispers**
38. **Guantanamo** Phil Manzanera
39. **Stop Running Away** Brenda Russell
40. **Bankero** Mory Kante
41. **Fantasy** Black Box
42. **Next To You** Aswad
43. **Lovin' You's A Dirty Job** Ratt
44. **Could This Be Love** Seduction
45. **My Kinda Girl** Babyface
46. **Love Takes Time** Mariah Carey
47. **No Wasted Moments** Bill Champlin
48. **When You Cry** The Winans
49. **I'll Give All My Heart To You** Keith Sweat
50. **My Girl** Koolhaaq



J-WAVE
81.3FM

CBS Hispanic Network Pitches B'ball—And Catches Listeners' Ears

LOS ANGELES—In January, CBS Radio Networks became the first of the four major networks to form a division specializing in Spanish-language broadcasts. The CBS Hispanic Radio Network made its programming debut in July with "Meet The All-Stars," a special that ran on the eve of the Major League All-Star game, which the network also broadcast.

The network has also been offering the daily shortform "Pennant Fever" to affiliates since Labor Day. CBS Hispanic Radio's big hit, however, is likely to be the American and National League Championship Series and the World Series.

The playoff and World Series games, as well as a pair of "Meet The Teams" one-hour specials to be broadcast on the eve of games Nos. 1 and 3 of the World Series, will be hosted by a team of top Spanish-language broadcasters, including New York Mets voice Billy Berroa, Los Angeles Dodgers broadcaster Jaime Jarrin, San Diego Padres announcer Gustavo Lopez Moreno, and Colombian ace Edgar Perea.

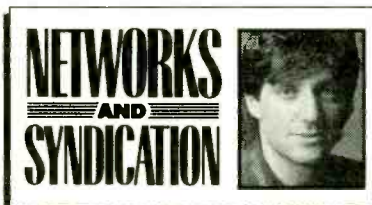
CBS Hispanic Radio now boasts 40 affiliates in the U.S. and 175 in Latin America. The affiliate list, as well as programming opportunities, will likely expand in coming months. In fact, CBS recently announced that for the first time ever, NFL playoff games and the Super Bowl will be available to Spanish-language stations through a network.

CBS has had partial involvement with Spanish-language baseball broadcasts since 1976, but this year marks the first season it has produced, sold, and handled affiliate relations for the programming.

CBS VP of programming Frank Murphy says CBS Radio's 15-year relationship with Major League Baseball provides a good vehicle to serve "the fastest-growing ethnic popula-

tion in the U.S."

For the past eight seasons, **Caballero Spanish Radio** has handled affiliate relations for the Spanish-language broadcasts. "Last year when the contract came up and we decided that it could provide us with an entree into the Hispanic marketplace," adds CBS Hispanic Radio Networks



by Craig Rosen

OM Nicholas Kiernan.

Measuring audience of any special programming is difficult; the problem is twofold with Spanish-language programming, Kiernan says. For this season's broadcasts, CBS has commissioned a study to determine the size of the listenership.

Yet, according to Kiernan, potential reach, rather than audience size, has been the main focus of his network. With its 40 affiliates, including 22 of the top 25 Hispanic markets, the network's baseball broadcasts will reach 80% of the Spanish-speaking population in the U.S., he says.

The relationship CBS has established with affiliates during baseball season has also helped the network discover how to better serve the stations. CBS' decision to add football to the Hispanic Radio Network's menu was a result of discussions with affiliates and a recent study.

"Traditionally, Hispanics aren't thought of as big American football fans, but there is interest," Kiernan says. A recent Hispanic poll by the San Diego-based Market Development Inc. ranked football, behind baseball and soccer, as the third most

popular spectator sport.

Kiernan admits that the Hispanic football broadcasts are an experiment. "We are going into the unknown with it, but the initial response indicates that it will be something we will be back with next year."

AROUND THE INDUSTRY

Consultant Moon Mullins is the new host of Emerald Entertainment's "Nashville Live" ... WXYV (V103) Baltimore public affairs director Jean Ross is the new host of Anderson Communications' "Focus On Women." For more information on the show, call 404-766-8000.

DIR Radio Network has freshened up its flagship show, "The King Biscuit Flower Hour," by adding "Future Classics." The feature will spotlight new talent, such as Michael Penn, David Baerwald, and Little Ceasar. "Biscuit" is now sold and distributed by MediaAmerica.

U-NET, the University Network, is distributing seven shows this fall via satellite or on tape, between Friday

(5) and Dec. 14. The programs include the 30-minute Australian and New Zealand new-music magazine "The Big Backyard," the 30-minute unsigned-bands feature "Guide Wire Radio," the 30-minute music magazine "On The Record," the 30-minute comedy/variety show "Hub City Spoke Repair," the hourlong "Celebrity DJ Party," "Whatever Happened To ...," and the talk show "Radio Dialogue." For more information, call 401-863-2225.

Unistar Radio Networks national correspondent Craig Windham recently picked up the Gabriel Award from the National Catholic Assn. of Broadcasters for his coverage of Hurricane Hugo ... For the Thanksgiving weekend, SI Communications is offering a three-hour tribute to Nelson Mandela. The show will be hosted by "L.A. Law" star Blair Underwood.

Satellite Music Network has signed a five-year agreement with Independent Communications Ltd.

managing director Robert Kennedy. London-based Kennedy will market SMN's 10 formats to stations in the U.K., Europe, and Scandinavia. SMN has been testing six of its formats over the past month in the U.K. and Italy, and plans to have some of its programming available in Europe on a regular basis before year's end.

Back in the U.S., Westwood One has signed a multiyear group affiliation agreement with Infinity Broadcasting covering 14 of its 17 stations. Eight of those stations are in the top 10 markets. Among the stations involved are WZRC/WXRK New York; KROQ Los Angeles; WBCN Boston; WJJD/WJMK Chicago; WYSP Philadelphia; KOMA San Jose/San Francisco; WOMC Detroit; WJFK Washington, D.C.; WQYK Tampa, Fla.; and WLIF Baltimore.

WW1 has been involved with Infinity stations in the past. Earlier this year the network created "New Rock In Concert" in coordination with KROQ PD Andy Schuon.

Billboard's

PD of the week

Bill Trotta
WDAQ Danbury, Conn.

WHILE OLDIES stations may not have shown any interest in the '70s or '80s yet (Billboard, Aug. 25), late-'70s and early-'80s gold is finding a home at some of the new bright ACs and adult top 40 outlets of recent months. Gary Guthrie-consulted KYRX (Y105) Cape Girardeau, Mo., plays late-'70s dance records like "I Want Your Love" or "Got To Be Real." Guy Zapoleon's KHMx (Mix 96.5) Houston will reach back for a "Thunder Island." WRQX (Mix 107.3) Washington, D.C., plays "Blinded By The Light."

At WDAQ (98Q) Danbury, Conn., which switched from soft AC to a much brighter approach a year ago, late-'70s and '80s titles have been a large part of the mix. 98Q plays about two currents, two recurrents, and two early-'70s titles an hour. The remainder come from sometime in between and can be anything from "Turn The Beat Around" by Vicki Sue Robinson to "I Love The Nightlife" by Alicia Bridges to "Jeopardy" by the Greg Kihn Band.

WDAQ was up 6.6-10.7 12-plus in the spring Arbitron, making it second in the market only to top 40 WKCI (KC101) New Haven, Conn. In 25-54, it had nearly a 16 share, four shares ahead of anybody else. Yet, PD Bill Trotta and GM Irv Goldstein say WDAQ probably wouldn't have switched format had it not been for nearby WEZN Bridgeport, Conn., which went from easy to soft AC about the time that Goldstein felt WDAQ's old format "had run out of gas."

"When we sat down to map this out, we found a hole for hot AC, but it needed to be hot AC that would be a little different from what was coming from New York or New Haven," says Trotta. "That's where we started incorporating a lot of the late-'70s/early-'80s songs nobody was playing. We did this without any extensive research. We used gut reaction and it seems to have worked."

"A lot of good '70s music that people grew up with was being ignored. The early MTV years were being ignored," Trotta continues. "And just as there was a '50s revival in the '70s and a '60s revival in the '80s, as we crossed into a new decade, we decided that the '90s were going to rechannel the '70s."

Adds Goldstein, "Four months after we came on with the format, we noticed that Unistar's AC format was doing Super '70s weekends. Now you have the Time-Life '70s series or the '70s Preservation Society TV ads. It was nice to guess right for a change."

"We came to the conclusion that some of these

songs hadn't been played not because they were bad songs but because nobody was testing them," he continues. "I'm reluctant to use the 'd' word, but some 15-year-old disco product is acceptable now. Let's be honest—Lisa Stansfield is basically a mid-'70s disco artist and she's having tremendous success right now."

"A committee of four people sat down and discussed every record. Some debates lasted 15 minutes and some are still going on. But once we had the station on the air for a few weeks, people were telling us that it sounded fresh. And what they were talking about were these oldies."

This is an hour of 98Q afternoons: Moody Blues, "The Voice"; Billy Joel, "I Go To Extremes"; Sugarloaf, "Green-Eyed Lady"; Rolling Stones, "Miss You"; Pointer Sisters, "Slow Hand"; Madonna, "Who's That Girl"; Go West, "King Of Wishful Thinking"; Fleetwood Mac, "You Make Loving Fun"; Billy Ocean, "Mystery Lady"; Blondie, "The Tide Is High"; Todd Rundgren, "Hello It's Me"; Elton John, "Club At The End Of The Street"; and Tears For Fears, "Everybody Wants To Rule The World."

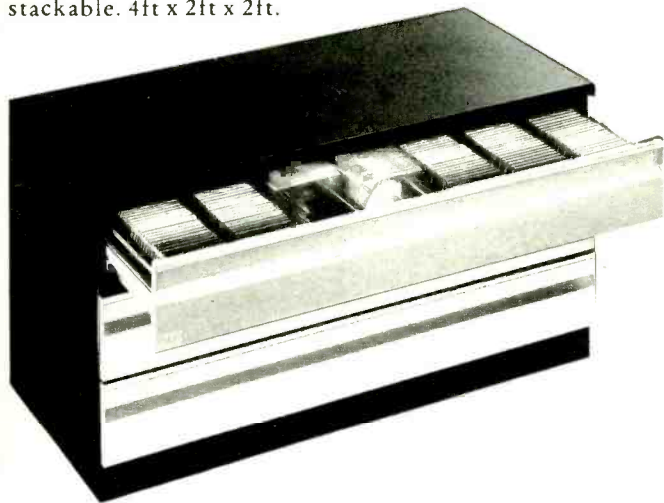
Trotta grew up on Long Island, N.Y., and worked at a number of its radio stations, among them WGSM/WCTO, WHLI/WKJY, WALK, and WGLI, which he programmed. Goldstein, who was originally WDAQ's lawyer before accepting the GM job, heard him on WKJY because the two stations were on the same frequency.

98Q, which uses the slogan "More music, better variety" at almost every break, plays between 900 and 1,000 cuts. Trotta makes a point of bicycling the shock-effect oldies in and out of active rotation several times a year. Its currents are usually top 40 crossovers. James Ingram's "I Don't Have The Heart" is now WDAQ's top request record, but 98Q didn't add it until it peaked AC. Its top sharing stations are WKCI and album WRKI (I95); the latter, Trotta says, has softened dramatically since a year ago.

WDAQ's early promotions included a contest where listeners waited to hear the 98Q jingle without the "Q"—something Goldstein says was meant to call attention to the fact that there were jingles and a more foreground presentation. It has also given away trips to Club Med and to Block Island, R.I., as well as a \$2,000 stereo system. Its first fall prize is a \$5,000 kitchen; that will be followed up by a trip to Europe.

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

PLATINUM

Z100 New York P.D.: Steve Kingston. Playlist for Z100 New York station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

95.5 WPLJ New York P.D.: Tom Cuddy. Playlist for 95.5 WPLJ New York station, featuring tracks like 'Phil Collins, Something Happened On T' and 'Paul Young, Oh Girl'.

KIIS-FM 102.7 Los Angeles P.D.: Bill Richards. Playlist for KIIS-FM 102.7 Los Angeles station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

KISS 108 FM Boston P.D.: Sunny Joe White. Playlist for KISS 108 FM Boston station, featuring tracks like 'Maxi Priest, Close To You' and 'Black Box, Everybody Everybody'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

B94 FM Pittsburgh P.D.: Danny Clayton. Playlist for B94 FM Pittsburgh station, featuring tracks like 'Bell Biv DeVoe, Do Me!' and 'M.C. Hammer, Have You Seen Her'.

EAGLE 106 Philadelphia P.D.: Todd Fisher. Playlist for EAGLE 106 Philadelphia station, featuring tracks like 'Jon Bon Jovi, Blaze Of Glory (From "Y'')' and 'Wilson Phillips, Release Me'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

MIX 107.3 Washington P.D.: Lorrin Palagi. Playlist for MIX 107.3 Washington station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Paul Young, Oh Girl'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

POWER 99 FM Atlanta P.D.: Rick Stacy. Playlist for POWER 99 FM Atlanta station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'James Ingram, I Don't Have The Heart'.

96.3 FM RADIO WHYY Detroit P.D.: Rick Gillette. Playlist for 96.3 FM RADIO WHYY Detroit station, featuring tracks like 'Vanilla Ice, Ice Ice Baby' and 'The Righteous Brothers, Unchained Mel'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

THE NEW! Q95 FM Detroit P.D.: Gary Berkowitz. Playlist for THE NEW! Q95 FM Detroit station, featuring tracks like 'Phil Collins, Something Happened On T' and 'Paul Young, Oh Girl'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

KDWB 101.3 Minneapolis P.D.: Brian Philips. Playlist for KDWB 101.3 Minneapolis station, featuring tracks like 'M.C. Hammer, Have You Seen Her' and 'Wilson Phillips, Release Me'.

Z95 CHICAGO'S HIT MUSIC STATION Chicago P.D.: Brian Kelly. Playlist for Z95 CHICAGO'S HIT MUSIC STATION Chicago station, featuring tracks like 'Bell Biv DeVoe, Do Me!' and 'Wilson Phillips, Release Me'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

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WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

93Q Houston P.D.: Dene Hallam. Playlist for 93Q Houston station, featuring tracks like 'Jon Bon Jovi, Blaze Of Glory (From "Y'')' and 'Paul Young, Oh Girl'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

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WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

92 PRO FM Providence P.D.: Paul Cannon. Playlist for 92 PRO FM Providence station, featuring tracks like 'Phil Collins, Something Happened On T' and 'Paul Young, Oh Girl'.

96 TIC-FM Hartford P.D.: Tom Mitchell. Playlist for 96 TIC-FM Hartford station, featuring tracks like 'Black Box, Everybody Everybody' and 'George Michael, Praying For Time'.

WZLX 94.5 FM Boston P.D.: Steve Rivers. Playlist for WZLX 94.5 FM Boston station, featuring tracks like 'The Righteous Brothers, Unchained Mel' and 'Phil Collins, Something Happened On T'.

B104 Baltimore P.D.: Steve Perun. Playlist for B104 Baltimore station, featuring tracks like 'Phil Collins, Something Happened On T' and 'Wilson Phillips, Release Me'.

16 Mazi Priest, Close To You
17 Roxette, It Must Have Been Love (From
A18 INXS, Suicide Blonde
19 Wilson Phillips, Hold On
20 Michael Bolton, Georgia On My Mind
A Billy Joel, And So It Goes
A Heart, Stranded
EX EX Alex, More Than Words Can Say
EX EX David Cassidy, Lyin' To Myself
EX EX Breathe, Say A Prayer

20 Vixen, How Much Love
A21 Breathe, Say A Prayer
22 Cheap Trick, Can't Stop Falling Into
A23 Carol Wheeler, Livin' In The Light
24 25 Jude Cole, Time For Letting Go
25 Anita Baker, Soul Inspiration
26 Daryl Hall John Oates, So Close
A27 Alex, More Than Words Can Say
A28 The Righteous Brothers, Unchained Mel
A29 M.C. Hammer, Have You Seen Her
A30 Billy Joel, And So It Goes
A31 UB40, The Way You Do The Things You D

35 EX Winger, Miles Away
36 EX Black Box, Everybody Everybody
37 Wilson Phillips, Release Me
38 Johnny Gill, My, My, My
39 Nelson, (Can't Live Without Your) Lov
40 Ms. Adventures, Undeniable
A M.C. Hammer, Pray
A Cisa Fiorillo, On The Way Up
EX UB40, The Way You Do The Things You D
EX Dee-Lite, Groove Is In The Heart
EX EX James Ingram, I Don't Have The Heart
EX EX Mariah Carey, Love Takes Time
EX EX Glenn Medeiros Featuring Ray Parker,

15 2 Prince, Thieves In The Temple
16 20 Breathe, Say A Prayer
17 5 Jon Bon Jovi, Blaze Of Glory (From "Y
18 23 INXS, Suicide Blonde
19 22 Michael Bolton, Georgia On My Mind
20 27 Alia, More Than Words Can Say
21 25 Johnny Gill, My, My, My
22 26 After 7, Can't Stop
23 6 Bell Biv DeVoe, Do Me!
24 28 DNA Featuring Suzanne Vega, Tom's Din
25 29 Vanilla Ice, Ice Ice Baby
26 30 Mariah Carey, Love Takes Time
27 EX M.C. Hammer, Pray
28 EX Warrant, Cherry Pie
29 11 Wilson Phillips, Release Me
30 EX Heart, Stranded
A Poison, Something To Believe In
A Black Box, Everybody Everybody
EX EX Stevie B., Because I Love You
EX EX Daryl Hall John Oates, So Close
EX EX The Human League, Heart Like A Wheel
EX EX Information Society, Think
EX EX Gene Loves Jezebel, Jealous

6 26 Tony! Toni! Toné!, Feels Good
7 7 Jon Bon Jovi, Blaze Of Glory
8 9 Black Box, Everybody Everybody
9 12 George Michael, Praying For Time
10 27 INXS, Suicide Blonde
11 4 M.C. Hammer, Pray
12 33 M.C. Hammer, I Wish I Came True
13 30 James Ingram, I Don't Have The Heart
14 Kwame, Ownie Ewe
15 EX Paul Young, Oh Girl
16 20 Pebbles, Giving You The Benefit
A17 L Cool J, The Boomin' System
A18 Mariah Carey, Love Takes Time
19 19 Glenn Medeiros, All I'm Missing Is Yo
20 16 Wilson Phillips, Release Me
21 22 Janet Jackson, Black Cat
22 EX Human League, Heart Like A Wheel
23 Nelson, (Can't Live Without Your) Lov
24 Depeche Mode, Policy Of Truth
A25 Stevie B., Because I Love You
26 29 Breathe, Say A Prayer
A27 Information Society, Think
28 35 Snap, Ooops Up
29 32 Tyler Collins, Second Chance
30 EX Soho, Hippie Chick
A31 Dee-Lite, Groove Is In The Heart
A32 Bisquit, Biscuit's In The House
33 EX Sunni, You Could Change My Life
A34 DNA Feat. Suzanne Vega, Tom's Diner
A35 Regina, Track You Down
A Candyman, Knockin' Boots
EX EX The Boys, Crazy
EX EX Tiffany, New Inside

19 28 M.C. Hammer, Pray
20 12 En Vogue, Lies
21 24 Elisa Fiorillo, On The Way Up
22 23 Father M.C., Treat 'Em Like They Wann
23 25 Soho, Hippie Chick
24 27 Seduction, Breakdown
25 26 Phil Collins, Something Happened On T
26 EX Stevie B., Because I Love You
27 30 Cynthia & Johnny O., Dream Boy/Drea
28 EX Boogie Down Productions, Love's Gonna
29 EX Oleta Adams, Rhythm Of Life
30 EX Samuel L. Jackson, So You Like What You See
A18 Keith Sweat, Merry Go Round
A DNA Feat. Suzanne Vega, Tom's Diner
A Jasmine Guy, Try Me
A N.W.A., 100 Miles And Runnin'
A Information Society, Think
A Midnight Lover, One Cause... Dne Effect
A Snap, Ooops Up
EX EX Anita Baker, Soul Inspiration
EX EX UB40, The Way You Do The Things You D
EX EX Al B. Sure, Misunderstanding

Miami P.D.: Frank Amadeo
1 2 James Ingram, I Don't Have The Heart
2 3 The Righteous Brothers, Unchained Mel
3 4 Phil Collins, Something Happened On T
4 5 Billy Idol, I Wanna Be Like You (From "F
5 6 Taylor Dayne, Heart Of Stone
6 7 Paul Young, Oh Girl
7 8 Wilson Phillips, Release Me
8 9 Cheap Trick, Can't Stop Falling Into
9 10 George Michael, Praying For Time
10 11 Go West, King Of Wishful Thinking (Fr
11 12 Mariah Carey, Vision Of Love
12 13 Janet Jackson, Come Back To Me
13 14 Michael Bolton, Georgia On My Mind
14 15 Depeche Mode, Enjoy The Silence
15 16 Breathe, Say A Prayer
16 17 Janet Jackson, Black Cat
17 18 Anita Baker, Talk To Me
18 19 Alia, More Than Words Can Say
19 20 Johnny Gill, My, My, My
20 21 EX Belte Midler, From A Distance
21 22 Mazi Priest, Close To You
22 23 Mariah Carey, Love Takes Time
23 24 Roxette, It Must Have Been Love (From
24 25 Gloria Estefan, Cuts Both Ways
25 26 Vixen, How Much Love
26 27 Billy Joel, And So It Goes
27 28 David Cassidy, Lyin' To Myself
28 29 EX Pebbles, Giving You The Benefit
29 30 EX Anita Baker, Soul Inspiration
30 31 Wilson Phillips, Hold On
30 32 UB40, The Way You Do The Things You D
A Heart Wheeler, Livin' In The Light

Cincinnati P.D.: Dave Allen
1 1 Paul Young, Oh Girl
2 2 The Righteous Brothers, Unchained Mel
3 3 Snap, The Power
4 4 5 Jon Bon Jovi, Blaze Of Glory (From "Y
5 6 Phil Collins, Something Happened On T
6 7 After 7, Can't Stop
7 8 Mazi Priest, Close To You
8 9 Wilson Phillips, Release Me
10 10 Poison, Unskinny Bop
11 11 Keith Sweat, Make You Sweat
12 12 INXS, Suicide Blonde
13 13 Nelson, (Can't Live Without Your) Lov
14 14 Janet Jackson, Come Back To Me
15 15 Michael Bolton, Georgia On My Mind
16 16 Jude Cole, Time For Letting Go
17 17 Cheap Trick, Can't Stop Falling Into
18 18 Dino, Romeo
19 19 Prince, Thieves In The Temple
20 20 Taylor Dayne, Heart Of Stone
21 21 Breathe, Say A Prayer
22 22 Vixen, How Much Love
23 23 Alia, More Than Words Can Say
24 24 Go West, King Of Wishful Thinking (Fr
25 25 Janet Jackson, Black Cat
26 26 Black Box, Everybody Everybody
27 27 Mollie Crue, Don't Go Away Mad (Just
28 28 Bell Biv DeVoe, Do Me!
29 29 George Michael, Praying For Time
30 30 Heart, Stranded
31 31 Daryl Hall John Oates, So Close
32 32 M.C. Hammer, Have You Seen Her
33 33 Damn Yankees, High Enough
34 34 Warrant, Cherry Pie
A35 Steve B., Because I Love You

San Diego P.D.: Garry Wall
1 1 Vanilla Ice, Ice Ice Baby
2 2 Candyman, Knockin' Boots
3 3 Mazi Priest, Close To You
4 4 The Righteous Brothers, Unchained Mel
5 5 Johnny Gill, My, My, My
6 6 Tony! Toni! Toné!, Feels Good
7 7 Mariah Carey, Love Takes Time
8 8 Bell Biv DeVoe, Do Me!
9 9 M.C. Hammer, Pray
10 10 Doc Box & B. Fresh, Slow Love
11 11 Dino, Romeo
12 12 George Michael, Praying For Time
13 13 Cynthia & Johnny O., Dream Boy/Drea
14 14 En Vogue, Lies
15 15 After 7, Can't Stop
16 16 Janet Jackson, Black Cat
17 17 Stevie B., Because I Love You
18 18 Pebbles, Giving You The Benefit
19 19 James Ingram, I Don't Have The Heart
20 20 Black Box, Everybody Everybody
21 21 Depeche Mode, Policy Of Truth
22 22 The Boys, Crazy
23 23 INXS, Suicide Blonde
24 24 UB40, The Way You Do The Things You D
25 25 Dee-Lite, Groove Is In The Heart
26 26 Phil Collins, Something Happened On T
27 27 Soho, Hippiechick
28 28 Prince, Thieves In The Temple
A29 Keith Sweat, I'll Give All My Love To
EX EX Al B. Sure, Misunderstanding
EX EX Anita Baker, Soul Inspiration
EX EX Tyler Collins, Second Chance
EX EX Breathe, Say A Prayer
EX EX Seduction, Breakdown
EX EX Information Society, Think

TOP 40/DANCE
HOT 97 FM
New York P.D.: Joel Salkowitz
1 1 2 In A Room, Wiggle It
2 2 Cynthia & Johnny O., Dream Boy/Drea
3 3 George LaMond, Look Into My Eyes
4 4 The Adventures Of Stevie V., Dirty Cas
5 5 Johnny Gill, My, My, My
6 6 Black Box, Everybody Everybody
7 7 Mazi Priest, Close To You
8 8 En Vogue, Lies
9 9 Pebbles, Giving You The Benefit
10 10 Vanilla Ice, Ice Ice Baby
11 11 Tony! Toni! Toné!, Feels Good
12 12 Bell Biv DeVoe, Do Me!
13 13 Dino, Romeo
14 14 After 7, Can't Stop
15 15 Lisa Stansfield, This Is The Right Ti
16 16 George Michael, Praying For Time
17 17 Seduction, Breakdown
18 18 Dee-Lite, What Is Love
A19 Mariah Carey, Love Takes Time
20 20 Janet Jackson, Black Cat
21 21 Trica Lengh Fisher, Empty Beach
22 22 Elisa Fiorillo, On The Way Up
23 23 The Boys, Crazy
24 24 M.C. Hammer, Pray
25 25 James Ingram, I Don't Have The Heart
26 26 TK/A/Michelle Visage, Crash (Have Some
27 27 Cathy Dennis, Just Another Dream
28 28 Soho, Hippie Chick
29 29 Seduction, Could This Be Love
30 30 Pain, Bang To The Beat
A31 Stevie B., Because I Love You
EX EX Depeche Mode, Policy Of Truth
EX EX Linear, Something Going On
EX EX Human League, Heart Like A Wheel

San Francisco P.D.: Keith Naftaly
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good
3 3 Mazi Priest, Close To You
4 4 Mariah Carey, Love Takes Time
5 5 Candyman, Knockin' Boots
6 6 Black Box, Everybody Everybody
7 7 Bell Biv DeVoe, Do Me!
A7 Keith Sweat, I'll Give All My Love To
8 8 The Boys, Crazy
9 9 James Ingram, I Don't Have The Heart
10 10 Janet Jackson, Black Cat
11 11 Pebbles, Giving You The Benefit
12 12 George Michael, Praying For Time
13 13 After 7, Can't Stop
14 14 Tyler Collins, Second Chance
15 15 Dee-Lite, Groove Is In The Heart
16 16 Dino, Romeo
17 17 Caron Wheeler, Livin' In The Light
18 18 Johnny Gill, My, My, My

TOP 40/ROCK
PIRATE RADIO 100.3 FM
Los Angeles P.D.: Scott Shannon
1 1 Nelson, (Can't Live Without Your) Lov
2 2 Jon Bon Jovi, Blaze Of Glory
3 3 Concrete Blonde, Joey
4 4 Winger, Can't Get Enough!
5 5 Gene Loves Jezebel, Jealous
6 6 Slaughter, Fly To The Angels
7 7 Poison, Unskinny Bop
8 8 The Righteous Brothers, Unchained Melody
9 9 Warrant, Cherry Pie
10 10 The London Quireboys, I Don't Love Yo
11 11 Phil Collins, Something Happened On T
12 12 Mollie Crue, Don't Go Away Mad (Just G
13 13 Depeche Mode, Policy Of Truth
14 14 INXS, Suicide Blonde
15 15 Ratti, Lovin' You's A Dirty Job
16 16 Killer Crew, Same Ol' Situation (S.O.
17 17 Molly Dwarfs, Doesn't Matter
18 18 Danger Danger, Bang Bang
19 19 Billy Idol, I Wanna Be Like You
20 20 Damn Yankees, High Enough
21 21 Janet Jackson, Black Cat
A Poison, Something To Believe In
A Daryl Hall John Oates, So Close
EX EX Asa, Days Like These
EX EX Alia, More Than Words Can Say
EX EX Styx, Love Is The Ritual

Tampa P.D.: Marc Chase
1 2 After 7, Can't Stop
2 3 Dino, Romeo
3 4 Johnny Gill, My, My, My
4 5 Prince, Thieves In The Temple
5 6 Pebbles, Giving You The Benefit
6 7 Mazi Priest, Close To You
7 8 Candyman, Knockin' Boots
8 9 Phil Collins, Something Happened On T
9 10 M.C. Hammer, Pray
10 11 Whispers, Innocent
11 12 Trica Leigh Fisher, Empty Beach
12 13 James Ingram, I Don't Have The Heart
13 14 Black Box, Everybody Everybody
14 15 Tyler Collins, Second Chance
15 16 En Vogue, Lies
16 17 Vanilla Ice, Ice Ice Baby
17 18 Janet Jackson, Black Cat
18 19 George LaMond, Look Into My Eyes
19 20 Sydney Youngblood, I'd Rather Go Blin
20 21 Snap, Ooops Up
21 22 Indecent Obsession, Tell Me Something
22 23 Seduction, Breakdown
23 24 Mariah Carey, Love Takes Time
24 25 Lisa Stansfield, This Is The Right Ti
25 26 Breathe, Say A Prayer
26 27 INXS, Suicide Blonde
27 28 Elisa Fiorillo, On The Way Up
28 29 Tony! Toni! Toné!, Feels Good
29 30 The Boys, Crazy
30 31 Ms. Adventures, Undeniable
31 32 The Righteous Brothers, Unchained Mel
32 33 Paul Young, Oh Girl
A33 Stevie B., Because I Love You
A34 Depeche Mode, Policy Of Truth
35 36 George Michael, Praying For Time
36 37 Dee-Lite, Groove Is In The Heart
37 38 Linear, Something Going On
A38 Information Society, Think
A39 New Kids On The Block, Let's Try It A
A40 Daryl Hall John Oates, So Close

Detroit P.D.: Mike Berlak
1 2 The Righteous Brothers, Unchained
2 1 Nelson, (Can't Live Without Your) Lov
3 3 George Michael, Praying For Time
4 4 Slaughter, Fly To The Angels
5 5 Alia, More Than Words Can Say
6 6 Depeche Mode, Policy Of Truth
7 7 Sweet Sensation, If I Wishes Came True
8 8 Jon Bon Jovi, Blaze Of Glory (From
9 9 M.C. Hammer, Have You Seen Her
10 10 Duran Duran, Violence Of Summer
11 11 Warrant, Cherry Pie
12 12 Vanilla Ice, Ice Ice Baby
13 13 Soho, Hippiechick
14 14 Guns-N-Roses, Civil War
15 15 Janet Jackson, Black Cat
16 16 M.C. Hammer, Pray
17 17 INXS, Suicide Blonde
18 18 Poison, Something To Believe In
19 19 Dino, Romeo
20 20 Bell Biv DeVoe, Do Me!
21 21 Poison, Unskinny Bop
A22 Candyman, Knockin' Boots
23 24 Stryper, Shining Star
24 25 After 7, Can't Stop
25 26 Wilson Phillips, Release Me
26 27 2 In A Room, Wiggle It
A28 Al B. Sure, Misunderstanding
EX EX Elisa Fiorillo, On The Way Up

San Francisco P.D.: Dan O'Toole
1 1 Phil Collins, Something Happened On T
2 2 Mazi Priest, Close To You
3 3 George Michael, Praying For Time
4 4 After 7, Can't Stop
5 5 Taylor Dayne, Heart Of Stone
6 6 Lisa Stansfield, This Is The Right Ti
7 7 Breathe, Say A Prayer
8 8 Depeche Mode, Policy Of Truth
9 9 Black Box, Everybody Everybody
10 10 Janet Jackson, Black Cat
11 11 Paul Young, Oh Girl
12 12 Pebbles, Giving You The Benefit
13 13 Nelson, (Can't Live Without Your) Lov
14 14 Prince, Thieves In The Temple
15 15 James Ingram, I Don't Have The Heart
16 16 Johnny Gill, My, My, My
17 17 Wilson Phillips, Release Me
18 18 Glenn Medeiros Featuring Ray Parker,
19 19 Dino, Romeo
20 20 Tyler Collins, Second Chance
21 21 Mariah Carey, Love Takes Time
22 22 En Vogue, Lies
23 23 The Righteous Brothers, Unchained Mel
24 24 Vanilla Ice, Ice Ice Baby
25 25 Duran Duran, Violence Of Summer (Love
26 26 The Adventures Of Stevie V., Dirty Cas
27 27 Dee-Lite, Groove Is In The Heart
28 28 Alia, More Than Words Can Say
29 29 Tony! Toni! Toné!, Feels Good
30 30 M.C. Hammer, Pray
A Soho, Hippiechick
A The Human League, Heart Like A Wheel
A Caron Wheeler, Livin' In The Light
A David Cassidy, Lyin' To Myself
A Stevie B., Because I Love You
EX EX Guys Next Door, I Was Made For You
EX EX Ms. Adventures, Undeniable
EX EX Anita Baker, Soul Inspiration
EX EX Candyman, Knockin' Boots

Chicago P.D.: Dave Shakes
1 1 The Adventures Of Stevie V., Dirty Cas
2 2 George LaMond, Look Into My Eyes
3 3 The Righteous Brothers, Unchained Mel
4 4 Black Box, Everybody Everybody
5 5 Bell Biv DeVoe, Do Me!
6 6 Phil Collins, Something Happened On T
7 7 Mazi Priest, Close To You
8 8 Depeche Mode, Policy Of Truth
9 9 2 In A Room, Wiggle It
10 10 George Michael, Praying For Time
11 11 M.C. Hammer, Have You Seen Her
12 12 Dee-Lite, Groove Is In The Heart
13 13 M.C. Hammer, Pray
14 14 Candyman, Knockin' Boots
15 15 Seduction, Could This Be Love
16 16 Lisa Stansfield, This Is The Right Ti
17 17 Pebbles, Giving You The Benefit
18 18 Wilson Phillips, Release Me
19 19 Betty Boo, Don't Do
20 20 Janet Jackson, Black Cat
21 21 James Ingram, I Don't Have The Heart
22 22 Vanilla Ice, Ice Ice Baby
23 23 Dino, Romeo
24 24 Cynthia & Johnny O., Dream Boy/Drea
25 25 Mariah Carey, Love Takes Time
A26 Stevie B., Because I Love You
A27 Technonatic, Rockin' Over The Beat
28 28 Johnny Gill, My, My, My
29 29 The Boys, Crazy
30 EX Human League, Heart Like A Wheel
A New Kids On The Block, Let's Try It A
EX EX Seduction, Breakdown

Dallas P.D.: Michael Spears
1 4 Johnny Gill, Fairweather Friend
2 3 Pebbles, Giving You The Benefit
3 5 Lalah Hathaway, Heaven Knows
4 8 Keith Sweat, Merry Go Round
5 14 Tracie Spencer, Save Your Love
6 12 Bell Biv DeVoe, B.D.D. (I Thought It Was
7 7 Howard Hewett, If I Could Only Have That
8 9 Kiara, You're Right About That
9 10 The Mac Band, Someone To Love
10 11 Troop, That's My Attitude
11 15 Quincy Jones Featuring Siedah Garrett, I
12 18 Snap, Ooops Up
13 13 Hi-5, I Just Can't Handle It
14 25 M.C. Hammer, Pray
15 23 Basic Black, Nothing But A Party
16 20 Teena Marie, Here's Looking At You
17 24 Glenn Jones, Can We Try Again
18 22 Today, I Got The Feeling
19 26 Anita Baker, Soul Inspiration
20 29 Geoff McBride, No Sweeter Love
21 30 Janet Jackson, Black Cat
22 33 Barbara Weathers, Our Love Will Last For
23 32 Tony! Toni! Toné!, It Never Rains In South
24 34 Candyman, Knockin' Boots
25 31 Answered Questions, Dancimental
26 28 The Braxtons, The Good Life
27 27 Michael Franks, The Art Of Love
28 27 Mariah Carey, Love Takes Time
A29 Samuel L. Jackson, So You Like What You See
30 31 En Vogue, Lies
31 EX Listen Up, Listen Up (From "Listen Up
32 EX Jasmine Guy, Try Me
33 EX Al B. Sure, Misunderstanding
34 EX I Look Good
EX EX I Confess
A35 Vanilla Ice, Ice Ice Baby
A Vankto's Crew, 3-2-7, We Like It
A LeVert, Rope-A-Dope Style
A Homework, Special Kind Of Lady
A Whispers, My Heart, Your Heart

Hot Black Playlists
Sample Playlists of the Nation's Largest Black Radio Stations
Dallas P.D.: Michael Spears
1 4 Johnny Gill, Fairweather Friend
2 3 Pebbles, Giving You The Benefit
3 5 Lalah Hathaway, Heaven Knows
4 8 Keith Sweat, Merry Go Round
5 14 Tracie Spencer, Save Your Love
6 12 Bell Biv DeVoe, B.D.D. (I Thought It Was
7 7 Howard Hewett, If I Could Only Have That
8 9 Kiara, You're Right About That
9 10 The Mac Band, Someone To Love
10 11 Troop, That's My Attitude
11 15 Quincy Jones Featuring Siedah Garrett, I
12 18 Snap, Ooops Up
13 13 Hi-5, I Just Can't Handle It
14 25 M.C. Hammer, Pray
15 23 Basic Black, Nothing But A Party
16 20 Teena Marie, Here's Looking At You
17 24 Glenn Jones, Can We Try Again
18 22 Today, I Got The Feeling
19 26 Anita Baker, Soul Inspiration
20 29 Geoff McBride, No Sweeter Love
21 30 Janet Jackson, Black Cat
22 33 Barbara Weathers, Our Love Will Last For
23 32 Tony! Toni! Toné!, It Never Rains In South
24 34 Candyman, Knockin' Boots
25 31 Answered Questions, Dancimental
26 28 The Braxtons, The Good Life
27 27 Michael Franks, The Art Of Love
28 27 Mariah Carey, Love Takes Time
A29 Samuel L. Jackson, So You Like What You See
30 31 En Vogue, Lies
31 EX Listen Up, Listen Up (From "Listen Up
32 EX Jasmine Guy, Try Me
33 EX Al B. Sure, Misunderstanding
34 EX I Look Good
EX EX I Confess
A35 Vanilla Ice, Ice Ice Baby
A Vankto's Crew, 3-2-7, We Like It
A LeVert, Rope-A-Dope Style
A Homework, Special Kind Of Lady
A Whispers, My Heart, Your Heart

Tampa P.D.: John Clay
1 5 Mazi Priest, Close To You
2 11 George Michael, Praying For Time
3 1 Bell Biv DeVoe, Do Me!
4 6 Johnny Gill, My, My, My
5 2 Wilson Phillips, Release Me
6 3 M.C. Hammer, Have You Seen Her
7 4 Sweet Sensation, If I Wishes Came True
8 9 After 7, Can't Stop
9 10 Prince, Thieves In The Temple
10 12 Dino, Romeo
11 16 George Michael, Praying For Time
12 13 Pebbles, Giving You The Benefit
13 14 Candyman, Knockin' Boots
14 15 Depeche Mode, Policy Of Truth
15 17 Lisa Stansfield, This Is The Right Ti
16 22 The Righteous Brothers, Unchained Mel
17 23 Phil Collins, Something Happened On T
18 20 Black Box, Everybody Everybody
19 21 Jude Cole, Time For Letting Go
20 21 Sydney Youngblood, I'd Rather Go Blin
21 22 M.C. Hammer, Pray
22 24 Mariah Carey, Love Takes Time
23 25 Vanilla Ice, Ice Ice Baby
24 28 Janet Jackson, Black Cat
25 29 The Boys, Crazy
A26 Stevie B., Because I Love You
27 27 Tony! Toni! Toné!, Feels Good
28 28 Trica Leigh Fisher, Empty Beach
29 EX INXS, Suicide Blonde
A30 Dee-Lite, Groove Is In The Heart
A Soho, Hippiechick
A Information Society, Think
A UB40, The Way You Do The Things You D
A Bisquit, Biscuit's In The House
EX EX The Adventures Of Stevie V., Dirty Cas
EX EX Breathe, Say A Prayer

Milwaukee P.D.: Mike Berlak
1 1 Wilson Phillips, Release Me
2 2 Go West, King Of Wishful Thinking (Fr
3 3 Phil Collins, Something Happened On T
4 4 Taylor Dayne, Heart Of Stone
5 5 Bad English, Possession
6 6 James Ingram, I Don't Have The Heart
7 7 Janet Jackson, Come Back To Me
8 8 Paul Young, Oh Girl
9 9 Cheap Trick, Can't Stop Falling Into
10 10 The Righteous Brothers, Unchained Mel
11 11 Breathe, Say A Prayer
12 12 George Michael, Praying For Time
13 13 Glenn Medeiros Featuring Bobby Brown,
14 14 Jude Cole, Time For Letting Go
15 15 Nelson, (Can't Live Without Your) Lov
16 16 After 7, Can't Stop
17 17 Mazi Priest, Close To You
18 18 Bruce Hornsby & The Range, Across The
19 19 Phil Collins, Oo You Remember?
20 20 Depeche Mode, Enjoy The Silence
21 21 Heart, Stranded
22 22 INXS, Suicide Blonde
23 23 Michael Bolton, Georgia On My Mind
24 24 EX Alia, More Than Words Can Say
25 25 Janet Jackson, Black Cat
26 26 EX Jude Cole, Baby, It's Tonight
27 27 David Cassidy, Lyin' To Myself
28 28 Daryl Hall John Oates, So Close
A The Human League, Heart Like A Wheel

Seattle P.D.: Tom Hutlyer
1 1 Mazi Priest, Close To You
2 2 Nelson, (Can't Live Without Your) Lov
3 3 Phil Collins, Something Happened On T
4 4 Paul Young, Oh Girl
5 5 Jude Cole, Time For Letting Go
6 6 Taylor Dayne, Heart Of Stone
7 7 Janet Jackson, Black Cat
8 8 Dino, Romeo
9 9 The Righteous Brothers, Unchained Mel
10 10 Depeche Mode, Policy Of Truth
11 11 George Michael, Praying For Time
12 12 James Ingram, I Don't Have The Heart
13 13 Breathe, Say A Prayer
14 14 Michael Bolton, Georgia On My Mind
15 15 Pebbles, Giving You The Benefit
16 16 Johnny Gill, My, My, My
17 17 Lisa Stansfield, This Is The Right Ti
18 18 After 7, Can't Stop
19 19 Alia, More Than Words Can Say
20 20 INXS, Suicide Blonde
21 21 Black Box, Everybody Everybody
22 22 Mariah Carey, Love Takes Time
23 23 En Vogue, Lies
24 24 Damn Yankees, High Enough
25 25 M.C. Hammer, Pray
26 26 EX Soho, Hippiechick
27 27 Warrant, Cherry Pie
28 28 EX Heart, Stranded
29 29 EX UB40, The Way You Do The Things You D
30 30 EX Daryl Hall John Oates, So Close
A Concrete Blonde, Joy
A David Cassidy, Lyin' To Myself
A Dee-Lite, Groove Is In The Heart
A Vanilla Ice, Ice Ice Baby
A Information Society, Think
A Tiffany, New Inside
A DNA Featuring Suzanne Vega, Tom's Din
EX EX The Human League, Heart Like A Wheel

Los Angeles P.D.: Jeff Wyatt
1 3 Tiana, First True Love
2 2 Sweet Sensation, If I Wishes Came True
3 1 Janet Jackson, Come Back To Me
4 6 Black Box, Everybody Everybody
5 5 Depeche Mode, Policy Of Truth
6 6 Mazi Priest, Close To You
7 7 M.C. Hammer, Pray
8 8 Seduction, Could This Be Love
9 9 The Adventures Of Stevie V., Dirty Cas
10 10 After 7, Can't Stop
11 11 Vanilla Ice, Ice Ice Baby
12 12 Johnny Gill, My, My, My
13 13 Candyman, Knockin' Boots
14 14 Cynthia & Johnny O., Dream Boy/Drea
15 15 TK/A, I Won't Give Up On You
16 16 Janet Jackson, Black Cat
17 17 Dino, Romeo
18 18 Lisa Stansfield, This Is The Right Ti
19 19 Tony! Toni! Toné!, Feels Good
20 20 M.C. Hammer, Have You Seen Her
21 21 Prince, Thieves In The Temple
22 23 Whispers, Innocent
23 8 Keith Sweat, Make You Sweat
24 24 Dee-Lite, Groove Is In The Heart
25 25 Phil Collins, Something Happened On T
26 27 Ms. Adventures, Undeniable
27 27 Tyler Collins, Second Chance
28 28 The Boys, Crazy
29 29 Elisa Fiorillo, On The Way Up
30 30 Snap, Ooops Up
31 31 James Ingram, I Don't Have The Heart
32 32 Pebbles, Giving You The Benefit
33 35 Caron Wheeler, Livin' In The Light
34 EX George LaMond, Look Into My Eyes
A DNA Feat. Suzanne Vega, Tom's Diner
A Glenn Medeiros, All I'm Missing Is Yo
A 2 In A Room, Wiggle It
EX EX Beats International, Won't Talk About

Los Angeles P.D.: Jeff Wyatt
1 3 Tiana, First True Love
2 2 Sweet Sensation, If I Wishes Came True
3 1 Janet Jackson, Come Back To Me
4 6 Black Box, Everybody Everybody
5 5 Depeche Mode, Policy Of Truth
6 6 Mazi Priest, Close To You
7 7 M.C. Hammer, Pray
8 8 Seduction, Could This Be Love
9 9 The Adventures Of Stevie V., Dirty Cas
10 10 After 7, Can't Stop
11 11 Vanilla Ice, Ice Ice Baby
12 12 Johnny Gill, My, My, My
13 13 Candyman, Knockin' Boots
14 14 Cynthia & Johnny O., Dream Boy/Drea
15 15 TK/A, I Won't Give Up On You
16 16 Janet Jackson, Black Cat
17 17 Dino, Romeo
18 18 Lisa Stansfield, This Is The Right Ti
19 19 Tony! Toni! Toné!, Feels Good
20 20 M.C. Hammer, Have You Seen Her
21 21 Prince, Thieves In The Temple
22 23 Whispers, Innocent
23 8 Keith Sweat, Make You Sweat
24 24 Dee-Lite, Groove Is In The Heart
25 25 Phil Collins, Something Happened On T
26 27 Ms. Adventures, Undeniable
27 27 Tyler Collins, Second Chance
28 28 The Boys, Crazy
29 29 Elisa Fiorillo, On The Way Up
30 30 Snap, Ooops Up
31 31 James Ingram, I Don't Have The Heart
32 32 Pebbles, Giving You The Benefit
33 35 Caron Wheeler, Livin' In The Light
34 EX George LaMond, Look Into My Eyes
A DNA Feat. Suzanne Vega, Tom's Diner
A Glenn Medeiros, All I'm Missing Is Yo
A 2 In A Room, Wiggle It
EX EX Beats International, Won't Talk About

Houston P.D.: Steve Hegwood
1 3 Keith Sweat, Merry Go Round
2 8 Johnny Gill, Fairweather Friend
3 1 Prince, Thieves In The Temple
4 4 Black Box, Everybody Everybody
5 5 L.L. Cool J, The Boomin' System
6 7 Pebbles, Giving You The Benefit
7 10 Lalah Hathaway, Heaven Knows
8 11 Samuel L. Jackson, So You Like What You See
9 12 Bell Biv DeVoe, B.D.D. (I Thought It Was
10 13 Maxi Priest, Close To You
11 6 D-Nice, Call Me D-Nice
12 15 Vanilla Ice, Ice Ice Baby
13 14 Howard Hewett, If I Could Only Have
14 16 Candyman, Knockin' Boots
15 2 The Boys, Crazy
16 20 Lisa Stansfield, This Is The Right Time
17 19 Quincy Jones Featuring Siedah Garrett, I
18 19 Ken Sansation, Seatown Ballers
19 28 Mariah Carey, Love Takes Time
20 22 Cameo, Close Quarters
21 24 Tracie Spencer, Save Your Love
22 22 Kiara, You're Right About That
23 25 Hi-5, I Just Can't Handle It
24 26 Cynda Williams, Harlem Blues
25 27 Troop, That's My Attitude
26 26 Teena Marie, Here's Looking At You
27 23 Oleta Adams, Rhythm Of Life
28 29 Soul II Soul, People
29 30 The Mac Band, Someone To Love
30 31 LaQuan, Now's The B Turn
31 32 The Family Stand, In Summer I Fall
32 32 Al B. Sure, Misunderstanding
33 31 Johnny Gill, Fairweather Friend
34 34 Miki Howard, Come Home To Me
35 37 No Face, Half
36 51 Basic Black, Nothing But A Party
37 54 Caron Wheeler, Livin' In The Light
38 54 Anita Baker, Soul Inspiration
39 53 Above The Law, Unchuckable
40 41 Phalon, Dance Floor Of Life
41 41 The Black Flames, Dance With Me
42 44 Kool G Rap, Streets Of New York
43 45 Brenda Russell, Stop Running Away
44 46 Nikki D., Lettin' It Steam
45 47 Eric B. & Rakim, In The Ghetto
46 48 Bernardette Cooper, I Look Good
47 49 Midnight Star, Liv-U-Up
48 50 Snap, Ooops Up
49 52 Kenyatta, I Want To Do Something Freaky
50 53 Special, All The Mission
51 55 N.W.A., 100 Miles and Runnin'
52 58 Jeff Redd, What Goes Around Comes
53 53 Listen Up, Listen Up (From "Listen Up
54 54 Gerald Alston, Slow Motion
55 51 The Black Flames, Dance With Me
56 56 Whispers, My Heart, Your Heart
57 57 Kool Skool, You Can't Buy My Love
58 58 Terry Steele, Prisoner Of Love
59 59 Boogie Down Productions, Love's Gonna
60 60 Geoff McBride, No Sweeter Love

Columbus P.D.: Dave Robbins
1 1 James Ingram, I Don't Have The Heart
2 4 Phil Collins, Something Happened On T
3 3 Mariah Carey, Vision Of Love
4 5 Mazi Priest, Close To You
5 7 Paul Young, Oh Girl
6 2 Jon Bon Jovi, Blaze Of Glory (From "Y
7 13 George Michael, Praying For Time
8 14 Janet Jackson, Black Cat
9 5 M.C. Hammer, Have You Seen Her
10 12 After 7, Can't Stop
11 8 Wilson Phillips, Release Me
12 9 Poison, Unskinny Bop
13 15 Lisa Stansfield, This Is The Right Ti
14 16 Michael Bolton, Georgia On My Mind
15 18 Alia, More Than Words Can Say
16 18 Black Box, Everybody Everybody
17 21 Mariah Carey, Love Takes Time
18 23 David Cassidy, Lyin' To Myself
19 10 Sweet Sensation, If I Wishes Came True

St. Louis P.D.: Lyndon Abell
1 3 Phil Collins, Something Happened On T
2 2 George Michael, Praying For Time
3 1 Jon Bon Jovi, Blaze Of Glory (From "Y
4 5 Bad English, Possession
5 7 Slaughter, Fly To The Angels
6 8 The Righteous Brothers, Unchained Mel
7 13 Alia, More Than Words Can Say
8 10 Breathe, Say A Prayer
9 9 INXS, Suicide Blonde
10 14 Janet Jackson, Black Cat
11 11 Jude Cole, Time For Letting Go
12 6 Bell Biv DeVoe, Do Me!
13 21 Poison, Something To Believe In
14 16 Maxi Priest, Close To You
15 17 The London Quireboys, I Don't Love Yo
16 18 Pebbles, Giving You The Benefit
17 5 L.A. Guns, The Ballad Of Jayne
18 22 Soho, Hippiechick
19 15 Cheap Trick, Can't Stop Falling Into
20 12 Vanilla Ice, Ice Ice Baby
21 11 Winger, Can't Get Enough
22 26 David Cassidy, Lyin' To Myself
23 23 Billy Idol, I A Woman
24 12 Indecent Obsession, Tell Me Something
25 12 Heart, Stranded
26 26 The Human League, Heart Like A Wheel
27 39 Wilson Phillips, Impulsive
28 30 Paul Young, Oh Girl
29 35 Depeche Mode, Policy Of Truth
30 20 New Kids On The Block, Tonight
31 37 Daryl Hall John Oates, So Close
32 34 Lisa Stansfield, This Is The Right Ti
33 33 Warrant, Cherry Pie
34 36 DNA Featuring Suzanne Vega, Tom's Din

Seattle P.D.: Casey Keating
1 1 Phil Collins, Something Happened On T
2 3 Mazi Priest, Close To You
3 4 George Michael, Praying For Time
4 7 Nelson, (Can't Live Without Your) Lov
5 10 Taylor Dayne, Heart Of Stone
6 8 Paul Young, Oh Girl
7 9 Depeche Mode, Policy Of Truth
8 17 Janet Jackson, Black Cat
9 13 The Righteous Brothers, Unchained Mel
10 13 Lisa Stansfield, This Is The Right Ti
11 15 Pebbles, Giving You The Benefit
12 18 James Ingram, I Don't Have The Heart
13 14 Jude Cole, Time For Letting Go
14 16 Dino, Romeo

Philadelphia P.D.: John Roberts
1 3 The Righteous Brothers, Unchained Mel
2 10 Vanilla Ice, Ice Ice Baby
3 1 Bell Biv DeVoe, Do Me!
4 2 Janet Jackson, Black Cat
5 11 Phil Collins, Something Happened On T

St. Louis P.D.: Chuck Atkins
1 2 Lalah Hathaway, Heaven Knows
2 4 Pebbles, Giving You The Benefit
3 6 Black Box, Everybody Everybody
4 10 Samuel L. Jackson, So You Like What You See
5 11 Johnny Gill, Fairweather Friend
6 9 Howard Hewett, If I Could Only Have That
7 5 Body, Touch Me Up
8 1 Prince, Thieves In The Temple
9 3 The Winans, A Friend
10 19 Quincy Jones Featuring Siedah Garrett, I
11 17 Tracie Spencer, Save Your Love
12 11 Father MC, Treat Them Like They Want To
13 24 Keith Sweat, Merry Go Round
14 8 The Boys, Crazy
15 25 Mela Adams, Rhythm Of Life
16 28 Troop, That's My Attitude
17 18 L.L. Cool J, The Boomin' System
18 20 Kiara, You're Right About That
19 21 James "J.T." Taylor, 8 Days A Week
20 22 Cameo, Close Quarters
21 21 The Black Flames, Dance With Me
22 27 Gerald Alston, Slow Motion
23 35 Bell Biv DeVoe, B.D.D. (I Thought It Was
24 36 Caron Wheeler, Livin' In The Light
25 28 X-Clan, Funkin' Lesson
26 28 The Mac Band, Someone To Love
27 28 Meba Moore, Do You Really Want My
28 31 Cynda Williams, Harlem Blues
29 33 Today, I Got The Feeling
30 EX Basic Black, Nothing But A Party
31 37 Listen Up, Listen Up (From "Listen Up
32 38 Mariah Carey, Love Takes Time

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FOR WEEK ENDING
OCTOBER 6, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	30	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 19 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	15	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	3	3	11	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
4	4	5	14	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	5	4	23	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
6	6	6	20	TONY! TON! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
7	7	7	27	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
8	12	13	4	PRINCE PAISLEY PARK 27493/WARNER BROS. (1.2.98)	GRAFFITI BRIDGE
9	11	11	6	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
10	13	15	5	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
11	9	10	8	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
12	10	9	10	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
13	8	8	24	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
14	14	12	9	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
15	15	16	8	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
16	16	14	9	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
17	18	18	17	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
18	21	27	8	BLACK BOX RCA 2221 (9.98)	DREAMLAND
19	17	20	21	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
20	19	17	18	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
21	20	21	30	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
22	27	34	6	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
23	24	25	53	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
24	22	19	24	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
25	26	24	47	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
26	23	22	56	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
27	65	—	2	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
28	29	39	6	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
29	28	26	21	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
30	33	36	7	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
31	31	29	17	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
32	32	33	11	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
33	25	23	14	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
34	30	28	16	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
35	43	67	3	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
36	39	48	6	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
37	44	52	4	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
38	42	42	6	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
39	34	37	24	NAJEE EMI 92248 (9.98)	TOKYO BLUE
40	35	32	9	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
41	40	40	21	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
42	45	57	4	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
43	38	38	13	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
44	51	47	7	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
45	NEW ▶	1	1	PEBBLES MCA 10025 (9.98)	ALWAYS
46	37	35	26	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
47	36	30	12	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
48	46	44	24	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
49	48	46	26	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT

50	49	43	16	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
51	56	66	4	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
52	50	45	8	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
53	41	31	14	VARIOUS ARTISTS WARNER BROS. 26241 (9.98)	WE'RE ALL IN THE SAME GANG
54	47	41	62	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
55	57	51	63	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
56	NEW ▶	1	1	TAKE 6 REPRISE 25892 (9.98)	SO MUCH TO SAY
57	53	49	13	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
58	61	62	5	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
59	54	50	16	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
60	52	56	7	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
61	63	61	40	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
62	59	69	4	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
63	69	81	3	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
64	55	53	11	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
65	81	87	3	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
66	NEW ▶	1	1	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
67	70	92	4	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
68	66	59	7	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
69	60	58	24	MELBA MOORE CAPITOL 92355 (9.98)	SOUL EXPOSED
70	90	89	3	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
71	62	54	25	LONNIE LISTON SMITH STARTRAK 4021/ICHIBAN (8.98)	LOVE GODDESS
72	77	79	17	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
73	67	70	26	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA
74	79	88	61	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
75	64	63	8	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
76	85	97	3	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
77	74	80	4	ARTIE WHITE ICHIBAN 1061 (8.98)	TIRED OF SNEAKING AROUND
78	78	77	48	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
79	97	90	3	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
80	73	73	28	LITTLE MILTON MALACO 7453 (8.98)	TOO MUCH PAIN
81	68	65	19	ALEX BUGNON ORPHEUS 75615/EMI (9.98)	HEAD OVER HEELS
82	72	75	8	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
83	89	—	2	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
84	71	71	12	LYNN WHITE CHELSEA AVE. 7003 (8.98)	THE NEW ME
85	93	—	2	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
86	86	86	4	NAYOBE WTG 45163/EPIC (9.98 EQ)	PROMISE ME
87	91	—	2	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
88	83	76	49	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
89	87	—	2	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
90	NEW ▶	1	1	MICHAEL STERLING ON TOP 1060/JOEY BOY (9.98)	TROUBLE
91	82	68	25	ABOVE THE LAW RUTHLESS 46041/EPIC (9.98 EQ)	LIVIN' LIKE HUSTLERS
92	80	72	40	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
93	88	82	7	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
94	92	94	12	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
95	75	64	23	THE DOGS JR 2003/JOEY BOY (8.98)	THE DOGS
96	76	74	13	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
97	58	60	6	PERRI MCA 6386 (9.98)	TRADEWINDS
98	NEW ▶	1	1	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
99	99	78	15	SILK TYMES LEATHER GEFEN 24289 (9.98)	IT AIN'T WHERE YA FROM, IT'S WHERE YA AT
100	94	98	17	THE FAMILY STAND ATLANTIC 82036 (9.98)	CHAIN

○ 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.

caron wheeler LIVIN' IN THE LIGHT

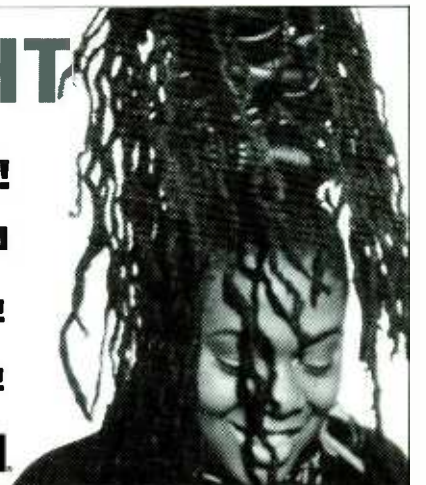
SHINING AT URBAN, CLUBS AND TOP 40!

BILLBOARD HOT BLACK SINGLES CHART #23

HOT SHOT DEBUT-BILLBOARD CLUB AIRPLAY AND SALES CHARTS!

CURRENTLY AT #23 POWER PICK CLUB, #26 12" SALES!

THE ALBUM UK BLAK IN STORES OCTOBER 2. FROM EMI





G'ON, GIRL: "Giving You The Benefit" by Pebbles (MCA) vaults into the No. 1 spot with reports from the entire panel of 109 stations. Her first No. 1, "Girlfriend," was also written by L.A. & Babyface and topped the charts in 1987. Its follow-up single, "Mercedes Boy," also became a top-of-the-chart hit. "Giving You" has 23 No. 1 reports, and with 89 stations moving it up, it may hold at the top another week.

G'ON, MON: "Close To You" by Maxi Priest (Charisma) makes it into the top five, adding four stations: KMJM St. Louis; WMHG Grand Rapids, Mich.; WGCI Chicago; and KDAY Los Angeles. Of its 97 other reporters, 40 list it top five; it earns its first No. 1 station report from WQMG Greensboro, N.C. Next week the top of the chart should begin to loosen up. Is it possible that this record has No. 1 potential?

HOT SHOT DEBUTS: "My Heart Your Heart" by the Whispers (Capitol) enters the chart at No. 64, adding 31 stations this week for a total of 72. Though this single had the necessary radio points to enter the chart last week, it was not eligible to debut because it was not available for sale until this week.

The second highest debut, "Rope-A-Dope Style" by Levert (Atlantic), punches up 58 adds in one week and enters the chart at No. 71. Five notches down at No. 76, "No Sweeter Love" by Geoff McBride (Arista) is added at 18 stations for a total of 45 reporters. It is a signature Marc Gordon & Gerald Levert production.

BACK TO THE TOP: "Fairweather Friend" by Johnny Gill (Motown) makes a dramatic increase in radio points, in spite of its one-point advance on the chart. Competition in this part of the chart is tough—even the nonbulleted records gained points. "Fairweather" has reports from 107 stations, seven of which list it at No. 1. *Note to video fans:* The "Fairweather" video, directed by Julian Temple, is one of the finest black music videos made this year and is worthy of exposure on all outlets that air pop music videos... West Coast funk-style producers Tommy McElroy & Denny Foster kick it hard as "So You Like What You See" by Samuelle (Atlantic) leaps 15-9. Retail points on the single surge as it gains 22 new dealer reports. Two new stations add it with numbers: KKDA Dallas at No. 29 and WJHM Orlando, Fla., at No. 33. It is on 102 stations... "You're Right About That" by Kiara (Arista) has 97 station reports, including four new stations: WDAS Philadelphia; WCKU Lexington, Ky.; WMVP Milwaukee; and KBLK Tulsa, Okla. "Rhythm Of Life" by Oleta Adams (Fontana) has reports from 89 stations. New "Rhythm" reports come from WJMO-FM Cleveland; WJFX Fort Wayne, Ind.; and KSOL San Francisco.

POWER TO THE PEOPLE: This week Marvin Gaye was awarded his star on the Hollywood Walk of Fame. Congratulations to the many radio stations and determined fans that collected petitions and lobbied for this long overdue accolade for the man who was one of the most influential writer/performers of modern pop music.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 109 REPORTERS	TOTAL ON
ROPE A DOPE STYLE LEVERT ATLANTIC	15	14	29	58	58
MY HEART YOUR HEART WHISPERS CAPITOL	6	8	17	31	72
AROUND AND ROUND TEVIN CAMBELL PAISLEY PARK	8	8	13	29	30
MY ONLY WOMAN AFTER 7 VIRGIN	4	4	13	21	26
DON'T TURN YOUR BACK... GRADY HARRELL RCA	2	2	15	19	19
NO SWEETER LOVE GEOFF MCBRIDE ARISTA	3	7	8	18	45
MISSUNDERSTANDING AL B. SURE! UPTOWN	3	4	10	17	102
ICE ICE BABY VANILLA ICE SBK	6	5	4	15	65
MY LOVE WILL CARL ANDERSON GRP	3	2	10	15	32
LET'S TRY IT AGAIN NEW KIDS ON THE... COLUMBIA	2	2	11	15	15

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

FOR WEEK ENDING OCTOBER 6, 1990

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	EVERYBODY EVERYBODY	BLACK BOX	2
2	1	CRAZY	THE BOYS	7
3	5	GIVING YOU THE BENEFIT	PEBBLES	1
4	6	THE BOOMIN' SYSTEM	L.L. COOL J	8
5	3	THIEVES IN THE TEMPLE	PRINCE	4
6	4	HEAVEN KNOWS	LALAH HATHAWAY	3
7	7	CLOSE TO YOU	MAXI PRIEST	5
8	13	RHYTHM OF LIFE	OLETA ADAMS	12
9	18	FAIRWEATHER FRIEND	JOHNNY GILL	6
10	22	SO YOU LIKE WHAT YOU SEE	SAMUELLE	9
11	21	YOU'RE RIGHT ABOUT THAT	KIARA	11
12	26	ICE ICE BABY	VANILLA ICE	18
13	20	IN SUMMER I FALL	THE FAMILY STAND	25
14	8	LIES	EN VOGUE	16
15	14	FEELS GOOD	TONY! TONI! TONE!	24
16	30	SAVE YOUR LOVE	TRACIE SPENCER	13
17	25	THIS IS THE RIGHT TIME	LISA STANSFIELD	15
18	29	MERRY GO ROUND	KEITH SWEAT	10
19	27	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	14
20	31	OOOPS UP	SNAP	19
21	12	I'LL BE GOOD TO YOU	NAJEE	29
22	10	TREAT THEM LIKE THEY WANT TO BE...	FATHER MC	36
23	—	BLACK CAT	JANET JACKSON	20
24	11	HAVE YOU SEEN HER	M.C. HAMMER	46
25	15	INNOCENT	WHISPERS	37
26	35	HERE'S LOOKING AT YOU	TEENA MARIE	21
27	19	TOUCH ME UP	BODY	30
28	16	CALL ME D-NICE	D-NICE	51
29	39	I DON'T GO FOR THAT	QUINCY JONES	17
30	9	A FRIEND	THE WINANS	32
31	—	KNOCKIN' BOOTS	CANDYMAN	35
32	—	THAT'S MY ATTITUDE	TROOP	22
33	34	BONITA APPELUM	A TRIBE CALLED QUEST	62
34	37	SOMEONE TO LOVE	THE MAC BAND	28
35	—	LIVIN' IN THE LIGHT	CARON WHEELER	26
36	32	SECOND CHANCE	TYLER COLLINS	66
37	24	I LOVE THE WAY YOU LOVE ME	NAYOBE	52
38	40	NOW'S THE B TURN	LAQUAN	49
39	28	DO ME!	BELL BIV DEVOE	55
40	—	LOVE TAKES TIME	MARIAH CAREY	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	GIVING YOU THE BENEFIT	PEBBLES	1
2	2	HEAVEN KNOWS	LALAH HATHAWAY	3
3	6	FAIRWEATHER FRIEND	JOHNNY GILL	6
4	5	EVERYBODY EVERYBODY	BLACK BOX	2
5	8	CLOSE TO YOU	MAXI PRIEST	5
6	1	THIEVES IN THE TEMPLE	PRINCE	4
7	10	MERRY GO ROUND	KEITH SWEAT	10
8	11	SO YOU LIKE WHAT YOU SEE	SAMUELLE	9
9	3	CRAZY	THE BOYS	7
10	14	YOU'RE RIGHT ABOUT THAT	KIARA	11
11	16	SAVE YOUR LOVE	TRACIE SPENCER	13
12	12	IF I COULD ONLY HAVE THAT DAY BACK	HOWARD HEWETT	14
13	17	I DON'T GO FOR THAT	QUINCY JONES	17
14	18	RHYTHM OF LIFE	OLETA ADAMS	12
15	20	THIS IS THE RIGHT TIME	LISA STANSFIELD	15
16	22	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	27
17	25	LOVE TAKES TIME	MARIAH CAREY	23
18	21	THAT'S MY ATTITUDE	TROOP	22
19	24	THE BOOMIN' SYSTEM	L.L. COOL J	8
20	28	LIVIN' IN THE LIGHT	CARON WHEELER	26
21	23	SOMEONE TO LOVE	THE MAC BAND	28
22	26	HERE'S LOOKING AT YOU	TEENA MARIE	21
23	29	OOOPS UP	SNAP	19
24	30	SLOW MOTION	GERALD ALSTON	31
25	31	BLACK CAT	JANET JACKSON	20
26	36	PRAY	M.C. HAMMER	33
27	9	LIES	EN VOGUE	16
28	—	MISSUNDERSTANDING	AL B. SURE!	38
29	7	I'LL BE GOOD TO YOU	NAJEE	29
30	13	TOUCH ME UP	BODY	30
31	40	SOUL INSPIRATION	ANITA BAKER	43
32	39	CLOSE QUARTERS	CAMEO	40
33	35	STOP RUNNING AWAY	BRENDA RUSSELL	34
34	—	HARLEM BLUES	CYNDA WILLIAMS	41
35	—	ICE ICE BABY	VANILLA ICE	18
36	—	I GOT THE FEELING	TODAY	39
37	37	HEAL OUR LAND	JONATHAN BUTLER	45
38	19	FEELS GOOD	TONY! TONI! TONE!	24
39	—	I JUST CAN'T HANDLE IT	HI-5	48
40	15	A FRIEND	THE WINANS	32

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
94 100 MILES AND RUNNIN' (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Stone Agate, BMI)	45	BMI HL/CLM
56 ARE YOU REALLY REAL? (T-Boy, ASCAP/Natural Born Thing, ASCAP)	3	HEAL OUR LAND (Zomba, ASCAP/Empire, ASCAP/Windswept Pacific, ASCAP)
85 AROUND AND ROUND (Controversy, ASCAP/WB, ASCAP)	21	HEAVEN KNOWS (Virgin, ASCAP) CPP
100 THE ART OF LOVE (Mississippi Mud, BMI/Warner-Tamerlane, BMI)	18	HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP
99 BAD HABIT (ADRA, BMI/Kang's Thang, BMI)	79	ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
27 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	17	I CONFESS (Almo, ASCAP)
20 BLACK CAT (Black Ice, BMI)	73	I DON'T GO FOR THAT (EMI April, ASCAP)
62 BONITA APPELUM (Zomba, ASCAP)	17	I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/MCA, ASCAP/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
8 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	60	I'D RATHER GO BLIND (ARC, BMI)
51 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Dorazio, BMI/High Concept, ASCAP)	14	IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
80 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	39	I GOT THE FEELING (Hi-Frost, BMI)
54 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)	48	I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)
84 CIGARETTE IN THE RAIN (Ensign, BMI/Ruth McCartney, BMI/Barry Coffing, BMI) CPP	29	I'LL BE GOOD TO YOU (Spruill, ASCAP/MCA, ASCAP)
40 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)	58	I LOOK GOOD (Portrait/Solar, ASCAP/Stap Me One!, ASCAP)
5 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	52	I LOVE THE WAY YOU LOVE ME (Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)
75 COME BACK TO ME (Black Ice, ASCAP) WBM	69	I-L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI)
63 COME HOME TO ME (Chicago Bros., BMI)	37	INNOCENT (Whole Nine Yards, ASCAP/Itself And Macdaddi, ASCAP/Tabraylah, ASCAP/Haynestrom, ASCAP/Les Etoiles De La Musique, ASCAP/Must Be Marvelous, ASCAP) WBM/CLM
7 CRAZY (Buff Man, BMI)	25	IN SUMMER I FALL (Loesun, ASCAP/EMI April, ASCAP)
74 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isle, BMI/Bubba Gee, BMI)	82	IN THE GHETTO (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
44 DANCE WITH ME (Mr Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	96	JERK OUT (Tionna, ASCAP/WB, ASCAP) WBM
95 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell)	68	KEEP WATCHIN' (Ruthless Attack, ASCAP)
93 DO FOR YOU, DO FOR ME (Peljo, BMI/Lamant Coward, BMI)	35	KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP
55 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Silk Star, ASCAP/Unicity, ASCAP)	16	LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
50 DO YOU REALLY WANT MY LOVE (Pic N Choose, ASCAP/Colgems-EMI, ASCAP)	57	LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Denz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP)
2 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	26	LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP)
6 FAIRWEATHER FRIEND (Kear, BMI/Epic/Solar, BMI/Greenskirt, BMI)	59	LOVE'S GONNA GET'CHA (Zomba, ASCAP/House Of Fun, BMI)
24 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	23	LOVE TAKES TIME (Vision Of Love, BMI/Been Jamm'n, BMI)
32 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	64	LUV-U-UP (Epic/Solar, BMI/Saba, BMI)
1 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	10	MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
87 THE GOOD LIFE (CBS, ASCAP/Warner-Tamerlane, BMI/Elekylum, BMI/Philesto, BMI)	61	THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
42 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donasha's, ASCAP/Nato/Visions-USA, ASCAP)	38	MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, ASCAP/Nitty, ASCAP/Capone, ASCAP)
47 HALF (No Face, ASCAP/Rushtown, ASCAP)	65	MY HEART YOUR HEART (Virgin, BMI/Morning Crew, BMI)
41 HARLEM BLUES (Not Listed)	78	MY, MY, MY (Kear, BMI/Epic/Solar, BMI/Tree, BMI/Greenskirt, BMI) HL
46 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It, BMI)	76	NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP)
	72	NOTHING BUT A PARTY (Said, BMI)
	49	NOW'S THE B TURN (Island, BMI/Original Dirt, ASCAP/Farewell To Arms, BMI/Totally Mental, ASCAP/Zohar, BMI)
	19	OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI)
	81	OUR LOVE WILL LAST FOREVER (Too Sweet Muzik, ASCAP)
	98	OWNLEE EUE (The Brothers Grimm, ASCAP)
	53	PEOPLE (Jazzie B, ASCAP/Virgin, ASCAP/Soul II Soul Mad, ASCAP) CPP
	33	PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
	86	PRISONER OF LOVE (Ollie Brown Sugar, ASCAP/Tokyo Joe, BMI)
	12	RHYTHM OF LIFE (Virgin, ASCAP) CPP
	91	ROMEO (Island, BMI/Onid, BMI/Willesden, BMI/Doc Ice, BMI)
	71	ROPE A DOPE STYLE (Trycpe, BMI/Willesden, BMI)
	13	SAVE YOUR LOVE (Virgin, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP/Tocep, BMI/Jumpin' Off, BMI) CPP
	66	SECOND CHANCE (He Gave Me, ASCAP/Almo, ASCAP/Hip To Hip, BMI) CPP
	89	SHE'S MINE (Cal-Gene, BMI/Virgin, BMI) CPP
	31	SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tyce One, BMI/Maypop, BMI)
	28	SOMEONE TO LOVE (Not Listed)
	43	SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM
	9	SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
	34	STOP RUNNING AWAY (Rutland Road, ASCAP/WB, ASCAP/Gratitude Sky, ASCAP)
	90	TALK TO ME (All Baker's, BMI/Monteque, BMI/Delvon, BMI) CPP
	22	THAT'S MY ATTITUDE (Trycpe, BMI/Willesden, BMI)
	4	THIEVES IN THE TEMPLE (Controversy, ASCAP/WB, ASCAP) WBM
	15	THIS IS THE RIGHT TIME (Big Life, PRS/BMG, ASCAP)
	30	TOUCH ME UP (Avid One, ASCAP/Unicity, ASCAP/Zubaidah, ASCAP/Sabby Ninny, BMI)
	36	TREAT THEM LIKE THEY WANT TO BE TREATED (Second Generation Rooney, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father MC, BMI)
	70	TRY ME (Forceful, BMI/Willesden, BMI)
	77	TURN OUT THE LIGHTS (International, ASCAP/Hit And Hold, ASCAP)
	97	U CAN GET ME ANYTIME (CRGI, BMI/Twelve To One, BMI/Tornado, BMI)
	88	UP WITH HOPE, DOWN WITH DOPE (Bust-It, BMI)
	67	VISION OF LOVE (Vision Of Love, BMI/Been Jamm'n, BMI)
	83	WE LIKE IT (Bust-It, BMI)
	92	WHAT GOES AROUND, COMES AROUND (Jeff Redd, ASCAP/Across 110th Street, ASCAP/EMI April, ASCAP/Velle, ASCAP)
	11	YOU'RE RIGHT ABOUT THAT (Island, BMI/O Dad, BMI)

BLACK



Breaking Out. Wing/PolyGram sensation Tony! Toni! Toné! takes a break with Grammy-winning host Natalie Cole on the new first-run syndicated music program "Big Break." TIT!T!T! guested on the premiere program, which features undiscovered as well as established musical talent. Pictured, from left, are Timothy Christian, Raphael Wiggins, Cole, and Dwayne Wiggins.

FOR WEEK ENDING OCTOBER 6, 1990

Billboard **HOT RAP SINGLES**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	6	★ ★ NO. 1 ★ ★ THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	L.L. COOL J 1 week at No. 1
2	1	2	10	TREAT THEM LIKE THEY WANT TO BE ... UPTOWN 79016/MCA (C) (T)	◆ FATHER MC
3	5	10	5	ICE ICE BABY SBK 19724 (C) (M) (T)	◆ VANILLA ICE
4	4	4	9	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
5	9	14	4	KNOCKIN' BOOTS EPIC 49-73437 (C) (M)	◆ CANDYMAN
6	3	1	15	CALL ME D-NICE JIVE 1351/RCA (C) (T)	◆ D-NICE
7	7	11	7	BONITA APPELUM JIVE 1368/RCA (M) (T)	◆ A TRIBE CALLED QUEST
8	10	12	7	SLOW LOVE MOTOWN 4703 (C) (T)	◆ DOC BOX & B. FRESH
9	6	5	15	ROCK DIS FUNKY JOINT PROFILE 7302 (M) (T)	◆ POOR RIGHTEOUS TEACHERS
10	12	13	8	TIC-TAC-TOE ATLANTIC 0-86183 (C) (T)	◆ KYPER
11	13	6	12	LA RAZA VIRGIN 98947-1 (C) (M) (T)	◆ KID FROST
12	15	22	5	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
13	17	25	4	OOOPS UP ARISTA 2071 (M) (T)	◆ SNAP
14	16	20	4	100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C) (T)	N.W.A.
15	19	23	4	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T)	◆ MC LYTE
16	11	9	12	HAVE YOU SEEN HER CAPITOL 15586 (C) (T)	◆ M.C. HAMMER
17	8	8	9	ME AND THE BIZ COLD CHILLIN' 0-21559/REPRISE (C) (T)	◆ MASTER ACE
18	20	18	8	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T)	◆ KING TEE
19	27	29	3	THE VERDICT LUKE 150 (C) (M) (T)	◆ PROFESSOR GRIFF
20	14	7	11	WEAK AT THE KNEES ARISTA 2034 (C) (T)	◆ THREE TIMES DOPE
21	21	21	8	WE LIKE IT CAPITOL 15596 (C) (T)	◆ OAKTOWN'S 3-5-7
22	26	28	3	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ
23	18	17	18	OWNLEE EUE ATLANTIC 0-86199 (C) (T)	◆ KWAME & A NEW BEGINNING
24	29	—	2	BALLAD OF A MENACE CAPITOL 15599 (M) (T)	◆ C.P.O.
25	28	—	2	PLEASE DON'T CRY MOTOWN 4728 (C) (T)	◆ RED BANDIT FEAT. RICKY BELL
26	NEW ▶	1	1	IN THE GHETTO MCA 53901 (C) (M) (T) (V)	◆ ERIC B. & RAKIM
27	23	15	11	BANNED IN THE U.S.A. LUKE 96440/ATLANTIC (C) (CD) (M) (T)	◆ LUKE FEAT. 2 LIVE CREW
28	22	16	10	BACK TO BASIX SELECT 5003 (M) (T)	◆ KID 'N PLAY
29	NEW ▶	1	1	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
30	NEW ▶	1	1	SEATOWN BALLERS NASTY MIX 76990 (C) (M) (T)	◆ KID SENSATION

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

Jazz **BLUE NOTES**



by Jeff Levenson

HARDLY STANDARD TREATMENT: One of 1989's best albums was a love letter from drummer Paul Motian to America's great, golden-era songwriters. "Paul Motian On Broadway, Vol. 1" on JMT was a celebration of song—specifically, the luminescent jewels composed in the '20s, '30s, and '40s.

In one sense, there is nothing special about Motian's efforts; jazz players have always mined the vaults of pop tunesmiths, prospecting for inspirational nuggets that might serve their own improvisational needs. (A few notable songwriters, by the way, took exception to the jazz man's art; they resisted any tampering with their musical perfections.)

A more generous line of thought has it that these song gems are must-reads for any serious player of jazz, and that they endure not only because of their melodic or structural inventiveness (a pedantic line of reasoning, to be sure), but because they somehow tap into the mysterious realms of emotion, memory, and desire. Poets great and small have tried to figure that one out.

Motian, as sensitive and adventurous a drummer as jazz has ever seen (his years with Bill Evans and Keith Jarrett helped immeasurably in that department), has returned to the world of standards with "On Broadway, Vol. 2." Once again, he is working with idiosyncratic stylists whose breadth of expression fits his temperament perfectly—Joe Lovano on tenor, Bill Frisell on guitar, and Charlie Haden on bass. Together, they invent an interactive voice that doesn't just breathe new life into, say, "All The Things You Are," "But Not For Me," and "Moonlight Becomes You," but that transfigures those well-worn tunes into highly personal pronouncements at once familiar and utterly new.

Motian, now approaching 60, is creating some of the most distinguished music of his career. Vol. 3, I'm told, is already in the works.

A TASTE MORE: Motian is involved in so many projects, it's difficult keeping track of him. He tells us, however, of a recent recording he made with Haden and a young Cuban pianist, Gonzalo Rubalcaba, captured live in Montreux by EMI-Toshiba and scheduled for release in the States by Blue Note. Given Motian's track record with pianists, we'd be smart to give this one a listen.

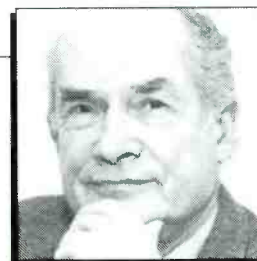
AS SEEN ON 'LAWRENCE WELK' (yet Soon To Be Heard Elsewhere): Just after filing last week's column

Motian returns to the world of standards on his new disk

about Al Di Meola's latest multi-ethnic adventures featuring Argentine bandoneonist Dino Saluzzi, a call came in from keyboardist Gil Goldstein, who wanted to discuss his new band, which includes two Spaniards, a Frenchman, and an Austrian. Goldstein, whose "City Of Dreams" record earlier this year on Blue Note hinted at such global directions, is interested in the hybridization of world musics. His hook, however, is that he plans to use an oft-neglected instrument in his group. "It seems that every culture has used the accordion," he says enthusiastically, "and in fact you can play so many styles of music on it. Because it's got vibrating reeds, it features a sound that's closer to a soprano saxophone or a harmonica than anything else. I think it's one of the great underused instruments in jazz."

AT LAST, RESPECT FOR ROYALTY: Fantasy tells us that its classic Duke Ellington Carnegie Hall Concerts—covering the maestro's annual performances from 1943, '44, '46, and '47—will be issued as four double-CD packages. A favorite? Pick 'em, though a special nod goes to the "Black, Brown And Beige" year of '43, which had Ben Webster still gracing the band on tenor.

Classical **KEEPING SCORE**



by Is Horowitz

BROWN MEGGS has resigned as president of Angel Records. The move, for personal reasons, caught many in the industry by surprise. Meggs says he needs more time to care for his wife, Nancy, who is seriously ill.

Until a replacement is named, Meggs' day-to-day responsibilities will be assumed by Richard Lyttelton, president of EMI Classics, based in London. Meggs will continue to serve Angel as consultant.

Meggs has been president of Angel since 1984, when he returned to Capitol Records after an eight-year absence during which he worked as a novelist and writer for films and TV. He had been Capitol's executive VP & CEO.

Among the Angel artists Meggs has worked with most closely are Christopher Parkening, Andre Watts, and Nadja Salerno-Sonnenberg.

A SEASONAL PHENOMENON: Nigel Kennedy's recording of Vivaldi's "Four Seasons" with the English Chamber Orchestra was released here on Angel Records almost a year ago. It sold reasonably well, but hardly a measurable fraction of the numbers it has moved in the U.K. British sales have already topped 500,000 units, and the package still retains a considerable amount of sales energy there.

To see if some of that energy can be infused here, Angel is treating the CD as a "new" fall release, with some special promotion steered its way.

What the label would like most is the chance to promote domestic TV guest shots to make his oddball image better known. Kennedy's punkish persona has made him a potent force on British telly. But his concert schedule in Europe and elsewhere is said to leave no time any-

where soon for an extended Stateside tour.

Soon to be available, however, is a 50-minute laserdisk on Pioneer that holds a performance of the Vivaldi perennial, plus some interview material. There is also a non-commercial interview video that will be offered for in-store play, says Tom Evered, Angel marketing exec.

Angel is also preparing midprice reissues of several Kennedy recordings including the Tchaikovsky Violin Concerto, and the Walton Violin and Viola Concertos.

And while we're at it, add another "Four Seasons" due for heavy promotional attention from Angel. Only a few weeks ago, the label recorded the work with **Najda Salerno-Sonnenberg**, an artist of strong personality and a frequent guest on major TV programs. It's being rush-processed for early release.

Brown Meggs steps down as Angel Records chieftain

PASSING NOTES: BMG Classics' new budget line, RCA Victor Silver Seal, is being introduced this month with 20 titles. Unlike the RCA Victrola line, which is being continued, the new line features some of the label's most prestigious past pacts in complete works rather than "concept" hits-type packages.

While "Victrola" is aimed largely at the domestic market, "Silver" is designed for world distribution. Stress will be on basic repertoire.

Represented among the 20 initial titles are such artists as Julian Bream, Emanuel Ax, and John Brownling, and conductors Andre Previn, Zubin Mehta, Charles Munch and Erich Leinsdorf. Twenty albums a year are planned, with the next batch of 10 due next spring. CDs are priced to permit resale as low as \$6.99. Cassettes list at \$3.98.

At top-of-the-line, BMG Classics' new (or renewed) pactee, **Henry Mancini**, will record an album of film music in London in mid-October. Like his first under the deal, just released, it will be recorded in Dolby Surround sound. Producer is John McClure.

Latin Notas



by Carlos Agudelo

SERGIO VARGAS HAS DROPPED HIS last name, artistically speaking. From now on he wishes to be known simply as Sergio. The change reflects a new stage in the career of this Dominican merengue singer, who a little more than 10 years ago was picking sugar cane in his native country: In addition to his music and voice, Sergio now offers a full-fledged show that is giving a new direction to Latin musical performance. Directed by Dominican producer Guillermo Cordero, and with the musical direction of Jorge Taveras, the show has elaborate dance numbers, theater sketches, and scenery. The story line is Sergio's own life, from the moment he realized he could sing, to the different tunes that have made him famous, to the present—when he drops his name with a song. As far as I know, very few Latin artists have tried to go beyond the standard concert concept, give or take a few light and sound effects. It comes as a surprise that such a bold innovation is happening in the Dominican Republic, an impoverished country where merengue music is one of the very few things people have to feel happy with and about. Other than the enormous performing capacity of Sergio, which makes this *tour de force* possible, there is the determination of his manager, a sociologist named Cholo Brenes. The week before the show was to take place at the Altos de Chavon amphitheater, in La Romana, Dominican Republic, long lines of cars formed in front of gas stations across the country. There was also the threat of a 72-

hour strike, called by the unions, to protest against the situation. And the show began more than two hours late because of rain. Even given all that, the event was practically sold out and the few empty seats likely belonged to people who could not make the 1½-hour trip from the capital, Santo Domingo. Brenes says he wants to take the complete show out of his country and there are firm plans to do a tour that most probably will include New York.

Another artist attempting something similar is Willie Colón, who did such a show for the first time during his presentations in the Bellas Artes auditorium in Puerto Rico. He liked the almost experimental show

Sergio drops 'Vargas' and adds stage show to his act

so much that he intends to build it up and develop it into a more complex performance. Hopefully, this will evolve into a trend. We may be witnessing the birth of Latin-music musical.

WE RECEIVED "The Doctrine Of Cycles" (New Albion Records) by Arawi too late for it to be included in last week's review of alternative Latin product. Arawi, a guitar and string ensemble, is part of the Contemporary Orchestra of Native Instruments, based in La Paz, Bolivia. The ensemble's music is an outstanding example of Bolivia's truly remarkable indigenous music—made by people who are not only musicians but explorers and researchers as well.

FOR THE RECORD: An item about Ketama in last week's column, lauding the group's new alternative release, "Y Es Ke Me Han Kambiao Los Tiempos" (Mango Records), incorrectly referred to the band as Kaoma.

FOR WEEK ENDING OCTOBER 6, 1990

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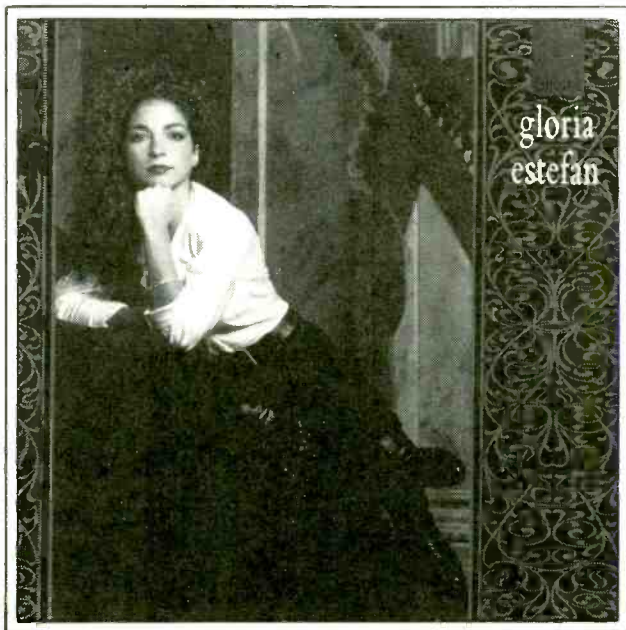
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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	39	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	2	1	27	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	3	3	7	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	4	8	3	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	5	7	5	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	6	5	17	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	7	4	15	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	8	6	5	CHAYANNE	TIEMPO DE VALS	CBS 80423
	9	12	29	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	10	—	1	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	11	10	9	MELLOW MAN ACE	SCAPE FROM HAVANA	CAPITOL 91295
	12	9	33	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	13	14	5	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	14	11	3	NELSON NED	DEDICADO AL AMOR	TH-RODVEN 2707
	15	15	7	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	16	21	21	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	17	13	7	LOLA FLORES	HOMENAJE	CBS 80379
	18	19	9	LOURDES ROBLES	IMAGENES	CBS 80378
	19	20	51	ROBERTO CARLOS	SONRIE	CBS 80179
	20	23	3	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISIA 8867
	21	16	13	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	22	25	17	PANDORA	999-RAZONES	CAPITOL-EMI LATIN 42294
	23	17	3	NICOLA DI VARI	15 GRANDES EXITOS EN ESPANOL	GLOBO 2249
	24	—	10	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
	25	—	2	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
TROPICAL/SALSA	1	1	9	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS 80341
	2	3	9	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	3	4	15	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	4	5	5	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	5	18	3	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	6	2	25	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	7	6	11	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	8	7	9	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	9	8	14	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	10	10	11	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	11	15	7	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
	12	9	5	WILFRIDO VARGAS	EXITOS DE	SONOTONE 1441
	13	13	23	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND
	14	12	25	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	15	14	43	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	16	19	15	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
	17	21	9	WILLIE COLON	AMERICAN COLOR	CBS 80351
	18	—	9	SILVA Y GUERRA	AMOR INCONDICIONAL	CAPITOL-EMI LATIN 42306/IND
	19	23	51	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLEVA CAFE	KAREN 126
	20	16	21	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	21	11	57	LUIS ENRIQUE	MI MUNDO	CBS 80146
	22	—	1	ANDY MONTANEZ	TODO NUEVO	TH-RODVEN 2868
	23	20	19	CHEO FELICIANO	LOS FELINGS DE CHEO	RMM-CBS 80348/IND
	24	17	19	BONNY CEPEDA	PA'LA CALLE	COMBO 2068
	25	22	29	EDDIE SANTIAGO	NEW WAVE	TH-RODVEN 2660
REGIONAL MEXICAN	1	1	39	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	2	2	7	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	3	3	9	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	4	7	27	LA MAFIA	ENTER THE FUTURE	CBS 80314
	5	6	11	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	6	5	51	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISIA 8831
	7	4	57	BRONCO	A TODO GALOPE	FONOVISIA 8830
	8	9	21	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	9	10	23	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	10	—	1	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	11	8	27	DAVID LEE GARZA	EL QUE MAS TE...	CAPITOL-EMI LATIN 42143
	12	—	1	VARIOS ARTISTAS	DESDE MONTERREY...	FONOVISIA 8862
	13	—	1	LOS MIER	DESDE EL CORAZON	FONOVISIA 8860/IND
	14	—	1	VARIOS ARTISTAS	TEJANO ALL STARS	CAPITOL-EMI LATIN 42348
	15	11	45	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	16	—	1	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	17	13	22	JUAN VALENTIN	16 CORRIDOS DE...	CAPITOL-EMI LATIN 42258
	18	15	19	LOS INVASORES DE NUEVO LEON	ORO PURO	FONOVISIA 8849
	19	16	3	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	20	21	86	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	21	—	58	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	22	18	38	SELENA Y LOS DINOS	SELENA	CAPITOL-EMI LATIN 421-44/IND
	23	—	44	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	24	23	12	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	25	—	1	BRONCO	TU AMIGO	FONOVISIA 9003

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

gloria estefan



"EXITOS DE GLORIA ESTEFAN"

DFL-DFC-GDT-80432

RENACER / CONGA / NO SERA FACIL / DR. BEAT / REGRESA A MI / NO TE OLVIDARE / DINGUI-LI BANGUI (Spanish Version) / NO ME VUELVO A ENAMORAR / SI VOY A PERDERTE / OYE MI CANTO / HERE WE ARE (Portuguese Version)

GLORIA ESTEFAN NEEDS NO INTRODUCTION. WE ALL KNOW OF HER INCREDIBLE SUCCESS AND OF HER ROOTS IN THE LATIN COMMUNITY. THIS ALBUM IS AN EXPRESSION OF THOSE ROOTS. GLORIA BRINGS US HER BEST ALL TIME SPANISH HITS. ALL OF WHICH WERE INTERNATIONAL SUCCESSES. INCLUDED ARE "ANYTHING FOR YOU" (NO TE OLVIDARE) AND "DON'T WANT TO LOOSE YOU NOW" (SI VOY A PERDERTE). ALSO INCLUDED ARE "DR. BEAT" AND "CONGA". MOST OF THE SONGS ARE WIDELY RECOGNIZED AND HAVE BECOME STANDARDS IN HER WORLDWIDE TOURS. ALSO IN THIS ALBUM IS A BRAND NEW SINGLE ESPECIALLY RECORDED OF ONE OF HER EARLIER HITS "RENACER", WHICH IS SURE TO RECEIVE MASSIVE AIRPLAY THROUGHOUT THE UNITED STATES. HEAVY PROMOTIONAL PLANS, INCLUDING A STRONG SPANISH TELEVISION CAMPAIGN SHALL ACCOMPANY THIS RELEASE. THIS ALBUM IS SURE TO BECOME A CLASSIC.



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HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	9	DANCE, DANCE RCA 2649-1-RD 2 weeks at No. 1	DESKEE
2	3	4	6	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
3	4	5	9	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
4	10	12	5	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO
5	8	10	6	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
6	2	1	9	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
7	6	6	7	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
8	11	15	5	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
9	7	8	7	TREAT ME GOOD BIG LIFE 877 617-1/MERCURY	◆ YAZZ
10	12	20	5	DEEP LOVE ONE VOICE ML070648	DADA NADA
11	9	9	6	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
12	16	24	6	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
13	13	19	5	BAD HABIT SELECT 62354	◆ WHISTLE
14	5	3	8	HEART & SOUL MCA 24050	PROJECTION
15	17	27	4	FAR AWAY/HAPPY 4TH & B'WAY 440514-0/ISLAND	ROBERT OWENS
16	14	21	5	YAAAHA/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
17	25	45	3	PEOPLE VIRGIN 0-96445	SOUL II SOUL
18	18	34	4	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
19	22	38	3	PUT YOUR HANDS TOGETHER/ ALL I DO FFR8 869 145-1/POLYDOR	◆ D-MOB
20	30	44	3	HIPPYCHICK ATCO 0-96428	◆ SOHO
21	21	35	4	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
★★★ POWER PICK ★★★					
22	31	—	2	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
23	19	28	5	IT'S HAPPENING MCA 24048	PLUS ONE FEATURING SIRONN
24	23	36	4	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
25	28	37	4	AUTOMANIKK COLUMBIA PROMO	A GUY CALLED GERALD
26	35	—	2	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
27	37	—	2	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
28	15	16	6	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
29	40	—	2	CUBIK TOMMY BOY TB 959	808 STATE
30	41	—	2	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
31	39	—	2	THE BUMP JIVE 1362-1/JDCO/RCA	THE WEE PAPA GIRLS
32	34	43	3	MAMA GAVE BIRTH TO THE SOUL CHILDREN TOMMY BOY TB 957	QUEEN LATIFAH & DE LA SOUL
33	27	32	5	I AM STRETCHED ON YOUR GRAVE ENSIGN V-23568/CHRYSALIS	◆ SINEAD O'CONNOR
34	48	—	2	ATM-OZ-FEAR SBK V-19719	ATMOSPHERE FEATURING MAE B
35	38	41	3	ROMEO ISLAND 878 013-1	◆ DINO
36	43	—	2	VIOLENCE OF SUMMER (LOVE'S TAKING OVER) CAPITOL V-15615	◆ DURAN DURAN
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
38	45	—	2	IT AIN'T OVER SBK V-19714	ATC
39	47	—	2	DO YOU REALLY WANT MY LOVE CAPITOL V-15561	MELBA MOORE
40	NEW	1	1	SAVE YOUR LOVE CAPITOL V-15633	◆ TRACIE SPENCER
41	44	—	2	THE DESPERATE HOURS CAPITOL V-15597	◆ MARC ALMOND
42	NEW	1	1	FIRE TO ICE CHARISMA 0-96448	THE ASSOCIATES
43	26	29	6	POST-POST-MODERN MAN (IF I HAD A HAMMER) ENIGMA 75551	◆ DEVO
44	NEW	1	1	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
45	NEW	1	1	ABANDON/HEY VENUS VIRGIN PROMO ONLY	THAT PETROL EMOTION
46	NEW	1	1	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
47	NEW	1	1	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
48	33	11	13	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
49	NEW	1	1	I'M FREE BIG LIFE 877 843-1/MERCURY	THE SOUP DRAGONS FEAT. JUNIOR REID
50	20	26	5	LOVE FIND A WAY ATLANTIC 0-86159	JOHNNY DYNELL

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	7	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	3 weeks at No. 1 ◆ PRINCE
2	2	7	10	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
3	5	11	5	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
4	7	8	10	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
5	3	2	9	DO ME! MCA 24037	◆ BELL BIV DEVOE
6	9	10	9	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	◆ NAYOBE
7	4	4	11	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
8	6	5	14	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
9	11	12	7	CRAZY MO'TOWN 4730	THE BOYS
10	12	14	5	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
11	13	13	6	WIGGLE IT CUTTING CR 237	◆ 2 IN A ROOM
12	16	22	4	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
13	15	17	5	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
14	18	26	4	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
15	20	21	5	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
16	19	23	6	LET'S GET BUSY GEFLEN 0-21609	CLUBLAND FEATURING QUARTZ
17	17	19	6	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
18	22	27	4	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
19	10	6	9	STRAWBERRY FIELDS FOREVER ATLANTIC 0-86156	CANDY FLIP
20	31	47	3	HIPPYCHICK ATCO 0-96428	◆ SOHO
★★★ POWER PICK ★★★					
21	32	42	3	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
22	14	9	10	LIES ATLANTIC 0-86168	◆ EN VOGUE
23	23	31	6	DANCE, DANCE RCA 2649-1-RD	DESKEE
24	8	3	10	JERK OUT PAISLEY PARK 0-21701/REPRISE	◆ THE TIME
25	37	—	2	DOIN' THE DO SIRE 0-21581/WARNER BROS.	◆ BETTY BOO
26	34	—	2	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
27	38	—	2	PEOPLE VIRGIN 0-96445	SOUL II SOUL
★★★ HOT SHOT DEBUT ★★★					
28	NEW	1	1	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
29	30	29	6	KEEP ON PUMPIN' IT UP SBK ONE V-19718/SBK	FREESTYLE ORCHESTRA FEAT. D'BORAH
30	26	16	13	LA RAZA VIRGIN 0-96498	◆ KID FROST
31	24	28	5	SHE'S MINE MOTOWN 4724	◆ BASIC BLACK
32	21	20	8	IF U KEEP IT UP JIVE 1354-1-RD/RCA	◆ LIZ TORRES
33	40	43	3	I NEED YOUR LOVE MOTOWN 4702	◆ GOOD GIRLS
34	27	24	6	I WON'T GIVE UP ON YOU TOMMY BOY TB 954	◆ TKA
35	NEW	1	1	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
36	25	15	12	TIC-TAC-TOE ATLANTIC 0-86183	◆ KYPER
37	NEW	1	1	CUBIK TOMMY BOY TB 957	808 STATE
38	28	30	6	WE ALL MUST LIVE TOGETHER MOTOWN 4718	BLAZE
39	NEW	1	1	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
40	NEW	1	1	AIN'T IT GOOD TO YOU COLD CHILLIN' 0-21726/WARNER BROS.	M.C. SHAN
41	29	18	8	GOD TONIGHT CURB V-177053	REAL LIFE
42	NEW	1	1	UNDENIABLE ATCO 0-96453	◆ MS. ADVENTURES
43	46	—	2	HEAVEN KNOWS VIRGIN 4-91382	◆ LALAH HATHAWAY
44	36	34	5	TREAT ME GOOD BIG LIFE 877 817-1/MERCURY	◆ YAZZ
45	33	25	7	STOP WARNER BROS. 0-21559	JANE'S ADDICTION
46	41	44	3	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
47	42	—	2	TREAT THEM LIKE THEY WANT TO BE TREATED MCA 79016	FATHER MC
48	NEW	1	1	WON'T TALK ABOUT IT ELEKTRA 0-66623	◆ BEATS INTERNATIONAL
49	45	—	2	YAAAHA/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
50	39	39	4	I CAN'T FACE THE FACT CUTTING CR 238	YVONNE DELEON

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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Exposé Gets New Exposure; Dance-Music Bashing

SHOW YOUR STRENGTH: Arista Records is issuing a challenge to club jocks. The label is about to service DJ-only 12-inch remixes of Exposé's "Stop, Listen, Look & Think" nationwide. According to **George Hess**, director of dance music at Arista, the purpose is twofold.

"I want to prove that club DJs are still breaking records—now more than ever," he says. "Also, Exposé were first discovered in the clubs, and there's a certain attitude [in the industry] that once an act runs toward pop radio acceptance, they don't come back. Exposé is coming back."

Hess says that while there are no current plans to release the track to radio, strong club activity could reverse that decision.

With portions of the song rerecorded with producer/mixer **Glenn Friscia**, including **Ann Curless'** lead vocal, it's easily the trio's most potent—and refreshing—dance offering to date. Friscia transforms the album version's Euro-NRG vibe into a smokin' house anthem.

For variety, B-side remixes are provided by DMC mixmaster **Dakeyne**, whose "Deep Thought" version is equally programmable, and the group's producer, **Lewis Martinee**, who doesn't stray far from his standard freestyle sound.

Such a radical stylistic shift bodes

well for the trio's next album, which it is scheduled to begin recording at the end of the year.

IS IT REALLY OUR FAULT? During last week's **Glasgow New Music World** confab, the U.K.'s answer to our **New Music Seminar**, dance music was blamed for the recent decline of interest in live gigs there.

According to Scottish promoter **Stuart Clumpas**, "Live music on a club level started declining long before house [music] came along. But over the last two years, the rise of dance has split the trendy crowd."

On the flip side, **Neil O'Brien** of **The Mean Fiddler** remarked that the live-music scene could benefit from the dance-music boom, as long as shows were adapted accordingly.

"The change was highlighted this year at [the festival at] Reading—people were just dying to dance. Next year there will be much more dance music on the bill, O'Brien said."

BURIED TREASURES: Because DJs cannot (and should not) live on **Dee-Lite**, **Blackbox**, and **Techno-tronic** alone, let's take a look at several noteworthy releases that may have gotten lost in the shuffle.

One of the most sorely overlooked

projects this quarter is **Marc Almond's** **Capitol Records** collection "Enchanted." An artistic outgrowth of the U.K. singer's successful 1989 album, "The Stars We Are," this set continues to blend techno-slanted dance beats with classically flavored



by Larry Flick

strings and cinematic lyrics.

The first single, "The Desperate Hours," sports remixes by **Justin Strauss** that emphasize the tune's contagious hook, and Almond's unique, melodramatic vocal flair. A more fitting club selection, however, would be the dishy, **Pet Shop Boys**-styled "A Lover Spurned," which is tentatively slated as the next single.

Although **Paul Zone** is best known within the hi-NRG sector, his recent 12-inch single "Love Is The Message," on **ZYX Records** (516-253-0800), is a formidable foray into the deep house arena. Co-produced by Zone with **Frank Buonadonna**, "Love" would fit most comfortably within early a.m. sets.

We haven't been able to stop spinning the latest effort from **Joanna**

Law, "Love Is Not Enough," on **Easy Street Records** (212-254-7979). Written and produced by Law's brother Simon, who has been quite busy lately working on projects with **Soul II Soul** and **Chaka Khan**, this fab single deftly blends accessible R&B/swing beats with reggae-tinged melodies. A fine forum for Law's rich and soulful vocal style.

TID-BEATS: The inexhaustible **Shep Pettibone** continues to juggle several projects at the same time. While working on new material with **Madonna**, Pettibone is also in the studio producing songs for upcoming albums by **Jeffrey Osborne** and **Liza Minnelli**.

Fresh from his work on **Prince's** "Graffiti Bridge" album, remixer/DJ **Junior Vasquez** is completing tracks with **This Beat's Workin'**/MCA recording artist **Lydia Rhodes** for her forthcoming full-length debut. The first fruit of their collaboration, "DJ, Give Me That Funky Bassline," is already receiving respectable club play.

Metro Urban Dance Pool has changed its name. Now known as **National Urban Dance Promotions**, the organization will focus on breaking new music in urban clubs and radio. Also slated from N.U.D.P. is a nationally syndicated radio mix show, "Urban Mix."

ROLODEX UPDATE: Central Ohio Record Pool has moved. Its new address is 1270 Michigan Ave., Columbus, Ohio 43201; 614-294-0605.



Strike A Pose. Some of dance music's hottest remixers and producers gathered recently to celebrate Shep Pettibone's birthday at a bash held at his home in New York. Shown clockwise, from top, are Frankie Knuckles; Judy Weinstein, Def Mix Productions; Steve Thompson; David Morales; and Pettibone. (Photo: John Matarazzo)

ARTIST DEVELOPMENTS

MONIE TALKS

After a series of guest shots on hit singles by Queen Latifah and De La Soul, 19-year-old **Monie Love** may be the rap and club scene's best-known rapper before her own debut album even hits the stores.

Despite her strong connections within the community, there are no guest appearances on the forthcoming Warner Bros. set, "Down To Earth," which features the new single, "Monie In The Middle."

"I didn't want to risk having people guest on my album, and then when it's time to go and do shows they couldn't [go out on tour]," she says. "I'll depend on myself as far as vocals go."

When it came time to go into the recording studio, the British-born artist temporarily moved to New York to work. "I was working with producers who couldn't come over to England at the time, so it was either I come here or we didn't work together," she says. "Now I'm here for a few years, at least."

When Love starts a world tour early next year, she will break the rap road routine by performing with a live band, as opposed to DJs and mixers.

"I tried [performing with a band], and I liked how it sounded," she says. "I liked the control. I didn't have to worry about a record skipping, or a needle jumping, a tape unreeling. Everything is live. You say stop, it stops."

Five producers labored on "Down To Earth," including the **Fine Young Cannibals'** Cox and Steele, and the **Jungle Brothers'** Afrika Baby Bambaata. The rapper says the chemistry was strong, but adds that she hopes to be at the production helm herself next time.

"By learning to use [all of the proper production equipment], I'll be able to produce my own albums," she says.

While there are no new songs written yet, Love knows what she's aiming for. "More than anything, I've got lots of beats on tapes that I'm playing to myself. None of them sound like anything on the first album—they're much harder this time around. I started off pretty mellow so as to get everybody in, but it will get harder. The beats are very strong."

WENDY BLATT

Las Chicas del Can



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3. KEEP WATCHIN' MICHEL' LE ATCO
4. SLAVE REVENGE CAPITOL
5. ON THE WAY UP ELISA FIORILLO CHRYSALIS

12" SINGLES SALES

1. SUICIDE BLONDE INXS ATLANTIC
2. GENERATIONS OF LOVE JESUS LOVES YOU VIRGIN
3. TOM'S DINER DNA FEAT. SUZANNE VEGA A&M
4. SWING THE DEFF BOYZ FEATURING TONY MAC ZYX
5. NAKED IN THE RAIN BLUE PEARL BIG LIFE

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

IN THIS SECTION

Vanilla Ice Heats Up Multiple Formats
 CSN 'Live It Up' On Summer Shed Tour
 Ottmar Liebert's High-Octane 'Flamenco'
 New Kids In Warner/Chappell Pub Deal

Cheap Trick Offers New Audio Treat 'Busted' Showcases Band's Writing Talents

BY ED CHRISTMAN

NEW YORK—Sometimes it seems that Cheap Trick can't win for losing.

After scaling the heights of fame at the end of the '70s with "Cheap Trick At Budokan" and "Dream Police," the band saw its star wane during the '80s.

And then in 1988, Cheap Trick, which generally writes its own material, enjoyed its first-ever No. 1 single with "The Flame." But since the song was penned by outside authors, says Rick Nielsen, the group's main songwriter and guitarist of 1,000 antics, all he heard from the music press was, "Well, Rick, I guess you don't write hit songs anymore."

So this time out, Cheap Trick silenced its critics with one of its own compositions, "Can't Stop Falling Into Love," which recently reached No. 12 on Billboard's Hot 100 Singles chart.

Actually, the song was written 3½ years ago as an instrumental and Cheap Trick decided to add some lyrics to it and record it for "Busted," which it will soon support on the road.

The latest album, which represents Cheap Trick's 11th studio effort on Epic—the only label the band has

ever recorded for—and its first long-form video, "Every Trick In The Book," on CBS Music Video Enterprises, features all four original members of the band, which formed in 1973. In addition to Nielsen, Robin Zander handles vocals and, in live shows, plays guitars; Tom Petersson plays bass; and Bun E. Carlos fills the drum seat.

"Busted," say Nielsen and Zander, builds on the strengths of the last album, "Lap Of Luxury," which reached No. 16 on Billboard's Top Pop Albums chart. With that disk, Epic's A&R department stepped in and helped the band "get back on track," says Nielsen. The A&R department and producer Richie Zito (Heart, Bad English) introduced outside songwriters into the band's recording process, Zander adds.

"With this record, [Epic] sort of let us [and producer Zito] go, which was probably the best thing," Nielsen says. "They liked what they heard and the things they said most were words of encouragement."

"Lap Of Luxury" was a tough record to make, Nielsen says. "We could lie to you and tell you it was all wonderful and great. It wasn't. It was tough working with other writers. But it was a lesson for us."

It made Cheap Trick believe even more strongly in its own material. To be sure, outside songwriters have a hand in "Busted," but to a much lesser degree, and they fit in better, Nielsen says. For instance, one of his favorite tracks on the album is "If You Need Me," which Nielsen and Zander wrote with Mick Jones. "It sounds like Foreigner meets Cheap Trick (Continued on next page)



Double Draw. After an overflow crowd of more than 2,000 fans prompted police to cancel an in-store appearance by Nelson at Spec's Music & Video in Fort Lauderdale, Fla. (Billboard, Sept. 22), the brothers moved the Labor Day event, sponsored by WSHE, to the Summers On The Beach nightclub, where they played an acoustic set for a packed audience. Pictured, from left, are Matthew Nelson, Summers' owners Suzanne & Allan Migdall, and Gunnar Nelson. The sons of the late Ricky Nelson have hit No. 1 on the Hot 100 Singles chart with "(Can't Live Without Your) Love And Affection" from their debut disk on DGC Records. (Photo: Richard Kent)

KRS-One & Friends Reach Out To H.E.A.L.; Maggie's Dream Debut; Blaming Metal

"MY MAJOR CONCERN is to put the message out there and have the 10% hear it who will turn their lives around," says **Kris Parker**, aka **KRS-One**, of the latest **Boogie Down Productions** disk, "Edutainment." But Parker, the self-described "metaphysician" of rap, may have underestimated his reach after three previous gold releases. Within one month of its release, BDP's new **Jive/RCA** disk hit top 30 on the pop albums chart, while the single "Love's Gonna Get'Cha (Material Love)" is bulleted on the Hot Black Singles chart.

Far from the simple love rap its title may suggest, the single takes aim at the destructiveness, as Parker says, of people "falling in love with the material possessions of the world," of a culture that produces kids who kill for dancing cash.

My colleague **Janine McAdams** has commented on the relevance of Parker's raps on racism, materialism, violence, homelessness, and more to the African American community (The Rhythm and the Blues, Aug. 11). But Parker's aim is far wider.

"My whole thing is humanity first," he says. "You are human before you are a color, before you are a [member of a] religion." That attitude lies behind Parker's next project, called **H.E.A.L.—Human Education Against Lies**—which will involve artists **Ziggy Marley**, **Run-D.M.C.**, **Chuck D.**, **Queen Latifah**, **M.C. Lyte**, **L.L. Cool J.**, and others in an all-star single due late this month and subsequent distribution of an educational book and video in the nation's schools. In addition, the first **Boogie Down Productions** longform home video is set for release in November.

ROUSING MAGGIE'S DREAM: Get beyond the easy, introductory angles—the band's multi-ethnic lineup; its past work with **Lenny Kravitz**—and you'll find in **Maggie's Dream** one of the most promising rock-funk fusions of the fall season. But the Capitol Records quintet resists even that tag, moving from the acoustic base of "Love & Tears" that explodes into its rock-hard hook to the gospel-soul touch of "One In Six," an AIDS lament featuring **Richard Tee** on keyboards. Signed and produced by Capitol A&R exec **Josh Deutsch**, the band has landed management with **Warren Entner (Faith No More)** and is shooting its first video with **Mark Pellington**, producer of MTV's "Buzz." The band's upcoming showcase dates include Thursday (4) at the Roxy in L.A. and Oct. 16 at the Marquee in New York. The album "Maggie's Dream" goes to retail Oct. 16.

BENEFIT BEAT: An acoustic "Vote Choice Concert" with **Bonnie Raitt**, **Rickie Lee Jones**, **Melissa Ether-**

idge, and **Dianne Reeves** will be staged Thursday (4) at the Wadsworth Theater in L.A. to benefit the pro-choice activism of the Hollywood Women's Political Committee ... Also on Thursday, **Lloyd Cole**, 'til Tuesday, **Matthew Sweet**, **Shawn Colvin**, and **Keith Thompson** will perform at the Ritz in New York in a benefit for **IMPACT NYC**, which develops educational and recreational programs for homeless kids ... The **Full Moon Saloon** in Warwick, R.I., hosted **Roomful Of Blues**, **Ronnie Earl**, **Dave Howard & the High Rollers**, and the **George Thomas Blues Band** Sept. 30 in a tribute benefit for the **Stevie Ray Vaughan Charitable Fund** of the Communities of Texas.

BEAT BITS: "Speaking Of Music And Other Things," a fall lecture series at the New School for Social Research in New York hosted by concert producer **Danny Kaphan**, opened Sept. 25 with a 90-minute talk by **David Byrne**. Also

booked is **Marianne Faithfull** Tuesday (2) and **Tony Bennett** Oct. 9 ... Along with the **B-52's** and **R.E.M.**, the quartet **Pylon** put Athens, Ga., on the alternative music map. After returning from a five-year hiatus in 1988, the band this summer signed with Atlanta-based **Sky Records**, which will release the new disk "Chain" this month. A 15-date showcase tour hits New York Friday (5), Boston Saturday (6), and Chicago Oct. 12 ... At the urging of supporter **Robbie Dupree**, a reunited **Orleans** will play invitation-only dates Oct. 6 & 7 at the new **Albert Grossman** **Bearsville Theater** in Woodstock, N.Y., for an upcoming live disk. Elektra recently reissued mid-'70s material from the band on CD.

NOWHERE TO RUN: The best commentary yet on the **Judas Priest** liability suit, by New York Times columnist **Anna Quindlen** Sept. 20, strikes hard at the mind-set that would indict rock (or rap) lyrics for every social wrong. Quindlen writes: "It's easy to see how kids get the idea that they are not responsible for their actions. They inherit it. Heavy metal is filled with violence, but **Jay [Vance]** and **Ray [Belknap]** got plenty of that even with the stereo unplugged. The trial judge ruled that the band was not responsible for the suicides, but the families are pressing ahead with an appeal, looking for absolution for the horrible deaths of their sons. Heavy metal made them do it—not the [family histories of] revolving fathers, the beatings, the alcohol, the drugs, a failure of will or of nurturing. Someone's to blame. Someone else. Always someone else."

Diverse 'Tribes' To Unify In 2 Harmonious Calif. Shows

BY CHRIS MORRIS

LOS ANGELES—"A Gathering Of The Tribes," two daylong concerts featuring acts from a diversity of musical genres, has been set for dates in the San Francisco Bay and Los Angeles areas this month.

The concerts—the inspiration of **Ian Astbury**, lead singer of the **Cult**—will take place Saturday (6) at the **Shoreline Amphitheatre** in Mountain View, Calif., and Oct. 7 at the **Pacific Amphitheatre** in Costa Mesa, Calif. They will run from 1-11 p.m.

The wide-ranging talent lineup includes the **American Indian Dance Theater**, **Charlatans UK**, the **Cramps**, **Ice-T**, **Indigo Girls**, the **London Quireboys**, **Michelle Shocked**, the **Mission**, **Public Enemy**, **Queen Latifah**, and **Soundgarden**. **Astbury** also promises special guests at both events.

In keeping with the pancultural, socially oriented nature of the event, several environmental and activist groups will be on hand to distribute literature at booths, including **Amnesty International**, **Greenpeace**, **Rock The Vote**, the **Sea Shepherds**, **People For The Ethical Treatment Of Animals**, **Black To The Future**, and the **Virgin Records-backed anti-censorship coalition**.

Astbury came up with the idea for

"A Gathering Of The Tribes" two years ago, when he grew disenchanted with the direction of the music business.

"I was thinking how fragmented everything was becoming, how dispirited everybody was becoming," **Astbury** says. "Societally, we're in a disaster situation."

He adds, "I thought it would be really cool if we could put together a day when all the different factions would come together."

Astbury went to **Bill Elson**, one of the **Cult's** agents at **ICM**, who went for the idea and enlisted the support of **Pamela Burton** of New York's **Burton Management**. Promoter **Bill Graham** and **Alex Hodges** of the **Nederlander Organization** were also enthusiastic early supporters. Other industry figures who have been involved in organizing the project include **Hal Lazareff**, **Ken Scher**, and **Rich Meaney** of **Nederlander**; **Gregg Perloff** of **Bill Graham Presents**; and **Pam Turbov** of **Delicious Vinyl**.

Astbury sees the concerts as a way of bringing music's diverse audiences together and galvanizing those audiences socially.

"I think that we've really got to give something back," he says. "We don't have the time to procrastinate anymore."



by Thom Duffy

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Oakland-Alameda County Stadium Oakland, Calif.	Sept. 8	\$1,356,675 \$25	54,267 sellout	Bill Graham Presents
PHIL COLLINS	Shoreline Amphitheatre Mountain View, Calif.	Sept. 17-19	\$1,246,222 \$27.50/\$30	54,509 60,000 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	The Kingdome Seattle	Sept. 6	\$1,015,300 \$25	42,929 52,619	Media One
LUTHER VANDROSS	Fox Theatre Detroit	Aug. 24-26 & 28, Sept. 13-15	\$953,080 \$50/\$30	32,661 sellout	Brass Ring Prods.
PHIL COLLINS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 22-23	\$659,000 \$30/\$25/ \$22.50/\$17.50	30,000 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Shoreline Amphitheatre Mountain View, Calif.	Sept. 9	\$496,188 \$25	20,000 sellout	Bill Graham Presents
PHIL COLLINS	McNichols Sports Arena Denver	Sept. 11	\$367,593 \$27.50	13,367 16,900	Fey Concert Co.
PHIL COLLINS	ARCO Arena Sacramento, Calif.	Sept. 20	\$346,100 \$25	13,844 sellout	Bill Graham Presents
ROBERT PLANT THE BLACK CROWES	Red Rocks Amphitheatre Denver	Sept. 13-14	\$337,430 \$25.30/\$24.20	15,291 18,000	Fey Concert Co.
KENNY G MICHAEL BOLTON	Starplex Amphitheatre, State Fair Of Texas Dallas	Sept. 20	\$333,711 \$24.50/\$18.50	16,351 18,000	MCA Concerts PACE Concerts L.B. Presentations
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	Sept. 15	\$332,925 \$25	14,189 sellout	Beaver Prods.
BONNIE RAITT JEFF HEALEY BAND CHARLES BROWN	Red Rocks Amphitheatre Denver	Aug. 29-30	\$324,264 \$21.45/\$20.35	15,450 18,000	Fey Concert Co.
M.C. HAMMER VANILLA ICE	Met Center Bloomington, Minn.	Sept. 23	\$255,963 \$22.50	12,390 14,478	A.H. Enterprises
BILLY IDOL FAITH NO MORE	Capital Centre Landover, Md.	Sept. 16	\$250,582 \$21.50	11,655 15,000	Cellar Door Prods.
HEART THE BLACK CROWES	The Spectrum Philadelphia	Sept. 5	\$240,940 \$19.50/\$17.50	12,887 14,809	Concert Co.
KISS WINGER SLAUGHTER	Long Beach Convention & Entertainment Center Long Beach, Calif.	Sept. 14	\$235,080 \$18.50	13,500 sellout	Avalon Attractions
BONNIE RAITT CHARLES BROWN NRBQ	Champs de Brionne Amphitheatre Quincy, Wash.	Sept. 15	\$231,778 \$21/\$18.50	12,209 sellout	Media One
CROSBY, STILLS & NASH	Champs de Brionne Amphitheatre Quincy, Wash.	Sept. 8	\$218,564 \$21/\$18.50	12,209 sellout	Media One
KENNY G MICHAEL BOLTON	Cynthia Woods Mitchell Pavilion Houston	Sept. 19	\$207,713 \$24.50/\$19.50	10,000 sellout	PACE Concerts L.B. Presentations
CROSBY, STILLS & NASH	Shoreline Amphitheatre Mountain View, Calif.	Sept. 14	\$202,433 \$22.50/\$18.50	9,421 20,000	Bill Graham Presents
ANDREW DICE CLAY	Bally's Casino & Resort Reno, Nev.	Sept. 1-2	\$195,000 \$32.50	6,000 sellout	Fey Concert Co.
KISS WINGER SLAUGHTER	Red Rocks Amphitheatre Denver, Colo.	Aug. 31	\$191,052 \$21.45/\$20.35	9,000 sellout	Fey Concert Co.
JAMES TAYLOR	Alpine Valley Music Theatre East Troy, Wis.	Sept. 22	\$190,782 \$30.50/\$25.50/ \$18.50/\$10	10,302 20,000	Joseph Entertainment Group
POISON WARRANT	Arena Five Seasons Center Cedar Rapids, Iowa	Sept. 22	\$181,857 \$19.50/\$18.50	10,000 sellout	Joseph Entertainment Group Stardate Prods.
BONNIE RAITT CHARLES BROWN NRBQ	Shoreline Amphitheatre Mountain View, Calif.	Sept. 21	\$177,641 \$22.50/\$17.50	8,216 20,000	Bill Graham Presents

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New Members Help Energize Duran Duran Cuccurullo, Campbell Join In 'Liberty' Celebration

■ BY MELINDA NEWMAN

NEW YORK—"I like urges and feeling driven and we're very driven at the moment. We haven't had such a common feeling of togetherness before. We're much more focused," says lead singer Simon LeBon, describing the new Duran Duran lineup.

With its latest Capitol release, "Liberty," the band returns to a five-piece with guitarist Warren Cuccurullo (Missing Persons, Frank Zappa) and drummer Sterling Campbell (Cameo, Cyndi Lauper), both of whom toured with the band before officially enlisting. They join founding members LeBon, keyboardist Nick Rhodes, and bass player John Taylor.

"When we split with Roger [Taylor] and Andy [Taylor] in 1986, we attempted to continue as a three-piece, but none of us thought we'd stay that way forever," LeBon says.

During the years as a trio, when studio musicians were brought in

to fill the holes, the founding members took the time to get to know each other "because it used to be quite a difficult band to be in, especially between me and John," LeBon says. "We always had sort of funny relationships and we decided to take some time to get close to each other, both musically and emotionally."

Despite the original trio's newfound closeness, the new members had no trouble fitting in. "There's no internal aristocracy," says LeBon. "They are both full members. They partake creatively and financially on an equal basis."

And both have already made their mark on the band. Previously, Duran Duran tended to take its time in the studio laboriously recording each project. But the new members infused energy into the band and picked up the pace, resulting in writing and recording the album in four months, half the time it took to do its last studio album, "Big Thing."

The upshot is what LeBon and

Rhodes feel is the group's freshest, most cohesive album.

"We've had some time to live with this one since we finished it in March," says Rhodes, "And the thing is—more so than the last couple of albums—this one is full of good songs."

Radio listeners will get a chance to judge for themselves later this month, when the second single, "Serious," is released. The first cut, the rough "Violence Of Summer," continues to creep up the chart, although it has not cracked the top 40.

However, before releasing the album, the band knew it faced an uphill battle. "I'd love radio to play this record, but we don't fit into a lot of their formats," Rhodes says. "Dance has swamped the chart. There are very few 'songs' that you can play on piano or guitar. Our album doesn't fall into any format, we're in our own little category."

Because the creative energies from the studio stint are still flowing, LeBon says it won't be very long before the next album.

"We won't tour until after the next album," he says. "We're all feeling very creative and when you're on tour, your body gets older, but your brain sure doesn't."

NEW ON THE CHARTS

Vanilla Ice's debut single, "Ice Ice Baby," is shaping up as this year's most successful dark horse. In just a month's time, the song from the 22-year-old rapper's debut album on SBK Records, "To The Extreme," has become a top five rap smash and is rapidly climbing both the Hot 100 and Hot Black Singles charts.

The track defied the odds in capturing such multifaceted attraction since it started out on a small independent label in Miami before SBK got hold of it. "Overnight success" is a tempting way to describe Vanilla Ice's accomplishments: His song, initially released as the B side of his "Play That Funky Music" remake, became the most requested record when a DJ in Columbus, Ga., decided to flip it. It soon spread across the nation and quickly shot to No. 1 on top 40 radio playlists in cities like Jackson, Miss., Dallas, and Sacramento, Calif. In addition, its video became Video Jukebox's most popular selection.

But Vanilla Ice has actually been struggling to break into the mainstream since 1986, when he was discovered at a club rap contest in Dallas and signed to the owner's indie label. He attributes his appeal to his message, style,

and image, which he says is "different from any other rapper's. My music is definitely hip-hop rap," he says, "and it's so different that it can be played on pop and urban stations. Plus, I'm white and that's something that stands out. And the words in my raps are totally positive, my lyrics are in story form, and my stories aren't leading people in the wrong direction."

Vanilla Ice has just begun a 70-city tour with M.C. Hammer and has tentative plans to release "Stop That Train" in December as his follow-up single.

JIM RICHLIANO



VANILLA ICE

CHEAP TRICK PUTS HIGH PRICE ON CREATIVITY

(Continued from preceding page)

meets the Small Faces meets Cheap Trick again," he says.

When the band's albums were not having much impact during the '80s, "there never was any thought about quitting, although we were really concerned," says Zander. "We are musicians and that's what we do for a living. We have this band called

Cheap Trick. We have so much music in us that we want to continue making records."

The success of the last album and "Can't Stop Falling Into Love" helps Cheap Trick to feel just like it is "starting all over again, but luckily not from scratch," adds Nielsen.

TALENT IN ACTION

CROSBY, STILLS & NASH
The Coliseum
Richfield, Ohio

EXPECTATIONS THAT these three veterans would merely coast on nostalgia and capitalize on their legendary status were quashed July 29 at this venue between Cleveland and Akron.

Although David Crosby, Stephen Stills, and Graham Nash drew only 5,500 to the 20,000-capacity Coliseum, they and their backup quintet gave a largely successful performance.

The second, acoustically based half of the show was stronger and longer. Buttressed by a versatile set and atmospheric lighting, it was highlighted by "Wooden Ships," "Suite: Judy Blue Eyes," and "Cathedral."

In a show rippling with water im-
(Continued on next page)

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Music Archive Still Looking For A Home

BY GENE SANTORO

NEW YORK—The Archive of Contemporary Music, which now houses some 285,000 sound recordings dispersed among 13 separate locations, has abandoned its year-long negotiations with Rockrose Development Corp. for space in the Landmark Archives building. The deal would have enabled the archive to consolidate its collection and expand its services.

Founded in 1986, the archive operates through donations of recordings and related material and receives research fees from industry users. Film maker and board member Jonathan Demme has called it the "greatest record library in the world" (Billboard, Aug. 5).

Bob George, the archive's founder, cited escalating costs as the reason why consolidation in the Landmark Archives space has been abandoned—but holds out

hope for another downtown Manhattan location. "When this whole process started," he says, "we were told that the charges would be \$4 a square foot. We were looking at about 6,000 square feet. But then we were told we would have to pay for things like window-cleaning, even though our space had no windows, and we'd be paying for all the costs of the building based on our square footage and not on our usage. That meant that we were paying an incredibly high percentage for maintenance of the halls of the whole building, and the electricity to run the elevators in the residential section.

"When the city finally did an audit, they estimated that the final costs could be about \$9 a square foot—which may not sound like a lot if you're in midtown Manhattan, but downtown, for a windowless space, it's pretty hefty," George continues.

Other problems included the lack of a freight elevator needed for larger donations, the need for archive-financed air-conditioning and circulation work, and a lease limited to 10 years.

John West, director of planning for Rockrose, disputes George's assertions. "I never understood whether the Archive's misunderstandings were deliberate or honest," he says. "We had been telling people as carefully as we could from the very beginning that the deal was \$4 a square foot plus operating costs. That's what's set forth in the [New York City] Board of Estimate resolution; that's what is set forth in our lease.

"When we were going through

the public-review process about four years ago, we said that we thought the operating costs would be about \$2," West continues. "We've done quite well in terms of inflation to have kept it to \$2.60, our current estimate.

"The only things that we pass through to them in that \$2.60 are the direct operating costs, which are based on square footage; that's customary. We dropped the window-washing; the building's porters are doing that, and we're passing through a percentage of their labor costs.

"The space is supposed to be fixed up as basic, unpartitioned office-type space. Any tenant is naturally responsible for [ventilating and air-conditioning] improvements.

"As far as the lease, the Board of Estimate resolution allows us to give a lease of up to 10 years with renewals of up to 10 years; we could also give less," West says. "Ordinarily, a landlord would be able to raise the rent at the end of a lease, but we are limited to the \$4 a square foot. So we were offering them the longest period we could."

Despite the unsatisfactory outcome of its negotiations with Rockrose, George remains optimistic about the future consolidation of the archive. A recent, sizable donation from producer Nile Rodgers will allow the archive to pursue a new lease in Manhattan's SoHo neighborhood in a location to be announced, reports George. Also, artist Laurie Anderson has offered to do a benefit concert for the archive in the near future, he says.

TALENT IN ACTION

(Continued from preceding page)

agery, "Guinevere" turned the tide. Crosby and Nash began to twine harmonies, but paused when a scuffle near the front of the stage broke the mood.

Crosby told the crowd to settle down. Then he and Nash unfurled that gorgeous Arthurian fantasy—almost stifling meatheads who kept whistling and screaming.

The three also performed a deeply felt "My Country 'Tis Of Thee," underscoring their complex, heartfelt patriotism.

The material from the new Atlantic disk "Live It Up" paled, except for "Yours And Mine," a Crosby cha-cha about the way war affects children. The band is on a 70-city tour behind "Live It Up" that continues into the fall.

CARLO WOLFF

SUICIDAL TENDENCIES EXODUS PANTERA

The Ritz, New York

IT'S NICE TO still be able to be scared by a rock'n'roll band. Suicidal Tendencies intimidated and enchanted a packed house with a raucously loud set of more than an hour in the first of two nights of this triple bill.

Led by singer Mike Muir, the lyrics-conscious Los Angeles quintet showed off material from its new Epic disk, "Lights . . . Camera . . . Revolution," the most distinguished

and accessible of its four releases. From the opening notes of the group's anthemic "You Can't Bring Me Down," Suicidal Tendencies ignited the crowd into fierce slamming, dancing, and fist-pumping. The song, propelled by a buzz-saw guitar attack, dynamic tempo changes, and Muir's defiant yelps, set the frantic pace for the night.

Though the group spliced in older tunes, the most recent material—like the chugging "Send Me Your Money" and the riff-heavy "Lost Again"—provided the night's highlights.

Whereas Muir was prominent in the Tendencies mix, Exodus singer Steve "Zetro" Souza was barely audible until late in his group's hour-plus set. Instead, listeners were left to focus on the band's impressive two-guitar attack and the muscular drumming of new member John Tempesta. But that's not all bad, because when Souza eventually appeared in the mix, his hoarse voice cracked often and was the weakest part of the band. Still, the wild, dual guitars in songs like "A.W.O.L." and "Within The Walls Of Chaos," from the San Francisco quintet's Capitol album "Impact Is Imminent," allowed Exodus to hold the crowd.

Pantera, the opening band on the bill, has a long way to go before being mentioned in the same breath as the other two acts. SCOTT BRODEUR

'D' Is For The Daddy Songs That Fill Country Catalogs

BY IRV LIGHTMAN
and EDWARD MORRIS

DAD-DICTED: Of the many factors that make a country music catalog valuable, only one is unquestionably and irrefutably absolutely essential: It must have at least one "Daddy" song aimed squarely at the public tear ducts. Thus has it always been, thus it remains.

Jimmie Rodgers, "The Father Of Country Music," long ago sang wistfully of "Daddy And Home" (both of which, apparently, were more endearing at a distance); and Tanya Tucker rendered an equally lachrymose, equally popular version of this same song as recently as 1989. Gene Autry made his lyrical breakthrough in 1931 with "That Silver-Haired Daddy Of Mine," a song so marinated in guilt that Oedipus seems, comparatively, a model of restrained regret.

In the years since, Loretta Lynn has immortalized her father in "Coal Miner's Daughter," while Holly Dunn did the same for hers with "Daddy's Hands."

Dad still pads comfortably around on the country charts. George Strait—echoing the joyful burden of daddying that Conway Twitty sang about in "That's My Job"—recently celebrated the social-workerlike forgiveness of daddies via "Love Without End, Amen." The song stayed at No. 1 for five weeks. And Paul Overstreet has lately mined daddyhood to the bedrock by penning two doggedly devotional ditties: "Seein' My Father In Me," which he recorded himself, and "Like Father Like Son," a hit for Lionel Cartwright.

Aaron Tippin, a new RCA act, has just made his fail-safe debut with a paean to a wise papa, called "You've Got To Stand For Something."

The high-water mark for filial sentiment, however, was set by Kenny Starr's 1976 hit, "Blind Man In The Bleachers." In this Kleenex-strewn tale, an under-achieving football player wins the game after learning at half-time that his blind father has just died and, thus, can finally "see [him] play." That one should experience the miracle of sight, only to open one's eyes to a high school football game, is a cosmic joke not addressed by the lyrics. Country music can only do so much.

DEALS: Dance-pop sensation New Kids On The Block have entered into an exclusive worldwide co-publishing agreement with Warner/Chappell Music. Chairman and CEO Les Bider

says the publisher will nurture collaborations between the New Kids and other Warner/Chappell writers . . . Janet Jackson has signed a subpublishing agreement for the world excluding the U.S., Canada, and Japan. The deal centers on songs penned by Jackson from her current smash, "Rhythm Nation 1814," including the latest single, "Black Cat." Jackson opened the overseas leg of her "Rhythm Nation" tour of the U.K. and Europe Sept. 29 in Brussels, Belgium . . . In the print area, Peer Southern has renewed its deal with CPP/Belwin for three years . . . Hit & Run Music in London has brought in three solo artists of contrasting backgrounds: Ashley Maher—who has English parents, was raised in California, and holds a Canadian passport—

has a Virgin debut album, "Hi," and was showcased at London's Ronnie Scotts club Sept. 20; Nigerian-born

Keziah Jones, who has been recording an album with producer Stewart Levine at Bearsville Studios and in Los Angeles; and Efuwa, with a Jamaican father and Russian Jewish mother, who performs a mixture of rap, reggae, jazz, funk, and soul sounds.

MESSAGE TO BURT & HAL: A four-song EP of Bacharach/David compositions—"I'll Never Fall In Love Again," "The Look Of Love," "Are You There With Another Girl," and "Message To Michael"—by the Scottish band Deacon Blue recently hit No. 2 on the U.K. chart in two weeks. The titles come from the catalogs of Blue Seas Music, Jac. Music, Colgems Music-EMI, U.S. Songs, and Nibbor Music Co. Deacon Blue records in the U.S. for Columbia.

CLASSROOM EXPANSION: Ervin Litkei's Hanlit Publications is entering the classroom with an educational music division. The New York wholesaler, who is also a composer and publisher, has appointed Philip Lasser to supervise classical instrumental and choral works for Leona Music, a subsidiary of Hanlit. Reporting to Leona's chief, Ethel Gabriel, Lasser is currently pursuing his doctorate in composition at the Juilliard School in New York.

PRINT ON PRINT: The following are the best-selling folios at CPP/Belwin:

1. Anita Baker, Compositions
2. Indigo Girls, Strange Fire
3. Carpenters, Easy Piano Collection
4. The Turtles, 20 Greatest Hits
5. Billie Holiday, Singin' The Blues

ARTIST DEVELOPMENTS

'NOUVEAU FLAMENCO'

Acoustic guitarist Ottmar Liebert—who has fashioned a lively, gypsy-tinged musical style that he calls "nouveau flamenco"—has crossed over from new age to the Top Pop Albums chart with his album of that same name. Liebert's profile rose further recently as the opening act on Basia's U.S. summer tour and will begin a fall tour with her later this month. He will headline a showcase date Oct. 10 at the Bottom Line in New York.

"It's pretty dizzying sometimes," Liebert says of the recognition he has been receiving for "Nouveau Flamenco" since its release last March on the Higher Octave label. The disk has been on the New Age Albums chart for more than five months, peaking at No. 2. It crossed over to the pop albums chart in early May.

Higher Octave plans a fall campaign for "Poets & Angels," a holiday album from Liebert that will feature five original cuts and 10 traditional Christmas songs. Then, in the spring, the company will put out a second disk in the "nouveau flamenco" style.

The 30-year-old, classically trained Liebert, a native of Cologne, West Germany, tried for years to make it in the pop genre, playing music that he describes as "a cross between Simple Minds and Duran Duran and maybe a little funkier than that."

But his flamenco-rooted style, inspired by the likes of Paco De Lucia, evolved after he moved to Sante Fe, N.M., where he recalls playing acoustic guitar in restaurants "for \$20 and a meal. I worked myself up to \$150," he says.

"Flamenco, it seems to me, is the most passionate music, and it really fits my soul," Liebert says, noting that he plans to do further experimenting, like mixing R&B and flamenco. And, he adds, he still thinks about forming another rock band.

CONNIE BENESCH





ASCAP Walks On Water. Allen Shamblin and his publishers, Almo Music and Hayes Street Music, celebrate his No. 1 record, "He Walked On Water" (recorded by Warner Bros. artist Randy Travis), at a recent ASCAP "#1 Club" reception. Pictured, from left, are David Conrad of Almo Music Corp.; Pat Halper of Hayes Street Music; ASCAP's Merlin Littlefield; Shamblin; Martha Sharp of Warner Bros. Records; and ASCAP's Southern executive director, Connie Bradley.

Full House Of Promoters Set For 'SRO' Meet Will Link Euro Buyers With Acts

NASHVILLE—Seven major European talent promoters will meet here Oct. 7-8 as a part of the Country Music Assn.'s "SRO '90" activities. The meetings have been organized by Trisha Walker, of Trisha Walker International, a company that specializes in linking American country artists with European buyers.

Scheduled to participate in the private meetings are Marcel Bach, Gstaad Festival, Switzerland; Kieran Cavanagh, Dublin Festival; Hubert Degen, representing four German festivals; Paul Fenn, London concert promoter and U.K. promoter for the CMA's "Route" campaigns; Aschi Maurer, Frutigen Singer/Songwriter Festival, Switzer-

land; Fritz Portner, St. Gallen Festival, Switzerland; and Cor Sanne, Dutch concert promoter. Victor Kemeny, a radio personality from Budapest, will also attend.

Walker, who says she will be planning the 1991 festivals for these promoters, notes that some of them have expressed an interest in setting up additional musical events.

"Nobody in the States has any real conception of how complicated, difficult, time-consuming—not to mention expensive—it is to organize festivals and tours overseas," Walker says. The main objectives of the Nashville meeting, she explains, are establishing a touring calendar, compiling a list of artists to target throughout 1991 for each festival and associated dates, and, possibly, forming a "Euro-Touring Company" to create a year-round concert circuit, which does not now exist.

In the past, Walker says, a festival promoter who wanted to book a certain American act had to approach other promoters to see if they would also use the performer, since "an act will not travel overseas for one show unless it is for huge money."

By getting the promoters together in Nashville, Walker continues, they "can come up with a list of [art-

ist] names that would be acceptable to all concerned, with fixed prices to quote the artist and a set number of dates to offer."

Walker stresses that the Nashville meeting will be closed to the public, including members of the music industry.

On Oct. 7, the promoters will begin by describing their festivals to each other and will then discuss sponsorships, the image of country music in Europe, attracting younger people to country music, new artists who may appeal to European audiences, and record company involvement in European tours. A representative of American Airlines will explain the company's involvement with foreign tours and festivals.

On Oct. 8, the group will review a new festival and tour contract and discuss such topics as economizing on trans-Atlantic travel, the problems of inter-European travel, budgeting tours and festivals, establishing an events calendar, compiling a list of acceptable artists, the prices of artists and cost-sharing among promoters, and setting up the "Euro-Tour" circuit.

Walker can be reached at 615-269-0856.

Experts Place Bets For The CMA Awards Wood, Oermann & Co. Predict Win, Place & Show

AND THE WINNERS ARE... OK, gang, gather 'round the ol' corral because **Lonesome Gerry Wood** is about to make his annual perfect (well, almost) predictions for the Country Music Assn. Awards Oct. 8 here. Just to buoy the spirits of those who want other prognosticators, I have included four more of Music City's elite crop of who's-gonna-winnit-gurus: **Robert K. Oermann** of the Nashville Tennessean and the coveted **David Ross** journal Music Row; and those Billboard bombers—**Ed Morris**, **Marie Ratliff**, and **Debbie Holley**.

The prediction battle reigns extremely royal between Oermann and Wood because for the last three years our picks have been broadcast nationwide over The Nashville Network on the **Lorianne Crook And Charlie Chase CMA Preview Show**. I'm ashamed to admit that I

have bested Mr. Oermann on all previous shows, and I intend to do it again with these fearless predictions.

Let's start with the CMA's music video of the year. This and vocal event of the year are the only two categories that Oermann, Wood, and the entire Billboard Nashville braintrust agree upon. If **Garth Brooks** and director **John Lloyd Miller** don't get video honors for "The Dance," then turn off your TV sets early and go watch reruns of the "Addams Family." And if **Keith Whitley** and **Lorrie Morgan** don't win vocal event of the year... then it hasn't been a very good year.

Ratliff and Oermann believe that **Johnny Gimble** will repeat as musician of the year, but Wood, Holley, and Morris are going out on the limb for one of the greatest musical talents on the globe—**Mark O'Connor**. The **Judds** should repeat as duo, according to Wood, Oermann, and Morris, although Holley hails the **Sweethearts Of The Rodeo** and Ratliff singles out **Baillie & the Boys**. For vocal group, it's the pick for Oermann, Holley, and Ratliff: the **Kentucky Headhunters**. Wood, being from Kentucky, would like nothing better than a Headhunters triumph, but places his bet on **Restless Heart**, the Academy of Country Music's winner. Morris (probably still infatuated with the recently married **Paulette Carlson**) goes with **Highway 101**. Morris, ever the intransigent iconoclast, hovers over **Travis Tritt** as the Horizon Award winner, while all others go with Brooks. Morris hangs with Brooks in the male-vocalist-of-the-year category, while Wood, Oermann, and Holley go with **Clint Black**, and Ratliff selects **Rodney Crowell**. Female vocalist? It's **Patty Loveless**, according to Wood, Morris, and Holley. **Lorrie Morgan**, says Oermann, and

Reba McEntire, according to Ratliff.

More controversy over song of the year: "Where've You Been" is the selection of Wood, Ratliff, and Morris, while Holley goes with one of her hot faves, Black's "Killin' Time," and Oermann opts for the wonderful "If Tomorrow Never Comes." A real tough category.

Wood picks **George Strait's** "Livin' It Up" as album of the year, while Ratliff and Morris go with **Alan Jackson's** "Here In The Real World," and Holley and Oermann form an unholy alliance in picking the **Kentucky Headhunters'** "Pickin' On Nashville."

Is the CMA single-of-the-year-category tough or not? These highly qualified experts (just ask them) selected five different winners. Wood goes with Black's "Killin' Time." Oermann with Jackson's "Here In The Real World." Brooks' "If Tomorrow Never Comes" is Holley's wish. Ratliff goes with "When I Call Your Name" by **Vince Gill**. And Morris opts for **Kathy Mattea** and "Where've You Been."

And now... the entertainer of the year. **Ricky Van Shelton** predicts Oermann. Strait, say Ratliff and Holley. But, knowing how awards sometimes follow achievements, both Wood and Morris point to **Randy Travis** as the 1990 Country Music Assn. entertainer of the year.

With predictions like these, who needs to even look at the telecast? Well, probably those who want to hear some good songs, enjoy some good goofs, and watch all of these press pundits be buried into the ground as surprise after surprise takes the stage to accept that trophy that looks like a super-suppository. Because, once again, it's time for the Country Music Assn. Awards!

JAN FAN: If **Jan Buckingham** wasn't a great songwriter/stewardess, she would make one hell of a promotion lady. The Grammy-nominated Eastern Airlines sky queen's latest missive to the Nashville Scene: "Gerry, our song, 'Stand Your Ground,' is being played on such stations as WWL New Orleans, WYAY Atlanta, WOW Omaha, WPOC Baltimore, and KEEY Minneapolis/St. Paul." And she listed several other stations. Good luck, Jan. Stand your ground!

SIGNINGS: **Dino Kartsonakis** inks management agreement with **Jim Halsey**... Arista artist **Rob Crosby** to **Steve Small** for management. **Dobie Gray** to ASCAP.



by Gerry Wood



Jerry Clower Can't Miss(issip) With His Enduring Comic Touch

BY EDWARD MORRIS

NASHVILLE—Comedians often have successful albums when they are at the height of their popularity. But comedians who consistently sell records throughout their careers are show-business rarities. That fact has never intimidated Jerry Clower.

Clower is now celebrating his 20th year on MCA Records with the release of his 20th live album. It is called "The Mighty Mississipp," and it sticks with the colorful storytelling formula on which Clower's comedy has always been based. He is fond of saying that he is not a comic but a humorist: "I think a comic tells funny stories, and a humorist tells stories funny."

Whatever it is that he does, Clower does it well and profitably. MCA estimates that he has sold more than 4 million albums. On Nov. 6, MCA Home Video plans to release two 30-minute, \$9.95 videos of Clower in concert, recorded this summer at Opryland U.S.A. He has cut an autobiographical promotional album, "Loud & Clear," that will be distributed to 400 radio stations this fall.

The loud, jovial Mississippian estimates he does about 200 dates a year, ranging from concerts, fairs, and rodeos to conventions and trade shows. Of these, he says, 90% are paid dates. "I also do what I call a 'tithing date' in churches every now and then," he says. "My Presbyterian manager, Tandy Rice [of Nashville's Top Billing agency], calls

them 'freebies,' but us Baptists call them 'tithing dates.'"

Working his religious affiliation and beliefs into his comedy is a standard part of Clower's approach. He has long served as defender of the

(Continued on page 37)

'Legend' Created To Attract New CMA Members

NASHVILLE—The Country Music Assn. will stage its first "Legend" series Nov. 14 at Belmont College's Massey Auditorium here. The public event, which starts at 6:30 p.m., will feature remarks by Roger Miller, Brenda Lee, Don Everly, and producers Owen Bradley and Jack Clement.

Aimed at attracting new members to the CMA, the program will begin with an interview session of the featured speakers and conclude with questions from the audience.

The event is free to CMA members and college music students who have valid student IDs. Others will be charged \$5. Additional information is available from the CMA's membership department at 615-244-2840.

HOT COUNTRY SINGLES & TRACKS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	8	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL PRO-79239
2	3	4	14	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
3	4	5	13	I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK)	CARLENE CARTER (C) (V) REPRISE 4-19915/WARNER BROS.
4	1	1	11	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA (V) RCA 2643-7
5	10	17	10	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
6	7	9	9	DRINKING CHAMPAGNE J. BOWEN, G. STRAIT (B. MACK)	GEORGE STRAIT (V) MCA 79070
7	11	16	7	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	REBA MCENTIRE (V) MCA 79071
8	8	12	12	PRECIOUS THING T. BROWN (S. WARINER, M. MCANALLY)	STEVE WARINER (C) (V) MCA 53854
9	5	2	15	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
10	12	15	9	BORN TO BE BLUE B. MAHER (M. REID, B. MAHER, M. DAVID)	THE JUDDS (C) (V) CURB/RCA 2597 4-R/S/RCA
11	9	11	12	THE BATTLE HYMN OF LOVE A. REYNOLDS (D. SCHLITZ, P. OVERSTREET)	KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
12	6	6	13	FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. OWENS)	DOUG STONE (C) (V) EPIC 34T 73425/CBS
13	17	20	12	STORY OF LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
14	13	13	11	'TIL A TEAR BECOMES A ROSE B. MEVIS, G. FUNDIS (B. RICE, M. RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
15	18	24	7	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
16	19	22	11	MY HEART IS SET ON YOU S. SMITH, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
17	14	10	14	NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
18	23	30	5	A FEW OLE COUNTRY BOYS K. LEHNING (T. SEALS, M. WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
19	16	8	16	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	ALAN JACKSON (C) (V) ARISTA CA5-2032
20	15	7	15	I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
21	21	21	8	LOVE IS STRANGE J. E. NORMAN, E. PRESTIDGE (E. MC DANIEL, M. BAKER, S. ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
22	20	19	20	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	VINCE GILL (V) MCA 79011
23	26	28	9	FOOL SUCH AS I K. LEHNING (B. TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R
24	29	40	6	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	HOLLY DUNN (C) (V) WARNER BROS. 4-19756
25	24	23	17	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
26	30	34	7	FEED THIS FIRE J. CRUTCHFIELD (H. PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
27	22	14	18	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
28	34	42	6	YET R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE (C) (V) ARISTA 2075
29	38	49	4	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS (V) RCA 2677-7
30	25	18	16	DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD)	TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
31	33	39	6	WHEN SOMEBODY LOVES YOU S. HENDRICKS, T. DUBOIS, RESTLESS HEART (J. NEEL, R. GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
32	32	37	9	RECKLESS HEART SOUTHERN PACIFIC (J. E. NORMAN (J. MCFEE, A. PESSIS))	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
33	37	44	6	THIS AIN'T MY FIRST RODEO B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. D. BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
34	27	25	18	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
35	52	—	2	AMERICAN BOY R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
36	36	41	6	HE WAS ON TO SOMETHING R. SKAGGS, S. BUCKINGHAM (S. CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
37	43	50	5	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	CONWAY TWITTY (V) MCA 79067
38	44	51	6	WESTERN GIRLS R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (V) MCA 79068

POWER PICK/AIRPLAY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	31	19	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 422 875 450-4
40	39	32	20	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESHIN, A. PESSIS)	WAYLON JENNINGS (C) (V) EPIC 38T 73352/CBS
41	28	26	11	HONKY TONK BLUES J. STROUD, R. ALVES (H. WILLIAMS, SR.)	PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
42	31	27	4	DON'T GIVE US A REASON B. BECKETT, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (CD) (V) WARNER/CURB 4492/WARNER BROS.
43	51	—	2	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE)	K. T. OSLIN (V) RCA 2667-7
44	41	38	20	HE TALKS TO ME B. BECKETT (M. REID, R. M. BOURKE)	LORRIE MORGAN (V) RCA 2508-7
45	42	43	10	DANCE IN CIRCLES B. KILLEN (T. RYAN, A. HARVEY)	TIM RYAN (C) (V) EPIC 34T 73372/CBS
46	45	47	21	ON DOWN THE LINE T. BROWN (KOSTAS)	PATTY LOVELESS (C) (V) MCA 53811
47	55	62	3	SOMEONE ELSE'S TROUBLE NOW P. WORLEY, E. SEAY (P. TILLIS, G. NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
48	50	59	4	MOONSHADOW ROAD B. BECKETT, T. GRAHAM BROWN (BROWN, THOMPSON, NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
49	46	45	21	RICHEST MAN ON EARTH J. STROUD (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 2505-7
50	57	—	2	AIN'T NECESSARILY SO F. FOSTER (B. N. CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T 73518/CBS
51	53	54	21	GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19872/WARNER BROS.
52	47	46	17	SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
53	72	—	2	NEVER KNEW LONELY T. BROWN (V. GILL)	VINCE GILL (V) MCA 7-53092
54	73	74	3	PUT SOME DRIVE IN YOUR COUNTRY G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 4-26094
55	NEW	1	1	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
56	58	—	2	WHAT WE REALLY WANT R. CASH (R. CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
57	60	66	5	THE THINGS YOU LEFT UNDONE W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	MATRACA BERG (V) RCA 2644-7
58	61	71	3	THE NIGHT'S TOO LONG T. BROWN (L. WILLIAMS)	PATTY LOVELESS (V) MCA 53895
59	63	69	4	A RING WHERE A RING USED TO BE N. LARKIN (G. EATHERLY, B. MOULDS, K. BERGSNES)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
60	54	53	20	THIS SIDE OF GOODBYE P. WORLEY, E. SEAY (M. NOBLE, J. PENNING, C. MOSER)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19829
61	65	70	5	COWBOY LOGIC S. GIBSON, M. M. MURPHEY (D. COOK, C. RAINS)	MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724
62	48	29	13	MY PAST IS PRESENT T. BROWN (R. CROWELL, S. SMITH)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73423/CBS
63	64	58	18	LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE)	MARK COLLIE (V) MCA 79023
64	49	48	15	I'LL LIE MYSELF TO SLEEP B. MONTGOMERY (T. MENST, T. HASELDEN)	SHELBY LYNNE (C) (V) EPIC 34T 73319/CBS
65	NEW	1	1	WHEN LOVE COMES CALLIN' R. SCRUGGS, M. MILLER (M. MILLER, R. SCRUGGS)	SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
66	67	64	6	YOU MADE LIFE GOOD AGAIN R. SCRUGGS, NITTY GRITTY DIRT BAND (B. DIPERO, S. SESHIN)	THE NITTY GRITTY DIRT BAND (V) MCA 79075
67	NEW	1	1	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
68	74	73	3	ZYDECO LADY B. BECKETT (T. SEALS, E. RAVEN)	EDDY RAVEN CAPITOL PRO-79191
69	68	57	6	LET'S CALL IT A DAY TODAY B. MONTGOMERY (D. PRINIMER, B. GALLIMORE)	TAMMY WYNETTE (C) (V) EPIC 34T 73427/CBS
70	70	72	3	GOIN' BY THE BOOK J. CLEMENT (C. LESTER)	JOHNNY CASH (V) MERCURY 878 292-7
71	NEW	1	1	HARDIN COUNTY LINE D. JOHNSON, T. BROWN (M. COLLIE, R. SCAIFE)	MARK COLLIE (V) MCA 79078
72	59	52	17	MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
73	62	61	6	WHEN IT RAINS IT POURS M. YEARY, M. HAGGARD (J. CARTER)	MERLE HAGGARD (C) (CD) (V) CURB 4JM-76832
74	69	63	6	MAN TO MAN B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR., T. BARNES)	HANK WILLIAMS, JR. (C) (V) WARNER/CURB 4-19818/WARNER BROS.
75	75	68	19	NEW KIND OF LOVE S. BOGARD, R. GILES (R. GILES, S. BOGARD)	MICHELLE WRIGHT (V) ARISTA 2002

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 single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability.

HOT COUNTRY RECURRENTS

1	1	—	2	THE DANCE A. REYNOLDS (T. ARATA)	GARTH BROOKS CAPITOL
2	—	—	1	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	RANDY TRAVIS WARNER BROS.
3	2	1	3	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
4	3	5	6	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA
5	7	7	6	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	CLINT BLACK RCA
6	6	8	6	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA
7	5	2	5	NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE ARISTA
8	4	3	6	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	TRAVIS TRITT WARNER BROS.
9	8	4	5	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE MCA
10	11	10	6	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	DOUG STONE EPIC
11	14	14	6	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS.
12	15	16	6	CHAINS T. BROWN (H. BYNUM, B. BENEAU)	PATTY LOVELESS MCA
13	21	24	6	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA

14	12	9	6	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	ALAN JACKSON ARISTA
15	19	12	6	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA
16	13	13	6	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS.
17	9	6	6	IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES)	T. GRAHAM BROWN CAPITOL
18	—	17	3	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
19	25	23	3	PASS IT ON DOWN J. LEO, L. M. LEE, ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS)	ALABAMA RCA
20	—	19	5	I WATCHED IT ALL (ON MY RADIO) S. SMITH, T. BROWN (L. CARTWRIGHT, D. SCHLITZ)	LIONEL CARTWRIGHT MCA
21	23	22	6	WALKING SHOES J. CRUTCHFIELD (P. KENNERLEY)	TANYA TUCKER CAPITOL
22	16	15	6	LOVE ON ARRIVAL K. LEHNING (D. SEALS)	DAN SEALS CAPITOL
23	10	11	3	HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY)	MARTY STUART MCA
24	22	20	6	NO MATTER HOW HIGH J. BOWEN (E. STEVENS, J. SCARBURY)	THE OAK RIDGE BOYS MCA
25	24	25	4	BOP K. LEHNING (J. KIMBALL, P. DAVIS)	DAN SEALS EMI

● 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.

JERRY CLOWER MARKS 20 YEARS WITH 20TH LIVE ALBUM

(Continued from page 35)

faith and co-host of "Country Crossroads," a widely syndicated radio program produced by the Southern Baptist Radio-TV Commission.

Besides all this, Clower does commercials for Mr. Transmission, McDonald's, and Dodge Trucks, among other clients, and he performs frequently on "The Grand Ole Opry," where he has been a member since 1973.

When Clower travels, he says, he writes notes to himself about events or people who amuse him. "I just write it down on a little piece of paper, and I go put it in a box at my house. About a month before I record, I dump that box out. I may have the same note in there four or five times, because I don't want to run the risk that I'll forget to do it." On stage, the tall, portly Clower

wears a red tuxedo and white ostrich boots, looking something like Santa Claus as designed by Tennessee Williams. He leaves it to Rice and producer Snuffy Miller to select the places to record his live albums.

"I never write out anything," Clower says, "and I never want to have a Teleprompter if I can help it, because it might throw [me] off."

Now 64, Clower earned his degree in agriculture from Mississippi State. His interest in farming led him to become a top fertilizer salesman—one who quickly learned that he could make more sales with a funny story than with a scientific analysis of his product. An acquaintance recorded one of Clower's presentations, which ultimately found its way to MCA's A&R department in Los Angeles. All his albums are still active.

Although his expressions and references are uncompromisingly Southern, Clower contends that he is not a regional humorist. "There's no more North, South, East, and West as we once knew it," he says. "If they laugh at it in Birmingham, [Ala.] they'll laugh at it in Boston. I did the Cohasset [Massachusetts] Theater for nine nights. If you drew a line from El Paso, [Texas] all the way across to North Carolina, most of my shows would be south of that line. But I go everywhere, and they laugh everywhere."

COUNTRY CORNER



by Marie Ratliff

HOT BREAKOUTS

Kentucky Headhunters—"Rock 'N' Roll Angel" (Mercury): KCKC, WCMS, WWYZ, KWDJ, WWKA, KVOO, WTDR, KWJJ, WGKX, WQDR, WSIX, WRKZ, WYNY, KFDI.

Michelle Wright—"Woman's Intuition" (Arista): WTDR, WFLS, KSOP, WIVK, KEEY, KFDI, WSOC, WDSY.

Waylon Jennings—"Where Corn Don't Grow" (Epic): KASE, KCKC, WOWW, WFLS, KEEN, KFDI, KVOO, WDAF.

Emmylou Harris—"Never Be Anyone Else But You" (Reprise): WXTU, WCMS, KVOO, WRKZ, KFDI, WWYZ.

Marie—"Like A Hurricane" (Curb): KHEY, WKEZ, WFLS, WDSY, KKAT, KFDI, WDOD, WDAF, WCMS.

EIGHTEEN DITTO: Randy Travis bows at No. 18 on the Top Country Albums chart with his much-talked-about "Heroes And Friends" collection (Warner Bros.), which pairs him with 12 different stars. The first single from the album, a duet with **George Jones** called "A Few Ole Country Boys," is also at No. 18 in its fifth week on the Hot Country Singles & Tracks chart.

"We've been showcasing the album," says MD **Tony Michaels**, KTTS Springfield, Mo., "and I particularly like his cut with **Willie Nelson**, 'Birth Of The Blues.'"

"I've been getting quite a bit of interest from our listeners in the **Dolly Parton** cut 'Do I Ever Cross Your Mind,'" says MD **Jim Howie**, WPCM Burlington, N.C. "They think it's really cute."

SLEEPER NO MORE: "His last record was a sleeper," says PD **Mark Lewis**, WYNE Appleton, Wis., of **Marty Stuart**, "but this one ["Western Girls" on MCA] is moving already. It's in the same vein and I feel it will do as good or better."

The song moves from 44-38, with adds at WPOC Baltimore, WWKA Orlando, Fla.; WYRK Buffalo, N.Y.; KILT Houston; KASE Austin; WKSJ Mobile, Ala.; and KCY San Antonio, Texas. Among stations showing big jumps are KKAT Salt Lake City, WAMZ Louisville, Ky.; KRAK Sacramento, Calif.; KMLE Phoenix, and WSM Nashville.

"IT COULD BE ONE OF THOSE CLASSIC SONGS," says MD **Charlie Mitchell**, WWVA Wheeling, W.Va., of **Travis Tritt's** "Put Some Drive In Your Country" (Warner Bros.). "It's an anthem-type song that's important to country because it's helping to draw a younger audience, one that is becoming disenfranchised because there's so much old stuff on CHR."

Among the new adds on Tritt's song, which jumps from 73-54 this week, are KPLX Dallas; WQDR Raleigh, N.C.; WSIX Nashville; KFDI Wichita, Kan.; WOWW Pensacola, Fla.; KSOP Salt Lake City; KWJJ Portland, Ore.; WFLS Fredericksburg, Va.; WRKZ Hershey, Pa.; and WDAF Kansas City; big increases are recorded at WIL St. Louis; WUSY Chattanooga, Tenn.; WFMS Indianapolis; WESC Greenville, S.C.; WBEE Rochester, N.Y.; and KEEY Minneapolis/St. Paul.

RECURRENT FACTS: "The Dance" by **Garth Brooks** (Capitol) remains at No. 1 on the Hot Country Recurrents chart; it is still showing a rank of No. 38 in overall gross impressions (8.86 million) combining both current and recurrent titles.

"He Walked On Water" by **Randy Travis** (Warner Bros.) has completed its 21-week run on the singles chart and becomes the No. 2 hot recurrent, ranking at No. 40 in overall impressions.

The No. 25 recurrent, **Dan Seals' "Bop"** (Capitol), ranks at No. 75 overall, with 4.78 million gross impressions, and is still playing on 87 of the 92 monitored stations.

AMOA Pegs Award Nominees Black, Headhunters Capture 3 Each

NASHVILLE—Clint Black and the Kentucky Headhunters are among the top nominees for the Amusement & Music Operators Assn.'s 1990 Jukebox Awards. Each act received three nominations, and each is competing in the "rising star" categories.

Contending for country record of the year are "Dumas Walker," the Headhunters; "Here In The Real World," Alan Jackson; "It's Just A Matter Of Time," Randy Travis; "Killin' Time," Black; and "Statue Of A Fool," Ricky Van Shelton.

Country-CD-of-the-year nominees are "Greatest Hits III," Hank Williams Jr.; "Killin' Time," Black; "No Holdin' Back," Travis; "Pickin' On Nashville," the Headhunters; and "RVS III," Shelton.

Competing with Black in the male "rising star" division are Jackson and Travis Tritt, and pop acts Michael Bolton and Tommy Page.

Lorrie Morgan is the only country act among the female "rising star" candidates. The others are Jane Child, Alannah Myles, Sinead O'Connor, and Lisa Stansfield.

The Kentucky Headhunters are the lone country entry among the group "rising star" choices. They face Wilson Phillips, Roxette, Technonronic, and Milli Vanilli.

The winners will be announced at the awards show, Oct. 26 at the Hyatt Regency in New Orleans.

Nominees were voted on by AMOA members based on the most money earned between June 1, 1989, and May 31, 1990.

Capitol Vets Sign On At New DPI Label

NASHVILLE—Former Capitol Records/Nashville chief Jim Foglesong has joined DPI Records here as director and consultant. In addition to working with day-to-day operations, Foglesong will also be in charge of acquiring talent for the new independent label.

Another Capitol veteran, George A. Collier, will head the label's sales

and marketing division.

DPI's record promotion will be handled by independents Frank Lefel, Jack Pride, Johanna Edwards, Joe P. Ethridge, and Ken Woods, and its national video promotions by Jeff Walker's Aristo Music Group. Creative Media Services will do publicity.

Intersound International, Atlanta, will distribute DPI product. Other Intersound accounts include ProArte, ProJazz, and CINEDISC. DPI's first album is Hoyt Axton's just-released "Spin Of The Wheel." "Mountain Right," the album's initial single, has a companion video that is now in rotation on Country Music Television.

DPI is a subsidiary of Lawrence Industries, Conroe, Texas. Its Nashville operation is headed by Mae Boren Axton, who holds the titles of VP and executive director.

16th Avenue Inks Distrib Deal With Curb

NASHVILLE—16th Avenue Records has signed an exclusive distribution deal with Curb Records. Formerly, the Opryland Music Group division was distributed by CEMA.

The first Curb-distributed releases, which will ship this month, are the singles "Dam These Tears,"

by Canyon; "Whole Lotta Love On The Line," Charley Pride; and "Dog House," John Conlee. Albums by these acts will ship during the first quarter of 1991.

Other 16th Avenue acts are Randy VanWarmer, Dianne Davis, and Donny Kees.

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

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

TOP COUNTRY ALBUMS™

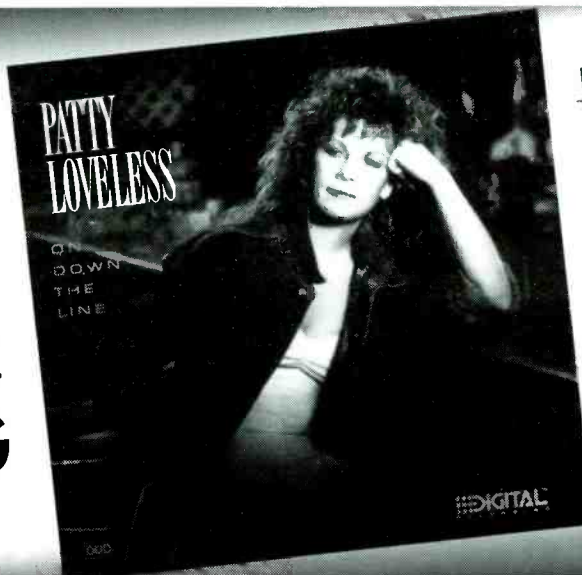
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	73	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME 31 weeks at No. 1
2	2	3	39	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
3	3	2	73	GARTH BROOKS ● CAPITOL 90897* (9.98)	GARTH BROOKS
4	15	—	2	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
5	5	9	6	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
6	4	5	17	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
7	6	4	47	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
8	9	8	36	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
9	17	—	2	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
10	7	6	18	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
11	11	20	4	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
12	8	7	29	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
13	10	10	28	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
14	12	12	68	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
15	14	13	51	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
16	13	11	12	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
17	16	14	17	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
18	NEW ▶	—	1	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
19	18	15	25	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
20	21	18	48	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
21	20	19	18	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
22	NEW ▶	—	1	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
23	24	21	176	RANDY TRAVIS ▲4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
24	29	33	4	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
25	19	16	33	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
26	27	23	111	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
27	28	34	69	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
28	22	22	49	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
29	32	30	7	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
30	26	43	5	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
31	23	17	76	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
32	NEW ▶	—	1	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
33	25	24	22	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
34	30	28	164	PATSY CLINE ▲2 MCA 12 (8.98)	GREATEST HITS
35	36	31	30	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
36	38	32	33	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
37	33	25	8	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
38	31	29	11	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	34	27	84	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
40	39	26	50	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
41	35	36	158	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
42	37	35	6	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
43	40	37	255	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
44	41	40	11	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
45	45	45	54	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
46	42	39	8	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
47	57	74	3	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
48	44	42	241	ALABAMA ▲3 RCA 7170 (8.98)	GREATEST HITS
49	NEW ▶	—	1	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
50	54	55	4	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
51	43	38	85	SHENANDOAH COLUMBIA 44468* CBS (8.98 EQ)	THE ROAD NOT TAKEN
52	50	47	35	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
53	47	51	187	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
54	60	66	3	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
55	49	46	103	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
56	48	—	114	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
57	55	67	15	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
58	61	49	73	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
59	59	57	332	HANK WILLIAMS, JR. ▲2 WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
60	65	50	60	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
61	71	52	63	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
62	56	54	47	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
63	70	64	361	WILLIE NELSON ▲2 COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
64	53	56	71	LYLE LOVETT MCA/CURB 42263*/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
65	RE-ENTRY	—	98	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
66	52	41	52	SAWYER BROWN CAPITOL/CURB 92358*/CAPITOL (9.98)	THE BOYS ARE BACK
67	51	48	18	LIONEL CARTWRIGHT MCA 42336* (8.98)	I WATCHED IT ALL ON THE RADIO
68	46	44	224	RANDY TRAVIS ▲2 WARNER BROS. 25435 (9.98)	STORMS OF LIFE
69	63	60	68	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
70	NEW ▶	—	1	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
71	NEW ▶	—	1	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
72	66	53	9	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
73	74	62	14	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III
74	64	68	27	JANN BROWNE CURB 10630* (8.98)	TELL ME WHY
75	69	—	540	WILLIE NELSON ▲3 COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST

○ 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

THERE'S NOTHING QUITE LIKE A COUNTRY SONG TO TELL A GREAT STORY... THE LUCINDA WILLIAMS CLASSIC THE NIGHT'S TOO LONG



FROM PATTY LOVELESS ON MCA RECORDS MCA-6401



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Seizure Of Bogus Goods Way Up This Year

RIAA's Stepped-Up Efforts Apparently Paying Off

BY PAUL VERNA

NEW YORK—The Recording Industry Assn. of America reports that seizures of counterfeit, pirate, and bootleg product have increased dramatically in the first half of 1990 over the same period last year.

Midyear statistics released by the association reveal that 93,317 pirate/bootleg CDs were seized from January to June 1990—a steep increase from the 6,806 units confiscated in the first half of last year.

Also, the RIAA reports a sixfold increase in the number of “counterfeit cassettes ‘in progress’” seized during the period, and a substantial rise in pirate cassette seizures—from 133,633 to 450,341.

Furthermore, the number of search warrants obtained by the trade group doubled this year, to 138 from 66 at this time in 1989. Correspondingly, the number of guilty pleas and/or convictions resulting from the raids has more than doubled—from 27 to 61.

In 1989, by contrast, the trade group reported only modest increases in seizures of illegal product compared with the previous year, lending credence to the RIAA's claims that its current figures reflect an intensified anti-piracy campaign. In the 1989 report, numbers in four of the 11 category-

ries—including counterfeit/pirate cassettes seized and investigative cases opened—were down from the same period in 1988.

By contrast, this year's statistics reveal across-the-board increases over last year and the year before, with the exception of number of cases opened, which is up from 1989 but down from 1988.

Steven J. D'Onofrio, senior VP and director of anti-piracy operations for the industry group, attributes the increases in seized merchandise to a nationwide lobbying effort by the RIAA in conjunction with the Motion Picture Assn. of America, the Video Software Dealers Assn., and the National Assn. of Recording Merchandisers. This campaign, say sources at the various organizations, has resulted in the passage in several states of legislation upgrading criminal penalties for counterfeiting, pirating, and bootlegging activities from a misdemeanor to a felony. In the past six months, Arizona, Tennessee, Maryland, New York, and Louisiana have modified their statutes governing these crimes, says D'Onofrio.

The effect of concentrating anti-piracy activities at the state level, says Jim Murphy, director of finance at NARM and VSDA, is to take the matter out of the exclusive jurisdiction of the federal govern-

ment, which, he says, tends to place a low priority on illicit recording activities.

“By law,” says Murphy, “only the federal government can get involved in video and audio piracy cases. Our solution is to pass true-name-and-address statutes,” which require that the name and address of the transferer of sound or video recordings appear prominently on the package. And in states that already have such laws in place, he says, the trade groups aim to increase the penalties for violations.

Although these statutes “are not anti-piracy laws,” adds Murphy, “they are consumer-protection or truth-in-labeling statutes” that are increasingly enforced by state police.

In the past three months, the RIAA reports seizures of close to 6,000 allegedly illicit cassettes in separate raids in the Atlanta area, 7,000 cassettes in San Antonio, Texas, 135,500 cassettes in New York and New Jersey, 2,000 CDs in New York, and 5,928 vinyl albums and 98 CDs in California.

First-time offenders face maximum state penalties ranging from two years in prison and fines of up to \$25,000 in Georgia to five-year jail terms and \$250,000 fines in New York, California, and Texas.

POP BANDS JELLYFISH, POSIES, MATERIAL ISSUE STRIKING NOSTALGIC CHORDS

(Continued from page 6)

people like that. There was a range, but it was pop music—not in the sense of pop music *now*, meaning what gets on top 40 radio, which is mostly dance music.”

According to Fenster, the members of Jellyfish—despite the psychedelic look of their album “Bellybutton,” as well as their trippy onstage clothing—claim to be much more influenced by the pop music of the '70s than that of the '60s. In fact, the group is now performing Supertramp's “The Logical Song” on its current tour with World Party—and, says Fenster, “If you talk to the Jellyfish guys, they'll mention names like Badfinger, ELO, Queen, the Partridge Family—I mean, even in an unguarded moment, *Gilbert O'Sullivan* or something. It's all of that.”

Yet despite those top 40 roots, Jellyfish's music is being taken to alternative and album rock radio first, says Bob Catania, VP of promotion at Charisma. “Here is a band who has managed to incorporate a lot of influences from the '60s and '70s—a lot of the same music that most album rock programmers grew up on, and I think they've managed to take those influences and create a very fresh, '90s-sounding record.”

Since the album is not an obvious album rock project, however, making it happen in that format “hasn't been an easy thing,” Catania adds. “Because obviously it's easier to say, ‘Boy, this band reminds me a lot of Supertramp or Squeeze or the Beatles or the Who or something, and it's certainly easier to just continue to play those things. But [we've] been able to break down some barriers and get some new converts every week.”

Similarly, the debut by Seattle's Posies is headed straight to album rock formats after a superb debut at alternative stations in its first week,

says Mark Kates of DGC's promotion department. Top 40 outlets won't be an immediate priority, he adds, because “the experience we had with the Sundays indicates that saying something is coming from the alternative arena at the moment seems to be negative.” The possibility of album rock success seems greater, he says, pointing out that last year Geffen managed to take XTC to the top 10 there.

A&R executive Gary Gersh, who signed the band to DGC, says that what radio format might or might not play the Posies is simply “not a factor. If I spent my time considering radio—which gets tighter and tighter and tougher and tougher, and follows fashions and trends—I'd be signing bands that aren't of any substance. I don't know if En Vogue or Dino are going to be around, or if anybody's going to remember their records, 10 years from today. Not that the Posies' record will [necessarily] be remembered—but they're 19-year-old kids stretching to do something. And that's what I grew up on in rock 'n' roll, and that's what attracts me.”

FLASHBACK TO YOUTH

Bob Skoro, VP of A&R, West Coast, for PolyGram, recalls the first time he met Jim Ellison of Chicago-based trio Material Issue, after a gig in the band's hometown. Ellison's eyes lit up when Skoro told him he was a personal friend of producer Mike Chapman, who had co-written a song they'd just played, “Ballroom Blitz.” “My favorite band in *life* is Sweet,” Skoro recalls Ellison telling him.

The group's soon-to-be-released Polydor debut, “International Pop Overthrow,” was produced by Shoes member Jeff Murphy and took only

two days to record, Skoro says, noting that its musical and lyrical content struck a deeply nostalgic chord within him. “The lyrics reminded me of being 18 years old and being on the beach in the summertime, or being in the mountains in the winter, seeing a girl, having a romance—all of the music and all of the lyrics were so true and innocent,” he says.

So was Skoro simply signing a band he liked merely because it reminded him of the music he used to like when he was younger?

“We're all human beings, and I think we're affected by whatever turns us on inside emotionally. I think emotionally it *did* hit a chord of good times, of rock 'n' roll fun. Now if that relayed a flashback to my youth, then maybe it did. But I don't think Material Issue were even *born* when this stuff was going on. But I do believe that they found the music that caught them.”

Sean Rene't, manager of alternative/college promotion at Polydor, says that, although his department will initially be working Material Issue, “honestly, I think they'll only be mine for a minute” before breaking elsewhere—possibly, he says, top 40. Though the band's album is largely upbeat rock, its few acoustic ballads might well reach the same top 40 audience that took to Sinead O'Connor and Concrete Blonde.

But aside from those few ballads, he adds, “I don't think top 40 would *get* Material Issue live. They don't have synthesizers, they don't have long hair, they don't dress well, there's not five of them dancing—I mean, these guys couldn't break dance if their lives depended on it. They're the most unpretentious band in the world—three blue collar kids from Chicago that know you're there to drink beer and rock with them.”

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Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	11	PETRA WORD 4191	9 weeks at No. 1 BEYOND BELIEF
2	2	9	TWILA PARIS STARSONG 8155/SPARROW	CRY FOR THE DESERT
3	4	43	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
4	3	47	CARMAN BENSON 2588	REVIVAL IN THE LAND
5	5	17	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	RETURN
6	7	107	MICHAEL W. SMITH REUNION 8412/WORD	I 2 (EYE)
7	8	9	STEVE CAMP SPARROW 1238	DOING MY BEST
8	9	11	PHIL KEAGGY WORD 6988	FIND ME IN THESE FIELDS
9	14	215	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
10	25	3	MASTEDON PAKADERM 2503/WORD	LOFCAUDIO
11	6	11	MYLON & BROKEN HEART STARSONG 8145/SPARROW	CRANK IT UP
12	10	13	4 HIM BENSON 2624	4 HIM
13	18	35	DAVID MEECE STARSONG 8137/SPARROW	LEARNING TO TRUST
14	NEW ▶		WAYNE WATSON WORD 4192	HOME FREE
15	13	5	DALLAS HOLM DAYSPRING 4188/WORD	THROUGH THE FLAME
16	11	47	PETRA DAYSPRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
17	17	23	GLAD BENSON 2602	ACAPELLA PROJECT II
18	12	5	PHIL DRISCOLL WORD 4197	WARRIORS
19	16	43	SANDI PATTI WORD 8456	THE FINEST MOMENTS
20	37	3	RANDY STONEHILL MYRRH 6906/WORD	UNTIL WE HAVE WINGS
21	19	5	COMMISSIONED BENSON 2653	STATE OF MIND
22	27	55	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
23	26	92	RICH MULLINS REUNION 6527/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
24	22	9	77'S BROKEN 0518/WORD	STICKS AND STONES
25	21	47	STEVE GREEN SPARROW 1196	THE MISSION
26	20	27	RICH MULLINS REUNION 0053/WORD	NEVER PICTURE PERFECT
27	32	76	SANDI PATTI WORD 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
28	36	3	MARANATHA KIDS MARANATHA MUSIC 8150/BENSON	KIDS' PRAISE!/EXPLOSION OF HAPPINESS
29	RE-ENTRY		RAY BOLTZ DIADEM 30296/SPECTRA	THANK YOU
30	NEW ▶		MATTHEW WARD WORD 0021	FORTRESS
31	33	38	RAY BOLTZ DIADEM 30571/SPECTRA	THE ALTAR
32	24	51	RUSS TAFF MYRRH 17900/WORD	THE WAY HOME
33	15	7	DELIVERANCE FRONTLINE 9089/BENSON	WEAPONS OF OUR WARFARE
34	RE-ENTRY		SANDI PATTI BENSON 3884	SONGS FROM THE HEART
35	31	9	VARIOUS ARTISTS MARANATHA MUSIC 8702/BENSON	TIME WELL SPENT
36	RE-ENTRY		MICHAEL W. SMITH REUNION 8128 /WORD	MICHAEL W. SMITH PROJECT
37	39	18	HOLY SOLDIER MYRRH 6896/WORD	HOLY SOLDIER
38	NEW ▶		STRYPER ENIGMA 73527	AGAINST THE LAW
39	NEW ▶		STEPHEN WILEY STARSONG 8157/SPARROW	RHYTHM AND POETRY
40	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WORD 8509	LIVE AGAIN

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GOSPEL



by Bob Darden

MO' BETTER VIDEO: The release of Petra's "Beyond Belief Video Album" officially makes 1990 the breakthrough year for contemporary Christian longform video. Couple it with Carman's "Revival In The Land" and you've got two projects that are better than anything this genre has produced in its short, sweet history.

"Beyond Belief" is a scripted, dramatic short movie that incorporates six concept videos from the Day-Spring act's pivotal release of the same name. Filmed on location in Peru, Arizona, Oregon, Florida, and Oklahoma, the project was premiered this summer at Nashville's Belle Meade Theatre. The production values are first-rate, the performances stirring, and the direction by Steve Yake (who also did Carman's video) is something special. Of course, in both cases, Yake had something special to work with.

Nobody, meanwhile, expected the "McGee And Me" videos to sell nearly a million copies in both religious and mainstream bookstores. "Christian children's videos? Who cares?" retailers scoffed. Nobody's scoffing now.

But the project that could be bigger still is the new "Ben & Eddie" series. Ben is Ben Harney, a Tony Award-winning singer/actor. Eddie is a quizzical stray pup who is brought to life through the gifts of Camille Bonora, a "Muppeteer" from "Sesame Street."

Three 30-minute "Ben & Eddie" episodes will arrive in bookstores Monday (1). The series' titles will retail for \$14.95, but "Eddie's First Christmas" is available for \$8.99. The line is being handled by Sparrow-Star Song

Distribution.

THREE HOW-TO VIDEOS: If you were putting together an all-star band of musicians with religious convictions, your guitarist might be Rex Carroll, your percussionist might be Alex Acuna, and your bassist might be Abraham Laboriel. Since you probably couldn't afford them, you can now do the next best thing and watch their new instructional videos. Whitecross leader Carroll's video, from Star Song Moving Pictures, is titled "Metal Madness: How To Play Power Guitar." Acuna's "Drums And Percussion" and Laboriel's "New Bass Concepts" are both available through Music Source International, via Sparrow Records.

The new Petra project caps a strong year for longforms

THREE SINGLE SHOTS: Three great new videos have just been released by artists with inspirational messages. Warner/Alliance act Take 6 is already getting airplay for its colorful, joyful "I L-O-V-E U." The guys are naturals. Equally worthy is Mylon & Broken Heart's shimmering, swirling remake of "Shower The People," and the rock-edged "Denomination Demolition." Mylon was the first contemporary Christian music artist to understand the potential of video. He is still among the best.

Billboard will be including contemporary Christian music in the Album Reviews section, beginning Oct. 15. Please send current releases (preferably CD or cassette) to Melinda Newman, Album Reviews Editor, Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.



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In the SPIRIT



by Lisa Collins

SPLITTING SUCCESS THREE WAYS: Luther Barnes, son of F.C. Barnes, director of the Red Budd Choir and lead member of the Sunset Jubilaires, often feels more like a juggler than an emerging gospel star. On occasion, with all he has going, Barnes feels he might just be spreading himself a little thin. "A lot of times on the gospel programs, they'll have the Jubilaires, F.C. Barnes & Company, and the choir, and it sort of works on me pretty much to do all three, but I accept the challenge and look at it as more of a plus rather than a hindrance," he says. "I'm grateful that I have several avenues to work with." Of course, juggling also has its disadvantages. Fact is, with all the success of his Red Budd Choir and F.C. Barnes & Company, many all but forget his part in the Sunset Jubilaires. These days, Barnes is hoping to change all that by beefing up his profile with the group, while promoting its latest album, "Still Holding On." Barnes says this project, released last month, holds a lot of meaning for him.

"It's a fact," Barnes says, "that a lot of people thought the Sunset Jubilaires had died, with 'So Satisfied' [his No. 1 gospel hit with the Red Budd Choir] being so big and it being over two years since we recorded an album. So we titled the album 'Still Holding On' just to let people know that we're still here." Now, back to the album. It also marks the first time Barnes has ever done a complete solo—titled, appropriately enough, "I Can't Walk This Highway By Myself." "That's sort of a personal thing, because I always realize I need others. I

need my family. You know, a lot of times, people try to say just Luther Barnes and that's all. But it's Luther Barnes and the choir, the family, and the Jubilaires, or whatever. I'm not out here alone."

SWITCHING GEARS? Don't be surprised to see **Traimaine Hawkins** in an upcoming segment of ABC's top-rated new series "Gabriel's Fire," which stars James Earl Jones. Hawkins recently landed not only a meaty guest-starring role, but also performs one or two musical selections... **David Peaston** recently teamed with his mom and sister to release a gospel album titled "Promises: A Family Portrait Of Faith," to be released on **Selah Records**... And **Larnelle Harris** is changing his style a bit with his first live-in-concert recording. The

Luther Barnes is juggling numerous musical roles

album, which includes some traditional hymns and gospel spirituals, was recently recorded at New York's famed Brooklyn Tabernacle. Of course, the **Brooklyn Tabernacle Choir** will be featured on some of the cuts.

BRIEFLY: Shirley Caesar is one of seven women singled out to receive the 1990 Essence Award for outstanding achievement at the Fourth Annual Essence (Magazine) Awards, slated for Oct. 19 at New York's Radio City Music Hall. Oprah Winfrey and Bill Cosby will host... Finally, Dec. 20 has been set as the date for the Sixth Annual Stellar Awards at New York's Apollo Theatre. There is a special tribute set for **Cissy Houston**.

Billboard will be including Gospel releases in its album reviews section, beginning Oct. 15. Current releases should be sent to Lisa Collins, 3865 Don Tomaso Drive, Los Angeles, Calif. 90008.

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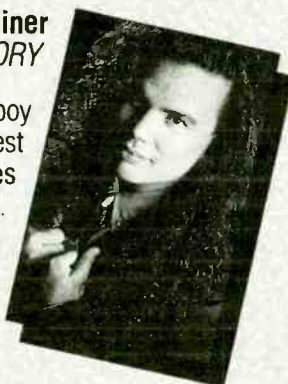
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Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	2	21	THE WINANS QWEST/WARNER BROS. 26161/SPARROW	2 weeks at No. 1 RETURN
2	1	19	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
3	3	11	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
4	4	21	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
5	5	7	COMMISSIONED BENSON 2553	STATE OF MIND
6	6	13	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
7	7	65	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
8	12	49	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
9	9	23	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
10	10	45	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
11	11	29	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
12	8	17	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
13	14	7	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
14	13	33	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
15	18	21	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
16	20	21	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
17	17	25	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
18	15	17	THE RICHARD SMALLWOOD SINGERS WORD 8469	PORTRAIT
19	16	15	JOHN P. KEE & FRIENDS TYSCOT 406143/SPECTRA	THERE IS HOPE
20	NEW		TRAMAINA HAWKINS SPARROW 1246	LIVE
21	19	27	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
22	21	19	COSMOPOLITAN CHURCH OF PRAYER WITH DR. C.G. HAYES MUSCLE SHOALS 8007/MALACO	IF ANYBODY CAN, GOD CAN
23	NEW		JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
24	24	21	DOUGLAS MILLER WORD 9109	LIVING AT THE TOP
25	23	37	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
26	31	3	KEITH STATEN LECTION 846 976/POLYGRAM	FROM THE HEART
27	22	37	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
28	29	9	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
29	25	49	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
30	NEW		TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH TO SAY
31	36	3	THE WEST ANGELES C.O.G.I.C SPARROW 1235	LITTLE SAINTS IN PRAISE
32	27	61	THE WEST ANGELES C.O.G.I.C SPARROW 1189	SAINTS IN PRAISE VOL I
33	30	29	THE RICKEY GRUNDY CHORALE SPARROW 1222	THE RICKEY GRUNDY CHORALE
34	34	15	KING BAPTIST CHURCH MASS CHOIR ATLANTA INTERNATIONAL 10153	HOLDING ON TO JESUS' HAND
35	28	27	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
36	NEW		MICHEL WHITE/WESTCHESTER MASS CHOIR SAVOY 14800/MALACO	JESUS IS THE BEST THING THAT EVER...
37	NEW		CLC YOUTH CHOIR COMMAND 5513/WORD	ANCHOR TO THE ROCK
38	NEW		THE SWANEE QUINTET ATLANTA INTERNATIONAL 10154	DYING BED
39	32	3	O'LANDA DRAPER WORD 9176	DO IT AGAIN
40	39	3	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, Billboard. All rights reserved.

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4th Annual American Video Conference

November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California



Awards Dinner

November 7,
Westwood Marquis Hotel and Gardens

Special interest video awards information:
Kimberly Wright, (213) 856-7690.

Conference registration information:
Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162



12th Annual Billboard Music Video Conference

What *is* video's place in the music marketing mix? Join top producers, directors, record company executives and other industry insiders exploring new technologies, innovative marketing strategies and some of music video's most controversial issues.

The conference will be capped off with a star-studded awards show and one of the hottest parties of the year—the Billboard Tanqueray Sterling Music Video Awards at The Palace in Hollywood.

12th Annual Billboard Music Video Conference

November 7-9, 1990
Westwood Marquis Hotel and Gardens
Los Angeles, California

*Tanqueray
Sterling*
VODKA

Awards Show

November 9, The Palace, Hollywood

Music video awards information:

Peggy Dold, (212) 353-2752
(212) 473-4343

Conference registration information:

Anita Daly, (212) 353-2752
(212) 473-4343 • Fax: (212) 353-3162



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'Wall' A Breakthrough For PolyGram Barriers Broken In Longform Music Vid

BY MELINDA NEWMAN

NEW YORK—With the Oct. 9 release of "The Wall," old barriers are being broken down at PolyGram Music Video.

The two-hour video of Roger Waters' July 21 extravaganza is the first release from the newly formed PMV US division that was handled from its conception by president Joe Shults and his staff.

"This is the first release that we've been able to use our expertise; the first product that my team has been able to work on, setting up the sales and marketing, physically producing and manufacturing the product," he says.

And with the release comes a

'This is the first release that we've been able to use our expertise on'

new way of doing things for music video longforms. Borrowing a page from the movie studio marketing books, PMV is sending monthly video trailers to all its accounts highlighting that month's releases. "When I first came here I asked what the distribution company used to sell videos and I was handed a few black-and-white sales sheets," Shults recalls. "I said we need to sell excitement; we need four-color and a product reel like the studios use. That's been a mandate of mine to have something that the distribution company can use. Otherwise, it's like trying to sell audio product without having tapes they can listen to." Over "The Wall" portion of the solicitation tape, a chyron runs every 30 seconds so that retailers can use it as an in-house promotional tool as well.

Despite its extremely long length, "The Wall" is being released as a \$19.95 title, rather than the expected \$24.95. "We gave it the lower price point because, since we're launching a new line, we wanted to see if we priced the video aggressively, cross-merchandised it and gave it a long solicitation time, what it would do. We knew that all the mass merchandisers would find the price appealing as well," Shults says. Though the company had to "jump

through hoops" to make it happen, the laserdisk, priced at \$29.95, is being released the same day.

The low price point strategy seems to have paid off. Shults says "The Wall" has the largest preorder of any longform released by PMV. It is shipping double-platinum (100,000), and Shults says he wouldn't be surprised if last-minute orders push the original shipping to more than 150,000.

The 120-minute longform captures the entire concert shot at Potsdamer Platz in Berlin. Among those joining Waters for the performance, and included in the video, are Van Morrison, Cyndi Lauper, Joni Mitchell, Bryan Adams, Sinéad O'Connor, Tim Curry, Albert Finney, Paul Carrack, the Band, Thomas Dolby, and Jerry Hall.

The setting includes the original pig and teacher characters used in the movie "The Wall," by Pink Floyd, as giant floating puppets hovering over the stage. The wall itself was constructed of 2,500 bricks built of recyclable plastic foam.

PMV is also planning a series of promotions to alert potential viewers to the tape's release. PolyGram is hosting a Wednesday (3) gala for the soundtrack and video on the U.S.S. Intrepid, with many key retailers invited. Radio promotions have also been set up with screenings and free video giveaways taking place in 20 of the top markets and in 50 additional secondary markets.

Radio has already done a lot for the video by playing audio tracks, such as Adams' cover of "Young Lust," and talking about the upcoming video release. "Some people asked me if it hurt by having the audio out four weeks before the video, but you can't miss it on the radio dial. That's been the best marketing tool," Shults says. In addition, MTV added the video of Waters' "Another Brick In The Wall."

Shults is expecting an additional push to occur after excerpts from the concert appear on television. Broadcast rights are still being firmed, but "it will probably be on before Christmas and will feature between 45 minutes and an hour of the concert," says Shults. So instead of worrying that people will tape the concert instead of buying it, "this really plays off the longform and, at best, serves as a sam-

pling device for us."

Once the buyer is lured into the store, PMV has designed special displays to attract attention to the release. For video specialty stores, a 10-piece counter display has been manufactured. For combo stores, a special dump display that can feature both audio and video configurations is available. A portion of the sales from the video will be donated to the Memorial Fund For Disaster Relief.

Other releases coming from PMV this month are "Going To (Continued on next page)"



After Allen. Virgin Records' After 7 chats with Byron Allen after performing on the host's talk show. Pictured, from left, are Keith Mitchell and Melvin Edmonds of After 7; Allen; and the group's Kevon Edmonds.

THE EYE



by Melinda Newman

IN MOTION: Director of video promotion Sue Barbato has left Enigma Records. For now, videos are being handled by Rich Schmidt in the marketing department.

Following Liz Heller's exit from Giant Records, production duties are being handled by VP Bill Burks and his department. Promotion is handled by Warner Bros. Same as it ever was.

As many of you already know, Peter Cooper is the new director of video promotion at Rough Trade Records, replacing Lisa Gottheil, who is now the label's director of publicity. Cooper's number is 212-777-0100.

RAISE A GLASS: RockAmerica celebrated its 10th anniversary with a huge party Sept. 14 at The Building in New York. Among those attending were Arista's Lee Fehr; TWT's Sioux Z.; MTV's Tom Hunter, Sherrie Howell, Vinnie Longobardo, and Ted Demme; EMI's Josh Ziemann; Dave Jurman from Columbia; Island's Tina Dunn; Virgin's Mary Barnett; and Tommy Boy's Laura Hynes. Among the artists attending were Jerry Harrison, and members of Modern English, Faith No More, Nine Inch Nails, and the Jack Rubies.

The party signaled the start of the company's 10th anniversary promotion with clubs nationwide. The cool promotion includes a three-hour reel featuring remastered classic videos from RockAmerica's first year. The reel—and additional promotional tools such as T-shirts and buttons—is available to any current RockAmerica member or to any club that subscribed to RockAmerica in the past 10 years. If you qualify and haven't received your reel, call RockAmerica at 212-475-5791.

CALLING THE WORLD: MTV's director of international talent, Steve Leeds, helmed a meeting Sept. 20 with representatives from many labels' international departments to make them aware of everything MTV can do for them worldwide. Among those in attendance were Bob Sherwood (Columbia), Fran Lichtman (Atlantic), Jeff Gottesfeld (WEA), Janet Kleinbaum (Island), Suzanne Olsson (Chrysalis), J.P. Bommel and Paul Donahue (EMI), Marggi Vangelis (Atco), Sheri Cheng (PolyGram), Elaine Truttel (CBS), Jack Matsamura (CBS Japan), Linda Dumuro (BMG International), and Mary Barnett (Virgin), as well as reps for French Music Society and SPN, the Dutch Music Organization.

"The point of the meeting was to educate the international people that are based in the States that MTV should be thought of as a global marketing tool," says Leeds. Basically, the channel wants to make sure that

everyone is aware of MTV Internacional and such programs as "Earth To MTV" and "Buzz" domestically, as well as the other MTV networks in Japan, Australia, Europe, and Brazil (which launches Oct. 20). Leeds would like to see more labels take advantage of the channel to do "Planetary Premieres" such as Atco did with AC/DC's "Thunderstruck" Sept. 12.

Speaking of things international, "Earth To MTV" moves from its 9:30 p.m. Sunday slot to Mondays at 12:30 a.m., effective Monday (1), and "Buzz" moves from 9 p.m. to 11:30 p.m. Sundays.

Also, MTV is in the preliminary stages of trying to plan its own tour to visit the troops in the Mideast. Imagine... MTV's version of the USO.

DOMESTICALLY, a new video show is rolling out as we speak. "Noise Network" makes its nationwide debut on low-power television stations Saturday (6) via the Channel America Television Network.

The alternative music video show comes from Jeff Moody and Jim Wells, who have been producing a local video show, "Video Whiplash," for the past three years out of Kenosha, Wis. It will be produced out of that city's Jones Intercable studios.

"There's very little outlet for alternative videos," says Moody, who also acts as the show's host. "People really don't see 10% of what's being made. In Eau Claire [Wis.], no one's even heard of Ministry. We really want to get this into the little towns and shake them up."

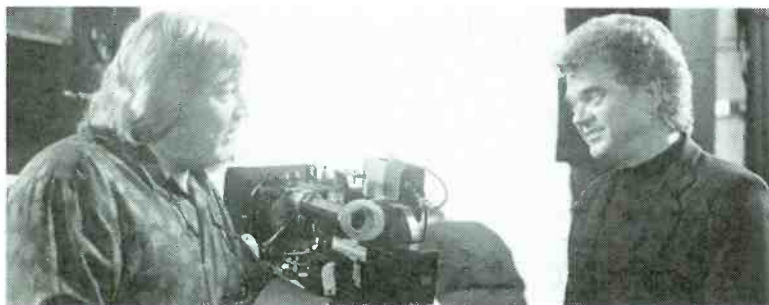
To begin with, the 60-minute show, which airs at midnight on Saturdays, will be seen only on Channel America's owned-and-operated stations. But that's not a bad lot; it covers several top markets, including Detroit; Minneapolis; Tampa, Fla.; St. Louis; St. Petersburg, Fla.; New Orleans; Syracuse, N.Y.; Norfolk, Va.; Rochester, N.Y.; Savannah, Ga.; Lincoln, Neb.; Huntington, W.Va.; Portland, Maine; and Daytona Beach, Fla. Wells and Moody are calling the other stations that carry Channel America programming and are trying to sell them on the show.

Moody says the show is receiving good service from major labels. What it wants are more clips from independents, no matter how big or small. "I'd like to see more stuff from smaller labels," says Moody. "For example, we got a really interesting clip from Warlock Pinchers on Boner Records. We also liked a video from Television Personalities on Fire Records."

Moody and Wells can be reached at 414-656-0681.

UNLIKE WHAT we stated in an earlier column, Mark DePaolo is represented for music video work by Klips, a division of DePaolo Productions. He can be reached at 213-550-5910.

A STAR IS BORN: Billboard's own associate talent editor and my esteemed album reviews co-editor Chris Morris appears in Two-Bit Thief's new video, "Broken Hearts." The video for the Combat Records band is set in the '30s, and Morris plays a terrified bank teller who is held up. Chris, we hear Michelle Pfeiffer is still looking for a leading man for her next picture.



Hard To Believe. Although his career spans several decades, Conway Twitty has just completed his first music video. Twitty, right, takes direction from Marc Ball on the set of the shoot for his MCA single, "Crazy In Love." (Photo: Beth Gwinn)

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE DNA PRODUCTIONS crew recently reeled clips for **Masters Of Reality**, the **Cramps**, and **Alice In Chains**. **Jessica Bendinger** directed "Domino," a live clip shot during the **Masters' Delicious Vinyl** show at Hollywood's Palace in September. **Line Postmyr** produced; **Rocky Schenck** lensed "Creature From The Black Leather Lagoon," in which the **Cramps' Poison Ivy** appears to give birth to lead singer **Lux Interior**. **Sam Aslanian** and **Kathryn Shaw** produced this truly bizarre, yet strangely appropriate **Enigma** shoot; and the **Schenck/Aslanian/Shaw** team directed and produced the "acid flashback" video "We Die Young" for **Columbia's Alice In Chains**.

Fragile Films' Rupert Wainwright recently directed the "super dope" dance video "Cindy, Cindy" for **Virgin's Aftershock**. **Joseph Uliano** produced the colorful clip, which comes from the band's eponymous new album. **Terance Power** executive-produced. Meanwhile, **Fragile Films** director **David Florimbi** reeled "Undeniable," a new **Atlantic Records'** video from **Ms. Adventures**. **Robert Ganz** directed photography on the desert/oasis piece and **Thomas Lowe** produced. **Power** and **Wainwright** executive-produced.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard**, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ANTOINETTE
She Operates Around The Clock
Burnin' At 20 Below/Next Plateau
Lauren Cloud
Yvette Pinyro, Jay Ellis

BELL BIV DEVOE
I Thought It Was Me
Poison/MCA
Sabrina Gray, Ralph McDaniels/Classic Concept
Lionel C. Martin

CAMEO
Close Quarters
Real Men Wear Black/Atlanta Artists
Liz Silver, Luke Thornton/Red Car

'THE WALL' COMES TO VID

(Continued from preceding page)

California," a **Tears For Fears** live concert, Oct. 9; **Kathy Mattea's** "From The Heart," a greatest-hits compilation; "Chronicles," a greatest-hits set from **Rush**; and "Love, Peace and Geese" from **L.A. Guns**. An additional 10 titles will be released in November.

Looking ahead, **Shults** says, "The PMV of the future won't just be pop and rock. Next year we will have Latin, gospel, continue with our children's music videos and more."

NEW YORK

DIRECTOR PAULA GREIF is the eye behind a pair of new studio performance clips from **Suzanne Vega** and **Paul Young**. **Vega's** "Men In A War" features beautiful lighting and color. **Alastair Bates** produced. **Young's** "Heaven Can Wait" is a stylized performance shot at the Kitchen. **Tima Surmelioglu** produced. **Debbie Samuelson** executive-produced both clips for **Epoch Films**.

Classic Concept director **Ralph McDaniels** recently shot a collection of clips for **4th & B'way's** politically outspoken **X-Clan**. He shot "Funkin' Lesson," "Year Of The Nines," and "Heed The Words Of The Brother," with **Lionel C. Martin** producing. The same team shot "Rebel Soul" for **Isis**, a former **X-Clan** member who has since gone solo.

OTHER CITIES

CHARLEY PRIDE'S GOT "A Whole Lotta Love On The Line" in his new **16th Avenue Records** video directed and produced by **Michael Merriman** of **Piper Productions**. **Merriman** shot the concept clip on location in **Amarillo, Texas**.

Black & White Television's Kim Watson directed **E.U.'s** latest **Virgin** clip, "I Confess." The rousing, carousing video is set in the band's hometown of **Washington, D.C.** **Debra Bolling** produced and **Richie Vetter** executive-produced.

L. Blackmon, T. Mitchell

DARIUS
White Boy Raving
Cardboard Confessional/Gold Castle
Fred Meyerson/Meadows-McGowan
Devin Meadows

DRAMARAMA
Anything Anything
Live At The China Club/Chameleon
McQueen Films
Jeff McQueen

JASMINE GUY
Try Me
Jasmine Guy/Warner Bros.
Allan Wachs/Peter Nydrie Productions
Peter Nydrie

THE GUYS NEXT DOOR
That's Love
Guys Next Door/SBK
Michael Simmons/Freedman Lippert Inc w/NBC
Productions
Dominic Orlando

LOS LOBOS
Down On The Riverbed
The Neighborhood/Warner Bros
Tony Schiff/Epoch Films
Jeff Preiss

SOUP DRAGONS
I'm Free
Lovegod/Big Life
Anthony Taylor
Matthew Amos

KEITH SWEAT
Merry-Go-Round
I'll Give All Of My Love To You/Elektra
Sabrina Gray, Ralph McDaniels/Classic Concept
Lionel C. Martin

ROGER WATERS & THE BLEEDING HEART BAND, FEATURING CYNDI LAUPER
Another Brick In The Wall (Part 2)
The Wall—Live In Berlin/Mercury
Image Pie
Bill Bowman

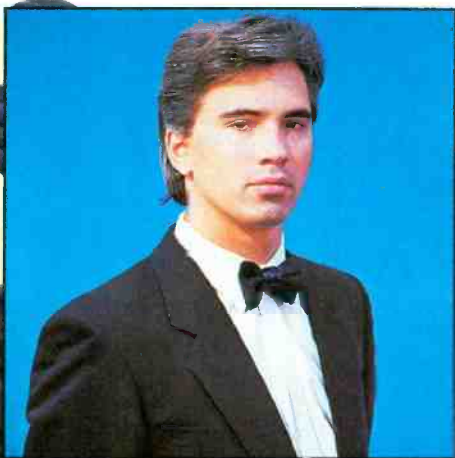
YOUNG BLACK TEENAGERS
Nobody Knows Kelli
Young Black Teenagers/S.O.U.L
Giordano Productions
Ric Menello

AS OF OCTOBER 6, 1990

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

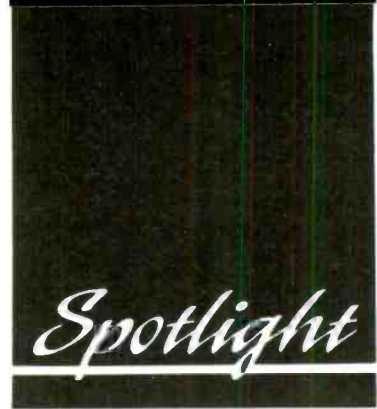
MUSIC TELEVISION™	VH1 VIDEO HITS ONE™	Black Entertainment Television	The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
BREAKTHROUGH	ADDS	ADDS	ADDS
Lightning Seeds, All I Want	Anita Baker, Soul Inspiration	Phalon, Dance Floor Of Life Al B. Sure, Misunderstanding Keith Sweat, Merry Go Round Tony! Toni! Tone!, It Never... Tone! Toni! Tone!, Oakland Stroke Blaze, We All Must Live Together EU, I Confess Aftershock, Cindy, Cindy Today, I Got The Feeling Stevie Wonder, Keep Our Love Alive	Ray Kennedy, What A Way To Go Charley Pride, A Whole Lotta... Robin Lee, Love Letter Nitty Gritty Dirt Band, The Rest... Mary Chapin Carpenter, You Win Again
EXCLUSIVE	DEVELOPMENT	CURRENT	HEAVY
AC/DC, Thunderstruck *Daryl Hall & John Oates, So Close Faith No More, Falling To Pieces Heart, Stranded M.C. Hammer, Pray Poison, Something To Believe In Winger, Miles Away *Wilson Phillips, Impulsive	After 7, Can't Stop Breathe, Say A Prayer Mariah Carey, Love Takes Time David Cassidy, Lyin' To Myself Robert Cray, Forecast Calls For Pain Jeff Healey Band, While My... Lisa Stansfield, This Is The Right Time Take 6, I-I-O-V-E U S.Youngblood, I'd Rather...	Prince, Thieves In The Temple Black Box, Everybody Everybody The Boys, Crazy Lalah Hathaway, Heaven Knows Pebbles, Giving You The Benefit Johnny Gill, Fairweather Friend Maxi Priest, Close To You The Winans, A Friend Oleta Adams, Rhythm Of Life En Vogue, Lies Tony Toni Tone, Feels Good Samuelle, So You Like What You See Kiara, You're Right About That The Whispers, Innocent Howard Hewitt, If I Could Only... Tracie Spencer, Save Your Love Lisa Stansfield, This Is The Right Time Quincy Jones, I Don't Go For That Force MD's, Are You Really Real	R.V.Shelton, I Meant Every... Carlene Carter, I Fell In Love K.Mattea/T.O'Brien, Battle Hymn... Mark Chesnut, Too Cold At Home Pirates/Mississippi, Honky Tonk... Reba McEntire, You Lie Holly Dunn, You Really Had Me Going D.Parton/K.Rogers, Love Is Strange Conway Twitty, Crazy In Love Matraca Berg, Things You Left Undone Billy Joe Royal, A Ring Where A... K.T.Oslin, Come Next Monday
BUZZ BIN	HEAVY	HEAVY	LIGHT
Iggy Pop, Candy Soup Dragons, I'm Free The Cure, Never Enough	Michael Bolton, Georgia On My Mind Phil Collins, Something Happened... Taylor Dayne, Heart Of Stone Janet Jackson, Come Back To Me Maxi Priest, Close To You Wilson Phillips, Release Me Paul Young, Oh Girl	Brenda Russell, Stop Running Away	Alan Jackson, Wanted Bellamy Bros., I Could Be... Tim Ryan, Let's Dance In Circles William Lee Golden, Louisiana Red... Patty Loveless, The Night's Too Long
STRESS	AMERICA'S NO. 1 VIDEO	MEDIUM	HIT VIDEO
Urban Dance Squad, Deeper...	Vanilla Ice, Ice Ice Baby	Snap, Ooops Up Tevin Campbell, Round And Round Caron Wheeler, Livin' In The Light Mariah Carey, Love Takes Time Hi Five, Just Can't Handle It Cameo, Close Quarters Janet Jackson, Black Cat Quincy Jones, Listen Up Bernadette Cooper, I Look Good	9 hours weekly 1722 Gower Street, Los Angeles, CA 90028
HEAVY	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Bell Biv Devoe, Do Me! Jon Bon Jovi, Blaze Of Glory Billy Idol, L.A. Woman INXS, Suicide Blonde Janet Jackson, Black Cat Living Colour, Type (Everything... Motley Crue, Same Ol' Situation Queensryche, Empire Slaughter, Fly To The Angels Vanilla Ice, Ice Ice Baby Warrant, Cherry Pie	2 Live Jews, Ouil It's So Humid Tribe Called Quest, Bonita... Afros, Feel It Bell Biv Devoe, Do Me! Betty Boo, Doin' The Do Boogie Down Prod., Love's... The Boys, Crazy Candyman, Knockin' Boots Damn Yankees, Come Again Depeche Mode, Policy Of Truth Doc Box & B. Fresh, Slow Love En Vogue, Lies Gerardo, Rico Y Suave Janet Jackson, Black Cat Johnny Gill, My, My, My Kid 'N Play, Energy Kid Frost, La Raza Kyper, Tic-Tac-Toe LL Cool J, The Boomini' System M.C. Hammer, Have You Seen Her M.C. Hammer, U Can't Touch This Michael Bolton, Georgia On My Mind Michelle, Keep Watchin' New Kids On The Block, Tonight Nikki D, Lettin' Off Steam Oaktown's 3.5.7, We Like It Public Enemy, Brother's Gonna... Ratt, Lovin' You's A Dirty Job Seiko/D.Wahlberg, The Right... Special Ed, The Mission Steve Vai, I Would Love To Suicidal Tendencies, You Can't... Troop, That's My Attitude W.Coast All-Stars, We're All In... The Winans, A Friend	Jasmine Guy, Try Me	Human League, Heart Like A Wheel Urban Dance Squad, Deeper... Ratt, Lovin' You's A Dirty Job LL Cool J, The Boomini' System Queensryche, Empire Living Colour, Type (Everything... Sara Hickman, Blue Eyes Are... R.Waters/Bleeding Heart Band, Another... Jasmine Guy, Try Me
ACTIVE	ADDS	HEAVY	HEAVY
Black Crowes, Hard To Handle Concrete Blonde, Joey Deee-Lite, Groove Is In The Heart Human League, Heart Like A Wheel Love/Hate, Why Do You Think... Ratt, Lovin' You's A Dirty Job R.Waters/ Bleeding Heart, Another... *Sinead O'Connor, Three Babies Snap, Ooops Up	The Cure, Never Enough Iron Maiden, Holy Smoke Johnny Gill, Fairweather Friend Judas Priest, Painkiller	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	Taylor Dayne, Heart Of Stone Phil Collins, Something Happened... Maxi Priest, Close To You Paul Young, Oh Girl Nelson, Love And Affection Dino, Romeo Johnny Gill, My, My, My Black Box, Everybody Everybody Vanilla Ice, Ice Ice Baby
MEDIUM	ADDS	ADDS	MEDIUM
Alias, More Than Words Can Say Damn Yankees, High Enough Don Dokken, Mirror Mirror Bob Dylan, It's Unbelievable Information Society, Think Jane's Addiction, Stop *N.Young/Crazy Horse, Mansion... Styx, Love Is The Ritual Too Much Joy, That's A Lie UB40, The Way You Do The Things...	Vanilla Ice, Ice Ice Baby	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	Deee-Lite, Groove Is In The Heart Iggy Pop, Candy Damn Yankees, High Enough Concrete Blonde, Joey Pebbles, Giving You The Benefit Love/Hate, Why Do You Think... Slaughter, Fly To The Angels
BREAKOUTS	ADDS	ADDS	MEDIUM
Anthrax, Got The Time Concrete Blonde, Everybody Knows T.Conwell, I'm Seventeen Jellyfish, The King Is Half Undressed Bob Mould, It's Too Late Wire Train, Should She Cry	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	Deee-Lite, Groove Is In The Heart Iggy Pop, Candy Damn Yankees, High Enough Concrete Blonde, Joey Pebbles, Giving You The Benefit Love/Hate, Why Do You Think... Slaughter, Fly To The Angels
IMPACT CLIPS	ADDS	ADDS	MEDIUM
Queensryche, Empire Lightning Seeds, All I Want Soup Dragons, I'm Free Wilson Phillips, Impulsive Sinead O'Connor, Three Babies * DENOTES ADDS	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	Deee-Lite, Groove Is In The Heart Iggy Pop, Candy Damn Yankees, High Enough Concrete Blonde, Joey Pebbles, Giving You The Benefit Love/Hate, Why Do You Think... Slaughter, Fly To The Angels
GUIDE	ADDS	ADDS	MEDIUM
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	James House, You Just Get Better... The Goldens, Take Me Back To... D.Alexander/B.Baker, It Wasn't... Dan Seals, Everything That... Paul Ott, Ragged Old Flag John Hiatt, Bring Back Your...	Deee-Lite, Groove Is In The Heart Iggy Pop, Candy Damn Yankees, High Enough Concrete Blonde, Joey Pebbles, Giving You The Benefit Love/Hate, Why Do You Think... Slaughter, Fly To The Angels
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Dmitri Hvorostovsky



Isaac Stern



CLASSICAL



Luciano Pavarotti



Mitsuko Uchida

Better Marketing May Well Be the Classic Challenge, but the Industry Must First Develop a Better Grasp of Market Realities.

By IS HOROWITZ

Erich Kunzel



It's no longer startling, or even mildly provocative, to suggest that there's a classical product glut out there in retailer land. The industry has lived with that disturbing fact for the better part of two years now, and there are no significant signs that it will flush out anytime soon.

Still, record companies continue to issue CDs at a startling rate. It's no secret that sales in the past year or so haven't increased; in fact, they've dipped, except for a vigorous first quarter this year. And bin space at even the largest retailer remains at a premium. Every new recording set loose on the market must replace a disk already out there, or die unheard.

This sounds like a blueprint for deep trouble. But industry people say, in effect, "this too we shall overcome." They just agree they'll have to work harder.

All major label toppers agree that more attention to marketing is the key to profitable survival. But it must become more sophisticated and better attuned to market realities.

Even as they despair at duplicating some recent marketing coups elsewhere in the world, domestic label chiefs probe recent examples for pertinent lessons.

More than 500,000 copies sold in the U.K. of Nigel Kennedy's "Four Seasons" on EMI? More than 600,000 of Luciano Pavarotti's "Essential" album on British Decca? Those are numbers to warm the commercial soul.

Too many new releases? Too much catalog out there congesting the pipelines? True, but with rare exceptions, majors would prefer that first pruning steps be taken by their competitors.

Video, while a product line all classical majors feel will pay off in the future, is not yet a significant contributor to the bottom line for those labels which have entered the field.

Just how do the industry's major players view today's market?

Brown Meggs, who resigned as president of Angel Records late last month, is not one to duck the pipeline problem. In a recent conversation he said he was determined to whittle down the size of the active Angel catalog (some of which, in common with other labels, is not quite so active anymore). In midsummer that catalog numbered about 1,250 titles. Meggs sees the proper number at about 850, and he expects the label to reach that goal by March of '91.

Where catalog is concerned, "less is definitely more," says Meggs. The current level of product at retail only "jams browser boxes and confuses consumers."

Ways have to be found to cut prices, despite ever-increasing costs, if the industry expects to attract younger buyers to classics, says Meggs. And in addition to weeding out burdensome catalogs, the industry should finally abandon the "environmentally wasteful longbox." He considers the jewel box the ideal package for classical CDs. "Are we as a society so depraved that *theft* rules in place of common sense?" he asks.

On the repertoire side, Meggs is pleased at the impact of period instruments on standard orchestral performance. With its Roger Norrington albums Angel has benefited more

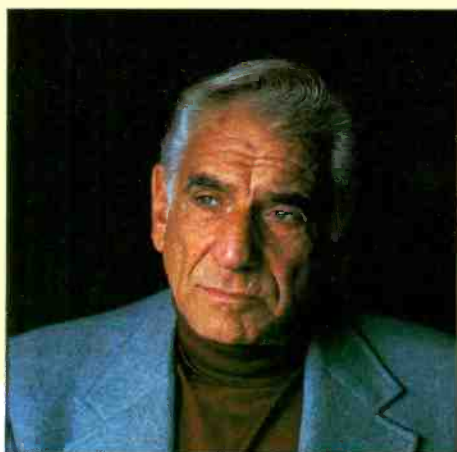
(Continued on page C-5)



Alicia De Larrocha



Itzhak Perlman



Leonard Bernstein

Art is long and

Dmitry Sitkovetsky



Shostakovich
Violin Concertos

Stephen Hough



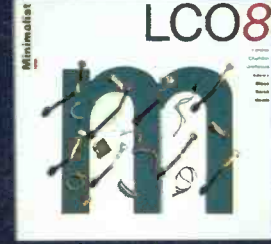
Brahms
Piano Concerto No. 2

Steven Isserlis



Tchaikovsky
Rococo Variations
Steven Isserlis
John Eliot Gardiner

London Chamber Orchestra



No. 8 Minimalist

Philip Brunelle



Copland
The Tenderland

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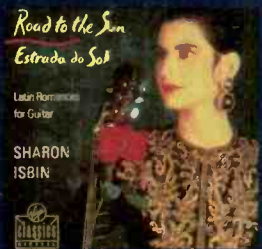
Sharon Isbin



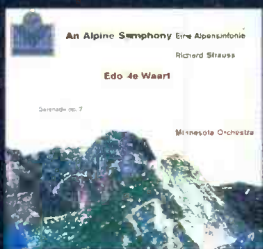
Edo de Waart Minnesota Orchestra



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Road To The Sun
Latin romances for guitar

Strauss
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Advancing The State Of The Arts.

(Continued from page C-1)

from the development than most. But Meggs has no great confidence yet that it will remain a permanent industry fixture, or flash by as a passing fad.

Nor is Meggs one to find much hope in the latest technological achievement. "Long-awaited DAT has proved to be a chimera, complete with lion's head, goat's body and serpent's tail," he says.

So where do we go from here, especially in view of the country's slow-growth economy?

Recently, Meggs put it this way: "Just this morning I heard a test tape of a most exquisite young soprano, and I am at once bullish on America and this peculiar business. As we know, there's nothing in the world so satisfying as a hit record."

David Weyner, senior VP and GM of PolyGram Classics,

which guides the domestic marketing destinies of Deutsche Grammophon, Philips and London Records, believes the industry is going through a transitional period. Potent new contenders, such as WEA and Sony, have entered the arena, adding new twists to competitive tensions. Given that it's the big names that send people to the stores, Weyner notes a tendency by some "to purchase a piece of the pie rather than earn it."

Sales have indeed slowed, Weyner agrees, and retail generally shows signs of weakness going into the fall season. Although there are too many players there is still potential for additional growth, he says. But only those who develop the best grasp of marketing will be most successful. It's necessary to get into the "mind-set" of retailers and fashion programs that meet their needs, he says.

Weyner also believes that major labels should be investing more time and money to convert consumers to classics to flesh out the traditional core audience. He sees movies and television, now making greater use of classical music, as

useful allies in this effort.

Guenter Hensler, president of **BMG Classics**, believes that present rates of recording activity will have to taper down. The majors must come to terms with market realities, he says. The number of new recording projects undertaken "make no sense." In his label's case, 50 to 60 new CDs a year are projected, not at all excessive by major label standards.

In back catalog, however, BMG will continue a generous reissue program. Hensler notes that the label started later than the other majors in this product area, and still has lost ground to make up.

Hensler agrees that marketing is much more important than ever before. But it's a mistake to rely on it entirely. "You can't make artists by marketing alone," he says. Do everything right—promotion, advertising and tour support—and with reasonable luck you can elevate an artist to a new sales plateau.

Unlike most other major label chiefs based in the States, Hensler remains intimately involved in the A&R process, and he's not about to play down the importance of the function. But he believes that one deals with too many variables to predict success with any degree of certainty.

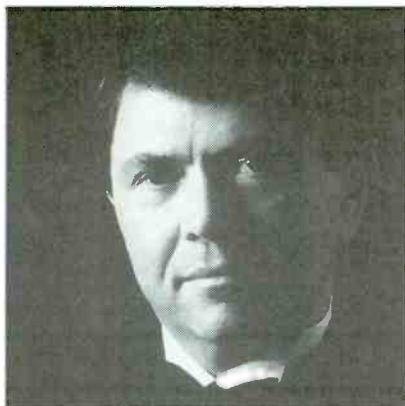
BMG's artist strategy is to seek out talent perhaps a step
(Continued on page C-20)

CLASSICAL MARKETING: THE CLASSIC CHALLENGE

Midori



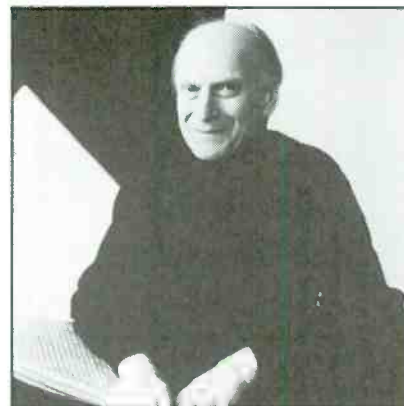
Gerard Schwarz



Daniel Barenboim



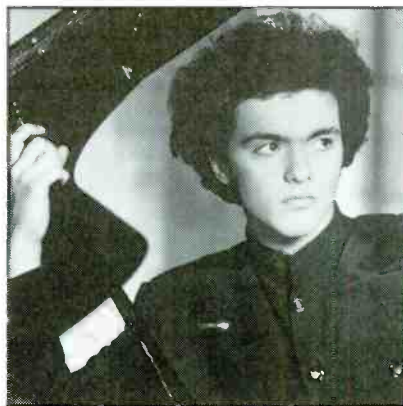
Yehudi Menuhin



Riccardo Muti



Viktoria Mullova



Evgeny Kissin



Kiri Te Kanawa

What do industry statistics tell us of the state of the classical business?

According to Recording Industry Assn. of America reports, net shipments of classical recordings by member companies (all configurations combined) totaled 22.35 million units in 1989, down about 4.5% from the previous year. LPs, of course, were in free fall and contributed to the percentage drop. But cassette shipments also lagged. At suggested list price, the 1989 total was \$247.94 million, down about 4.3% from 1988.

As for shares of the total record business in calendar 1990, classics accounted for 4% in net units shipped, and 5% in dollars at suggested list.

Things picked up substantially in the first quarter of 1990, compared to the same period the year before. The RIAA says that first quarter net shipments of all classical recordings, in units, came to 6.91 million, rising a whopping 30% over the same period in 1980. At suggested list, the first quarter net-shipment figure was \$73.89 million, up 22.4%.

The classical cut of the pie also rose in the first quarter of

this year, to just under 5% in units and 5.5% in dollars.

Did these advances hold up further into the year? There were no documented figures at this writing, but anecdotal reports from classical labels say no.

Some related data: Budget and midline CDs accounted for a fraction over 42% of all CD shipments (net units) in both calendar 1989 and first-quarter 1990. Again in units, cassettes tallied 46.7% of total classical product shipments in 1989, and a surprising 55.4% in this year's first quarter. At suggested list price, however, these shares fell to 26% and 34.4% respectively, reflecting the heavy budget representation in cassette.

Classical LPs? Forget them. In both above periods returns far outpaced shipments.

One other statistical bit. In the first quarter of 1984, some six months after the introduction of CDs in the U.S. market, classics accounted for 48% of all CD units shipped. In the first quarter of this year the classical share was 7.5%. Note: RIAA figures cited above represent net shipments to retailers as reported by association members, and include the activity of labels they distribute. However, they do not

include ancillary market shipments (record clubs, telemarketing, etc), cutout dumps, or shipment estimates to retail and elsewhere by non-reporting labels. These latter figures are the subject of a complementary RIAA report, and contribute substantially to the totals reported publicly by the association. But the figures are not broken down by musical genre, and so provide no information on proportional shipments of classical recordings.

Non-reported shipments to retail alone (all musical categories and formats, but excluding dumps), would add 16.3% in units and 15.3% in suggested-list dollars to the cited 1989 figures, says the RIAA. How accurately these percentages reflect classical activity is open to question. Some industry observers consider the percentage modest in view of the large number of active non-reporting import and domestic classical labels.

RIAA reporting members with classical wings are BMG, Capitol-EMI, CBS, MCA, PolyGram, Telarc, and WEA. Delos, Denon, Virgin, Teldec, and Erato are among the distributed labels represented. Nimbus was also in this group last year.

I.H.

NEW-MUSIC VENTURES WEIGH IN AS SERIOUS CONTENDERS IN RISE OF ECLECTICISM

By SUSAN ELLIOTT

With the Kronos Quartet's recording of George Crumb's "Black Angels" firmly planted in the No. 2 slot on the classical charts, it's clear that new music has become a serious contender in the classical market. Though the term is used to cover a multitude of sins, new music in classical circles generally means contemporary and/or electronic "serious" music. Into this area fall such 20th-century American composers as Lou Harrison, Elliott Carter, Steve Reich, Arvo Part, and John Adams, among numerous others.

The flagship label of the genre in the '80s is Elektra/Nonesuch, which still pretty much has the market cornered. But Bridge and New Albion, two feisty independents that have been in business for 9 and 5 years, respectively, are making inroads, as are Delos' Great American Composer series, ECM's New Series, and New World Records. Other labels, such as Koch and Musicmasters, have made notable entries with, respectively, Bernstein's "Arias and Barcarolles," and Harrison's "Mysterious Mountain" and "Elegiac" Symphony with Keith Jarrett and the American Composers Orchestra.

There are also smaller companies—such as CRI, Albany, Northeastern, and Celestial Harmonies—that specialize in new music, as well as larger labels that are about to: in October, London (whose nu-view [sic] line has had mixed success) will relaunch Argo to include British and American contemporary music. By virtually all accounts, the new music market is on the upswing.

Asked if he agreed with that assessment, Peter Clancy, Nonesuch's VP of marketing and creative services, replied, "If our sales are any indication, yes."

"Things are definitely on the way up," echoes Paul Marotta, director of marketing and publicity for New World.

"In each of the last four years we've doubled our sales," says Bridge's president and chief producer, David Starobin. Last year Bridge issued eight recordings; this year it will release 14. New Albion has also stepped up operations, releasing up to 16 recordings annually as opposed to a maxi-

'In each of the last four years we've doubled our sales.'



mum of eight.

At the retail level, Melvin John, manager of Tower Classics at Berkeley reports that new music "moves very well in this area." Strong sellers include recordings of music by John Adams and Steve Reich on Nonesuch and by Morton Subotnick on New Albion. As to who is purchasing the recordings, John says, "It's an adventurous lot who would buy new music before it would buy a Brahms symphony, because they're tired of Brahms symphonies. I suspect these people also have an interest in pop music."

His colleagues canvassed for this article agree. "I don't think they're traditional classical customers," says Chuck Gorman, classical buyer for the National Record Mart chain. "It's a group that might be interested in the new pop things as well." While John stocks Nonesuch, New Albion, Bridge, and ECM, Gorman takes a more conservative approach. "The primary label we work with at present is Nonesuch, though we've also done some things with New World and Delos. I bought the David Diamond Symphonies Nos. 2 and 4 [on Delos] for one store and we sold out of it, so we expanded it to a few other stores." Strong sellers for Gorman include Arvo Part's "Passio" on the ECM New Series and works by Philip Glass. Both composers' recordings are stocked in the classical section.

That raises another question: Where can a customer find this often-hard-to-classify music? Usually in classics, but

(Continued on page C-24)

James Galway



Thomas Hampson



Yo Yo Ma



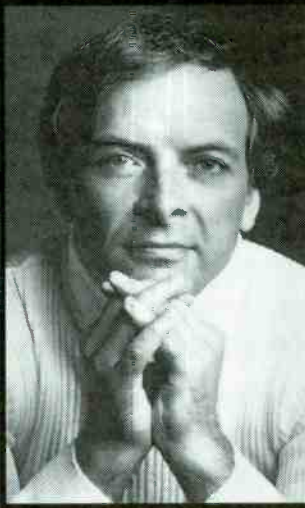
André Previn



Andras Schiff



Robert Shaw



Christopher Hogwood



Ton Koopman

LOOKING AHEAD TO 1991

(Releases scheduled for the first quarter of 1991):

ANGEL

Rachmaninov: Etudes Tableaux—Vladimir Ovchinnikov
 Bach: St. John Passion—Taverner Consort & Players (Parrott)
 Ravel: Gaspard de la Nuit; Miroirs—Tzimon Barto
 Beethoven: Violin Concerto—Kyung-Wha Chung, Concertgebouw (Tennstedt)
 J. Strauss: Waltzes—London Philh. (Welser-Most)
 Mozart: Symphonies Nos. 39 & 41—London Classical Players (Norrington)
 Rossini: Overtures—London Classical Players (Norrington)

ARABESQUE

Rachmaninoff: Preludes—Ian Hobson
 Saint-Saens: Violin Sonatas, Nos. 1 & 2—Andres Cardeas, Doris Stevenson
 Bloch: Piano Quintets—Paul Posnak, Portland String Quartet
 Schumann: Piano Sonatas—Ian Hobson

ASV

Haydn: Quartets, Vol. 4—Lindsay Quartet
 Mozart: Requiem—Soloists, London Mozart Players (Glover)
 Prokofiev: Piano Concertos, Nos. 1, 3 & 4—Meri Kodama, Philharmonia Orch. (Nagano)
 Brahms/Mendelssohn: Violin Concertos—Xue-Wei, London Philh. (Bakels)
 Prokofiev: Complete Piano Sonatas—John Lill

BMG CLASSICS

Puccini: La Bohème—Toscanini Collection, Vol. 55
 Verdi: Un ballo in maschera—Toscanini Collection, Vol. 59
 Elgar: Symphony No. 1—London Philh. (Slatkin)
 Tchaikovsky: Symphony No. 4—St. Louis Symph. (Slatkin)
 Mozart: Piano Sonatas, K. 310, 311, 330—Alicia DeLarocha
 Mussorgsky: Pictures at an Exhibition—Royal Philh. (Ternirkanov)
 Quantz: Flute Concertos—James Galway, Wurttemberg Chamber Orch.
 Brahms: Symphony No. 1—Bavarian Radio Orch. (C. Davis)
 Beethoven: Middle Quartets—Tokyo String Quartet
 Corelli: Concerti Grossi, Op. 6—Guildhall String Ens.

BRIDGE

Ives: Violin Sonatas—Gregory Fulkerson, Robert Shannon
 In Concert at Aspen—Jan DeGaetani
 Schumann/Brahms: Piano Works, Vol. 2—Lee Luvisi
 Ives/Harbitson: Piano Sonatas—Robert Shannon
 Giuliani: Music for Guitar—David Starobin, Gilbert Kalish

CAPRICCIO

Giordano: Andrea Chenier—Bonisoli, Bruson, Frankfurt Radio Symph. (Viotti)
 Shostakovich: Film Music—Berlin Radio Symph. (Judd)
 Weill: The Threepenny Opera—Historical recordings (1928-1944)
 Zemlinsky: Es war einmal—Johansson, Haugland, Danish National Radio (Graf)
 Tchaikovsky: Symphony No. 1; Overture 1812—Stuttgart Radio Symph. (Marriner)

CONIFER

Arnold: Symphonies Nos. 7 & 8—Royal Philh. (Handley)
 Prokofiev: Flute Concerto; Classical Symphony—Jonathan Snowden, London Musici (Stephenson)
 Ravel: Gaspard de la nuit; Sonatine; Jeux d'eaux—Kathryn Stott
 Victoria: Lamentations & Tenebrae Responsories—Choir of Trinity College (Marlowe)
 Penderecki: Dies Irae/Schoenberg: A Survivor from Warsaw—Krakow Symph. (Kawalla)

AVM/DCC

Tchaikovsky: Piano Sonatas—Leslie Howard
 Grainger: Fantasy on Porgy & Bess—Martin Jones & Richard McMahon
 Vivaldi: Concertos for 2 Violins—Sofia Chamber Orch.
 Granados: Goyescas—Leslie Howard
 Haydn: 3 Divertimenti for Strings—Sofia Chamber Orch.
 (Continued on page C-8)

ex·traor·di·nar·y

(ĭk-strô' dn-ěr' ē, ěk' strə-ô'r' -dn-er' ē) *adj.*

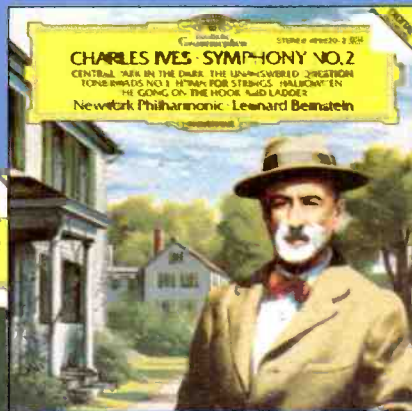
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b. Exceptional to a very marked extent: REMARKABLE (~beauty);
2. Deutsche Grammophon's world-class catalogue of audio and video recordings.



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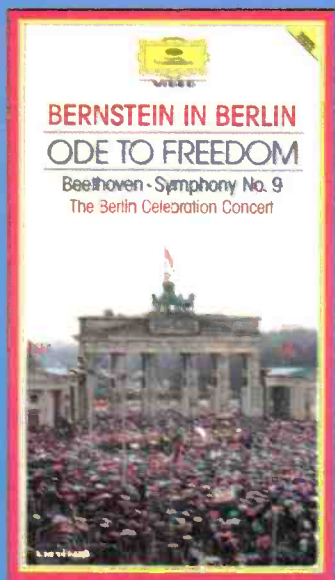
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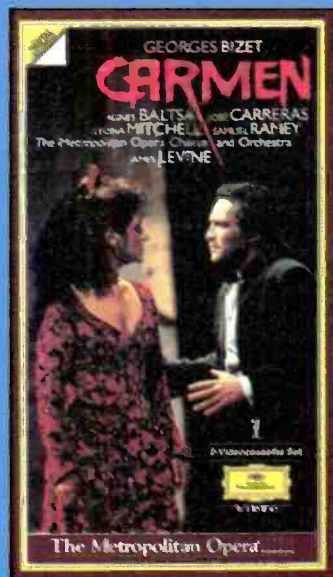
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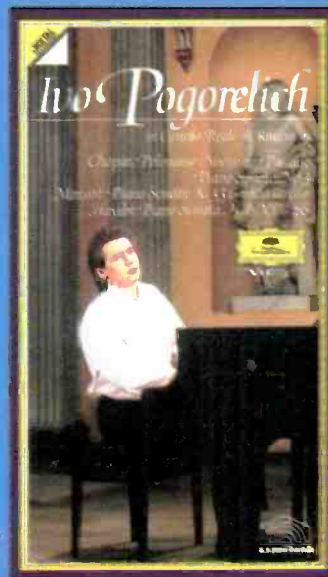
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LOOKING AHEAD

(Continued from page C-6)

DELOS

Bartok: Concerto for Orchestra/Dohnanyi: Konzertstück for Cello—Janos Starker, Seattle Symp (Schwarz)
 Diamond: Kaddish; Symphony No.3—Janos Starker, Seattle Symp. (Schwarz)
 Grieg: Piano Concerto; Holberg Suite—Bella Davidovich, Seattle Symp. (Schwarz)
 Diamond/Hermann/Ives/Porter: American chamber music—Chamber Music Northwest
 Engineer's Choice—John Eargle catalog selections

DENON

Beethoven: Symphony No.9—Poschner, Tear, Lloyd, Vienna Symp. (Inbal)
 Berlioz: L'enfance du Christ—Zimmermann, Aler, Frankfurt Radio Symp. (Inbal)
 Mozart: Piano Sonatas, Vol.6—Ingrid Haebler
 Schubert: Piano Sonatas, Vol.4—Michel Dalberto
 Rimsky-Korsakov: Scheherazade—Philharmonia Orch. (Krivine)

DEUTSCHE GRAMMOPHON

Beethoven: Piano Concertos (complete)—Krystian Zimerman, Vienna Philh. (Bernstein)
 Bartok: Concerto for Orchestra; Music for Strings, Percussion & Celesta—Chicago Symp. (Levine)
 Copland: El Salon Mexico; Connotations—New York Philh. (Bernstein)
 Mahler: Symphony No.1—Philharmonia Orch. (Sinopoli)
 Bartok: Violin Concerto No.2—Anne-Sophie Mutter, Boston Symp. (Ozawa)
 Bernstein: Candide—Anderson, Hadley, Ludwig, London Symp. (Bernstein)
 Wagner: Siegfried—Goldberg, Behrens, Morris, Met. Opera Orch. (Levine)
 Wagner: Gotterdammerung—Behrens, Studer, Goldberg,

Met. Opera Orch. (Levine)
 Mozart: Marriage of Figaro—Te Kanawa, Upshaw, Hampson, Met. Opera Orch. (Levine)
 Mussorgsky: Kovanshchina—Haugland, Atlantov, Vienna Philh. (Abbado)

DORIAN

English Mad Songs—Julianne Baird, Colin Tilney
 Bach: Goldberg Variations—Andrew Rangall
 Chopin: Scherzi—Ivan Moravec
 Beethoven: Late Piano Sonatas—Andrew Rangall
 Schubert: Winterreise—Victor Braun, Antonin Kubelik

ERATO

Mozart: Marriage of Figaro—Berlin Philh. (Barenboim)
 Moret: Cello Concerto—Mstislav Rostropovich, Collegium Musicum (Sacher)
 Bach: Harpsichord Concertos Nos. 1, 6 & 8—Ton Koopman, Amsterdam Baroque Orch. (Koopman)
 Tchaikovsky: The Seasons; Piano Sonata—Viktoria Postnikova
 Berlioz: Songs—Crook, Robbin, Lyon Opera Orch. (Gardiner)
 Janacek: In the Mist; Capriccio; Concertino—Viktoria Postnikova



Emanuel Ax

Corigliano: Symphony No.1—Chicago Symp. (Barenboim)
 Debussy: La Mer; Nocturnes—Suisse Romande Orch. (Jordan)
 Busoni: Piano Concerto; Fantasia contrappuntistica—Viktoria Postnikova, French National Orch. (Rozhdestvensky)
 Honneger: Cantate de Noel; Danse des Mortes—Gulbenkian Orch. & Chorus (Corboz)

HARMONIA MUNDI

Campion: Lute Songs—Drew Minter, Paul O'Dette
 17th Century Spanish Theater Music—Newberry Consort (Springfels)
 Delalande: Te Deum; other works—Les Arts Florissants (Christie)
 Handel: La Resurrezione—Spence, Thomas, Philharmonia Baroque Orch. (McGegan)
 Mozart: Trios—Mozartean Players

HYPERION

Bach: Orchestral Suites—Brandenburg Consort (Goodman)
 Handel: Joshua—Kirky, Bowman, King's Consort (King)
 Stravinsky: Symphony of Psalms—Westminster Cathedral Choir (O'Donnell)
 Schubert: Complete Songs, Vol.11—Brigitte Fassbaender, Graham Johnson
 Shostakovich: Preludes & Fugues, Op.87—Tatyana Nikolayeva

KOCH INT'L CLASSICS

Music for Martha Graham, Vol.1—Atlantic Sinfonietta (Schenck)
 Mozart: Piano Sonatas, Nos. 4 & 14; Fantasia—Dubravka Tomsic
 Vaughan Williams: On Wenlock Edge/Warlock—Glenn Siebert, Chester Quartet
 Tchaikovsky: Serenade for Strings/Mozart: Piano Concerto No.17—Anne-Marie McDermott, Tchaikovsky Chamber Orch. (Gosman)

(Continued on page C-10)

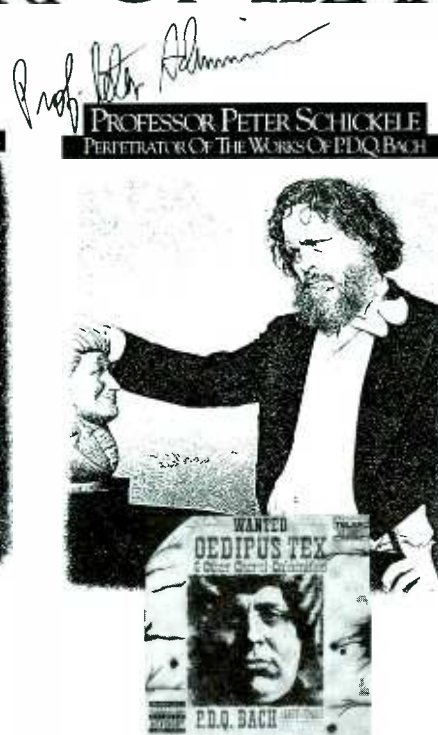
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LOOKING AHEAD

(Continued from page C-8)

Blitzstein: The Zipperfly, etc.—William Sharp, Steven Bleier

LONDON

Debussy: Pelleas et Melisande—Montreal Symph. (Dutoit)
 Prokofiev: Alexander Nevsky—Montreal Symph. (Dutoit)
 Mozart: The Magic Flute—Vienna Philh. (Solti)
 Dvorak: Symphony No.6—Cleveland Orch. (Dohnanyi)
 Mahler: Symphonies, Nos.4 & 7—Vienna Philh. (Dohnanyi)
 Verdi: Ernani—Luciano Pavarotti
 Verdi: Il Trovatore—Luciano Pavarotti,
 Rossini: Arias, Vol.II—Cecilia Bartoli
 Sibelius: Symphonies Nos.4 & 5—San Francisco Symph. (Blomstedt)
 Haydn: Symphonies—Acad. of Ancient Music (Hogwood)

MCA CLASSICS

Segovia Collection, Vol.9: Romantic works
 Porter/Gershwin/Kern/Arlen: From This Moment On—
 Maria Ewing, Royal Philh.
 The Play of Daniel/The Play of Herod—New York Pro Mu-
 sica (Greenberg)
 (ART & ELECTRONICS)
 Tchaikovsky/Schumann/Balakirev: Violin Recital—Boris
 Berezovsky
 Rimsky-Korsakov: The Golden Cockerel—Bolshoi Choir &
 Orch. (Svetlanov)

MUSICMASTERS

Brahms: Violin & Viola Sonatas—Oscar Shumsky, Leonid
 Hambro
 J.C.F. Bach: Sinfonia—Orch. of St. Luke's (Davies)
 Saint-Saens: Piano Works—Anton Nel
 Copland: Dance Panels; Short Symphony—Orch. of St.
 Luke's (Davies)
 Weill: Lost in the Stars—(Rudel)

NEW ALBION

Thomson: Early and as Remembered—Yvar Mikhashoff,
 Martha Herr, David Kuehn
 Cage: Vocal Works—Joan La Barbara
 Ingram Marshall: Alcatraz
 Cowell/Cage/Harrison/Hovhaness/Satoh: Set of Five—
 David Abel, Julie Steinberg, William Winant
 Messaien: Visions de l'Amen—Edmund Niemann & Nurit
 Tilles

NEWPORT CLASSIC

Schumann: Piano Concerto—Thomas Lorengo, Philomu-
 sica Antiqua (Newman)
 Beethoven: Violin Sonatas—Evan Johnson, Anthony New-
 man
 Goldmark: Rustic Wedding Symphony—Polish Radio
 Symph. (Bartos)

NEW WORLD

Del Tredici: Haddock's Eyes—Narucki, Bloom, N.Y. Philh.
 Chamber Ens. (Mehta)
 Cage/Harbison/Hartke: Recital—Michelle Makarski, Brent
 McNunn
 Harbison: Concerto for Double Brass Choir & Orch.—L.A.
 Philh. (Previn)
 Reynolds: Whispers Out of Time—San Diego Symph.
 Chamber Ens. (Sollberger)
 Still: Chamber Works—Videmus Chamber Ens.

(Continued on page C-22)



Ofra Harnoy

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PROGRAMMERS STRADDLE GENERATION GAP TO BRING CLASSICAL RADIO TO A CHANGING AUDIENCE

By PHYLLIS STARK

Classical radio, long a format for the elite and, typically, older listener has taken a turn toward pop radio in some markets in an effort to attract a younger audience. Once known for playlists of several thousand pieces, long block programming, and voice of doom announcers with perfect pronunciation, some classical stations now feature tighter playlists, shorter selections, less talk, and hipper jocks.

"We can't continue to program as if we were the BBC, our audience won't relate to that," says Mario Mazza, PD of WNCN New York who is on the leading edge of the movement to bring classical radio to a wider audience. Although Mazza is, by his own admission, "really out here on a limb" as far as the classical evolution goes, he claims most classical programmers are picking up at least some of his techniques.

And many are. Dave Conant, PD of WFLN Philadelphia, for example, says he is playing shorter selections in some day-parts, has cut back on the talk, and is more promotionally active than before. And Peter Dominowski, PD of WFMT Chicago is seriously considering taking a more mainstream approach in both the music and the presentation at his station.

Other stations, however, say the tried and true classical format is working just fine. "We don't have a silly approach," says Bret Werb, PD of KKGQ Los Angeles. "It's a mainstream meat and potatoes format."

One thing that every programmer agrees on, however, is that the classical audience is changing. At the core of Mazza's approach is the idea that the only way to attract a younger audience is by packaging unfamiliar classical music in a familiar format. "The 25-54 demographic was brought up with a very different type of radio than the older demo," he says.

But across town, rival WQXR operations director Tom Bartunek has a different view. "We assume that [our audience] has outgrown the presentation style associated with rock," he says. But Bartunek concedes that, "We are competing on a broader scale than we used to. The audience more than ever before listens to and enjoys other types of

music. That means it is important for people in our business to reach out to them."

Many classical programmers fear that targeting younger listeners increases the likelihood of turning off the older audience that has long been classical radio's

'We assume that (our audience) has outgrown the presentation style associated with rock.'



core. "Traditionally, classical stations have had the larger bulk in 35 plus and really 50 plus," says Mazza. "[But] 25-54 is our prime demographic. This is where the feeding frenzy is."

(Continued on page C-27)

Are substantial numbers of classical music fans interested both in hearing their favorite symphonies and operas on CDs, and also in viewing great performances on video?

If 1990 was any indication, the answer is yes. Kultur Video celebrated its 10th year of selling performing arts tapes and now has a mailing list of more than 100,000 customers. Labels such as VIEW Video, VAI and Home Vision continued to augment their classical catalogs. PolyGram and Pioneer Artists led the way in developing a laserdisk market for classical music videos. And labels such as Sony, BMG, Elektra and Angel either kicked off or are about to kick off major video lines, with more emphasis often being given to laser than to tape.

BMG Classics actually entered the video realm last year with "Musicians For Armenia," but it made its major debut in April of this year when it launched the first two titles (on both VHS and laserdisk) of its "Toscanini Video Collection," 10 hours of live NBC television broadcasts made by conductor Arturo Toscanini between 1948 and 1952. In the summer came three more of the titles, as well as "The Eighth Van Cliburn International Piano Competition." The final disks and tapes in the nine-title Toscanini collection are

VIDEO PAYOFF MAY BE DOWN THE ROAD, BUT LABELS EXPAND CLASSICAL LASERDISK, VHS RELEASE PLANS

By CHRIS MCGOWAN

available this month, along with "James Galway Christmas Carol."

"The Toscanini titles have had a good acceptance. When you mention them, there seems to be a smile on everyone's face," says Jack Pfeiffer, a 40-year producer for RCA/BMG Classics. "At the time, the production philosophy was very limited and they set the camera right on the maestro. But you're struck by the effectiveness of just watching him. You're riveted. It's great to watch his eyes, his expressions, and the minimal motion he put in to get this glorious music. It's a revelation."

Restoration of the four-decade-old telecasts was a challenge. "NBC had restored the pictures, the video aspect, but the sound was terrible. So instead of using the optical tracks on the film, we synchronized the magnetic tape recordings

[from RCA]. Syncing it up was the most tedious thing in the world, even with computer assistance. But it sounds marvelous."

Sony Classical also has a video series linked to a famed maestro, in this case the late Herbert von Karajan. The 45-title "Karajan Legacy" series consists of 17 live concert performances

and 28 studio productions recorded from 1982 to '89, with the famed conductor himself supervising both the video and audio production. Sony Classical will make its video debut in November, when it releases the first four titles in the "Karajan Legacy" collection, along with the HDTV-mastered "Murray Perahia In Performance," on laserdisk. The label will also launch five other classical titles on disk this year.

"For the time being, we're concentrating on laserdisk. At some time we'll be releasing VHS, but that has yet to be determined," says Jim Gavigan, director of sales for Sony Classical. He expects to release roughly 10 Karajan laserdisks a year "once we get rolling."

Sony Classical will distribute its laserdisks through the CBS Records distribution network, but "we'll also be opening up sub-distributors such as Image Entertainment," says

(Continued on page C-25)

Sir Georg Solti



Murray Perahia



Charles Dutoit



Florence Quivar





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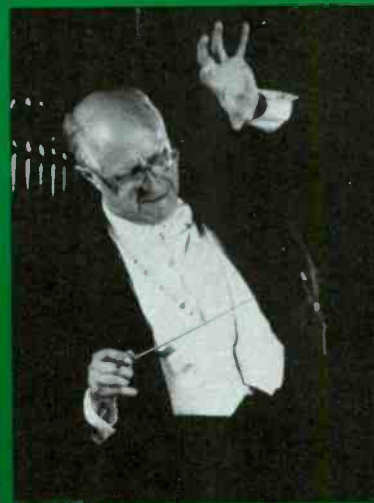
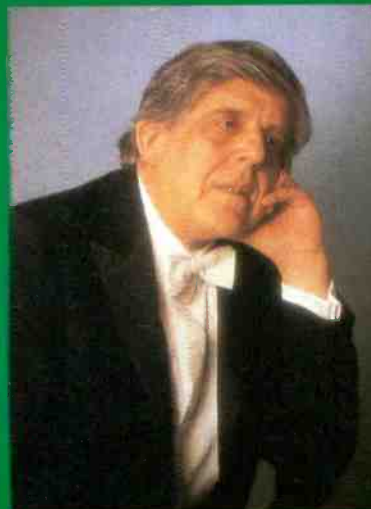
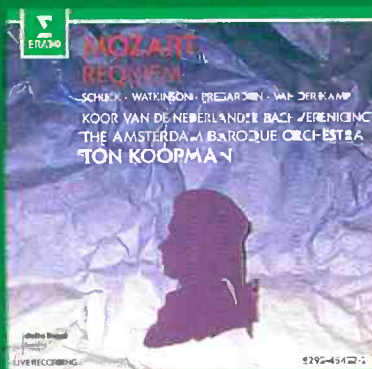
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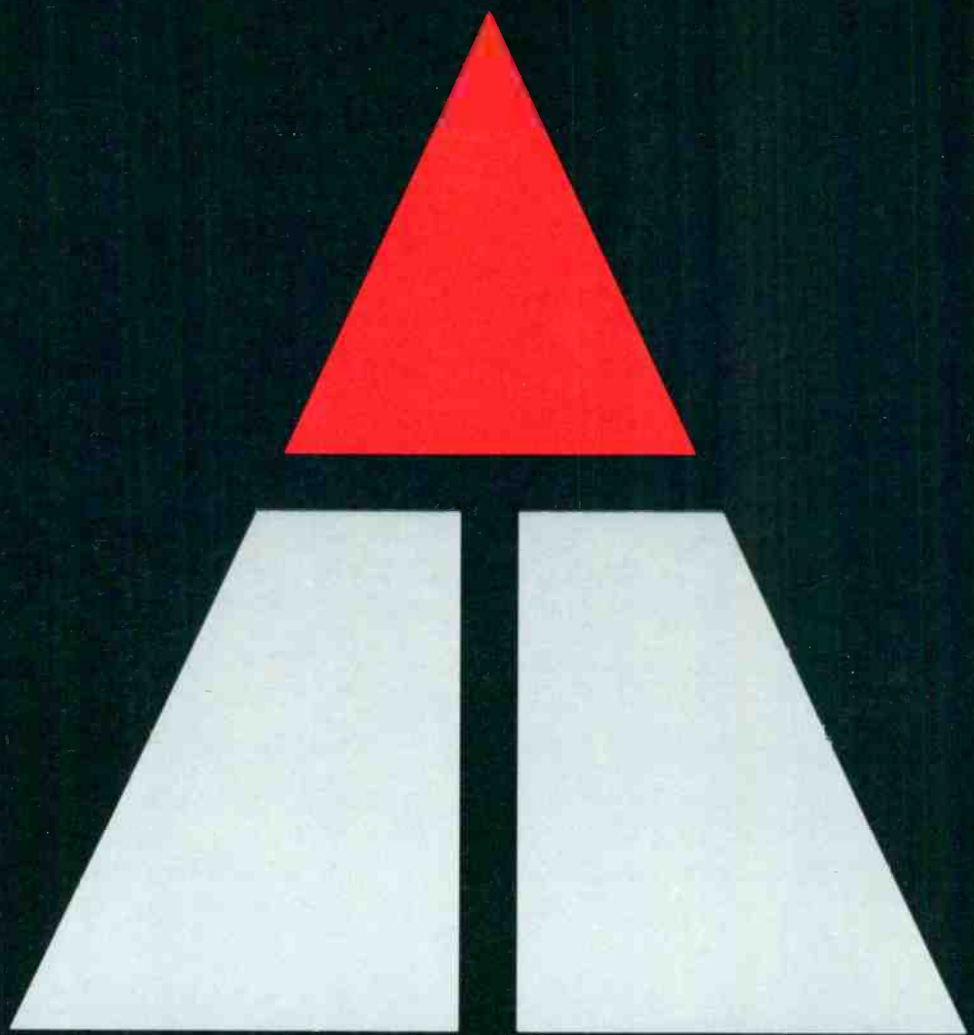


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RETAILERS BATTLE PRODUCT GLUT WITH GREATER SELECTIVITY, WHILE CUSTOMERS FEAST ON CHOICE

By DEVRA HALL

While the glut of classical product on the market is the big story—a mixed one of consumer abundance and dealer overload—another prominent trend finds record companies importing a readily available pool of repertory and artists from Eastern Europe.

According to Dieter Wilkinson, national buyer for The Musicland Group, "Labels are licensing a ready-made group of selections [from Eastern Europe] that are very credible, and selling them at very inexpensive prices." Wayne Olsen, purchasing agent for the northeastern chain's 85 Elroy/Record World stores, believes this to be especially true at the super budget line level. "Labels constantly approach me with new product lines. Everybody has got a piece of that action."

"People who are not normally in the classical business are suddenly getting all this licensed product and besieging you to purchase it," says Rubin Meisel, classical product manag-

er for Wherehouse. "The problem," he continues, "is that in many cases it's the same product under different guises. It's not fun wading through the same standard repertoire again and again."

or quality of the line. Mike Tully, music buyer for the Ohio-based Camelot chain, is especially selective about super budget line buys. "There are just too many, so we try to keep our selection interesting and vary what we are carrying. We buy a lot of the super budgets, carry them for a short term, and then go on to something else." Morgan Usadel, manager of Figaro's Classical Recordings in Champagne, Ill., is very selective when it comes to importers and indies, but won't pass up much from the majors. "It comes down to knowing this market very well. First I ask myself who's going to buy this, and then I ask who's going to miss it if I don't buy it."

Selecting an assortment specifically tailored to a store's consumer base is the ideal. The Musicland Group's product coding system allows Wilkinson to zero in on the type of music the consumer is buying. By encoding the product as sonata, symphony, opera, vocal recital, baroque, etc., he can tell specifically what each store is selling. "I can take broad swipes within the word classical. If a store sells a lot of sym-

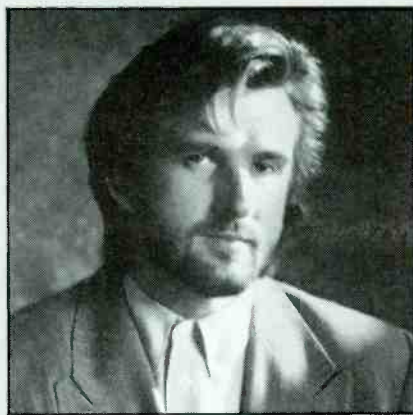
undecided, or perhaps important for product purchased with the idea of selling it off and not reordering. At the Tower Classical Annex, the first returns can happen after three or four months, but Webb tries to maintain at least one or two copies in stock. At Camelot, where their superstores are likely to hold onto product for a year, Tully points out that it takes at least three months until all of the press picks up on a title for review.

A major consideration at the Wherehouse and National Record Mart chains is the balance of the overall catalog spread, especially of product selected for the basic catalog. At the Musicland Group, Wilkinson takes note of how fast the vendor is shifting it from front-line to midline.

Appealing to both the serious and casual customer, midline sales are increasing in both the independent and chain stores. Figaro's Usadel feels that midlines may have the advantage over both the budget and front-line. "The material is superior and the price is where people think that CDs ought to be priced, at \$10." According to Meisel, midline product is in keeping with the interests of the serious buyer who does not view it as a budget substitute for front-line product. "On most levels they're reissues of major artists,

Nadja Salerno-Sonnenberg

Barry Douglas



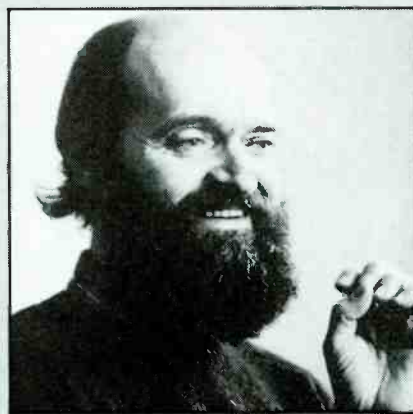
Vladimir Spivakov



Eliahu Inbal



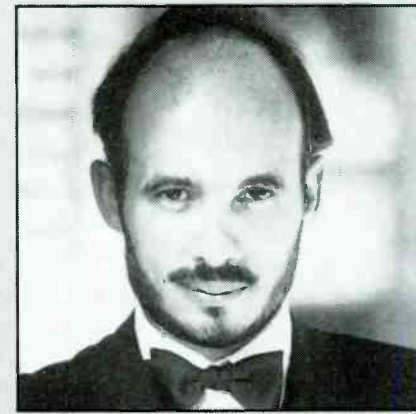
Jan DeGaetani



Arvo Pärt



Michala Petri



Dennis Russell Davies

er for Wherehouse. "The problem," he continues, "is that in many cases it's the same product under different guises. It's not fun wading through the same standard repertoire again and again."

At Strawberries, the northeastern chain of 140-plus outlets, classical buyer Christine Brockley starts exercising her selectivity with "the old war horses." When a label releases the umpteenth version of a standard repertoire title, a retailer has to make some decisions. Musicland's Wilkinson starts backpedalling the earliest versions and the slowest sellers until he can get to "a more manageable assortment." Chuck Gorman, classical buyer for the Pittsburgh-based National Record Mart chain, feels that it depends on the individual release. "Sometimes it is better to buy the new release than to 'stock the cat,' but sometimes the deep catalog is more important."

When it comes to product from the major labels, there is little buyer resistance but a lot of creative selectivity. Sometimes the choice is not what to order, but how many. "I very seldom skip anything when it comes to the majors," says Skip Webb, manager of the Tower Classical Annex in Los Angeles. "Most of their deep catalog is too important to this store to skip, but I have cut back the number of each title."

Other buyers find different ways to narrow their focus. Some concentrate on price points, importance of the label,

phony recordings, I may decide to increase the spread of symphonic catalog in that store," explains Wilkinson. "Or, I can say this is an opera, I want this in my best opera stores, and know where they are."

Jeff Weinstein, owner of Jeff's Classical Record Shoppe in Tucson, Ariz., believes that in specialty stores such as his, the inventory is often equal to, or even more extensive than that stocked by the smaller chain-owned outlets. Many of the chains' smaller outlets carry only a basic selection, stocking their deeper catalog in the larger metropolitan locations. According to Meisel, the Wherehouse chain has an eight-level structure. "The highest level would carry roughly 10,000 titles including the majors and a selection of import product. Then it tapers down. The bottom level would carry 400 or so CDs and another 400 or so cassettes, focusing primarily on the budget and classical superstar product."

None of the buyers interviewed have any standard policy on the timing of returns. However, they all agree that a date code is but one factor, useful only to tip the balance when

and viewed as recordings of historic importance that a collector would want to get."

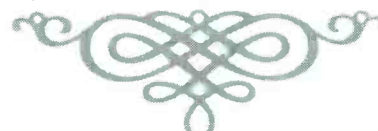
While the serious classical music customers may shy away from the bargain prices, the sales figures for budget-line CDs and cassettes continue to increase. Buyers agree that the budget CDs and cassettes live off the casual or impulse buyer with a limited income. "There's an audience out there that wouldn't normally buy classical music, but can afford to be a little bit adventurous because of the cost," says Brockley. Olsen believes that consumers question why they should have to pay high

prices for a front-line CD when they can get super-budget classical CDs for \$4.99. "The average customer buying basic repertory is not concerned with the conductor or the reviews. He or she will pick the cheapest, the best or the longest disk," agrees Wilkinson.

Budget cassette sales are also soaring, but the front-line cassettes are dying. While Meisel and Tully attribute this downturn to the penetration of the compact disk, Wilkinson

(Continued on page C-26)

'People buy what they want to buy. Some people shop new releases, while some people only shop sale product.'



Bergsma Smetana Liszt J.C. Bach Jolivet Lutoslawsky Beethoven Holst Woods Karg-Elert

Trio d'Amsterdam Yehuda Hanani Joan Morris American Chamber Players Elaine Thornburgh

Mendelssohn Blitzstein Copland Franck Webern Skorik Bolcom Puccini Haydn Dello Joio

Pablo Casals Judy Kaye New Zealand Symphony Harold Wright Glenn Siebert Ani Kavafian

Vaughan Williams Bruckner Cole Porter Nielsen Mozart Sviridov Rochberg Dupre Schumann

Judith Nelson Leontovich Quartet London Philharmonic Mira Zakai Joseph & Lillian Fuchs

Milhaud Dvorak Beach Stoyanov Eberl Ives Telemann Harbison Respighi Creston Gurney

The Atlantic Sinfonietta William Sharp Lambert Lucarelli The Tchaikovsky Chamber Orchestra

Foss Ravel Minotti Piana Shostakovich Brahms Gubaidulina Peck Grainger Scarlatti

Benno Moisewitsch Berlin Philharmonic Orchestra Lucille Beer Leonidas Kavakos Pierce & Jonas

Warlock Strauss Gluck Berg DuBois Ornstein Villa Lobos Gershwin Schuller Saint-Saens

The Krakow Philharmonic Christopher Truitt Aureole Trio Paganini Timothy Rolan Marsha Long

Singelee Bruch Szymanowski Ritter Fante Grunod Verne U.S. Bach Gould Debussy Weill

Anne-Marie McDermott The New York Festival of Song Garah Landes Doriot Dwyer Andrew Schenck

Glinka Piston Coleridge-Taylor Bernstein Reger Faure Wolf-Ferrari Tovey Del Tredicci

Andes Manta Geoffrey Simon Dubravka Tomsic Orchestra New England Kurt Ollmann Steven Blier

Barber Jongen Paulus Stravinsky Weigl Wallace & Korie Porter Rachmaninoff Harris Bax

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Michael Barrett Sinfonia Orchestra London Symphony Orchestra

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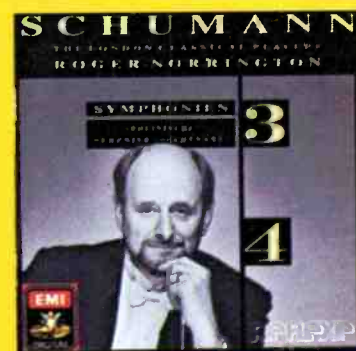
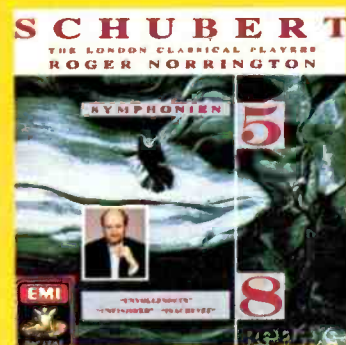
Angelina Reaux Erich Kleiber Vienna Philharmonic Orchestra Anne Epperson Larry Coombs

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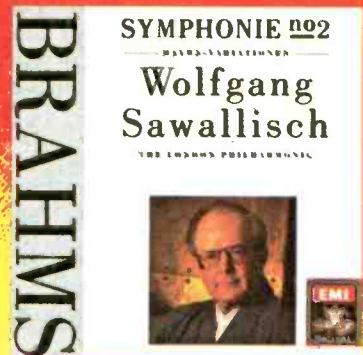


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THE GREATEST ARTISTS

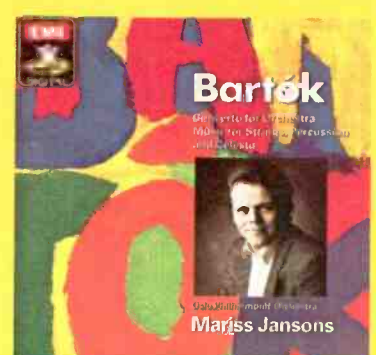


THE GREATEST ART



*“Music
is well said
to be the speech
of angels.”*

—Thomas Carlyle



CLASSIC CHALLENGE

(Continued from page C-5)

or two below superstar status and work with them consistently over the long haul. The label is not about to get into bidding battles for superstar names, says Hensler.

As a new domestic marketing entity, **Elektra International Classics** is in an expansionist mode. But Kevin Copps, VP and GM, looks beyond his parochial mandate and takes note of the industry's tapering rate of growth.

While the EIC labels, Teldec and Erato, have a way to go before they are fairly represented in the U.S., Copps is not about to play the numbers game. "Our aim is not to build a huge catalog. That is not consistent with the realities of the current marketplace." He looks ahead to a cumulative catalog of 600 to 700 titles a year from now.

More attention will be paid to midlines, particularly by his Teldec wing, as consumer resistance to full price stiffens. There will also be more attention given to budget, even though the latter is not a road that EIC travels with much enthusiasm. "There is little profit in budgets," says Copps. "But we must keep up with the competition."

Erato is slated to introduce a new budget line, Residence, early next year. It will start off with 15 titles.

Like most others, Copps doesn't see many signs that the audience for classics is growing. Music is no longer taught in schools, and casual exposure from more frequent use in TV commercials, for example, does not convert very many to the genre, in his opinion.

Copps places the promise of better business elsewhere. He believes that classical record sales are, to a great extent, retailer driven. The Tower chain created business wherever it opened a new store. "The industry should genuflect to Russ Solomon," he says.

It's for this reason that the EIC chief looks with anticipation to the arrival Stateside of the HMV retail chain. The first

two stores are due to open in New York this fall. Between them they will occupy some 70,000 square feet of selling space, outsize even by Tower standards.

Gunther Breest, president of **Sony Classical** worldwide, takes note "of the emergence of so many new labels and the vast number of recordings being released." But he doesn't feel that this diminishes the sales potential of "high-quality" product.

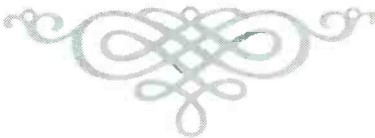
Breest is also convinced that technical innovations, particularly on the hardware side, will stimulate new activity. He reminds us that classical consumers have always played a "leadership role" in supporting technological breakthroughs. As of this writing Sony is the only major that has put out DAT software.

Here at home, Sony Classical domestic VP of marketing Harold Fein sees plenty of opportunity for sales of new titles by top artists, although he agrees that there has been some falloff generally of front line product. Marketing is more important than ever, he says, but it must be sharply focussed for best effect.

In Sony's case, the prime marketing target is the "serious consumer, not the casual buyer." In large measure this means stressing "state-of-the-art" technology. In effect, the company is seeking to fashion a new image and set itself apart from most competition in the consumer mind.

Midlines are holding up well, says Fein, while budget CDs are being given less emphasis. As a matter of fact, the company has relegated budgets to its predecessor CBS Master-

'The industry should genuflect to (Tower's) Russ Solomon.'



Jessye Norman

works wing, no longer the home of new front line product or newly issued midlines.

In common with most other companies, Sony considers front line classical cassettes a dying duck. Fein expects to be scratching the configuration as an automatic companion release to new CDs. They will appear on a much more selective basis, he says.

It comes as no surprise that the industry's importer/distributors encounter the same problems as the majors. They're competing in the same crowded market and bidding for attention and space in the same outlets.

Between the top four—granddaddy of them all Qualiton, Koch International, Harmonia Mundi and Allegro—they represent as many as 200 labels, pumping out up to 300 new albums a month. That's the way it has been until recently. But there are signs now that the realities of the marketplace are going to snip away at these numbers.

Rene Goiffon, president of **Harmonia Mundi**, who has already trimmed the number of labels he represents to about 30, says he hopes to cut their number down to 15 before long. From his perspective the outlook is bleak for a large number of small labels; they can no longer maintain a profitable foothold in the market. Conversely, sales are holding up well for the larger indies. The better labels are doing better than before, but their number is decreasing, observes Goiffon.

Koch International, too, expects to reduce the number of



Esa-Pekka Salonen

labels handled, even though the firm is on an aggressive expansion kick. Michael Koepfle, president, admits his company has undergone a change in philosophy. "Instead of picking up labels left and right, we are pruning back our catalog," he says. "Our emphasis will increasingly be on the larger, more marketable labels or smaller catalogs with highly interesting titles." Small, expensive imported imports with irregular releases or standard repertoire will be cut back.

Koepfle will also devote more marketing clout to American music and American artists. The company's own Stateside label, Koch International Classics, despite its name, has had significant initial success in this area. Labels from eastern Europe, too, will find a more prominent place in the Koch roster. All is to be supported by greater marketing effort.

Alone among the importer/distributor group, **Allegro** doesn't expect to cut back measurably on the labels it now carries. They total 100 or so, and that is a number company president Joe Micallef feels comfortable with. However, for every new label added now, one will have to go, he says. Most of his volume, of course, comes from a relatively small segment of that number.

The industry is now in a consolidation mode, following the heady days of rapid growth spurred by the introduction of CD, says Micallef. It's a familiar pattern, repeated with each technological advance. "What we see now is the strong getting stronger, and the weak weaker."

Proprietary bar-coding has helped Allegro get its labels in chains and outlets other indies find it more difficult to break. Micallef will be experimenting with TV direct-response this fall, and has plans to appeal more directly to consumers to spur sell-through. He expects to give away up to 250,000 samplers next year. "Less stress on distribution, and more on merchandising," is the way Micallef puts it.

TOP CLASSICAL ALBUMS

Following are the top classical albums from Sept. 23, 1989 to Sept. 15, 1990.

- 1 **HOROWITZ AT HOME**—Vladimir Horowitz—DG
- 2 **TUTTO PAVAROTTI**—Luciano Pavarotti—London
- 3 **HOROWITZ IN MOSCOW**—Vladimir Horowitz—DG
- 4 **HOROWITZ: THE LAST RECORDING**—Vladimir Horowitz—Sony Classical
- 5 **BEETHOVEN: SYMPHONY NO. 9**—Leonard Bernstein—DG
- 6 **VERDI & PUCCINI: ARIAS**—Kiri Te Kanawa—Sony Classical
- 7 **THE MOVIES GO TO THE OPERA**—Various Artists—Angel
- 8 **HANDEL: ARIAS**—Kathleen Battle—Angel
- 9 **THE SUNDAY BRUNCH ALBUM**—Various Artists—Sony Classical
- 10 **BEETHOVEN: SYMPHONIES 4 & 5**—London Classical Players (Norrington)—Angel
- 11 **BIZET: CARMEN**—Jessye Norman (Ozawa)—Philips
- 12 **BEETHOVEN: 9 SYMPHONIES**—Arturo Toscanini—RCA
- 13 **HANSON: SYMPHONIES 1 & 2**—Seattle Symphony (Schwarz)
- 14 **BRAHMS/BRUCH: VIOLIN CONCERTO**—Nadja Salerno-Sonnenberg—Angel
- 15 **BARTOK: 6 STRING QUARTETS**—Emerson String Quartet—DG
- 16 **DEBUSSY: 12 ETUDES**—Mitsuko Uchida—Philips
- 17 **GERSHWIN: PORGY AND BESS**—White, Haymon, Evans (Rattle)—Angel
- 18 **DVORAK: VIOLIN CONCERTO**—Midori—Sony Classical
- 19 **CHOPIN: PIANO CONCERTOS 1 & 2**—Murray Perahia—Sony Classical
- 20 **VIVALDI: CELLO CONCERTOS**—Ofra Harnoy—RCA
- 21 **THE UNKNOWN PUCCINI**—Placido Domingo—Sony Classical
- 22 **BLACK ANGELS**—Kronos Quartet—Nonesuch
- 23 **TCHAIKOVSKY & VERDI ARIAS**—Dmitri Hvorostovsky—Philips
- 24 **CLASSICS OF THE SILVER SCREEN**—Cincinnati Pops (Kunzel)—Telarc
- 25 **PAGANINI: 24 CAPRICES**—Midori—Sony Classical

TOP CLASSICAL CROSSOVER ALBUMS

Following are the top classical crossover albums from Sept. 23, 1989 to Sept. 15, 1990.

- 1 **1712 OVERTURE**—P.D.Q. Bach—Telarc
- 2 **HENRY V SOUNDTRACK**—City of Birmingham Symphony (Rattle)—Angel
- 3 **ANYTHING GOES**—Criswell, Groenendaal, Von Stade—Angel
- 4 **CHILLER**—Cincinnati Pops (Kunzel)—Telarc
- 5 **SHOW BOAT HIGHLIGHTS**—Von Stade, Hadley, Stratas (McGlinn)—Angel
- 6 **FANTASTIC JOURNEY**—Cincinnati Pops (Kunzel)—Telarc
- 7 **HAPPY TRAILS**—Cincinnati Pops (Kunzel)—Telarc
- 8 **THE ENCHANTED FOREST**—James Galway—RCA
- 9 **JAMES GALWAY'S GREATEST HITS**—James Galway—RCA
- 10 **MUSIC OF THE NIGHT**—Boston Pops (Williams)—Sony Classical
- 11 **ANYTHING GOES**—Yo-Yo Ma, Stephane Grappelli—Sony Classical
- 12 **TRUMPET SPECTACULAR**—Doc Severinsen/Cincinnati Pops—Telarc
- 13 **VICTORY AT SEA**—Cincinnati Pops (Kunzel)—Telarc
- 14 **SALUTE TO HOLLYWOOD**—Boston Pops (Williams)—Philips
- 15 **SONGS OF INSPIRATION**—Kiri Te Kanawa—London

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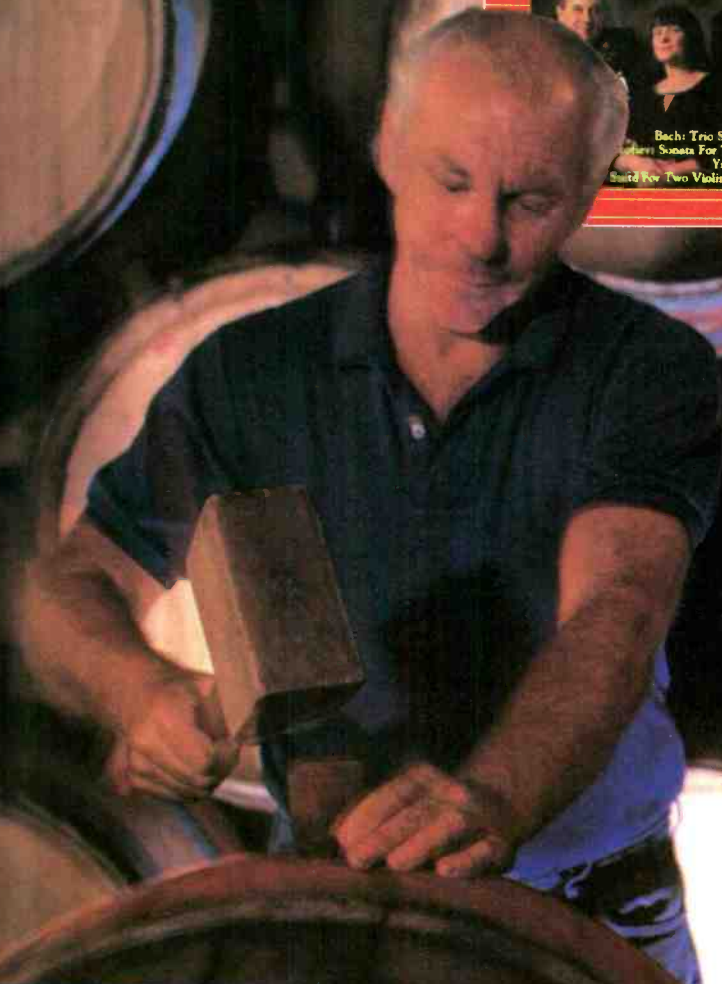
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Prokofiev: Sonata for Two Violins
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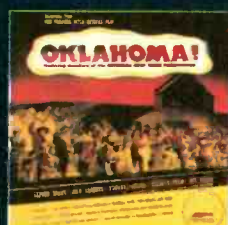
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LOOKING AHEAD

(Continued from page C-10)

NIMBUS

Parry: Symphony No.1; Symphonic Variations—English Symp. (Boughton)
Bliss: Color Symphony; Metamorphic Variations—BBC Welsh Symp. (Wordsworth)
Weill: Symphonies Nos. 1 & 2—Gulbenkian Orch. (Swierczewski)
Kodaly: Hary Janos; Galanta Dances—Hungarian State Symp. (Fischer)
Britten: Young Person's Guide to the Orchestra/Walton: Partita, Prologue & Fantasia—English Symp. (Boughton)

NONESUCH

Beethoven: Cello Sonatas—Anner Bylisma, Malcolm Bilson
Ashley: Improvement—Various
Gorecki: Lerchenmusik; String Quartet—London Sinfonietta, Kronos Quartet
Beethoven: Piano Sonatas, Nos.21 & 23—Richard Goode
World Saxophone Quartet: With Senegalese Drummers
Andriessen: De Staat—Schoenberg Ens.
Zorn: Bar Bands
Dawn Upshaw: French chamber music with voice

PHILIPS

Beethoven: Fidelio—Jessye Norman, Dresden Symp. (Haitink)
Misa Luba—Muungano National Choir, Mganga
Mahler: Symphony No.7—Boston Symp. (Ozawa)
Brahms: Symphony No.1—Philadelphia Orch. (Muti)
Strauss: Also Sprach Zarathustra—Philharmonia Orch. (Bychkov)
Sibelius/Grieg: String Quartets—Guarneri Quartet
Mendelssohn: Violin Concertos—Viktoria Mullova, Acad. St. Martin (Marriner)
Stravinsky: Firebird—Berlin Philh. (Haitink)
Schumann: Cello Concerto—Janos Starker, London

Symph. (Dorati)
Music of Leroy Anderson—Eastman Wind Ens. (Fennell)

PROARTE

Mozart: Symphonies Nos. 40 & 41—Vienna Chamber Orch.(Entremont)
Saint-Saens: Symphony No.3—Copenhagen Philh. (Entremont)
Bartok: Miraculous Mandarin Suite—Columbus Symp. (Badea)
Gliere: Symphony No.3—San Diego Symp. (Talmi)
Stravinsky: Petrouchka—Dallas Symp. (Mata)

SONY CLASSICAL

Wagner: Prelude & Venusberg; Liebestod—New York Philh. (Mehta)
Haydn: Symphonies Nos. 22, 78 & 82—Swedish Chamber Orch. (Salonen)
Kismet—Ramey, Patinkin, London Symp. (Gemignani)
Man of La Mancha—Domingo, Migenes (Gemignani)
Salute to Steven Spielberg—Boston Pops (Williams)
Hindemith/Jolivet/Honneger: Works for Trumpet—Wynston Marsalis
Bach/Scarlatti/Handel: Cantatas, etc—Kathleen Battle, Wynston Marsalis, St. Luke's Orch. (Nelson)
Glass: Itaipu—Atlanta Symp. & Chorus (Shaw)



Zubin Mehta

Mussorgsky: Pictures at an Exhibition—Yefim Bronfim
Stravinsky: Pulcinella; Renard; Ragtime—London Sinfonietta (Salonen)

TELARC

Bond and Beyond (Music from Spy Movies)—Cincinnati Pops (Kunzel)
Granados: 12 Spanish Dances—Angel & Celedonio Romero
Schumann: Symphonies Nos. 2 & 3—Baltimore Symp. (Zinman)
Brahms: Piano Concerto No.1—Horacio Gutierrez, Royal Philh. (Previn)
L. Mozart/Telemann: Trumpet Concertos—Rolf Smedvig, Scottish Chamber Orch. (Ling)
Wagner: Die Walkure, Act 1—Susan Dunn, Pittsburgh Symp (Maazel)

TELDEC

Strauss: Lieder—Edita Gruberova, Friedrich Haider
Tchaikovsky: Symphony No.3; Hamlet—Leipzig Gewandhaus (Masur)
Haydn: Symphonies Nos. 85 & 86—St. Paul Chamber Orch. (Wolff)
Copland: Appalachian Spring—St. Paul Chamber Orch. (Wolff)
Gershwin: American in Paris; Porgy & Bess—New York Philh. (Mehta)
Stravinsky: Petrouchka; Scherzo a la Russe—Philharmonia Orch. (Inbal)
Beethoven: Triple Concerto; Trio, Op.70, No.1—Trio Fontenay, Philharmonia Orch. (Inbal)
Bruckner: Symphony No.0—Frankfurt Radio Symp. (Inbal)
Mozart: Piano Concertos, Nos.9 & 17—Daniel Barenboim, Berlin Philh. (Barenboim)

VANGUARD CLASSICS

Bach: Brandenburg Concertos (complete); Orchestra Suite No.2—Suk Chamber Orch. (Suk)
Mozart: Violin Concertos Nos. 2 & 3; Sinfonia Concertante, K.364—Josef Suk, Thomas Kakuska, Suk Chamber Orch. (Suk)
Mozart: Piano Concertos Nos.9 & 14—Alfred Brendel, I Solisti di Zagreb (Janigro)
Beethoven: Violin Sonatas (complete)—Joseph Szigeti, Claudio Arrau
Godowsky: Piano transcriptions—Earl Wild

VIRGIN CLASSICS

Britten: Prince of the Pagodas—London Sinfonietta (Knussen)
Copland: The Tender Land—Plymouth Music Series (Brunelle)
Tchaikovsky: Rococo Variations, etc.—Steven Isserlis, Chamber Orch. of Europe (Gardiner)
Spanish/Latin Romance—Sharon Isbin
Shostakovich: Violin Concertos—Dmitry Sitkovetsky, BBC Symp. (A. Davis)
Brahms: Piano Concerto No.2—Stephen Hough, BBC Symp. (A. Davis)
Mahler: Symphony No.1—Minnesota Orch. (De Waart)
Strauss: Alpine Symphony—Minnesota Orch. (De Waart)

VOX UNIQUE

Strauss: Death and Transfiguration; Metamorphosen—Cincinnati Symphony (Gielen)
Rossini: Overtures—Cincinnati Symp. (Schippers)
Schumann: Piano Music—Peter Frankl, Andras Schiff
Mahler: Das Lied von der Erde—Cincinnati Symp. (Susskind)
Shostakovich: Symphonies Nos.1 & 9—Cincinnati Symp. (Susskind)



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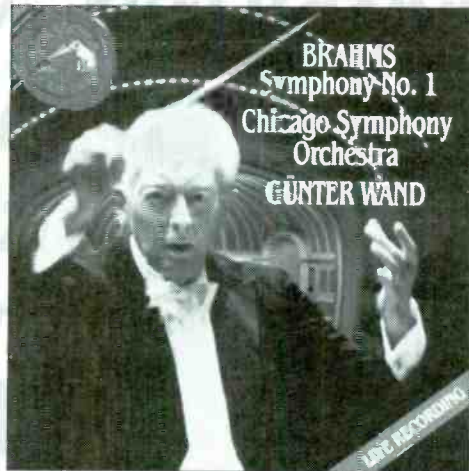
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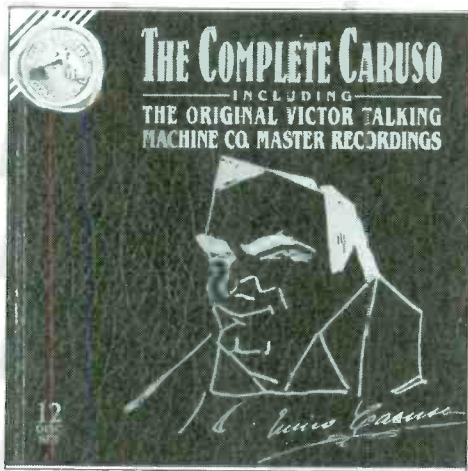
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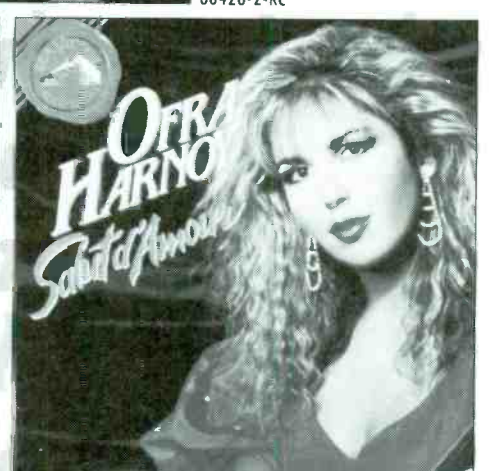
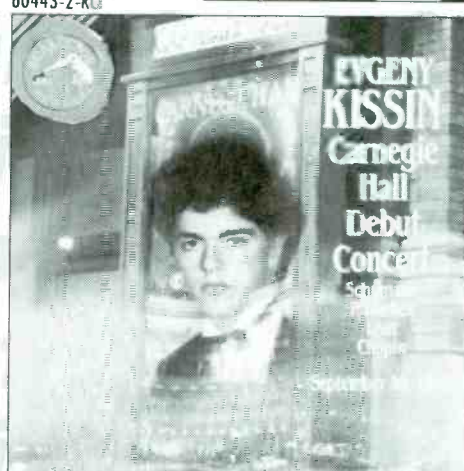


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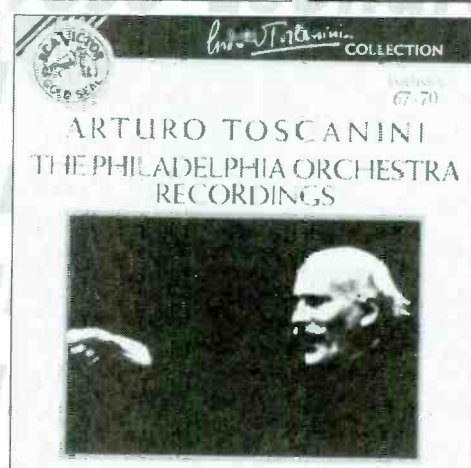
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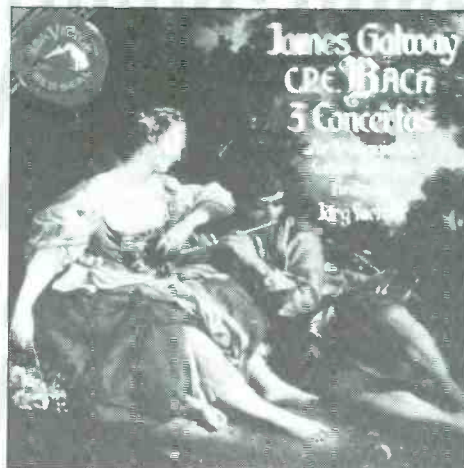
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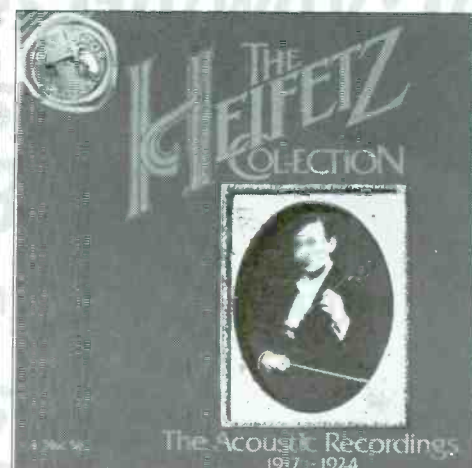
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h a r m o n i a m u n d i

The Universal Language

CLASSICAL MUSIC

NEW-MUSIC VENTURES

(Continued from page C-6)

anything goes. Sound Warehouse's classics buyer Charlie Reevus reports stocking the new Kronos disk in new age sections of his stores. Some stores cross reference new music. Mike Tully, the Camelot chain's music buyer, says Philip Glass can be found in new age as well as classics. The same appears to be true in Tower Records' Lincoln Center store in Manhattan. "Glass is merchandised both up and downstairs because there are a lot of pop customers interested in him," says Ray Edwards, the chain's national director of classical sales.

The buying of new music is generally left to the classics buyers, although again there are exceptions. While Reevus buys Glass's records for Sound Warehouse, he leaves the Kronos to his pop buyer. "Kronos is new age, and since we don't have a new age buyer, it falls to the pop buyer."

Reevus leaves the buying of more esoteric titles to individual stores: "Labels like Bridge I generally leave up to my key classical stores to do their own buying, rather than do anything chain wide." A conversation with Gary Adgate, store manager for Sound Warehouse's Classical Shop in Dallas, reveals that he puts the Kronos under chamber music. At Adgate's store, the best sellers over the last two years have included the Kronos recordings, the aforementioned Harrison-Jarrett collaboration on Musicmasters, and most of Part's and Glass's disks.

As to the new-music customer, Adgate offers, "I have a feeling that record companies think it's a crossover yuppie crowd, the pseudo intellectuals. It is, to some degree. But I think also it's a specific, new music group, one that doesn't necessarily buy new age and crossover. People who buy Arvo Part might also buy a New World record or one of the American symphonists on Delos."

Asked who buys new music, Tower's Jon Feidner quickly replies, "Yuppies—who else?" Feidner has been acting classical buyer for the last year at Tower's downtown store in New York. "They're not single-minded customers, they're people who buy from more than one department."

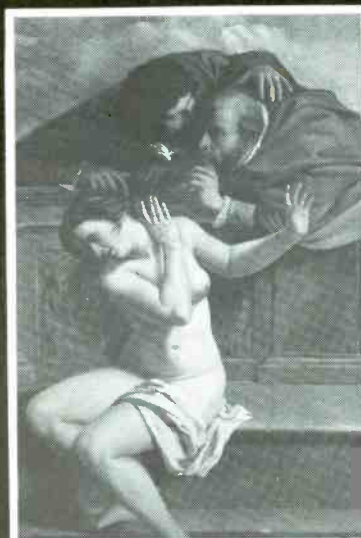
"They're certainly not typical classical customers. They tend to be young-ish—the educated, esoteric type. They're interested in what's new and hot and trendy. That's a big part of it."

Feidner says the store's most popular new music recordings have "far and away" been those of Arvo Part's music. "A few of the newer titles on Bridge have also done well," he says, mentioning Tod Machover's new disk "Flora" and the late Jan DeGaetani's recording of songs by Mahler and Berlioz. (Admittedly, the repertoire is hardly "new," but DeGaetani was always strongly identified with contemporary music.) On Nonesuch, Feidner reports response to Adams' "The Wound Dresser" and Reich's "Different Trains," as performed by the Kronos.

Feidner too catalogs most new music in the classical department, although he emphasizes that it depends on the recording. The Kronos' jazz disk with bassist Eddie Gomez went into the jazz section, as do some of New Albion's titles, such as "Electric Rags" with the Rova Saxophone Quartet. Ingram Marshall, on both New Albion and Nonesuch, goes into the new-age section of his store.

New Albion's founder and president Foster Reed thinks new music still has an image problem. "It's often considered experimental music, not good music. People don't know that good music can come out of experimental traditions." Reed, who has recently added three full-time staffers to his operation, reports his label's best-selling titles as Harrison's "La Koro Sutro," with the American Gameion and chorus, and Adams' "Light Over Water." (Adams recorded for New Albion before Nonesuch.) He estimates the label's worldwide audience at 20,000, and characterizes New Albion customers as "people who listen to music as a primary activity. New Albion records don't often work well as background music"

(Continued on page C-26)



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SUSANNA

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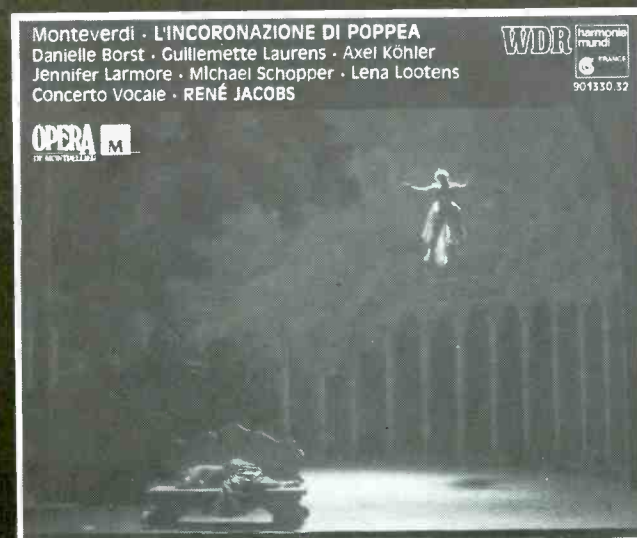


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CLASSICAL MUSIC

VIDEO PAYOFF

(Continued from page C-12)

Gavigan. "I'm contemplating doing some promotions with the Sony Video people, there are possible tie-ins with the [laserdisk] hardware aspect. Now that we're owned by Sony and we're one big family, we have the ability to do these things. We're trying to develop a new synergy with the hardware-software angle."

Gavigan has great confidence in the future of laserdisk in relation to the classical music market. "Classical fans are definitely of the audiophile nature and they're more demanding in what they want. Laserdisk is something very appealing to them. We have real confidence in the configuration. I think, because of the prices of players coming down and being more available, that we're right around the corner from a real explosion in this market."

EMI Classics is also stepping into video. According to Tom Evered, marketing director for Angel Records, EMI Classics has licensed some dozen video titles to Pioneer Artists for laserdisk release in March '91. "We're doing some of the recordings here, but it's [all] financed and run through EMI Classics in London," says Evered. The titles will possibly also appear in the VHS format, though that is "not determined yet," according to Evered.

PolyGram Music Video kicked off its first classical music video releases on laserdisk in June of '88 and now has over 100 titles in the format, as well as some 30 programs on VHS. The programs have been released under the imprint of PolyGram labels such as Deutsche Grammophon, Philips, and London. This fall and winter, PolyGram will launch some 30-odd new classical titles on disk and a nearly equal number on VHS.

"All the record companies want to get involved in the laserdisk business," comments Pioneer LDCA marketing manager David Wallace. Pioneer and Image Entertainment are the two leading U.S. distributors of disks. "We distribute PolyGram and other classical product. Music as a general category is about 15% of our sales, and classical is a fairly healthy portion of that total."

Pioneer Artists, the music video-dedicated imprint of Pioneer LDCA, has been the other classical music leader besides PolyGram in disk. It also has roughly 100 such titles, and recently inked deals with Reiner Moritz and Associates in London for over 30 programs and with Kultur Video for 11 titles (along with the aforementioned deal with EMI Classics).

Image Entertainment has not licensed as many classical titles as Pioneer, but it has deals with both VIEW Video, HBO Video and Connoisseur Video, all of which have such fare. It has recently released programs such as "Swan Lake" with the Bolshoi Ballet through its Performing Images line. Image is also an important distributor of performing arts titles from many labels.

Teldec Video will make its debut in March of '91, with "about 15 titles," according to Kevin Copps, VP & general manager of Elektra International Classics, which will distribute Teldec Video in the U.S. The programming will come from about 100 titles licensed from the Allegro, Metropolitan and NVC catalogs. The Allegro titles will be launched on VHS and disk, the Metropolitan product only on laserdisk, and NVC in both formats. The ballet titles from among the licensed programs will "probably be released through None-such," notes Copps. For Teldec, he foresees some 5-8 video releases per quarter in '91.

In the VHS realm, Kultur Video was the leading distributor of fine arts titles in the '80s and shows no signs of slowing its pace. Founded in 1980, the label now has over 200 programs in its catalog, with the vast majority of those falling into the classical music category. Recent releases include "Pavarotti In Concert In China," "Der Rosenkavalier," and

(Continued on page C-26)



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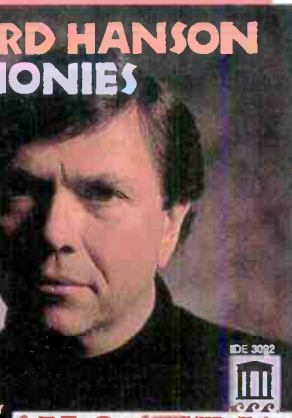
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CLASSICAL MUSIC '90

VIDEO PAYOFF

(Continued from page C-25)

"Baryshnikov Dances 'Carmen.'" The label does four mailings a year to its aforementioned six-figure mailing list, sells its tapes to bookstores and catalogs, and has been distributed by PolyGram Classics since '88 in music and video stores. It is making its laserdisk start with the above mentioned upcoming releases on Pioneer Artists.

Home Vision, a division of Chicago-based Public Media Inc., released its first video in 1986 and now has nearly 100 opera, ballet and concert titles on videocassette. "When we first started, we thought our major market would be video stores, but that was absolutely untrue," recalls Christine Lundberg, Home Vision VP of research and development. "Our type of programming sold best to music stores, museum gift shops, dance specialty stores, bookstores, and catalogs."

"We have certainly seen video stores embrace fine arts more in the last few years, and big chains like Blockbuster have made substantial commitments to us, but for classical product we see the majority of our sales in those other areas. We have our largest opera sales in stores like the Metropolitan Opera shop, record stores like Tower Records that have large classical music departments, and catalogs."

Home Vision has more than a dozen VHS releases set for this fall, and is also making its laserdisk premiere at that time through a joint venture partnership with New Visions Inc. The two disks are Mozart's "Cosi Fan Tutte" and Cilea's "Adriana Lecouvreur," both taped at Milan's La Scala (and also available on tape). "New Visions will help us with the manufacturing of the titles and we will distribute," notes Lundberg. Home Vision will release at least 14 more titles shot at La Scala on both VHS and disk over the next few years.

On laser, she comments, "Consumer demand is just beginning to mount because of these combination players coming down in price to \$500 and under. As we go into 1991 there is more demand for laser."

VIEW Video is another important distributor of performing arts videocassettes. Its catalog carries a few dozen opera, ballet and symphonic performance titles. Upcoming releases include "Great Arias With Placido Domingo And Guest," "La Serva Padrona," and "La Scala" (which includes past great performances at the famed opera house).

VAI has several dozen classical music titles, and recently launched the "Voice Of Firestone" series, which includes programs culled from more than 100 hours of televised concerts from between 1949 and '63. VAI bowed its first 10 "Firestone" programs on tape in August, and is following with 10 more titles this month.

Other important distributors of performing arts programming on VHS include Paramount Home Video, HBO Video, Connoisseur Video and Pacific Arts Video.

RETAILERS

(Continued from page C-16)

points to the limitations in sound quality of the average cassette player. "Consumers don't want to spend a lot of money buying product that they plan to listen to while jogging or driving." Owner Art Guenther says that whatever the cause, independent stores such as his Music On Records in Portland, Ore., thrive on the major labels' "close-out cassettes," which he buys in vast quantities from the remainder houses.

While budget cassettes may have had a negative impact on their front-line counterparts, none of the buyers canvassed feel that the midline and budget CDs are hurting their full-price front-line CD sales. "People buy what they want to buy. Some people shop new releases, while some people only shop sale product. There is a lot of overlap between the groups of people," says Usadel. "If you're a serious classical listener," says Tully, "you will look to buy a performance that you know, specific artists that you really enjoy. The average shopper just wants to try something. They may know it's a nice piece, they're familiar with the title, and they'll pick it up for \$3.99."

Familiarity often comes by way of television and radio. "Customers have come into the store after hearing a piece on TV, and they'll ask for the music by brand name," reports Olsen. "Now we alert the stores so the staff will know what they are looking for." Tully likes to tie-in with local classical stations, commercial or public. "We go after that listener-ship and advertise in their program guides."

Most of the buyers look favorably on celebrity artist ties, but admit that they are not always successful. "Sometimes the product goes out the door. Other times every last

piece sits here and we end up sending it back," says Webb. Wilkinson points out that regardless of the sales figures, the stores, the artists and the labels all benefit from the exposure. "They serve their purpose, drawing attention to the store, the store's awareness of this artist, and the artist's appearance in town."

Strategies for special sales vary. "When a label is spending money on promotion and advertising, somebody is going to come into the store for it, so we always try to support it," says Webb. Meisel, who says that Wherehouse is conservative about what they will promote, agrees that advertising and promotion require a larger buy for the store.

Some independent stores, such as Figaro's, find it profitable to run rotating label sales continuously throughout the year. Other stores limit their number of special sales. The Musicland Group puts out a four-page full-color advertisement picturing product and line listing additional products by label. In addition to local distribution from each store, this thrice-annual ad runs as a centerfold insert in the New York Times Magazine, reaching 2.5 millions subscribers not counting newsstand sales.

Olsen feels that a combination of sale price and position in the store gets good results when Record World features titles on sale. At Camelot, they feature budget-line product along with sale goods, creating an area of special value items. "The product is a little more shoppable when we don't mix it in under the composer or performer," says Tully. Meisel believes in using all in-store materials, whether they be merchandising flats, or just informational leaflets, to get the news out on breaking merchandise.

The use of light boxes with photo transparencies, blow-up posters, and dedicated sound systems that dominate an "area of influence" are also among the methods that everyone is trying. "Anything to attract that consumer over into the area and get them to buy more of that product," says Wilkinson. "Anything except taking down product to put up posters. We just don't make that tradeoff." Tully, who agrees that making the best use of wall space means putting stock on it, prefers video over posters. "We're switching over to more video presentations, compiling all types of musical video, classics included, for all of our stores."

All the buyers agree that customer appreciation of a pleasant atmosphere and a classically trained staff go a long way to developing repeat business. "If it's practical, we'll do it," concludes Usadel.

NEW-MUSIC VENTURES

(Continued from page C-24)

for a cocktail party."

Reed feels that the glut of classical reissues has created an opportunity for new-music companies. "We're not competing against the fifteen-thousandth rendition of a Mozart concerto put out by 35 major labels at the same time," he says.

Bridge's Starobin concurs: "Unless you're talking about very major-league, big-name artists, it's really hard to sell standard repertoire in the current marketplace. But new music is by definition one of a kind, so a company like ours can really do well with it."

Bridge's best sellers include Machover's opera "Vallis" and the DeGaetani disk. Like New Albion, Bridge enjoys relatively healthy sales in Japan and London, as well as the U.S. On Nonesuch, Clancy reports the recent big sellers as the Kronos, including Reich's "Different Trains"; Adams' "Wound Dresser"; John Zorn's records; the Bulgarian State Radio and Television Female Vocal Choir; and Glass's "Thin Blue Line."

The New Series comprises about 20% of the ECM's annual output, but, says the contemporary jazz label's director Seth Rothstein, "that's going to change radically because it's a direction Manfred [Eicher, ECM's president] is strongly going in." He characterizes the series as anything from "medieval to contemporary classical music"; its music is distinguished from ECM's by the fact that it is notated, as opposed to improvised. Meredith Monk is among the contemporary artists on the New Series, along with Arvo Part.

On New World, Marotta reports the strong sellers as the Harrison piano concerto, performed by Jarrett and the New Japan Philharmonic, and Bernstein's "Candide." According to Marotta, the non-profit label, which issues 18 disks annually, "specializes in American repertoire that would otherwise not see the light of day on a commercial label." But it would seem that more and more commercial labels are jumping on that bandwagon.

RADIO

(Continued from page C-12)

Mazza admits to having turned some of the older listeners off. "We are not the darlings of the classical music core," he says. "But we have done what we set out to do. If we didn't have the right approach, this whole thing would have blown up in our face."

KFSD San Diego PD Kingsley McLaren says, "There are those that think we are being too undignified with an upbeat delivery. We still have a responsibility to our core listeners." But despite his concern about dignity, McLaren was recently the star of the station's less-than-dignified "wake up with Kingsley" print ad campaign.

Dominowski says the hip approach "has and will cause a small group of listeners to react vocally" just as they did when WFMT began accepting pre-recorded commercials earlier this year. Although some listeners said it would be "the death of WFMT," Dominowski says the reality is that now "the audience of the station is higher than it was a year ago."

"Classical radio right now faces a generation gap" of the core classical audience versus the newer, younger listeners, Dominowski continues. "The challenge is to design a station that can either please both of these diverse groups or to [have] a large enough audience that you will be able to serve just one."

Mazza seems content with just the latter. "Our station has staked its entire reputation on mainstreaming the classical format," he says. "We're carving out our own niche here. We think this is where the format is going nationwide."

Like the audience, the personalities on classical radio are changing and they no longer need to be as knowledgeable about the music as they once were. At WNCN, Mazza says "we do not stress musical knowledge [because] we're talking to about two [listeners] who care about that." Although some artist information is provided, Mazza says it's mainly the "Entertainment Tonight"-type personality stuff.

And although McLaren will not call it a pop approach, he describes his station's on-air presentation as "warm and friendly with occasional interjections of humor, usually the subtle kind." Like Mazza, McLaren says "the history of the recording is irrelevant." In the between-piece chatter, "It's the music that's important."

As far as presentation is concerned, McLaren says, "I don't think we need to be wild, but I don't think we need to give it a false dig-

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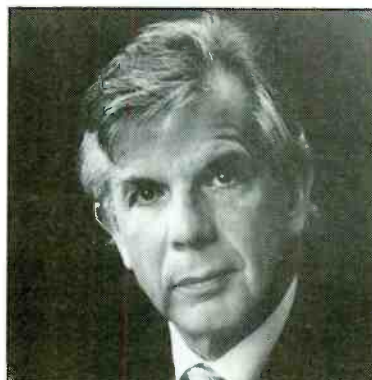
nity either. The music has enough dignity. Part of the turnoff [of classical radio]," he adds, "is this idea that we need to be so prissily correct in pronunciation."

And although McLaren says, "I don't think that we need to use the same delivery or the same style [as pop radio]," he agrees that "it's time to take the dust off, certainly."

Bartunek, on the other hand, rejects the hip presentation style saying, "We are happy and proud to play classical music and we package it as such. That is why [listeners] have come to us."



Richard Stoltzman



Christoph von Dohnányi



Joshua Bell

MUSICAL AMERICA

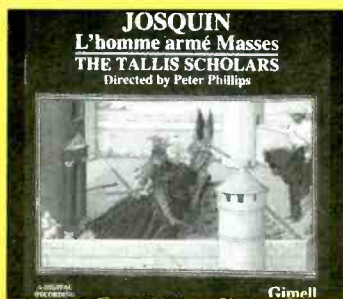
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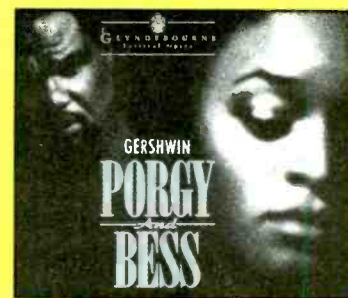
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Lavish Concerts Keeping Reinforcement Pros Busy

BY SUSAN NUNZIATA

NEW YORK—As live performances enter the realm of multimedia extravaganzas, a new array of challenges are rising to meet sound reinforcement professionals.

With the growing use of video support, laser shows, intricate staging, and even pyrotechnics, sound reinforcement companies must accommodate new demands at both the monitor and house mix stations. These events also place demands on the technology used to bring about the event.

More than ever, the emphasis for many acts is to bring their videos and CDs to life onstage, creating a need for an immense number of inputs on the mix board, a vast amount of effects, reverbs, harmonizers, and delays, and an engineer who can handle it all.

Through it all, the bottom-line requirement—delivering good sound—remains. "The stadiums and the coliseums and theaters don't change their architecture,"

says Greg Hall, operations manager with Clair Bros. in Lititz, Pa. "We're still called upon to do the same audio job as we fundamentally did five, or even 10, years ago."

Robin Magruder, VP of field services with Showco, Dallas, notes that many of the elements in today's concerts have always been in use. "What I suppose is new tends to be the overall choreography of all of these elements into large-scale, coordinated productions," he says.

"The challenges for sound reinforcement still are what they always have been: quality, clarity, fidelity, and coverage in hostile acoustical environments," adds Magruder. "That's the sound that reaches the ears of the audience. The complexity comes in reproducing that sound when there are many different sources."

According to Steve Griffiths, with the Camarillo, Calif.-based Tasco, engineers have become busier and busier trying to maintain the same level of service when faced with a higher level of complexity. "We are

providing more and more channels in the front of the house, and more and more effects," he says. "Motley Crue [a Tasco client] is using two Yamaha PM 3000 [boards] and six fully loaded effects racks, and that doesn't include support acts. It puts

'The industry has exhibited a great deal of maturity'

serious demands on the engineer. He has to work harder."

Challenges facing engineers often translate into new demands placed upon equipment, as sound companies strive to make the engineer's job less difficult. Most sound companies feel that technology will always rise to the occasion.

Already the use of MIDI control for effects-patching is gaining widespread use, and companies are working both internally and with other manufacturers on developing

new gear and modifying existing equipment.

"There's large input from MIDI-controlled devices," says Magruder. "Most digital effects devices in this era can be controlled via MIDI controllers, and that helps a great deal in terms of management of a large variety and a large number of cues for effects devices... The tendency is toward more digital control, which allows one pair of hands or pair of ears to control and manage that many more cues."

Monitor mixers are faced with their own special brand of angst, handling a stage that, like the Rolling Stones set, uses 70 individual wedges on a set that's 250 feet long by 60 feet deep with heights graduating to 70 feet.

"That monitor engineer, Chris Wade-Evans, controls all of that in addition to huge arrays of fill monitors to evenly cover all that space," says Magruder. "He has a huge number of channels, and he uses a large number of electronics effects, but he still handles that whole mix on his own. We try to tenure our R&D efforts to offer tools to simplify the process as much as we can achieve within the limits of existing technology."

Magruder feels "the Harrison HM and SM series of house and monitor mixers are probably the most advanced in the industry, offering VCA subgrouping and a vast array of discrete independent mix channels so that all this program can be managed," he says. The boards are in use on the Stones tour.

Clair Bros., in conjunction with T.C. Electronic of Denmark, has developed an automated remote control head that allows the monitor

mixer to EQ each position and save it for monitoring. "That is a unique development for stage monitor mixing," says Hall. "We at Clair felt that the job on the stage wasn't getting any easier and we needed to take advantage of newly available technology to redefine the function of the stage-monitoring system."

The unit is in use by the company but not available to the market yet, he notes.

One solution, for Tasco, has been to use separate boards for different functions. On the Motley Crue tour, there are separate consoles for main stage and drum monitors, each with their own effects and gates. "You tend to double up on equipment," says Griffiths.

Sound reinforcement pros agree that manufacturers are making some effort to meet their needs. Although the majority of digital effects devices are geared toward studio use, their features are adaptable to live work, and MIDI controllability has become standard on most units.

When manufacturers do not meet demands, sound companies turn to their own R&D departments to come up with inventions to meet their necessities.

Clair Bros. has begun using its new system processor, the Coherent Transfer System (CTS), which it developed in-house over the last two years. The system incorporates proprietary Clair system processing, with a new crossover system and limiter, and is designed to smooth system frequency response while eliminating the most common forms of distortion encountered in live sound.

"R&D is an established, key part (Continued on next page)

AUDIO TRACK

NEW YORK

BATTERY STUDIOS had D.J. Pierre in mixing the forthcoming single "My Love Is A Fire" from Donny Osmond's new Capitol album. Chicago-based Mr. Lee was in Studio A remixing the next single by MCA act Body. Lee also wrote and produced several tracks for the forthcoming Jive release by Dr. Ice.

Lee Konitz cut his new Soul Note album at the Magic Shop. Giovanni Bonandri produced, with Michael MacDonald at the board. Oliver Straus assisted.

Rosanne Cash was in overdubbing and mixing at Messina Music. William Wittman produced. David Thoener mixed tracks on the BMG/RCA band Strawberry Zots. Martin Brass assisted.

At Westrax Recording, John Kander and Fred Ebb recorded a number for an upcoming Paramount Pictures movie starring Liza Minnelli. Ben Baigley was in working on a project that features composers of the '40s. Jeremy Harris engineered, and singers on the compilation include Julie Wilson, Ann Hampton Calloway, and Tommy Tune.

Tony Humphries was in 321 Studios and BMG Recording to work on Jellybean's two new releases, "Spillin' The Beans" and "Do You Love As Good As You Look," on Atlantic. Doc Dougherty engineered, assisted by Jim Wallace. Humphries also worked on mixes of "Dance Dance" by Deeskee (BMG), "Part Of Me" by Donna McElroy (Warner Bros.), "Love So Special" by Ceybil (Atlantic), and "Sun Rising" by the Beloved (Atlantic). D'borah ("Keep On Pumpin' It Up") was in 321 working with producers including Troy Patterson, Joe Smooth, Humphries, David Todd, and Norty Cotto on her upcoming solo project.

Atlantic's Bas Noir worked on vocals and mixes at D&D with engineer Mike Rogers. Arista Records act Papa Dee cut tracks with producer

David Barrett. Arty Oganyan engineered. Producer Andy Panda worked on Angel Ferrera's debut album for Virgin. Oganyan and Kieran Walsh engineered.

At 39th Street, Alta Dustin mixed her solo album with producer/songwriter Toni C. Seated at the 56-channel Solid State Logic G-Series was Dennis Wall, assisted by Mike Groarke.

Musical scoring for Joel and Ethan Coen's film "Miller's Crossing" was recorded and mixed at the Edison. The score called for a 60-piece orchestra and features music of '30s jazz bands. Gary Chester engineered, working with composer Carter Burwell and using Dolby SR.

LOS ANGELES

GREG FULGINITI RECENTLY mastered rock/reggae band R A M's album for Zebra/overground Records at Artisan Sound. The project was produced by ramakar.

At Cherokee Studios, Delicious Vinyl act Attic Black tracked material for an album, slated for release Nov. 6. Wendell Greene produced, with Joe Primeau at the board. Chris Kupper assisted. The same tracks were mixed at Studio Sound Recorders, with Primeau at the controls and Chuck Hohn assisting.

Aire L.A. had Calloway in Studio A remixing "Love Circles" for single release on CBS. Craig Burbidge engineered, assisted by Rusty Richards. Also in Studio A, David Cassidy remixed his single "Lyn' To Myself" for Enigma. Rob Seifert engineered, assisted by Mike Scotella. The Jets remixed their new MCA release with producer Louil Silas Jr. Burbidge engineered, assisted by Scotella and Richards.

Skip Saylor had Irene Cara in mixing her production on Melody McCully (Stevie Wonder's wife) with engineer Victor Flores. Mike Stanger assisted. WTG artist Louie Louie was in tracking his Christmas album with engineer Frank Rozak. Joe Shay assisted. SBK's Spunkade-

lic was in mixing with producer/engineer Peter Willis. Liz Sroka assisted.

Ray Contreras recorded his debut album for Chrysalis at Trax Recording. Michael Jay produced, with Michael McDonald at the board. The project includes a duet with A&M artist Denise Lopez.

Elektra artist Keith Washington was in studio A at Studio Masters tracking vocals with producers John Nettlesby and Terry Coffey. Wolfgang Aichholz engineered.

At Scream, Faith No More mixed eight songs for its upcoming live video. Matt Wallace engineered, assisted by Craig Doubet. Hall & Oates stopped in to mix with Paul Lani; Doubet assisted. Jagged Edge also mixed with Lani, assisted by Doubet. 2 Live Crew mixed songs for its live video. Penelope Spheeris directed and Chris Steinmetz was music mixer.

MCA artist Sheena Easton tracked with producer Ric Wake in Summa's studio A. Bob Cadway assisted. Island act the Buck Pets recorded vocals and bass guitar in studio B. Michael Binehorn produced, with Ron Champagne at the board. Kyle Bess assisted.

At Larrabee, the song "Crying In The Chapel" by Peter Blakeley on Capitol was mixed and produced by David Bianco.

Group IV Recording recently installed a 60-input Neve V-Series console in Studio A. The board is equipped with Flying Faders automation, and has been customized to accommodate the facility's film scoring and postproduction sessions.

NASHVILLE

CLINT BLACK MIXED his new RCA album with producer James Stroud in Digital Recorders. Lynn Peterzell engineered, assisted by Julian King. Michael W. Smith worked on his next project for Reunion. Smith produced, with Bill Deaton at (Continued on next page)



DDA A.I.D. To Scotland Yard. Audio Intervisual Design provided a complete package for Scotland Yard Studios that includes the first U.S. delivery of the new DDA DMR 12 mixing console from Klark-Teknik. Studio owner/producer Steve Harvey, above, a Scottish-born A&M recording artist, sits among his new gear, which also includes two sets of KRK 1303 close-field monitors and Studer A-827 24-track recorder. Harvey co-owns the studio with David Walters. (Photo: David Goggin)

LAVISH CONCERTS KEEP REINFORCEMENT PROS BUSY

(Continued from preceding page)

of our operation and it's an ongoing process," notes Magruder. "We are constantly working on new products and new developments to improve our existing inventory, and working on new products to lead the needs of the marketplace. The goal is not so much to stay ahead as to develop products the market might not yet know it needs."

The need for console recall and automation, virtually standard in the studio world, is yet unaddressed in the live sound field.

"The time will come soon where it's achievable in the live environment, but it has to be the right design," says Magruder. "That's why studio consoles have yet to be packaged or modified for live use; their features simply aren't appropriate for the immediacy of a live situation. It requires a different ergonomic approach."

Rumors of such automation development from major manufacturers have been circulating for several years, but sound reinforcement companies—unable to play a waiting game—are working to develop products for that requirement and others.

"There's definitely a need for an incredible console and our R&D department has a new console currently in development," says Hall. More channels and built-in effects devices are some of the more desired features for the console of the future, according to industry consensus.

Higher resolution on digital microprocessors is another area that Magruder and others feel will open up new possibilities in live sound reinforcement.

Generally, technology has kept up with demands, notes Griffiths. "Cabinet technology is definitely improving," he says. "Materials have improved, computers have helped in some of the design philosophies, and some of the test instrumentation has improved. It's sped up a lot of the design, test, redesign stages, and the results are more

predictable. The components have improved as well."

Griffiths and others note that, aside from variances in multipin connectors from one sound company to another, the industry is about as standardized as it can hope to get. "There are reasonable standards within this industry," says Griffiths. "Once you sort out the connector differences, the reference levels are normally fairly consistent."

Griffiths notes that EAW is working to keep owners of its gear consistent with one another, so that additional units may be rented as needed on a local basis. "If there's a company that has the same gear as you, with the same connectors, same reference, life is much easier," he says. "And the EAW people are trying for that."

Because of its highly subjective nature, live sound seems to defy across-the-board standardization.

"Interfacing of components is an area where standardization is very useful, but there are different philosophies of sound-system design and there's different levels of the market in terms of volume, coverage, system clarity vs. consistency," says Magruder. "There are many things that don't lend themselves to one box or one idea being the ideal one for all requirements."

Sound reinforcement professionals view the future in a positive light, noting that there is room for the straight musical performance and the multimedia extravaganza. The secret to success is to be able to accommodate both.

"Over the last five years the industry has exhibited a great deal of growth and maturity and a great deal of excitement both artistically and technically," says Hall. "Witness successful tours like Madonna, the Who, and the Rolling Stones, and the excitement those tours generated. We'd all like to think there's no end in sight, and from a realist's point of view, we hope that's not wrong."

AUDIO TRACK

(Continued from preceding page)

the board. Pasquale DelVillaggio assisted. Restless Heart worked on a jingle project with Stroud. Peterzell engineered, assisted by King.

Jeff Chance stopped by the Music Mill to track and overdub his PolyGram album with producer Harold Shedd. Jim Cotton, Joe Scaife, Paul Goldberg, and Mike McCarthy were at the board.

OTHER CITIES

VINE HILL RECORDING, located in Santa Cruz, Calif., is owned by new age pianist Gary Lamb, who recently mixed his fourth album, "Distant Fields," there for Golden Gate Records. The project was co-produced and mixed on a Soundcraft Delta 200-Series console by Russell Bond.

Atlantic act Troop recently took some time off from the M.C. Hammer tour to track at Airwave in Birmingham, Ala. Michael Panepento engineered. Kelley O'Neal cut tracks for his upcoming release. O'Neal, Panepento, and Sean Pezant engi-

neered.

De La Soul (Tommy Boy) completed its second album with producer Prince Paul at Island Media Services in West Babylon, N.Y. Strictly Rhythm Records completed mix sessions on the song "Do The Nasty." Void engineered the project; Strictly Rhythm staffers produced.

At Different Fur Recording, San Francisco, Erasure recorded a single to be included on a Chrysalis compilation album to benefit AIDS research. Mark Slagle engineered, assisted by Matt Murman. Joseph Watt mixed Little Nemo (France) and Shades Of Grey (U.S.) for Razormaid. Slagle assisted. Jack Killed Jill mixed tunes, with Jimmy Robinson engineering and producing. Ron Rigler assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 29, 1990)

CATEGORY	HOT 100	BLACK	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	(CAN'T LIVE WITHOUT YOUR LOVE AND AFFECTION Nelson/ M.Tanner; D.Thoener (DGC)	THIEVES IN THE TEMPLE Prince/ Prince (Paisley Park/ Warner Bros.)	JUKEBOX IN MY MIND Alabama/ J.Leo;L.Lee; Alabama (RCA)	NEVER ENOUGH The Cure/ R.Smith; M.Saunders (Elektra)	THIEVES IN THE TEMPLE Prince/ Prince (Paisley Park/ Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	CHEROKEE David Thoener	PAISLEY PARK Michael Koppelman; Tom Garneau	EMERALD Steve Marc Antonio; Jeff Geidt	FARMYARD Marc Saunders; Scott Weeks	PAISLEY PARK Michael Koppelman; Tom Garneau
RECORDING CONSOLE(S)	Cherokee Custom	SSL 4000-E&G Series	SSL 4064-E Series	SSL 4000-E Series	SSL 4000-E&G Series
MULTITRACK RECORDER(S)	Studer A-820	Studer A-800	Mitsubishi X-850	Studer A-820	Studer A-800
MASTER TAPE	Ampex 456	Scotch 250	Ampex 467	Ampex 456	Scotch 250
MIXDOWN STUDIO(S) Engineer(s)	SOUNDWORKS WEST David Thoener; David Holman	PAISLEY PARK Prince	EMERALD Steve Marc Antonio; Jeff Geidt	FARMYARD Marc Saunders	PAISLEY PARK Prince
CONSOLE(S)	Neve VR	SSL 4000-E&G Series	SSL 4064-E Series	SSL 4000-E Series	SSL 4000-E&G Series
MULTITRACK/ 2-TRACK RECORDER(S)	Studer A-820/ Ampex ATR 102	Studer A-800/ Studer A-820	Mitsubishi X-850/ Sony MCI JH24	Studer A-820/ Studer A-820	Studer A-800/ Studer A-820
MASTER TAPE	Ampex 456	Scotch 250	Ampex 467	Ampex 456	Scotch 250
MASTERING HOUSE (ALBUM) Engineer	ARTISIAN Greg Fulginiti	MASTERDISK Howie Weinberg	STERLING Ted Jensen	ATLANTIC Dennis King	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	JVC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	WEA Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	Agfa	Agfa	Aurex	Agfa	Agfa

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BVHV Direct-Sale Move Part Of Trend Studios Aiming To Boost Sell-Thru Biz

BY JIM McCULLAUGH

LOS ANGELES—Buena Vista Home Video's recent move to add a select number of major retailers as direct accounts for the first time (Billboard, Sept. 22) is viewed by many home video analysts as part of an inevitable movement toward more direct selling for the sell-through side of the business.

The steady, industrywide trend is also seen as a critical component in elevating the movie sell-through business—particularly R-rated films—to new levels, as well as better enabling suppliers to gauge the effectiveness of multimillion-dollar sell-through ad campaigns.

Other observers say the trend underscores the increasingly different dynamics between the rental and sell-through aspects of the home video market.

Still other observers speculate that adding direct accounts may be a threshold move on Walt Disney's part to explore the creation of ministores inside several megaretailers—which would eventually sell a wide assortment of the studio's product in addition to video.

Most of the other major home video suppliers already enjoy direct relationships for sell-through with a handful of major accounts and have been slowly expanding that number during the last year.

The main upside in direct selling, say studios and analysts, is that it allows suppliers to better manage sales, merchandising, and returns.

On the downside, add observers, is that it tends to undermine the traditional two-step distribution base.

Observes one home video studio executive, "The problem with distribution is that they've become very focused on the rental business. Yes, they're trying to give us some assistance on sell-through but the focus isn't there. Clearly, we have to take our own focus on sell-through.

"The scenario I see is that traditional wholesalers will still handle more of the rental side of the business while mass merchants and the larger accounts will be handled on a direct basis for sell-through. Right now we have seven accounts which are direct. But this time next year, I expect that number will be doubled or tripled."

He adds that larger accounts, increasingly, are "coming to us now with the recognition that [sell-through] is a real business and requesting us to deal with them directly. Frankly, distributors have too many pages in their books. No one

can sell the product better than we can. It's just becoming a way of doing business. Nothing is changing that dramatically. The bulk of my sell-through business is going through racks and direct accounts anyway. And we've always been up front with distributors about this."

"There is a certain amount of logic in direct distribution for sell-through," says analyst Bob Alexander, Alexander & Associates in New York. "It gives suppliers more control. It gets the reorder levels up and

there is more of a supply-demand dynamic as it happens. You get closer to the buyer. In the rental market, it's different. There are just too many outlets to supply directly.

"It also gives suppliers a window with what's going on in the market and a retailer to talk to directly. I haven't talked to anyone who wants to expand that on the rental side. The reality now on the sell-through side of the business is that you have some really major buyers and a studio can
(Continued on page 52)

Canadian Sell-Thru Trailing U.S.; High Prices Blamed

BY PAUL SWEETING

TORONTO—While the video rental market in Canada is strong and growing, the sell-through business lags well behind the U.S., according to leading industry executives attending Focus On Video '90, held here Sept. 15-17.

Canadians, on average, spend about three times what Americans spend renting videos, according to Bill Mechanic, president of international theatrical distribution and worldwide video for Buena Vista Home Video.

Sell-through in Canada, however, is only about half as large as in the U.S. relative to the sizes of the total markets. According to Mechanic's figures, unveiled during a panel entitled "Future Of The Industry," sell-through accounts for only 10.6% of total revenues in Canada, compared with 23.5% of manufacturers' revenues in the U.S.

According to figures compiled by the Video Dealers Assn. of Canada, the total Canadian video market amounted to \$1.162 billion (Canadian) last year, including \$960 million in rental revenue and \$202 billion in sell-through.

Surprisingly, however, video specialists in Canada claim the largest share of the sell-through market anywhere in the world, according to Mechanic. Specialists' share of the sell-through business in Canada is about 2.5 times greater than specialists' share in the U.S.

That could change, however, if video retailers don't develop more effective ways of selling video, warned Clifford Horwitz, president and CEO of Canada's largest video chain, Jumbo Video.

"The mindset of the industry is geared toward a library approach," Horwitz said, appearing on the same panel with Mechanic. "We

have to start thinking more like retailers. There is no option but to compete aggressively in sell-through, because someone else will fill the void we leave—as has happened in the U.S."

Jumbo Video, a franchise chain based in Oakville, Ont., has 58 stores, including 13 corporately owned locations and 45 franchise outlets.

"It would be pure folly for us to ignore the sell-through business, because eventually we will be hard-pressed to sustain growth with rentals alone," Horwitz said.

One major factor holding back the development of the Canadian sell-through market, the speakers agreed, was the higher retail list prices for movies in Canada. "Teenage Mutant Ninja Turtles," for example, which will list for \$24.95 in the U.S., carries a \$29.95 (Canadian) price tag in Canada. Similarly, "Pretty Woman," which will carry a \$19.99 list in the U.S., will list for \$22.99 (Canadian).

The difference is not due, as might be expected, to the exchange rate between U.S. and Canadian dollars, since virtually all U.S. program suppliers charge Canadian distributors in Canadian dollars, meaning the studios assume the exchange risk.

Rather, executives point to higher duplicating costs in Canada due to higher labor costs, as well as lower unit volumes, which tend to increase the unit cost of manufacturing and marketing to the studio.

Actually, Mechanic said, prices would be even higher in Canada were it not for its unique situation. "Canada is a little behind the U.S. in accepting sell-through," he said. "Usually you start prices higher and come down as the mass market accepts the product. But because Canada is contiguous with the U.S.,



Saving The Planet. Actor Ted Danson, center, host of MCA/Universal Home Video's "Help Save Planet Earth," attended a screening party for the \$14.95 video recently in Los Angeles. Also on hand were MCA/Universal executive VP Louis Feola, left, and MCA Home Video president Robert Blattner, right.

you can't do that, because if there were a big price differential the product would be across the border in a minute." Consequently, Mechanic added, manufacturers' margins on sell-through product are not as good in Canada as in the U.S.

Another factor is the 13.5% federal sales tax assessed at the whole-

sale level, which tends to eat into retailers' profit margins. The FST is scheduled to be replaced Jan. 1, 1991, with a 7% goods and services tax assessed at each level of the distribution pipeline. By spreading the tax burden across the distribution pipeline, executives believe the GST
(Continued on page 51)

U.K. Surveys Parkfield Damage Entertainment Assets Are Key

BY PETER DEAN

LONDON—As the U.K. home video industry counts the cost of the Parkfield Group's \$500 million crash this summer, attention is centered on the sale of its entertainment-related assets.

Of particular interest are the Pathé newsreel library and the wholesale division. The latter—headquartered in North London at Bashley Road—has attracted a number of companies, including Ingram Video and U.K. videocassette manufacturer New Additions.

The Bashley Road facility has been operating since July—when the Cork Gully firm was called in to administer Parkfield's businesses following the suspension of the video distributor from the London Exchange—but under difficult circumstances. Manufacturers are asking for cash upfront or not supplying the wholesaler with product at all.

Putting a company into the hands of administrators is a relatively new procedure in the U.K. It means that Parkfield will not be liquidated, while giving time to call in any debts and protecting the firm from its creditors.

The scale and speed of Parkfield's demise has stunned the video industry as well as the other industries with which it was involved. The group incorporated extensive engineering divisions, which supplied castings for the Channel Tunnel, and an alloy car wheels division. The entertainment group was similarly diverse, encompassing all aspects of the video business, from mail order to movie production.

Before the crash, Parkfield was a leading distributor of sell-through product in the U.K.

In the U.S., hardly any corner of the video industry is unaffected by the breakup. One result is the sale to RCA/Columbia of Parkfield's feature film "The Krays." More long-term effects could be the financial community's attitude toward the video industry in general, just at a time when many companies were making headway in the unlisted finance market. Castle Vision, which had its sell-through tapes distributed by Parkfield, is already anticipating a drop in profit as a direct result of the crash.

The upside is negligible, apart from Parkfield's competitors benefiting.
(Continued on page 49)

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	3	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
2	2	19	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
3	4	3	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
4	3	16	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
5	7	8	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
6	6	5	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
7	9	4	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
8	5	14	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
9	16	5	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
10	8	5	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99
11	18	45	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE ▲ ²⁴	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
12	11	32	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
13	RE-ENTRY		THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
14	13	6	BANNED IN THE USA	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
15	NEW ▶		THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
16	NEW ▶		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
17	10	36	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
18	15	141	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
19	12	26	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
20	14	51	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
21	NEW ▶		CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
22	20	4	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	HBO Video 392	Kerri Kendall	1990	NR	19.99
23	26	4	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
24	19	28	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
25	37	53	THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
26	31	4	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
27	27	21	SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
28	22	34	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
29	28	178	CALLANETICS ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
30	32	60	NEW KIDS ON THE BLOCK: HANGIN' TOUGH ▲ ²¹	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
31	21	14	AEROSMITH: THINGS THAT GO PUMP	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
32	17	19	HARVEY	Universal City Studios MCA/Universal Home Video 80321	James Stewart Josephine Hull	1950	NR	19.95
33	38	24	TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	14.95
34	NEW ▶		OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
35	25	2	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc. Warner Home Video 12054	Animated	1990	NR	14.95
36	30	21	PLAYMATE CENTERFOLD OF THE YEAR 1990	Playboy Video HBO Video 0364	Renee Tenison	1990	NR	19.99
37	34	100	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
38	33	25	TEENAGE MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	Animated	1988	NR	14.95
39	NEW ▶		STATE FAIR	CBS-Fox Video 1348	Dana Andrews Jeanne Crain	1945	NR	19.98
40	24	176	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95

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

HBO Unearths 'Crypt' Tales; 'Sorceress' Casts Video Spell

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

● "All New Tales From The Crypt" (1990), HBO Home Video, prebooks 10/18.

"Tales From The Crypt" is a delightfully macabre and comical half-hour anthology show on HBO based upon William Gaines' horror comics from the '40s and '50s. It is one of the best series on the air right now, or rather on cable, and it constantly stretches the boundaries of good taste and civilized behavior. The production quality is high, the stories daffy and disgusting, and the overall spirit is one of devilish and witty cynicism, where wicked characters, and often total innocents, get much more than they deserve. Cablers with HBO are probably already addicted, but now those without can get a first-hand look at three episodes from next season. Starring Leah Thompson, Amanda Plummer, and M. Emmet Walsh, the shows are all sick, sardonic, and delightful. Considering that every episode has a different writer and director, it's amazing that they all capture the same perfect, semiserious tone. These are wonderful little horror tidbits you can gobble down like peanuts.



● "Sorceress," Mystic Fire Video.

Based upon a 13th century manuscript detailing the life of a Dominican monk during the Inquisition, this is a fascinating fable of a witch hunt in the Middle Ages. An herbalist who saves the lives of children via roots and herbs comes under the attentive eye of a priest wandering from village to village searching for heretics. Naturally, anybody searching for heresy will find it, and out comes the lighter fluid as he tries to burn her—and then the film turns into a dialectic argument between conflicting belief systems. Written by Pamela Berger ("Our Bodies, Our Selves") and directed by Suzanne Schiffman, who wrote some of Truffaut's best films, this is a passionate examination of a spiritual dilemma, not to mention a raging feminist diatribe against piety and dogma. As a morality tale, it's in a league with Arthur Miller's "The Crucible" or Brecht's "Galileo," but despite all the good intentions, some of it comes off as self-righteous, as though everybody in the Middle Ages spoke in nothing but homilies. Also, some particularly hokey dubbing makes it sound occasionally like an old Italian Hercules movie. Subtitles, please. A good double bill with "Belizaire The Cajun" or "The Name Of The Rose."

● "Any Man's Death," Prism Entertainment, prebooks Tuesday (2).

John Savage ("The Deer Hunter") plays a reporter trying to track down a missing photojournalist in Africa. During his travels, the mystery deepens, and he finds himself on the trail of an enigmatic woman played by Mia Sara ("Ferris Bueller"), and an ex-Nazi, played by William Hickey ("Prizzi's Honor"). Although the story meanders a bit at first, once it finds its way it becomes fascinating and richly tangled. This is a complex and tidy little thriller, full of political intrigue, some nasty surprises, and a strong performance by Savage. Like "Sophie's Choice," it builds to an excruciating moral dilemma that's well worth the wait. Rent it with "Marathon Man."

● "Snow Kill," Paramount Home Video, prebooks Tuesday (2).

A pack of strait-laced businessmen

go up to the mountains for a survival weekend, where they unfortunately become the prey of a gibbering maniacal gang of killer drug dealers. Naturally, one of the good guys is pretty swift with a cross-bow, so let the bloodletting begin. The good guys say things like, "If you kill him, you're no better than him." The bad guys do things like shoot their helicopter pilot, forgetting that none of them can fly the chopper and they've got no way to get down from the top of the mountain.

● "Death Spa," MPI Home Video, prebooks 10/8.

Did that diving board just come loose on its own, or did someone loosen the bolts? Such are the monumental problems besetting the poor policeman assigned to investigate a series of very odd incidents at a hi-tech spa, where the exercise machines are all electronically controlled, where women hang around in their leotards, and little beads of sweat gather on their tummies when they lie down in the steam room. Is there something satanic going on? Is the spa indeed cursed by a higher power? You betcha, and what starts out not promising at all eventually turns into "Carrie" in a spa, a considerable cavalcade of excess that's vastly amusing for all the wrong reasons. One of the questions you may ask yourself is whether violence can ever be more meaningless and squirm-inducing than this. "Death Spa" is full of cheap and gruesome effects, ludicrous plot twists, unfathomable overacting, and, mysteriously, a great song over the final credits—"Killer Groove," performed by Squirt Gun. Remember, it ain't over till the fat guy gets eaten by the frozen fish. Perfect with "Perfect."

PARKFIELD FALLOUT*(Continued from page 47)*

fitting from increased business. Frank Brunger, director of RCA/Columbia's retail division, thinks, however, that a long-term benefit may be the sobering up of an industry that has been experiencing enormous and unpredictable growth in a short time.

"The short term is obviously one of knocks, but long-term, who knows, maybe it will have a calming effect," he says. "Maybe this is the time when the industry can consolidate its position, rationalize itself, and progress forward professionally, with business based on realistic facts and figures."

Partly as a result of Parkfield's diversity, the crash has had a multifarious impact on all sectors of the business. But the single most-asked question by the 11,000 creditors is how a company that was once capitalized at the sterling equivalent of some \$564 million (at an exchange rate of \$1.88 to the pound), with shares trading at \$9.40 apiece, and that was \$130 million in the black in April 1989, can end up being \$50.75 million in the red in July 1990.

Speaking at a creditors' meeting held in late August, former chairman Roger Felber was unable to account for the \$182.3 million loss. He said that "fairly substantial writeoffs in the entertainment division" were included in that figure, much of which is down to a "video mountain" stockpile of unsold cassettes.

"I don't know where most of the writeoffs took place," said Felber, "but I believe that most of it was in video stocks. We were not aware of the extent of the commitments made for the delivery of video."

At the same meeting, the administrators said it was difficult to state exactly the scale of the losses, as there were no "formal accounts" in existence. In trying to explain how the crash could have happened, fingers have pointed at gross mismanagement, an ambitious and costly acquisition and production program, and a flawed distribution system that was overordering and underselling due to an overoptimistic view of the market. According to one ex-employee, the company was starting to experience negative video sales: more tapes coming back than being bought.

The extent of the problem is that 10 million cassettes worth \$75.2 million—\$84.6 million are stockpiled—half of which are Warner and RCA/Columbia titles. For instance, there are allegedly more than 300,000 unsold copies of "The Witches Of Eastwick."

Stories abound by ex-employees, dismissed with wages outstanding, about problems faced with the video stockpile. A new computer system installed at the main warehouse at the beginning of last year's high season had 300 bugs in it on day one, satellite warehouses that were attached to provide extra space were not connected to the computer, large amounts of product simply could not be located, and, at one stage, a warehouse was so full of cassettes that forklift trucks had no aisles in which to travel. Outstanding complaints and inquiries at one stage amounted to 8,000, with "2,000 new queries coming in each month," according to a former employee.

(Continued on page 51)

**TWO PRIVATE EYES. TWO SEXY CLIENTS.
TWO DANGEROUS SUSPECTS. TWO LOVE AFFAIRS.
TOO MUCH.**



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ELIZABETH PERKINS
ANNE ARCHER**

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A Film By Alan Rudolph

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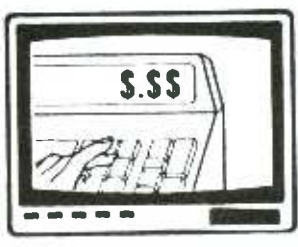
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HOME VIDEO

STORE MONITOR



by Earl Paige

REGIONALS ROCKIN': It's the second annual Regional Chapter Week around the Video Software Dealers Assn. circuit and a lot of issues and ideas are surfacing. This seasonal round of meetings, all within a two-week span, was initiated to aid in allowing uniform elections and terms of office for the chapter directors. In contrast to a year ago, there are fewer speakers crisscrossing the country at a mad clip, an exception being management expert **Burt Dubin** appearing at three events. Also running up some frequent-flyer mileage is **Rick Karpel**, VSDA's director of regional chapters and government affairs, who journeys to the **Idaho Chapter** and then to the combined **North Carolina/South Carolina Chapter** beach blast. The week's first meetings Tuesday (2): **Houston Chapter**, Brookhollow Hilton, with a special panel on the new Texas true-name-and-address statute and the anti-piracy push; **Northern Ohio**, Cleveland Hilton South, "Betsy's Wedding" screening plus "Pretty Woman" dance party; **Southern Arizona**,

Viscount Hotel, Tucson, screening of "Deceptions"; **Michigan Chapter**, Sheraton Oaks Hotel, Novi, with management expert Dubin; **Southern California**, Embassy Suites Hotel, Anaheim; **Northeast Florida**, Inn At Indigo, Daytona, "Pretty Woman" screening; and **North Texas**, Dallas Parkway Hilton, with shoplifting expert **Michael McCaffrey**.

Wednesday (3) gatherings: **Idaho Chapter**, Cactus Pete in Jackpot, Nev., with Karpel; **New York/New Jersey Vendor Night**, Days Hotel LaGuardia, East Elmhurst, N.Y., with vendors **Thru The Wall**, **Video Marketing & Publications**, **Fax Net**, **Knogo Security Systems**, and **PolyGram Video**; **Wisconsin Chapter**, Brookfield Marriott, featuring national director **Bill Acheson**, **Bill's Video**, Winnipeg, and lobbyist **Adrian Cohen** speaking on personal-property taxes and obscenity issues; **Central Arizona**, West Court at the Buttes, Tempe; **Central California**, Ramada Inn, Fresno (Dubin here, too); **Indiana Chapter**, Radisson Plaza Hotel, Indianapolis, with speaker **Rick Hill**, VP of Mentalrobics Inc.; **South Florida**, Holiday Inn North, Fort Lauderdale, featuring **Shawn Ryan** of **Sensormatic** on shoplifting prevention; and **New England**, Holiday Inn, Dedham, Mass., with consultant **Carol Reynolds** on attitude development. Thursday (4) gatherings: **Northern California**, Oakland Holiday Inn, panel on recovering lost tapes and collecting delinquent accounts; **Rocky Mountain**, Sheraton Denver Airport (again, Dubin fresh from
(Continued on next page)

FOR WEEK ENDING OCTOBER 6, 1990

Billboard.

TOP SPECIAL INTEREST VIDEOS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	182	AUTOMATIC GOLF ♦ Simitar Ent. Inc. VA 39	14.95
2	4	24	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
3	9	34	NBA AWESOME ENDINGS CBS-Fox Video 2422	14.98
4	3	17	100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072	19.95
5	12	43	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
6	2	52	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
7	RE-ENTRY		NFL'S GREATEST HITS Fox Hills Video M102339	19.95
8	13	133	DORF ON GOLF ♦ J2 Communications J2-0009	19.95
9	8	15	THE BOYS OF SUMMER VidAmerica 7017	14.95
10	6	125	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
11	11	91	NFL CRUNCH COURSE Fox Hills Video	19.95
12	17	10	THE NEW YORK YANKEES: THE MOVIE Magic Video	29.95
13	RE-ENTRY		RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	24.95
14	14	130	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
15	10	10	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
16	RE-ENTRY		DORF'S GOLF BIBLE J2 Communications J2-0042	19.95
17	RE-ENTRY		NFL SUPER DUPER FOLLIES Fox Hills Video	19.95
18	RE-ENTRY		FOOTBALL FOLLIES Fox Hills Video	19.95
19	RE-ENTRY		BASEBALL CARD COLLECTING JCI Video JCV-8212	9.95
20	7	24	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	195	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
2	3	87	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	2	195	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	7	35	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
5	8	99	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.95
6	5	195	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
7	9	5	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
8	6	37	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466	19.95
9	11	83	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
10	4	49	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
11	15	17	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
12	10	17	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
13	16	195	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
14	13	190	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
15	12	101	SUPER CALLANETICS ♦ MCA/Universal Home Video 80809	24.95
16	14	113	KATHY SMITH'S STARTING OUT ^ Fox Hills Video FH1027	19.95
17	NEW▶		SUPER STOMACH BY DEBORAH CROCKER Best Film & Video Corp. 730	14.99
18	19	7	CATHY LEE CROSBY'S BEAUTIFUL BODY WORKOUT Century Film Studios	19.95
19	RE-ENTRY		DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203	24.95
20	17	30	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units or \$1 million at suggested retail for nontheatrical titles. ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

CANADIAN SELL-THRU TRAILING U.S.

(Continued from page 47)

should improve margins across the board, although some believe it will also raise sell-through prices somewhat.

Another long-term change in the relationships between U.S. suppliers and Canadian retailers and consumers is likely to result from the free-trade agreement between the U.S. and Canada. It is designed to gradually eliminate duties on most products crossing the border.

Duties will be reduced by 10% each year for 10 years. The process started two years ago, meaning import duties are now 80% of what they were in 1988.

At some point, Canadian executives say, it will become cheaper to ship finished goods from the U.S. to Canada, rather than duplicating and packaging Canadian-bound product north of the border, as is currently done.

One unknown in the Canadian

market is the long-term impact of pay-per-view technology. The development of pay-per-view in Canada has lagged behind the U.S. and is only now being introduced on a test basis.

In his keynote address, Alan Slaight, chairman of Standard Broadcasting Corp., parent company of distributor Video One Canada and duplicator VTR, warned of a test of a PPV system called Super Channel in Saskatchewan. "What happens when consumers can get the same movie at the same price via pay-per-view?" he asked.

Slaight also voiced concerns about the scheduled launch in 1991 of Sky Pix, a satellite-delivered PPV system based in Seattle (Billboard, Sept. 22). "I think it's inevitable that part of Sky Pix's footprint will hit Canada," Slaight said. "That should be a concern of the [Canadian Trade Commission]."

Slaight, chairman of Standard Broadcasting Corp. Ltd., parent company of duplicator VTR and distributor Video One Canada, took advantage of his keynote address to blast the Cinema Act of 1989, passed by the province of Quebec. Under the act, program suppliers must be licensed to distribute cassettes in Quebec and videos must carry a sticker to that effect. However, the act also discriminates against companies not headquartered in the French-speaking province by denying them a license. "We should not accept this passively," Slaight said. "Some day we will have similar legislation in all 10 provinces."

GAMBLING ON THE Great One: Hockey star Wayne Gretzky may be accused of having "gone Hollywood" after being traded from the Edmonton Oilers to the Los Angeles Kings and marrying an American actress, but he's still revered by many in Canada. Thus, LIVE Home Video is breaking with the tradition of using slightly higher list prices in Canada by offering "Wayne Gretzky: Above And Beyond" at \$17.36 (\$19.95 Canadian), the same price as in the U.S. LIVE is gambling that the tape will sell well enough north of the border to justify the move toward "equivalent pricing." One competing studio exec called the move "suicidal."

KEEP ON TRUCKIN': VTR's Hugh Coppen is puzzled by JVC's efforts to

U.K. VID TRADE ASSESSES FALLOUT FROM PARKFIELD COLLAPSE

(Continued from page 49)

These tapes are at the center of a number of legal wrangles between the administrators and manufacturers. A number of manufacturers, including RCA/Columbia, are making claims in court over damages and lost profits, while there is a fear that unless the major manufacturers operate a massive buyback operation of the stockpile, it could swamp the market at a low price and cripple the fledgling sell-through business.

Some video manufacturers have placed safeguarding retention orders on the tapes, in effect reaffirming that, as many are still not paid for, the tapes are still the property of the manufacturer. Nonetheless, Chris Burton—a former Parkfield employee—claimed at the creditors' meeting that tapes from many of the large labels were being sold to third parties at \$3.20 each.

"This is very wrong. The profits from these sales should go direct to

the creditors and not to the vultures of the video industry," Burton said.

Having sewn up exclusive sell-through distribution deals with many major video manufacturers, Parkfield's demise has prompted companies like RCA/Columbia Pictures Video to accelerate the launch of its sell-through division by six months, adding an in-house marketing staff to administer the distribution of its product. MGM/UA has also just launched a retail division, while Warner brought sell-through in-house in June.

Wholesalers Terry Blood Distribution and S. Gold & Son have snapped

up old Parkfield accounts, with TBD in particular making headway in the sell-through business by also signing distribution deals with MGM/UA, Palace, and Braveworld. Video Collection International will be distributing product for RCA/Columbia, while Guild is expected to make an announcement about its sell-through plans in the near future.

The fate of Parkfield's retail affiliate chain Hollywood Nites' 600 stores is also hanging in the balance as a result of the crash. The group, which aimed to give collective buying and marketing power to mom-and-pop stores, appears unlikely to survive.

FOR WEEK ENDING OCTOBER 6, 1990

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TOP KID VIDEO SALES

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	2	3	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
2	1	19	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	3	51	BAMBI Walt Disney Home Video 942	1942	26.99
4	4	13	TEEN MUTANT NINJA TURTLES: SUPER ... Family Home Entertainment 27336	1990	14.95
5	5	53	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
6	7	26	TEEN MUTANT NINJA TURTLES: COWABUNGA ... Family Home Entertainment 27319	1990	14.95
7	11	5	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
8	14	262	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
9	6	103	CINDERELLA Walt Disney Home Video 410	1950	26.99
10	10	101	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
11	9	109	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	8	50	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
13	13	5	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
14	17	86	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
15	NEW ▶		PETER PAN Walt Disney Home Video 960	1953	24.99
16	16	154	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
17	18	57	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
18	12	71	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
19	15	207	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
20	21	73	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video HB-1119	1987	29.95
21	25	11	THE JETSONS: ASTRO'S TOP SECRET Hanna-Barbera Home Video HB-1219	1962	9.95
22	20	104	DISNEY'S SING ALONG/ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
23	19	145	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
24	22	19	TEEN MUTANT NINJA TURTLES: INCREDIBLE ... Family Home Entertainment 27317	1988	39.95
25	24	49	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99

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CONVENTION CAPSULES

The following are Convention Capsules from Focus On Video '90, held Sept. 15-17 in Toronto.

THE PRICE OF FREE TRADE: The clock is ticking on Canadian duplicators as the Free Trade Agreement between the U.S. and Canada gradually reduces the duties payable on finished, prerecorded cassettes shipped across the border. "At some point it will be cheaper to duplicate in the U.S. and ship it here," said Hugh Coppen, president of Canada's largest duplicator, VTR, of the agreement that gradually strips away import duties by 10% per year over 10 years. Already, duties are down to 80% of what they were. "It will be hard on Canadian duplicators," he said at the video trade show, Canada's largest. "We have 2,500-3,000 machines; Technicolor has 25,000. It will be very hard for us to compete with their unit price." What to do? "We have to exploit the advantages we have," Coppen said. "Market proximity is an advantage, catalog fulfillment for a large part of the continent. Quality control also has to be a part of our survival strategy. We have to demonstrate to the studios that we produce a product so good they will want to use our services."

PROVINCIAL THINKING: Alan

STORE MONITOR

(Continued from preceding page)

Fresno); **Connecticut Chapter**, Treadway Lord Cromwell, Cromwell, Conn., with Martin Wienstein, VP of Turner Home Video; and **Kansas City Chapter**, Adams Mark Hotel, with national director Dave Ballstadt, Minneapolis operator of Adventures In Video. Friday (5) meetings: **Tennessee Chapter** golf tournament at Old Fort Golf Course, Murfreesboro; **Arkansas Chapter**, Riverfront Hilton, N. Little Rock, sit-down dinner with Gov. Bill Clinton; and the three-day Carolina group Third Annual Beach Blast, Myrtle Beach Hilton, with Karpel and Vans

Stevenson, director of state legislative affairs, **Motion Picture Assn. of America**. On Sunday, Oct. 7, the **New Mexico Chapter** will hold a balloon fiesta and dinner party at the Hyatt Regency Albuquerque featuring Lou Berg, former VSDA president and head of Audio Video/ Plus, Houston. Also on Oct. 7: **Central Texas**, Aquarena Springs, San Marcus, Texas. On Tuesday, Oct. 9, the **Central Ohio Chapter** will meet at Harley Hotel, Columbus. On Thursday, Oct. 11, the **Baltimore Chapter** will meet at the Greenbelt Marriott, Greenbelt, Md. Another Oct. 9 meeting is North

Alabama at the Huntsville Hilton, with Norine Larson speaking on teenage productivity.

NEW NEWSLETTER: The Rocky Mountain Chapter is now publishing a quarterly newsletter, the first issue a two-pager with president John Heim assuring all that the group still exists. "As the summer rolls around it seems that the local VSDA chapter disappears," he says. Heim is a veteran retailer and longtime National Video franchisee. His store is now called Video City.

Independent Film Maker Henry Jaglom Featured In New Paramount Vid Collection

SOMEONE TO WATCH: In an era of hyperhardware films and mega-blockbusters, there is still plenty of room for independent film makers, according to director **Henry Jaglom**, who has been called by one critic the "definitive independent Hollywood film maker."

"New Year's Day," Jaglom's 1989 theatrical effort about modern relationships, which attracted quite a bit of critical acclaim, is the centerpiece of **Paramount Home Video's** "The Henry Jaglom Collection," which is being released Dec. 6.

Other titles in the collection will be 1988's "Someone To Love," which featured Orson Welles' last screen appearance; "Can She Bake A Cherry Pie?," made in 1983; and "Tracks," a 1976 anti-war film starring Dennis Hopper and Dean Stockwell. Jaglom says he characterizes his works as "quality films and serious comedies" about human relationships.

"I'm lucky that I'm completely free of the [studio] system," he says. "I can make any film I want and no one interferes with me. I write them, direct them, cast them, and edit them. You might love them or hate them, but they're my films. I don't think I could have done that 25-30 years ago in Hollywood unless I was an expatriate. I think it's a great time to be an independent film maker. For some, art in Hollywood may be a dirty word but 20% of America is 50 million people. That ain't chopped liver. I don't need any more than that. Steven Spielberg can have the rest."

Jaglom says Paramount Home Video approached him initially about acquiring "Someone To Love" and, later, "New Year's Day" for the home video market.

"I had been reluctant with my experiences theatrically to go with a major company in any form," he says. "I was always selling my films to small independents but it didn't take long to learn that in home vid-

eo, small independents don't get videos placed very well.

"Paramount is a big company but they allowed me all the creative input I needed to keep these films represented honestly," he continues. "I didn't find them to be just marketing people. That's not always the case with people who have 'Beverly Hills Cop.' I think they care about quality films. And they've given me great visibility. I can go anywhere in



by Jim McCullaugh

the country and find 'Someone To Love' on the shelves. I told them I had two earlier films that were running out of their earlier video agreements. They looked at them and decided to bring them out also."

Jaglom says he is particularly pleased that "Tracks" is getting a newer and higher profile, something that would have been impossible before the advent of home video.

"The conventional wisdom at that time was that no one wanted to see a film about Vietnam," he says. "It was the first film about that subject and it was death to a theatrical audience. And Dennis Hopper was anathema to the public at the time. The film didn't get a theatrical release except for opening one week in L.A. and two weeks in N.Y."

In the film, Hopper plays a burned-out Vietnam vet descending into madness while escorting the body of a dead friend on a train ride home. Jaglom says he still thinks it may be one of Hopper's best acting roles ever. Jaglom had earlier worked with Hopper as an editor on the film "Easy Rider."

"One of the last things Orson Welles said to me before he died was that home video has made film makers like the authors of books," says Jaglom. "It doesn't matter anymore how the film does in its immediate existence. If you make the film decently, it now has a real way of lasting. I find that more people talk to me about my films after seeing them on video."

Jaglom also says he feels Hollywood may now be entering a new cycle of more serious films.

"It's like hard-cover and soft-cover books," he says, "and I really credit home video for this. A hard-cover book only has to sell 100,000-200,000 copies to be a success. By contrast, you have to sell millions of soft-cover books. 'RoboCop' and 'Total Recall' are the easily digestible throwaway books. But the ones that last have a smaller audience but a deeper impact on that audience. Video, satellite, and cable have created that alternative audience."

"It's the same thing that's happening in magazines, where you have highly successful books that appeal to narrow interests. I don't think my field, however, is that narrow. It's about human relationships. People are getting bored with technology films. They're good for mindless 12-year-olds and the 12-year-old in all of us. But once you get past that, you look to the people in your life and your friends, and what you're doing and what you're trying to deal with."

Jaglom's new film, scheduled to open this fall and recently screened at the Toronto Film Festival, is called "Eating."

"It's a movie with 38 women, no men," he says. "It's all about women and their very complicated, funny, and painful relationship with food." Also upcoming is "Venice/Venice," a film shot in Venice, Italy and Venice, Calif., and "Lucky Ducks," a sequel to an earlier Jaglom film called "Sitting Ducks."

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	Good Fellas (Warner Bros.)	6,368,901	1,070 5,952	—	6,448,400
2	Postcards from the Edge (Columbia)	6,325,009	1,322 4,784	1	17,180,707
3	Ghost (Paramount)	5,100,861	1,766 2,888	10	148,347,199
4	Narrow Margin (Tri-Star)	3,628,060	1,132 3,205	—	3,628,060
5	Funny About Love (Paramount)	3,036,352	1,213 2,503	—	3,036,352
6	Death Warrant (MGM/UA)	2,801,167	1,090 2,570	1	9,179,518
7	Flatliners (Columbia)	2,189,090	1,490 1,490	6	51,290,634
8	Presumed Innocent (Warner Bros.)	2,005,684	1,285 1,561	8	78,627,202
9	Darkman (Universal)	1,458,480	1,236 1,180	4	30,423,550
10	Hardware (Miramax)	1,305,713	692 1,887	1	4,331,824
11	Men At Work (Triumph)	991,028	980 1,011	4	13,212,930
12	Young Guns II (Fox)	900,851	1,008 894	7	39,120,740
13	Problem Child (Universal)	852,320	761 1,120	8	47,004,745
14	Pump Up the Volume (New Line)	663,509	570 1,164	4	9,757,357
15	Pretty Woman (Buena Vista)	613,891	693 886	26	172,465,283
16	Taking Care of Business (Buena Vista)	607,428	717 847	5	17,877,756
17	Air America (Tri-Star)	550,400	688 800	6	29,219,030
18	Don't Tell Her It's Me (Hemdale)	531,714	177 3,006	—	531,714
19	Die Hard 2 (Fox)	471,401	546 863	11	112,742,405
20	State of Grace (Orion)	464,969	192 2,422	1	747,783
21	Wild At Heart (Samuel Goldwyn)	462,761	376 1,231	5	12,774,278
22	The Witches (Warner Bros.)	456,421	606 753	4	8,737,681
23	Back To The Future III (Universal)	424,800	480 885	17	85,125,290
24	My Blue Heaven (Warner Bros.)	406,066	549 740	5	22,281,577
25	Exorcist III (Fox)	352,835	448 788	5	24,418,955
26	Arachnophobia (Buena Vista)	341,652	495 690	9	50,101,035
27	Jungle Book (Buena Vista re-issue)	338,164	612 553	10	42,559,758
28	The Freshman (Tri-Star)	261,360	396 660	9	20,690,903
29	White Hunter, Black Heart (Warner Bros.)	250,677	78 3,214	1	489,937
30	Mo' Better Blues (Universal)	246,750	210 1,175	7	15,301,730
31	Ducktales: The Movie (Buena Vista)	216,031	436 495	7	16,756,128
32	Navy Seals (Orion)	192,342	300 641	9	24,512,049
33	Metropolitan (New Line)	183,768	50 3,675	7	1,223,314
34	Total Recall (Tri-Star)	182,040	296 615	16	117,778,454
35	Slumber Party Massacre 3 (Concorde)	179,465	65 2,761	2	776,000
36	Repossessed (New Line Cinema)	176,773	101 1,750	1	517,965
37	Delta Force II (MGM/UA)	170,233	407 418	4	6,154,944
38	Dreams (Warner Bros.)	165,851	34 4,878	4	962,754
39	After Dark, My Sweet (Avenue)	151,776	70 2,168	4	2,168,092
40	A Cry in the Wild (Concorde)	147,186	51 2,886	3	818,772

BUENA VISTA'S DIRECT-SELLING STRATEGY REFLECTS GROWING TREND

(Continued from page 47)

really pump product into the market. That's a strong argument to do something in-house."

Adds another industry analyst, "Disney is in a very strong position in that they can demand shelf space. And the exercise of that clout is more powerful when you are dealing directly with an account. I think Disney is trying to take that clout and make the movie sell-through business really happen. And, in particular, they want to make R-rated movies happen with 'Pretty Woman.' No question that they are a bellwether to watch."

Alexander also adds that "another reason you would be interested in going direct is you can better figure out your advertising. If I am dealing direct with a store I know if an ad campaign in Houston is working or not. A lot of people like that."

"Philosophically, we've gone away from direct sales in the last

few years because we were still ramping up, still setting our policies," says Bill Mechanic, president of international theatrical distribution and worldwide video for Buena Vista.

But the company's recent move to add several direct accounts "allows us more direct control over sales, returns, and the merchandising of our product," Mechanic says. "We've now hit a critical mass with our product and the retail base where this makes sense."

Mechanic will not disclose the number of direct accounts, nor identify them, but says the retailers "were not chosen as a function of size. It's a function of their ability to give us what we want for our product."

Reportedly, Walmart, Phar-Mor, and Target are among the probable direct accounts, but sizable record/

video combo chains are also expected to make up a significant percentage of Disney's eventual direct-account group.

"The record chains have always been unhappy with us for not selling them direct," he says. "That's their business. They already buy direct from other [video] suppliers."

Among the rigid Disney requirements for a direct relationship, Mechanic points out: the accounts must have a sufficient means of internal distribution (Disney will not drop ship), they must agree to merchandise Disney product "to our specifications," and they must maintain dedicated retail space for Disney's product on a year-round basis.

Within those parameters there is some flexibility. "You can't expect a record store to display product

(Continued on next page)

NEWSLINE

Duplicator VTR Tackles Defectives Problem In Canada Via Short Vid

Duplicator VTR, based in Don Mills, Ontario, has delivered 5,000 copies of an educational tape on defectives to Canadian retailers. The 10-minute tape shows examples of the 10 most frequent playback problems, discusses their causes, and explains what retailers can do about them. "We're trying to help retailers become better consultants to their customers about what can go wrong with a tape and how it can be prevented," said VTR president Hugh Coppen during Focus On Video '90, a trade show in Toronto, Sept. 15-17. VTR also distributed tapes to all retailers attending the convention. In a related note, all the tapes were duplicated using Shape Inc.'s new Genesis cassette (Billboard, Aug. 4), which Coppen called "impressive." However, Coppen called the use of the Genesis cassettes "a test" and said VTR has not committed to purchasing additional Genesis shells.

California Gov. Signs Anti-Piracy Law

California Gov. George Deukmejian has signed a new bill reducing the number of pirated cassettes needed to trigger a felony prosecution from 1,000 to 100. The enactment of the California law—a revision of the state's existing "true name and address" statute—comes on the heels of a similar law in Illinois. It also brings to 16 the number of states where piracy laws have recently been updated to include video recordings and to make it easier to obtain a felony conviction. The Video Software Dealers Assn., along with the Motion Picture Academy of America and the Recording Industry Assn. of America, has been actively lobbying for such changes at the state level. This year VSDA was involved in legislative anti-piracy efforts in Maryland, Illinois, Massachusetts, Rhode Island, and California. New laws were also passed in Arizona and Tennessee, both RIAA projects, and in New York and Louisiana, both undertaken by MPAA.

N.Y.'s Lightyear Launches Record Label

Lightyear Entertainment, the New York-based film and video production company, has launched Lightyear Records, a new label specializing in children's audiocassettes and CDs. Lightyear Records will be headed by Arne Holland, a veteran of both Capitol and RCA Records. The label will launch with the first five "Stories To Remember" audiocassettes and CDs in late September. The corresponding animated films, produced by Lightyear, are distributed on video by HiTops/Video Treasures. For the book trade, the audiocassettes will be packaged with hard-cover books by Dutton Children's Books. Lightyear Records product will be distributed by BMG Distribution.

Deals: CBS/Fox; Video Trend; USA Group

CBS/Fox Video International has signed an agreement with Abril Video for distribution of CBS/Fox product in Brazil. . . Video Trend has completed its acquisition of U.S. Laser. U.S. Laser principals David and Joan Goodman will continue to manage the operation. . . USA Group Inc., a Fort Washington, Pa.-based holding company, has acquired a majority interest in Mega-Video Franchise Corp. USA Group operates 13 stores under the USA Video name in the Philadelphia area; currently, there are eight MegaVideo stores in the Allentown-Bethlehem market. Plans call for phasing out the USA Video name over time.

BUENA VISTA TESTS DIRECT-SELLING STRATEGY

(Continued from preceding page)

the same way a mass merchant does," he says.

Mechanic says Disney has no target for the number of accounts it will ultimately service directly, nor for the percentage of its sell-through business that will ultimately go direct.

Mechanic says Buena Vista did not hold specific discussions with distributors prior to making the move to direct sales. "There is always ongoing dialog with the distributors, but there were no specific discussions on this," he says. "We inform, we don't discuss."

Although Mechanic initially says the move "won't necessarily undermine the distribution base," and that he does not "think it will have a material effect on the bottom line of anyone," he does concede that distributors "might think otherwise. There's no question this will have an impact." At the same time, he stressed, "Any negative reac-

tion from the trade will be knee-jerk. There's nothing negative in this."

According to Alexander, "Traditional distribution is in a bit of a box. They don't make a lot of money. It's a cutthroat business. And they don't have enough resources to reinvest and become the marketing partner for a studio. I don't know how much distribution makes on sell-through but the margins are small, \$1-\$1.50 per unit. I'm not sure they are all that sorry to see it go."

Mechanic downplays any broader significance to Disney's move. "There has been growth in direct distribution all along," he says.

He also distances Disney's move from similar moves by other studios. "What we're doing doesn't necessarily make sense for other suppliers," he says, "because of the requirement for dedicated retail space."

FOR WEEK ENDING OCTOBER 6, 1990

Billboard

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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
				★ ★ NO. 1 ★ ★				
1	1	8	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	
2	2	6	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	
3	3	3	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R	
4	8	3	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13	
5	5	5	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG	
6	4	8	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	
7	7	6	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R	
8	13	3	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	
9	6	10	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R	
10	9	14	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG	
11	11	6	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R	
12	10	12	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R	
13	12	8	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Loita Davidovich	1989	R	
14	15	3	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R	
15	14	3	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13	
16	17	3	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13	
17	23	2	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R	
18	16	11	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R	
19	19	15	ALWAYS ◊	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG	
20	20	7	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R	
21	25	2	NIGHTBREED	Media Home Entertainment M012628	Craig Sheffer Anne Bobby	1990	R	
22	18	14	TANGO & CASH	Warner Bros. Inc. Warner Home Video 11951	Sylvester Stallone Kurt Russell	1989	R	
23	21	8	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R	
24	22	10	TREMORS ◆	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13	
25	24	12	GROSS ANATOMY	Touchstone Pictures Touchstone Home Video 961	Matthew Modine Daphne Zuniga	1989	PG-13	
26	27	2	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R	
27	NEW ▶		IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R	
28	33	2	MOUNTAINS OF THE MOON	Live Home Video 68915	Patrick Bergin Iain Glen	1990	R	
29	28	9	MEN DON'T LEAVE	Warner Bros. Inc. Warner Home Video 11897	Jessica Lange	1990	PG-13	
30	26	23	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	
31	32	6	COUP DE VILLE	Universal City Studios MCA/Universal Home Video 80932	Alan Arkin Joseph Bologna	1990	PG-13	
32	29	17	THE FABULOUS BAKER BOYS	Live Home Video 68910	Jeff Bridges Beau Bridges	1989	R	
33	31	22	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R	
34	NEW ▶		CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R	
35	30	18	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	
36	NEW ▶		CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13	
37	35	21	SEX, LIES, AND VIDEOTAPE	Outlaw Productions RCA/Columbia Home Video 90483-5	James Spader Andie MacDowell	1989	R	
38	34	15	MY LEFT FOOT	Miramax Films HBO Video	Daniel Day-Lewis Brenda Fricker	1989	R	
39	38	8	EVERYBODY WINS	Orion Pictures Orion Home Video 8763	Debra Winger Nick Nolte	1989	R	
40	36	19	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13	

◆ 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.

Retail

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Arrow To Shoot Into 6 More States Distrib Extends Rackjobbing Domain

BY EDWARD MORRIS

MAYFIELD HEIGHTS, Ohio—Arrow Distributing Co. announced at its annual sales meeting here that it will be extending its rackjobbing operations into six more states next year.

About 50 product suppliers attended the sales meeting, which was held Sept. 13-14 at Executive Caterers At Landerhaven, a conference center.

Don Weiss, Arrow's co-founder and president, declined to say which states the company will be moving into: "We're heading further west, shall we say?"

Arrow now services 500 locations in 28 states. The company fields 48 sales reps in 16 states: Ohio, Missouri, Georgia, Colorado, South Carolina, North Carolina, New York, Illinois, Pennsylvania, Florida, Texas, Wisconsin, Tennessee, Indiana, Michigan, and West Virginia. Arrow has seven regional account executives in Cleveland and Port Clinton, Ohio; North Tonawanda, N.Y.; Hurricane, W.Va.; and Altamonte Springs, Fla.

Weiss declined to name specific accounts the company serves, other than to confirm that the Phar-Mor deep-discount drug chain and Fisher's Big Wheel are two major accounts.

Arrow landed the Big Wheel account, which generates about \$20 million in annual sales, earlier this year when the discount department store chose to switch from a leasing arrangement to having its music and video racked. N. Canton, Ohio-based Camelot Music, which ran the leased departments, decided it did not want to switch to a rack relationship, and Arrow won the bidding process.

Weiss declined to reveal total sales volume. "The first four months of 1990, as far as our sales are concerned, were a little over 1989," he said. "It leveled off in the fifth month, and I look for the back half of the year to be very, very strong. And I think that most of us are relying, unfortunately, more on the sell-through video business than on the audio business today."

Arrow was established in 1975 by Weiss and E.Z. Singer, who is Arrow's chairman of the board. In fact, Sept. 1 marked the company's 15th anniversary.

The company's first account was the 60-unit Mr. Wiggs chain, of which Singer was chairman. Weiss said that the privately owned Arrow has turned a profit for its stockholders every year of its existence.

Although its origin is rooted in record distribution, Arrow has now reached the point, according to Weiss, where video and audio each account for 40% of the business, while accessories, including blank audio- and videotapes, account for the remaining 20%.

Ken Corum, senior VP of merchandising, estimated that cassettes make up 80% of the audio sales and CDs 20%. Arrow no longer deals in vinyl.

The number of audio titles an Arrow location racks varies widely, Corum said. "Between 800 and 1,000 titles would be in the catalog for our music for a small—a regular—rack account. We have some 3,500 titles [in] cassette and probably 3,300-3,500 titles on CD, depending on the time when you look at the catalog. We're supporting a lot of CD, especially with the expanded entertainment-store concept with our Phar-Mor account. They are really deep into the CD catalog. Our Big Wheel accounts are offering a big catalog assortment as well," he said.

And, Corum added, "The regular racked accounts would drop back to maybe 1,000 titles—because they have a 12-foot department in a typical discount store, not a 40-foot or 60-foot department."

Both Weiss and Corum faulted the major record labels for the sporadic delivery of hot product, which, they say, results in the loss of rack space to video.

Weiss said video sales have grown from 7% of total business and caught up with audio in sales importance in 1989.

"We must understand," Corum explained, "that we are only a small part

of the mass merchant's store volume. We have to deliver sales per square foot out of that territory on a consistent basis. If we go for a period of time without the goods or without something that's really strong or without addressing issues that are important to the mass merchant, then we run the risk of losing that space."

The recent boost of albums by some labels from budget to midline
(Continued on page 58)



Maureen Meets Managers. CBS recording artist Maureen McGovern, third from left, chats with executives from Rizzoli International Bookstores at the company's third annual managers meeting, held Aug. 27 at the Rizzoli flagship store in New York. McGovern's latest recording is "Christmas With Maureen McGovern." Shown with McGovern, from left, are Christine Vaccari, sales representative, CBS; Arend Lubbers, buyer, Rizzoli; John Brancati, VP of merchandising, Rizzoli; Martha Stewart, a leading lifestyle authority and the driving force behind Sony Classical's "Dinner Classics" series; and Laraine Perri, director of product marketing, Sony Classical.

Select-O-Hits Celebrates A Choice Year

MEMPHIS—Increased catalog sales, a burgeoning in-house record label, and an upsurge in the new-age market were among the several bright spots celebrated by the Select-O-Hits record-distributing company at its third annual showcase and trade show, held here Sept. 7-8.

In addition to distributing about 250 independent labels, the company also runs a one-stop. In total, it supplies product to more than 100 retailers—from single-store operations to the regional branches of such chains as Camelot, Disc Jockey, Sound Shop, Cat's, and Tracks.

Johnny Phillips, chief and co-owner of the 30-year-old operation, reported that Select-O-Hits' sales for the first eight months of 1990 are almost equal to sales for all of 1989, but he declined to provide total sales.

Catalog sales, Phillips noted, are up 10% over those for last year, largely because "so many labels are putting out catalog in CD." He cites reissued titles from Fantasy's Original Jazz Classics line, as well as from DCC, Telarc, and GNP. Alligator, he added, has put out about 20 of its old titles in CD format.

Phillips said he is excited about the fact that DCC is issuing a line of \$5.98 classical CDs.

"We made a concerted effort at the first of the year to go out and find some catalog that was differ-

ent from what we had," Phillips said.

For instance, when attending chain conventions, he leaves time open at the end of each presentation for suggestions. "We picked up Wax Trax [titles] because of a suggestion at the WaxWorks convention," he said.

Last year, Select-O-Hits' CDs accounted for 5% or less of product

'The new age genre has really picked up for us'

sold. Now, according to Phillips, that configuration accounts for "up to 15%—if not more" of total sales. He says the increase in CD sales started soon after Christmas and has been steady since.

Vinyl sales are down to 2% or 3%, with the most active genre being blues singles, he said.

In 1989, Select-O-Hits established S-O-H Network to pick up, press, and distribute promising indie records that have insufficient financial backing (Billboard, Sept. 9, 1989). The label scored initially with Grandmaster Slice's "Shall We Dance (Electric Slide)," which remains the biggest S-O-H seller to date. Phillips estimates that in all

configurations—LPs, cassettes, maxicassettes, 12-inch singles, and CDs—the Grandmaster Slice project has sold 100,000 pieces.

Phillips said that major labels began showing an interest in S-O-H soon after it began operation. Wanting the fledgling label to stay independent but realizing that even small record companies are expensive undertakings, Select-O-Hits sold half interest in S-O-H Network to Malaco Records early this year. The infusion of cash helped finance a video for Grandmaster Slice as well as other promotional assists.

"All Malaco really does," Phillips explained, "is help us financially. We run the company." Profits are immediately plowed back into the label, according to Phillips. "We're trying to get more product built up in the catalog, so that if someone orders from us, they're going to know that in the next month or so they're going to have something else."

New S-O-H releases will be from DJ Kool, Scratchmaster Chuck T, World Class Wreckin' Cru, Special Treat (a youth-oriented rap group out of Houston), and FS Tech (a techno-rock group from Baltimore).

Blues singer Lynn White's S-O-H/Chelsea Avenue album, "The New Me," has sold 25,000 copies, by Phillips' count, and 10,000 singles, most of the latter going to jukebox
(Continued on page 58)



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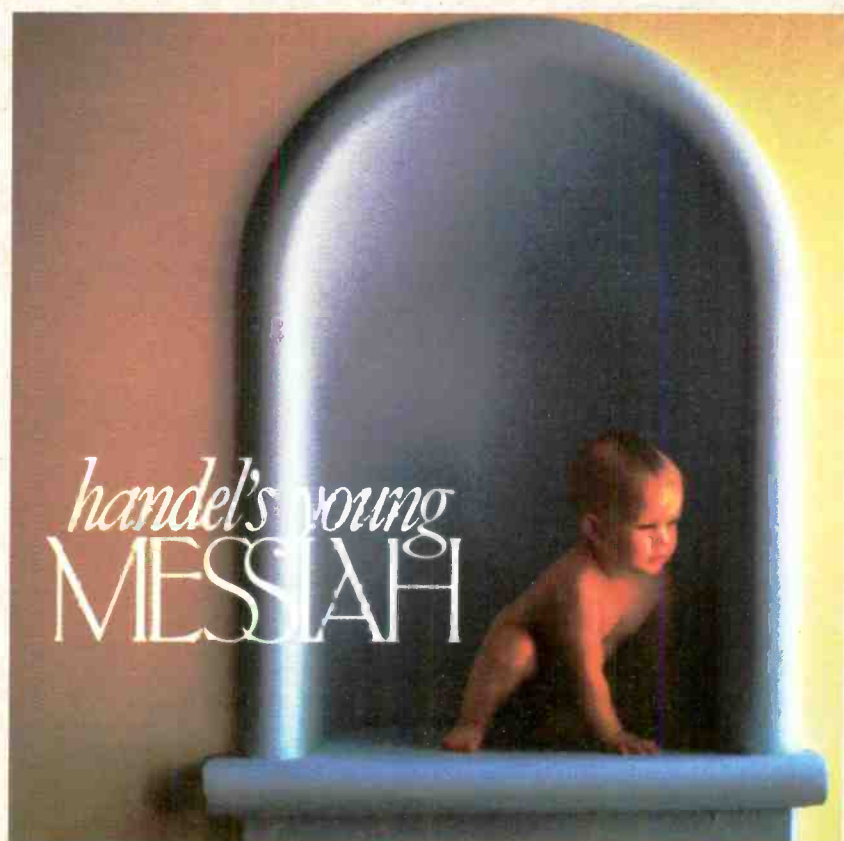
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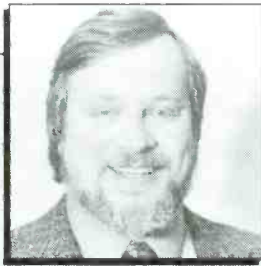
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RETAIL TRACK



by Geoff Mayfield

TO MOVE, OR NOT TO MOVE? That is the question being asked these days by at least a couple of major distributors. Whether 'tis nobler to share a shack with one of thine big labels or . . . well, you get the idea.

Around the first of the year, look for **CEMA** to vacate the famous **Capitol Records** tower at Hollywood & Vine (actually, the building is closer to Yucca and Vine, but I guess that doesn't sound quite as sexy). President **Russ Bach** will be relocating his staff to Woodland Hills, Burbank, or somewhere thereabouts.

Prime motivation is that today's healthier Capitol label needs the space on the three floors that CEMA now occupies, but there will be a psychological benefit, too, that fits into one of the concepts Bach used last year when he rebuilt the distributor. One of his goals was for distributed labels to have the assurance that their product will get the same attention as the goods on Capitol-EMI's owned labels.

In the current scheme, CEMA sits just an elevator ride away from Capitol, and just a walk across the street from EMI's West Coast office. By moving to the Valley, **SBE**, **Chrysalis**, **Chameleon**, **Enigma**, and the rest of the CEMA pack have even more reason to perceive that the playing field has been made level.

Actually, **PGD** also recently contemplated the same kind of strategy and gave serious thought to moving out of **PolyGram's** U.S. headquarters—where **Mercury**, **Polydor**, **Wing**, **PolyGram Classics**, and **PolyGram Jazz** have presence—to another Manhattan site. Again,

the thinking was to create a no-favoritism image for **A&M**, **Island**, or any distributed labels. However, real-estate considerations have prompted **PGD** to stay in the same building, although the network will be moving downstairs shortly, from the 24th to the 20th floor, away from a floor that houses label staffers.

GETTING BIGGER: Moving, of course, is not a syndrome that is confined to suppliers. In order to accommodate future growth, **Wee Three Records** has abandoned its 10,000-square-foot headquarters/distribution facility for a 32,000-square-foot building in northeast Philadelphia. **Wee Three** president **Peter Bamford** explains that when **W.H. Smith** acquired the Philadelphia-based chain in early 1989, it had 19 stores. But after two deals in 1990 yielded an additional 15 stores, and with negotiations ongoing to open six new locations, the company "couldn't continue to service stores out of the old headquarters," he says.

VITAL SIGN: It has more to do with the **National Endowment for the Arts** controversies than the censorship issues regarding **2 Live Crew** and the cover art on the new **Jane's Addiction** album, but **Retail Track** loves the billboards that have been popping up around Los Angeles. The sign has an image of the face of Sen. **Jesse Helms**, R-N.C., superimposed on an artist's palette; the thumb hole becomes a hole in **Helms'** head, and the copy reads, in big capital letters, "Artificial Art Official" . . . An addendum to the column item on the **Jane's Addiction** cover that ran a couple of weeks ago (*Billboard*, Sept. 22): **Musicland Stores Corp.** is not carrying the original artwork for "Ritual De Lo Habitual," electing instead to carry only the First Amendment version. It seems there have been several instances where consumers have bought the album at a **Musicland** or **Sam Goody** store, but came back shortly to return those copies because they discovered (and bought) the version
(Continued on page 58)

Glen Offers Retailers Tips Service With A Smile Suggested

BY EARL PAIGE

LOS ANGELES—Maintaining a positive attitude and communicating excitement are as important as any elements in store management, according to consultant **Peter Glen**.

Glen, nearly a legend in the music retail community for his cynical and flamboyant style of critiquing various chains, made a presentation at the annual convention of 275-unit, **Torrance, Calif.-based Wherehouse Entertainment**. After visiting numerous **Wherehouse** stores, Glen presented his findings at the convention, held Sept. 11-14 at the **Stouffer Concourse Hotel** here (*Billboard*, Sept. 29).

Not only must stores offer excellent service, but it must be offered by staff with a positive and inviting approach, Glen said. "I don't need to drive more than two seconds to get a tape from someone," he said. "So if you're too exhausted, too wrecked, too jaded, too tired, too headachey—have you ever noticed that the world is full of whiners?"

Store managers set the tone, Glen said. Staff "live right up to your standards. The people who work for you have dandruff if you have dandruff. If you haven't cut your fingernails or changed your shoes in 10 years then that's the standard."

In what became a buzz around the convention, Glen hit especially hard on how he found so many managers do not wear the chain's uniform vests. Making repeated cynical comments, he said, "You can always identify a manager. They won't have on a vest."

Among more general criticisms,

Glen said poor attitude and corresponding poor service are not just a knock on one store; they hurt the whole company. "If I have an insulting experience down at **Rancho Tequila Del Monte Vista**," it reflects chainwide, he said.

He implored **Wherehouse** employees to examine their attitudes and even quit if they do not like their jobs.

Companies that become complacent and that are not in touch with their customers are liable to lose market share to the competition, Glen said, citing **Nike**, the sneaker manufacturer.

"**Nike** never looked out at the world, never got involved in the community, in health issues, and **Reebok** came and knocked them right into the floor," he said.

"Do not wait for disaster. Right now [music] sales are soft. This could be a very good opportunity. Those of you who are at your best will realize that this is the time for innovation and revival—not the time for conservation and gearing down."

Glen repeatedly pointed out that these are perilous times. "Everybody is going out of business," he said. "Ames fired 17,500 people three weeks ago. This is a terrible time for a retailer."

Lashing out at the consolidation that has hit retail, Glen charged department store retailer **Robert Campeau** with doing "more to destroy retail in America than anyone else. He bought **Allied Stores** and **Federated Stores**—the stores were taken over by people who do not understand merchandise. They understand money."

Boasting that he has toured the
(Continued on page 60)



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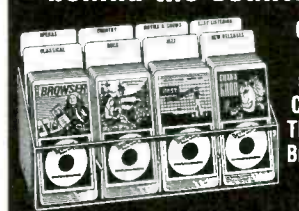
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NEW AGE ALBUMS™

1	1	17	★★ NO. 1 ★★ REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P* 11 weeks at No. 1	YANNI
2	2	23	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	13	3	THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA	NARADA ARTISTS
4	3	17	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
5	4	7	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
6	5	17	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
7	8	11	JET STREAM SONIC ATMOSPHERES CD 80028*	CHI
8	7	11	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*	JOHN TESH
9	15	3	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	6	23	CITIZEN OF TIME NARADA ND-62008*/MCA	DAVID ARKENSTONE
11	10	39	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089*	MANNHEIM STEAMROLLER
12	9	25	KOJIKI Geffen 24255-2	KITARO
13	14	9	SHADES OF SHADOW MIRAMAR MPCD3001*	QUINTANA + SPEER
14	12	73	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
15	11	15	CAUGHT IN THE BLUE LIGHT NOUVEAU A 892-2*	BILL WOLFER
16	16	87	WATERMARK ● Geffen 24233	ENYA
17	17	15	MAGICAL CHILD NARADA ND-61027*/MCA	MICHAEL JONES
18	24	103	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
19	21	3	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
20	23	100	CRISTOFORI'S DREAM NARADA 61021*/MCA	DAVID LANZ
21	18	5	REFERENCE POINT GRP GRD-9614*	ACOUSTIC ALCHEMY
22	20	11	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM	WIND MACHINE
23	19	31	SET FREE HEARTS OF SPACE HS11016-2*	CONSTANCE DEMBY
24	25	3	THAT'S WHAT PRIVATE MUSIC 2068-2-P*	LEO KOTTKE
25	RE-ENTRY		DECEMBER ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON

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2	2	13	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
3	5	17	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
4	4	21	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
5	11	3	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
6	3	21	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
7	13	7	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
8	14	3	NOW DUB MESA R2 79022	BLACK UHURU
9	6	21	NOW MESA 79021	BLACK UHURU
10	8	9	FROM THE SECRET LABRATORY MANGO 539-869/ISLAND	LEE PERRY
11	RE-ENTRY		PRISONER SHANACHIE 43073	LUCKY DUBE
12	10	5	CLASSIC TRACKS SHANACHIE 43074	LADYSMITH BLACK MAMBAZO
13	9	11	PANCHA NADAI PALLAVI ECM 841 641-4*	SHANKAR
14	7	11	PUZZLE OF HEARTS COLUMBIA CK 45435	DJAVAN
15	15	14	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS

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

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disk; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

BROKEN HOMES Wing And A Prayer

CD MCA MCAD-6384
CA MCAC-6384
LP MCA-6384

CRY WOLF Crunch

CD Grand Slam H21S-13050
CA H41H-13050

MICHAEL FAITH Sonic Tapestries

CD Red Inc. 5002
CA 5001

LACH Contender

CD Gold Castle D2-71340
CA D4-71340

THE LOVE CLUB Lime Twigs And Treachery

CD MCA MCAD-10034
CA MCAC-10034
LP MCA-10034

NEW ENEMIES Daily Life

CD Blue Flame 41052
CA 41054
LP 41051

TIFFANY New Inside

CD MCA MCAD-10030
CA MCAC-10030
LP MCA-10030

TIGERTAILZ Bezerk

CD MFN-Maze MFN-96
CA TMFN-96
LP MFN-96

TROTSKY ICEPICK Danny And The Doorknobs

CD SST 254
CA 254
LP 254

VARIOUS ARTISTS Program Annihilator II

LP SST 213

COUNTRY

MARK CHESNUTT Too Cold At Home

CD MCA MCAD-10032
CA MCAC-10032

SKIP EWING Following Yonder Star

CD MCA MCAD-10068
CA MCAC-10068

JAZZ/NEW AGE

ALEX ACUNA & THE UNKNOWNNS

CD GRP 3322
CA 3322

DAVOL Paradox

CD Silver Wave SD-603
CA SC-603

DECLAM

CD Blue Flame 40232

RICHE HART Remembering Wes

CD Blue Flame 40222

GEORGE HOWARD Dancing In The Sun

CD GRP 9626
CA 9626

MAKOTO OZONE Starlight

CD GRP 3323
CA 3323

SOUNDTRACKS

CASINO ROYALE Original Motion Picture Soundtrack Music composed and conducted by Burt Bacharach

CD Varese Sarabande VSD-5265
CA VSC-5265

DESPERATE HOURS Original Motion Picture Soundtrack Music composed and conducted by David Mansfield

CD Varese Sarabande VSD-5284
CA VSC-5284

HARDWARE Original Motion Picture Soundtrack, Feat. Ministry, Public Image Ltd., Luciano Pavarotti

CD Varese Sarabande VSD-5283
CA VSC-5283

VARIOUS ARTISTS Rock Goes To The Movies 1

CD CBS Special Products AK-46806
CA AT-46806

VARIOUS ARTISTS Rock Goes To The Movies 2

CD CBS Special Products AK-46201
CA AT-46201

VARIOUS ARTISTS Rock Goes To The Movies 3

CD CBS Special Products AK-46200
CA AT-46200

VARIOUS ARTISTS Rock Goes To The Movies 4

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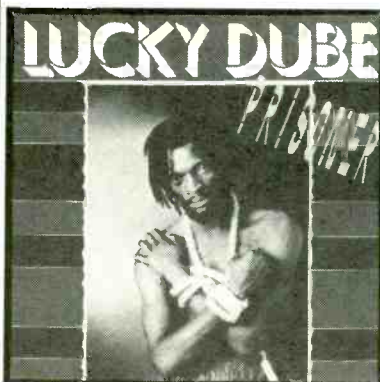
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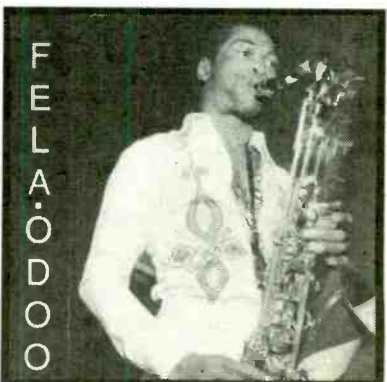
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RETAIL

RETAIL TRACK

(Continued from page 56)

with the original art at a rival store
elsewhere in the same mall.

NEW AND NEWS: Spec's Music &
Video is in the process of opening a
new location in the Miami area at
Sawgrass Mills, an off-price shopping
center. At 20,000 square feet, this will
be the largest Spec's unit by far,
about double the size of its current
superstores . . . CD-only chain **CD
Experience**, in Long Island, N.Y.,
will unveil its third unit the first week
of November. The 3½-year-old web
already has stores in Bellmore and
Huntington Station; the new one will
be in Port Jefferson Station . . . In
August, another CD-only dealer, **21st
Century Sound** in Bryn Mawr, Pa.,
celebrated its fifth anniversary with
a monthlong sale. Since 1985, say
owners **Lenny and Dianne Piazza**,

their selection has grown from about
1,000 titles to 40,000 titles.

NOT FLESH AND BLOOD: A decade
or two ago, the **Archies** leaped from
the comic pages and comic
books to the pop music charts. Much
earlier than that, there was a hit song
about another comic hero, **Alley Oop**.

Fast-forward to 1990, and you'll
find that one of the year's first hit
soundtracks was **SBK's** multi-artist
effort for the live-action film featuring
the comic and cartoon heroes the
Teenage Mutant Ninja Turtles. In
fact it, and the movie, were so big
that they spawned a concert tour, à la
“**Dirty Dancing**.” Later, when love-
birds **Warren Beatty** and **Madonna**
took “**Dick Tracy**” to the silver
screen, the project spawned not one,
not two, but *three* soundtrackish al-

bums.

Now on the horizon for the Christ-
mas selling season we have albums
by cartoon starlet **Minnie Mouse**
from **Walt Disney Records**; by TV's
cartoon smash the **Simpsons**, for one
of the **David Geffen** labels; and by
Mattel doll champ **Barbie**, for **Ralph
King's** new **Enigma**-distributed **Rin-
con Recordings**. And, shortly after
the first of the year, look for **Virgin**
to unleash an album and a video by
M.C. Skat Kat, the animated feline
who was the duet partner of **Paula
Abdul** in the hit “**Opposites Attract**.”

Most of these upcoming projects
should sell handsomely (the all-star
Simpsons project looks like an espe-
cially good bet), but I guess the ques-
tion this minitrend poses for A&R
types is, is there any room on your
rosters for humans these days?

ARROW TO SHOOT INTO 6 MORE STATES

(Continued from page 54)

prices also disturbs **Corum**: “That’s
going to diminish our opportunity to
do volume in those titles. It may be a
good strategic move for the label, but
the fact is we are going to sell fewer
pieces at that mass merchant’s store,
and we’re not going to be able to sup-
port the quantity of goods in those ti-
tles at \$6.98 that we did when it was
at \$4.98—or, in many cases, retailing
at \$3.99 in our accounts,” he said.

Corum concluded, “Once you lose
[space], and they refixture, it’s not
real easy to get it back. So what I see
happening with music space at mass
merchants is that with the demise of
the LP we lost space. We, as a rack-
jobber, picked it up with video. But
that’s not music.” He says that audio
could drop even lower in **Arrow's**
product mix than its current 40%.

Weiss estimated that 95% of **Ar-
row's** video offerings are nonmusical
titles. “Music video is a very small
percentage of our business today,”
Corum added. “We would like to see
that change, but [the shopper] is tel-
ling us that they are not ready to buy
[music video] in our environment
right now,” he said.

Arrow can sell music video hits like
offerings from **New Kids On The
Block**, **Corum** said. “But the main
\$19.95 and \$14.95 product is just not
going that well for us.”

Weiss acknowledged that consoli-
dation among the retailers that racks
service is converting the marketplace
into a much more competitive envi-
ronment.

Although discounters are undergo-
ing consolidation, **Weiss** sees opportu-

nity for rackjobbers by developing
sectors such as supermarkets and
deep-discount drugstores.

Also, better service is a key selling
point. “The key to any successful
company, especially in our business,
is productivity per store,” he said.
“That’s what we have to build on.”

“We have a very strong sales staff.
We have people out there that are
merchandising the departments, not
just taking orders, not just scanning
and wandering inventories. I make it a
point to communicate with them, al-
most on a weekly basis. We believe
that the people out in the field are our
eyes and ears, and that’s really what
makes it happen, as far as **Arrow Dis-
tributing** is concerned.”

SELECT-O-HITS CELEBRATES AT ANNUAL SHOW

(Continued from page 54)

operators.

None of the S-O-H offerings in-
clude sexually explicit lyrics, **Phillips**
said. “[**Select-O-Hits**] sells
[stickered product], and we don’t
mind people buying it. They should
be able to. But I don’t really want to
put any out. It’s not worth the has-
sle of all the trouble that comes up.
We can put out good rap records
that are not explicit.”

New age music is making a
strong showing in **Select-O-Hits'**
product mix, **Phillips** said. “It’s really
picked up for us, with labels like
Music West and a lot of other small
ones. New age is sort of like one of
the few categories you can actually
put something out independently
and be fairly successful.”

Among **Select-O-Hits'** most prof-
itable acts this year, **Phillips** re-
ports, are **Johnny Taylor**, **Salt-N-
Pepa**, **N.W.A.**, **Eazy-E**, and **Clarence
Carter**.

To handle its growth, **Select-O-
Hits** is adding 5,000 square feet to
its warehouse and office space, up-
ping its total to 20,000 square feet.
Phillips said he has also hired five
more warehouse workers and two
others to do phone tracking for S-O-
H records. He will have a computer-
ized location system in place after
the first of the year to simplify or-
der-filling, he added.

Select-O-Hits will conduct its fall
restocking program in October and
offer clients either a 5% or 10% dis-
count on selected product or an ex-
tra 30 days’ billing. Last year, the
program included all titles; this year
it will cover only best-selling titles.

Showcasing at the annual meet-
ing were **Lynn White & Her Blues
Revue**, **S-O-H/Chelsea Avenue**; the

Shakers, **Carlyle**; **Ed Vodiecka &
Friends**, **Best**; **Dwight Sills**, **CBS**;
the **Neptunes**, **REC**; the **Rev. Billy
C. Wirtz**, **Hightone**; **Jim Chappell**,
Music West; **Geoff McBride**, **Arista**;
Billy Dean, **SBK/Capitol**; **Def
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Indigo Girl Starts Own Label; Big Chief Cuts Deal With Metal Blade

BY DEBORAH RUSSELL

SINGER, SONGWRITER, Record Exec? Indigo Girls' Amy Ray has formed her own record label, **Daemon Records**, headquartered in her hometown of Atlanta. Ray and Indigo partner **Emily Saliers** will still record their *own* tunes for **Epic Records**, but Ray will use spare time—and spare funds—to “put back into the community” what she took out.

Daemon's first signing is the **Ellen James Society**, a rock'n'roll four-piece with guitar-based roots steeped in the postpunk tradition. **Rough Trade** will distribute the one-act label, as well as handle some Daemon promotion, says Ray. But she will run the show, when she's not on stage running her own.

“The label will basically run itself,” Ray says. “I don't plan to make a profit, but if the label does make money, I'll just put it back into the artists.”

Ray says she hopes to sign another local artist sometime next year, and if all goes well, she will hire some administrative help. Till then, she will focus on artists with a “purist” approach to their craft, and do her best to help local acts that have, in some way, contributed to her own success.

“We've been listening to the Ellen James Society for a long time, and they've inspired [Indigo Girls],” she says. When a financial backer offered to record the group, Ray stepped in and convinced them that she could do it better. “I had to [create Daemon] now. I wanted them to be my first group,” she says.

For more information, call John Brand at 404-373-5159.

SWEET GEORGIA BREEZES: Atlanta's **Intersound International**, best known in classical and jazz circles, expands into the country music market this month upon signing an exclusive production and distribution agreement with newly formed Nashville indie **DPI Records**.

Country legend **Mae Axton**, who penned “Heartbreak Hotel,” is executive director of the new label. She is joined by **Jim Fogelson**, former president of **Capitol Records'** Nashville division, who will be a director and consultant for DPI. **George Collier**, president of Nashville's Sound Marketing and onetime marketing director for Capitol/Nashville, will head DPI's sales and marketing division.

DPI released “Spin Of The Wheel” by **Hoyt Axton** (son of Mae) Sept. 25 via Intersound's direct-distribution network. The single, “Mountain Right,” is already receiving radio and video airplay in key country markets. Call **Michael Harrelson** at 404-355-2033.

BIG CHIEF, BIG DEAL: New York's progressive metal label, **Big Chief Records**, has pacted with **Metal Blade** for pressing and distribution via **Warner Bros.** The first release under the new agreement is **Agony Column's** second album, “Brave Words And Bloody Knuckles.” Call **Stephen Roche** at 212-995-2060.

NEW AGE FOR THE PLANET: “Forever Blue Sky” by **Bruce Bec-**

var, the sole signing to San Luis Obispo, Calif.'s **Shining Star Music**, has sold about 100,000 units and logged 17 weeks on Billboard's New Age Albums chart, most recently in a top 10 slot.

Becvar is a musical environmentalist who draws much of his inspiration from nature. It should surprise few, then, that “Forever Blue Sky” has been the subject of a far-reaching major retail/radio promotion designed to save the earth.

Gregg Cobarr of **Cobarr Creative Marketing** enlisted such major retail-



ers as **Sound Warehouse**, **Spec's Music & Video**, **Strawberries**, **Rose Records**, and **Radio Doctors**, along with adult contemporary stations in related markets, to push “Forever Blue Sky” and environmental awareness.

In-store contest displays, tied to local radio, were stocked with entry

forms listing environmental tips. Entrants could win Becvar albums or such books as “50 Simple Things You Can Do To Save The Earth” and “The Simple Act Of Planting A Tree” by tuning into the participating stations. Contact Cobarr at 805-438-3952 for details.

GET YER YA-YA'S OUT: Oakland, Calif.'s **Hightone Records** has compiled recordings by some of L.A.'s best roots/R&B musicians into an album titled “L.A. YA YA.” **Dusty Wakeman** produced the album, which

features performances by such local legends as **Jimmie Wood & the Immortal Crowns**, **Billy Sheets**, **John “Juke” Logan**, **Billy Bremner**, **Eddie Raytos**, **Chuck E. Weiss**, **King Cotton**, **James Harman**, **Top Jimmy**, **Gil T.**, **Greg Sutton**, and **Melvis & the Megatonnes**.

Wakeman is the producer behind two “Town South Of Bakersfield” compilations, which highlighted some of L.A.'s best country artists. For more information, call **Kat Stratton** at 404-873-4796. In other compila-
(Continued on next page)

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Music People One-Stop Starts Marketing Firm Division Aims To Raise New Acts' Profiles At Retail

■ BY JIM BESSMAN

NEW YORK—In an unusual move, The Music People, an Oakland, Calif.-based one-stop, has spun off a retail-directed marketing division aimed primarily at supporting new artists at mom-and-pop outlets.

"Marketing is the key buzzword in the industry now, not promotion or sales," says Music People president Jason Blaine, who started the marketing division, dubbed Music People Marketing, July 1.

"There are so many artists out there these days that the up-and-coming ones need more attention," he says. Music People Marketing, then, seeks to take a select group of new artists to the stores.

Music People Marketing is not involved in contacting retailers who report to the trades, Blaine says. Instead, the company focuses on supporting artists' tours by contacting retailers as the shows hit their markets.

"Right now, all the marketing companies call us looking for Billboard reports—'We need a No. 1,' or a Billboard top 10," he says. "But that's not marketing. It's, 'This artist is in town, get the record stores out there, [do] display contests, send T-shirts and in-store copies. Did you see the article in the trade? We'll make a copy and send it to you.'"

Music People Marketing's first project has been Zachary Richard's A&M debut album, "Women In The Room," which Blaine says has pop crossover potential if people are made more aware of Richard and his new label affiliation.

He says that in marketing Richard, special mailings were sent to retailers, including press clips.

'Marketing is the key buzzword in the industry now'

The company also helped coordinate local press for Richard, who furthered the cause by calling key retailers and thanking them himself for their support.

"The artists know that labels have other acts crossing over, and multiplatinum pop acts, so they really appreciate the specialized attention they get here," Blaine says. "Even label branch people, after they get used to us, like the idea of getting information from us—like a fax we sent out when Zachary was on 'Letterman,' which half the [branch] people didn't know about."

The marketing division's client roster, says Blaine, will be relatively small, composed of artists "we feel strongly about."

Music People Marketing's focus on developing artists differs from the one-stop's specialty. The Bay area-centered distributor, which services some 200 West Coast stores from Fresno, Calif., to Alaska, emphasizes urban genres like black, rap, gospel, and blues.

Blaine stresses the separation between the one-stop and the marketing division, although the latter is run by the one-stop's head of marketing, Nancy Lewis.

"While [the marketing division is] working Zack [Richard], we don't tell our [one-stop] accounts to put Zack in, when they may want Eazy-E or 2 Live Crew. [The marketing division is] not set up just for our [one-stop] customers."

Rather, the division is set up to generate retailer awareness, resulting in consumer awareness.

The marketing efforts are directed mostly at mom-and-pop retailers, Blaine says, "because they're more in tune with the music." He says that in-store play and word-of-mouth are the major elements in breaking new artists at

these outlets, especially when radio play is lacking.

The Richard marketing campaign serviced some 400 stores across the country, according to Blaine. While these included some chain "top stores or main buyers," most were mom-and-pop outlets gleaned from lists obtained through "research, help from friends, pulling in favors, and other marketing people who know we aren't stepping on their feet and know what we're about."

The ultimate goal, he says, is to satisfy younger consumers who "want more alternative band [product] as soon as it comes out," not adult buyers who "once a year buy the new record by Anita Baker, Springsteen, or the Stones."

"In this industry," he concludes, "if we don't develop new artists, in a few years what will we have?"

GLEN ADVISES RETAILERS

(Continued from page 56)

world looking at retailers who make exciting presentations, Glen showed slides of tomato stands in Africa that he said were open "only five hours a week."

Tomatoes are basically the same from vegetable stand to vegetable stand, just like music tapes, said Glen. But he delighted in finding one stand operator who arranged his tomatoes in the shape of totem poles and various other geometric figures.

That operator, Glen said, stood out by having "discipline, imagination, 'just-do-it' courage, and humor—could you do all that just with tomatoes? This man does."

GRASS ROUTE

(Continued from preceding page)

tion news, North Carolina's Mammoth Records has released "FrequeNCy," a diverse collection of the region's best undiscovered talent. Two of the 12 featured bands, the Veldt and blackgirls, do have Mammoth deals, but other acts, like Kurupsure (North Carolina's answer to Metallica) and Johnny Quest (white-boy funk), are currently shopping for labels. Previous Mammoth compilations, "Mondo Montage" and "More Mondo," spawned such talents as Let's Active and the Connells, among others. For more information, call Anne Patteson at 919-932-1882.

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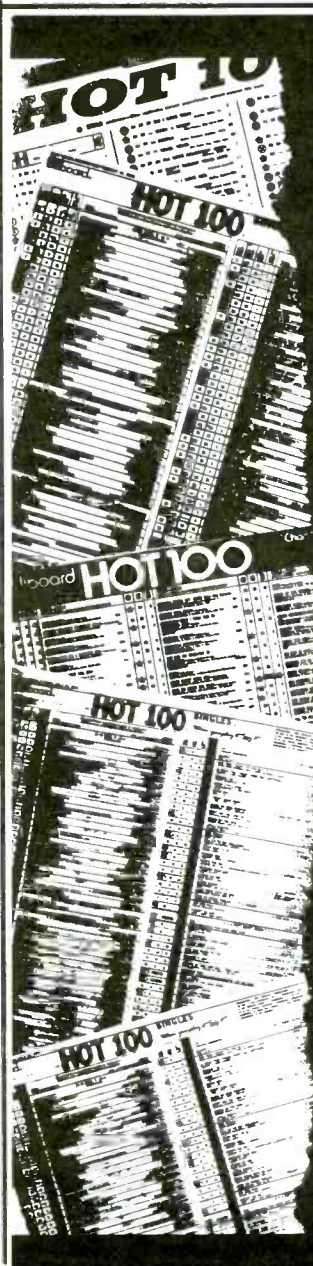
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International

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Signing With A Hit. Nigerian-born songwriter/recording artist Keziah Jones, front and left, relaxes after signing a songwriting agreement with Hit & Run Music. Jones recently finished recording his first album, with Stewart Levine producing. Shown in back row, from left: John Crawley, managing director, Hit & Run Music; Dave Massey, creative manager, Hit & Run Music; and Tony Smith, chairman, Hit & Run Music. Front row, from left: Jones and manager Phil Pickett.

New Light-Music Station May Fly On Dutch Airwaves

BY WILLEM HOOS

AMSTERDAM—An application to launch a national commercial cable radio station specializing in "quality light music" has been submitted by Pim Jacobs, a leading jazz pianist in the Netherlands.

A decision on his request is expected from the Ministry of Culture and Media early next year, after a renewal of existing media legislation has been approved by the Dutch Parliament.

Jacobs, president of the newly formed Music Minds Foundation, states in his application that availability of light music on Dutch radio and TV is "distressingly low." He adds that this is in sharp contrast to the growing interest in light music evidenced in theaters and concert halls, and calls the meager air time light music receives a threat to cultural variety and to the section of the record industry catering to it.

Jacobs envisions a 24-hour operation targeted to the 25-40 age group. His definition of light music covers operetta, stage and film musicals, cabaret, Dutch-language songs, MOR/easy listening, jazz, and pop from such artists as Elton John and Randy Newman.

He believes financial support for the station can be obtained through sponsorship deals with the Dutch business community, including banks and insurance companies. He would put himself and a minimal number of colleagues on the air, as he plans a nonstop semi-automated format with

breaks for news bulletins and commercial messages every half-hour.

Not surprisingly, Jacobs' project is strongly supported by Dutch singers and musicians specializing in that area of repertoire. CBS Holland MD

(Continued on page 67)

Luke Records Ready To Take On U.K.

BY NIGEL HUNTER

LONDON—Luke Records, which has metamorphosed from Skywalker Records, is off and running in the U.K.

An office was opened in March in the Brixton area of South London, headed by consultant manager Chris Williams. Luke has begun a pattern of regular releases in the U.K., distributed by the Greyhound company, with three singles featuring 2 Live Crew, the Poison Clan, and Rhythm Radicals.

Luke is using free-lance marketing and promotion operatives to boost its product in the U.K. It has licensees in Europe, Australia, and Japan for handling its repertoire.

A notable release set for Monday (1) is "As Clean As They Wanna Be" by 2 Live Crew. Williams says there will be 24 album and single releases on the label over the next six months.

Echoes of the controversy surrounding Luther Campbell and 2 Live Crew in the U.S. already have been heard in the U.K. The matter

France Lowering Tax On Hi-Fi Sales FNAC Announces Own Cut, New Label

BY PHILIPPE CROCC

PARIS—The French government has announced that it plans next year to reduce the value-added tax on hi-fi equipment from 25% to 22%—a move aimed at stimulating growth in a sector that is lagging behind that of its European neighbors.

The record industry here also hopes to be a beneficiary of the move as expansion of the hi-fi market leads to an augmentation in software sales, particularly optical disks.

The 35-store retail chain FNAC, which in 1988 anticipated the government's cut in VAT on disks by dropping prices to the 18% tax level before the measure was actually introduced, is taking a similar initiative for its hi-fi business, offering hardware buyers a VAT reduction greater than that planned by the government, reducing the rate to 18%, in line with sound carriers.

But Jean-Louis Petriat, FNAC president, unleashed a surprise at the press conference called to announce the price reductions when he revealed that FNAC now plans to set up its own record company.

"At present, there are no French-owned major record companies," he said. "We don't have the intention, or the pretension, to seek to become a major player within six months, but we do plan to build a new division to produce and distribute repertoire, to acquire licenses, and to

move into music publishing.

"The record business is not, after all, too removed from our own line of business," he said.

Unveiling the hardware price cuts, Petriat said, "If the government really wants to give a boost to hi-fi sales and CD players in France, then it requires a VAT reduction of at least 15%, as was the case for sound carriers."

The FNAC "advance" VAT cut is also seen as a response to the fierce competition in the sound-carrier and retail hardware market coming from hypermarkets and supermarkets. These outlets currently account for 50% of French record sales and Intermarche, which groups 1,500 hypermarkets in France, is currently offering reductions of between 15% and 25% on hi-fi equipment.

FNAC's hi-fi and CD player sales amounted to 800 million francs (some \$154 million) last year.

When the VAT on sound carriers was slashed from 33% to 18% in 1988, it triggered a record boom that saw sales jump by 35% that year and by 29% the following year.

But figures released by SNEP, the French IFPI group, show that the rate of growth has slowed to 10% for the first seven months of this year and that CD sales are growing only slowly.

Penetration of hi-fi equipment in France is 42% and of CD players, 16%. These figures compare with 50% and 19%, respectively, for the

U.K., and 52% and 25% for West Germany. The sluggish development of the hardware market is a major reason for the decline in the growth rate of software sales.

France's hi-fi market achieved gross sales of 5.5 billion francs (\$1.05 billion) last year.

Record-Rental Biz In Japan Studied By JPRA

BY SHIG FUJITA

TOKYO—There were 6,094 record-rental outlets in Japan as of the end of July, up just 3% on the total in mid-1989, according to a new survey conducted nationwide by the Japan Phonograph Record Assn., with additional input from record company sales divisions.

Each month, some 200 outlets either go out of business or are newly opened. The industry trade organization reports that 99.4% of the rental venues have now signed JPRA contracts to pay usage royalties.

Record-rental outlets first appeared here in 1980 and over the past decade a total of 9,629 have opened, with 3,515 closures. Of the 6,114 remaining in June this year, only 770 were opened in or before 1985, followed by 343 that started up in 1986, 911 in 1987, 1,718 in 1988, and 1,852 in 1989. Just more than 500 outlets opened in the first six months of this year.

The survey notes that virtually all the outlets are handling CDs, with less than 4% still stocking vinyl albums for rental.

In recent years, many video rental stores have also been renting out CDs, while record-rental outlets are increasingly handling videocassettes. Whereas 67% of record-rental stores were also renting videotapes in June 1989, the percentage has risen to 78% a year later. Of the 500-plus stores that opened in the first half of this year, about 90% are handling both CD and videocassette software. Just more than 20% of record rental outlets also sell books.

As for CDs held in stock, the total is now 23.25 million, up 47% from a year ago, and the number of CD singles available has risen by 89% to 4.98 million units.

The JPRA report notes an average per-outlet stock of 4,026 CDs (up 28% on last year) and 862 CD singles (up 64%).

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Danish Police Nab Alleged Audio Pirates Raids Conducted On 2 Companies; 2 People Charged

■ BY DAVID ROWLEY

COPENHAGEN, Denmark—Danish police swooped on an alleged piracy operation recently, arresting four people from two different Jutland towns.

Those arrested were Mogens Villadsen and his wife, Sonja, of Netto Music, and cassette manufacturer Leif Kristensen and his wife, Jette, of LJ Music. Later the two men were charged with fraud, piracy, and copyright infringement.

Their companies specialize in low-cost compilations that are distributed through Danish supermarkets and gas stations.

The police raids, during which the account books of both companies were seized, centered on five different addresses in North Jutland. They were the culmination of two years of investigation by the police, IFPI Denmark, and the Nordisk Copyright Bureau.

At an initial hearing of the charges, a misappropriation of \$42,000 (at an exchange rate of 5.95 Danish kroner to the dollar) was alleged. More charges are expected af-

ter the companies' books have been examined.

The hearing also revealed associations between the two companies and other European firms, notably Netherlands-based Eastern Cassette Recording, which was raided by Dutch police over piracy allegations last November (Billboard, Dec. 2, 1989). Links are also suspected with companies in Germany, Austria, and England.

NCB's commercial operations controller, Martin Westermann, in charge of most of the investigations, says suspicions were initially aroused in 1989 when a wholesaler was found to have received a large number of

copies of a Kim Larsen album licensed for one year to LJ Music by CBS Records in 1984. The investigation widened to check out four different Larsen albums similarly licensed during the same period.

Other acts whose material is alleged to have been pirated include the Beach Boys, Fleetwood Mac, Simon & Garfunkel, Johnny Cash, Dolly Parton, and Bob Marley.

Westermann says the police have evidence of 50,000 pirate copies being sold by manufacturer LJ to various wholesalers, excluding Netto. But, he adds, Netto as a wholesaler is believed to have taken about 90% of LJ's stock.

NEWSLINE

French Rock Rolls Into The U.K. In 5-Day Promotional Extravaganza

PARIS—A major initiative to promote French rock music in the U.K., mounted by the Ministry of Culture in collaboration with copyright society SACEM, is being staged Sunday (30)-Friday (5) in London, with input from Reading Festival organizer Vince Power. Bannered "Fall For France," the campaign includes concerts at three venues: the Mean Fiddler, the Subterranea, and the Powerhouse. Acts involved include Tambours du Bronx, Cri de la Mouche, Jad Wio, and Marie France. The event follows the opening of a French music office in New York (Billboard, Sept. 15) in a bid to give French pop/rock an international profile.

PHILIPPE CROCCQ

S.O.S. Saving International Management

LONDON—U.S. producer/manager Shannon O'Shea, with Australian publicist and marketing executive Meredith Cork, has set up the S.O.S. Group of Companies, incorporating S.O.S. Creative Marketing Management and S.O.S. Creative Management, as an international operation based here. New to the roster is production/writing team Womack & Womack, now producing a Ruby Turner album, and Los Angeles-based engineer/producer Jack Rouben. They join producers Jimmy Miller, Julian Standen, and Steven Forward. The marketing division is handling Island artist Danny Thompson's 35th anniversary in music.

PETER JONES

Japanese CD Production Value Dips

TOKYO—The value of CD production in Japan in July showed a sharp dip of 23% to \$142.4 million, compared with the same month last year. In volume though, CD production that month rose 12% to 19.428 million units, including just more than 5.6 million CD singles. The CD format accounted for 99% of audiodisk production, with vinyl albums totaling only 224,000 units (down 23%) at a value of \$1.9 million.

SHIG FUJITA

Super City New In Brussels' Neighborhood

BRUSSELS, Belgium—The Super Club Group here will open Super City One at Louvain, near Brussels, on Oct. 27. The complex comprises seven theater/cinemas, offering a total of 2,100 seats, along with shops, restaurants, and a store. The venue is equipped with Philips and Kineton technology, with a THX sound reinforcement system.

MARC MAES

Faber Team Publishes A 'Companion' Book

LONDON—"The Faber Companion To 20th Century Popular Music" has been published here by the long-established Faber & Faber book publishers. It was compiled by Phil Hardy and Dave Lang and, with more than 2,000 entries, claims to cover the entire gamut of recorded popular music this century. The two archivists previously collaborated on the 1976 "Encyclopaedia Of Rock."

NIGEL HUNTER

Irish Music-Management Class Is In Session

DUBLIN—Ireland's first pop/rock music management and information course has started at Ballyfermot Senior College here, alongside its second rock school performance/promotion course. Although Ireland has no shortage of promising new bands, there is a marked lack of experienced managers. The management course is the brainchild of Keith Donald, popular music officer with the Arts Council—holder of the only such post in Europe.

KEN STEWART

Stations Suspected Of Propaganda

BRUSSELS, Belgium—Some of the six private radio stations sharing an FM wavelength here are suspected of broadcasting pro-Iraqi propaganda.

The stations operate from the Alwatan studio and include Alwatan, The Voice Of Islam, and El Wafa Fidelite. They are said to encourage the Arab population in Brussels to remain separate rather than integrating with the host community.

At the time of the U.S. bombing of Libya, the stations were accused of inciting a mass demonstration in protest. Now, there are allegations of the Iraqi ambassador to Belgium being regularly featured on the air, along with speeches by Iraqi president Saddam Hussein.

The matter is being investigated by the office of the Belgian French Community president, Valmy Feaux. Inquiries are also being made into allegations that the stations consistently refuse to observe the regulation that 50% of their programs must be broadcast in the French language.

A spokesman for Alwatan has denied that pro-Iraqi propaganda is being broadcast.

The U.K. home video
industry is assessing
the damage from
the collapse of
the Parkfield Group
... see page 47

Telemedia Silences CKCV, Sets Sights On Rival CHRC

BY KIRK LaPOINTE

OTTAWA—Telemedia Inc., the beleaguered Montreal-based broadcast and publishing firm, has made its first big moves under its new president: The plug has literally been pulled on money-losing CKCV-AM Quebec City, and a deal has been struck to buy rival top-rated CHRC-AM.

New Telemedia prez trying to cut red ink

The surprise moves came Sept. 21 and are bound to spur many complaints to the federal broadcast regulator. Never before has a chain simply shut down a station and bought a competitor.

And the Telemedia shakedown may not be over just yet. Other stations may be closed, and the chain may set its sights on broadcast outlets outside of its Ontario and Quebec base.

In a statement, Telemedia said it had pumped nearly \$12 million into CKCV in the last 10 years; recent losses have been running at about \$500,000 annually. The purchase price of CHRC was not disclosed, and the deal must be approved by the Canadian Radio-television and Telecommunications Commission (CRTC).

Interestingly, only last month the CRTC censured CHRC for the recurrent on-air shenanigans of talk-show host Andre Arthur, one of the station's owners. CHRC was

given only a one-year license renewal and put on notice that it had to clean up its act; Arthur had been the target of myriad complaints for his controversial weekday open-line show, the most popular in the fiercely competitive market.

The shortened renewal—station licenses usually run five years—was viewed as a test of the CRTC's new style under chairman Keith Spicer, who argued that freedom of speech had its limits.

Under its new leadership, president James McCoubrey in particular, Telemedia appears ready to stem the tide of red ink that saw it register a loss of \$500,000 in the nine months ended May 31, down from a \$1.4 million profit during a so-so year in the same period one year earlier.

McCoubrey has served notice that many of the chain's community newspapers are on the block. CKAC Montreal, however, is highly profitable and not for sale; CITF Quebec City is also in the black and not on the block.

CKCV was founded in 1925 and bought by Telemedia 15 years ago. Telemedia Radio president Claude Beaudoin said that everything was done to put the station back on track, but "the only conclusion to be drawn is that Quebec City has one radio station too many." Indeed, the 13 stations in the market constitute a large number for a francophone city totaling about 300,000 residents.

Under the deal, the existing CHRC owners retain CHOI-FM Quebec City.

Native Radio Rules Softened Policy Aims To Quell Discontent

OTTAWA—The federal broadcast regulator says that aboriginal broadcasting needs to be stronger, so it has loosened its reins on native radio and TV stations.

Following two years of public consultations, the new Native Broadcasting Policy removes advertising and promise-of-performance rules from aboriginal radio stations when they are the only stations operating in their market. In competitive situations, a six-minute limit will be imposed for any one hour, with a daily limit averaging four minutes of advertising per hour, and substantial compliance with a promise of performance will not be sought.

The policy comes as native/non-native relations in Canada are at arguably an all-time low. This summer, Mohawks in Quebec built two barricades around native land and held police at bay for weeks; one standoff, at press time, still exists in Oka, Quebec. And a native member of a provincial legislature, taking up his people's cause, used a procedural tactic to single-handedly derail a proposed series of constitutional amendments in June.

There are nearly 100 such stations in Canada, primarily on re-

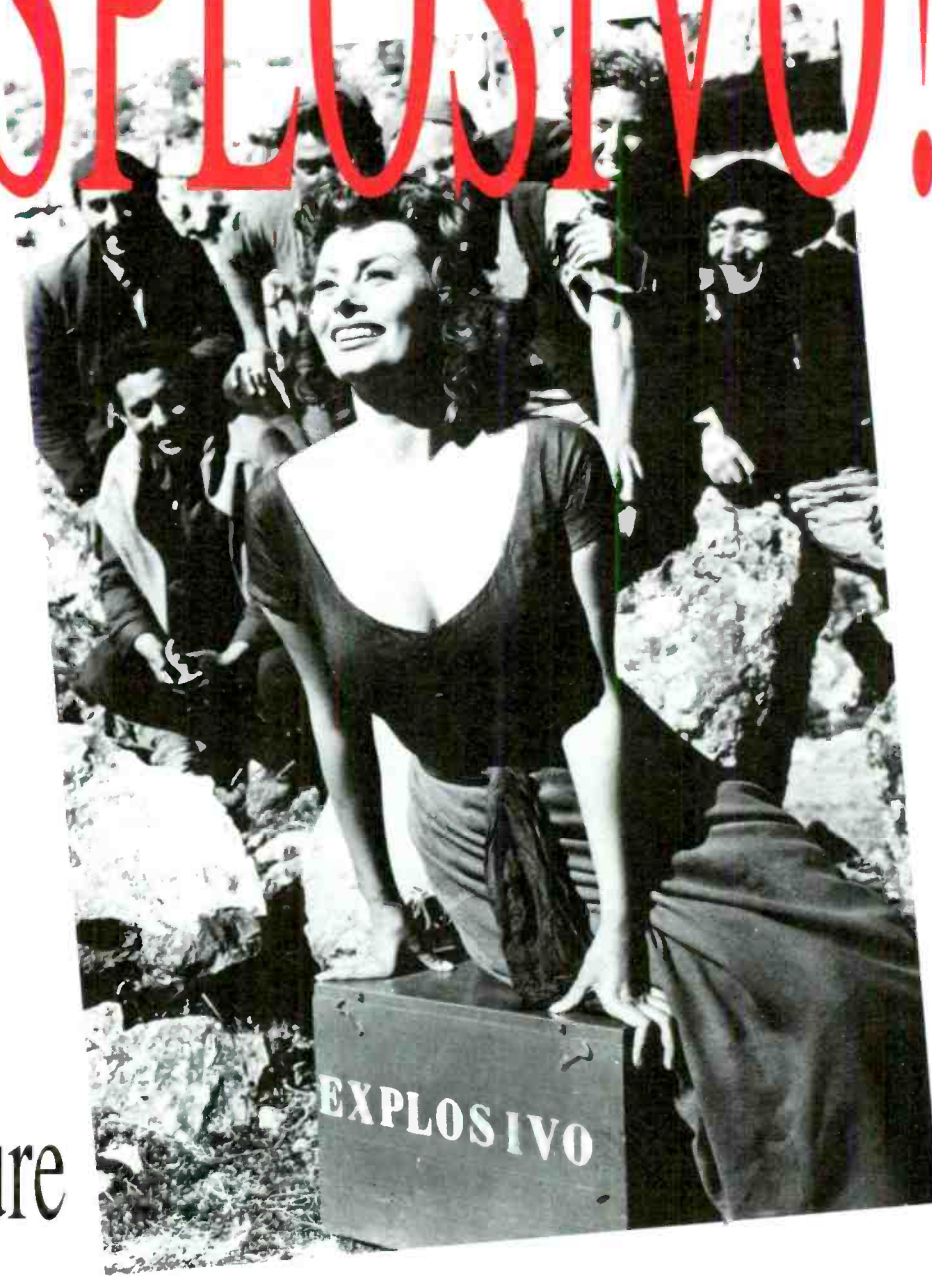
serves and in small communities, mainly broadcasting in native languages. Earlier this year, the federal government cut funds for native broadcasting societies; the Canadian Radio-television and Telecommunications Commission move recognizes the financial difficulties.

The Canadian Assn. of Broadcasters had argued that native stations shouldn't be allowed to compete for advertising in markets in which they faced competition. So far, the association hasn't commented on the CRTC decision.

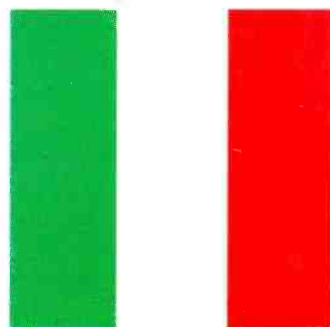
"By recognizing the need for a stronger broadcasting voice for Canada's first peoples, we hope this new policy will facilitate the indispensable dialog between them and other Canadians on a basis of equal dignity and mutual respect," says CRTC chairman Keith Spicer.

In one area, though, the CRTC opted not to strengthen opportunities for natives. It chose not to define native music, and as such, decided not to impose native-music quotas on the stations. Instead, it said native broadcasters must take the lead in providing opportunities and supporting native artists, musicians, writers, and others.

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Classical Kids Label Is In Tune With The Times

OTTAWA—Trite as it may sound, Susan Hammond seems to have the knack of being in the right place at the right time.

Just as children's music was coming of age, along came Hammond to soothe the guilt-ridden parent who wanted to expose a child to classical music without it inadvertently being bedtime music. Her Classical Kids label combined compelling storytelling and snippets of the masters, and more than a few young urban professionals (among many others) gobbled up the products: "Mr. Bach Comes To Call" and last year's

If children's albums could chart, then 'Mozart's Magic Fantasy' would

"Beethoven Lives Upstairs," both now near gold in Canada.

And then, earlier this year, along came an ambitious, internationally minded new outfit aiming to skim the cream off the top of the young music movement, the Children's Music Group, and Hammond found her label uniquely poised to be handled.

Now, as classical music aficionados know, 1991 will be the Year of Mozart. Guess which composer Hammond decided a couple of years ago would be just right for a third album?

Yep, right place, right time.

Three weeks into 1991, her "Mozart's Magic Fantasy" will be released in the U.S. through BMG Music.

In Canada, the album is out—and, if children's albums could chart, this one would. A&M, the highly supportive distributing label, shipped 30,000. By Christmas, it is expected that the Mozart, Beethoven, and Bach releases all will be gold, a phenomenal feat for classical music.

Hammond, a trained pianist, now finds herself more than a little dazzled by events. "I mean, we offer classical music to children almost apologetically," she says. "I launched the Bach myself and felt great when I sold 12,000 after some hard work. I had no idea this would happen."

But it has, and Hammond now finds her services much in demand. Beyond the complex task of developing a story line for her pieces, and overseeing the tricky feat of recording, there are multimedia imperatives.

A video deal is in the works and should be arranged by December. A tour involving several symphonies and an acting troupe, perhaps the biggest test of her work, should commence next fall.

Next May, Vivaldi's "Four Seasons" gets the Classical Kids treatment in the studio and should be out in Canada by Christmas 1991.

KIRK LaPOINTE

Sao Paulo Radio Moves To An American Beat

■ BY PAUL KLEINMAN

SAO PAULO, Brazil—This city with a metropolitan-area population of 14 million has overtaken the Argentine capital of Buenos Aires as the most important urban concentration in South America. It has more radio stations than elsewhere and these have followed a U.S. operational style as compared with the "European tradition" that persists in Argentina.

In Sao Paulo, the American influences are most strongly felt in the 20-station FM arena, which has now outstripped the AM sector in the ratings.

Zeca Almeida Prado, a Brazilian radio producer, says, "Sao Paulo stations are still in a development stage and haven't yet adopted strict-outline programming as happens in the States, but the well-defined segmentation in various formats is very close to the U.S. way of doing things."

He notes that Sao Paulo broadcasters mostly have strong promotion departments, as is widely the case in the U.S., whereas most other South American operators do not. They are also the first in South America to mix new marketing techniques with the old, such as permanent monitoring of rival stations—something rejected almost out of hand by most South American territories.

Sao Paulo radio stations also lead in the use of new technology. A few use computer software for scheduling. In the case of Transamerica Radio, the most traditional pop outlet in town, the software was written personally by program director Ricardo Henrique.

CD music is increasing quickly on the air, up to 80% on Jovem Pan radio.

But, despite the similarities with U.S. radio, Sao Paulo broadcasters have to keep close watch on local trends. The phone-in format is now rated "old-fashioned" by Brazilian city-dweller listeners.

Most of the key Brazilian stations belong to media conglomerates and constitute informal networks with other broadcasters in different cities, sharing the same jingles and aiming at the same socio-economic group. But they do have individual program directors in each city.

Transamerica is pioneering a new radio development here. The Sao Paulo station is looking to assemble a satellite radio network, linking various different cities, centralizing live programming in one location.

DUTCH LIGHT MUSIC

(Continued from page 63)

Richard Denekamp also believes such a station would give new impetus to sales of recorded light music, both new and catalog.

John de Mol, MD of the Conamus Foundation, which promotes Dutch light music in the Netherlands and abroad, is less enthusiastic. "I know the distinct Anglo-American musical preference of Pim Jacobs," he comments. "I think the station should play at least 25% light music of Dutch origin, otherwise we're not interested and won't support it."

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CANADA (Courtesy The Record) As of 9/24/90

Rank	Week	Artist	Title	Label
1	3	VISION OF LOVE	MARIAH CAREY	COLUMBIA/CBS
2	4	HAVE YOU SEEN HER	M.C. HAMMER	CAPITOL/CAPITOL
3	1	UNSKINNY BOP	POISON	CAPITOL/CAPITOL
4	2	RELEASE ME	WILSON PHILLIPS	CAPITOL/CAPITOL
5	5	TONIGHT NEW KIDS ON THE BLOCK	COLUMBIA/CBS	
6	8	THIEVES IN THE TEMPLE	PRINCE	PAISLEY PARK/WEA
7	7	THE RIGHT COMBINATION	SEIKO & DONNIE WAHLBERG	COLUMBIA/CBS
8	6	KING OF WISFUL THINKING	GO WEST	EMI/EMI
9	13	PRAYING FOR TIME	GEORGE MICHAEL	COLUMBIA/CBS
10	9	BIRD ON A WIRE	THE NEVILLE BROTHERS	A&M/A&M
11	11	ALL THE LOVERS IN THE WORLD	GOWAN	COLUMBIA/CBS
12	26	SOMETHING HAPPENED ON THE WAY TO HEAVEN	PHIL COLLINS	WEA/WEA
13	18	CAN'T STOP FALLING INTO LOVE	CHEAP TRICK	EPIC/CBS
14	10	IDIDN'T WANT TO NEED YOU	HEART	CAPITOL/CAPITOL
15	15	JERK OUT THE TIME	PAISLEY PARK/WEA	
16	16	RUB YOU THE RIGHT WAY	JOHNNY GILL	MOTOWN/MCA
17	14	HANKY PANKY	MADONNA	SIRE/WEA
18	12	JUST CAME BACK	COLIN JAMES	VIRGIN/WEA
19	20	POLICY OF TRUTH	DEPECHE MODE	SIRE/WEA
20	17	HOLD ON	EN VOGUE	ATLANTIC/WEA
1	1	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL/CAPITOL
2	3	WILSON PHILLIPS	WILSON PHILLIPS	SBK/EMI
3	2	JON BON JOVI	BLAZE OF GLORY	MERCURY/POLYGRAM
4	4	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT	CHRYSALIS/CEMA
5	5	POISON	FLESH AND BLOOD	CAPITOL/CAPITOL
6	6	FAITH NO MORE	THE REAL THING	SLASH/WEA
7	11	MARIAH CAREY	VISION OF LOVE	COLUMBIA/CBS
8	10	CONCRETE BLONDE	BLOODLETTING	I.R.S./MCA
9	7	VARIOUS ARTISTS	PRETTY WOMAN SOUNDTRACK	EMI/EMI
10	9	NEW KIDS ON THE BLOCK	STEP BY STEP	COLUMBIA/CBS
11	8	MICHAEL BOLTON	SOUL PROVIDER	COLUMBIA/CBS
12	16	SNAP	WORLD POWER	ARISTA/BMG
13	13	PHIL COLLINS	BUT SERIOUSLY	ATLANTIC/WEA
14	18	ROGER WATERS	THE WALL	POLYGRAM/POLYGRAM
15	NEW	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	COLUMBIA/CBS
16	15	VARIOUS ARTISTS	DAYS OF THUNDER	GEFFEN/WEA
17	17	DEPECHE MODE	VIOLATOR	SIRE/WEA
18	20	NORTHERN PIKES	SNOW IN JUNE	VIRGIN/A&M
19	14	HEART	BRIGADE	CAPITOL/CAPITOL
20	19	COLIN JAMES	SUDDEN STOP	VIRGIN/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/18/90

Rank	Week	Artist	Title	Label
1	1	TOM'S DINER	DNA FEATURING SUZANNE VEGA	A&M
2	2	ICH HAB' GETRAUMT VON DIR	MATTHIAS REIM	POLYGRAM
3	3	U CAN'T TOUCH THIS	M.C. HAMMER	CAPITOL
4	6	WE LOVE TO LOVE	P.M. SAMPSON	CBS
5	8	CLOSE TO YOU	MAXI PREIST	10 RECORDS
6	7	IT MUST HAVE BEEN LOVE	ROXETTE	EMI
7	5	VERDAMMT ICH LIEB DICH	MATTHIAS REIM	POLYGRAM
8	4	OOOPS UP	SNAP	ARISTA
9	12	MEGAMIX	TECHNOTRONIC	BMC
10	9	KINGSTON TOWN	UB40	VIRGIN
11	11	DEINE LIEBE KLEBT	HERBERT GRONEMEYER	EMI
12	13	SAMURAI	ERSTE ALLEGEMEINE VERUNS	ELECTROLA
13	10	MANTA	NORBERT & FEIGLINGE	GLAMOUR
14	14	TURTLE POWER	PARTNERS IN KRYME	SBK
15	15	WHAT'S A WOMAN	VAYA CON DIOS	BMG ARIOLA
16	17	BLAZE OF GLORY	JON BON JOVI	VERTIGO/PHONOGRAM
17	18	VISION OF LOVE	MARIAH CAREY	CBS
18	20	SOCCA DANCE	CHARLES D. LEWIS	BAXTER/POLYDOR
19	NEW	PRAYING FOR TIME	GEORGE MICHAEL	EPIC
20	NEW	ENGLISHMAN IN NEW YORK	STING	A&M
1	1	SOUNDTRACK	PRETTY WOMAN	EMI
2	2	MATTHIAS REIM	MATTHIAS REIM	POLYGRAM
3	3	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT	DECCA
4	5	JON BON JOVI	BLAZE OF GLORY	VERTIGO
5	4	PRINCE	GRAFFITI BRIDGE	PAISLEY PARK/WARNER BROS.
6	8	VAYA CON DIOS	NIGHT OWLS	ARIOLA
7	9	ERSTE ALLEGEMEINE VERUNSIC	NEPPOMUKS RACHE	EMI ELECTROLA
8	7	PHIL COLLINS	BUT SERIOUSLY	WEA
9	6	EROS RAMAZZOTTI	IN OGNI SENSO	DDD
10	NEW	JULIANE WERDING	ZEIT FUR ENGEL	WEA
11	11	SNAP	WORLD POWER	BMG ARIOLA
12	13	UB40	LABOUR OF LOVE 2	DEP INT/VIRGIN
13	NEW	DAVID HASSELHOFF	CRAZY FOR YOU	BMG
14	12	BLACK SABBATH	TYR	I.R.S.
15	14	TOTEN HOSEN	AUF DEM KREUZZUG INS GLUCK	VIRGIN
16	10	ROGER WATERS	THE WALL—LIVE IN BERLIN	MERCURY
17	18	NEW KIDS ON THE BLOCK	STEP BY STEP	CBS
18	NEW	GIANNA NANNINI	SCANDALO	RICORDI/POLYGRAM
19	15	GARY MOORE	STILL GOT THE BLUES	VIRGIN
20	19	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL

JAPAN (Courtesy Music Labo) As of 9/24/90

Rank	Week	Artist	Title	Label
1	NEW	WARASHI NITSUITE	SHIZUKA KUDO	PONY CANYON
2	1	ODORUPONPOKORIN	B.B. QUEENS	BMG/VICTOR
3	NEW	KOKUHAKA	MARIYA TEKUCHI	MMG
4	NEW	SAYONARRA WO MATTERU	DREAMS COME TRUE	EPIC/SONY
5	2	MANATSU NO KAJITSU	SOUTHERN ALL STARS	VICTOR
6	3	P.S. I LOVE YOU	PINK SAPPHIRE	HUMMINGBIRD
7	NEW	POWER	MISATO WATANABE	EPIC/SONY
8	NEW	OKA WO KOETE	KYOKO KOIZUMI	VICTOR
9	7	KOWAREKAKE NO RADIO	HIDEAKI TOKUNAGA	APOLLON
10	NEW	OZONE NO DANCE	TAMA	AXEC
1	NEW	SENRI OE	APOLLO	EPIC/SONY
2	NEW	MARI HAMADA	COLORS	VICTOR
3	1	SOUTHERN ALL STARS	INAMURA JANE	VICTOR
4	NEW	MIMORI YUSA	HOPE	EPIC/SONY
5	NEW	THE BOOM	JAPANESE	CBS/SONY
6	3	JITTERIN' JINN	PUNCH OUT	COLUMBIA
7	4	MIKI IMAI	RETOUR	FOR LIFE
8	2	THE BLUE HEARTS	BUST WAIST HIP	MMG
9	NEW	KIYOTAKA SUGIYAMA	THE BALLAD WITH LOVE	VAP
10	7	CHAGEASAKA	SEE YA	PONY CANYON

MUSIC & MEDIA

EUROCHART HOT 100 9/29/90

Rank	Week	Artist	Title	Label
1	1	U CAN'T TOUCH THIS	M.C. HAMMER	CAPITOL
2	2	THE JOKER	STEVE MILLER BAND	CAPITOL
3	3	SOCA DANCE	CHARLES D. LEWIS	BAXTER/POLYDOR
4	4	TOM'S DINER	DNA FEATURING SUZANNE VEGA	A&M
5	5	GROOVE IS IN THE HEART	DEE-LITE	ELEKTRA
6	NEW	HOLY SMOKE	IRON MAIDEN	EMI
7	8	MALDON	ZOUK MACHINE	BMG/ARIOLA
8	10	IT MUST HAVE BEEN LOVE	ROXETTE	EMI
9	NEW	SHOW ME HEAVEN	MARIA MCKEE	EPIC
10	12	IT'S ON YOU	M.C. SAR & THE REAL MCCOY	ZYX/MIKULSKI
11	NEW	I'VE BEEN THINKING ABOUT YOU	LONDON BEAT	ANXIOUS/RCA
12	7	OOOPS UP	SNAP	LOGIC/BMG ARIOLA
13	11	VERDAMMT ICH LIEB DICH	MATTHIAS REIM	POLYDOR
14	15	PRAYING FOR TIME	GEORGE MICHAEL	EPIC
15	16	A TOUTES LES FILLES	FELIX GRAY & DIDIER BARBEVILIEN	TALAR
16	NEW	LE JERK!	THIERRY HAZARD	CBS
17	NEW	I CAN'T STAND IT	TWENTY 4 SEVEN	FREAKY RECORDS/BCM
18	19	KINGSTON TOWN	UB40	VIRGIN
19	14	VISION OF LOVE	MARIAH CAREY	CBS
20	9	FOUR BACHARACH & DAVID SONGS (EP)	DEACON BLUE	CBS
1	1	CARRERAS/DOMINGO/PAVAROTTI	IN CONCERT	DECCA
2	2	SOUNDTRACK	PRETTY WOMAN	EMI
3	6	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
4	3	PRINCE	GRAFFITI BRIDGE	PAISLEY PARK
5	4	JON BON JOVI	BLAZE OF GLORY	VERTIGO
6	5	PHIL COLLINS	BUT SERIOUSLY	VIRGIN/WEA
7	7	NEW KIDS ON THE BLOCK	STEP BY STEP	CBS
8	8	EROS RAMAZZOTTI	IN OGNI SENSO	DDD
9	10	MATTHIAS REIM	MATTHIAS REIM	POLYDOR
10	9	ELTON JOHN	SLEEPING WITH THE PAST	ROCKET
11	13	NIGHT OWLS	VAYA CON DIOS	BMG ARIOLA
12	15	MARIAH CAREY	MARIAH CAREY	CBS
13	14	SNAP	WORLD POWER	LOGIC/BMG ARIOLA
14	11	MADONNA	I'M BREATHELESS	SIRE
15	NEW	DEACON BLUE	OOH LAS VEGAS	CBS
16	18	UB40	LABOUR OF LOVE II	VIRGIN
17	12	ROXETTE	LOOK SHARP	PARLOPHONE
18	16	GARY MOORE	STILL GOT THE BLUES	VIRGIN
19	NEW	BETTY BOO	BOOMANIA	RHYTHM KING
20	17	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/30/90

Rank	Week	Artist	Title	Label
1	1	BLAZE OF GLORY	JON BON JOVI	POLYGRAM
2	2	CLOSE TO YOU	MAXI PRIEST	VIRGIN/EMI
3	4	SUICIDE BLONDE	INXS	WEA
4	5	EPIC	FAITH NO MORE	LIBERATION/FESTIVAL
5	3	JOEY	CONCRETE BLONDE	LIBERATION/FESTIVAL
6	6	LAY DOWN YOUR GUNS	JIMMY BARNES	MUSHROOM/FESTIVAL
7	12	BUST A MOVE	YOUNG M.C.	POLYGRAM
8	7	U CAN'T TOUCH THIS	M.C. HAMMER	EMI
9	10	CHAIN REACTION	JOHN FARNHAM	BMG
10	9	VISION OF LOVE	MARIAH CAREY	CBS
11	8	SHE AIN'T WORTH IT	GLENN MEDeiros	POLYGRAM
12	19	KING OF WISFUL THINKING	GO WEST	EMI
13	18	OOOPS UP	SNAP	BMG
14	11	SHOW NO MERCY	MARK WILLIAMS	CBS
15	13	THE RIGHT COMBINATION	SEIKO	CBS
16	NEW	TONIGHT	NEW KIDS ON THE BLOCK	CBS
17	14	HANKY PANKY	MADONNA	WEA
18	17	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	BMG
19	NEW	THUNDERSTRUCK	AC/DC	CBS/ALB
20	16	PRAYING FOR TIME	GEORGE MICHAEL	CBS
1	1	JIMMY BARNES	TWO FIRES	MUSHROOM/FESTIVAL
2	NEW	JON BON JOVI	BLAZE OF GLORY/YOUNG GUNS II	POLYGRAM
3	NEW	AC/DC	THE RAZOR'S EDGE	CBS/ALB
4	3	CREDENCE CLEARWATER	REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION	FESTIVAL
5	2	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	CBS
6	4	THE BLACK SORROWS	HARLEY & ROSE	CBS
7	5	VAN MORRISON	THE BEST OF VAN MORRISON	POLYGRAM
8	12	GARY MOORE	STILL GOT THE BLUES	VIRGIN/EMI
9	9	FAITH NO MORE	THE REAL THING	LIBERATION/FESTIVAL
10	15	SOUNDTRACK	CHINA BEACH—MUSIC AND MEMORIES	EMI
11	17	MARGARET URlich	SAFETY IN NUMBERS	CBS
12	10	MARIAH CAREY	MARIAH CAREY	CBS
13	7	SOUNDTRACK	PRETTY WOMAN	EMI
14	19	CAT STEVENS	THE VERY BEST OF...	POLYGRAM
15	8	THE ANGELS	BEYOND SALVATION	MUSHROOM/FESTIVAL
16	6	GLORIA ESTEFAN	CUTS BOTH WAYS	CBS
17	11	CONCRETE BLONDE	BLOODLETTING	LIBERATION/FESTIVAL
18	NEW	TAYLOR DAYNE	CAN'T FIGHT FATE	BMG
19	NEW	JOE COCKER	JOE COCKER LIVE	LIBERATION/FESTIVAL
20	18	PRINCE	GRAFFITI BRIDGE	WEA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/21/90

Rank	Week	Artist	Title	Label
1	1	I'VE BEEN THINKING ABOUT YOU	LONDON BEAT	ANXIOUS
2	4	VERDAMMT ICH LIEB DICH	MATTHIAS REIM	MERCURY
3	3	IT'S ON YOU	M.C. SAR & THE REAL MCCOY	ZYX RECORDS
4	2	TOM'S DINER	DNA FEATURING SUZANNE VEGA	A&M
5	8	NAH NEH NAH	VAYA CON DIOS	ARIOLA
6	5	MOOI WAS DIE TIJD	CORRY KONINGS	CNR
7	NEW	TONIGHT	NEW KIDS ON THE BLOCK	CBS
8	6	SUMMER OF '69	BRYAN ADAMS	A&M
9	NEW	HE SUZIE	HENK WIJNGAARD	TELSTAR
10	10	PRAYING FOR TIME	GEORGE MICHAEL	EPIC
1	1	TOTO	PAST TO PRESENT	CBS
2	6	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
3	3	PAVAROTTI/DOMINGO/CARRERAS	IN CONCERT	DECCA
4	2	VARIOUS ARTISTS	THE GREATEST HITS II	EVA
5	4	CORRY KONINGS	LEVEN EN LATEN LEVEN	CNR
6	8	CLOUSEAU	HOEZO? HMM	
7	7	PHIL COLLINS	BUT SERIOUSLY	WEA
8	5	PRINCE	GRAFFITI BRIDGE	PAISLEY PARK
9	9	MARIAH CAREY	MARIAH CAREY	CBS
10	NEW	VAYA CON DIOS	NIGHT OWLS	ARIOLA

LIFELINES

BIRTHS

Girl, Cara Margaret, to Tim and Maggie Story, Aug. 2 in Toledo, Ohio. He is a Windham Hill recording artist.

Boy, Brendan Thomas, to Rick and Mary Bockes, Aug. 26 in Woodbridge, Va. He is Northeast clearance manager for the Mutual Broadcasting System, NBC Radio Network, and NBC's Talknet.

Boy, Alex Cody, to Mike and Tammy Williams, Aug. 17 in Chattanooga, Tenn. He is owner of Mega Music Productions of Chattanooga.

Boy, Evan Timothy, to Marcel and Ruby Marchand, Aug. 20 in New York. She is VP of A&R for Warner Music International there.

Girl, Kacey Cheyenne, to Gary and Nicki Cavalier, Sept. 6 in Grand Junction, Colo. They own and operate the Music Cellar Inc. in Delta, Colo. He is also drummer for country rock group Out 'n' About.

Girl, Genevieve Marie, to Tim and Jan Heyne, Sept. 7 in Van Nuys, Calif. He is a personal manager and president of Tap/Ko Enter-

tainment Associates.

Girl, Emily Faith, to Peter and Susan Lubin, Sept. 11 in New York. He is VP of A&R for Elektra Entertainment.

Boy, Brandon Caleb, to Richard Marx and Cynthia Rhodes, Sept. 11 in Los Angeles. He is an MCA recording artist.

Boy, Harry, to Richard and Olivia Griffiths, Sept. 15 in Los Angeles. He is president of Epic Associated Records.

MARRIAGES

Vince Hans to Norma Hernandez, Aug. 18 in Glendale, Calif. He is a sales representative for CEMA Distribution in Los Angeles. She is national sales retail coordinator at SBK Records in Los Angeles.

Geoffrey Katz to Pamela Weiss, Sept. 3 in Lawrence, N.Y. He is the brother of Paul Katz, senior VP of business affairs for Zomba. She is the daughter of industry veteran Hy Weiss and sister of Barry Weiss, senior VP of Jive Records.

Kurt Denny to Barbara Carter, Sept. 15 in Nashville. He is director of writer/publisher relations at BMI. She is lead vocalist of Elek-

tra recording group Shaking Family.

DEATHS

Harry Orvomaa, 63, after a long illness, Sept. 9 in Helsinki. Orvomaa co-founded the Scandia Musiikki Oy record company in 1953 and was managing director until 1976. He was also a director of TEOSTO from 1968-86. In 1970, he helped to found GRAMEX, and was a director until 1985. Orvomaa was on the board of the Finnish Music Information Center from 1971-74, and was chairman of the Finnish Music Publishers Assn. from 1979-86. He is survived by his wife and several children and grandchildren.

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.

SEPTEMBER

Sept. 26-29, Fourth Annual MARS International Market for the Performing Arts, Music, and Communication, Grand Hall-La Villette, Paris. 011-33-1-4202-3917.

Sept. 30-Oct. 2, Sponsorship Strategies, presented by Billboard and Amusement Business, Hotel Inter-Continental, New Orleans. Laura Stroh, 615-321-4254.

OCTOBER

Oct. 2, Anti-Defamation League Testimonial Dinner and Presentation of Human Relations Award for Lifetime Achievement to David Handleman, chairman/CEO of Handleman Co., sponsored by the ADL Music & Video Division and the Music & Performing Arts Unit of B'nai B'rith, Marriott Marquis Hotel, New York. 212-490-2525.

Oct. 2-3, Third Annual Super Seminar on Special-Interest Video, presented by ITA, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Beth Jacques, 516-487-5904.

Oct. 3, Broadcasters Reunion Banquet and Ceremony of Enshrinement of the Broadcasters Hall of Fame, Quaker Square Hilton, Akron, Ohio. 216-633-2504.

Oct. 3-7, NewSouth Music Showcase '90, various locations, Atlanta. 404-892-2287.

Oct. 3-9, Professional Media Convention '90: First International Congress for Digital Audio and Video Production Technology, Center of Professional Visual Communication, Cologne, West Germany. 011-49-0221-821-2494.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 9, BMI Awards, BMI office, Nashville. 615-259-3625.

Oct. 10, ASCAP Country Awards, Opryland Hotel, Nashville. 615-320-1211.

Oct. 10-11, Second Annual Conference on Regional and Local Event Marketing, Drake Hotel, Chicago. Sheryl Frankel, 212-826-3340.

Oct. 11, "Beat the Odds" Benefit for the Children's Defense Fund, presented by Jessye Norman, Time Warner Inc., CBS Records, and Black Entertainment Television, Beverly Wilshire Hotel, Los Angeles. 818-995-6545.

Oct. 13-14, Fourth Annual West L.A. Music Keyboard Show, Los Angeles Airport Hilton, Los Angeles. 213-477-1945.

Oct. 15-17, East Coast Video Show, presented by Hampton International Communications, Trump Taj Mahal, Atlantic City, N.J. 212-682-



Happy 80th! At a party in New York Sept. 22 celebrating the 80th birthday of celebrated publisher Jean Aberbach, center, Luis Torro, Colombian Consul General, left, presented him with an Order Of Merit from the president of Columbia. At right is Aberbach's wife, Susan.

7320.

Oct. 16, MIDI Songwriting Workshop, presented by the Songwriters Guild of America, SGA office, Hollywood, Calif. 213-462-1108.

Oct. 18-20, Friends of Old-Time Radio 15th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19, Night of a Thousand Heroes Costume Ball to Benefit AMC Cancer Research Center, Presented by 1990 Honoree Tom Freston, chairman/CEO of MTV Networks, Waldorf-Astoria, New York. 212-977-4180.

Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 21, Fall Music Conference, presented by Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.

Oct. 22, "Black Music: An A&R Perspective," seminar presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-463-7178.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Artists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-

3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/17	Close 9/24	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2040	20 1/2%	18 1/2%	-2 1/2%
CBS Inc.	259.3	164 1/2%	155	-9 1/2%
Capital Cities Communications	173.9		445 1/2%	.....
Carolco Pictures	85.7	8 1/4%	7 1/4%	-1
Coca-Cola	5602.4	40 1/2%	38 3/4%	-2 1/2%
Walt Disney	3788	94 1/2%	88 1/2%	-6 1/4%
Eastman Kodak	6927.8	41	40 1/2%	-1/2
Handleman	193.9	10 3/4%	10 1/4%	-3/4
LIVE Entertainment	24.8	15 1/4%	13 1/4%	-1 1/4%
MCA Inc.	1092.5	37	34 1/2%	-2 1/2%
MGM/UA	249.7	13 1/4%	13 1/4%	.....
Orion Pictures Corp.	95.8	9 1/4%	7 1/4%	-1 1/4%
Paramount Communications Inc.	1547.5	34 1/4%	31 1/4%	-2 1/4%
Pathe Communications	14.5	3	3	.....
Polygram NV	49.1	18 1/2%	16 1/2%	-2 1/4%
Sony Corp.				.....
TDK				.....
Time Warner	1106.5	77 1/2%	69 1/2%	-8 1/4%
Vestron Inc.	19.1			.....
Westinghouse	4395.8	29 1/4%	26 1/4%	-2 1/4%
AMERICAN STOCK EXCHANGE				
Commtron	3.3	6 1/4%	6 1/4%	-3/4
Electrosound Group Inc.	8.4			.....
Nelson Holdings Int'l	11.4			.....
Price Communications	37.5	1 1/4%	1 1/4%	.....
Prism Entertainment	5.8			.....
Unitel Video	4.3			.....

Company	Open September 24	Close	Change	
OVER THE COUNTER				
Acclaim Entertainment	7 1/2	6 1/2	-1 1/2	
Certron Corp.			.....
Dick Clark Productions	4 1/4	3 1/2	-3/4	
LIN Broadcasting	45	43	-2	
Recoton Corp.	2 1/4	2 1/4	.....
Rentrak			.....
Shorewood Packaging	7 1/4	7 1/2	+1/4	
Specs Music	4 1/4	4 1/2	+1/4	
Starstream Communications Group, Inc.			.....
Trans World Music	18 1/4	17	-1 1/4	
Video Jukebox Network			.....
Wall To Wall Sound And Video			.....
Westwood One	3	3	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		70	67	-3
Pickwick		248	239	-9
Really Useful Group		240	241	+1
Thorn EMI		612	583	-29

NEW COMPANIES

Back Door Management, formed by Richard Anselmo. Company specializes in artist management, promotion, and public relations. First signees are singer/songwriter Paul Quintilone and comedian Dave Yandricha. Demos and press kits are currently being solicited. P.O. Box 1696, Batavia, N.Y. 14021-1696; 716-343-6502.

JMS Productions, formed by Tamara Van As. Company provides career development assistance to up-and-coming bands, specializing in management, promotion, and booking. 3349 Monroe Ave., Suite 329, Rochester, N.Y. 14618-5591;

716-381-7802.
Crystal Palace Management & Publishing, formed by Seymour Wolfert and Peter Smith. A business and personal management and music publishing company. 665 Lenox Ave., Suite 4, New York, N.Y. 10030; 212-368-6267.

Schwab Entertainment Consultants, formed by Nancy Port Schwab. Company provides consulting and public relations to businesses seeking to strengthen positions in the film, entertainment and leisure industries. 505 Park Ave., Winter Park, Fla. 32789; 407-645-1990.

ALBUM REVIEWS

POP

► **INDIGO GIRLS**
Nomads*Indians*Saints
PRODUCER: Scott Litt
Epic 46820

Lighthearted they ain't, but the Indigo Girls continue to put out some of the best folk rock around. On this, the earnest-to-a-fault Georgia duo doesn't stray far from its acoustic guitar, harmony-laden style that made the previous two long-playing records stand out. There is, however, a new confidence that fills the performances—especially the singing—with a pure sense of joy. First cut, the up-tempo "Hammer And A Nail," is irresistible; and Southerners will love "Southland In The Springtime."

► **MEGADETH**
Rust In Peace
PRODUCERS: Mike Clink & Dave Mustaine
Capitol 91935

L.A. thrash-metal whizzes mosh it down hard on latest brain-spinning opus. While group boasts a revamped lineup here, set features all the hallmarks of band's past albums—backbreaking tempo changes, dizzying guitar breaks, and Mustaine's doomy vocals. Co-producer Clink (Guns N' Roses) heats it to a boil. "Holy Wars/The Punishment Due," "Hangar 18," and "Five Magics" are among superior sizzlers for hard album rock outlets.

► **THE REPLACEMENTS**
All Shook Down
PRODUCERS: Scott Litt & Paul Westerberg
Sire/Reprise 26298

Leaders of the Twin Cities pack return with a subdued but delectable album. While set contains the requisite rockers, such as "Bent Out Of Shape" and Westerberg-Johnette Napolitano duet "My Little Problem," atmosphere is primarily one of bittersweet wistfulness, best exemplified by title cut, excruciatingly gorgeous "Sadly Beautiful," and "The Last." Hopefully, as with last record, mass audience will continue to follow modern rock's lead on this band.

► **ELISA FIORILLO**
I Am
PRODUCERS: Prince, David Z, Levi Seacer Jr., Oliver Leiber, Daryl Duncan
Chrysalis 21678

Sophomore release by former Jellybean protégée overflows with vocal maturity and confidence. First single, "On The Way Up," is a mere teaser to lip-smacking treats like racy house jam "Playgirl" and rock-etched steamer "Ooh This I Need." While influence of Prince can't be denied, Fiorillo's well-developed style shines through, rendering this smashing set the work of a future star. Expect extensive activity at both pop and club levels.

★ **GRATEFUL DEAD**
Without A Net
PRODUCERS: John Cutler & Phil Lesh
Arista 18634

The Dead comes alive on this—its first official live album in more than nine years. The 2 CD/cassette-3 LP release features more than 140 minutes of material ranging from the band's early days through its latest

studio album, "Built To Last." Recorded at various concerts from October 1989 through April of this year, the sound is uniformly clear without sounding too polished. Selections will appeal to die-hards (is there any other kind of Deadhead?) and the casual fan who just wants to know more about the cult of the Dead.

★ **THE POSIES**
Dear 23
PRODUCERS: John Leckie, the Posies
DGC 24305

Heralded Seattle band makes a positively glorious major-label debut. Quartet skillfully combines the finest assets of past great pop bands—Beatles, Hollies, Raspberries, Beach Boys, Big Star—into a seamless melodic feast. Lovely big-bang close-harmony ballad "Apology," acoustic "You Avoid Parties" and "Everyone Moves Away," and guitar-drenched eight-minute "Flood Of Sunshine" stand out on wholly satisfying release.

★ **COCTEAU TWINS**
Heaven Or Las Vegas
PRODUCERS: Cocteau Twins
Capitol 93669

Second Capitol outing by atmospheric U.K. band could be timed perfectly, since recent success of the Sundays has set things up for acceptance of trio's gauzy sound. Vocalist Elizabeth Fraser's singing is as cryptically inviting as ever, and overall mood can be cut with a knife. "Cherry-Coloured Funk" and "Iceblink Luck" are superior lead tracks for modern rock and maybe even album rockers with sinew.

REDD KROSS
Third Eye
PRODUCERS: Michael Vail Blum
Atlantic 82148

As further proof that the '90s are the '60s upside-down comes another collection from this hardy West Coast pop/psychedelic three-piece, which stylishly embraces and interprets a diverse assortment of rock genres from that fabled era. Joined by many additional players (including background vocalists Vanessa Bell Armstrong and Susan Cowsill), nearly every track is worthy of airplay, especially the solid hooks of "The Faith Healer," the driving guitars of "Shonen Knife," the Beatles-esque harmonies of "Love Is Not Love," and the day-glo cheer of "Bubblegum Factory."

TWO-BIT THIEF
Another Sad Story... In The Big City
PRODUCERS: Andy Andersen & Dino Alden
Combat 88561

NEW & NOTEWORTHY

VARIOUS ARTISTS
Rubāiyāt
PRODUCERS: Various
Elektra 60940

This double-album collection celebrates Elektra's 40th anniversary by having current acts cover some of the hits of yore, and the selections are fascinating. Faster Pussycat wailing on Carly Simon's "You're So Vain" is not a natural choice, but that's what makes this 39-song collection so great. Teddy Pendergrass' version of Bread's "Make It With You" takes the song to a whole new level and Metallica just rips Queen's "Stone Cold Crazy" apart. High, high marks for inventiveness go to Bob Krasnow, who is credited with coming up with the concept, and to executive producer Lenny Kaye.

DEREK & THE DOMINOS
The Layla Sessions
REISSUE PRODUCER: Bill Levenson
Polydor 847083

Eric Clapton's 1970 masterpiece receives a first-rate box-set reissue.

Hard-rock quintet honks hard on a debut notable for leathery band performances and keen-edged writing. Lead vocalist Andersen's tonsilly delivery may remind some of vintage Bon Scott, but group happily avoids identikit AC/DCisms for a more melodic, less riff-happy approach. "Industry," "Love/Hate," and surprising cover of Johnny Cash's "Folsom Prison Blues" will all attract tougher album rockers.

KRISTEN VIGARD
PRODUCER: Carmen Rizzo Jr.
Private Music 2066

Precocious young L.A. singer/songwriter comes on strong on her debut, which finds her in the company of a diverse assortment of hometown players, including members of Fishbone and the Red Hot Chili Peppers. Vigard's strong suit is soulful material; "Waiting For You," "Stone City," "Paint My Head," and nice cover of Bill Withers' "Use Me" could have pop impact.

THE MANCINI POP ORCHESTRA
Mancini In Surround—Mostly Monsters, Murders & Mysteries
PRODUCER: John McClure
RCA Victor 60471

Henry Mancini makes a dandy return to RCA Victor, where his career at the label produced many a hit movie or TV-theme single or album. Here, his lesser-known works are done with aplomb, showing that Mancini is far more than a writer of tuneful themes, but a scorer who ranks at the top of the Hollywood heap.

BLACK

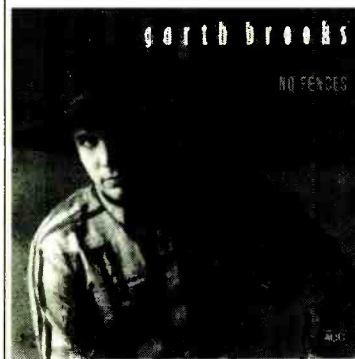
► **THE GETO BOYS**
PRODUCER: Rick Rubin
Def American 24306

Major-label bow by Houston rap quartet is virtually a line drawn in the dirt; Geffen decided not to cross it, and now Jack Thompson has the band in his crosshairs. Album, which features a number of remakes from two previous indie releases, is often horrifyingly violent and profane. It should be a subject of protracted debate (and, probably, legal activity); however, controversy over the product will still send sales through the roof. Bottom line: This is one of the heaviest albums ever made.

► **NO FACE**
Wake Your Daughter Up
PRODUCERS: No Face
No Face/Rush Associated Labels/Columbia 46837

And here's another rap act sure to fan the wrath of trigger-happy censors—

SPOTLIGHT



GARTH BROOKS
No Fences
PRODUCER: Allen Reynolds
Capitol 93866

Garth Brooks' first album was so powerful that even his champions feared his follow-up couldn't match it. But it has. Besides having a magnificently expressive voice, Brooks presents in his records an image that recoils from the frivolous. While not entirely lacking in humor, his songs are serious—the words and the points of view (which aren't the same as poses) matter. Of the many strong songs here, the most eloquent cuts include "New Way To Fly," "The Thunder Rolls," and "Wolves." The record, which leaped onto both the country and pop charts last week, is obviously benefitting from Brooks' five Country Music Assn. Awards nominations.

lead track is titled "We Wants To Fuck," and it's downhill from there. Duo's material is largely puerile XXX-rated sex stuff in the vein of 2 Live Crew (who guest on the eloquently titled "Fake Hair Wearin' Bitch"); even so-called ballad "Spanish Fly" is pure raunch. But (sigh) the kids will buy it.

DANCE

PAUL LEKAKIS
Tattoo It
PRODUCERS: Various
Sire 26312

Singer who scored a hit several years ago with the independently released hi-NRG anthem "Boom Boom (Let's Go Back To My Room)" makes his major-label debut with a fun and frothy collection of Euro-style club grooves. Tasty tracks like the current single, "Tattoo It On Me," and "One Step Closer" are flavored with proper pop radio seasoning, while "You Know You Want It" and "Lips" could be dancefloor staples if given the right remixes.

JAZZ

EILEEN FARRELL
Eileen Farrell Sings Alec Wilder
e11
PRODUCER: J. Tambllyn Henderson Jr.
Reference 36CD

Reference has done well with other salutes to pop writers performed by the former opera singer. Alec Wilder is not a household name, but he has at least two standards to his credit ("It's So Peaceful In The Country" and "I'll Be Around") and a body of less familiar songs that are nice to have around. A seven-piece combo is inventive without calling too much attention to itself.

WORLD MUSIC

RAVI SHANKAR & PHILIP GLASS
Passages
PRODUCERS: Kurt Munkacs, Ravi Shankar & Suresh

Lalwani
Private Music 2074

The sitar master and the minimalist composer join forces for a collection of orchestral works that should find favor with pop listeners, classical aficionados, and new age enthusiasts. Six compositions here (three apiece by Shankar and Glass) elegantly meld Eastern and Western symphonic influences; Shankar is frequently heard as featured soloist.

NEW AGE

► **JIM CHAPPELL**
Saturday's Rhapsody
PRODUCERS: Jim Chappell & Russell Bond
Music West 134

Pianist struck paydirt with his last release, and this effort looks even stronger. The dozen tracks run the gamut from the movie-theme ease of "The Rain" to cowboy twang of "Fancy Pants." Title aside, this one's fine any day of the week.

COUNTRY

► **HIGHWAY 101**
Greatest Hits
PRODUCERS: Paul Worley, Ed Seay
Warner Bros. 26253

The most vocally arresting country group of the late '80s trots out the hits that made it instantly recognizable, including "The Bed You Made For Me," "Whiskey, If You Were A Woman," "Somewhere Tonight," and "Cry, Cry, Cry."

► **BUCK OWENS**
All-Time Greatest Hits, Volume 1
PRODUCERS: Ken Nelson, Buck Owens
Curb/Capitol 77342

It's treasure time. Here are 12 original cuts that are essential to the understanding of country music—not to mention fun to listen to. Among the immortals: "Act Naturally," "Together Again," "I've Got A Tiger By The Tail," and "Excuse Me (I Think I've Got A Heartache)."

CLASSICAL

HANDEL: SUSANNA
Hunt, Minter, Thomas, Philharmonia Baroque Orchestra, McGegan
Harmonia Mundi 907030

This will come as a fresh experience to most Handel fans. Based on a biblical episode of no great import, the oratorio is blessed by some of Handel's most tuneful and affecting airs, presented here in an impressive blend of scholarship and performing expertise. Soprano Lorraine Hunt is outstanding in the title role, followed closely by countertenor Drew Minter, and conductor McGegan holds all together in his usual expert manner. Sound is intimate, with a touch more glow to the voices than to the instruments.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► WILSON PHILLIPS *Impulsive* (3:53)

PRODUCER: Glen Ballard
WRITERS: S. Kipner, C. Magness
PUBLISHERS: EMI/April/Stephen A. Kipner/WB Music Corp./Magnified, ASCAP
SBK 4JM-07337 (c/o CEMA) (cassette single)

Third-single ballad from mega-hot debut album should keep the flame smoldering, with its brain-embedding chorus and luscious harmonizing. Radio remix pumps up the guitar lines, providing a harder edge missing from previous efforts.

► JON BON JOVI *Miracle* (4:28)

PRODUCERS: Danny Kortchmar, Jon Bon Jovi
WRITER: J. Bon Jovi
PUBLISHER: PolyGram
Mercury 878392-7 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 878392-4)

JB's second solo shot is an appealing, accordion-etched rock ballad that shows the singer continuing to explore his fascination with cowboy metaphors.

► STEVIE B *Because I Love You (The Postman Song)* (4:20)

PRODUCER: Stevie B
WRITER: W. Allen Brooks
PUBLISHERS: Saja/Myat, BMI
MIXER: Stevie B
LMR/RCA 7224-4-RS (c/o BMG) (cassette single)

Currently headlining the freestyle-dominated Power Jam Tour, Latin heartthrob has a sure-fire smash here with this romantic, caressing ballad.

► BETTE MIDLER *From A Distance* (4:37)

PRODUCER: Arif Mardin
WRITER: J. Gold
PUBLISHERS: Julie Gold/Wing And Wheel, BMI
Atlantic 4-87820 (cassette single)

Soothing hymn that invokes inspirational images similar to her Grammy-winning hit, "Wind Beneath My Wings," proves that the Divine Miss M still has what it takes to tackle top 40 territory. From her new "Some People's Lives" set.

► THE CURE *Never Enough* (no timing listed)

PRODUCERS: Robert Smith, Mark Saunders
WRITERS: Smith, Gallup, Thompson, Williams
PUBLISHER: not listed
MIXER: Mark Saunders
Elektra 7-64928 (7-inch single; cassette version also available, Elektra 4-64928; 12-inch version also available, Elektra 0-66604; maxi-cassette version also available, Elektra 4-66604; CD version also available, Elektra 2-66604)

U.K. modern rockers preview forthcoming "Mixed Up" dance remix package with Manchester, U.K.-vibed redressing of an early single. Combination of jangly guitars and hip-hop beats will prove irresistible at various formats.

► PET SHOP BOYS *So Hard* (3:56)

PRODUCERS: Pet Shop Boys, Harold Faltermeyer
WRITERS: N. Tennant, C. Lowe
PUBLISHER: Virgin, ASCAP
EMI 4JM-50329 (c/o CEMA) (cassette single; 12-inch version reviewed Sept. 29)

WINGER *Miles Away* (3:49)

PRODUCER: Beau Hill
WRITER: P. Taylor
PUBLISHERS: Virgin Songs/Small Hope/Paul Taylor
Atlantic 4-87820 (cassette single)

Second single from pop/metal band's latest album should mine top 40 gold thanks its swooning power ballad stance.

LUKE FEATURING 2 LIVE CREW *Mama Juanita* (3:40)

PRODUCERS: Luke & The 2 Live Crew
WRITERS: Luke & The 2 Live Crew
PUBLISHER: Pac Jam, BMI
Atlantic 4-98904 (cassette single)

Controversial rapper gives "Mamolapenga," from the "Banned In

The U.S.A." album, a new name and a lyrically tame tone. Similarities to "Me So Horny" could keep radio fire burning.

REO SPEEDWAGON *Love Is A Rock* (4:25)

PRODUCERS: Tom Lord-Alge, Kevin Cronin, Jim Scott, Jesse Harms
WRITER: K. Cronin
PUBLISHER: Dudes Tunes, ASCAP
Epic 34T-73540 (c/o CBS) (cassette single)

Revived classic rockers court pop radio programmers with this engaging, midtempo pop tune, supported by strumming acoustic guitars and a spirited, sing-along chorus.

TOMMY CONWELL & THE YOUNG RUMBLERS *I'm Seventeen* (4:08)

PRODUCER: Pete Anderson
WRITER: T. Conwell
PUBLISHERS: Love Thing/CBS, ASCAP
Columbia 38T-46235 (c/o CBS) (cassette single)

Acoustic-framed rebel rock track has been receiving extensive play at album rock radio for several weeks now. Shot at Top 40 crossover is questionable, but deserved.

REGINA *Track You Down* (3:56)

PRODUCERS: Jeff Mann, Marco Oliver
WRITER: R. Richards
PUBLISHERS: Creative Bloc/Regina Richards, ASCAP
Centurion CR-1001 (12-inch single)

Singer who scored a 1986 crossover dance hit with "Baby Love" hits the comeback trail with this bright and alluring pop/freestyle twirler. Major labels should take note. Contact: 212-966-8429.

BLACK

► THE TIME *Chocolate* (4:23)

PRODUCERS: The Time
WRITERS: The Time
PUBLISHERS: Tionna/WB, ASCAP
MIXER: Keith Cohen
Paisley Park/Reprise 7-19759 (c/o Warner Bros.) (7-inch single; cassette version also available, Paisley Park/Reprise 4-19759)

Prince-esque second single from "Pandemonium" follows a similar, though more subdued, funk/dance path than top charting hit "Jerk Out." Pop radio should catch the buzz in no time flat.

RAY CHARLES *I'll Take Care Of You* (3:59)

PRODUCER: Jimmy Lewis
WRITER: J. Lewis
PUBLISHER: Miss Butch, BMI
Warner Bros. 7-19588 (7-inch single; cassette version also available, Warner Bros. 4-19588)

Legendary bluesman returns with a pop-frosted R&B tune that shows he's still got vocal chops head and shoulders above the rest. Only quibble is the confining synth arrangement.

ANGELA WINBUSH *Please Bring Your Love*

PRODUCER: Howie Epstein
WRITER: C. Carter
PUBLISHERS: Carlooney Tunes/Chrysalis, ASCAP
Reprise 7-19564 (c/o Warner Bros.) (7-inch single; cassette version also available, Reprise 4-19564)

Driving rhythm takes listeners over a melodic roller coaster that rolls out as the follow-up to Carter's current smash "I Fell In Love."

DWIGHT YOAKAM *Turn It On, Turn It Up, Turn Me Loose* (3:23)

PRODUCER: Pete Anderson
WRITERS: Kostas, Wayland, Patton
PUBLISHERS: Songs Of PolyGram/BMI; PolyGram International/Amanda Lin, ASCAP
Reprise 7-19543 (c/o Warner Bros.) (7-inch single; cassette version also available, Reprise 4-19543)

To a thumping, Johnny Cash-style background, Yoakam asks the elements to obliterate his sense of loss.

KELLY WILLIS *Looking For Someone Like You* (3:09)

PRODUCERS: Tony Brown, John Guess
WRITERS: P. Kennerley, K. Welch
PUBLISHERS: Irving/Cross Keys, BMI/ASCAP
MCA 7-53944 (7-inch single)

Vocals that ripple surround this upbeat, steadily-paced musical merry-go-round.

► KYM MAZELLE *Don't Scandalize My Name* (6:15)

PRODUCERS: Alan George, Fred McFarlane
WRITERS: D. Madden, K. Mazelle, K. McCain

Back (4:59)

PRODUCER: Angela L. Winbush
WRITER: A.L. Winbush
PUBLISHER: not listed
Mercury 878-248-4 (c/o PolyGram) (cassette single)

Lovely, retro-styled ballad is a fine forum for Winbush's expressive vocals. An excellent choice for black/AC programmers.

THELMA HOUSTON *Out Of My Hands* (4:18)

PRODUCER: Richard Perry
WRITERS: M. Sharron, T. Snow
PUBLISHERS: Spinning Platinum/WB, ASCAP/Snow, BMI
MIXER: John Van Nest
Warner Bros. 4-19545 (cassette single; 12-inch version also available, Warner Bros. 0-21769)

Pop-lined funk romp marks the return of a fave from the disco era. Houston cuts through somewhat fluffy material with seasoned finesse.

D'LaVANCE *Does It Feel Good* (4:15)

PRODUCER: D'LaVance
WRITER: D'LaVance
PUBLISHERS: Michi/Beat Seekers, ASCAP
Epic Associated 35T-73527 (c/o CBS) (cassette single; 12-inch version also available, Epic Associated 44-73508)

Spacious and undulating hip-hop charmer greatly benefits from singer's smooth, honey-glazed vocals. 12-inch includes a militant funk mix that begs for club exposure.

COUNTRY

► DAN SEALS *Bordertown* (3:37)

PRODUCER: Kyle Lehning
WRITERS: D. Seals, B. McDill
PUBLISHERS: Pink Pig/PolyGram International/Ranger Bob, BMI/ASCAP
Capitol 7PRO-79280 (c/o CEMA) (7-inch promo only)

After two playful singles, Seals returns to more sober and thoughtful fare. A graphic, foreboding narrative with a surprise ending.

► TANYA TUCKER *It Won't Be Me* (2:50)

PRODUCER: Jerry Crutchfield
WRITERS: T. Shapiro, C. Waters
PUBLISHERS: Edge O'Woods/Kinetic Diamond/Moline Valley, ASCAP
Capitol 7PRO-79338 (c/o CEMA) (7-inch promo only)

After a brassy, sassy intro, Tucker offers a spirited defense of ignoring the warning signs of a doomed relationship.

► SKIP EWING *The Dotted Line* (2:53)

PRODUCERS: Skip Ewing, Randy Scruggs
WRITERS: S. Ewing, D. Schlitz
PUBLISHERS: Acuff-Rose/Don Schlitz, BMI/ASCAP
MCA 7-53916 (7-inch single)

Ewing offers a tender vocal delivery on this warmly-produced ballad that focuses on divorce.

► CARLENE CARTER *Come On Back* (2:56)

PRODUCER: Howie Epstein
WRITER: C. Carter
PUBLISHERS: Carlooney Tunes/Chrysalis, ASCAP
Reprise 7-19564 (c/o Warner Bros.) (7-inch single; cassette version also available, Reprise 4-19564)

Driving rhythm takes listeners over a melodic roller coaster that rolls out as the follow-up to Carter's current smash "I Fell In Love."

DWIGHT YOAKAM *Turn It On, Turn It Up, Turn Me Loose* (3:23)

PRODUCER: Pete Anderson
WRITERS: Kostas, Wayland, Patton
PUBLISHERS: Songs Of PolyGram/BMI; PolyGram International/Amanda Lin, ASCAP
Reprise 7-19543 (c/o Warner Bros.) (7-inch single; cassette version also available, Reprise 4-19543)

To a thumping, Johnny Cash-style background, Yoakam asks the elements to obliterate his sense of loss.

KELLY WILLIS *Looking For Someone Like You* (3:09)

PRODUCERS: Tony Brown, John Guess
WRITERS: P. Kennerley, K. Welch
PUBLISHERS: Irving/Cross Keys, BMI/ASCAP
MCA 7-53944 (7-inch single)

Vocals that ripple surround this upbeat, steadily-paced musical merry-go-round.

DANCE

► KYM MAZELLE *Don't Scandalize My Name* (6:15)

PRODUCERS: Alan George, Fred McFarlane
WRITERS: D. Madden, K. Mazelle, K. McCain

PUBLISHER: Danvic, BMI
MIXER: Steve "Silk" Hurley
Capitol V-15613 (c/o CEMA) (12-inch single)

After piquing mainstream curiosities with her performance on the recent Soul II Soul set, club diva should be primed for a multiformat breakthrough with this sassy, finger-snappin' house track.

DEEPSTATE II *Everybody Get Down* (6:32)

PRODUCER: Danny Tenaglia
WRITER: D. Tenaglia
PUBLISHER: not listed
MIXERS: Danny Tenaglia, Ralph Falcon
Atlantic 0-86150 (12-inch single)

Rap by M.C. Lt. Spice slices through a busy hip-house foundation, assembled by producer/mixer Tenaglia. Don't miss the speaker-blowing "Tribal Chant" mix.

★ SPECIAL BLEND *Dancer's Groove* (no timing listed)

PRODUCER: Art Friedland
WRITER: not listed
PUBLISHER: not listed
MIXERS: Art Friedland, Charlie Collora
Spectacular SR-1212 (12-inch single)

After slowly gathering respectable regional club play for several weeks, this fierce, sample-happy house instrumental is poised for national domination. Jump on it. Contact: 212-540-4897.

★ CLUB IDOL *Bus Stop* (5:56)

PRODUCER: Charley Casanova
WRITERS: C. Casanova, G. Garrett, L. Herman
PUBLISHERS: Carrone/Cutting, ASCAP
Cutting 242 (12-inch single)

Frenzied NRG'ed roller-coaster ride beats its way over an enticing rap and deserves to be one of this autumn's clubland staples. Smokin', sample-laden "Last Night A DJ Saved My Life" cover on the flip is for those who need an extra jolt. Contact 212-532-1414

ROQUI *Set Me Free* (no timing listed)

PRODUCER: Rhegi Burrell
WRITER: Rhegi Burrell
PUBLISHERS: Mystarz/Virgin, ASCAP
Nu Groove 062 (12-inch single)

Divya-driven deep houser maintains a sparse, somewhat acidic edge that is perfect for early A.M. spinning. More geared for peak hours is the R&B-framed "I've Just Begun To Love You" on the flip. Contact: 212-398-1855.

KUSTOM MADE *Too Busy* (6:30)

PRODUCER: Glenn Toby
WRITER: G. Toby
PUBLISHER: Island/Sweetman, BMI
4th & B'Way 440515-0 (c/o Island) (12-inch single)

Percolating, Z-formation house nugget should arouse just the right amount of attitude 'round midnight.

AC

★ LOEY NELSON *To Sir With Love* (3:40)

PRODUCERS: David Kerstenbaum, Paul McKenna
WRITER: not listed
PUBLISHER: Screen Gems-EMI, BMI
Warner Bros. 4-19571 (cassette single)

Nelson strips Lulu's 60s pop classic down to a bare, folk-flavored ballad, showcasing her rich alto voice. Could spark at alternative rock outlets as well as AC. A gem from the excellent "Venus Kissed The Moon" album.

PETER ALLEN *Tonight You Made My Day* (no timing listed)

PRODUCER: Seth Swirsky
WRITERS: P. Allen, S. Swirsky
PUBLISHERS: Woolnough, BMI/November Nights/Chappell & Co., ASCAP
RCA Victor 60703-2-RCDJ (c/o BMG) (CD promo only)

Lead track from Allen's first studio album in seven years, "Making Every Moment Count," is an upbeat and personable effort that should satisfy longtime fans and invite a few new ones, too.

SEAN *Look Who's Alone Tonight* (4:44)

PRODUCER: Elliott Glenn
WRITERS: R. Nevil, P. Gladstone, J. Van Tongeren
PUBLISHER: not listed
Esquire CS-227 (cassette single; CD version also available, Esquire LBL-875C-P)

Earnest newcomer possesses the charm to woo widespread AC radio

play with this grandly-produced power ballad. Contact: 516-547-0600.

ROCK TRACKS

► THE VAUGHAN BROTHERS *Tick Tock* (4:10)

PRODUCER: Nile Rodgers
WRITERS: J. Vaughan, N. Rodgers, J. L. Williams
PUBLISHER: not listed
Epic Associated 35T-73576 (c/o CBS) (cassette single)

Collaboration between Jimmy and the late Stevie Ray is a lyrically optimistic, and ultimately poignant, blues- and soul-drenched tune, displaying understated guitar and vocal work. Album rock radio success is in the bag, with pop and AC acceptance highly encouraged.

THE CHARLATANS UK *The Only One I Know* (3:56)

PRODUCER: Chris Nagel
WRITERS: Blunt, Brookes, Burgess, Collins, Day
PUBLISHER: Warner Chappell, ASCAP
Beggars' Banquet/RCA 2690-4-HS (c/o BMG) (maxi-cassette single; CD version also available, Beggars' Banquet/RCA 2690-2-HS)

Another clique of Brits churns out an intriguing blend of 60s psychedelia and 90s hip-hop. Essential for modern rock and college radio, while a proper remix could inspire at club level.

★ DANZIG *Killer Wolf* (4:00)

PRODUCER: Rick Rubin
WRITER: G. Danzig
PUBLISHERS: Evillive/Def USA, BMI
Def American 4-19692 (c/o Warner Bros.) (cassette single)

Swaggering blues-rock with an accessible metal frame is fortified by the enigmatic singer's Jim Morrison-inflected vocals.

RAP

► INTELLIGENT HOODLUM *Back To Reality* (4:07)

PRODUCER: Marley Marl
WRITERS: P. Chapman, M. Williams
PUBLISHER: Marley Marl, ASCAP
MIXER: C.J. MacKintosh
A&M 75021-7424-4 (c/o PGD) (cassette single; CD version also available, A&M 75021-7424-2; 12-inch version also available, A&M 75021-7424-1)

Armed with pop-accessible funk/hip-hop beats and samples from Soul II Soul's "Back To Life," charismatic lyricist should have no trouble carving out a niche in upper chart regions at several formats.

UNITY 2 *What Is It, Yo?!* (2:53)

PRODUCER: Keene Carse
WRITERS: Bernard, Dinsmore, Carse
PUBLISHER: Get Mot, BMI
MIXER: Q-Tip
Reprise 4-19587 (c/o Warner Bros.) (cassette single; 12-inch version also available, Reprise 0-21756)

Rousing anthem of peace and unity is fueled with deft scratching and nifty Hammond organ fills.

BARSHA *Who's The Master?* (3:51)

PRODUCER: King Of Chill
WRITERS: Barsha, King Of Chill
PUBLISHERS: Top Billin'/MCA, ASCAP
Bum Rush/Virgin 4-98912 (c/o Atlantic) (cassette single; 12-inch version also available, Bum Rush/Virgin 0-96436)

Sometimes it's not what you say, but how you say it. Rhymer overcomes lyrical limitation thanks to an assertive, macho delivery.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

YOU NEVER LOSE YOUR TASTE FOR SOMETHING



1972...LITTLE WILLY...1973...BLOCKBUSTER...1974...NO YOU DON'T...1975...BALLROOM BLITZ...
1976...FOX ON THE RUN...ACTION...1978...LOVE IS LIKE OXYGEN...

AND NOW

1990...REACH OUT (I'LL BE THERE)

THE MAGNIFICENT NEW SINGLE FROM ENGLAND'S LEGENDARY HITMAKERS,
BACK IN 'ACTION' AGAIN.



MAZE 1066

OUT OCTOBER 9TH

SWEET: LIVE AT THE MARQUEE

FEATURING LIVE VERSIONS OF
BALLROOM BLITZ, ACTION, FOX ON
THE RUN, LOVE IS LIKE OXYGEN.
PLUS NEW STUDIO TRACK
REACH OUT

SWEET ON THE ROAD:

DATE	CITY	VENUE	DATE	CITY	VENUE	DATE	CITY	VENUE
10/25	WASHINGTON DC	THE BAYOU	11/9	CHICAGO	THE CUBBY BEAR	11/26	RIVERSIDE	THE HOP
10/26	BOSTON	THE CHANNEL	11/10	MINNEAPOLIS	CABOOZE	11/27	PHOENIX	TBA
10/27	ASBURY PARK	STONE PONY	11/12	WINNIPEG	LES RENDEZVOUS	11/30	HOUSTON	TBA
10/28	TRENTON	CITY GARDENS	11/13	REGINA	JOE COOLS	12/1	DALLAS	TBA
10/29	NEW YORK	THE CAT CLUB	11/14	EDMONTON	KINGSLAY	12/3	MEMPHIS	TBA
10/30	PHILADELPHIA	CHESTNUT CABARET	11/15	RED DEER	WINDSOR INN	12/5	ATLANTA	THE MASQUERADE
10/31	ORLANDO	DISNEY WORLD	11/16	CALGARY	TBA	12/7	ST. PETERSBURG	GRAND CENTRAL STATION
11/1	KITCHNEF ONT	LJLUS	11/17	VANCOUVER	86TH ST.	12/8	ST. PETERSBURG	GRAND CENTRAL STATION
11/2	TORONTO	ROCK 'N' ROLL HEAVEN	11/18	VICTORIA	HARPO'S	12/9	FT. LAUDERDALE	CITY LIMITS
11/3	MISSISSAUGA	THE ENTEX	11/20	SAN FRANCISCO	THE I-BEAM	12/11	MELBOURNE	POWER STATION
11/4	LONDON ONT	KIPLINGS	11/21	REDONDO BEACH	THE STRAND	...PLUS MORE DATES TO BE ANNOUNCED		
11/5	OTTAWA	BARRYMOORE'S	11/23	SAN DIEGO	THE BACCHANAL	BOOKED BY FALK AND MORROW TALENT		
11/7	DETROIT	THE RITZ	11/24	SAN JUAN CAPISTRANO	THE COACH HOUSE			
11/8	CLEVELAND	THE EMPIRE	11/25	LOS ANGELES	THE PALACE			

ALSO AVAILABLE



MICK TAYLOR:
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THIS TOWN
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

U.K. ARTIST MAXI PRIEST and new label Charisma have their first No. 1 single with "Close To You." It's No. 1 in sales, but "Something Happened On The Way To Heaven," by **Phil Collins** (Atlantic), stays No. 1 in airplay. "Heaven" loses its bullet but moves up to No. 4 overall. "Praying For Time" by **George Michael** (Columbia), bulleted at No. 2, is a strong challenger for No. 1 next week. Future No. 1 contenders are "I Don't Have The Heart" by **James Ingram** (Warner Bros.), and "Ice Ice Baby" by **Vanilla Ice** (SBK), which is already No. 4 in sales.

A SEVERE CHART JAM causes some strange moves from positions 10 to 20. Three records hold in place although earning bullets, including "Everybody Everybody" by **Black Box** (RCA), which has 16 radio adds. Both "My, My, My" by **Johnny Gill** (Motown) and "Heart Of Stone" by **Taylor Dayne** (Arista) slip two positions despite point gains. Even worse, "Can't Stop" by **After 7** (Virgin), which goes to No. 1 at both Power 93 Tampa, Fla., and X106 Kansas City, slips to No. 16 despite gaining strongly in both sales and airplay—almost enough for a bullet.

NOW TO EXPLAIN THE strangest thing we've seen on the chart in years: "Unchained Melody" by the **Righteous Brothers** is both No. 19 and No. 45. As mentioned last week, there is no cassette single available on the original version, which is a smash hit at pop radio—No. 5 in airplay. Curb Records rerecorded the song and shipped a cassette single (see story, page 6). Although no radio stations are reporting airplay on the new version, sales went through the roof on the cassette, allowing it to enter as the Hot Shot Debut at No. 45. (The cassette is No. 30 on the sales-only chart while the vinyl single has few sales points.) The original version will have trouble getting above No. 15 on the Hot 100 now that almost all the sales points are going to the new version, while the new version will be hard-pressed to hit the top 20 without radio play.

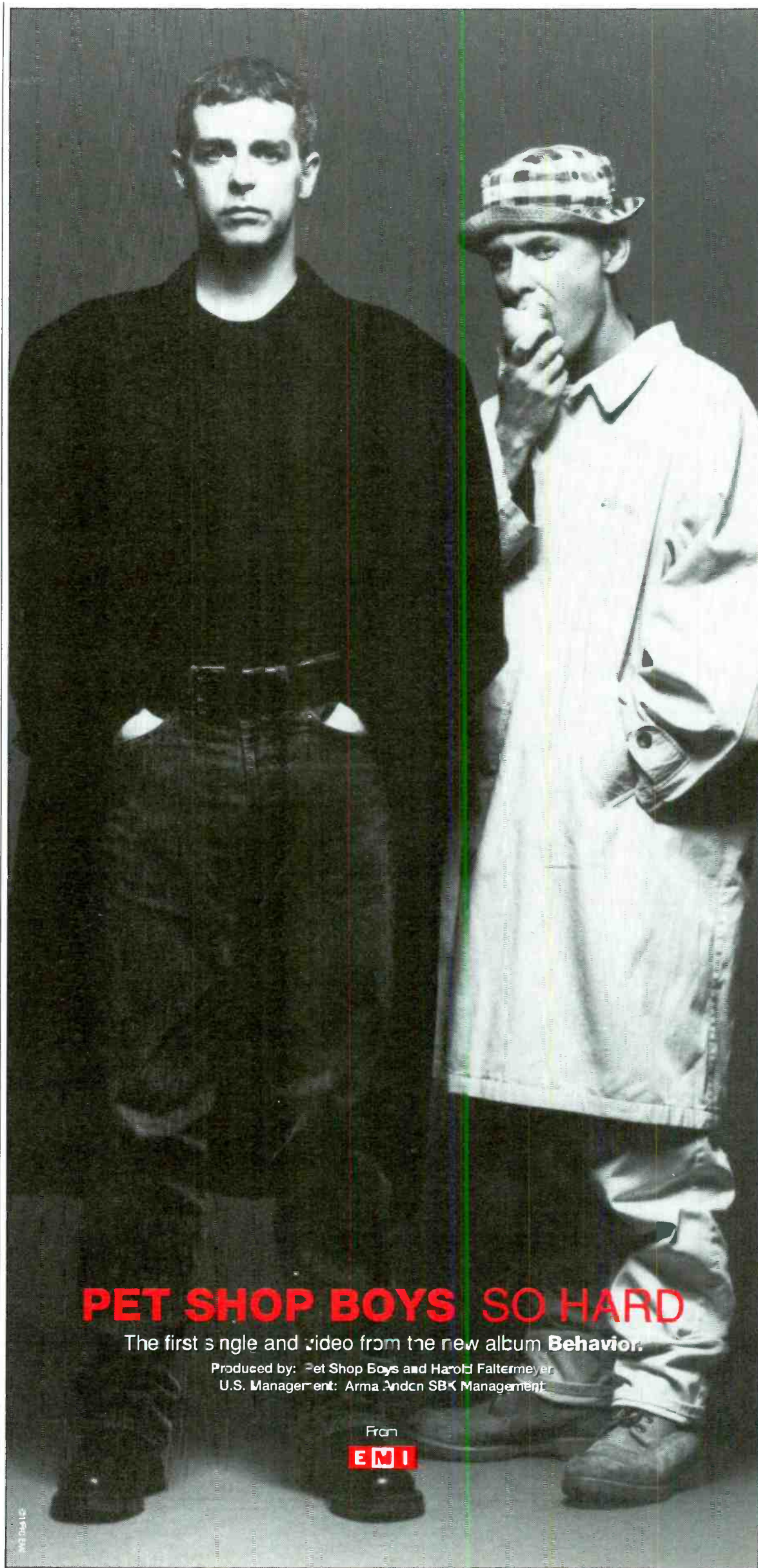
QUICK CUTS: Two groups make their Hot 100 bows. **2 In A Room** enters at No. 95 with "Wiggle It" (Cutting), aided by a No. 1 report from Hot 97 in the group's hometown of New York and a jump of 14-9 at B96 Chicago. U.K. group **DNA** teams up with **Suzanne Vega**, who has charted as a solo artist, and enters at No. 87 with "Tom's Diner" (A&M), a remix of an a cappella track from Vega's "Solitude Standing" album... "Dream Boy/Dream Girl" by **Cynthia & Johnny O** loses its bullet at No. 57 but is a big hit in some markets: No. 1 at Power 96 Miami and Power 102 El Paso, Texas, and top 10 at five other stations... "I Don't Love You Anymore" by the **London Quireboys** (Capitol), after losing its bullet last week, bounces back up to No. 93 with a bullet due to stronger radio gains, including jumps of 6-1 at Rock 108 Akron, Ohio, and 7-4 at WIXX Green Bay, Wis... "The Boomin' System" by **L.L. Cool J** (Columbia) stays at No. 54, where it entered last week. It exploded in sales points, then stalled, while pop radio adds are just trickling in... "Love Is A Rock" by **REO Speedwagon** (Epic) has 51 adds, tied for fifth-most-added, but just misses hitting the Hot 100. Forty-eight of the adds are from smaller stations, yielding fewer points than larger stations.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
FROM A DISTANCE					
BETTE MIDLER ATLANTIC	4	17	60	81	85
SOMETHING TO BELIEVE IN					
POISON ENIGMA	6	9	65	80	88
SO CLOSE					
DARYL HALL JOHN OATES ARISTA	4	12	39	55	164
LET'S TRY IT AGAIN					
NEW KIDS ON THE... COLUMBIA	7	10	37	54	54
BECAUSE I LOVE YOU					
STEVIE NICK LMR	5	13	33	51	57
LOVE IS A ROCK					
REO SPEEDWAGON EPIC	0	3	48	51	52
HEART LIKE A WHEEL					
THE HUMAN LEAGUE A&M	2	6	27	35	112
THINK					
INFO. SOCIETY TOMMY BOY	3	6	25	34	70
LYIN' TO MYSELF					
DAVID CASSIDY ENIGMA	0	6	25	31	123
ICE ICE BABY					
VANILLA ICE SBK	0	6	23	29	159

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.



PET SHOP BOYS SO HARD

The first single and video from the new album **Behavior**.

Produced by Pet Shop Boys and Harold Faltermeyer
U.S. Management: Arma Andron SBK Management

From
EMI

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	31	M.C. HAMMER ▲ ⁵ CAPITOL 92857 (9.98) 17 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	26	WILSON PHILLIPS ▲ ² SBK 93745 (9.98)	WILSON PHILLIPS
3	3	4	15	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	4	3	7	JON BON JOVI MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
5	22	—	2	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
6	5	5	27	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
7	10	35	3	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
8	6	6	5	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
9	15	20	6	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
10	7	7	11	POISON ▲ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
11	8	10	64	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
12	14	13	33	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
13	16	18	4	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
14	33	—	2	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
15	13	12	27	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
16	9	8	12	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
17	11	9	15	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
18	12	11	16	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
19	17	15	45	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
20	18	17	12	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
21	20	19	34	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
22	19	16	23	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
23	32	52	3	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
24	21	14	27	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
25	24	21	5	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
26	26	26	53	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	23	23	5	RATT ATLANTIC 82127 (9.98)	DETONATOR
28	58	—	2	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
29	27	22	9	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
30	29	27	6	N.W.A. RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
31	69	—	2	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
32	38	45	57	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
33	25	24	5	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
34	28	32	27	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
35	37	37	17	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
36	30	28	54	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
37	31	33	55	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
38	75	—	2	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
39	72	—	2	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
40	161	151	3	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
41	36	29	21	BILLY IDOL ● CHRYSALIS 21735 (9.98)	CHARMED LIFE
42	NEW ▶	—	1	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
43	44	43	12	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
44	35	30	9	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
45	34	25	18	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
46	NEW ▶	—	1	INXS ATLANTIC 82140 (9.98)	X
47	NEW ▶	—	1	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
48	40	31	24	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
49	41	34	7	BOOGIE DOWN PRODUCTIONS JIVE 1358/RCA (9.98)	EDUTAINMENT
50	39	42	65	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
51	55	107	3	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
52	46	40	14	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
53	42	38	25	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
54	52	49	18	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	NEW ▶	—	1	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
56	47	46	31	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
57	100	—	2	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
58	53	91	3	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
59	54	47	47	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
60	51	44	17	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
61	50	55	5	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
62	48	41	20	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
63	61	68	10	MAXI PRIEST CHARISMA 91384* (9.98)	BONAFIDE
64	64	73	9	BLACK BOX RCA 2221 (9.98)	DREAMLAND
65	43	53	22	GARTH BROOKS ● CAPITOL 90897 (8.98)	GARTH BROOKS
66	57	48	15	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
67	45	36	11	THE TIME PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
68	63	62	29	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
69	62	50	4	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
70	112	—	2	PEBBLES MCA 10025 (9.98)	ALWAYS
71	56	59	3	ROGER WATERS MERCURY 846 611* (19.98 EQ)	THE WALL - LIVE IN BERLIN
72	49	39	5	STRYPER ENIGMA 73527* (9.98)	AGAINST THE LAW
73	60	56	78	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
74	59	51	51	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
75	71	61	20	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
76	67	72	6	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
77	66	63	7	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
78	65	54	20	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
79	79	71	28	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
80	68	69	70	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
81	137	—	2	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
82	70	58	26	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
83	77	64	19	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
84	82	77	111	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
85	84	76	70	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
86	111	132	4	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
87	74	60	23	THE LIGHTNING SEEDS MCA 6404 (9.98)	CLOUDCUCKOOLAND
88	76	74	8	VIXEN EMI 92923* (9.98)	REV IT UP
89	78	57	13	SOUNDTRACK ● DGC 24294/GEFFEN (10.98)	DAYS OF THUNDER
90	81	65	5	DURAN DURAN CAPITOL 94292 (9.98)	LIBERTY
91	87	79	46	ERIC CLAPTON ▲ DUCK 26074/REPRISE (9.98)	JOURNEYMAN
92	80	66	7	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
93	89	86	62	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
94	73	70	20	THE SUNDAYS DGC 24277/GEFFEN (9.98)	READING, WRITING AND ARITHMETIC
95	95	85	43	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
96	96	89	5	DINO ISLAND 846481 (9.98)	SWINGIN'
97	83	80	6	PIXIES 4 A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
98	88	87	7	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
99	90	82	63	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
100	85	78	24	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
101	94	92	12	ALLMAN BROTHERS BAND EPIC 46144 (9.98 EQ)	SEVEN TURNS
102	86	83	8	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
103	115	105	3	DAN FOGELBERG FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
104	97	104	44	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
105	123	139	3	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
106	99	81	11	BONNIE RAITT WARNER BROS. 26242* (12.98)	THE BONNIE RAITT COLLECTION
107	91	88	116	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
108	93	95	51	LINDA RONSTADT (FEA.A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
109	NEW ▶	—	1	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL

○ 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.

Tokyo's Meldac Group Launches U.S. Record Division

■ BY DEBORAH RUSSELL

LOS ANGELES—The Meldac Group, a Tokyo-based audio/video company whose major stockholders include Mitsubishi Electric Corp., Crown Records Co., and Japanese pop music stars the Dark Ducks, has officially launched Meldac Records, a division of L.A.'s Meldac of America operation.

Meldac of America entered the U.S. marketplace about nine months ago, relying on its reputation as a Japanese distributor of Nintendo products to carve its niche in the American business landscape. The company will introduce its American record division with 13 Cats, a three-piece group composed of American and Japanese members who blend R&B, funk, rock, and dance.

David Helfant, Meldac corporate officer and legal counsel, says he is seeking a licensing deal with a U.S. label to release 13 Cats here.

"Our hope is that once a licensing relationship is established with a label, we can go for a full-label deal for distribution of all of our product to be released in the U.S.," says Helfant. He plans to seek European licensing and distribution deals as well.

A&R representatives for the U.S. arm of the Japanese company plan a two-pronged approach to artist signings. Meldac will seek to break Japanese talent in the U.S. and take the talent back to Japan, where audiences eagerly embrace mainstream U.S. pop/rock, and will also sign American acts for promotion to both cultures.

MATSUSHITA EYEING MCA

(Continued from page 74)

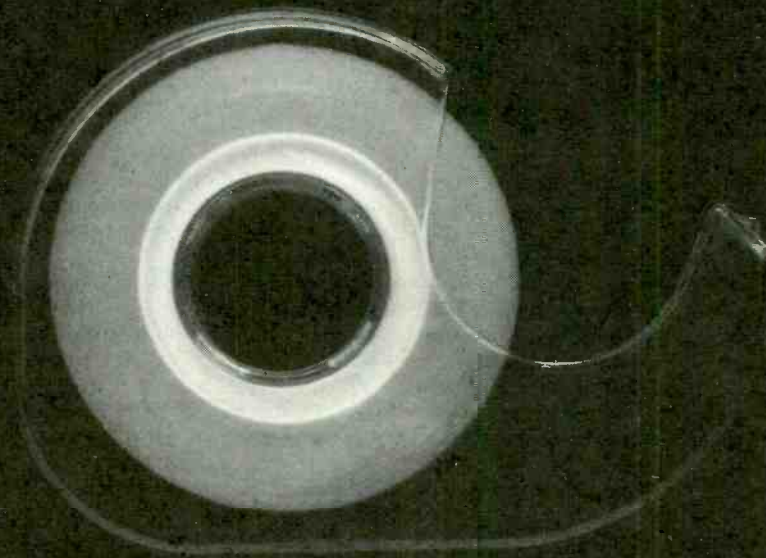
admission that it is engaged in buyout talks makes it appear more likely that the company will be sold. But if the Matsushita bid falls through, says Gould, he does not see much chance of any other company making a comparable offer. He values the company at \$85 a share, but he is not recommending that his customers buy MCA stock at this point. He is concerned that, if Matsushita pulls out, MCA stock will fall right back into the 30s.

Gould notes that if the stock price shoots up to \$85, David Geffen stands to make a financial killing. In March, he sold Geffen Records to MCA for 10 million shares of MCA Inc., then valued at \$545 million, or \$54.50 per share (Billboard, March 24). If MCA stock continues to appreciate, Geffen would be looking at a huge profit, although he is allowed to sell only a portion of his stock under the sale agreement. With 12% of MCA shares, he is the company's largest stockholder.

If MCA is purchased by Matsushita, it will have to divest WWOR-TV, an indie station in the New York metropolitan area, due to laws governing foreign ownership of U.S. media. MCA bought WWOR in 1987 for \$387 million. Gould thinks it is still worth that much, but Isgur would subtract \$50 million-\$100 million from that price, given the lessened value of broadcast properties.

Assistance in preparing this story was provided by Don Jeffrey.

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GEMA PREZ PREDICTS EAST GERMAN BONANZA

(Continued from page 5)

The new GEMA head predicts that there will be significant progress toward upward harmonization of copyright laws in the European Community over the next few years.

"I have observed," he says, "that over the last 10 years, the Commission has sought to harmonize community legislation on the highest level, and I think this is a promising indication for intellectual property owners."

"I believe that the Commission wishes to see all member states join the Berne and Rome Conventions, and I also expect the Commission shortly to table a directive requiring the copyright laws of EC countries to provide rights owners with compensation for sound-carrier rental. This will be achieved by giving authors and artists the right to refuse permission to rent out recordings of their works unless compensation is paid through the rights societies."

EQUIVOCAL ON HOME TAPING

Acknowledging that the Commission's Green Paper on copyright had been equivocal on the subject of compensation for home taping,

The U.K. home video industry is assessing the damage from the collapse of the Parkfield Group ... see page 47

Kreile says his impression is that there has now been a change of position in favor of a Communitywide application of legislation to provide a home-taping royalty.

"Initially, the Commission examined these and related copyright questions with more concern for the interests of the record producers. But now the Commission clearly understands that the producers depend on authors and, as a consequence, producers' rights can be strengthened only if the authors' rights are strengthened as well."

Kreile says that one inhibiting factor in the home-taping-royalty situation is the British government's opposition to this solution to the home-taping problem.

"About three-quarters of the EC countries have, or will shortly have, legislation providing for a blank-tape royalty, but the Commission continues to be handicapped politically by the position of the U.K."

"However, in the long run, it cannot be of decisive importance for copyright legislation if one government has different ideas on copyright protection from those of all other governments. I therefore believe that the Commission will ultimately provide the Communitywide adoption of the blank-tape royalty solution."

Questioned about the statement by ASCAP president Gloria Messenger that, because of the high overheads of European societies, ASCAP might set up its own European collection society, Kreile says, "If ASCAP wishes to involve itself in that expensive in-

vestment, it has every right, of course; but I believe that ASCAP, after considering the matter very carefully, will realize that its members are better served in the present situation."

"Because, for example, in Germany all broadcast performances are monitored by the minute, and this is particularly important for composers who are not particularly well known, I don't believe rights owners are so well served by a sampling system such as that employed by ASCAP."

Kreile rejects criticism of GEMA's charges as too high, arguing that its costs, at just less than 15% of royalty income, are justified by the efficiency and thoroughness with which it collects money due to its members and the members of sister societies.

"I don't think the idea of a European ASCAP is likely to be pursued," he says.

Asked about his reaction to the loan of 10 million marks by his predecessor, Schulze, to the Budde Musikverlag as a means of recruiting Giorgio Moroder and Michael Masser as GEMA members (Billboard, Aug. 4), Kreile says it is not his policy to compete with other societies for the membership of successful composers.

"In my opinion, GEMA, like any other authors' society, gets its strength from the sum total of all authors and composers—not only those in its membership but those of its sister societies."

"My policy is not to involve GEMA in competition but to work in cooperation with other societies."

FOR WEEK ENDING OCTOBER 6, 1990

Billboard

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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	1	14	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG 3 weeks at No. 1
2	4	5	7	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
3	2	4	10	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
4	3	2	15	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
5	5	6	12	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
6	8	10	7	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
7	10	14	6	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
8	11	15	9	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
9	12	16	6	SAY A PRAYER A&M 1519	◆ BREATHE
10	7	7	19	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
11	6	3	14	COME BACK TO ME A&M 1475	◆ JANET JACKSON
12	14	20	6	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
13	17	19	5	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	DAN FOGELBERG
14	20	22	4	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
15	9	8	14	IF WISHES CAME TRUE ATCO 4-98953	◆ SWEET SENSATION
16	18	18	10	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
17	13	12	19	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
18	19	13	15	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
19	15	9	10	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
20	16	11	12	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
21	21	17	19	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
22	23	26	10	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
23	27	42	3	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
24	NEW ▶		1	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
25	28	39	3	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
26	22	21	10	RHYTHM OF LIFE FONTANA 875 018-4/MERCURY	◆ OLETA ADAMS
27	31	34	5	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
28	NEW ▶		1	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
29	24	23	16	TALK TO ME ELEKTRA 4-64964	◆ ANITA BAKER
				★ ★ ★ POWER PICK ★ ★ ★	
30	41	—	2	STRANDED CAPITOL 44621	◆ HEART
31	25	24	16	ACROSS THE RIVER RCA 2621	◆ BRUCE HORNSBY & THE RANGE
32	34	28	21	READY OR NOT VIRGIN 4-98995	◆ AFTER 7
33	33	33	6	UNTIL YOU COME BACK TO ME EPIC 34-73485	◆ BASIA
34	36	47	3	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
35	26	27	25	IT MUST HAVE BEEN LOVE EMI 50283	◆ ROXETTE
36	29	30	21	TAKE IT TO HEART REPRISE 4-19828	◆ MICHAEL MCDONALD
37	37	—	2	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
38	39	40	4	MY, MY, MY MOTOWN 2033	◆ JOHNNY GILL
39	32	29	24	DO YOU REMEMBER? ATLANTIC 4-87955	◆ PHIL COLLINS
40	40	43	4	I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
41	30	25	13	COULD THIS BE LOVE VENETTA 1509/A&M	◆ SEDUCTION
42	42	45	3	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
43	35	31	20	WHEN I'M BACK ON MY FEET AGAIN COLUMBIA 38-73342	◆ MICHAEL BOLTON
44	47	—	2	EDGE OF THE WORLD RCA 2547	◆ MARC JORDAN
45	NEW ▶		1	GLAD TO BE ALIVE ELEKTRA 4-64960	◆ TEDDY PENDERGRASS & LISA FISHER
46	46	—	2	CAN'T FEEL THE PAIN CHARISMA 4-98918	◆ BRENT BOURGEOIS
47	NEW ▶		1	TEAR IT UP REPRISE 4-19710	MICHAEL MCDONALD
48	NEW ▶		1	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
49	NEW ▶		1	SHOW ME HEAVEN GEMMA 4-19674	◆ MARIA MCKEE
50	38	38	25	CLUB AT THE END OF THE STREET MCA 53818	◆ ELTON JOHN

FOR WEEK ENDING OCTOBER 6, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

TOP 40/DANCE			TOP 40/ROCK				
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Based on airplay reports from stations combining top 40, dance and urban music.			Based on airplay reports from stations combining top 40 and rock music.				
1	2	MY, MY, MY MOTOWN 2033	JOHNNY GILL	1	1	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON
2	3	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST	2	4	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
3	7	ICE ICE BABY SBK 07335	VANILLA ICE	3	3	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER
4	4	CAN'T STOP VIRGIN 4-98961	AFTER 7	4	11	CHERRY PIE COLUMBIA 38-73510	WARRANT
5	5	EVERYBODY EVERYBODY RCA 2221	BLACK BOX	5	8	SUICIDE BLONDE ATLANTIC 4-87860	INXS
6	1	DO ME! MCA 53848	BELL BIV DEVOE	6	5	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
7	8	GIVING YOU THE BENEFIT MCA 53891	PEBBLES	7	2	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI
8	6	ROMEO ISLAND 878 012-4	DINO	8	10	JOEY I.R.S. 73014	CONCRETE BLONDE
9	12	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM	9	12	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE
10	9	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL	10	7	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL
11	13	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN	11	9	HOW MUCH LOVE EMI 50302	VIXEN
12	16	BLACK CAT A&M 1477	JANET JACKSON	12	6	UNSKINNY BOP ENIGMA 4-44584/CAPITOL	POISON
13	11	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS	13	15	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL
14	20	PRAY CAPITOL 44609	M.C. HAMMER	14	13	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE
15	15	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS	15	16	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
16	19	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!	16	20	DAYS LIKE THESE GEMMA 4-19677	ASIA
17	24	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY	17	19	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
18	18	LIES ATLANTIC 4-87893	EN VOGUE	18	17	BLACK CAT A&M 1477	JANET JACKSON
19	21	DREAM BOY/DREAM GIRL MCMAC 2539	CYNTHIA & JOHNNY O	19	18	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT
20	25	CRAZY MOTOWN 2053	THE BOYS	20	23	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
21	17	DIRTY CASH (MONEY TALKS) MERCURY 875 802-7	THE ADVENTURES OF STEVIE N	21	14	CAN'T STOP FALLIN' INTO LOVE EPIC 34-74333	CHEAP TRICK
22	26	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE	22	—	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
23	22	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD	23	—	STRANDED CAPITOL 44621	HEART
24	—	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE	24	24	BRICKYARD ROAD ATLANTIC 4-87889	JOHNNY VAN ZANT
25	23	RELEASE ME SBK 07327	WILSON PHILLIPS	25	—	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
26	27	LOOK INTO MY EYES COLUMBIA 38-73486	GEORGE LAMOND	26	21	RELEASE ME SBK 07327	WILSON PHILLIPS
27	10	THIEVES IN THE TEMPLE PAISLEY PARK 7-19751/WARNER BROS.	PRINCE	27	25	COME AGAIN WARNER BROS. LP CUT	DAMN YANKEES
28	—	SECOND CHANCE RCA 2639	TYLER COLLINS	28	27	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
29	—	OOOPS UP ARISTA 2060	SNAP	29	29	JUST CAME BACK VIRGIN 4-98936	COLIN JAMES
30	14	HAVE YOU SEEN HER CAPITOL 44573	M.C. HAMMER	30	28	I WANNA BE YOUR MAN VERTIGO 878 006-4/POLYDOR	L.A. GUNS

Records with the greatest airplay gains this week. ©Copyright 1990, BPI Communications Inc. All rights reserved.

Records with the greatest airplay gains this week. ◆ Videoclip availability.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	106	96	11	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
111	98	84	10	CHEAP TRICK EPIC 46013 (9.98 EQ)	BUSTED
112	107	103	32	BASIA ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
113	92	67	18	STEVE VAI ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
114	109	94	49	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
115	103	135	3	LOS LOBOS SLASH 26132/WARNER BROS. (9.98)	THE NEIGHBORHOOD
116	110	75	42	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 45024 (9.98 EQ)	IN STEP
117	102	99	63	GLORIA ESTEFAN ▲ ² EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
118	116	115	11	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
119	105	90	14	JOHN HIATT A&M 5310 (8.98)	STOLEN MOMENTS
120	129	124	39	UB40 VIRGIN 91324 (9.98)	LABOUR OF LOVE II
121	108	117	13	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
122	104	93	10	KYPER ATLANTIC 82116 (9.98)	TIC-TAC-TOE
123	139	141	8	GENE LOVES JEZEBEL BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
124	120	113	19	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
125	101	98	9	D-NICE JIVE 12021/RCA (9.98)	CALL ME D-NICE
126	118	120	7	DREAD ZEPELIN I.R.S. 82048*/MCA (9.98)	UN-LED-ED
127	NEW	▶	1	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
128	126	116	19	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
129	113	101	43	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98)	THE LITTLE MERMAID
130	117	163	3	BREATHE A&M 5320 (8.98)	PEACE OF MIND
131	124	123	4	BOB MOULD VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
132	114	100	19	WORLD PARTY ENSIGN 21654/CHRYSALIS (9.98)	GOODBYE JUMBO
133	134	108	8	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
134	136	109	12	STEVIE B LMR 2307 /RCA (9.98)	LOVE & EMOTION
135	193	—	2	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
136	151	134	6	ASIA GEFFEN 24298 (9.98)	THEN & NOW
137	141	145	20	TYLER COLLINS RCA 9642 (8.98)	GIRLS NITE OUT
138	143	130	90	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
139	127	131	28	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
140	131	102	17	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN
141	130	125	17	MILLI VANILLI ● ARISTA 8622 (9.98)	THE REMIX ALBUM
142	121	112	8	WAS (NOT WAS) CHRYSALIS 21778* (9.98)	ARE YOU OKAY?
143	140	129	12	SUICIDAL TENDENCIES EPIC 45389 (9.98 EQ)	LIGHTS... CAMERA... REVOLUTION
144	NEW	▶	1	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
145	190	—	11	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
146	119	97	17	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
147	149	—	34	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
148	132	106	6	VARIOUS ARTISTS POLYDOR 8470424 (19.98)	KNEBORTH: THE ALBUM
149	155	167	6	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
150	135	126	14	MICHAEL FRANKS REPRISE 26183 (9.98)	BLUE PACIFIC
151	145	152	31	ORIGINAL LONDON CAST POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
152	NEW	▶	1	COCTEAU TWINS 4 A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
153	125	118	13	SONIC YOUTH DGC 24297/GEFFEN (9.98)	GOO
154	128	121	9	JOHNNY VAN ZANT ATLANTIC 82110 (9.98)	BRICKYARD ROAD
155	156	128	20	SOCIAL DISTORTION EPIC 46055 (9.98 EQ)	SOCIAL DISTORTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	142	137	7	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
157	144	138	16	GLENN MEDEIROS MCA 6399 (9.98)	GLENN MEDEIROS
158	146	168	9	PAUL YOUNG COLUMBIA 46755* (9.98 EQ)	OTHER VOICES
159	167	188	7	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
160	157	133	49	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
161	159	177	5	TEXAS TORNADOS REPRISE 26251* (9.98)	TEXAS TORNADOS
162	122	110	11	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
163	164	150	4	THE 2 LIVE JEWS KOSHER 3328/HOT (8.98)	AS KOSHER AS THEY WANNA BE
164	160	119	8	GEORGE LAMOND COLUMBIA 45488* (9.98 EQ)	BAD OF THE HEART
165	182	176	110	AC/DC ▲ ⁵ ATLANTIC 16018 (6.98)	BACK IN BLACK
166	173	178	4	SWEET F.A. MCA 6400 (9.98)	STICK TO YOUR GUNS
167	NEW	▶	1	JAMES INGRAM QWEST 25924/WARNER BROS. (9.98)	IT'S REAL
168	176	161	6	OLETA ADAMS FONTANA 846.346/MERCURY (9.98)	CIRCLE OF ONE
169	180	180	59	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
170	186	172	13	HOTHOUSE FLOWERS POLYDOR 828101 (8.98 EQ)	HOME
171	184	192	3	STEEL HEART MCA 6368 (9.98)	STEEL HEART
172	152	146	19	JULEE CRUISE WARNER BROS. 25859 (9.98)	FLOATING INTO THE NIGHT
173	154	165	28	TRAVIS TRITT ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
174	NEW	▶	1	DEREK & THE DOMINOS POLYDOR 847 083* (35.98 EQ)	THE LAYLA SESSIONS
175	185	183	53	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98)	BRAVE AND CRAZY
176	147	157	17	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
177	172	148	89	JOURNEY ▲ ² COLUMBIA 44493 (9.98 EQ)	JOURNEY'S GREATEST HITS
178	166	169	138	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
179	168	136	14	WYNTON MARSALIS COLUMBIA 46143 (9.98 EQ)	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
180	NEW	▶	1	RODNEY CROWELL COLUMBIA 45242 (8.98 EQ)	KEYS TO THE HIGHWAY
181	163	144	39	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
182	198	171	54	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
183	174	147	13	DANZIG DEF AMERICAN 24281 /GEFFEN (9.98)	DANZIG II - LUCIFUGE
184	197	173	8	DIONNE WARWICK ARISTA 8573 (9.98)	DIONNE WARWICK SINGS COLE PORTER
185	183	170	7	JOHN MAYALL ISLAND 942-795 (9.98)	A SENSE OF PLACE
186	191	190	35	NINE INCH NAILS TMT 2610 (8.98 EQ)	PRETTY HATE MACHINE
187	158	181	14	DAVID BAERWALD A&M 5289 (8.98)	BEDTIME STORIES
188	148	155	6	INDECENT OBSESSION MCA 6426 (9.98)	INDECENT OBSESSION
189	181	162	56	L.A. GUNS ● VERTIGO 838 592/POLYDOR (9.98 EQ)	COCKED & LOADED
190	165	142	27	DAVID BOWIE ● RYKO 0171 /RYKODISC (9.98)	CHANGESBOWIE
191	169	153	3	TOTO COLUMBIA 45368* (9.98 EQ)	PAST TO PRESENT 1977 - 1990
192	171	154	19	ELECTRIC BOYS ATCO 91337 (9.98)	FUNK-O-METAL CARPET RIDE
193	133	114	9	VARIOUS ARTISTS WARNER BROS. 26280* (9.98)	NOBODY'S CHILD - ROMANIAN ANGEL APPEAL
194	153	149	9	EXODUS CAPITOL 90379 (9.98)	IMPACT IS IMMINENT
195	NEW	▶	1	ALIAS EMI 93908* (9.98)	ALIAS
196	189	160	8	REO SPEEDWAGON EPIC 45246 (9.98 EQ)	THE EARTH, A SMALL MAN, HIS DOG AND A CHICKEN
197	138	111	14	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
198	179	185	12	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
199	150	140	64	THE B-52'S ▲ ² REPRISE 25854 (9.98)	COSMIC THING
200	175	179	27	ROD STEWART ● WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---|--|--|--|--|---|---|--|
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John Hiatt 119
Bruce Hornsby & The Range 52
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Indecnt Obsession 188
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Alan Jackson 139
Jane's Addiction 25
Billy Joel 114, 182
Eric Johnson 145
Journey 177
Judas Priest 47
The Judds 135</p> <p>The Kentucky Headhunters 95
Kid Frost 162
Kyper 122</p> <p>L.A. Guns 189
L.L. Cool J 42
George Lamond 164
The Lightning Seeds 87
Living Colour 13
Los Lobos 115
Luke Featuring The 2 Live Crew 44</p> | <p>Madonna 45
Mad Marley And The Waiters 85
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Paul Young 158
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|---|--|--|--|--|---|---|--|

Billboard's Boston Bash

BOSTON—Some of radio's most prominent personalities were on hand at the Billboard Radio Awards ceremony Sept. 13 during the National Assn. of Broadcasters convention here. Eighty awards were divided among 39 stations, four syndicators, and eight record labels. (Photos: Sae Owrutsky)



KLOS Los Angeles morning men Brian Phelps, left, and Mark Thompson take home air-personality-of-the-year honors.



KIIS Los Angeles GM Lynn Anderson, left, took home the station-of-the-year award while crosstown KOST PD Jhane Kaye accepted both station-of-the-year and program/operations director-of-the-year honors.



Billboard promotions & marketing columnist Phyllis Stark, center, congratulates promotion-director-of-the-year winners: from left, KIIS L.A.'s Karen Tobin, WRKS New York's Eric Margolis, Susquehanna Broadcasting's Rick McDonald (accepting for KPLX Dallas' Susan Fine), and KLOL Houston's Doug Harris.

Pictured after the radio awards are, standing, from left, WBLX PD Skip Cheatham, WILD Boston air personality Ken Johnson, WILD MD Dana Hall, former WBLX New York PD Ray Boyd, WILD air personality Pebbles, Warner Bros. regional promotion manager Jeff Grant, WILD PD Stephen Hill, and Billboard radio editor Sean Ross. Seated, from left, are Carolyn Robbins, Billboard associate director of charts/special markets Terri Rossi, and Warner Bros. co-national director of promotion, black music division, Hilda Williams.



WEBE Bridgeport, Conn., GM Vince Cremona, left, and MD Storm N. Norman display two of the station's four awards, which included station of the year, program/operations director of the year (Curt Hansen), and MD and air personality of the year (Norman).



WBLX Mobile, Ala., was awarded small-market black-station-of-the-year honors. Pictured with the award, from left, are GM David Clark, and PD Skip Cheatham.



Pictured before the ceremony, from left, are WBCN Boston MD Carter Alan, award presenter and WXKS-FM (Kiss 108) Boston morning man Matt Siegel, Billboard managing editor Ken Schlager, and presenter and WBCN GM Tony Berardini.



Andrea Weiss, left, and Shelby Blackburn, right, from Rockline—the album rock syndicated program of the year—flank Billboard networks and syndication columnist Craig Rosen.



KLOL Houston took home four plaques at this year's radio awards. Pictured with the major-market album rock award, from left, are KLOL marketing director Doug Harris, GSM Muriel Funches, GM Patrick Fant, and PD Ken Anthony.



Record company execs taking home honors at this year's ceremony included, from left, Capitol's Gaylen Adams, CBS' Jack Lameier, and Capitol's John Fagot.



SBK Records artists the Guys Next Door made a special appearance at the radio awards. They are pictured with Billboard managing editor Ken Schlager, center, and SBK senior VP of promotion Daniel Glass, right.



Radio awards host Bob Kingsley, left, took home the award for country music program or syndicated weekly national music program of the year for American Country Countdown. With him is Ken Cauthern of Cutler Productions.



Accepting the program director/operations-manager-of-the-year awards, from left, are Andy Dean of WDHA Morristown, N.J., Jerry Stehney of Katz Radio (for K.C. Adams of KUZZ Bakersfield, Calif.), and Ken Anthony of KLOL Houston.



Winners for air personality of the year (and distinctive air name of the year) included KYYS Kansas City's Skid Roadie, left, and KDJK Modesto, Calif.'s Beaver Brown.



James Bishop of Columbia Records took home an award for local promotion person of the year.



Small-market music director winners are, from left, WHHY-FM Montgomery, Ala.'s Nikki Stewart, WEBC Bridgeport, Conn.'s Storm N. Norman, and WAXX Eau Claire, Wis.' Tim Wilson.



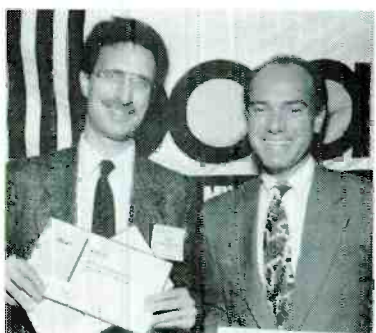
Program/operations director of the year winners included, from left, WZOU Boston's Steve Rivers, WKCI New Haven, Conn.'s Stef Rybak, KOST Los Angeles' Jhani Kaye, and former WBLS New York PD Ray Boyd.



WKCI (KC101) New Haven, Conn., took home honors for both small-market top 40 station and PD of the year. Pictured are GM Faith Zila, and PD Stef Rybak.



The radio awards were highlighted by a special performance by SBK Records artist Vanilla Ice.



KBCO Denver OM Dennis Constantine, left, whose station won in the best-station and best-MD categories, is pictured with Dick Bartley, who took home the honors for Westwood One with his Original Rock & Roll Oldies Show.



Accepting the awards for country station of the year are Susquehanna Broadcasting VP of programming Rick McDonald, left, accepting for KPLX Dallas, and Jerry Stehney of Katz Radio, accepting for KUZZ Bakersfield, Calif.



"On The Move With Tom Joyner" won the award for black network or syndicated weekly national music program of the year. Pictured accepting the award, from left, are Cutler Productions' Ken Cauthern and Ron Cutler, and CBS director of radio programming Pat Ryan.

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INGRAM REPORTEDLY CLOSE TO ACQUIRING PARKFIELD

(Continued from page 5)

late July (Billboard, Aug. 4).

Ingram is one of two leading bidders for the wholesale operation. The other is New Additions, a London-based videocassette manufacturer.

If Ingram acquires the remnants of Parkfield, it would be the first U.S.-based video distributor to gain a foothold on foreign soil. Such a development is seen by industry observers here as a significant strategic move for Ingram, noting that U.S. distributors face the twin threats of flat market growth on the rental side and the growing inclination among the studios to deal directly with retailers for sell-through product. U.S. distributors "will either have to diversify, or find some other way to grow," one observer says.

At least two other U.S. distributors reportedly investigated acquiring Parkfield's wholesaling operation but have since backed away.

The wholesaling operation, known as Lightning Video before it was acquired by Parkfield, was at the heart of Parkfield's problems. Severe overstocks of inventory, as well as a faulty inventory management system that left the company unable to deliver orders to retailers were cited by the administrators as leading

causes of Parkfield's collapse.

At the time of the collapse, Parkfield was sitting on about 10 million cassettes, worth as much as \$100 million, leading to fear among several studios that the product would be dumped on the market, undermining Britain's fledgling sell-through business.

According to one source, the negotiations with Ingram do not involve the existing inventory. But another source says, "I think it would depend on the price. Those cassettes are worth something even as blanks. It will be up to the administrator how he wants to get rid of them, but a lot of it will depend on what titles you're talking about and how many of them there are. Some will be worth something, others will be worth less, and some will be worth next to nothing."

Three of the studios with the most product at risk, RCA/Columbia Pictures Home Video, CIC (a joint venture between Paramount and MCA), and Warner Home Video, have issued retention orders on the inventory, claiming that since they were never paid for the cassettes by Parkfield, the cassettes are still owned by the studios.

GETO BOYS ALBUM HITS STREETS

(Continued from page 8)

unit, Miami-based Spec's Music & Video; and 14-unit, Atlanta-based Peppermint Records and Tapes.

FEAR & LOATHING IN DALLAS

But in Minneapolis, Best Buy bought the Geto Boys album and then decided to pull it. "If the record company doesn't want to release it, that is an indicator that some groups will focus on it," says Best Buy merchandise manager Jeff Abrams. "In one of our markets, Dallas, we were served notice that the local police would decide what was obscene and, if we carried it, they would arrest the clerks. Being a public company and a family-oriented retailer, I can't afford that type of publicity."

Moreover, Abrams applauded Gefen for its decision to end its affiliation with the Geto Boys, calling it a "balsy move."

In general, Best Buy carries stickered product but it tries to draw a line where an album might become "offensive to our customers," he says. "That line is not always easy to find. We carry N.W.A, but we don't carry 2 Live Crew. 2 Live Crew and the Geto Boys have their place in certain stores; it's just that our stores aren't that place."

Mike Meyer, VP/GM at the Record Shop, agrees. His chain won't carry the Geto Boys album because "we felt it was too sensitive for mall-oriented record stores." Like Best Buy, Record Shop carries N.W.A's "100 Miles And Runnin'," which some other chains, including WaxWorks, have decided not to stock. Record Shop, however, is keeping N.W.A behind the counter, and customers must be at least 18 in order to purchase it.

PUSHING THE ENVELOPE

Kemp Mill Music is stocking the Geto Boys album, but VP of marketing Howard Appelbaum says the title "is pushing the limits of what we will carry." He notes that the album is selling well, as does Lew Garrett, VP of purchasing at Camelot. "We carried them as an independent release

and moved 40,000 units," he adds. The Geto Boys' 1989 effort, "Grip It On That Other Level," reached No. 28 on Billboard's Top Black Albums chart.

"However," Garrett notes, "that [album] didn't have the same degree of notoriety" that the current one has. He adds that Camelot "will make adjustments if needed" in its policy concerning the Geto Boys album.

But the Geto Boys haven't fared so well at Harmony House, according to Sandra Bean, VP of advertising.

"We only brought in a couple of hundred copies and only have sold about 30 CDs and cassettes," she says. "It's not blowing out the door or anything. I am sure the kids haven't heard the hoopla on it yet."

Johnny Phillips, president of Select-O-Hits Distributors, Memphis, says his company is handling the album and that "none of the places I sell to are resisting it. The people that are [resisting] are the bigger accounts that buy direct."

Phillips says he has had the record for about a week and that the orders for it are "very brisk." Select-O-Hits also carried the earlier Geto Boys records.

NARM RETAILERS MEET

(Continued from page 8)

Moreland concurs, saying, "The retailers still want something in the neighborhood of the 6-by-12, and they are glad that there seems to be an open mind for that kind of package instead of just using the jewel box."

However, a jewel-box-only standard is not out of the question, says Bennett, citing a presentation by CEMA Distribution president Russ Bach on CD merchandising in Europe, where the jewel box has long been the industry standard.

The Sept. 23-25 conference took place in Westfields, Va., in a departure from past practice, the press was barred from attending.

MPAA REVISES RATINGS SYSTEM; INTRODUCES NC-17

(Continued from page 1)

would like to provide to their customers.

The creation of a new rating designation comes after months of debate within Hollywood over the need for a designation for adult-themed, nonpornographic films. The debate has intensified in recent months after several critically acclaimed films, such as "The Cook, The Thief, His Wife & Her Lover," "Tie Me Up! Tie Me

The question goes deeper than the handful of films that will be rated NC-17

Down!" and "Henry: Portrait Of A Serial Killer," were rated X by the MPAA ratings board.

The producers of those movies sued the MPAA after appeals of the ratings failed, but eventually decided to release the movies without ratings.

Pressure for a change increased when Universal Studios, an MPAA member company, was given a provisional X rating for "Henry And June," a film about a ménage à trois among writer Henry Miller, his wife, June, and writer Anaïs Nin.

Many theaters will not carry X-rated films, and many media outlets will not accept advertising for them, making such films commercially risky for producers.

Under the changes, all films rated X by the MPAA may be resubmitted without charge for rerating. The first film to be released under the new rating will be Universal's "Henry And June."

The impact of the new NC-17 designation on the video industry remains to be seen, industry observers say.

Some retailers, such as Fort Lauderdale, Fla.-based Blockbuster, which does not carry adult films, say NC-17-rated movies will have to be judged on a case-by-case basis.

"We'll judge NC-17 films just as we judge every other film," Blockbuster VP Ron Castell says.

For movies that have been released on cassette in two versions, R-rated and unrated, Blockbuster has typically carried the R-rated version, Castell says. "Sometimes we carry the unrated, but we slap our own 'youth restricted' rating on it," he adds.

The big test for the video industry, Castell says, will be when "Henry And June" is released on video, probably some time in the second quarter of 1991. Universal Pictures has already announced it will resubmit the uncut version to the MPAA and release it as the first NC-17 film.

"Will we carry it? I can't tell you yet," Castell says. "We won't carry 'Henry And June Do Dallas,' I know that, but we'll have to wait and see." "Henry And June" will be released on cassette by MCA/Universal Home Video.

One well-placed industry observer, however, notes that "for video retailers, the ratings question goes much deeper than the handful of films that will be rated NC-17. You've got this huge body of unrated product out there, includ-

ing direct-to-video releases and a growing number of music videos, some of which are fairly explicit. The new ratings system isn't going to address those problems."

"Henry: Portrait Of A Serial Killer" arrived in video stores the same day the MPAA's decision was announced. According to Jaffer Ali, VP with MPI, the company that produced the film and released it on video, the adoption of an NC-17 designation "changes nothing as far as we're concerned."

The company has no plans to drop its suit against the MPAA, according to Ali. "We maintain the film is an R film and that we've been materially damaged by an unfair ratings system," he says. "That hasn't changed." Ali says the title "did OK" on video, but "we could have done better if we had a bigger box office, and that was denied to us by giving it a [provisional] X rating."

Sam Pirnazar, executive VP at Vidmark, the company releasing

"The Cook, The Thief" on video, says, "Unfortunately, 'The Cook, The Thief' prebooks [Tuesday (2)], so there's not enough time for us to make any adjustments at this point."

Pirnazar says he would have considered applying for the new NC-17 rating in place of releasing the film in R-rated and unrated versions, had the new rating been available in time.

Pirnazar adds that Vidmark anticipates selling "significantly more" copies of the unrated version than of the R-rated, perhaps by as much as 3:1.

"Tie Me Up! Tie Me Down!" will be released on cassette by RCA/Columbia. Company officials confirm that the currently unrated film will be released before the end of the year, but an exact date has not been announced. Executives could not be reached by press time to discuss what impact the new rating may have on plans for the video.

EAST & WEST CONFAB SETS SIGHTS ON CREATING LINKS

(Continued from page 5)

on music industry rights to be chaired by Robert Stuyt, IFPI Europe chairman and PolyGram Netherlands managing director. Joining him will be IFPI's Morgan, who has specialized knowledge of Poland gained during his tenure as British ambassador there.

Copyright expert Dr. Istvan Szilagyi of Hungary's performing/mechanical rights society Artisjus is among the speakers who will discuss licensing harmonization. Also scheduled to participate are Thierry van Innis of Braun Claeys Verbeke Sorel, which specializes in European Community legislation; Dutch attorney Johan Schluter, an expert in video distribution; and U.K. solicitor Patrick Isherwood of Frere Cholmeley.

Looking at the potential market for music television in Eastern Europe

and the prospects for pan-European broadcasting will be sessions chaired by John Cummins of media consultants Hydra Associates. He has enlisted, among others, Janos Fenyo, managing director of Hungary's first video distributor, Vico Films.

Brisac, of French broadcaster Europe 2, will join panelists analyzing radio investment and programming opportunities. Sessions will be chaired by Simon Cole, CEO of U.K. syndicator Unique Broadcasting.

Talent manager Bruce Findlay will direct a seminar on artist management in the East and West, with the involvement of John Mostyn, manager of Fine Young Cannibals and Alison Moyet, and Bruno Lion, France's minister of rock, among others.

German concert promoter Peter Rieger will chair sessions on the role

Pathé Pays On MGM/UA Bid Another Step Toward Closing Deal

NEW YORK—At a time when foreign ownership of U.S. entertainment businesses is in the news again, Pathé Communications Corp. has completed another step in its proposed \$1.3 billion acquisition of the film, television, and home video company MGM/UA Communications Co.

Pathé, which is controlled by Italian financier Giancarlo Parretti, has handed over the seventh and final \$50 million escrow payment to MGM/UA and its shareholders. The total payout so far to MGM/UA has been \$353 million.

But the Beverly Hills-based film production company still has to come up with more than \$900 million to complete the acquisition by the Oct. 23 deadline, and industry observers remain skeptical about Parretti's chances of pulling it off.

A Pathé spokesman, Craig Parsons, says that Parretti has sold a 50% stake in a French financial holding company, Groupe Rivaud,

but Parsons declines to confirm the \$341 million price tag mentioned in The Hollywood Reporter. Parretti is also said to be trying to sell theater chains he owns in Britain and the Netherlands to raise money for the MGM/UA deal.

MGM/UA shareholders will vote Tuesday (2) on the merger with Pathé. Since Kirk Kerkorian owns more than 70% of MGM/UA's common stock and is said to be anxious to sell the company, the vote will likely go Pathé's way.

Sources have indicated that Parretti might ask Kerkorian to extend the tender offer beyond the Oct. 23 closing date, perhaps in exchange for greater financial guarantees.

Parsons says Parretti is not commenting on where he will obtain the remainder of the financing. Parretti is said to be traveling a great deal in Europe, which leads observers to believe most of the money for the transaction will come from banks and investors abroad.

Beyond the MGM/UA deal, Pathé is pinning its hopes for profitability on its upcoming film schedule. This month it is set to release "Quigley Down Under"; in December, "Russia House" with Michelle Pfeiffer and Sean Connery; and possibly in January, "Not Without My Daughter."

MGM/UA's movie output, meanwhile, has been sluggish because of its investment of time and resources in efforts to be acquired. Last year a proposed acquisition by Australia's Qintex Group fell through because Qintex could not raise the money.

The news about Pathé surfaced as the entertainment industry was abuzz with reports that Japan's Matsushita Electric Industrial Co. was negotiating to buy MCA Inc., which operates film, home video and record companies.

DON JEFFREY

SINGER, VENUE OWNER ARRESTED AFTER ALLEGEDLY 'OBSCENE' CONCERT

(Continued from page 6)

Metal Blade Records, which released GWAR's most recent album, "Scumdogs Of The Universe," said in a press statement that the charge against Brockie resulted from the lead singer "allegedly committing several obscenities during the show which the Mecklenburg County magistrate's order identified as 'depiction of anal intercourse, masturbation, and excretory functions.'"

According to the statement, authorities also confiscated one of GWAR's stage props, "which they allege is a 2 1/2-foot-long rubber penis." The band describes the prop as a rubber fish.

"We support our bands' right to freedom of speech and artistic expression," Metal Blade CEO Bryan Slagle said in the statement. "We support GWAR fully. We feel that this is another example of censorship in this country."

Although GWAR and its management company, Slave Pit Enterprises, were advised by their lawyers to not discuss specifics of the arrest, Brockie and other members of the band spoke with Creative Loafing reporter Kerry McCaskill.

"Well, of course what we do is pretty sick," said Brockie. "I guess it's obscene for some people but... the overwhelming majority of people who go to our shows know it's a joke. It's a mirror image of the true obscenities of the culture we live in. That's what they're really afraid of. We are gonna fight [the charge]. I could go to jail... but it'd be great publicity."

The members of GWAR are former film and art students. Vocalist Brockie has a bachelor's degree in fine arts.

What GWAR does is "a parody," said band member Brad. "And it's done to that extreme so that no person in their right mind could take that stuff seriously. If you take it seriously, you're obviously sick." The band members do not use their last names.

Police officer Paul Levins, one of those who carried out the arrest, said, "I can't go into detail about the case, but what I saw on stage was almost verbatim what the statute says is illegal... A lot of times in my line of work, I'm forced to stop people from doing things they like to do. It's

not nice, but it's my job."

Club owner Plumides said of his arrest: "I was charged with allowing violations to occur within a licensed [alcohol-serving] business. We had no record to go by to determine that [GWAR's performance] was obscene. The violation here is of our First Amendment rights; in a democratic society like ours, this is tyranny."

Plumides, who moved the 4808 Club to its present location within the last six months, had been operating with a temporary alcohol license. It was suspended by state officials pending the outcome of the charges against him, forcing the club to close last week.

Attorney Charles Johnson, chairperson of the Charlotte chapter of the American Civil Liberties Union, said he expects a "quick and quiet dismissal" of the obscenity charges. Saying he did not believe GWAR's performance met the three tests for obscenity laid down by the Supreme Court in the 1973 Miller vs. California case, Johnson said, "I can't imagine that this is any more obscene than 90% of the movies currently showing in Charlotte."

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OCTOBER SEES ONSLAUGHT OF BOXED SETS, STAR RELEASES

(Continued from page 8)

Also for collectors is the Byrds' self-titled boxed set, which will be released Oct. 23 by Columbia. The four-CD/cassette project includes a staggering 90 tunes, including 17 previously unreleased songs. Among the new tracks are four cuts recently recorded by ex-Byrdsmen David Crosby, Roger McGuinn, and Chris Hillman.

Turning to new studio releases, all eyes will be on the charts to see if Houston's third album, "I'm Your Baby Tonight," debuts at No. 1, as did 1987's "Whitney." The Arista release, in stores Oct. 30, reportedly has a more urban sound than the diva's previous two multiplatinum smashes.

Brickell and her band, New Bohemians, follow up their platinum debut with "Ghost Of A Dog," from Geffen, Oct. 30. Although Brickell had publicly stated that she wanted her name out of the band's name, a label representative says her comments were "off the cuff" and the record company was able to convince her otherwise in the interest of "fan recognition."

It looks like those conniving Wilbury boys are trying to pull a fast one with "Traveling Wilburys III," since there is no "Traveling Wilburys II." The Oct. 30 Wilbury Records/Warner Bros. release features George Harrison, Tom Petty, Jeff Lynne, and Bob Dylan, who decided to work on another record after Wilbury Roy Orbison died. The project, which contains the first single "She's My Baby," was produced by Spike and Clayton Wilbury, aka Lynne and Harrison.

Also reunited is Styx. The original band, minus Damn Yankee Tommy Shaw, has re-formed for its first album since 1983's platinum "Kilroy Was Here." Produced by lead singer Dennis DeYoung, the A&M release will be in stores Oct. 9. Guitarist Glen Burtnick replaces Shaw.

Rappers will be rejoicing with the Oct. 30 release of a new record from Big Daddy Kane on Cold Chillin'/Reprise. Guest artists on the set include Barry White, Malcolm X's daughter,

Barbara Weathers, and rapper Rudy Ray Moore, who assumes the pseudonym Dolomite.

Storytelling rapper Dana Dane springs forth with his second project, "Dana Dane, 4-Ever," from Profile, in stores Oct. 15.

Female rappers Wee Papa Girls strike back with a new Jive/RCA release Oct. 23, and the long-awaited first project from British rapper Monie Love arrives in stores Oct. 30, courtesy of Warner Bros.

Other artists sure to meet with success on the black charts include Al B. Sure!, who follows up his platinum-plus debut with "Private Times . . . And The Whole 9!" from Warner Bros. The cassette version of the Tuesday (2) release contains two bonus tracks, the CD three. Three-man-band Surface, which scored a huge hit last year with "Shower Me With Your Love," returns with its third album, "Three Deep," on Columbia. The Oct. 23 release includes a track with Regina Belle called "All I Want Is You."

Turning to country, Grammy winner Rosanne Cash comes back with her first studio album since the highly acclaimed "King's Record Shop" with "Interiors," due in stores Oct. 23. The Columbia release is the first produced solely by the artist. It will be promoted to pop radio as well as country by the label.

Also on Columbia are new releases from Willie Nelson and Mary-Chapin Carpenter, both in stores Oct. 9.

The mightily prolific Hank Williams Jr. releases his second studio album this year with "America, The Way I See It." The first single from the Oct. 9 release is "Don't Give Us A Reason." The collection also includes Williams' "Theme From NFL Football," for those who don't get enough of it during ABC's "Monday Night Football" promos.

Assistance in preparing this story was provided by Trudi Miller in New York, Deborah Russell in Los Angeles, and Eva dePaulis in Nashville.

October Hot Album Releases

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

ARTIST	TITLE	LABEL	DATE	PRODUCER
10,000 MANIACS	HOPE CHEST	ELEKTRA	OCT. 16	VARIOUS
BIG DADDY KANE	TASTE OF CHOCOLATE	COLD CHILLIN'/REPRISE	OCT. 30	BIG DADDY KANE
EDIE BRICKELL & NEW BOHEMIANS	GHOST OF A DOG	GEFFEN	OCT. 30	TONY BERG
THE CURE	MIXED UP	ELEKTRA	OCT. 30	VARIOUS
DANA DANE	DANA DANE, 4-EVER	PROFILE	OCT. 15	DANA DANE, HERBIE "LUV-BUG" AZOR, FRESH GORDON
DARYL HALL JOHN OATES	CHANGE OF SEASON	ARISTA	OCT. 9	DARYL HALL, JOHN OATES, T-BONE WOLK, DANNY KORTCHMAR & JON BON JOVI
WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA	OCT. 30	VARIOUS
INFORMATION SOCIETY	HACK	TOMMY BOY/REPRISE	OCT. 16	INFORMATION SOCIETY & FRED MAHER
IRON MAIDEN	NO PRAYER FOR THE DYING	EPIC	OCT. 2	MARTIN BIRCH
ELTON JOHN	TO BE CONTINUED	MCA	OCT. 30	VARIOUS
LED ZEPPELIN	LED ZEPPELIN	ATLANTIC	OCT. 23	VARIOUS
JOHN LENNON	THE ULTIMATE JOHN LENNON COLLECTION	CAPITOL	OCT. 2	VARIOUS
BOBBY MCFERRIN	MEDICINE MUSIC	EMI	OCT. 30	BOBBY MCFERRIN
MEGADETH	RUST IN PEACE	CAPITOL	OCT. 2	MIKE CLINK & DAVE MUSTAINE
PET SHOP BOYS	BEHAVIOUR	EMI	OCT. 30	PET SHOP BOYS & HAROLD FALTERMEYER
TEDDY PENDERGRASS	TRULY BLESSED	ELEKTRA	OCT. 30	TEDDY PENDERGRASS; VARIOUS
STYX	EDGE OF THE CENTURY	A&M	OCT. 9	DENNIS DEYOUNG
AL B. SURE!	PRIVATE TIMES . . . AND THE WHOLE 9!	WARNER BROS.	OCT. 2	AL B. SURE!, KYLE WEST, DJ EDDIE F., NEVELLE, DEVANTE SWING
SURFACE	THREE DEEP	COLUMBIA	OCT. 23	SURFACE
CARON WHEELER	UK BLAK	EMI	OCT. 2	VARIOUS
TRAVELING WILBURYS	TRAVELING WILBURYS III	WILBURY RECORDS/WARNER BROS.	OCT. 30	SPIKE & CLAYTON WILBURY
HANK WILLIAMS JR.	AMERICA, THE WAY I SEE IT	CURB/WARNER BROS.	OCT. 9	BARRY BECKETT
ZZ TOP	RECYCLER	WARNER BROS.	OCT. 16	BILL HAM

4th-QTR. VID BOUNTY ENCOUNTERS CAUTIOUS RETAILERS

(Continued from page 5)

terms of how much they bring in. They think if it does sell out, they'll reorder. There's no need for a specialty store to make this huge commitment upfront. Maybe K mart can, but they're getting 100% return privilege, anyway. They don't have the risk. We don't have that kind of return privilege, so therefore we're not going to bring in as much."

"Dealers are being much more conservative [on sell-through product], and I think that's good," says Jim Ul-samer, VP of wholesaler Baker & Taylor. "What's in people's minds are some of the excesses you saw last year, with a lot of returns and inventory problems. I think what you'll see is a more orderly market."

On the rental side, however, Ul-samer says he has not noticed any great degree of conservatism on the part of retailers.

'TOO MANY GOOD TITLES'

The biggest problem dealers face on the rental side, according to Bob Knight, merchandise manager for the 31-store Stars and Stripes chain in Decatur, Ill., is that "there are too many good titles at once. It's straining the budget."

To an already abundant lineup of fourth-quarter rental releases, dealers must now add "The Rocky Horror Picture Show" from CBS/Fox in November and "Dick Tracy" from Disney in December. The studio has confirmed a December rental release for "Dick Tracy" but at press time had not announced a price point, although most distributors were expecting a \$92.95 or \$94.95 list. Warner's "Gremlins 2" is also expected to be a December rental release.

Those titles join such other potent rental product this fall as "The Hunt For Red October," "Bird On A Wire," "Back To The Future III," "RoboCop 2," "Another 48 HRS.," and "Glory."

"What's happened is that the whole release pattern of the industry has changed," says WaxWorks/VideoWorks VP Kirk Kirkpatrick of the heavy release slate. "I remember when 'Ran' from CBS/Fox was the biggest title for December a few years ago. Summer movies used to come out late in the first quarter. Look at the first 'Die Hard.' That was a summer theatrical, but came out in March or so on video the next year. Now most of the summer titles are out by the end of the year. It's really

changed the whole dynamics of the fourth quarter."

But Kirkpatrick feels dealers should look for opportunity, rather than problems, in the studios' largess. "We always talk about open-to-buy dollars, but it's really how-much-money-do-you-want-to-make dollars," he says. "If you can't figure out how to make money on these titles, then you're in the wrong business."

CROSSOVER CONFUSION

Further complicating matters, dealers and distributors say, is the unusual degree of crossover between rental and sell-through product that is expected in the fourth quarter.

"Total Recall," "Teenage Mutant Ninja Turtles," and "Pretty Woman," for example, are expected to be extremely active renters, although all are priced at less than \$25.

Walt Wiseman, head of Major Video Concepts, says, as a distributor, he would have preferred to see such titles as "Pretty Woman" and "Total Recall" released at rental rather than sell-through prices, but acknowledges that "those movies helped out 'Red October' because that title is selling well. It allowed more dollars

to be available to buy 'Red October.' We still have a few weeks left to go on it, but we are already at a higher percentage of our goal than we normally are. I think that's primarily related to those two other major titles coming in at sell-through."

But one chain executive describes a very different dynamic. "I'm taking 'Red October' very light, in part because of the price, but also because there's a lot of other product coming out," he says of the \$99.95-list title. "To give you a comparison, we're bringing in 300 copies of 'Red October' [for 30 stores]. That's 10 per store on average. We're bringing in 5,800 copies of 'Pretty Woman' for rental alone. That's like a 17:1 ratio or something, even though the difference in price is only four or five to one. I think 'Pretty Woman' will rent like hell, just like 'Total Recall' and 'Turtles.'"

"We look at our net cost of goods," he continues. "If I buy 'Pretty Woman' for \$15 or so, and its sell-off value is \$10, my difference is only \$5. I can make that up in two rentals. With a \$60 title, it's a totally different equation. The sell-off value is still \$10, because the customer doesn't know

what I paid for them, but now my difference is \$50. That's a whole different ballgame. And it gets worse as the price goes up."

Peter Balner, head of New Jersey-based Palmer Video, sees another new twist on the rental/sell-through equation this fourth quarter.

"I think 'Rocky Horror' will be the big surprise," Balner says. "It will be a lot bigger than people think. It's the first title we're making an effort to sell at \$89.95. We'll have it in our sell-through section as well as our rental section. In fact, I'm going to be very aggressive and set some aside for future sell-through as well as rental."

CBS/Fox is placing the title on moratorium immediately after its release, meaning dealers will not be able to reorder it after street date.

Regarding recession fears, Wiseman notes, "We keep saying that this is a business that should do well, not worse, if there is a recession . . . There's never been a recession in home video, but all logic tells you that when times get tough and people have to watch their dollars . . . that the business will pick up. You certainly don't expect to see a drop-off in home video."

JOHN SCHER TO HEAD POLYGRAM'S NEW DIVERSIFICATION DIVISION

(Continued from page 1)

ties. CBS inked a deal with the Houston-based Pace Group last May to form a new division that is developing amphitheatres and will produce touring shows, and to exploit pay-per-view and home video opportunities (Billboard, May 19).

Similarly, MCA Concerts, a division of the MCA Music Entertainment Group, has entered into a pact with Molson Breweries to stage and produce concerts in Canada (Billboard, Sept. 8). MCA also manages venues and has a concert merchandising wing.

Like MCA and CBS, PolyGram could soon have its name on real estate. PDD is exploring building amphitheatres in areas where Metropolitan already has a strong hand. One of the first that could be involved is the proposed new amphitheater that Scher has discussed with the New Jersey Sports & Exposition Authority. The project, which would be adjacent to the Meadowlands complex in East Rutherford, N.J., has taken on a renewed sense of urgency since a competitor reportedly proposed a shed to the mayor of Jersey City.

Although he says it is too early to talk about specifics, Scher confirms that pay-per-view will also be one of PDD's major areas of concentration.

In addition, as PDD president, Scher will expand the merchandise company started by PolyGram in March 1989.

"John will take what we've done so far and bring it to the next level," says Peter Takiff, PolyGram executive VP of administration. "We already have a number of artists signed, the most successful of which has been L.A. Guns, and we intend to continue to go after merchandising rights and exploit them as aggressively as we can."

Metropolitan currently manages Art Of Noise, Lucinda Williams, Circus Of Power, Lisa Herman, Gang Of Four, and The Outsider. Additionally, Metropolitan acts as tour coordinator for all Grateful Dead concerts east of the Rockies.

While PDD will be involved in this aspect of Metropolitan, the label unit may also sign artists for management on its own.

Regarding the conflict-of-interest questions this could raise, Scher says, "The mission of the diversification company is to be in the entertainment industry, not just with PolyGram companies. As what [former MCA Music Entertainment Group president] Irving Azoff did with MCA, there were artists signed to Front

Line [Management] that were on other labels, so clearly there's some precedent. If we're successful in our mission, and put together the best possible management team, their professionalism will prevail."

Though courted by several companies, including one that was in the running until Sept. 21, Scher decided to link with PolyGram for several reasons. "Alain Levy clearly had a vision that was one of diversification. In spending time with him, I saw that he had a vision of a multifaceted entertainment company that would go well into the next century."

The deciding factor "was the team of people that Alain was putting together, who I have respected over the years, that think a lot like I do," Scher says.

As the deal came together, he adds, "it was clear that I couldn't be in two places at one time." That was when the idea of the merger with Cross Country surfaced. "We needed someone who can dedicate and concentrate on a full-time basis on the concert division, although I will still be very much involved," Scher says. "Jimmy has been a dear friend for 20 years, and our philosophies are very similar. It made all the sense in the world to bring the two companies un-



JOHN SCHER

der one roof." Or, as Koplik sums up their relationship, it's a matter of "one short Jewish boy looking for another short Jewish boy."

All of Metropolitan's staff will remain with the Montclair, N.J.-based company. Scher, who will also serve as Metropolitan's CEO, will work out of PolyGram's office in Manhattan. Koplik, Metropolitan's president, will close his New York office, taking his small staff with him to the new company. Finkel will be a shareholder in Metropolitan but will concentrate on his boxing management duties.

Although Scher stresses that Metropolitan and Cross Country are profitable companies, he adds, "clearly, the role of a local concert promoter, no matter how good he or she can be, is limited in this day and age. That doesn't mean we aren't very successful, but clearly those companies didn't have the potential that we have working with PolyGram."

As president of Metropolitan, Koplik will oversee the company's promotion of concerts at such venues as the

Meadowlands Arena in New Jersey, Madison Square Garden in Manhattan, the Nassau Coliseum on Long Island, the New Haven Coliseum and Hartford Civic Center in Connecticut, and the Springfield Civic Center in western Massachusetts. Metropolitan also books some events at New York's Beacon Theater, Avery Fisher Hall, and Carnegie Hall, and the Westchester County Center in White Plains, N.Y.

Metropolitan and Cross Country, along with promoter Keith Beccia of Northeast Concerts, have done three-way promotions at the new Knickerbocker Arena in Albany, N.Y., and Metropolitan will still be active in that market. (Beccia's ownership of Northeast Concerts is not affected by the deal.) Metropolitan also has promoted shows at upstate New York venues in Buffalo, Syracuse, Rochester, Darien Lake, and Canadaigua.

The arenas in New Haven, Hartford, and Springfield, which have seen a decrease of concert bookings of late, will greatly benefit from Metropolitan's absorption of Cross Country, predicts Koplik. "Now when I'm talking to agents about the Meadowlands, in the same breath I can talk about booking dates in Connecticut and western Massachusetts."

The new clout will also be felt on the club scene, he says. Metropolitan will now be able to route club and small-theater tours through such pivotal venues as New York's Ritz, the Chance in Poughkeepsie, N.Y., and Toad's Place in New Haven, notes Koplik. Although Scher owns part of the Ritz, that is not a part of the new PDD deal.

In addition to promoting concerts, Metropolitan will continue to operate and develop its wholly owned subsidiary, Performance Video. The film company has produced a series for MTV and has handled several other projects.

BIEM Visits U.S., States Future Goals

BY IRV LICHMAN

NEW YORK—Writers and publishers in 1989 registered an increase of 10.5% in mechanical royalty collections from 25 world markets.

According to statistics compiled by BIEM, the umbrella mechanical collection group for individual country organizations, the total collections came to 6 billion francs (\$1.15 billion at the current exchange rate of 5.22 francs to the dollar), compared with 5.3 billion French francs (\$1.02 billion) in 1988 [see page 1 for story on total music publishing revenues based on a survey of 17 markets].

The survey of mechanical income was reported to publishers in New York as the general assembly of BIEM gathered in the U.S. for the first time in its 60-year history. Hosting the Sept. 24-25 conference was the National Music Publishers' Assn., whose own U.S. mechanical collection subsidiary, The Harry Fox Agency, is a member of BIEM.

This year's general assembly was composed of 60 delegates representing the 25 affiliated societies. NMPA also hosted a formal reception, with a dinner performance by the Duke Ellington Orchestra conducted by Mercer Ellington, for the delegates and their guests at The Pierre Hotel.

While the 25 countries with BIEM affiliates take most of the world's mechanical royalty pie, the 1989 data barely reflect markets in Asia outside of Japan, in addition to many South American and African countries, according to BIEM secretary general Antoine Vacher Devernaix.

In other developments, the assembly:

- Rejected the position of the BPI, the U.K. label group, that despite the abolition of the statutory license, the BIEM-IFPI rate should not apply to the British recording industry. This contention was determined not to be in line with the European efforts toward "harmonization" of rates.

- Agreed to initiate preliminary

negotiations with IFPI, the international label group, and the International Video Federation over the matter of video royalties.

- Agreed that measures will be taken so as to monitor more closely the current copyright needs of Eastern European territories and the desirability of the U.S.S.R. and Bulgaria joining BIEM.

- Agreed to establish a joint organization of four Latin American member societies of BIEM to report to the management committee on their needs and the measures necessary in order to improve the collection of mechanical royalties in such countries. Similar measures would be taken in other territories, such as Asia.

- Expressed satisfaction that the removal of the statutory license in Canada has "substantially" increased mechanical rights royalties, even though some efforts still need to be made to obtain better rates and eradicate the controlled-composition-clause problem.

- Agreed to enforce some measures against societies that improperly collect royalties, and review the reciprocal agreements currently in force between the member societies in light of the possibility of a more centralized way to issue mechanical right licenses.

- Agreed that particular attention should continue to be given in the home-taping-levy field to the DAT/SCMS issue and, in particular, to the assurance that royalties should be paid first to copyright owners in addition to any technical solution that may be implemented in the countries.

- Agreed to a substantial increase in the budget and staff of BIEM in order to promote the scope, influence, and efficiency of the organization at the international level.

Also, SUISA, the Swiss collection agency, was accepted as a new member of BIEM. SUISA was represented at the assembly by Patrick Liechti, the agency's GM.

The assembly also re-elected the following officials:

Management committee: J.L. Tournier, chairman; R.W. Montgomery, vice chairman; members: E. Bautista Garcia (SGAE), Spain; L. Capograssi (SIAE), Italy; Prof. Dr. R. Kreile (GEMA), Germany; K.B. Reiler (NCB), Scandinavia; H. Steinmetz (Austro-Mechana), Austria; and G.P. Willemsen (STEMRA), the Netherlands.

GLOBAL PUBLISHING REVENUES HIT \$3 BIL IN 1989

(Continued from page 1)

territories was "not available on a timely basis." However, it is clear that the addition of those territories would put the industry well over the \$3 billion mark worldwide.

A second study, of 1990 results, is due early next year, says Murphy.

While comparative figures in most areas of income are not available, it is assumed that percentage increases were registered in all. Murphy cites other analyses that point to compact disk sales and new technologies, such as a cable TV and satellite delivery, as having stimulated greater usage of copyrighted music, with resulting gains in performance and mechanical revenues, the chief areas of music publisher dollars.

At \$1.587 billion, performance royalties maintained a healthy margin as the leading source of publishing income in 1989.

Mechanical royalties, the second major source of income, amounted to a global total of \$847 million. [A separate report by BIEM, the international mechanical rights group, indicates a 10.5% increase in royalties last year.]

Total music print revenues amounted to \$415.2 million, while the balance of revenues, mainly from synchronization and commercial usage, amounted to \$145.7 million.

The U.S. continues its strong lead in all areas of music publisher reve-

nues, generally having a nearly 35% piece of the global pie with a total of \$1.056 billion.

The NMPA report estimates U.S. performance revenues at \$539 million in 1989, followed by \$300 million in mechanical royalties. Music print sales amounted to \$167 million, while other sources of income amounted to \$50 million.

In total income, the U.S. is followed

by Germany (\$401 million), France (\$369 million), Italy (\$241 million), Japan (\$240 million), the U.K. (\$193.5 million), and Canada (\$111 million). All other markets are well below \$100 million.

The music publishing industry's take of \$3 billion is about 15% of the estimated \$20 billion in revenues generated by the recording industry worldwide.

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INSIDE
TRACK



Edited by Irv Lichtman

FOUR KEY EXECS at CBS Records have apparently gotten a strong vote of confidence from parent Sony Corp. Track hears that, at Sony's request, new five-year executive contracts were recently signed by **Tommy Mottola**, president of CBS Records; **Don Jenner**, president of Columbia Records; **Dave Glew**, president of Epic Records; and **Mel Ilberman**, CBS executive VP. CBS is entering the biggie fourth quarter with some of its best chart action in years.

LISTEN WITHOUT CENSORSHIP: **George Michael** has made his debut as a TV commercial director with an ad for his "Listen Without Prejudice" album. Shot in black-and-white, the 60-second ad features a couple who resolve their musical differences by throwing off their earphones and their clothes and discovering perfect harmony by listening to Michael's new album. Michael says it's "a clear interpretation of the album's title," but the U.K. Independent Broadcasting Authority has mandated that he must snip off the couple's bottoms before they will allow it to be shown. The rest of Europe, however, will be able to see the bottom-line.

TRACK HEARS that **Ruben Rodriguez**, senior VP of black music at Columbia Records, is leaving the label and is likely to move on to **Elektra Records**. He has no comment.

THE JUGGY-NAUT IS BACK: **Juggy Gayles**, fully recovered from a heart bypass operation after falling ill last June, is back at his desk at **Sleeping Bag Records** in New York. Gayles celebrated his 77th birthday Sept. 21.

HE KNOWS THE SCORE: **Henry Mancini** is back at **RCA Victor**, his original label home, under a new contract. In time for the trick-or-treat season is his "Mancini In Surround—Mostly Monsters, Murders & Mysteries," all done up in Dolby Surround, which will be part of a 58-second film that will play on more than 1,400 screens worldwide. Also, look for a special promo CD/cassette with a glow-in-the-dark label.

THIS ONE'S FOR BMG: **BMG Music**, making its 17th catalog acquisition in two years, has acquired **Barry Manilow's** song catalogs and has also signed him to a co-publishing agreement. The artist/writer's catalogs are **Kamikazi Music**, **Manilow Music**, **Townsway Music** and **Cityscape Music**.

THE POP SINGER: **Didier Deutsch** is preparing a four-CD **Tony Bennett** anthology for release early next year by Columbia Records. The title, "A Retrospective: Forty Years Of Artistry," reflects Bennett's four decades as a recording artist, most of them with Columbia. The set will contain 88 tracks, a dozen or so of which have never been released.

A REUNION is planned to bring together staffers who worked at **London Records** and its ad agency, **Manhattan Advertising**, before London joined the label ranks of **PolyGram**. Honoree is London's former president **D.H. (TB) Toller-Bond**. For more info, call **Gene Friedman** at 914-941-6580.

MEL & SON: **Mel Fuhrman's** son **Rich** has joined him in his New York-based operation, **Little Major Records Distributing**, as director of marketing. Rich has spent the last five years at **Time Warner** in the company's magazine distribution division.

SKYYWALKER SETTLEMENT: **2 Live Crew** leader **Luther Campbell** has reached an out-of-court settlement with **Lucasfilm**. The \$300 million federal trademark lawsuit, filed March 27, claims that the rapper's use of the name **Luke Skyywalker** infringed on the **Lucasfilm** trademark of the similarly named hero of the "Star Wars" trilogy. Although some reports say Campbell paid **George Lucas** more than \$300,000, **Lucasfilm** attorneys decline to comment on the financial agreement.

ZOO STORY: Veteran music journalist **Bud Scoppa** is climbing on the industry's executive merry-go-round:

He has been named VP of artist development at **BMG's** new L.A.-based label, **Zoo Records**.

SOURCES NOW SAY that **Ron McCarrell**, who was initially slated to move from VP of marketing to VP of catalog development at **Capitol** (*Inside Track*, Sept. 29), will instead be departing the label.

RIO LINEUP FIRMED: International artists confirmed to appear at next January's **Rock In Rio II**, slated to take place in Rio de Janeiro, Brazil, include **George Michael**, **David Lee Roth**, **Ziggy Marley**, **Billy Idol**, **Donna Summer**, **Robert Plant**, **Guns N' Roses**, **Yazz**, **Information Society**, **INXS**, **Run-D.M.C.**, **Colin Hay**, **Lisa Stansfield**, **A-Ha**, **Deee-Lite**, and Brazilian acts **Gilberto Gil**, **Alceu Valenca**, **Lobao**, and **Paralamas**.

TRACK HEARS that **Ira Derfler**, **EMI's** former VP of sales, has landed as the New York branch manager with **Schwartz Bros.** Also, **Tony Camardo**, formerly **WEA's** national sales coordinator, is on his way to Chicago to assume the post of regional marketing director with **Arista**.

LOOKING GOOD: **Frances Pennington**, VP of publicity at **Chrysalis Records**, was among three New York women whose style of businesswear was profiled in the Sept. 16 edition of *The New York Times Magazine*. Of Pennington, **Penelope Green**, writer of the *Beauty/Fashion* column, states, "[She] puts together a business-like look that also manages to be creative enough for her field."

IS LEGEND WILLIE MITCHELL'S **Waygo** label about to make an exclusive distribution pact with **INDI**, the recently established national distribution setup (*Billboard*, Aug. 25)?

AND AWAY WE GO: **Go Video**, maker of the **VCR-2** dual-deck VCR, began trading this week on the **American Stock Exchange** under the call letters **VCR**. The company began shipping its unit July 4 to **Sharper Image** and **Hammacher Schlemmer** outlets.

EXITS: Two **RCA Records** veterans are leaving the label. **Alan Grumblatt** departs as VP of product management after about 15 years at the company, while **Dennis Fine** is leaving as VP of communications after four years on the job.

FARR OUT: **John Farr**, VP of sales at **Commtron Corp.**, confirms he is leaving the giant distribution firm but declines to confirm rumors that he is leaving home-video wholesaling altogether. Farr became widely known in the industry as head of the internal rack wing at **Target** until leaving in 1985 for **Commtron**.

30 SOMETHINGS! Producer **Mike Berniker** is celebrating his 30th anniversary in the music business and appears as busy as ever. In or bound to hit the bins are a jazz/classical album for **BMG Classics**, a **Johnny Mathis/Duke Ellington** effort on Columbia, and a public TV greatest-hits album from **BMG**. He also co-produced the "City Of Angels" cast album on Columbia. Berniker heads Columbia's **Jazz Masterpiece Series**.

RAPPING IT UP: A record 1,261 invited guests turned out for the annual cultural award dinner (and entertainment by the **Four Tops**) presented by the **Recording Industry Assn. of America** in Washington Sept. 24. This year's winner: **People For the American Way**, the first-amendment lobbying group, an important ally in the state-by-state mandatory record labeling bill fight earlier this year. It marked only the second time the **RIAA** has chosen an awardee not connected with the federal government. In his presentation remarks, **RIAA** president **Jay Berman** chose a rap approach. Herewith a sample: "We needed help from a friend/One who'd stay to the bitter end/We found People For the American Way/They believe in what we say/Hey, the First Amendment's here to stay..." No video is planned.

EXIT: **Van-John Sfiridis** has left his post as production supervisor at **DRG Records** in New York. Sfiridis can be reached at 718-858-8647.

ERROR: Although **Ralph King** does intend to launch his new **Rincon Recordings** in November with a children's title tied to the **Barbie** doll, the label will not be distributed through **Enigma Entertainment**, as was originally announced in May. King says he'll announce distribution particulars shortly.

IRON MAIDEN



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TO THEIR PLATINUM DEBUT ALBUM.
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