VSDA'ers Brace For More Price Hikes

BY JIM McCULLAUGH
and KEN TERRY

LAS VEGAS—While pricing never mushroomed into the overriding issue some had expected prior to the Video Software Dealers Assn.'s ninth annual convention here Aug. 5-9, many video specialists and distributors left VSDA still feeling uneasy about the idea of a $100 list price for mega-A titles.

While Paramount is still alone at the higher price point with "The Hunt For Red October," retailers believe their efforts to dissuade other studios from following suit will be largely unsuccessful. Dealers say that such future titles as "Total Recall," "Dick Tracy," and "Die Hard II" are likely candidates for higher wholesale pricing, although the suppliers of those titles have not revealed their pricing strategies.

The pricing issue was significantly defused by VSDA itself. On the show's opening day, the trade group's board of directors took a position statement that called on Hollywood to reconsider the move toward higher prices.

According to the statement, "There is a conflict in the video industry at this time regarding the increasing cost of movies at the same time discretionary income and consumer confidence is shrinking. This could cause a contraction in the video retailer's ability to stock the hits in the kind of depth necessary to continue the growth of the industry."

The statement also urged the suppliers "to consider for implementation only those projects which can be economically successful under pricing standards which allow the video retailer to grow and prosper."

The declaration seemed to set the tone for polite discussion of the issue, instead of any formal protests and

(Continued on page 15)

Galante Named RCA U.S. Prez, Replacing Buziak

NEW YORK—Joe Galante, who joined RCA Records as a budget analyst in 1971, and emerged as one of Nashville's most prominent music industry figures, has been named president of RCA Records' U.S. operations, replacing Bob Buziak.

According to an Aug. 8 announcement by Michael Dornemann, chairman, president, and CEO of RCA parent Bertelsmann Music Group, Buziak, who had held his post since June 1986, "stepped down" by mutual agreement and "has begun discussions about a new joint venture with BMG."

(Continued on page 85)
A specially priced 17-song collection featuring nine new songs by Prince and featuring the single "Thieves in the Temple" (1990). All songs produced or co-produced by.
new music from "Time," Mavis Staples, George Clinton, and Tevin Campbell
now available on Paisley Park/Warner Bros. Cassettes, compact discs, and records
Bros. Records Inc. STRIPED PHILIPS
LAS VEGAS—The management of Vatron Inc., which spent the past year scrambling to meet debt obligations by trying to sell off assets, announced a series of deals that, upon conclusion, will almost completely dismantle the company.

In the most significant announcement—made here at the ninth annual Video Software Dealers Assn. convention—the lengthy negotiations by Los Angeles-based

LAS VEGAS—quarterly home video sales, prompted by the major boost with the announcement here by Touchstone Home Video that it would offer the box-office megahit "Pretty Woman" at a $15.99 price, are now off the November-December title, which now includes "Dick Tracy," as well as the current hit, "The Most Dangerous Game." The list price on "Pretty Woman" is the lowest yet in the initial marketing of a major theatrical title. The cassette features no cross-promotional partner, rebate, or minimum-advertised-price component.

"Pretty Woman's" join such other high-profile quarterly self-through releases as "LIVE Home Video's" Teenage Mutant Ninja Turtles," MGM/UA Home Video's "All Dogs Go To Heaven," Disney's own "Peter Pan," and Sony's "Mary Martin-starring Peter Pan." At VSDA, MCA/Universal Home Video has announced that it would feature on "Jettsons: The Movie" at a $22.95 suggested-list Oct. 25. With most of the fourth-quarter self-release titles in the children's family entertainment genre, "Pretty

AVA Board Restores Power Founder Given OK To Buy Group

BY PAUL SWEETING

LAS VEGAS—The board of directors of the American Video Assn. approved Aug. 3 to allow founder and former president John Power to purchase the 10-year-old buying group and resume operating it as a private corporation. A letter was sent to the group's 2,000 members Aug. 6 seeking ratification of the sale.

At a press conference here during the ninth annual Video Software Dealers Assn. convention, Power said ratification could come as early as Aug. 15.

Financial details of the sale were not disclosed. Power characterized the deal as a "significant personal responsibility." Power told the organization to its members in April 1988 for an undisclosed sum reported to be in excess of $1.5 million.

Power's re-acquisition of AVA comes one month after his successor as president, Michael Weiss, was dismissed from his post and after financial and legal improprieties surfaced dating back to Power's original tenure and to the company's sale to its members (Billboard, Aug. 4).

In a statement issued here during the VSDA show, Power characterized the company's present direction as "AVAs organizational and structural in nature" but did not address them specifically. The statement also did not address reports of financial problems facing the organization.

In an often chaotic press conference following the deal, Power's representatives— accompanying board chairman Roger Gould Jr. of Valley-Shore Video in Essex, Conn. and Jones Video in Hattiesburg, Miss., were asked, "Are or do the creditors, suppliers, the board and myself?" Power added, "I see no legal problems on the horizon." (Continued on page 78)
Under the Red Sky

Bob Dylan

Above and Beyond

"Under The Red Sky," an album infused with the vital energy and emotion of Bob Dylan, with special guest performances by David Crosby, Bruce Hornsby, George Harrison, Elton-John, Al Kooper, David Lindley, Slash, Jimmy & Stevie Ray Vaughan and others!

Produced by Don Was, David Was and Jack Frost, and featuring the lead track and video, Unbelievable.

Bob Dylan.

Unequalled, unlimited, unforgettable and unbelievable!

"Under The Red Sky"

On Columbia.
**Thorn-EMI Buying Filmtrax Pub Co.**

**$115 Million Deal Nets 90,000+ Titles**

**BY NIGEL HUNTER**

LONDON—Thorn-EMI has agreed to acquire the whole of the issued stock of Filmtrax, the U.K. music publishing company, and its U.S. subsidiary, Filmtrax Copyright Holdings Inc., for $115 million. Formal announcement of the deal, made Aug. 8, has been expected for some time, following a failed attempt by CBS to acquire the company.

The deal, announced by Jim Pifeld, EMI Music Worldwide president/CEO, Charles Koppelman, chairman/CEO of EMI Music Publishing, and Martin Bander, vice chairman of EMI Music Publishing, stands to bring EMI Music Publishing more than 90,000 titles covering a broad span of repertoire from movie music and Broadway musicals through specialist areas such as country and jazz to high-quality pop. These generated a gross royalty income of less than $10 million in the current fiscal year, according to Pifeld.

When the transaction is completed in about three months, EMI Music Publishing will have more than 600,000 copyrights under its control.

Principal owners of Filmtrax are Ensign Trust, the investment vehicle of the U.K. Merchant Navy Officers Pension fund headed by Philip Henson, and John Hall, Filmtrax chief executive and co-founder with Tim Holler.

Hall, who has a substantial personal stock holding in Filmtrax, says he expects to remain with the company until year’s end in connection with consummation of the deal. He will act as a consultant to EMI for a three-year period under an agreement allowing him to pursue other nonpublishing interests and projects as well. The $115 million acquisition price is dependent on a due-diligence examination of the Filmtrax catalogs and accounts and will include the assumption of borrowings. The Ensign Trust has elected to receive its consideration in the form of new fully paid Thorn-EMI ordinary shares, which will rank equally with existing Thorn-EMI ordinary shares at the date of issue.

(Continued on page 79)

**EMI Buys Into I.R.S.—Says ‘Autonomy’ Is Key**

**BY PAUL VERNIA**

NEW YORK—EMI Music Worldwide has acquired an equal partnership interest in I.R.S. Records, says executives at both companies. Both I.R.S. autonomy is a cornerstone of the new partnership. Rowley says that “autonomy is important to I.R.S.,” while Bobber affirms that EMI’s presence “does not impact the operating” of his label.

A partial or total acquisition of I.R.S. had been anticipated as early as January, when Bobber intimated that the label had received several purchase offers (Billboard, Jan. 20). Then, in July, news of a distribution pact between I.R.S. and CEMA sparked rumors that EMI, the distributor’s parent, would take an equity interest in the label. Fueling that speculation was the existence of an 18-month-old licensing deal between I.R.S. and EMI for Europe, Africa, and South America—a relationship that executives at both companies cite as a key precedent on which the current deal was founded.

Referring to the European affiliation, Jim Pifeld, president and CEO of EMI Music Worldwide, says, “We’ve established an excellent relationship with I.R.S. Rec-

(Continued on page 79)

**Richard Palmese Takes Helm At MCA**

**Move Climaxes Series Of High-Level Appointments**

**BY DAVE DIMARTINO**

LOS ANGELES—Richard Palmese’s much-anticipated appointment as president of MCA Records serves as the crowning touch to the highly visible restructuring the label has undergone in recent months.

Palmese, who had been the label’s executive VP/GM since December 1988, now takes the slot vacated in September 1989 when Al Teller ascended from the label presidency to become chairman of the MCA Music Entertainment Group following the departure of Irving Azoff to form Giant Records.

Palmese’s promotion climaxes a series of high-level MCA appointments that most recently have included the appointments of Ernie Singleton as president of MCA Records’ black music division; Bill Bennett as senior VP of rock promotion/artist development; and Luke Lewis as senior VP/GM of the audio division at MCA Distributing Corp. At least 12 other appointments at the VP or senior VP level have been made since Teller became president.

Regarding those appointments, Palmese says, “If you take a look at our company, according to Billboard magazine, we’re the No. 1 black music and country music label in the country. With Al coming on board, he identified the need for the company to now expand and really become aggressive in rock and pop, and become leaders in that as well. So, many of the appointments that were made over the past year were made because we were bringing people in who understood rock music, and had a passion for it.”

According to Palmese, the label’s recent creation of alternative and metal marketing departments and its new emphasis on artist development and product management are part of an overall philosophy of total commitment to the artist. “Our promotion effort has always been a mighty one, our ability to sell and distribute has been strong, and I think these additional responsibilities really fill out the company perfectly,” he says.

Palmese says as label president he will continue to do what he has always been doing—and thus has no immediate plans to appoint a GM to replace him.

“I’m a very hands-on person, and I’m involved—very much so—

(Continued on page 84)

**With Prodding From RIAA, States Get Tough On Pirates**

**BY SUSAN NUNZIATA**

NEW YORK—New counterfeiting laws passed here and in Louisiana are expected to dramatically increase the number of pirates on the run. These new laws are part of a nationwide effort by RIAA and other industry organizations to make piracy a more serious crime.

These states join at least 11 others that have passed bills that change counterfeiting from a misdemeanor to a felony. In addition, Rhode Island will broaden the scope of its existing anti-piracy laws.

The new bills were lobbied for by the RIAA, the National Music Publishers Assn., the Motion Picture Assn. of America, and the Video Software Dealers Assn.

Steven D’Onofrio, RIAA senior VP and deputy general counsel/director of anti-piracy operations, notes that other states that prosecute counterfeiting as a felony, such as California, have seen a dramatic change.

There were 70 counterfeiting prosecutions in California last year—after the crime was made a felony there in late 1988—compared with 28 in the entire country the previous year (Billboard, July 7). A recent RIAA survey conducted

(Continued on page 84)

**Hoping Less Is Better**

Shorewood Packaging has developed a new combination CD holder and 5-by-12-inch longbox concept called Slode Pak. Compatiblable with high-speed automated packaging machines, the CD holder eliminates the jewel box and is part of the longbox assembly until the consumer breaks it away. Claimed benefits are 33% less plastic used, 64% less paper (with a 5-inch, rather than 6-inch longbox width), and total weight reduction of 37%. Cost saving ranges from 15% to 25%, depending on the run, in a trade test of the jewel-less box, a CD promo on a new Michael Bolton single from Columbia, "Georgia On My Mind," is housed in the new box. Shorewood executive VP Floyd Ginert says the company will begin soliciting Slode Pak to labels early this fall. The photo shows 1) the full longbox concept; 2) the CD package being torn from the rest of the longbox; 3) the CD package; and 4) the CD tray and booklet.

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Richard Palmese is appointed president of MCA Records in Los Angeles. He was executive VP/GM for the label (see story, this page).

Warner Bros. Records in Los Angeles names Ray Harris senior VP of black music marketing and promotion. He was VP of black music for the label.

Glynice Coleman is named VP of urban promotion at EMI in New York. She was East Coast regional promotion manager for the label.

**RCA Records appoints Dave Wheeler VP of national accounts in Nashville, and Miller London VP of sales in New York. They were, respectively, VP of sales for RCA, and VP of marketing, sales, and distribution at Motown Records.**

John Brody is named head of marketing and promotion for Giant Records in Los Angeles. He was senior VP of promotion for PolyGram Records.

Frankie LaRocks is named associate director of A&R for Epic Records in New York. He was an A&R executive for Atlantic Records.

Barry Goin is named director of creative services at Angel Records in New York. He was manager of production and inventory for the label. Columbia Records in New York names Michele Menu associate director of publicity. She was a senior publicist at Susan Blond Inc.

**PUBLISHING.** Kaz Utsunomiya is named president of Virgin Music in Los Angeles. He was VP of A&R for the company’s U.K. branch.

**RELATED FIELDS.** Steven Boone is named CEO of Personics Corporation in New York. He was CEO of Cost Plus Imports.
THESE ARE THE QUESTIONS...

In The August 4th Edition Of Billboard
A) Which Label Has More Albums In The Top 50 Than Any Other Label In The Industry?
B) Which Label Has More Artists Represented With Either Debut Or Second Albums In The Top 50?
Chrysalis, On Hot Streak, Charts Future Plans Rap Offshoot, New ‘Street’ Dept.

BY KEN TERRY

NEW YORK—Having made a comeback, with hits by Sinead O’Connor, Billy Idol, and new metal band Slaughter, Chrysalis is charting its U.S. future with a broadly based roster that includes such diverse acts as World Party, Blue Aeroplanes, Was (Not Was), and Elisa Fiolero. In the coming year, the label plans to widen its scope even further by becoming more involved with black music.

According to Chrysalis president John Sykes and label vice chairman Joe Kiener, the company will soon launch a rap offshoot and will also reissue into its vaults the planet’s premier metal acts. Just last week, Chrysalis’ three best-selling albums remain in the top 30 of the Billboard Top Pop Albums chart. Current U.S. sales totals, say the label executives, are close to 3 million for O’Connor’s “I Don’t Want What I Haven’t Got!” and have passed 900,000 for Slaughter’s “Stick It To Ya”; Billy Idol’s “Chained Life” has been certified gold and includes a top five single, “Crude Of Love.”

All of this chart activity occurs strongly with Chrysalis’ position a year ago, when it was short of new projects and losing money. Although the losses continued through the first six months of the current fiscal year, the company plans to have the U.S. label be in the black for the second half.

“It’s been a very significant turn-around,” (Continued on page 71)

Vanguard Label To Celebrate With New, Vintage Product

BY CRAIG ROSEN

LOS ANGELES—Vanguard Records, the label responsible for launching the recording career of Joan Baez, is celebrating its 40th anniversary with its first new signings in nearly a decade and plans for boxed-set releases of vintage material.

“ar main thrust is to sign new artists which ABKCO Music & Records, the owner of ABKCO Music & Records, has cited.

Snap Out Of Boston Chain Act’s Alleged Gay Bashing Cited

BY GREG REIBMAN

BOSTON—A boycott against Arista recording group Snap, sparked by the act’s involvement in an alleged gay bashing incident here (Billboard, Aug. 4), has escalated to the retail level.

Snap’s vocalist, Turbo Harris, admits assaulting the owner of Buddies, a gay night club, but insists he is not bisexual and is not gay. The incident has drawn national attention. But one week after Harris’ July 27 apology, the seven-store Boston-based Newbury comics chain pulled Snap’s hot-selling single “The Power” and album “World Power” from its shelves.

In doing so, the retailer has joined top 40 station WXKS-FM (Kiss 108) and urban WILD, which each removed “The Power” from its rotation last month. The 5-member New England Disc Jockey Assn. has also moved to stop reporting the group’s singles. The track “Ooops Up/Behave The Hype.”

Newbury owner Mike Dreesen says the decision was made after he was approached by a number of gay right groups that is organizing under the name ZapSnap.

“We don’t usually get involved with political issues; in fact, we’re sick of all the different groups who...” (Continued on page 74)

Essex Action Vs. ABKCO Over Stones Track To Go Trial

BY TRUDI MILLER

NEW YORK—An action by Essex Music against ABKCO Music and Records Inc. will have to go to trial, the U.S. District Court here has ruled.

In March the independent Essex sued ABKCO for copyright infringement in the form of nonpayment of royalties on the Rolling Stones’ single “Let It Bleed.”

Essex, which had accused ABKCO of using the song without permission, had a majority of ABKCO’s stockholders. The judge did not rule on ABKCO’s motion to strike down three of Essex’s defenses. The first two defenses were for the duration of the copyright agreements.

The court did, however, grant Essex’s motion to strike down three of ABKCO’s defenses. The first two defenses were for the duration of the copyright agreements.

The last defense was for the duration of the copyright agreements.

FAST FACTS: CEMA has the top three albums on the pop chart for the second straight week with M.C. Hammer’s, Poison, and Wilson Phillips. That’s the second top 10 in a row for the song “Night Time.”

The all-star charity album “Nobody’s Child—Romanian Angel Appeal” by BY凘re and Friends, which had the top album for two weeks running in June, with Sinead O’Connor, Hammer, Heart, and the “Pretty Woman” soundtrack, and others.


Poison Oozes Up: Winger, Crew Take Flight

BY Paul Grein

Hammer Logs 10th Week At Pop Summit; Poison Oozes Up; Winger, Crew Take Flight

MC. HAMMER’S “Please Hammer Don’t Hurt ‘Em” becomes the first album since Paula Abdul’s “Forever Your Girl” to log 10 weeks at No. 1 on the Top Pop Albums chart.

And with Hammer’s new single breaking into the top 10 this week, the album could stay on top several more weeks, as on the second week. “Your Power” jumps from No. 12 to No. 8 on the Hot 100, already matching the peak position of Hammer’s breakthrough single, “U Can’t Touch This.”

The only act that threatens Hammer’s stranglehold on the top spot is Poison, whose “Flesh And Blood” jumps to No. 2. This matches the peak position of the group’s previous album, “Open Up And Say... Ahh!” Poison’s current single, “Unskinny Bop,” jumps to No. 5 on the Hot 100.

Two new releases explode in their second week on the pop albums chart. Winger’s sophomore album, “In The Heart Of The Young,” started at No. 34 and has climbed to No. 9. "Move Somethin’" reached No. 88 in 1988, and “As Nasty As They Wanna Be” hit No. 29 in January.

NUMEROUS CATALOG albums are making noise on the pop albums chart. Pink Floyd’s 1979 blockbuster “The Wall” jumps from No. 131 to No. 120 in the wake of Roger Waters’ performance at the site of the Berlin Wall. Bob Marley & The Wailers’ 1984 collection, “Legend,” jumps from No. 122 to No. 86, and Billy Joel’s 1985 collection, “Greatest Hits, Vols. 1 and 2” re-enters the chart at No. 175.

Also listed this week: David Bowie’s landmark 1973 album, “The Rise And Fall Of Ziggy Stardust And The Spiders From Mars,” at No. 130; Bowie’s “Changesbowie,” an adaptation of his 1976 compilation “Changesonebowie,” at No. 89; and AC/DC’s 1980 blockbuster, “Back In Black,” at No. 165.

The all-star charity album “Nobody’s Child—Romanian Angel Appeal” vaults from No. 174 to No. 79 in its second week. The Warner Bros. album, benefitting Romania’s orphaned and abandoned children, features Guns N’ Roses, Billy Idol, Paul Simon, Elton John, Eric Clapton, and Stevie Wonder, among others.

Vixen’s sophomore album, “Rev It Up,” is the top new entry at No. 99. The female rock group’s eponymous 1988 debut album reached No. 41.

Jon Bon Jovi’s “Blaze Of Glory” leaps from No. 13 to No. 6 in its fifth week on the Hot 100, becoming his fastest-climbing top 10 hit to date. His previous speed record was set by “Bad Medicine,” which reached the top 10 in six weeks in 1988. Incidentally, you know it’s summer because there are three movie songs in the top 10. In addition to “Blaze Of Glory” from “Young Guns II,” we find Billy Idol’s “Cradle Of Love” from “Ford Fairlane” at No. 9 and Citi-Tites’ “Killing Of Wishful Thinking” from “Pretty Woman” at No. 10.

Remakes of two Chi-Lites hits are bulleting up the top 40 on the Hot 100. M.C. Hammer’s “Have You Seen Her?” jumps to No. 8, and Paul Young’s “Oh Girl” climbs to No. 9. It’s the first time that two songs of the same group have scaled the top 40 simultaneously since 1981, when “The Tears Of Innocence” by The Chi-Lites hit no. 7 off of “Here Comes The Summer.”

We Get Letters: William Simpson of Los Angeles notes that Jimmy Jam & Terry Lewis have three singles in the top 15 on the Hot 100 for the second straight week. The Grammy-winning producers wrote and produced Janet Jackson’s “Come Back To Me,” which jumped to No. 10; Johnny Gill’s “Rab You The Right Way,” which slips to No. 15; and Jam & Lewis are members of the Time, whose “Jeru” hits out at No. 11 for three weeks in a row.

Rich Appel of CBS-TV in New York notes that Luke Featuring the 2 Live Crew’s “Banned In The U.S.A.” is the second top 10 hit in as many weeks. The song has been certified gold and includes a top five single, “Crude Of Love.”

It’s been a very significant turn-around. (Continued on page 71)
ARISTA IS THE ANSWER!

TAYLOR DAYNE
CANT FIGHT FATE
With an impressive string of 8 consecutive Top 10 hits and a Platinum plus second album, Taylor Dayne's career continues to soar to new heights. Her new single "Heart Of Stone" is already showing signs of becoming the biggest yet from an album that has a very definite Double Platinum future.

LISA STANSFIELD
AFFECTION
The most acclaimed new vocalist of the year with a Platinum plus debut album. Her first single "All Around The World" was a #1 POP and R&B Platinum smash. The follow-up hit "You Can't Deny It" became Lisa's second consecutive #1 R&B smash. The new single "This Is The Right Time" is being hailed by radio as her biggest hit yet.

THE JEFF HEALEY BAND
HELL TO PAY
The second album from rock's most electrifying trio is now Gold and going strong! The lead track "I Think I Love You Too Much" went Top 2 on the Rock charts. The new single "While My Guitar Gently Weeps" is already storming up the charts on its way to the top.

MILLI VANILLI
THE REMIX ALBUM
One of the hottest groups to emerge this year. Their Platinum debut single "The Power" became a worldwide sensation, going to #1 on the Dance charts and Top 5 at both POP and R&B radio. Their debut album World Power is now GOLD, selling over 200,000 copies in the last few weeks alone! The new single "Ooops Up" will power the album past Platinum.

ARISTA WHERE PLATINUM IS A WAY OF LIFE.
JOIN US. YOU CAN MAKE A DIFFERENCE.

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SEPTEMBER 12, 1990

COLUMBIA STUDIOS SOUND STAGE 30

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ENTERTAINMENT BY

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Contribution: $25,000

Advisors League: 1 Gold table (10 places), journal ad and plaque
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Platinum Circle (Preferred Seating): ______ table(s) or ______ places
Contribution: $10,000 per table of ten—$1,000 per person

Gold Circle (Special Seating): ______ table(s) or ______ places
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ENCLOSED PLEASE FIND A CHECK FOR: $_______  PLEASE SEND BILL ______ (Please Print or Type)

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Check Enclosed ______  Please Send Bill ______

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Please check appropriate selection:

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□ Platinum Page $7,500  □ One-quarter Page $600
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Important: Finished page size 8 1/2" wide (horizontal) by 11" high (vertical).
Add 1/4" for bleed areas.

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TO TOMMY MOTTOLA

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Peter Guber  Jon Peters
Michael Jackson  Michael P. Schuhof
Billy Joel  Barbra Streisand
Jeffrey Katzenberg  Brandon Tartikoff
George Michael  Walter M. Yetnikoff

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COMMENTARY

Radio Boycott Sets Bad Precedent

INDUSTRY SHOULD DEFEND K.D. LANG’S RIGHTS

BY JEFFREY ABELSON

Considerable energy is being expended in the necessary efforts to battle artistic censorship and to fight the bad guys in the environmental wars. But while the industry is engaged in the free-speech battle on one front, it is losing another. The battle against environmental degradation, a different situation, to improve the climate for speech and for the planet.

What I’m talking about is the boycott of k.d. lang’s large recordings by some radio stations, just because she has the courage to speak out against the largest global environmental threat that we could immediately do something about. That eco-hazard is known as meat eating.

Equally disheartening is the deafening silence from an industry that is normally on the front line of defense against those who would muzzle speech they don’t like. This is also the very same industry now in the process of trying to do an about-face on free speech.

I understand the importance of allowing the market, not the thought police, to judge Luther Campbell’s music. But what is the point of all this worthless CD packaging is a worthy point. But where’s the appetite for controversy?

Reference to the environmental nightmare caused by cattle raising. I’ll leave the case-making to the articulate experts, like John Robbins (author of “Diet For A New America”). Anyone concerned with ecological matters who is not aware of the connection between the cattle industry and its wasteful packaging, or other likes, or others like, should read up on this subject immediately. The connection between raising beef cattle and environmental degradation is clear and profound. k.d. lang grew up in cow country.

She knows that a shift in meat consumption habits will have an economic impact on some people. Although I don’t know her personally, I’m certain she’s not motivated by a desire to see people lose their jobs. Nor is that the goal of dedicated environmentalists who want us to reduce CO2 output from the normally free entertainment industry, save the word of support from Paul McCartney.

This is the mind-set that keeps us so resistant to having a reasoned debate about the wisdom or folly of eating animals. It’s obvious why the meat industry fears any move to lessen our addiction to cow flesh. But is questioning our diet now some form of religious blasphemy? Is kicking the meat habit somehow un-American? Would those stations refuse to carry news about President Bush because he’s anti-broccoli? Now that’s food for thought.

But perhaps the most important question is that each of us might ask himself: “What do I really want to do something about the environment?” We have a lot of real problems in this country, in this world. When it comes to the environment, we need to start reconsidering certain long-held attitudes and beliefs, especially when it’s abundantly clear that such beliefs are no longer in our best interest. We need to dedicate new mind-sets and encourage the debate that would produce them. We need to value, not boycott, people who do so, whether we agree with their particular perspective or not.

I’m not a First Amendment absolutist. I think there are, and need to be, certain limited restraints to this last time I looked, no one was accusing land of falsely yelling fire in public, or spewing misogyny, obscenities at 12-year-olds. The only obscenity case that could be brought here would have the cows as defendants.

So, consider the question of consistency. The radio boycott may not be unconstitutional, but it is at least as much an example of mind-set as is the first.

And the industry’s quiescence is contradictory to its quest for green ethics. Banning the box may be a good thing, but reducing the consumption of animals by even a small fraction would do a lot more for the global environment.

If we want to pass on an inhabitable planet to future generations, we will have to start publicly discussing the moral and ethological dimension of human domination and all nature, and the ramifications for that, that mind-set is responsible for. But the k.d. lang situation is much less ethereal. It offers a very practical, down-to-earth opportunity to expand the marketplace of ideas and to reduce the ecocidal tendencies. And opportunities, like natural resources, shouldn’t be squandered.

Congratulations, K.D. Lang, for getting a major record company to take a stand against the destruction of large forests.

GEORGE L. WRIGHT

LETTERS TO THE EDITOR

As a former independent label publicist, I would like to respond to a recent Grass Route item. While it is encouraging to read Bruce Haring’s environmental consciousness suggestions on how the music industry can cut down on waste paper (Billboard, Aug. 11), his contention that indie-label people and publicists should simply “pick up the phone if they have three lines of information to put out” is not based on a starting point for the average indie-label staff.

First, small labels are in no position to squander time or money. The idea of a publicist playing long-distance telephone tag with a contact list of hundreds every time the label has something to announce is not just inefficient, it’s absurd. As a journalist, I know small labels must also recognize the value of written words as opposed to verbal material.

Mailing out a few hundred postcards or letters at 15 or 25 cents a clip is not only far more cost-effective, but only takes a few hours as opposed to days of frustrating, often fruitsen speech. They are not unfeeling, unsympathetic “extremists” and “radicals,” as president Bush labels them. Their motivation, like k.d. lang’s, has to do with the good of the many versus the good of the few. And the quality of life for the next generations.

But the radio meatheads behind the boycott of lang are trying to impact on a recording artist’s income. That is their only goal. They’re not attacking the “speech,” they’re attacking the speaker. There is no complaint over the content of lang’s records, only a pathetic attempt to inflict economic pain because of what she says and believes. Given lang’s incredible talent, I’m sure these narrow and nasty assaults will have little effect on her career. But what if such behavior spread? What if other stations were to boycott records by artists from the normally free entertainment industry, save the word of support from Paul McCartney.

This is the mind-set that keeps us so resistant to having a reasoned debate about the wisdom or folly of eating animals. It’s obvious why the meat industry fears any move to lessen our addiction to cow flesh. But is questioning our diet now some form of religious blasphemy? Is kicking the meat habit somehow un-American? Would those stations refuse to carry news about President Bush because he’s anti-broccoli? Now that’s food for thought.

But perhaps the most important question is that each of us might ask himself: “What do I really want to do something about the environment?” We have a lot of real problems in this country, in this world. When it comes to the environment, we need to start reconsidering certain long-held attitudes and beliefs, especially when it’s abundantly clear that such beliefs are no longer in our best interest. We need to dedicate new mind-sets and encourage the debate that would produce them. We need to value, not boycott, people who do so, whether we agree with their particular perspective or not.

I’m not a First Amendment absolutist. I think there are, and need to be, certain limited restraints to this last time I looked, no one was accusing land of falsely yelling fire in a crowded theater or spewing misogyny, obscenities at 12-year-olds. The only obscenity case that could be brought here would have the cows as defendants.

So, consider the question of consistency. The radio boycott may not be unconstitutional, but it is at least as much an example of mind-set as is the first.

And the industry’s quiescence is contradictory to its quest for green ethics. Banning the box may be a good thing, but reducing the consumption of animals by even a small fraction would do a lot more for the global environment.

If we want to pass on an inhabitable planet to future generations, we will have to start publicly discussing the moral and ethological dimension of human domination and all nature, and the ramifications for that, that mind-set is responsible for. But the k.d. lang situation is much less ethereal. It offers a very practical, down-to-earth opportunity to expand the marketplace of ideas and to reduce the ecocidal tendencies. And opportunities, like natural resources, shouldn’t be squandered.

Congratulations, K.D. Lang, for getting a major record company to take a stand against the destruction of large forests.

JEFFREY ABELSON

ABELSON IS A PRODUCER/DIRECTOR OF VIDEOCLIPS AND MUSIC-DRIVEN FEATURE FILMS.
BMI Targeting In-Store Radio Play
On-Air Mentions Tracked By License Group

BY PHYLIS STARK

NEW YORK—Two years after Arbitron's new ratings diary led radio stations to more actively pursue radio listeners, a number of stations are concerned about an aggressive new BMI campaign to license retail businesses. Besides worrying about a reduction of at-work listening in general, some broadcasters are now afraid to mention businesses on the air, lest they bring those stores to BMI's attention.

The cause of the concern is a mass mailing sent by BMI in January to "every retail business in the country," according to VP/general licensing Thomas Annastas. Those were followed up with a second round of letters in June and will eventually be followed by calls from BMI's tele-marketing department to businesses that have not responded.

So where is BMI finding potential client names? Mostly from the phone book, other public sources, or mailing-list companies, it says. But also, in some cases, from on-air promotions in which radio stations try to curry favor with offices by mention-
ing them on the air, or making them contest winners. WRWM Rochester, N.Y., GM Kim Romano recently heard from a local wall-covering store that was contacted by BMI not long after it had been WRWM's "office of the day." WCNY Muskegon, Mich., owner Nancy Waters has also heard from businesses that were named on the air.

Annastas estimates that BMI li-
censes more than 25,000 businesses a year and expects this campaign to in-
crease that figure significantly. And

BMI does not deny that its 75 regional "licensing executives" use radio to find potential business. Asked if BMI encourages them to monitor radio stations for off-license listening promo-
tions, Annastas says, "That's part of their job."

The letters inform businesses that if they play music in their stores, they need to pay for it as they would any

'We're scared to promo in-office listening

because we don't want to jeopardize listeners

other business expense" and in-
formed them of their responsibilities
under the U.S. Copyright Act. The
letter also contains a warning that using music unlawfully "subject[s] the user to copyright infringement and potential legal damages."

"One of my concerns as a radio sta-
tion owner is getting in-office listen-
ning," says Waters. "We've heard from five or six businesses that got letters saying that they had to pay if they wanted to play our station. We're scared to do something with in-
office listening because we don't want to jeopardize [our listeners]. But Arbitron is giving credit for in-

office listening."

Broadcaster concern about the campaign seems to vary from region to region, often depending on the ag-
gressiveness of the BMI office in-
volved. The Muskegon/Grand Rap-
ids/Kalamazoo, Mich., region and Jacksonville, Fla., are two areas

where multiple broadcasters say they have encountered businesses con-
cerned about the BMI campaign. WCRJ Jacksonville PD Mike McCoy characterizes the campaign to license small businesses as "somebody being a little overzealous in his work. It overshadows the good reason why ASCAP and BMI are in existence. That's going to turn a lot of people off," he says, "and I mean literally."

Part of broadcasters' concern stems from the fact that guidelines for whether a business needs to be li-
censed are nebulous. Although there have been a number of precedent-set-
ting court cases, the cases that go to court is still consid-
ered on an individual basis.

In general, a business may be ex-
empt from following BMI's rules to:
- sell music in a small area; audio equipment is of the sort commonly used in private homes; there is no charge for the mu-

sical performance; and there is no further transmission of that perfor-
mance. In some cases, BMI has been convinced there has also been a factor for determin-
ing if a business qualifies for an ex-

emption.

Because BMI's letters are sent out with no prescreening, Annastas says, many businesses that would, in all likelihood, be exempt from the U.S. Copyright Act are receiving the let-
ters—much to their alarm. Among businesses that have been contacted by BMI are a bridal shop in Muske-
gon that is open on Saturdays and weekend nights only by appointment, and a furniture store in a 3,500-square-foot store in Caledonia Village, Mich., which contains only a small radio the owner brings in from her kitchen.

As one might expect, businesses that are discovering for the first time that they have to pay to use music are quite upset. Dick Thornton, owner of Sally Dicks Department Store in Muskegon, is outraged that "we can't even play our hits in our own store."

Thornton has two speakers in a 2,400-foot store.

Another business, the Jacksonville-area Western World, has stopped playing the radio in-store and gone with a local music service for $400 a year after being told by BMI that it would have to ante up $500 more be-

yond the $100 it was already paying ASCAP annually. (While also con-
cerned about ASCAP, broadcasters say they are unaware of any sort of activity from that agency comparable with the current BMI campaign.)

At least one radio station is helping out advertisers who want to play the stations in their stores. WQLR Kalamazoo GM Steven Trippers gives the equivalent amount of free advertis-
ing it paid the ASCAP or BMI fee. "In the United States of America the adver-
siser is entitled to hear his own ads in his store," he says.

Willhight: The Third Ratings Service Targets Expansion

NEW YORK—You may not have heard of Willhight Radio Research—America's third ratings service. Most people outside its Pa-
cific Northwest territory—and even some locals—have not heard of it either. But after 10 years as a regional operation, the Seattle-based firm is gearing up to chal-

enge Arbitron and Birch for some of their small-market business.

Willhight is the only ratings ser-
vice in such markets as Twin Falls, Idaho, Barrow, Alaska, and Moses Lake, Wash. Its more than 75 cli-
cents are in those states as well as in Oregon, Northern California, and Montana. Willhight's vice president and direc-
tor Dave Hastings says his company plans to expand and is looking toward markets in Utah, Colorado, New Mexico, and the Dakotas. President/owner Jim Willhight says the push for those markets will start as early as the fourth quarter of this year and hopes to be solidly in place by 1992.

Willhight is the former PD of KGHO-AM-FM Aberdeen, Wash., and KBPI 990 on Mount Vernon, Wash. He started the company after re-
tion to in-house audience research he did at those stations convinced him that there was a real need for a service that provided small-mar-
ket data. Hastings, who joined the company five years ago, is a for-
get GM at KQRM Seattle. Their staff numbers six full-time em-
ey, and a dozen fluctuating telephone interviewers who con-
duct all research out of the Seattle office, allowing for what Hastings calls "quality control."

Clients, who sign up for terms of one, two, three, or five years, get one survey per year, with the ex-

ception of Fairbanks, Alaska, sta-
tions, which get two.

Although similar to Birch in its use of telephone methodology, Willhight differs from its competi-
tor in several ways, says Hastings.

In markets where the two services compete, like Yakima, Wash., or Albany, Ore., Willhight places as much as six times more in-tab into a given county or survey area, al-

lowing, Hastings says, for a more accurate sample.

Another difference is the "un-
aided, eight-point station identifi-
ation system," says Hastings. To minimize call-letter confusion, Willhight asks interview subjects to identify band, frequency, for-
mat, city, slogans, special pro-
grams, and air talent in addition to call letters. These specific identifications must be made before an interview is considered usable.

The price fluctuates according to desired in-tab and number of other subscribers in the market. A 200-

person in-tab averages about $3,000, while 500-in-tab can run any-

where from $17,000-$20,000 annually. (One small-market GM, who has priced all three services, estimates that what would cost about $6,000 at Willhight costs $9,000 at Birch, and $15,000 at Arbitron.) But there are discounts for additional subscribers in the market, which, Hastings says, encourages word-of-mouth advertis-

ing for his product.

Do clients and agencies take the relatively obscure Willhight seriously in markets where the service is up against the big two? "Six years ago, Arbitron and Birch would have been the accepted product," says Has-
tings. "Now we have a lot more re-

spect in the greater Northwest area. Now we are on a par with them."

As far as agencies are concerned, Hastings says, "On a national scheme, we are making some strides with the reps like Eastman and McGavran Guild. Our product means more now on a local and regional ba-

sic."

Michelle Robinson, sales manager of McGavran Guild's Seattle office, agrees. "They have a good reputation for fulfilling the needs of both broad-

(Continued on page 67)
Mojica Charges Discrimination At WGCI; Ray Boyd Out At BLS: Viacom Ups Kaake

ELEVEN YEAR WGCI Chicago staffer Irene Mojica, currently the overnighter on urban WGCI-FM, has filed a suit against WABC which is owned by the New York Times. According to Mojica’s lawyers, who have asked for more time to respond, Mojica continues to do overnight shifts.

NOW, 105 HAS A CROW

Two days after WRKK Birmingham, Ala., returned to its old KKKKishes, another WABC-owned station, WKRD (880 AM), in the South, switched to a station format. WKRD’s old music format will be replaced by a new format that will be announced at a later date.

In other news, the WABC-owned station in Detroit, WBTX-FM, has announced the hiring of two new personalities. But the station has not yet announced the personalities’ names.

WJZJ Chicago has announced that it will begin airing a new format on its FM station, WJZJ-FM.

First Trend of Summer

In the spring book, urban WRKS New York traded the newly re-commissioned easy outlet WAVAT-FM by a tugboat of a shore. The first summer Arbitron trend is that there are no surprises. The only changes are that the format is getting more comfortable, and the playlists are being reviewed and updated.

WABC has announced that it will begin airing a new format on its FM station, WABC-FM.

Mojica Charges Discrimination At WGCI; Ray Boyd Out At BLS: Viacom Ups Kaake

ENGLISH LANGUAGE CHICAGO WRKJ Chicago’s Jim Gray has announced that he will be leaving the station to join WABC in New York City. Gray has been with WRKJ for the past three years and has been instrumental in the station’s success.

Ray Boyd, who has been with WBLS for several years, was announced as the new host of the morning show. Boyd has been with WBLS since 1978 and has been an influential figure in the city’s music scene.

Viacom has announced that it will be expanding its operations in Chicago, with plans to open a new office in the city’s Loop district. The move is part of a $100 million expansion plan for the company.

Mojica, who has been with WRKJ for 11 years, was fired from the station last week. Mojica has been with WRKJ since 1986 and has been a regular on the station’s morning show. The station has not announced a replacement for Mojica.

Ray Boyd, who has been with WBLS for several years, was announced as the new host of the morning show. Boyd has been with WBLS since 1978 and has been an influential figure in the city’s music scene.

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FOR WEEK ENDING AUGUST 18, 1990

MODERN ROCK TRACKS™

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<td>The Railway Children</td>
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<td>Pretenders</td>
<td>&quot;HOLD A CANDLE TO THIS&quot;</td>
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<td>Ultra Violet Scene</td>
<td>&quot;IT HAPPENS EVERY TIME&quot;</td>
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<td>Hothouse Flowers</td>
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<td>Michael Penn</td>
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<td>Boom Crash Opera</td>
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ALBUM ROCK TRACKS™

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<td>Don Henley</td>
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<td>Gene Loves Jezebel</td>
<td>&quot;LET ME GO&quot;</td>
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Billboard® ALBUM TRACKS™

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FOR WEEK ENDING AUGUST 18, 1990

**No. 1**

WASHINGTON, D.C.—The possibility of a $4 billion annual spectrum fee as part of a management budget plan continues to worry broadcast industry officials, they are using the time during the August recess to marshal grass-roots opposition to such a proposal. The National Association of Broadcasters has already done some homework on Capitol Hill against the proposal, including convincing several lawmakers to write a letter on the eve of the recess to White House budget planners indicating their concerns that a spectrum fee would unfairly single out broadcasters.

In an Aug. 3 letter asking the White House to “restrain” from including radio spectrum fees in upcoming budget revenue proposals, two ranking Republicans also pointed out to White House chief of staff John Sununu that such a spectrum fee imposition might actually harm public service broadcasting in small communities.

Rep. Norman Lent, R-N.Y., ranking Republican on the House Commerce Committee, and Rep. Matthew H. Rinaldo, R-N.J., the ranking Republican on the House Communications Subcommittee, also reminded Sununu of interest among some administration officials in auctioning off areas of the spectrum, and suggested that fees are thus “better resolved in the normal legislative process than in legislative negotiations.”

Duggan says he will pursue a federal court decision in the case.

FOC commissioner Ervin Duggan has released a statement on the topic (Continued on next page)
WAVE OF THE FUTURE

Eighteen months ago, WNCl Columbus, Ohio, PD Dave Robbins' conservatism made him an anomaly at the musically active Nationwide Communications chain. Since then, Nationwide has gone adult—toward degrees—at W OMX Orlando, Fla., WKSJ San Jose, Calif., KZFP Phoenix, and now KHMX.

“I get a chuckle out of guys who say dance is the wave of the future. It’s the wave of the next four months,” says Robbins, new an NCI group PD. “Adult top 40 stations are...the future of this format. We saw [early on] that the only hope for the format was to develop so it wasn’t polarized into heavy dance music or heavy rock.

Like many adult 40 PDs, KHMX PD and fellow NCI group programer Guy Zapoleon, sees the resurgence of the sub-format as a reaction to top 40’s current dance-heavy lean. “What you always need on a true top 40 is the best music from rock, urban, pop, and AC artists. We’ve moved too far to the urban side of the axis, and that makes it impossible to play anything else.

The “other top 40s in Phoenix were so urban that they couldn’t play ‘Do You Remember’ by Phil Collins. When one of the biggest artists of the 80s and 90s can’t get airplay on today’s top 40 stations with a hit record, there’s a problem,” he says.

TAKING THE LEAD

In recent months, adult top 40s have played several hits that performed far less well at mainstream top 40, among them Elton John’s “Club At The End Of The Street,” Anita Baker’s “Talk To Me,” and Gloria Estefan’s “Cuts Both Ways.”

More recently, however, the format has launched two hits which seem to be spreading to mainstream outlets—Paul Young’s “Oh Girl” and James Ingram’s “I Don’t Have The Heart.” “There’s a group of artists and records that have to be sold back toward the more teen-based radio stations, such as Paul Young,” says WHXY PD Frank Amadeo. “Those are the records that we can take the lead with.”

From the beginning, I’ve thought this format would offer artists a fabulous opportunity because we were going to play records that our two rivals wouldn’t even listen to in a music meeting,” adds WKQI (95.5) VP/programming Gary Berkowitz. “We’re the guys breaking Jude Cole and Elton John. Some of the biggest hits of the last year were heard on one Deejay top 40 and that was WKQI.

“I don’t know if the labels saw it that way at first, but I think they now understand what they can and can’t bring in,” says Berkowitz, echoing comments of many adult 40 PDs contacted for this story.

Perhaps the most obvious sub-supporter of adult 40 outlets is Columbia VP/promotion Bert Baumgartner. He cites the growth of adult 40 as one reason that he put a former top 40 rep, Jerry Lomboy, in charge of AC promotion, in hopes of having greater contact between the AC and top 40.

“Y100, WQKJ and WKQI are the stations that told us that Paul Young was a huge passive record,” says Baumgartner. “They showed us that it gets more requests via fax than it does on the phone, and that gave us the information to take to top 40 people who want reaction records.”

Of great significance is this: you’ve got so many little sub-formats to go to with whatever record you’ve got,” says Warner Bros. national singles promotion manager Ed Nuhfer. “If you’ve got a good song, now you can get a large enough sample base with any type of record to at least find out what you’ve got.”

CONSTANT CHANGE

But some promoters see adult top 40s not as a cohesive record-breaking unit, but as just 15-20 more stations with special demands in an already confused format. Elektra senior VP/promotion Rick Alden worries that there still are not enough fourths to make a direct comparison.

“Ayl’s Brilly Bright says that “unlike rock or dance-leaning stations that are pretty straight ahead, [adult 40s] are changing constantly because the format is still new.”

And Capitol national director of promotion Tom Turlan notes that adult 40s “are not going to have as much impact just by the nature of the station. They’re not pioneering active records. We depend on reaction records that PDs will network among themselves. These stations, which look at callout, aren’t going to get the kind of impact we need to bring in other stations in a short period of time.”

And, Geffen VP/promotion Peter Napoliello says, “It will help Geffen because we do have a lot of artists that lean that way. Let’s just hope the targets they reach do buy records. AC has been a viable format for crossing records to pop, but a lot of its listeners are too busy putting expensive wheels on their RMs.”

Asked about the notion that adult top 40s will be less important than other niche top 40s because they play records that do not sell, WNCl’s Robbins says, “These records reinforce what people think you are, which is adult top 40. Do they sell? People excited? It’s doubtful. But I’d rather be known as the station that plays Bruce Hornsby than the station that plays New Kids On The Block every five minutes.”

BACK TO ‘82

Then there is the aesthetic concern about adult top 40. Detractors call it a throwback to the 1982-85 period when rock at the station was a major, music format. But others consider the format’s nadir—when top 40 reacted to an earlier dance music boom, and similar concerns about an aging population base, by leaning heavily on artists like Christopher Cross and Robbie Dupree.

KHMX’s Zapoleon says he doesn’t want to go back to ‘82-88 which, he agrees, “was a terrible era.” The years from 1982-85, when there were untopo pop/rock crossovers from the likes of John Cougar Mellencamp, Van Halen, and Journey, alongside black crossover music, saw “the era for top 40 to get back to.”

And WNCl’s Robbins contends that while his conservative sub-format may be the one that excites industry people the least, “it’s the one that excites the audience the most.”
The catalog label of the 80's presents a midline catalog for the 90's

WH-0085 Watercourse Way
WH-0086 Still Moments
WH-0091 Sketches
WH-1001 In Search of the Turtle's Navel
WH-1003 It Takes a Year
WH-1006 Childhood and Memory
WH-1008 Piano Solos of Eric Satie
WH-1014 Passage
WH-1015 Sampler '81
WH-1016 Wind Dance
WH-1020 Elements
WH-1021 Tideline
WH-1022 Shadowfax
WH-1023 Solid Colors
WH-1024 Sampler '82
WH-1026 An Evening with Windham Hill Live
WH-1027 Vapor Drawings
WH-1029 Shadowdance
WH-1033 Islands
WH-1034 Unaccountable Effect
WH-1035 Sampler '84
WH-1036 Live at Montreux
WH-1038 The Dreams of Children
WH-1040 Piano Sampler
WH-1042 Transit
WH-1043 Chiaroscuro
WH-1048 Sampler '86
WH-1049 Reunion
WH-1051 Too Far to Whisper
WH-1058 Sign Language
WH-1062 Soul of the Machine
WH-1070 Walking a Changing Line
WH-1072 Guitar Sampler
WH-1086 Legacy
WH-0119 Commotion

©1990 Windham Hill Productions Inc.
Thirty-five Catalog Classics Now at Midline Prices

- WH-1001 In Search of the Turtle's Navel
- WH-1038 The Dreams of Children
- WH-1042 Transit
- WH-1003 It Takes a Year
- WH-1048 Sampler '86
- WH-1043 Chiaroscuro
RADIO

Stations Reach Out & Touch Listeners Via Sponsored Movie-Info Line

NEW YORK—Albahn KLOS Los Angeles, top 40 WPLJ New York, and churban KMET San Francisco are currently using Moviefone, an interactive telephone movie guide that provides complete theater listings and show times. For the cost of a local telephone call, listeners can find out where any movie is playing in the city and get a message from the station at the same time.

Stations can sponsor the phone line on a market-exclusive basis. In most cases, there is also a print co-sponsor, i.e., New York magazine, that can give stations extra mentions through cross-promotions, according to Andrew Jarecki, VP and director of marketing for Moviefone's parent company, Promote Inc.

Stations contribute to the cost of materials, which, Jarecki estimates, range from $40,000-$60,000 a year. In addition to this cost, stations trade out for both on-air mentions and for a schedule of 20- or 30-second spots. The bulk of the cost, however, is borne by film companies, which purchase 10-15-second ads at the beginning of the call. Each station can also provide a message on the line, which can be accessed by those callers who choose to hear it. To ensure that callers will want to hear the message, stations utilize it for promotions like movie-ticket giveaways and concert information.

The radio station fee pays for a variety of in-theater promotions, including posters, concession displays, slides, and business cards promoting the service. Between 4 million and 5 million of the cards have been picked up by listeners in New York theaters since the service debuted there last November.

The lines are proving to be successful in all three markets. Two weeks ago, for example, more than 33,000 calls were made to the WPLJ line. Promotion directors who are using the service say they are pleased with it. "People are inherently lazy, so it's fun to have," says KMET promotion director Cydney EnDean.

For more information, call Jarecki at 212/544-7470.

IDEA MILL: Ti-B-SUM

WKLH Milwaukee listeners submitted some unique entries for the classic rocker's $10,000 outrageous-stunt contest. Among the top contenders: a man who offered to clean all the toilets in Milwaukee Stadium dressed as the Tri-D-Bowl man; a woman who wanted to jet ski across Lake Michigan and back in nine hours or less; a man who volunteered to drink Pabst Blue Ribbon beer while bowling 56 games in 12 hours; and a man who will try to drive to every major league baseball park and take pictures in front of them in 196.5 hours or less.

Alam WDFD Long Island, N.Y., premiered the new Orion Pictures film "Naval SEALS" with a mock invasion on a local beach. More than 1,000 listeners watched five design-sea divers and four sky divers "storm" the beach while WRNC personalities distributed "Naval SEALS" merchandise.

AC WMAG Greensboro, N.C., morning man Bill Flynn challenged Winston-Salem, N.C., mayor Martha Wood to a stunt flight endurance test in the Red Baron Pizza bi-plane during a Special Olympics fund-raiser Aug. 7. Flynn broadcast his flight live on the air. The loser had to make a $100 contribution to the charity.

Urban KRBQ Los Angeles has painted the face of listener Keita Smith on a 85-by-45-foot Hollywood wall billboard. Smith's picture replaces that of singer Paula Abdul, who was removed from the station's playlist after she received a cease-and-desist order from Virgin Records ordering the removal of the picture (Billboard, July 14). Smith's picture was selected from among 200 submitted.

Fox Television is looking for stations with either existing tapes of out-of-print CDs or new CDs for upcoming promotions that they can tape for a new show. The as-yet-untitled program is set to debut Sept. 1. After "I'f I Could Hide My Video," interested stations can contact Rich Pisani at 213-856-1070.

PRE-MOTIONS

Timothy Rogers has been appointed to the newly created position of director of advertising for the Charles J. Givens media division. He was formerly an account executive at KJLA Kansas City, Mo., and now is with WPGC, Washington, D.C., has an immediate opening for a promotions coordinator. Contact promotion director Lisa Basden at 301-441-3500.

August Institution. St. Augustine College-owned commercial outlet WAUG Raleigh, N.C., celebrated its third anniversary with a weekend celebration that included sending a contest winner to see "The Oprah Winfrey Show" in Chicago. GM Jay Holloway, kei, receives a proclamation commemorating the event from Raleigh Mayor Avery Upchurch.

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

LIFT Systems with a future.

by Phyllis Stark

GUESS WHICH record on this p.m. drive sample of KFOG San Francisco shocked the album rock community this spring: INXS, "What You Need"; Taylor Dayne, "I'll Be Your Shelter"; Beatles, "Twist & Shout"; Pink Floyd, "Another Brick in the Wall"; Little Feat, "Let It Roll"; Rock Derringer, "Roll & Roll Hootchie Koo"; Don Henley, "How Bad Do You Want It"; ZZ Top, "With Or Without You"; Warrant, "Heaven"; Byrds, "So You Wanna Be A Rock & Roll Star"; Cheap Trick, "I Want You To Want Me"; Tubes, "Talk To Ya Later"; and Jeff Lynne, "Every Little Thing!"

Sponsored by Taylor Dayne. Many industry people were. But PD Pat Evans says, "When I talk to friends, or people who don't know who she is, they all think it's Tina Turner. It's a great rock record and not because she happened to have a few dance-oriented CHR hits, I don't think it should stop us from playing a hit that has massive exposure in the market."

"I'll Be Your Shelter" became a major request record for KFOG. It didn't generate complaints, perhaps because Dayne was never identified by name. And Evans has, in any event, been vindicated. In the spring Arbi- tory, KFOG is up 2.0 & 2.6 plus-tops—tied with format lead KQRR (2.9/2.6)." Even without Taylor Dayne, KFOG's move to an '80s-based format last January would have been surprising. During rock radio's mid-'80s crisis, many stations tinkered with top 40 formats or crossover music. KFOG, meanwhile, set the standard for what many of those stations became later with a more adult, more eclectic mix.

Besides, when Evans arrived in May '89 from classic rock KKSB New York, he was clearing a classic rock station, but playing more currents than most such outlets. San Francisco was the last top 20 market with no classic rock outlet. It seemed logical that she would finish the job.

So why this? "It's absolutely not true that there's nobody else doing classic rock. Most of the AOR's here use it in some form or another. There are four rockers in the market plus two oldies stations, so there's a lot of classic library material being covered on the air." And, she says, KFOG was too heavily imaged from its early days as "a station that played a lot of good library tracks but was also devoted to playing quite a bit of new music."

"We didn't want to alter KFOG to go after a new demo although we believe this appeals to females as well as the traditional male 18-49 or 18-54 demo. We just wanted to . . . open up the appeal of the station. KFOG was designed to be a very hit-oriented, contemporary, familiar, and accessible station with a lot of ener-

Note the word "familiar." KFOG plays, at most, four currents or recurrants an hour. While currents can turn over as fast as 3:30, in recent weeks, they've been rotating every 4:30—which isn't much faster than the field of crossovers KFOG played before. "What I felt was right for KFOG at this time was not a current-intensive station," she says. "These are records and groups that we like, but they've just been absent from other rock radio stations."

"When we first changed, we took some heat from the Deadheads and [people that were here] primarily for the classics. But after a few weeks, the phones became overwhelmingly positive and we noticed an influx of calls from people that hadn't listened before, or hadn't lis-
tened in years."

All of this has happened with little outside promotion. "We have four rotating billboards, and that's it . . . Mov-
ing adults is supposed to be difficult. But we had a good sense already, and obviously this generated a lot of talk. It happened very quickly. Each month we saw growth."

"We appear to be drawing from a lot of stations. We're up 4-5 in [where KQRR, KOME, and most rock] KITS are down. We're up 18-24 and 25-34 where KQRR and KITS are down. We're way up in women 18-24 where KQRR, KOME, and KITS are down. In 18-34 men and 18-49 men, we're No. 1 in mornings and mid-days, beating even [N/T] KGO and KCBS."

In a market where rock stations are thrilled with the new format - think KRBQ can get a four. She doesn't think she'll have to drive anybody out of the for-
motato do it either, although "somebody always does away with a number of things that can happen. Other stations can change and impact the ranking of stations in your format." She does not, incidentally, think the new rock/AC KDBK/KBQ will impact either her or her competition, saying that "their designs are on the KOIT soft rock audience.)"

KFOG morning man M. Dung has one of the most dis-
tinctive, most cerebral morning acts in the country. Yet KFOG is positioning his as the "most music morning show." Says Evans, "He's still very forefront, but there's not a lot of chatter. We have a news director and a sports director with him, but we're still jamming mu-

SEA ROSS
LOUIS ANGELES—LBC/Bailey Broadcasting Services and D. Blackmon-Bailey Advertising & Promotions have launched an extensive anti-censorship campaign. Beginning Monday (13) and running through the end of the year, Bailey syndicated programs "'Radio-Scope,' "'The Hip Countdown & Report,'" and "'Inside Gospel'" will include anti-censorship public-service announcements from celebrities and key industry figures.

Bailey will also provide its more than 350 affiliates with the taped announcements, which they can run during regular programming. The company also plans to collect signatures on an anti-censorship petition; hand out fliers, and distribute "Censorship Sucks" and "Fuck Censorship" buttons at the upcoming Jack The Rapper Conference in Atlanta, beginning Thursday (16).

We want everybody to try to do something on the censorship issue," says Bailey Broadcasting Services executive VP Diane Blackmon-Bailey. "This is just our effort as a small company. As members of the creative community, we have to realize what censorship means and realize we must stop it now or we are doomed."

According to the company, Warner Bros./Reprise, Motown, and MCA have agreed to participate. Those scheduled to read the announcements include Warren G., Little Richard, Hugh Hefner, Luther Campbell, MCA president of black music Ernie Singleton, and Virgin VP/R&B promotion Sharon Heyward.

"The founding fathers believed individuals should be free to express themselves without the government buttin'," says Warner Bros./Reprise VP/R&B promotion Michael Johnson in one of the PSAs. "That's why they wrote the First Amendment to the Constitution. Well, now it seems some people think the founding fathers were wrong. They're not content with parental warning stickers on records. They want to ban music, arrest record-store employees and drive artists out of business—all in the name of the American Way." Well, censorship is not the American way, free people! Don't stand still while a few self-righteous politicians steal your freedom! Wake up! Stop censorship now!"

The spot ends with Johnson encouraging those who want more information to call the Coalition Against Lyrics Legislation at 303-787-0916. Other industry people who would like to lend their support to the campaign can contact Blackmon-Bailey at 213-969-0011.

The anti-censorship effort is not the only thing keeping Blackmon-Bailey busy. LBC and "'Radio-Scope' were set to stage the annual anti-drug and gang violence "Summer Fresh" charity concert, Aug. 7 at the Watts Willowbrook Boys and Girls Club in Los Angeles. Stars set to appear include Johnny Gill, Laker players Earth Magic, Johnson and Larry Drew, Geffen act Christopher Williams, and Delicious Vinyl's Def Jef and Body & Soul.

LBC/Bailey Launches Anti-Censorship PSA Campaign

Northern Soul Launches Anti-Censorship PSA Campaign

BY CRAIG ROSEN

Sports has signed WABC New York to carry its 1990 "College Football Game Of The Week Package," which debuts Sept. 1, when Duke meets South Carolina Rock Over London, in association with Big Picture International, has landed the simulcast rights to "Tina Turner's Live From Barcelona Foreign Affair 1990" for all territories outside Latin America. The concert is set for Oct. 6 in the ancient Spanish city.

Olympia Broadcasting Networks has lined up a summer sports trivia promotion for its "John Madden's Sports Quiz." During the week of Aug. 27, Madden's "Super Stumper Quiz" will give listeners a chance to win a spot on Norwegian Cruise Line's World Series Cruise in November. Two winners will be drawn on Sept. 7... The L.A.-based All Star Radio Comedy Network is offering "Ben Steel's Twisted Hits," a package of 120 parody songs, on a barter basis. About 70 stations have picked up "Twisted Hits," including WZTR Milwaukee, KHOW Denver, KKYJ San Diego, and WRMX Nashville.

"We can recommend an after-hours spot for the business traveler. Fluffy pillows. A concierge who never sleeps. Room service dreamed up by French chefs. A well-equipped fitness club. To us, these are important business tools. Because Mr. Maison is a hotel devoted to keeping you happy in your work. So after all the long hours you put in, relax. Get comfortable We'll have you ready for that power breakfast overtime."

We can recommend an after-hours spot for the business traveler. Fluffy pillows. A concierge who never sleeps. Room service dreamed up by French chefs. A well-equipped fitness club. To us, these are important business tools. Because Mr. Maison is a hotel devoted to keeping you happy in your work. So after all the long hours you put in, relax. Get comfortable We'll have you ready for that power breakfast overtime.
<table>
<thead>
<tr>
<th>City</th>
<th>Station</th>
<th>Artist/Song</th>
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</thead>
<tbody>
<tr>
<td>New York</td>
<td>Z100</td>
<td>Poison, Unskinny Bop</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KQED</td>
<td>Madonna, Vogue</td>
</tr>
<tr>
<td>Seattle</td>
<td>KPLQ</td>
<td>Whitney Houston, You're The One For Me</td>
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<tr>
<td>Providence</td>
<td>KOI</td>
<td>Del Shannon, Runaway</td>
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<tr>
<td>Boston</td>
<td>98.5FM</td>
<td>The catalog</td>
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<td>New York</td>
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**Power Playlists for Week Ending August 18, 1990**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
<td>M.C. HAMMER</td>
<td>CALL ME THE KING</td>
</tr>
<tr>
<td>JOHNNY GILL</td>
<td>AGAIN</td>
</tr>
<tr>
<td>KEITH SWEAT</td>
<td>I'M IN THE MOOD</td>
</tr>
<tr>
<td>EN VOGUE</td>
<td>IT'S RAINING MEN</td>
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<tr>
<td>BELL BIV DEO</td>
<td>MY NAME IS CALLA</td>
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<tr>
<td>ANITA BAKER</td>
<td>THE BRIDGE</td>
</tr>
<tr>
<td>TONI BRAXTON</td>
<td>SAW IT COMING</td>
</tr>
<tr>
<td>ICE CUBE</td>
<td>I COME FROM A PLACE</td>
</tr>
<tr>
<td>ERIC B</td>
<td>LET THE BODY MOV</td>
</tr>
<tr>
<td>MARIAN CAGEY</td>
<td>I HATE WHAT YOU MAKE ME DO</td>
</tr>
<tr>
<td>PUBLIC ENEMY</td>
<td>A MILLION Dollar bill</td>
</tr>
<tr>
<td>LISA STANSFIELD</td>
<td>HOME</td>
</tr>
<tr>
<td>SNAP</td>
<td>I GOTCHA</td>
</tr>
<tr>
<td>X-CLAN</td>
<td>ON A MISSION</td>
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<tr>
<td>THE TEMPTATIONS</td>
<td>ONE MORE DAY</td>
</tr>
<tr>
<td>JONI DIEZ</td>
<td>SOMETHING ✱ SOMETHING</td>
</tr>
<tr>
<td>LISA RHOADES</td>
<td>I'M IN LOVE WITH YOURbody</td>
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<tr>
<td>THE JODIES</td>
<td>THE JODIES</td>
</tr>
<tr>
<td>GLENN JONES</td>
<td>I'LL BE WITH YOU FOREVER</td>
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<tr>
<td>NAOMI</td>
<td>UNDER THE INFLUENCE</td>
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<td>BARRY WHITE</td>
<td>WHERE IS THE LOVE</td>
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<td>HENDERSON BROTHERS</td>
<td>THE KISSER</td>
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<tr>
<td>HOWARD WEINETT</td>
<td>I'M ON A MISSION</td>
</tr>
<tr>
<td>GLENN JONES</td>
<td>I'M GOING TO BE</td>
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</table>
A SINGLE TO KEEP WATCHING.

"KEEP WATCHIN'" MICHEL'LE ON TOUR

8/13 CVIC CENTER/PEYSACOLA
8/15 RIVERFRONT COLISEUM/CINCINNATI, OH
8/16 WENDLER ARENA/SAGINAW, MI
8/17 ROEMOUNT HORIZON/CHICAGO, IL
8/18 THE PALACE/DETROIT, MI
8/19 SAVAGE HALL/TOLEDO
8/20 METRO CENTER/ROCKFORD, IL
8/23 CVIC CENTER/SAVANNAH, GA
8/24 ORLANDO ARENA/ORLANDO, FL
8/25 CHARLOTTE ARENA/CHARLOTTE, NC
8/26 JEFFERSON CIVIC CENTER/BIRMINGHAM, AL
8/28 BEAUMONT CIVIC CENTER/BEAUMONT, TX
8/29 IVONROE CIVIC CENTER/MONROE, LA
8/30 REUNION HALL/DALLAS
8/31 THE COLISEUM/JACKSON, MS
9/1 THE OMNI/ATLANTA, GA
9/2 THE SUPERDOME/NEW ORLEANS
9/5 THE FORUM/LA
9/7 THE FORUM/LA
9/8 SELLAND ARENA/FRESNO
9/9 THE FORUM/LA

"KEEP WATCHIN'"

MICHEL'LE

THE NEW SINGLE FROM HER SELF-TITLED DEBUT ALBUM.

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<table>
<thead>
<tr>
<th>BILLBOARD</th>
<th>HOT RAP SINGLES</th>
<th>FOR WEEK ENDING AUGUST 18, 1990</th>
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<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td><strong>SALES</strong></td>
<td><strong>AIRPLAY</strong></td>
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<td><strong>TOP 40 SINGLES</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>NUMBER DATE</strong></td>
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<tr>
<td><strong>1</strong></td>
<td>MAVIS STAPLES</td>
<td>Vision of Love</td>
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<tr>
<td><strong>2</strong></td>
<td>MARVIN GAYE</td>
<td>Vision of Love</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>JERK OUT</td>
<td>THE TIME</td>
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<tr>
<td><strong>4</strong></td>
<td>WERE ALL IN THE SAME GANG</td>
<td>WEST COAST ALL STARS</td>
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<tr>
<td><strong>5</strong></td>
<td>TALK TO ME</td>
<td>ANNI BAKER</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>COME BACK TO Me</td>
<td>JANET JACKSON</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>IF YOU TOLD ME</td>
<td>TERRY STEWART</td>
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<tr>
<td><strong>8</strong></td>
<td>FEELS GOOD</td>
<td>TONI TONE TONE</td>
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<tr>
<td><strong>9</strong></td>
<td>HAVE YOU SEEN HER</td>
<td>M.C. HAMMER</td>
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<tr>
<td><strong>10</strong></td>
<td>MY KINDA BABY</td>
<td>BABY FACE</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>I WANTED IT NOW</td>
<td>CAMERO</td>
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<tr>
<td><strong>12</strong></td>
<td>BANNED IN THE U.S.A.</td>
<td>JANET JACKSON</td>
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<tr>
<td><strong>13</strong></td>
<td>CAME BACK TO ME</td>
<td>JANET JACKSON</td>
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<tr>
<td><strong>14</strong></td>
<td>LIES</td>
<td>EN VOGUE</td>
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<tr>
<td><strong>15</strong></td>
<td>ROCK DIS FUNNY JOKE</td>
<td>POOR RIGHTEOUS TEACHERS</td>
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<td><strong>16</strong></td>
<td>CRAZY</td>
<td>THE WH-i-Nk</td>
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<tr>
<td><strong>17</strong></td>
<td>MAKE YOU SWEET</td>
<td>KEITH SWEET</td>
</tr>
<tr>
<td><strong>18</strong></td>
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<td>TREAT THEM LIKE YOU WANT TO BE</td>
<td>FATHER MC</td>
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<td>SAVE THE FAMILY</td>
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**SALES NOTES**
- **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** | **11** | **12** | **13** | **14** | **15** | **16** | **17** | **18** | **19** | **20** | **21** | **22** | **23** | **24** | **25** | **26** | **27** | **28** | **29** | **30** | **31** | **32** | **33** | **34** | **35** | **36** | **37** | **38** | **39** | **40** |

**AIRPLAY NOTES**
- **1** | **2** | **3** | **4** | **5** | **6** | **7** | **8** | **9** | **10** | **11** | **12** | **13** | **14** | **15** | **16** | **17** | **18** | **19** | **20** | **21** | **22** | **23** | **24** | **25** | **26** | **27** | **28** | **29** | **30** | **31** | **32** | **33** | **34** | **35** | **36** | **37** | **38** | **39** | **40** | **41**
NEW LABEL--FRESH MUSIC: The Charisma label charted its first single on the Hot Black Singles chart five weeks ago. Since then, "Close To You" by Maxi Priest has made a steady climb, to No. 41 this week. Sixty-four of the radio panel's 100 reporters list it, including 10 new stations. Six are in the Southeast, including WEAS Savannah, Ga.; WIKS New Bern, N.C.; and WFXE Columbus, Ga. In the Central South region, WENN Birmingham, Ala., and WQFX Gulfport, Miss., climb aboard. "Close" is also new at KSOL San Francisco and KPRS Kansas City, Mo. It is No. 8 at WHMO-FM Cleveland and No. 6 at WZHT Baltimore.

MORE FRESH MUSIC: "Rhythm Of Life" by Oleta Adams (Fontana) appears to be an interesting candidate for a major radio shake-up. It is No. 27, making its debut with 13 add reports from a total of 67. Some of its add stations are WDKX Rochester, N.Y.; WENN Birmingham, WVXI Montgomery, Ala.; WJLB and WGPR in Detroit; WGCI Chicago; and KHTS Houston. It is making strong inroads on individual playlists. At WSNC New Haven, Conn., it jumps 36-24. At WHUR Washington, D.C., it vaults 44-18.

TEN. 29, 30: Capitol Records have a great week as three singles distinguish themselves on the chart. At No. 27, "Do You Really Want My Love" by Melba Moore gains five stations for a total of 33 reporters. It is new at WVKO Columbus, Ohio; WZAK Cleveland; KJMJ St. Louis; KPRS Kansas City, Mo.; and WGCI Chicago. At WJMR Newark it is No. 10, and at WSBK Norfolk, Va., it jumps 11-8. "Innocent" by the Whispers continues its rapid chart development, climbing 18-13. It has reports from the entire panel, as it moves up in radio rank—11-9-33 stations show top 10 listings. Strong reports include 27-9 at WCKX Columbus, Ohio; 21-8 at WRKE Ocean City, Del.; and 14-6 at WXYV Baltimore. Making a powerful jump into the top 10 is "Have You Seen Her" by M.C. Hammer, which gets new exposure at four stations. WBSL New York, WSBK Norfolk, WERB Baltimore and WHUR Washington, D.C. The rap ballad is earning very respectable numbers. It is No. 2 at WJHM Orlando, Fla.; No. 5 at KDEO Denver, Colo.; No. 3 at KSOL San Francisco, and No. 7 at WBLX Mobile, Ala. Of its 96 reporters, 22 stations give it top 10 reports.

CAN WE TALK? The top 10 looks unusual, to say the least. Records that have performed extraordinarily well are locked into the top of the chart, but fail to retain their bullet status. It may be the intense competition between big-name artists and strong sellers. "Jerk Out" by The Time (Paisley Park) has No. 1 reports from 29 stations, including WOWF Norfolk, Va.; WJER Montgomery, Ala.; KJHL Los Angeles; and KPRW Oklahoma City. Its rank holds at No. 4 at radio and moves up 5-3 at retail. Even though "Talk To Me" by Anita Baker (Elektra) holds at No. 5, it is this week's No. 1 radio record. Sales points on the single continue to trail, while the retail rank increases 7-5. "Do Me" by Bell Biv Devoe (MCA) gains WAAA Winston-Salem, N.C.; most of its 89 stations show upward movement. Eight stations list No. 1 positions, including KSOL San Francisco; WZCL Miami; WTMP Tampa, Fla.; WQK Nashville; and both WHRK and KHUL Memphis. It will be interesting to watch the charts for the next few weeks to see how it all shakes out.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

SPECIAL REPORT: If there is one statistic that looks interesting this week, it is the number of stations adding new titles. As of this week, there are 37 new titles on the Hot Black Singles chart. This is a substantial number, and it shows the industry is committed to adding new music to the playlists. It is also an indicator of strong sales and listener demand for new music. The chart is dominated by established artists like Samuelle, Bell Biv Devoe, and Maxi Priest, but it also features newcomers like Oleta Adams and Terrill Ross. The chart is a snapshot of the current state of the Hot Black Singles market, with a mix of established and new artists.

So You Like What You See


℗ 1990 Atlantic Recording Corp. A Warner Communications Company

SAMUELLE PRATER first achieved major success as Club Nouveau lead singer, topping the charts with hits like "Lean On Me" and "Jealousy." Now, comes his first Atlantic album Living In Black Paradise.
### Club Play

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DIRTY CASH (MOney TALKS)</td>
<td>DEE LITE</td>
</tr>
<tr>
<td>2</td>
<td>GROOVE IS IN THE HEART/WHAT IS LOVE</td>
<td>JONI MITCHELL</td>
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<td>3</td>
<td>GETTING CLOSER (DEEPER)</td>
<td>MICHAEL BOLTON</td>
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<td>4</td>
<td>GOOPS UP! BELIEVE THE HYKE</td>
<td>TIESTO</td>
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<td>5</td>
<td>MAKE YOU SWEAT (ENTERTAINMENT)</td>
<td>2 PAC</td>
</tr>
<tr>
<td>6</td>
<td>DJ MIKE GET THAT FUNKY BASS</td>
<td>KID JEREO</td>
</tr>
<tr>
<td>7</td>
<td>EVERYBODY EVERYBODY</td>
<td>BLACK BOOK</td>
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<td>8</td>
<td>WARNING! CAPITOL V. 54465</td>
<td>ADEVA</td>
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<td>9</td>
<td>POLICY OF TRUTH SHE (D 2.51562)</td>
<td>RICKASTA</td>
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<tr>
<td>10</td>
<td>STEP ON ELECTRA</td>
<td>HAPPY MONDAYSA</td>
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<td>11</td>
<td>PAPA WAS A ROLLIN' STONE</td>
<td>BILESS (D 2.5260)</td>
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<td>12</td>
<td>JERK OUT OF THE PARK</td>
<td>WARNER BROS.</td>
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<td>13</td>
<td>WONT'T TALK ABOUT IT ELECTRA</td>
<td>JIMMY HOFFMAN</td>
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<td>JUBILATION EPIC V. 5359</td>
<td>ANYTHING BOX</td>
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<td>15</td>
<td>ROUGH STUFF MCA 24035</td>
<td>ADAM AMT</td>
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<td>16</td>
<td>IF I KEEP IT UP</td>
<td>LIL TORRES</td>
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<td>17</td>
<td>LET'S GET BUSY 2.91209</td>
<td>CLUBLAND FEATURING QUIZ</td>
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<td>WORLD IN MOTION (D 2.5162)</td>
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<td>SIMPLE RHYTHM CARMEO (4-4002)</td>
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<td>20</td>
<td>DO ME                             MCA 24037</td>
<td>BELL DEVIC</td>
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<td>21</td>
<td>DANCE, DANCE, DANCE                   MCA 24021</td>
<td>DESKEE</td>
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<td>HOLDING MY HEART VOLLEROETTA          MCA 24021</td>
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<td>STRAWBERRY FIELDS FOREVER</td>
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<td>CLOSE TO YOU</td>
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<td>DO YOU WANT MY LOVE</td>
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<td>. . . AND STONE</td>
<td>THE BLUE AEROPLANES</td>
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<td>BROTHER'S GONNA WORK IT (D 42 71393)</td>
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<td>GANGSTER BOOGIE NITE                 MCA 24021</td>
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<td>39</td>
<td>I CAN HANDLE IT</td>
<td>MR. MUSKIN &amp; SKINNY SCOTT</td>
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### 12-Inch Singles Sales

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<td>1</td>
<td>EVERYBODY EVERYBODY MCA 2628 GROOVE</td>
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<td>2</td>
<td>MAKE YOU SWEAT (ENTERTAINMENT)</td>
<td>KEITH SWEEDE</td>
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<td>3</td>
<td>POLICY OF TRUTH SHE (D 2.51562)</td>
<td>RICKASTA</td>
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<tr>
<td>4</td>
<td>START (D 2.51566)</td>
<td>NADJA</td>
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<td>5</td>
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<td>KID JEREO</td>
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<td>6</td>
<td>JERK OUT OF THE PARK</td>
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<td>YOU CAN'T DENY IT (D 2.5162)</td>
<td>LISA STANGFELD</td>
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<td>I WORLD IN MOTION (D 2.5162)</td>
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<td>9</td>
<td>DO ME                                 MCA 24037</td>
<td>BELL DEVIC</td>
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<td>A DREAMS A DREAM/COURTNEY BLOWS</td>
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<td>I LET YOU GO                           MCA 24026</td>
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**Bold titles with the greatest sales or club play increase this week.**
Reggae's 'Riddim' Trax Provide The
Groove To Which The World Is Dancing

BY MARISA FOX

Bill Coleman is on vacation. This week's Dance Trax column, the first of a two-part series examining the impact of dancehall reggae, was written by Marisa Fox.

NEW YORK — You've heard those bass-heavy rhythms, those incessant drumbeats, and those catchy, patois chants. And before you know it, you're skanking along to Jamaica's hottest new import—dancehall—an upbeat rap-steady form of dance music.

In Jamaica, dancehall has become the stuff of which top 40 is made. At the recent Reggae Sunsplash festival there, July 16-21, some 15,000 spectators crammed into the most popular night of the whole week—the dancehall showcase, featuring the country's top sound systems and DJs (MCs in Jamaica) pounding out beats from 9 p.m. to 3 a.m. When top DJ Shane Ranks helicoptered onto the stage at 2 a.m., the pulse had reached an all-time high. Stunts like this are evidence of dancehall's massive popularity in Jamaica, but the appearance of Western media, like "Yo! MTV Raps" coverage of Thursday night, proved just how much dancehall has weaved its way into the U.S. hip-hop scene.

Dancehall breaks down to a classic reggae riff—singing a "riddim"—programmed through a computerized sound system, with a DJ toasting along. Artists like Tiger, Papa San, Shabba Ranks, and Lady G, who have glutted the market with innumerable hits programmed to the same classic riddim, have become Jamaica's teen idols. And with videos like Papa San's "New Dance" getting airplay on shows like "MTV Raps," "Rap City," and "Pump It Up" on the Fox Network, these DJs are already getting viability here.

Dancehall has enjoyed the most support in hip-hop clubs and in stores and radio stations throughout the island. DJs like dancehall beginners offer them a new spectrum of breaks, beats, and hooks. As for rappers, dancehall has spawned a whole breed of MCs who have picked up the mike to rap "rags" (reggae) style.

An example of the genre is provided by acts like Frighty & Colonel Mite, whose hit "Life Is What You Make It," a combination raga/rasta/rap/po pop song, entered Billboard's Hot Black Singles chart at No. 88 last fall. How did dancehall suddenly become a hot sound in cities like New York, Miami, Washington, D.C., and Baltimore? The first boost came from inner-city clubs and hip-hop culture, says Murray Elias, Profile Records' A&R executive for reggae, dancehall, and world beat. "As hip-hop veered away from the gold-chain wearing, Run-D.M.C. gangster image, rags like De La Soul championed more of a hip hop culture while Public Enemy touted an African militance," Elias says.

Naturally, dancehall first took hold in cities like New York and Washington, both of which have large black populations that have always supported roots awareness through radio, clubs, and record stores. Dancehall's first big hits, such as JC Lodge's "Telephone Love," Foxy Brown's "Sorry" (a cover of Tracy Chapman's "Baby Can I Hold You Tonight"), and, currently, "Two My Age" by Krystal & Shabba Ranks, became underground hits on such New York stations as WNWK-FM and WLIB-AM before they surfaced in mainstream clubs and crossed over to commercial stations.

At the same time, clubs were changing their feel from fast-paced house sounds to slower dance music. Groups like Soul II Soul, besides sporting a reggae influence, were largely responsible for bringing down the tempo of dance music to slower, more groovy and deeper grooves. Jamaican hits started flooding urban dance markets here, and club and radio DJs began infusing these "riddims" into their slower dance mixes.

That came easily for somebody like New York's Cool DJ Red Alert (on KISS-FM), who has Jamaican roots and gained appreciation for the music when pan-African-minded rappers like Afrika Bambaataa and Jamaican-born Kool Herc first took hip hop above street level. Red Alert may be attuned to the latest 12-inches to come from Kingston, but he usually waits for a song to be a hit in the Bronx, Queens, and Brooklyn before he can lace it into his Friday and Saturday night hot mixes.

That's the case currently with "Roots And Culture" by Shabba Ranks, "One Blood" by former Black Uhuru member Junior Reid, and "Burr" by Nardo Ranks. Now these hits can be heard not only on weekend hot mixes, but also on KISS's two-hour dancehall show every Sunday evening. The show features, in addition to hardcore dancehall hits, soca, calypso, and a hybrid of raga-flavored dance tracks like Beats International's "Dub Be Good To Me," Rebel MC's "Rebel Music," and Goldie's "Stop This Crazy Thing" (featuring Reid) and "Smoke Da One" (with Queen Latifah), both built on classic reggae rhythms.

These days, Jamaica has caught up to Western studios in terms of sophisticated digital mixing equipment. Consequently, dancehall tracks are acceptable to Western ears. But that wasn't always the case. In fact, dancehall is nothing new to Jamaica, which has always had live rhythm sections playing these beats. "Dancehall is based on roots-reggae rhythms that have been around for 20 years," explains top producer King Jammy, who helped initiate the craze in 1985 with his "Under Me Sleng-Teng," hit. "I found a rock rhythm on a casio, broke it down to a simple reggae beat, and added a melody," he recalls. "I asked Wayne Smith to do the vocals and it became a hit." That's an understatement. Immediately, the "Sleng-Teng" rhythm (as it is now referred to) spawned dozens of imitations and encouraged the country's DJs to get into the recording studio. Suddenly it became acceptable—almost a prerequisite—for a toaster to team up with a sound system instead of a band. Of course, someone like Yellowman had already established himself before Jamaica's computer age. Others, like Red Dragon, Ninjaman, Homey Fonzy, & Coco, had not, and, thanks to the fast and simplified recording process, they became instant stars.

Coming up under Jammy's wing is his former rhythm section, Steely & Clevie, who have been called the Sly & Robbie of computerized reggae for their work with artists like Foxy Brown, Shabba Ranks, and former Soul II Soul singer Caron Wheeler, whose debut album is forthcoming.

Another acclaimed producer is (Continued on page 38)
At Long Last, Seattle Is Suddenly Hot
Nasty Mix, Sub Pop Put It On Musical Map

BY JEFF PIKE

SEATTLE—In Seattle, they're all saying the same thing: "It's about time this happened."

In recent years, Seattle, the hub of the Pacific Northwest—whose primary exports till now have been timber and lumber—has enjoyed an unprecedented and diverse success in the music industry.

Nasty Mix, with the rapping, scratchin Sir Mix-A-Lot leading the charge, has made its claim on the black, rap, and pop music charts. By dint of savvy promotion and a tough road schedule, Sir Mix-A-Lot has brought home one near-platinum album, "SWASS," and another gold one, "Semi-Hot," along with a string of big rap singles. Label mates Kid Sensation and High Performance, two more rap acts, show similar promise, while the willingness of Nasty Mix to broaden its roster with the Accused, a speed metal unit, and Criminal Nation, termed "streetcore," shows a healthy ability by the label to take calculated risks.

Then there is Sub Pop, the little label that could, which brings a whole new range of meaning to the term "calculated risk." In typical punk indie fashion, Sub Pop releases simply do not chart. In fact, it is questionable whether any of its releases have topped 50,000 in sales.

But label partners Bruce Pavitt and Jonathan Poneman have displayed a consistent genius for anticipating and exploiting the moment. Give them sole credit for authoring the "Seattle sound" as the international press understands it: a glorious mix of crunching, shattering, electrifying guitar fuzz; sloppy, barely cohesive, rhythmically undisciplined, and, over the top, endless caterwauling about the vapors of a twentieth-century angst. "Grunge" is the operative word.

Sub Pop has already graduated one band, Soundgarden, to major-label status via A&M and has now got several others bubbling under: Mudhoney, Nirvana, Tad, the Walkabouts, the Fluid, and more.

Then, besides the Nasty Mix and Sub Pop success stories, there have been other breakthroughs of talent and (Continued on page 36)

New Bottom Line Japan Is Proving To Be A Top Draw

BY SHIG FUJITA

TOKYO—Bottom Line Japan, which opened June 17, 1989, in Nagoya City, has provided a new type of live space for jazz and rock fans who can regularly hear and see international artists.

The sister venue to New York's renowned showcase club, Bottom Line Japan does not serve the same role as a music industry center, giving its location in Nagoya, some 220 miles southwest of Tokyo.

But negotiations are under way with the same Japanese principals for clubs in Tokyo and Osaka, according to Stanley Stawkowski, partner with Allan Pepper in the 16-year-old New York club. "Once that happens, they'll have a very important industry room," he says.

Cornell Dupree played the first shows in the Nagoya club on June 18 and 19, 1989, and was followed that month by Dan Hicks and Phoebe Snow. The acts that have followed have run the stylistic gamut and have included Peter Galway in July; Tower Of Power in August; Louis Nelson, Tommy Conwell, and Maria Muldaur in September; the Blues Brothers Band in October; Eric Andersen in November; and the Dillards in December.

Among the acts who played the Bottom Line Japan during the first half of this year are the Dazz Band, Eddie Winter, and Rick Derringer in January; Tower Of Power (again) and the Rock City Angels in February (Continued on page 36)

Dancing Across Prince's 'Graffiti Bridge';
Vaughan Bros; Blues News; Keeping Faith

"EVERYBODY WANTS to find 'Graffiti Bridge'... a reason to believe there's a heaven above," sings Prince on the title track of his new double disk, due Aug. 21 from Paisley Park/Warner Bros., as a sound track to his upcoming film of the same name. Beffitting its title, the album is a boldy colorful, street-smart work that soars from the earthy sexuality of tracks like "The Love Machine" to the airy spirituality of "Still Would Stand All Time."

They're familiar struggles and themes for the Kid, to be sure. Film co-producer Craig Rice says in press notes that the message of music and film "seems to be a combination of '80s optimism and '30s darkness." And from the frat-funk feel of "Shake" to the somber sound of the single "Thieves In The Temple," that tension keeps the suspension of this bridge firmly in place—no matter how many millions may dance along its length.

Prince certainly is among the most singular talents in modern pop. But the strength of "Graffiti Bridge," compared with other recent efforts, owes much to the fact that this is no single-hand ed affair. Performances by and collaborations with George Clinton, Mavis Staples, young Tevin Campbell, and the members of Time give a joyful communal feel—and all-star sales appeal—to "Graffiti Bridge." The accompanying movie and likely fall tour will only further fuel its chart climb.

"FAMILY STYLE" LUNCH: It took them four years to find the time to record it, but it was well worth the wait. Brothers Stevie Ray Vaughan and Jimmy Vaughan were working on their upcoming disk, "Family Style," produced by Nile Rodgers, at a recent luncheon for press and Epic/Associated execs where label prez Dave Glew says the first retail buyers who heard the album were shookin'. A supporting tour seems inevitable. But Stevie, who has just finished a summer co-bill with Joe Cocker, was on his way north to Hawaii. He joked: "It's my turn for a vacation."

DELTA BLUES NEWS: EMI artists Huey Lewis & the News will be among the headliners at New York's Madison Square Garden in mid-October in a benefit for the Delta Blues Museum. The night also will serve as a tribute to bluesman John Lee Hooker and will coincide with the Benson & Hedges Blues Festival in New York. A festival exhibit will profile blues pioneers from the Clarksdale, Miss., area and will include the "Muddy Wood" guitar created by ZZ Top from wood taken from Muddy Waters' childhood home.

ON THE ROAD: Faith No More, the Slash/Warner act whose gold-topped top 20 album "The Real Thing" is one of the artist-development stories of the past year, will hit the arena circuit Sept. 8 with Billy Idol, whose "Charmed Life" tour opens Aug. 23 in Montreal. Modern rock chart-topper Guns N' Roses will open Idol's first 10 dates... Depeche Mode and Deborah Harry are among current acts with staging created by Adirondack Scenic Inc., who painted a backdrop for Harry at their Jupiter, Fla., plant and the stadium-scale scrim for Depeche Mode at their New High Point, N.C., location... Motown's 30th anniversary Motorown Revue, featuring young label acts the Boys, Today, Good Rich Nice, Millira, and M.C. Trouble, coincidentally played Detroit the same weekend that Motown vets including Mary Wells, Martha Reeves, Marv Johnson, and the Contours were playing dates promoted by producer Ian Levine, who plans to record those artists for Quality Records... With Rhino Records' recent release of a best-of Fleetwoods CD, group singer Gretchen Christopher reports she is still actively performing and touring and can be reached at 800-242-0140.

BET THE BEAT: Rip magazine focuses on the rock censorship wave in its September issue. The cover features whipping-boy Ozzy Osbourne—with a lyrics warning sticker over his mouth... John Oates and Bob Weir are among the participants in a 200-mile bicycling trip across Montana's Flathead National Forest to draw attention to clear-cutting that threatens this and other native forests... Advertisements for Dio's tour in support of his new Repriser/ Warner album, "Throw Em To The Wolves Tour," declare: "This performance does NOT feature any pre-recorded music or vocals or sampled music." Except, of course, when Dio encores with his Milli Vanilli medley.

CREDIT COLLECTION AGENCY: "Donny Osmond's appearance on 'CBS This Morning' precedes lyrics labeling legislation veto by Louisiana Gov. Roemer," declares the headline of the Beat's favorite press release of the week, from Capitol Records, the folks who offered a similarly amusing juxtaposition earlier this year, announcing newcomer Hugh Harris had joined the Sinéad O'Connor tour—and dates were quick sellouts. The Beat firmly supports taking credit where credit is due... (F.S. Harris rejoins O'Connor on the road this fall.)

Assistant in preparing this column was provided by Gary Graz in Detroit.
Beginning August 23, MGM Grand Air flyers will get exactly what they deserve.

Everything they asked for.

Introducing new Grand Class First service on a superior plane at ordinary first-class prices. When we asked our discriminating passengers for ideas on improving air quality between Los Angeles and New York, we found we couldn't satisfy all your desires with our present aircraft. So we acquired a new fleet.

Welcome to the corporate-jet environment of Grand Class First. Lavishly appointed and impeccably staffed to accommodate your every wish.

There's table service for 28. Seats that convert to horizontal sleepers. More underseat stowage. Larger garment closets. And two staterooms even more spacious than before.

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The aroma of fresh-baked chocolate chip cookies will assure you we haven't changed all those things you've come to love.

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ROCK IN RIO I
1 MILLION 380 THOUSAND
PEOPLE IN THE BEST FESTIVAL
OF THE WORLD.

January 1985: 1 million 380 thousand people from all over the world gather in Rio de Janeiro, Brazil to experience 10 days, and 90 hours of music and peace. With Queen, AC/DC, Scorpions, Ozzy Osbourne, Yes, Nina Hagen, George Benson, Iron Maiden, B-52's, Whitesnake, Go-Go's, James Taylor, Al Jarreau, Rod Stewart, and thirteen top Brazilian rock artists.

A city was built for the festival.
A City of Rock. A city with a sophisticated infrastructure including easy access, security, a mini-hospital, a helicopter pad, a beer garden, videocenters, a press room, shopping and fast-food outlets.

Now a new City of Rock is being built. At the Maracanã Stadium, the world's largest outdoor stage, 25 international and national rock groups will play for eight days, more than 100 hours of music to an audience of close to 1.5 million people.

A daring structural project, with a lighting design that will turn Maracanã into a set out of the year 2000. With 3 thousand spots including 500 on stage, twelve lighting towers 15 m. high. Neon lights and lasers will create a suspended platform in the middle of the stadium where the Rock in Rio II will rest.

Overall, Rock in Rio II will be better. Better regarding the access to the stadium by public transportation; with special and regular buses and metro, easier access for motorcycles and automobiles and a well planned parking facilities system.

Better in the extensive and perfect security measures adopted for both artists and public.

Better in the mini-hospitals and helicopter pad set up for medical emergencies.

Better in the press room, available with today's most modern technology.

Better in the sophisticated information project which includes IBM terminals at all ticket outlets, information about both Rock in Rio I and II, artists' appearances, and time of shows.

And guess who's going to bear the feeling at this new festival? Coca-Cola!

Rock in Rio II. To show the world the dream is still alive.

Rock in Rio II
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TELEX: (021) 30686

ROCK IN RIO II
BETTER THAN THE BEST FESTIVAL IN THE WORLD.
LEADER PRODUCTIONS OF PUERTO RICO has entered into a manufacturing and distribution agreement with CBS Discos. The San Juan-based company is currently developing a catalog that includes the Tropical Top 10 and other materials produced by Snob, a Latin jazz ensemble; Danielo y Armando Chiec; Sonia Lopez y La Gran Banda; Wilfred Morales y La Costilla; and El Grupo Testigo. The company also manages salsa singer Pupy Santiago, currently signed directly to CBS, and Juan Manuel Lebron, whose music appears on the Capitol/LATIN EM album.

A NEW MARKETING STRATEGY for U.S. salsa in Mexico has been put in operation by CBS Discos. The concept, called CBS/Salsa, includes the release and promotion of music in Mexico of the company's main salsa artists, including Luis Enrique, Pupy Santiago, Willy Chirino, Willie Colon, and Henschel. Mexico has never been far away from tropical music. Its relationship with Cuba, which has kept the exchange of music and artists going, was never severed. Mexico also adopted the cumbia from Colombia, which has been throughout the years the staple of its tropical diet. Some salsa music filtered down from the U.S.: stars like Colón, Cruz, Roberto Torres, and several others are well-known and have a following in Mexico. What is new is the coordinated marketing strategy with full cooperation of CBS Mexico, based on the new receptivity of the public in Mexico to this type of music, which involves, as it did in Puerto Rico several years ago, its sensual side. This makes it more suitable for female consumption, as it were "an extension of the ballad," according to the company. Other salsa groups, especially from Colombia, also seem to benefit from the new acceptance the music is getting. Salsa has two important footholds in Mexican radio stations XEQ-FM, also known as TroyiQ, and XEUMR, which changed its format to all-salsa less than a year ago. The popularity of the stations and the reception given to Enrique's recent presentation in the market when the new line of salsa records was introduced, are two encouraging signs for those who have waited a long time to break that market's resistance to Afro-Cuban music from the East Coast and the Caribbean, and the wonderfully refreshing salsa from Colombia.

SPEAKING OF THE INTERNATIONALIZATION of salsa, "Bandido," the debut album from Azucar Moreno, a female duo of gypsy singers from Spain, is beginning to break open in the U.S. The first single is "Ven"

CBS Discos prepares two new distribution pacts

Deborah Ora Verz, a tune made famous in Spain, where it reached the top 10 in airplay a few weeks ago in a recording by Puerto Rican singer Lalo Rodriguez. The album has other titles with a lot of gypsy salsa flavor in them, including the immortal "Oye Como Va." That song was made even more important when its composer, El Cuco Puente, was finally honored with a star on the Hollywood Walk Of Fame. Puente's star will be visible at 6833 Hollywood Blvd., in front of Mann's Chinese Theatre. There, on Tuesday (14), the day the star is dedicated ... Arabela is one of the very, very few female salsa singers of today and her most recent Kalybu album goes a long way to explain in her "Mas Alla Del Sabor," her 10th salsa album, she comes across not only as a singer but also as a composer of good swinging salsa tunes. In her album she delivers and keeps the rhythm, perhaps as a statement of how a good female salsa singer can always give the music a touch no male performer can achieve.

DANCE TRAX (Continued from page 29)

Guslise Clarke, who was one of the first to carve out his spot on Jamaican mixing boards because of his Famous Music Works studio. Besides mixing such hits as "Twice My Age" and "Telephone Levee," Clarke has an eye for mixing for CBS Records, on which he is a creative group as well as for New York's main toaster, Shimie. Clarke has released the past year have been Barrington Levy's "Broader Than Broadway," Frighty & Colonel "Mite's Life," and the compilation album "Dancehall Style" (the second volume of which is due this fall). Upcoming releases are expected from Pablo Moses, Steele & Clevy, Coco-T, and Ninjashaman.

As dancehall influences Western dance trends, a lot of individuals who are independent and even major labels are embracing the sound. Profile is the latest dance street label to expand into the dancehall market. A label like Pow Wow, which releases hits, to name a few is the Rasta-rapper Papa Dama. Others, like Tommy Boy (which recently released an album by the group Del -EMI"

BOTTOM LINE JAPAN IS TOP DRAW

(Continued from page 30)

anny: Spyro Gyra and Michael Brecker in March; Richard Hell, John Scofield, Bobby Caldwell, Alan Holdsworth, and Jermaine Jackson in April; Scaramouche Jackson in May; and the Stylistics in June. cornell Dupree returned for a June 13-16 gig to celebrate the club's one-year anniversary. Staff from the Bottom Line Japan have visited the New York club in the past year and been impressed with the work of Snob and Pepper to major U.S. booking agents. A buyer for the New York club, Kim Keshner, is working full-time out of the New York club, says Snobay, a visiting agent to international artists at the Bottom Line Japan have ranged from 3,000 to 5,000 yen (approximately $24-$40) while tickets for Japanese acts have been about 2,000 to 5,000 yen ($12-$20). The Japanese artists who have appeared at the club include Kimiko Ito, Shini Harada, Yoshihiro Kai, Yoshikata Minami, Bubblegum Brothers, and Pink Cloud. While declining to release figures on the club's first-year revenues, promotions and booking manager Hi- sataka Kato says the club has broken even at this point. He points out that the club is also a restaurant and the big problem is balancing its function as a live spot and its function as a restaurant. When many music fans come to hear international artists, it is good for the club businesswise, but such fans, Frankly, do not eat or drink very much. Although admitting that Bottom Line Japan may have taken some customers away from other live spots in Nagoya, Kato says each club today is distinctly character, format, and type of artists, so he does not think that Bottom Line Japan has adversely affected business elsewhere. He points out that international artists, who previously had not played in Nagoya because there was no appropriate venue, were appearing at Bottom Line Japan, giving Nagoya residents a welcome chance to hear and see such acts. As for the artists themselves, Tower Of Power and Cornell Dupree said the acoustic and sound world were the best of any club in which they had appeared. Dave Ma- son commented that the club staff was very good. The artists, the managers, the agents, all have loved it," says Sna- dowaski. Says Bottom Line Japan president Rizo Takagi wants the room to become as much a music in- dustry landmark as its New York counterpart.
Jamboree Reigns Despite Bad Weather
Storm Doesn’t Put Damper On Turnout, Take

BY EDWARD MORRIS

NASHVILLE—In spite of the unpre-
tentiated rains that soaked the recent Jamboree In The Hills (Billboard, Aug. 4), a spokesman says the event still turned a profit.

Larry Anderson, VP/GM of radio stations WWVA and WVOX, with which the Jamboree is affiliated, de-
clined to reveal the number of tickets purchased that week, but said the event was "successful beyond our expectations." He also noted that the event drew a "big crowd." A spokesman for the festival said that the event drew a "big crowd." He also noted that the event was "successful beyond our expectations."

Anderson says that neither the threat nor, later, the reality of bad weather stopped ticket sales. "I was surprised at how many people con-
tinued to come," he says. "I thought that many would be discouraged when they saw the weather reports." He ex-
pected the walkup to be next to noth-
ing, and actually it was very impres-
sive.

Some of the forecasters, however, said that the Jamboree didn't have the heat-related problems that we have had in the past," Louda says. "What we did have was a lot of twisted ankles and broken bones." Louda says they used a specially equipped golf cart to quickly

reach and transport the injured. The mud, she adds, posed no prob-

lems, either on-site or off the park ambulances using the access roads.

There were six doctors assigned to Louda's unit. As a result, there were three ambulances and crews on duty.

Anderson says the area is being cleaned and replanted in grass to en-
sure a better surface for next year's show.

NEW ON THE CHARTS

Pittsburgh-based songwriters Bob Corbin and Dave Hanner, aka Cor-
bin/Hanner, are taking the first

major-label stab at the country charts.

The duo's single debut on PolyGram, titled "Work Song," is currently No. 72 on the Hot Coun-

try Singles & Tracks chart, the al-

bum, "Black And White Photos-
graphe," has just been released.

Corbin and Hanner, who have known each other since childhood,

moved to Pittsburgh after college

and formed the band Gravel. They
dropped in Nashville after an inter-

view with Mel Tills by Edna Cor-

by Bob's wife and a freelance-

writer.

Between 1979 and 1982, Corbin and Hanner experienced limited chart success. As a five-member group, the Corbin/Hanner Band's first two albums were distributed by the now-defunct independent Al-

pha Records (the label closed its

doors at the time of the band's fourth chart single). The subse-
quent releases were released by the band's own label, PolyGram.

The duo's fifth chart single, "Work Song," is currently No. 72 on the Hot Coun-

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KATHY MATTEA

1989 COUNTRY MUSIC ASSOCIATION FEMALE VOCALIST OF THE YEAR
1990 ACADEMY OF COUNTRY MUSIC FEMALE VOCALIST OF THE YEAR
1989 ACADEMY OF COUNTRY MUSIC SONG OF THE YEAR
"EIGHTEEN WHEELS AND A DOZEN ROSES"
1990 ACADEMY OF COUNTRY MUSIC SONG OF THE YEAR
"WHERE’VE YOU BEEN"

The New Release
"A COLLECTION OF HITS"

KATHY MATTEA
A COLLECTION OF HITS

IN-STORE AUGUST 21st
FEATURING 9 OF KATHY’S ALL TIME GREATEST HITS AND THE FORTHCOMING SINGLE
"A FEW GOOD THINGS REMAIN"

PRODUCED BY ALLEN REYNOLDS
MANAGEMENT: BOB TITO

AVAILABLE ON COMPACT DISCS AND CASSETTES
© 1990 POLYGRAM RECORDS
ACM Unveils New Officers, Board Members
Fred Reiser Is Group's President; Steve Gatlin, VP

NASHVILLE—Bill Boyd, executive director of the Academy of Country Music, recently announced the organization's 1990-91 officers and board members. Officers are as follows: Fred Reiser, president; Steve Gatlin, VP; Marge Meoli, secretary; and Selma Williams, treasurer. Board members elected to two-year terms in 14 categories are Paige Sober, affiliated; Moe Bandt, artist/entertainer; Bill Bachand, club operator/employee; Mae Boren Axton, composer; Melissa McConnell, DJ; Dave Douds, manager/booker; Al Bruno, musician/band leader; Sherry Bond, music publisher; Caroll Schreiber, promotion; Steve Tolin, publications; Buddy Owens, radio; Toi Montomuto, record company, Gene Weed, TV/movie picture; and Mel Simas, talent buyer (a new category).

Board members elected last year and who have another year to serve are Al Know, affiliated; Joyce Newton, artist/entertainer; Wayne Scuggs, club operator/employee; Tim DuBois, composer; Don Jeffrey, DJ; Rick Shipp, manager/booker; Charlie Daniels, musician/band leader; Janice Jackson, music publisher; George Collier, promotion; Gerry Wood, publications; Don Langford, radio; Harold Shedd, record company; and Ron Weed, TV/movie picture. Bob Romeo was elected to a one-year term in the talent-buyers category.

The first meeting of the new board took place July 21 at the Crazy Horse Steak House in San Antonio, Calif.

Emerald Ent. Network in Merger
Links With Jim Wood & Associates

NASHVILLE—The local Emerald Entertainment Network and Cleveland-based Jim Wood & Associates Broadcasting Consultants have merged and will now offer a complete line of products and services to radio, television, network syndication, cable companies, and the recording industry. Emerald's chairman, Dale Moore, came to the table providing satellite network programming that includes "Nashville Live" and "Saturday Night House Party." Emerald is also known for its Jim Ed Brown. 

Eight-month-old Jim Wood & Associates currently provides programming, marketing, research, and management to some 20 clients in various markets across the U.S. and Canada, with expansion plans targeted toward Europe. As part of the agreement, Wood has become president of the Emerald Network and has moved his company from Cleveland to Emerald's corporate headquarters here.

FOR WEEK ENDING AUGUST 18, 1990
40

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

Billboard's Country Chart Research Packages
The definitive lists of the best-selling country singles and albums, year by year

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

Million units, with additional million indicated by an asterisk (*). Billboard's Country Chart Research also includes listings for Billboard's "The Hot 100," "The Adult Contemporary Hit Parade," "The Easy Listening Hit Parade," "The Pop Chart," "The R&B Chart," "The Dance Chart," and many other charts. For more information or to subscribe, please contact Mark Marone at Billboard Chart Research.
NASHVILLE—Tommy Wynette and songwriter Roger Murrah will go onto the seventh annual Harlan Howard Birthday Bash, Sept. 6 on the BMI parking lot here. Established to honor songwriters generally and Howard specifically, the event has developed into a fundraiser for the Nashville Entertainment Assn. and the Nashville Songwriters Assn. International.

Scheduled to perform on the program are Danielle Alexander, Walt Aldridge, Max D. Barnes, Bobby Braddock, Beth Nielsen-Chapman, Steve Clark, Skip Ewing, Rich Griffin, Don Henry, Marion Hummon, Kennedy-Rose, Delbert McClinton, Tim Mceny, bunny McElroy, Gene Nelson, Gary Nicholson, Mike Reid, Don Schlitz, Schuyler, Keith Stegall, Lee Taylor, Randy Van Wormer, and 7th Harlan Howard Birthday Bash Set.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCES/SHEET MUSIC

12. I'LL BE BETTER OFF IF I GIVE YOU UP (Pebble Beach, BMI)
13. IT'S TOO LATE TO CALL (ASCAP/Warner-Medea, BMI)
14. BLACK VELVET (Warner-Medea, BMI)
15. ARE YOU SURE SOMETHING'S HAPPENING? (MCA/ASCAP)
16. HOW RICH IS YOUR LION (MCA/Warner, BMI)
17. THE BANDNIGHT (MCA/ASCAP)
18. SOMETIMES A MAN JUST CAN'T BREATHE (MCA/ASCAP)
19. I'M LOOKING FOR A NEW LOVE (Warner-Medea, BMI)
20. I DON'T WANT TO BE YOU NO MORE (Warner-Medea, BMI)
21. I'M YOUR MAN (Warner-Medea, BMI)
22. I'M NOT A JURY (Warner-Medea, BMI)
23. I'M NOT A JURY (Warner-Medea, BMI)
24. I'M NOT A JURY (Warner-Medea, BMI)
25. I'M NOT A JURY (Warner-Medea, BMI)
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49. I'M NOT A JURY (Warner-Medea, BMI)
50. I'M NOT A JURY (Warner-Medea, BMI)
RANDY WESTON’S WORLD TRAVELS have opened his eyes, ears, and heart to some fundamental truths. “When I went to Africa,” the Brooklyn, N.Y. born pianist recounts, speaking of his first trip to Nig-eria 20 years ago, “I tried to find myself, my parents, my grandparents. I had to know where we come from. Why we look at life a certain way. Who we are. One of the things I found that profoundly affected me was that music exists as something that involves the spirit, the Creator. It is tied to Nature, to Creation. Over there, before you touch your instrument you have to speak to God, say certain prayers. It is something very, very serious.”

In the case words don’t fully convey the power of Weston’s sentiments, readers are advised to consider his three new titles on Verve: "Portraits of Thelonious Monk," "Portraits of Duke Ellington," and "Self-Portraits." PolyGram France (where the re- cordings originated) decided to release the ti- tles together in a packaged set; the domestic company will issue them separately, scheduling their street dates months apart. Heard singularly or as a whole, the portraits affirm Weston’s depth of feeling. They are his first recordings in five years.

“When I got the assignment to make these rec- ords,” he recalls, “I was very excited. Then when I was told I’d have to do three albums in three days, it turned to panic. That’s heavy stuff, especially with the music of Mr. Ellington and Mr. Monk. Ultimately, it became a spiritual experience. I felt the presence of those guys in the studio with me and it was nothing short of a personal endorsement. I felt like they were hovering over me lending their approval.”

STUFF: Composer/pianist Marc Cohen has been tapped as the grand-prize winner of the Second Annu- al International Song Contest, a competition spon- sored by Billboard magazine. The veteran of groups led by James Moody, Peter Erskine, and Herbie Mann receives a cash award of $25,000 plus a Gibson Gold Top guitar. (Yes, he’s a pianist, but Gibson co- sponsored the event. So, he’ll learn a few chords). Kultur VIDEO, a self-styled leader in performing-arts cassettes, has added jazz to its extensive catalog of of- fering. Expect eight videos in the fall from a live Smithsonian Institute collection. Artists featured? Al- berta Hunter, Mel Lewis, and the Brothers Marsalis, among others... Happy Hour Music, which special- izes in recordings by such Brazilian jazz artists as Hermeto Pascoal and Amilson Godoy, has just signed a distribution deal with Laurie Records.

AMAZON SECRETS is a fulfillment of promise, a deeper, more enriching look into the musical world that is Ricardo Silveira.

by Jeff Levenson

"Self-Portraits," the last of the albums to be re- leased in the States, is autobiographical in that all the tunes are originals. The real inspiration for the record- ing comes from Frank Edward Weston, the artist’s fa- ther, a man who cultivated his son a devotional cur-iosity about heritage and beauty.

“My dad taught me that I was an African born in America,” Weston acknowledges with pride. “He kept many books about Africa and African history in our home. Many maps. He wanted me to know something about myself and my ancestors. It worked.

"In Africa I eventually learned that musicians are messengers, and that we have a gift. And the purpose of the gift is to help people. Wherever I go, my job is to share my music. I always tell my audiences when I
TOP CLASSICAL ALBUMS

**NO. 1**

1 11 15
1 HOROWITZ/LAST RECORDING SONY CLASSICAL (64595) 9 weeks at No. 1
2 VICTOR VAUGHN-VICTORI
3 LEONARD BERNSTEIN
4 KATTLEN BACH
5 LEONARD BERNSTEIN
6 LEONARD BERNSTEIN
7 LEONARD BERNSTEIN
8 LEONARD BERNSTEIN
9 LEONARD BERNSTEIN
10 LEONARD BERNSTEIN
11 LEONARD BERNSTEIN
12 LEONARD BERNSTEIN
13 LEONARD BERNSTEIN
14 LEONARD BERNSTEIN
15 LEONARD BERNSTEIN

**TOP CROSSOVER ALBUMS**

1 1 13
1 MUSIC OF THE NIGHT SONY CLASSICAL (64595) 9 weeks at No. 1
2 2 27
2 HENRY V SOUNDTRACK ANGEL CDS 49839
3 3 17
3 TRUMPET SPECTACULAR TELARC CD 80235
4 4 19
4 THE ENCHANTED FOREST RCA 79037
5 5 11
5 FICKLA: ANOTHER SIDE OF VON STADE RCA 34643
6 6 7
6 SONGS WILDE LLOYD WEBBER TELDEC 56424
7 7 25
7 FANTASTIC JOURNEY TELARC CD 80231
8 8 57
8 172 OVERTURE TELARC CD 80231
9 9 17
9 RIDE ON, KING JESUS! ANGEL CDS 49839
10 10 17
10 BERNSTEIN ARIAS AND BARCAROLES KAYE, SHARP, BARET, BLIER
11 11 15
11 POPS A LA RUSSE PHILIPS 426-247
12 12 17
12 JAMES GAYLOR'S GREATEST HITS RCA 79774
13 13 41
13 SHOW OFF HIGHLIGHTS ANGEL CDS 49839
14 14 37
14 ANYTHING GOES ANGEL CDS 49839
15 15 39
15 MCLAGLAN: THE MEDITERRANEAN ANGEL CDS 49839

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Owning collections of great Classical music repertoire was an expensive undertaking, even in the LP era. One of the most welcome results of the compact disc revolution has been the availability of budget recordings of standard literature, putting symphony cycles of great composers within the price range of modest listeners.

BMG Classics is happy to offer outstanding collections of core Classical repertoire at budget prices. The complete Brahms and Mendelssohn Symphonies and a selection of Bach orchestral works—each for the cost of ONE FULL-PRICE CD!
Power Station Has ‘D’ Right Combo
Facility Debuts New Post & Mix Room

BY SUSAN NUNZIATA

NEW YORK—It’s a post room. No, it’s a mix room. It’s Power Station’s new Studio D, a hybrid designed to accommodate the needs of music mixers and postproduction engineers.

The recently completed studio features a specially modified 80-input Solid State Logic G Series console with both G Series and A Series modules. Like a postproduction room, Studio D features a producer’s desk behind the console, located in a separate machine room, and offers Anguger type custom monitors. Like a mix room, the studio features an overdub booth, the latest console, Yamaha NS-10 and Auratone monitors, and plenty of outboard gear.

And there is room for tape machines for those engineers who feel more comfortable with them in clear view.

“We are basically an audio house,” says Power Station studio manager Barry Bongiovanni. “We do not specialize in music specifically, but we don’t want to get into video editing or film editing or anything like that, but we do want to lend our expertise with video for film and video postproduction.”

Some of that expertise comes in the form of postproduction engineer Bill Ivie, who recently emigrated to Power Station from National Film Center, and chief technical director Ed Evans, who handled electronic design for the room. Evans and Tony Bongiovanni, Power Station co-owner, designed the venue’s acoustics, and Fred Christie coordinated the project.

Evans worked with SSL to modify the console to the specific needs of the studio. “We added some split bussing to be able to achieve premixes so that, especially when you’re doing things like 6-channel film type mixes, where you have to do some premixes and you’re already using the busses, you can split the bussing arrangement so that one set goes to one group of machines, another set goes to another group of machines, in different areas,” explains Evans.

If the busses aren’t in use on different machines, the board can be used for multiple headphone mixes, notes Evans. “The split-bussing arrangement makes it a little more flexible,” says Evans. The design team also interfaced with SSL, looking at custom mixer switches to pick up all the gear in the machine room. “The standard monitor that’s there has been almost tripled in size and you can control it all right from here without going into the other room,” says Evans.

In addition, monitor routing has been slightly modified to accept the 4-channel input from the Dolby and Share HTS surround sound system.

“You can monitor right from here without having external monitor situations,” he says. “Intuitively you can just use the one that’s on the board, and the routing has been expanded.” Most of the inputs to the SSL mixers are stereo, and the monitor can handle four channels.

It’s not that much different when the music mixer comes in here to do a surround mix; he doesn’t have to look for different monitor pots, says Evans.

Power Station also features New England Digital’s 9600 Synclawer and PostPro systems with 8 channels of Direct-To-Disk recording, as well as

LEO KOHLER

APRIL 1990

PRO AUDIO

Gotta Lotta Luv At Studio Center. Lenny Williams’ single “Gotta Lotta Luv,” on Crush Music, is remixed at Studio Center, Miami, on a 48-track Solid State Logic console. The remix team included, from the left, engineer Keith Morrison, remixer/keyboard/drum programmer Kupper, and remix/editors Phil Jones. In the back row, from left, are studio GM Craig Powell, Crush president Joel Newman, and Ken Guillford, production manager for Crush/K-Tel, the label’s distributor.

AUDIO TRACK

W ith HIGH HOPES of promoting the Tennessee region as a burgeoning music center, Windmark Recording opened its Virginia Beach, Va., doors in March.

Owned by Michael Marquart (former drummer for Tokyo Rose and A Flock Of Seagulls), the two-room complex was designed by Nashville-based studio expert Steve Durr.

Marquart was persuaded to move his small Milwaukee studio operation to the resort community by local and concert promoter Bill Reed, owner of Cellar Door Productions. Reed had also started a label under the Cellar Door umbrella—Cellar Door Records.

The facility is located 15 minutes from the beach and, along with a salt-water atmosphere, offers a lounge done up in beach decor, featuring videos and a basketball hoop.

Local groups usually book Studio B, the smaller of the two rooms, housing a 16-track Tascam M600 console, according to Marquart.

The larger room, expected to attract more out-of-town clients, hosts a 24-track Solid State Logic 4046 G-Series board, custom monitors, and a Studer A827 analog multitrack tape machine. The room also features the Studer/Elliptic’s Dykstra workstations, and DAT gear.

In addition, a Soundcraft board is available, as well as a lengthy list of outboard gear.

The new Cellar Door label, of which Reed is president and Marquart is VP, has already signed several acts.

According to Marquart’s sister and the studio’s manager, Colleen Marquart, the first three records recorded at the studio have already been or are slated to be released on Cellar Door.

Those projects are an album by Left Wing Fascists, titled “A Mother’s Nightmare,” produced by Stacy Hayden; a self-titled album by Dave Runstedler, a debut album by Kyle Davis, produced by Michael Marquart and engineered by Runstedler; and an album by States, co-produced by Heydun and Marquart with Runstedler at the board.

DEBBIE HOLLEY AND BETH BLAUFEUS

This is one of a series of occasional columns on the European professional audio industry. This week's column was contributed by Gary Hopkins in the U.K.

UNITED KINGDOM

THE INTERNATIONAL Broadcasting Convention in London to make Amsterdam the new venue for the ISC Convention from 1992 onward. Traditionally, the biannual event has been held in Brighton, England, but the growth of the event made the choice of location increasingly impractical for the Convention’s growth.

The new venue will be the RA1 Exhibition and Congress Centre. Dates for the first Amsterdam show are July 3-7, 1992, reverting to September from 1994.

THE MUSICIANS UNION came out against proposals to scrap its agreement with television and film producers put forward in June by the Independent Programme Producers Assn., and the Producers Assn.

The plans were to offer rates similar to the current agreement but to cut back on residual payments. The groups claim that, unless things change, up to half of U.K. independent television and film productions will record their soundtracks abroad, while the potential loss of work from outside the U.K. is greater still.

The union states that the old agreement remains binding and has attacked the producers for making public their aims before they have had a chance to discuss them. The producers, on the other hand, say that the inflexible attitude of the Musicians Union has meant that they have not been able to arrive at a proper meeting for the past two years and, because of this, are threatening to take all of their soundtrack work out of the U.K. if necessary.

GERMANY

T HIS YEAR' S Photokina Professional Media Exhibition, Oct. 5-9 in Cologne, will incorporate the first international congress for digital audio and video broadcast technology and broadcasting bases and equipment, being staged by ConMusic in conjunction with the Robert Schumann Univ. in Dusseldorf under the banner Professional Media Convention 90, to be held Oct. 5-9 in the East Congress Center of the Cologne Kame.

The aim is to pass on user-friendly knowledge for decision makers in audio and video production facilities, particularly problems encountered when incorporating digital facilities into existing recording technology.

(Continued on page 46)
The New **MONOLINEA MKII**

Higher productivity ... lower costs ... from less floor space!
POWER STATION HAS 'D' RIGHT MIX
(Continued from page 44)

an Adams-Smith 2600AV editor.

The room has already been put to
good use, handling postproduction
projects for ESPN, American Ex-
press, Chevrolet, and a number of
jingles for television and theater.

The spots are usually mixed in ste-
reo surround and, according to Bon-
giovi, six or seven of the studio's
steady jingle clients are interested
in doing more of their material in
surround.

However, it is in music video
that the studio's hybrid nature is best
to use.

The majority of music videos use
the stereo album track—sometimes
straight off the CD—edited to pic-
ture, with a slight amount of remix-
ing.

In a recent project for the Canadi-
ian rock band Helix, on Grudge/ BMG,
engineer/co-producer Steve
Boyter, co-producer Tony Bonfigli,
and Evans took a different ap-
proach; they remixed the entire cut
in stereo surround sound specific-
ally for video.

The 24-track master of the single,
"The Storm," from the band's new
album, "Back For Another Taste,"
had no SMPTE timecode data on it.
With the Adams-Smith 2600AV, the
engineering team aligned it with the
1-inch tape from the video house
that featured the CD version of the
single.

The 24 tracks were then trans-
ferred to 48-track digital to allow
room for expansion. "That machine
[Sony 3348] is very fast, and we
could also varicheck it to the video
at that point. We did the mix happily
on 48-track digital and then we
could do premixes onto there if we
wanted to for referencing pur-
poses."

Compared to the original album
track set to the picture, the sur-
round remix brought out a great
deal more energy and life to the vid-
eo.

"A lot of these music videos are
remixed to some extent, but it's
more with the original stereo mix," says
Evans, "so you still don't have any
control over it. They may add an
effect or something like that, and
you're spending the time to do that
posting process anyway, so why not
do it in such a way that you can
actually mix it for the picture?"

The Power Station has offered a
demonstration of the service to sev-
eral specific clients, and MTV has
expressed interest in the method as
well, according to Bonfigli. The He-
lix remix video has aired in stereo
surround on TBS's "Night Tracks"
show.

"The reason that it can be done
here at Power Station is actually
very simple," says Bonfigli. "We
have a postproduction facility and
we are a music studio, so everything
that's in this room basically was
designed for music mixing as well."

Power Station took the full array
of gear available in its recording
studios—digital reverbs, tube com-
pressors, digital effects, digital de-
lays—and incorporated it into Stu-
dio D.

"I don't think you'll find that in
any other specific post room be-
cause they don't get into that kind
of stuff," says Bonfigli. "And
many recording studios can't handle
this type of thing either, because of
the synchronization involved; it's
very complex and it's something
that's used specifically for postpro-
duction work.

"The room being what it is, we
can run both these things, and I
think we can build a little niche
that's different from what every-
body else has."

AUDIOTRACK
(Continued from page 44)

ing out vocals on a duet for Stiletto.
Manilow and Eddie Arken co-
produced, with Don Murray at the
board. Brad Jones assisted. Oslin
also continued work on her new
BMG album with producer Barry
Beckett. Scott Hendricks was at the
board, assisted by John Hurley, Dol-
y Parton's Christmas album for
CBS was mixed by engineer Gary
Paczosa. John Kunz assisted. Gary
Smith produced.

Skip Ewing was in Sound Stage
with producer Randy Scruggs to
work on tracks for MCA. Steve Til-
lach engineered, assisted by Jeff
Coppage. Wayland Patton worked
on tracks for Capitol with producer
Joe Crutchfield. Russ Martin engi-
neered; David Boyer assisted. Linda
Davis and producer Jimmy Bowen
worked on material for Capitol. Mar-
tin, John Guess, and Tim Kish engi-
neered, assisted by Boyer and Marty
Williams.

The Sound Emporium had T.
Bone Burnett in tracking an album
project for CBS. The self-produced
cuts were engineered by Chuck Amin-
tec. Tom Kelly was in with producer
Josh Leo cutting for Warner Bros.
Steve Marcantonio engineered. Bill
Monroe and producer Steve Bu-
chanan tracked for MCA. David

Parish engineered.

John Conner stepped in the Music
Mill to track for 16th Avenue Rec-
cords with producer Bud Logan. Pete
Greene and Grahame Smith engi-
neered. Wavon Patton was in to
vocals for Capitol with producer Jer-
y Crutchfield. Jim Cotton and Paul
Goldberg engineered.

OTHER CITIES

WINNADAM HILL acts John
Gorka, Barbara Higby, modern
Mandolin Quartet, Turtle Island
String Quartet, Schoener & Scott,
Steve Erquiaga, and Michael Man-
ning tracked and mixed the label's up-
coming "Winter Solstice III" album
at Different Fur Recording in San
Francisco. Dawn Atkinson pro-
duced. Howard Johnston and Ste-
phen Hart engineered, assisted by
Ron Rigler. Taylor McFerrin and
his third-grade class recorded a rup-
tune penned by McFerrin and his
classmates about the rain forests.
Parents Debbie and Bobby McFerr-
in produced.

All material for the Audio Track
column should be sent to Debbie
Holley, Billboard, Fifth Floor, 44
Muse Square W, Nashville, Tenn.
Home Video Has Become One of Hottest Stars in Movie-Making in the '90s, Stimulating New Synergies and Strategies That Could Translate into Exciting Wholesale, Retail and Consumer Breakthroughs.

By JIM MCCULLAUGH

It's taken 10 years but home video is no longer the stepchild ancillary business it was considered back in the early 1980s.

Unquestionably, the movie business is still theatrically driven. But home video now accounts for an enormous chunk of studio revenues. Theatrical box office in 1989 amounted to about $3.5 billion. Revenues from home video were in the $7 billion range. Yes, home video is generating twice the action overall!

Consider a blockbuster that reaps $120 million at the box office. When it arrives on video as a high-priced rental, its $63 wholesale [$99.95 list] tag can account for a sizable $25,200,00 based on sales of 400,000 units. And if a blockbuster goes direct-to-sell-through at a $24.95 list, then the arithmetic at 5 million units or more can become staggering to the studio bottom line. And it's been understood for a long period of time now that films which are anemic at the box office can and often do much better financially in home video.

The challenge now for Hollywood is to find new ways for theatrical and home video divisions to work together, thus creating an even greater synergistic tapestry for the benefit of both. And that synergy should translate to the video wholesale, retail and consumer level.

Among recent developments along these lines as the 1990s begin to take shape:

• More efforts on the part of studio theatrical divisions to solicit input from home video divisions.
• A more conscious effort to coordinate the theatrical marketing effort with home video considerations. When releasing a sequel, the original is pushed harder in the video pipeline. That synergy is underscored by current box-office releases and activity on the Billboard Top (Continued on page H-9).
Remember "Heaven’s Gate"? Until recently, the $40-million Michael Cimino film had the honor of being the most expensive movie ever made. Because of disastrous box office, its name became synonymous with films out of control, over budget, and doomed to failure. Any studio executives who let their films approach "Heaven's Gate" status, were quickly shown the gate to the lot, and asked never to return.

But a quick scan around today's Hollywood megabudget landscape reveals that the climate has changed. To be sure, the red budget-slashing pencils are still out there, it's just that they're not being sharpened until a film’s budget is closer to $60 million or more, and even then, they rarely get a workout. What's happened?

Two words figure prominently: home video.

Most theatrical films, say studio insiders, have one eye on home video, and one eye on the big screen as soon as the first screening is "taken" to develop a script. "How will this transfer to home video?" "Will we price this as a rental or sell-through title?" "What products can be tied-in to the home video release?" are among some of the questions covered when calculating how much the home video release of a title will contribute to a profitable bottom line. For some films, this revenue is the only factor that makes a film profitable. For others, it's what pushes the producers, stars or directors profit participation percentage over the top into a higher category. "It's [home video] definitely not afterthought," says one producer. "It's as vital to the production as any other element."

It's standard industry practice that a film has to cover the cost of shooting, making the prints that are shown in theaters, and the advertising, the latter of which can sometimes be equal to what it cost to shoot the movie in the first place. A film like "Die Hard 2" with its near record-breaking $60-million budget, will have to earn $150 million in rentals (the amount paid to the studio, after the theater takes its cut) worldwide just to break even. All things considered, studio chiefs aren't worried about the Bruce Willis vehicle. Home video revenues will most likely end up as icing on a very sweet cake.

Other films have fared equally as well: "Batman" came with a $50 million price tag, but brought home over $250 million worth of rentals to date, and sold...
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West Coast Video

Corporate Headquarters — 385 Valley Drive, Brisbane, Calif.
Skying Production Costs Pass Pressure onto Home Video for Big Back-End Payoff

By JIM MCCULLAUGH

It's no secret that Hollywood has been enjoying a boom period during the last few years. Box office achieved a record level last year of $3.5 billion. The last two summers have become the season of blockbusters, sequels and prequels—all lavishly dressed in mega-production hoopla, hype and budgets.

During the summer of 1989, "Batman" flew to almost unthinkable heights with about $240 million in box-office receipts. Other major hits last summer were "Lethal Weapon 2," "Indiana Jones And The Last Crusade" and "Ghostbusters II," all of which soared over the $100 million mark.

And while the summer accounts for the lion's share of box-office activity, Hollywood has been boosted further by films opening either last Christmas or earlier this year that have already surpassed the $100 million mark. They include "Pretty Woman," "Teenage Mutant Ninja Turtles," and "The Hunt For Red October."

This summer the stakes and action have gotten even higher. "Die Hard 2" blasted its way to a staggering $35 million during its first few days in release. "Total Recall" became the first 1990 summer film to go over the $100 million mark.

Other films with a good shot at the $100 million neighborhood include "Dick Tracy," "Days Of Thunder" and a few more. Other films doing solid business are "RoboCop 2," "Another 48 HRS.," "Gremlins 2," "Back To The Future III," and "Bird On A Wire." The summer second half sees such films as "Arachnophobia," "Air America," "Flight Of The Intruder" and "The Two Jakes."

For Hollywood, however, the higher costs of making movies is creating higher expectations at the box office. And subsequently higher expectations at the "back end" for home video and other ancillary markets.

The average film this year, say movie observers, costs $28 million, up from last year's $24 million. Theatrical marketing costs have also gone up. Both "Die Hard 2" and "Total Recall" are said to have cost more than $60 million each to make, while "Days (Continued on opposite page)

"ONE OF THE BEST THRILLERS SINCE 'THE EXORCIST'"

—DR. DONALD REED

President of the Academy of Science Fiction, Fantasy and Horror Films

A vicious serial killer is tracked down and executed in the gas chamber, but identical ritualistic murders begin again. This can't be happening. Or can it? Lou Diamond Phillips is the cop who must battle a killer with supernatural forces behind him. "The First Power" is spectacular, supernatural, suspenseful and shocking beyond anything you've ever seen!

Powerful Reasons To Get "The First Power":

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► TRACY GRIFFITH ("The Good Mother") co-stars as a psychic who comes to Logan's aid.
► JEFF KUBR ("Alien Nation") co-stars as the demonic killer.
► Spectacular stunts highlight the film.
► A gripping musical score by Stewart Copeland (formerly of "The Police").
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BE WARNED.

The First Power

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Mykel T. Williamson Elizabeth Arlen Stewart Copeland
Theo van de Sande Associated Field Robert W. Cort Melinda Jason
David Madden *Produced by Robert Resnikoff

The Hollywood Video Connection

PAYOFF
(Continued from opposite page)

Of Thunder" cost about $45 million. Those numbers were unthinkable a few years ago.

"Across the board, home video is becoming the largest revenue source," says one studio executive. "Of course there is more pressure at the back end for domestic and foreign home video to ante up on a big blockbuster that might do $120 million but may have cost $60 to make. Not only are the expectations from parent studios higher but there's more demand for higher advances if the film is an acquisition."

Says another studio executive: "We were just looking to acquire a picture as a pick-up. But before the bid is even made, theatrical asks home video how many units they can move. The business is still theatrically driven but it's more of a fact that the two divisions are increasingly linked. Home video is much more involved giving marketing and sales projections. Home video is still the 'used movie' business but has become a much more formidable part of the formula and evaluation." This executive also says the emerging trend to price mega A title blockbusters at a higher wholesale price is also partly the result of the revenue pressures parent studios are exerting on their home video arms.

"How does home video fit into the larger Hollywood equation as the '90s progress? That script is still being written but clear synergistic trends are emerging. Summer box office definitely has an effect on home video. Recent examples include the re-entry of the $14.95 listed "48 HRS." on Billboard's Top Videocassettes Sales chart shortly after the sequel opened. In addition, other sequels have generated similar chart activity. Tom Cruise's "Top Gun," also at $14.95, began inching its way up the charts in the wake of "Days Of Thunder.""
Panasonic. The Master Duplicator.

Panasonic duplicators are engineered for reliable operation. With a unique IQ transport mechanism that maintains precise alignment of all the units' critical parts in the tape path. The mechanism employs five direct drive motors, including separate supply and take up reel DD motors for accurate operation. A large brass impedance roller to absorb vibration and minimize jitter. And a video head cleaning function to maintain high performance over extended periods of use.

It's no wonder Panasonic is the master duplicator. And the leading supplier of duplicator VCRs in the industry.

For more information on Panasonic duplicators, call (201) 392-4825.

Panasonic Audio/Video Systems Group

PAYOFF
(Continued from page H-7)

Make every video cassette you duplicate a star. By living up to your customers' highest expectations for quality. With Panasonic® the master duplicator.

Panasonic duplicators are masters at efficiency. They feature hi-silicon scanners designed to extend operating time and reduce maintenance. And since Panasonic duplicators run cool, you can increase the number of machines in your facility by as much as 50% while utilizing your existing air conditioning system.

Panasonic duplicators are masters at productivity. To make optimum use of valuable space, three units fit in the same space as two conventional VCRs. Panasonic duplicators will also save you time. With a fast rewind time of only three minutes for a two-hour cassette. Add Panasonic's auto cassette changer, and you can virtually eliminate tape handling time between recordings.

Panasonic duplicators are engineered for reliable operation. With a unique IQ transport mechanism that maintains precise alignment of all the units' critical parts in the tape path. The mechanism employs five direct drive motors, including separate supply and take up reel DD motors for accurate operation. A large brass impedance roller to absorb vibration and minimize jitter. And a video head cleaning function to maintain high performance over extended periods of use.

It's no wonder Panasonic is the master duplicator. And the leading supplier of duplicator VCRs in the industry.

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thing while at the same time pushing every Sean Connery movie available. That trend should also continue in the '90s. Another clear example of that trend is the star-value flavor retail-produced magazines are taking.

The Hollywood-video connection is also becoming more prevalent in terms of what producers, directors and talent are willing to do to support their video releases. Typically, more studios are including video journalists on their theatrical junkets.

Recent examples of how Hollywood talent is increasingly aware of home video include Jimmy Stewart appearing at a local Los Angeles video store to promote "Harvey." MGM/UA Home Video has had some of its great screen legends such as June Allyson making in-store appearances to promote the great MGM musicals. And Media Home Entertainment has had horror fantasy author Clive Barker on an extensive promotional trial to spread the word about "Nightbreed." And Warner Home Video has director Michael Moore touring the country touting the release of "Roger & Me."

RCA/Columbia Pictures Home Video also recently broke ground co-producing a special surrounding the film "Sex, Lies and Videotape," which was aired on VH-1 to promote the release of the cassette. The industry should see more efforts along these lines in the near future.

SYNERGIES

(Continued from page H-1)

Videocassettes Sales and Rentals Charts.

- A higher consciousness on the part of producers, directors and acting talent to promote the video. Many recognize that the importance of the video afterlife. In addition to new releases, substantial attention is being paid to film restoration and that video afterlife with such notable directors as Martin Scorsese, Steven Spielberg and George Lucas spearheading those activities.

- Innovations at retail that see more and more video specialty stores immediately jump on a theatrical release to enhance their current video business.

Just as the movie business has come to rely on the synergistic relationships of hot soundtrack albums, Hollywood is coming to recognize it has yet another critical member of its team. Not a stepchild, but an equal partner which can benefit everyone.
Dear Friends:

"Why can't we play in the water?" asked my daughters, who were then 5 and 10.

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Since that day, I have become actively concerned with the state of the earth. I decided to get involved with this program because it might encourage you to become involved, too. Please take the time to discover what simple, everyday actions you and your family can take to make a difference in our world.

Ted Danson
President, American Oceans Campaign

**Help Save Planet Earth** is an entertaining guide to everyday ways you and your customers can make our world better.

Join Ted Danson and a cast of concerned celebrities; Beau Bridges, Lloyd Bridges, Max Casella, Jamie Lee Curtis, Whoopi Goldberg, Sally Kellerman, Cheech Marin, John Ritter, Sinbad and Milton Berle as the voice of "Charley the Car."

A must for every home video library, **Help Save Planet Earth** will help your customers discover easy ways to make a difference while also saving money.

Reviewed and approved by some of the most respected environmental organizations representing millions of concerned citizens, this video urges everyone to start making a difference.

So don't look any further. Good ideas for a good planet are available now.

**Street Date: September 13, 1990**

Contact your sales representative for details and order today.

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**FIRST PITCH**

(Continued from page H-2)

nearly 1.4 million videocassettes which added an estimated $100 million to the film's overall gross. "Back To The Future, I & II" have added more than $40 million through videocassette sales to the already phenomenal $200-plus million earned at the box office.

"Those are the exceptions, not the rule," cautions Richard Abramowitcz, senior VP of sales for Cinecom Entertainment Group. "There are a lot of pictures out there that drop dead at the box office, and no amount of post-hype in the video release is going to stop the red ink from flowing."

"To be sure, some of the "surefire" theatrical releases to die painful deaths in the theater haven't recouped their costs through home video either: "Ishwar," $55 million budget, $7.7 million box office; "Howard The Duck," $34.5 million budget, $10.4 million box office; "The Cotton Club," $51 million budget, $12.9 million box office; "The Adventures Of Baron Munchausen," $52 million budget, $3.9 million box office.

"Granted, the big-budget failures are a small, small percentage of all the films released by the studios," says Abramowitcz. "But when one of the big ones takes a dive, it really makes a ripple in Hollywood."

But apparently not big enough, according to some industry pundits, who say--off the record—that their studios are still paying outrageous sums to stars (Sylvestor Stallone reportedly pulled in nearly $20 million for his duties in "Rambo III," which ended up being more than a third of the picture's $58 million price tag) and directors, with an eye toward home video to make the overall picture profitable should the box office prove less than expected.

"The problem is chicken-and-egg," says Paul Culberg, executive VP of RCA/Columbia Home Video. "The home video distributor needs to be assured of a big theatrical promotion to help the subsequent visibility of the home video release. Sometimes, the distributor of the movie is required to put up an amount nearly equal to the cost of making the movie in the first place, just to buy ads on TV and in the newspapers."

"While a big-budget theatrical opening translates to bigger sales in home video, it sometimes puts undue strain on the theatrical distributor, making it take longer for the film to reach the black, if it ever really does." According to various trade reports, Disney spent more than $1.9 million in prints and

(Continued on opposite page)
FIRST PITCH
(Continued from opposite page)

advertising for "Honey, I Shrunk The Kids," an amount equal to the cost of making the movie originally. Warner Bros. spent an additional $20 million on top of the $55 million budget for "Tango & Cash" for prints and advertising, while Batman racked up another $25 million.

"It's a tough market out there, with lots of clutter," says Abramowitz. "It used to be you could spend $8 or $9 million on prints and advertising, and that would be enough to satisfy the needs of promoting the home video release, but now, the big-budget movie will eat up that much in just television alone."

Added to that, says Culberg, the average blockbuster doesn't do the $250 million that "Batman" did. "A hot title will very rarely sell more than 400,000 units, with the exception of 'E.T.,' 'Batman,' and other super mass-market kinds of pictures," he says. "But that doesn't keep the studio chiefs from pressuring the video division to make sometimes unrealistic sales projections to help ease the brunt of the bottom line."

What is the real bottom line then? Is home video the "Savoir du jour" to pull otherwise mediocre films into profits, or simply add to the profits of the blockbuster title? "It's both," says Culberg. "On one hand you have studios paying nearly $3 million for a screenplay, and $20 million for a star, and that's before even a single frame of film is shot. There's got to be a fallout somewhere, especially with theatrical grosses off 30% from last year at this time; the studios shouldn't count too heavily on home video to pull this out-of-control budget mania into alignment, and save the bacon in the long run."

Thomas Levine, senior VP of Carolco, which spent nearly $70 million on "Total Recall," isn't so sure the picture is as gloomy as all that. "There's a much bigger market for a picture than just the theatrical box office, and while home video is a big part, it's certainly not the catch-all that's going to make the motion picture business profitable or not unprofitable.

"Foreign and domestic television and cable sales are a large percentage of a film's revenue, and we haven't even begun to tap the Eastern European theatrical market, which is just now opening up to us," he adds. "We'll continue to see home video be an important ingredient in the budgeting and planning of the movies, but the tail will never totally wag the dog."
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Here's your chance to play more than just armchair baseball. Step up and take a swing at mounting a major league display featuring at least three of the four A&M All-Stars listed below, keep it running for a minimum of three weeks, and you might find yourself at the top of your league! Make sure your bases are covered with displays of at least three of these four releases:

Extreme Extreme II Pornograffitti • David Baerwald Bedtime Stories
John Hiatt Stolen Moments • The Neville Brothers Brother's Keeper

Send color photographs of your store's display, along with your name, store name, address and phone number. All entries must be postmarked no later than September 24, 1990. The contest is open to all employees of U.S. retailers of pre-recorded music.

To enter and obtain free display materials, call A&M toll-free between 9:30 am and 5:00 pm Pacific Time at (800) 722-2708 or (213) 469-2411, x 3598 from Monday, August 13th through Friday, August 17th.

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SECOND PRIZE
Hitachi 27" Color Television!
• 560-line resolution; built-in Surround Sound
• 26-button random access remote control
• And a bag of peanuts and a six-pack!
• Or take $750.00 cash!

25 THIRD PRIZES
All-weather Personal AM/FM Radio!
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All entrants will win a 100% cotton A&M baseball cap!

Prizes will be awarded for entries judged best in the areas of creativity and visibility of display in store. All prizes will be awarded; winners will be selected and notified by mail or telephone no later than October 1, 1990. Choosing winners is the sole discretion of A&M Records, and all decisions are final. No purchase necessary. Employees of record companies are not eligible. To receive a list of prize winners, send a stamped, self-addressed envelope after October 1, 1990 to A&M Records Display Contest, P.O. Box 118, Hollywood, CA 90078.
NRM Makes Waves Across The Country

Chain Chief Addresses Growth At Pa. Meet

BY ED CHRISTMAN

CHAMPAIGN, Pa.—Even as the 88-unit National Record Mart convened here for its annual convention, the chain was hard at work preparing to open its 99th and 100th stores.

One week after the convention, held July 22-25 at the Seven Springs Mountain Resort here, the chain would open both stores in Freehold Mall in Freehold, N.J.

NRM opened a 6,000-square-foot Waves and 3,500-square-foot NRM. The Waves store, in the former site of a Wall To Wall Sound & Video, will contain $400,000 in inventory, according to Bill Teitelbaum, NRM chairman. At his keynote address on the convention’s last night, Teitelbaum told his store managers that the new Waves store “will be the largest mall store in the chain and will challenge every other” outlet in the company for supremacy as the top store.

Teitelbaum said that NRM would distinguish the Waves store from its sister store in the mall by increasing accessory and laserdisk inventory, as well as offering a generous selection of CD storage racks. “This store will have $20,000 in blank tape,” he added.

Currently, the chain’s sales breakdown is 88% music, 6% video, and 6% accessories. Teitelbaum revealed plans to increase accessory sales (Billboard, Aug. 4). In fact, at one point he joked, “This week at the convention I discovered blank tape.”

Although the Freehold market serves some 100,000 people, in the future NRM also will look for opportunities in smaller markets that boast populations in the 20,000-25,000 range. He said those markets were being ignored by most of the larger music chains, even though such towns have helped turn Wal-Mart, the Bentonville, Ark., discounter, into one of the giants of retail.

NRM is currently in 14 states and, before the year is out, the chain will have stores in Georgia and Connecticut for the first time. By year’s end, the chain will have 120 stores, which will generate $80 million in sales.

But Teitelbaum, who regards the chain as national in status, is not in a hurry to expand the company’s trade area into every U.S. state.

Growth will be a marketplace by marketplace, he said.

NRM already has turned down opportunities to open stores in San Francisco and Denver. Those markets “would have been too much of a jump” for NRM, Teitelbaum said.

Rick Cohen, senior VP of sales at BMG, which distributes RCA, joked, “We take exception to [Pervola’s] comment.”

AND THE ENVELOPE PLEASE: At the final-night banquet, NRM management feted its store and district managers. The chain presented 47 managers with gold awards for outperforming their budgeted sales increases. But managers who doubled sales projections were given platinum awards. They were John Hunley, Susan Morgan, Lisa Boden, and Charlie McNeil. McNeil was further named “manager of the year,” while Morgan scored for chalkng up the highest sales achievement in percentage increase and Jane Lataucus was the winner for the “highest sales achievement” in dollars. District managers who won gold awards were Janet Baugh, Barb Filotios, Scott Bargerstock, and Judy Rimer. Baugh was named “district manager of the year.”

For all the awards, someone at NRM went through a lot of trouble putting together a tape of hand-picked songs to serenade the winners. Some of the selections were obvious. For instance, when Roxanne Roberts won a gold award the system blared the Police’s “Roxanne.”

But some were in-jokes or alluded to some element of the winner’s personality. When Frank Sechir, a second-generation Dead Boy, won his gold award, the PA blurred the group’s classic, “Sonic Reducer.”

EATING AND ENTERTAINMENT: The NRM event is well-known for its good food. But the convention also enjoyed a generous helping of entertainment, thanks to live performances by Danger Danger, Alias, Rodney Crowell, Sinbad, Mary-Chapin Carpenter, David Lanz, Carlene Carter, and Eric Johnson. Other artists didn’t perform but certainly made their presence felt. Slaughter, Kelly Willis, and David Cassidy, on the comeback trail, actively mingled with the NRM staff.

In fact, one of the lighter moments of the convention occurred when Cassidy, sitting in the lounge, was spotted by an elderly woman who proclaimed herself a fan. She told the former teen idol how much she enjoyed the “Partridge Family” show and music. Cassidy, who will have an album out in the fall on Enigma Records, very graciously thanked her for the compliments. Before parting, she added that she was amazed that he looked exactly the same as he did 20 years ago. At that, Cassidy’s face lit up, and he responded, “Now that’s a compliment.” And he jumped up, pulled money from his pocket, and joked, “Now let me give you the $200 payment I promised for saying that in front of these people.”

2 LIVE BUST: An alternately funny and confusing moment occurred when NRM chairman Bill Teitelbaum, during his keynote address, noticed a disturbance on the side of the hall. He interrupted his speech and went over to investigate. After a short huddle with senior NRM staff and two unidentified guests, he walked back to the mike, noted that NRM was one of the only major chains carrying the new 2 Live Crew album, “Banned In The U.S.A.,” and announced that the local sheriff was in attendance with a warrant containing the names Fred Katz, the Cleveland branch manager for WEA, which distributes the album, and Frank Fisher, NRM president.

(Continued on page 49)
BATTLE OF MANHATTAN: Trade observers expect the action to get hot and heavy in Manhattan when HMV U.S.A. opens its first two New York stores in October and November. Besides supermarket operators, Tower Records/Power Video, HMV’s invasion will affect several chains that sell music in Gotham, including Musicland Stores Corp., Record World/Square Circle, and The Wiz. Add an impending attack by Trans World Music Corp. to the mix, along with the ever-expanding complex of J&R Music World stores, the young Boomers web, and the many independents and smaller chains that populate the New York metro market, and you have the makings of a real dog fight.

More than one trade observer predicts that the market may well experience a price war, although it is still too early to tell if that will be the case. In fact, there are several factors that refute that prediction.

Record World, which has more of a presence in the suburbs and in northern New Jersey than it does in Manhattan, tends to go for higher-than-average shelf prices. Tower used to have a reputation for economical prices, but, realizing that its showcase status and deep-catalog variety made its stores destination points, the chain started going for slightly higher margins in 1986. Trans World, which plans to start its Manhattan rollout with a Coconuts stores at 9th Street and 6th Avenue (a space where it once ran a leased department in a Crazy Eddie store), is also a margin-conscious retailer.

For its part, HMV says deep discounting is not in the game plan. In a July 30 article in Newsday, a daily New York tabloid, HMV U.S.A. president Tony Hirsch said, “It would be nonsensical to initiate a price war.” Instead, it appears that the 67-year-old HMV plans initially to stir the U.S. waters with the same impressive sorts of gingerbread that have become trademarks at its better-known U.K. and Canada stores—soundstages for in-store performances, listening booths to preview selections, and DJs who will be spinning audio and video presentations.

To date, the HMV braintrust of Hirsch and VP of Marketing Peter Herd has walked a cagey tightrope, dropping hints about flashy elements that can be found in the chain’s existing units without committing to what one might find in the U.S. locations. Even as recently as July 16, at Billboard’s New Music Seminar panel on retailing, Hirsch declined to offer any specifics about HMV’s American strategy—this despite the fact that his chain was already making the rounds at record labels during that same time frame, making a formal pitch on its U.S. game plans.

The Newsday article featured a number of details about HMV’s New York strategy that previously had not been disclosed. Among the specifics:

1. The chain plans to spend $10 million on the interior design of both stores; Hirsch told the newspaper that the cost amounts to $110 per square foot, which is a lofty interior-design investment.

2. The store at 86th Street and Lexington Avenue, on the old Gimbel’s site, is slated to open in October. At 40,000 square feet, it will be America’s biggest music store. The 72nd Street and Broadway store, due in November, will be 30,000 square feet.

3. Stuart McAllister, U.K.-based chairman of HMV Group, claimed his New York stores will pay employees 20%-25% more than the competition pays. There will be 300 people, outfitted in custom-designed shirts, working... (Continued on next page)

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6. Call us again.
at the two stores.

As Billboard previously reported, Newsday confirmed that HMV is looking for locations in Boston, Washington, D.C., and Chicago. The article also said the Thorn-EMI subsidiary will be on the hunt in Long Island, and eventually out West—particularly in Los Angeles.

Both Hirsch and Tower president and founder Russ Solomon told Newsday that their two chains have existed comfortably in close quarters in London, where the two go head-to-head against a third supermarket run by Virgin Group. A comment by a Virgin spokesperson in the article also revived the notion that Virgin may yet join the Manhattan scrum.

Solomon told Newsday he wasn’t losing sleep over HMV’s New York attack. “In general,” he was quoted as saying, “business tends to expand when good retailing comes on the scene.” But Solomon could not resist tossing a jab HMV’s way when he added, “Most of what they know about the record business they learned from us.”

Higher-priced spread: First Warner Bros. tried it with Madonna; soon after, Columbia followed suit with New Kids On The Block. Now MCA is testing the waters of a $10.98 list, moving the “Poison” album by Bell Biv DeVoe up from its original $9.98 list, and this time, the higher mark is raising howls of protest from retailers.

Dealers were less fuzzy about the Madonna and New Kids albums. Warner Bros. skirted the issue on “I’m Breathless” by claiming sound-track status, with the inclusion of material from “Dick Tracy,” and Columbia was generally forgiven in the latter case, given New Kids’ huge appeal among their young fans. And, in both cases, the titles were solicited at the higher price; they weren’t raised after street date.

But many dealers view the bump on “Poison” as, well, poisonous. “That’s not a good scene,” says Ted Singer, VP of music operations for the Minneapolis-area’s five-store Ti-Ti Wave. “To me, it’s clearly gouging.”

Singer has retaliated by taking the album off its $7.99 sale price and moving it up to $10.98. “We’ll let the consumer decide if it’s too high,” he explains.

Retailers, however, aren’t the only ones concerned about the prospects of the higher list. “I think we have to be real careful about this $10.98 stuff,” says one label VP. “Music sales are already soft and we are on the brink of a recession—we’re not in one already.”

SIGN O THE TIMES: Maybe VP Howard Appelbaum counted up the small number of vinyl pieces in his stores, but, for whatever reason, Beltsville, Md.-based Kemp Mill Records has officially changed its name to Kemp Mill Music. A postcard that informed the trade of the change as sure that despite the Washington, D.C., web’s new moniker, it’s still the “same great company, same fun people, same tony address.”

CONVENTION UPDATE: For the third straight year, Memphis-based wholesaler Select-O-Hits will host a two-day conference, but this year, the event also celebrates the company’s 30th anniversary. The combination one-stop/distributorship attracted some 600 attendees last year. This year’s meet is slated for Sept. 7-8.

Select-O-Hits has some historic roots. Its warehouse was once the warehouse of the legendary Sun Records label, which was the original stable for such greats as Elvis Presley, Johnny Cash, Roy Orbison, and Carl Perkins. And Select-O-Hits has family ties to that tradition, too, because the company is run by Johnny Phillips, Sam “Skip” Phillips, and Kathy Phillips Gordon, who are the nephews and niece of Sam Phillips, Sun’s founder and one of the Rock and Roll Hall of Fame’s first inductees. . . . There will be one less convention to attend in 1990. Western Merchandisers, which normally has its gathering in October, won’t hold a meet until June 18-23 of 1991.

CONVENTION CAPSULES (Continued from page 17)

President. Audience reaction was mixed. Some laughed, while others asked if the drama, which was cut back off at little bit too convincingly, was real. Adding to the authenticity, NRM got the local sheriff to play himself in the skit.

The audience finally began to get the joke when Katz worried aloud what WEA president Henry Drez would say when he found out about his incarceration. For his part, Fisher had a more immediate concern on his mind. He pleaded with the sheriff to let him stay for the convention’s “grand buffet.”

TEN CHANGES: Last year, Capitol Midwest marketing manager John Grady told NRM on behalf of his previous employer, Arista. During this year’s CEMA presentation, Grady said, “I know that last year I told you everything coming out on Arista would be a big hit.” Following a perfectly timed pause, he added, “Well, I lied.”

SPEAKING OF RECORDS: NRM was the only record meet at Seven Springs, but was not the only group there with “record” in its name. Also meeting at the resort that week was Business Records Corp.

Convention Capsules were prepared by Ed Christian and Geoff Mayfield.

George Rogers is promoted to VP, video, for Wharehouse Entertainment in Torrance, Calif. He had been associate VP, video.

Jody Johnson is promoted to manager, cost accounting, of Record Bar Inc. in Durham, N.C. She had been manager of advertising accounting. Prior to that, she was operations assistant with AdVentures, Record Bar’s in-house ad agency.

Maxell Corp. in Fairlawn, N.J., announces two appointments. Peter Brinkman is named national marketing manager, he had been manager of business development at Nabisco Brands Inc. Bob Rath is promoted to Midwest key accounts manager; he had been Midwest regional sales manager.

"Go ahead, make YOUR day ..."

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

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

Well? Do ya?"
Hollywood-Link Is The Latest Major-Indie Connection

BY BRUCE HARING

LINK HOOKS UP: Link Records has become the latest indie to affiliate with the major-label camp, signing a pressing/distribution/production deal with the newly formed Hollywood Records.

The New York-based label, which has brought the world albums by the Godfathers, Winter Hours, and O Positive, had several suitors before signing with Hollywood, according to Link president Andrew Kipness.

Under the deal, Link will continue to sign three to four bands per year and issue the product through indie distribution. When Hollywood exercises its option, the product becomes a Link/Hollywood entity, with distribution through the branch system of WEA. Link back catalog will also go through WEA.

"We'll make records that are still indie records, but of a more consistent sound," Kipness says. "The most exciting thing is that the bands get the best of both worlds. They will get the attention of an independent, because we'll still be involved in the marketing and helping the records get out, but they'll also have the resources of Hollywood."

More information on the new deal is available from Link at 212-954-9556.

SEEDS AND SPROUTS: San Francisco label Hearts Of Space has issued "Universe," a sampler of songs from its catalog that includes music from two albums that will be released later this summer.

The label has also released a special retail copy of the sampler that provided voice-overs from Stephen Hill, host of the label's syndicated radio program, "Music From The Hearts Of Space." Details on the project are available at 415-759-1130.

...Shelter Records, home of music from label co-founder Leon Russell as well as Phoebe Snow, Dwight Twilley, and Freddie King, has been acquired by DCC Compact Classics. DCC has been distributing and marketing Shelter titles for two years. Details on the deal are available from label president Marshall Blonstein at 818-963-8922. Seminal Athens, Ga., rock band Pylon has been signed by Sky Records. The group's label debut, "Chain," is set for fall release.

...The Music Independent is planning a release of "The M1 Sampler," a print/sound project that will allow listeners to read a review of particular records while simultaneously listening to the cuts. The sampler will be distributed free to retail, radio, industry execs, and press. Details at 415-451-3730.

GRASS ROUTE GOODBYE: Remember the scene from the movie? Panoramic shots of a gray Yankee Stadium, the crowd rising in tribute as Lou Gehrig's voice fills the cavernous Bronx ballpark: "Today I consider myself..."

The list of those who helped me get through the months at Billboard is similarly tough to compile. To say that I'll miss each and every one of my New York colleagues is an understatement. Likewise, there are many good friends in our bureau that I've had the good fortune to work with on a regular basis. And I'd be remiss not to mention our free-lancers in the "without whom." I'll remember all those nights at Gough's, the Billboard Band, and the times when we collaborated on stories that grabbed the news by the goygonzola.

I'd also like to remember my Grass Route predecessors: column founder Kim Freeman, Linda Molesi, and Jean Rosenbluth, a trio whose trailblazing spirit has in the past 18 years has been two-year party, and we'll see you soon.

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Labels Set To Deck The Stores With Yule Releases

By DON FLUCKINGER

NEW YORK—Although the summer is still going strong, jingle bells are ringing in the halls of sales and purchasing offices as both major and indie labels prepare to deck the stores with Christmas product.

Labels are offering retailers everything from perennial favorites, such as Burt Ives’ “Have A Holly, Jolly Christmas,” to a variety of new packages. But the biggest gifts waiting under retailers' trees this year are a number of new Christmas compilation albums, along with holiday albums from Dolly Parton, Barry Manilow, and children’s favorite Raffi.

Generally, industry observers say Christmas albums enjoy strong sales on alternate years. But major- and independent-label executives are predicting the third strong year in a row for Christmas music, despite the lack of a surefire blockbuster hit like last year’s New Kids On The Block platinum seller, “Merry Merry Christmas.”

NO NEW KIDS? NO PROBLEM

According to John Doyle, Columbia’s director of sales and artist development, a sure hit such as last year’s New Kids On The Block album does not necessarily impact Christmas sales in general. “The New Kids album was a very unusual situation,” he says. “CBS hasn’t had one like that in a long time. Generally, Christmas albums remain active for many years in a row, and they sell significant numbers [each year]. If an artist gets hot, it helps his particular Christmas album sales. But the new releases are gray and don’t affect the rest of the catalog.”

Although BMG Distribution has a contender for this year’s big Christmas album in Aristé’s Barry Manilow project, Rick Cohen, senior VP of sales, agrees with Doyle’s sentiments, saying, “We don’t feel that a blockbuster really makes a difference on whether catalog sells strong.”

THE VINYL QUESTION

Cohen, however, throws out another concern. “Christmas sales have been traditionally strong in vinyl,” he says. But now many labels are reducing their exposure to vinyl. Furthermore, most major retailers no longer stock the configuration. “We are interested to see what happens this year as the LP is less of a factor,” Cohen says. “What will that do to catalog sales?”

But Keith Alteme, Rhino’s national marketing director, says the vinyl configuration will play no role in the strength of Christmas titles. “We look at both adults who were buying Christmas music on vinyl two years ago have since gone out and picked up a CD player,” he says. The label, distributed by CEMA, will issue Christmas catalog titles on vinyl but new holiday releases will be available only on CD and cassette.

SLEW OF COMPILATIONS

Although CBS does not have a new Christmas album from the New Kids this year, the company has put together the next best thing—a compilation album featuring Maurice Starr’s stable of artists, which includes a new song from the multiplatinum teen idols. Starr, the New Kids’ producer, also has recorded Perfect Gentlemen and Tiffany for “Maurice Starr’s Christmas.”

CBS has two other contenders in the Christmas-compilation sweepstakes: “A Very Merry Christmas” with Wynon Marsalis, the Dirty Dozen Brass Band, and Harry Connick Jr. (Columbia); and “Acoustic Christmas” (Columbia), featuring T-Bone Burnett, the Hooters, and Poo Dog Pondering. Also, the company is releasing a novelty album, “Eddie’s Christmas” (Columbia), compiled by Eddie Gorodetsky, who was a writer for “Late Night With David Letterman” and “Saturday Night Live,” and currently is affiliated with The Comedy Channel.

In addition to the compilation albums, the CBS family will provide Christmas titles from Dolly Parton, who recorded “Home For Christmas” (Columbia); Charlie Daniels, with “Christmas Time Down South” (Epic); and albums from Pete Seeger (Columbia) and Maureen McGovern (Sony Classic).

Like CBS, RCA also hopes compilation albums will capture the consumers’ fancy this holiday season as it is releasing a country Christmas album, “Home For The Holidays,” featuring Clint Black, Restless Heart, K.T. Oslin, and the Judds. In addition, the label will issue an as-yet-untitled album by black gospel singer Vanessa Bell Armstrong, currently in the making.

Also under the BMG umbrella, Arista is making Manilow’s “Because It’s Christmas” available because when it comes to Manilow, “his fans are enormous,” says Lauren Moran, senior director of national sales. “They buy everything of his that comes out.”

Meanwhile, Rhino Records, which has issued 20 Christmas albums since the label’s inception nearly a decade ago, is offering this year. Following in the wake of the success of last year’s two-volume “Billboard’s Greatest Christmas Hits” (see chart, page 54), Rhino has put together two new Billboard compilations, “A Billboard Country Christmas” and “A Billboard R&B Christmas.” The label also will release “Christmas Hits,” with a diverse array of artists including Burt Ives and several Motown artists; and an album by the Inner Voices, an anthology of “drastically rearranged standards and modern-day Christmas hits,” according to Rhino publicity manager Brett Milano.

‘BEST YEAR EVER’

Sales of Rhino product this year are expected to eclipse last year’s, according to Rhino’s Alteme. “We’re anticipating our best year ever, because this is the first year we are actively marketing our Christmas titles,” he says. Promotions include contests and incentives to retailers.

Rhino is not the only label in the CEMA camp with Christmas spirit. Capitol’s offerings include a two-volume set titled “Christmas For The ‘90’s,” which features various Nashville artists, including Eddie Rabbitt, Tanya Tucker, and Sawyer Brown. The label also will issue “A Blue Note Christmas,” featuring contemporary jazz artists, and a new midline Nat King Cole anthology of Christmas B-sides titled “Cole, Christmas, & Kids,” both on the Blue Note imprint.

PolyGram Group Distribution’s roster of new titles includes Jese- Woodman’s “Christmas” on Philips; the Canadian Brass “Twas The Night Before Christmas,” on Polydor; Joe Williams’ “That Holiday Feeling,” on Verve; and a new Angela Winbush album on Lektron. MCA also is spreading Christmas cheer via platinum-seller Raffi’s “Merry Christmas” and folk trio the Rochers “We Three Kings,” on Shore- line Records and Pindar Records, respectively. Raffi’s CD will not be packaged in a longbox, due to contractual obligations.

Moreover, MCA is still putting the final touches on a new compilation titled “The Original Christmas Album,” which will include “new music with a variety of popular artists,” according to Ron Sha- pon, a spokesman for the label, who said the final listing was not yet available.

Although WEA has no new Christmas offerings, its catalog titles include seasonal favorites from Crystal Gayle, Randy Travis, and Kenny Rogers.

Word/Reunion, distributed by A&M, will provide “Our Christ- (Continued on page 54)
THE ESSENTIAL SEASONAL COLLECTIONS

Only From Windham Hill

On September 25th, Windham Hill will release the third installment of one of the most successful seasonal series ever, A Winter's Solstice. And with its largest consumer campaign to date, Windham Hill and BMG will ensure the highest visibility for the complete Winter Solstice line of recordings well into 1991.

Project Developments

- 40-market Winter's Solstice national theater tour featuring label artists Liz Story, Nightnoise, and Philip Aaberg will be out from October through February.
- Newly introduced midline pricing for A Winter's Solstice (now platinum), A Winter's Solstice II (now gold), and the combined gift sets.
- Major consumer advertising campaign throughout the fall and winter months.

TV/Radio

- VH-1 Winter's Solstice concert special running through November and December.
- American Airlines Winter's Solstice audio channel running in November and December on all domestic and international flights with accompanying exposure in American's in-flight magazine.
- Timely promotional holiday service to selected commercial stations at all formats; AC, CHR, NAC, and Jazz.

Touring

LIZ STORY
NIGHTNOISE
PHILIP AABERG

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© 1990 Windham Hill Productions Inc.
Independent Claws Clutch Lion’s Share Of New Age Christmas Market

BY DON FLUCKINGER

NEW YORK—Although new age

claimed four of the six top spots in

Billboard’s Christmas Hits Albums

chart last year on albums that have
collectively sold in the millions, most
major labels have left that segment
of the holiday market to the
indie camp (Billboard, Jan. 6).

“Majors don’t have the rosters to
put out Christmas new age,” says
Larry Hayes, VP of marketing at
Windham Hill. “(Columbia/CBS’
Andreas) Vollenweider could, but
we haven’t seen it yet,” he adds.
“The last time the majors did
Christmas instrumental music was
two decades ago, and it was by
big bands.”

Instead, such majors as BMG
have been concentrating on signing
distribution deals with independ-
ents, like Windham Hill, which will
offer a third volume of the “Win-
ter’s Solstice” collection this year.

Last year, the first two “Winter
Solstice” volumes, which cobbled
have sold about 1.5 million copies,
snared Nos. 14 and 17 on the chart
(see reprinted chart, this page).

Hayes says that the new anthol-
yogy of Windham Hill artists is
“a little more mainstream.” While
volumes one and two contained ob-
scure traditional songs and origi-
nal compositions, volume three
contains familiar classical selec-
tions and better-known traditional
music.

The first two volumes of “Sol-
tice” are reduced to midline sta-
tus this year, along with 33 non-
seasonal Windham Hill titles. Vol-
ume three will be available only on
cassette and CD, though there are
still vinyl copies of the first and
second sets left to be sold this
year, Hayes says.

With help from a promotional
tour that includes some of the
artists featured on the collections
and an American Airlines in-flight
campaign, Hayes says that selling 1 million copies of all three
volumes combined is “a fair and
conservative estimate.”

The top label providing new age
holiday music, American Grama-
phone, will not be coming out with
a third volume in the Mannheim
Steamroller Christmas series. But
the company expects to generate
strong business on the first two
titles, “A Fresh Aire Christ-
mas,” which scored the No. 2 spot
on the Christmas chart, and “Mannheim Steamroller Christ-
mas,” which was right behind it
at No. 3.

American Gramaphone, howev-
er, may have made its Mannheim
Steamroller one-two punch into a
troika with the signing of a deal to
distribute John Denver’s “Christ-
mas Like A Lullaby” album on
Wind Star Records.

Originally released for last year’s
holiday season, the album’s U.S.
distribution was pulled out from
under it when the label’s distrib-
uitor, Allegiance, filed for
bankruptcy. By the time Wind Star
could pull the title, the label only
had enough money to print an
American deal with BMG.

“Christmas albums require a lot
more lead time in the States than
in Australia—it was all a matter of
timing,” says Bruce Relkin of
Woodrun Management Corp.,
which handles Denver. “It’s a good
album, but with any Christmas
album, sales are dependent on
airplay—you just never know.

American Gramaphone, however,
knows it has a strong seller in its
Mannheim Steamroller albums.
According to national sales man-
ger Michael Delich, 1989 was an
“off year,” with sales of “only
750,000” for the two Mannheim
Steamroller titles. With the Den-
ver album and the Steamroller ma-
terial, Delich projects total Christ-
mas sales of 2.5 million.

“We are anticipating another
excellent year, and hope to have
good competition with the New Kids,”
says Delich. “We’ve been able to
find a little niche and take advan-
tage of the traffic generated by
the majors’ big releases.”

Last year American Gra-
phone allowed reorders through
November, which resulted in re-
turns on Christmas product reach-
ing 38%. This year, retailers can
order until Sept. 15.

In Salt Lake City, Airus Records
last year sold 50,000 copies of “An
Air Christmas With Kurt Bes-
tor.” Though the label fell short of
the sales projection of 200,000
albums, made last year by VP of
sales Henri Bonan, this year he op-
timistically predicts the title will
move 400,000 units.

“We’re new at the game of get-
ing the product through the dis-
tribution system and into the
stores and chains,” says Bonan.
“We’re making a much bigger
push this year.”

North Star Records Inc., based in
Providence, R.I., has sold most of
the 250,000 copies of its two
“New England Christmastide” col-
lections through bookstores and
gift shops. A third anthology of
classical Christmas melodies,
“Christmas Remembered,” will be
offered this year. Like the previ-
ous titles, it will be light chamber
music, using traditional instru-
mental arrangements.

Meanwhile, Larkspur, Calif.’s
Music-West is preparing for the re-
lease of new age guitarist Teja
Bell’s “The New Spirit Of Christ-
mas.”
**Magnum Rocks B-Movie Boat At VSDA**

BY EARL PAIGE

LAS VEGAS—Magnum Entertainment, a leading supplier of B movies, may be signaling a new direction on the part of the second tier of independent program suppliers with the announcement that it will take its new budget line M22 through secondary distribution rather than through its regular wholesalers.

The point drew repetitive questioning at a press conference here Aug. 5, the opening day of the ninth annual Video Software Dealers Assn. convention. The show was notable with other examples of B-movie vitality, from AIP dragging a life-size helicopter into its exhibit to the frenzy of activity around such B wholesale outfits as AB Video DISTRIBUTORS.

Danny Kopels, president/CEO of Magnum, said regular distributors had not been sounding out about the line, nor did he rule out handling it in a short time. But he said, “If conventional distributors could find a way to market [B titles] less expensively, then we would naturally go through our regular wholesalers. But the whole industry is geared to the ‘B’ movie. The prebox, the street date, it’s all a function of the concentration on the big picture. Do you think anyone knew or cared about the street date on ‘Big Bad John?’ Get’s serious. The studios do 98% of their business by the time street date arrives.”

Magnum’s bargain line will feature mid-price-point movies, as indicated by a series from Fox/Lorber, just entering into a marketing picture deal with Magnum. Kopels put the price point at $5.98, but said it could go much lower. He also said that, in some cases, sell-through product could be released through the line.

“I am not too spend the $300,000-$400,000 in marketing these films, as we do on our bigger titles. These are films that are fully capable of selling 5,000-10,000 units per title. They’re ad- mirewitting, and at midprice they should quickly become the video retailer’s biggest money maker,” Kopels reported.

Kopels acknowledged that Magnum needs to evaluate the performance of its new budget line, and figure out ways to differentiate its full-price product from the M22 ti- tles. “We have to weigh the upside now of anything we’re releasing,” he said, adding that this weighing will be broad, extending even to packaging. “Packaging is everything with B product. It killed ‘Dominick & Eugenie’,” said Kopels, going on to relate other distinctions of the B market, a chief one being the fact “in any downturn or negative situation, the first cut are the B ti- tles.”

This is why Magnum has fos- tered a number of programs to as- sist the retailers, Kopels contended. He cited his $7 lifetime guaran- tee on defective product, later extended to accepting returns on any brand at a $15 service fee. The release pattern under M22 will be two titles per month and two repackages. Kopels did not identify any titles coming from Fox/Lorber, though he did say that the first will be of the cult and collectible variety.

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**Seattle Indie Store Thrives Via Sell-Thru, Service**

BY JIM MCCULLAUGH

SEATTLE—True to its pioneering spirit, the Pacific Northwest has produced a self-dependent sell-through-only store.

To date, most sell-through-only store efforts nationally have been spinoffs of larger chains, such as Musicland’s Suncoast outlets. Owner Art Robbins says he opened his Movie Masters doors last October in the enclosed Pavilion Mall in the south Seattle suburb of Tukwila.

Starting modestly with 126 square feet, the store has now expanded to 274 square feet. Robbins sells some 1,000 titles on a retail price of about $40 each. People always want to buy films.

Art’s Video Mart thrived “until the Alaska market fell apart. But I al- ways had this idea that movies sold and that a sell-through-only store could work,” he says. “I was thinking about what was the idea to take care of some looking for a particular film when you’rebuyingwhat’scalled‘rentals.’Youhavetofocusonthesell-through.”

He says he first began selling movies at swap meets in the Seattle area and was inspired to go ahead “that went well.” Subsequently, he was prompt- ed to open up a store.

“Those tough part of a start-up, of course,” he continues, “is that you don’t have a lot of capital. Other than that, considering how small I started and how little I had to start up, it’s been phenomenal.”

After he opened, says Robbins, he ran some TV ads in the Seattle mar- ket after buying about 10,000 pieces of public-domain titles. “I just went on the air and pitched it,” he says. “I said people lined up outside the door. There was a tremen- dous response. I sold about 3,000 films during that one-week period. The electronic-media approach really works well. That gave me a clientele base to start. Since then we’ve been working with local paper print but that doesn’t work as well.”

In terms of what kinds of titles sell well, Robbins says, “The only guys who can tell you what titles tend to sell briskly are stores like Suncoast. I’m not independent and not in a high-traffic area. I’ve never really de- veloped a brisk seller. But, for example, as long as I have ‘Alien’ and ‘Aliens’ on the shelf, I will sell at least one a week. Other than that, it’s like watch- ing waves. One week I will get a wave of John Wayne collectors. Then ‘Ben Hur’ takes off. Then the musi- cal light up for a couple of days. It changes every couple of days.”

Robbins says he will bring in the mega direct-to-sell-through titles like “The Little Mermaid” and “Indiana Jones And The Last Crusade” but “I’m real shy about them,” he says. “Since they are so readily available everywhere, those titles are like milk. But I do sell them. Four weeks after ‘Batman’ came out, I moved over 200 pieces in three weeks. Same with ‘Maiden.’

“I think that because there’s a group of consumers who don’t buy during the initial rush. There’s a sec- ond wave. They are also the type of customers who want to talk to some- one about a film. They’re not the type to pick up films in a grocery store. They want someone to talk to and dis- cuss a film with.”

And that’s the edge that I have—customer service. I talk to people. Some people don’t like being said ‘hi’!

(Continued on page 59)
Cash in on the magazine that takes home video viewers behind-the-scenes of the hottest new releases!

Sell AMERICAN FILM in your store—you pay only for the copies you sell.

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"Marienbad" Is French Food For Thought

BY MICHAEL DARE

This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

- "Last Year In Marienbad" (1961), Connoisseur Video Collection, prebooks Thursday (16).

This film starts out with several counts against it. It's in black and white, in French with subtitles, and it's one of those damned intellectual films that you've actually got to think about rather than just sit back and enjoy. With a vague plot concerning a love triangle and a game played with matches, this film is a famine for some but a feast for others. Written by novelist Alan Robbe-Grillet and directed by Alain Resnais, it is a genuine classic, profound and surreal, full of unforgettable images and puzzling symbolism. Like Moby Dick, it's one of those obsessive creations that buffs will be discussing forever, and in many ways it can be much more fun to dissect than to actually endure. Luckily, it's letterboxed for the full impact of the stunning geometric imagery. Movies don't come more dense or enigmatic than this, so it's mandatory for the shelves of video stores that want to be taken seriously. Rent it with something by Fellini.

- "Martians Go Home" (1990), IVE prebooks 9/6.

Thanks to dozens of space-invasion films throughout the ages, we all know what it would be like if aliens were either bloodthirsty killers or lovable little critters. But what if they were just obnoxious? What if they popped in and out of people's lives just to tell bad jokes and point out everybody's faults? Randy Quaid finds out in this often hysterical version of an incredibly silly intergalactic infiltration. If only the earthlings didn't overact as much as the Martians, it could have been a classic. See it with "E.T. The Extra-Terrestrial" or John Carpenter's "The Thing."

- "Visions" (1989), Monarch Home Video, prebooks 9/11.

Dan Townsend (played by Joe Balog) keeps having visions of murderers before they happen, but his friends won't believe him and the cops are beginning to suspect that he's the killer. Though the exposition is somewhat convoluted, "Visions" is well made, with some

(Continued on next page)
VID FIRMS REACH IN BAG OF TRICKS TO FIND TREATS FOR FANS OF FRIGHT FLIX

(Continued from page 55)

Killers." Other titles include "Freaks," "Motel Hell," and "The Haunting."

At the same time, the studio is encouraging a restocking program on "The Devil Doll," "The Mystery Of The Wax Museum," "Mark Of The Vampire," "Doctor X," "Twice Told Tales," "Pumpkinhead," "Donovan's Brain," "Child's Play," "The Horror Show," "Carrie," and the three installments of "Poltergeist." The studio's lead, high-priced rental title in September is "Brain Dead."

- Media Home Entertainment's lineup includes the first three "Nightmare" tapes, "Creature," and "The Hidden" at $9.98 each. At the same time, "Nightmare On Elm Street 5: The Dream Child" is being offered at $19.95 for the first time, while "Halloweens" will also be offered at that price point. Order date is Sept. 11; street date in Sept. 26.
- Paramount Home Video is staging an Aug. 27 Ghouls Just Wanna Have Fun! promotion featuring five horror titles repriced to $19.95 — "Friday The 13th, Part VIII: Jason Takes Manhattan," "Stephen King's Pet Sematary," "Puppet Master," "Stephen King's Silver Bullet," and "Stephen King's The Dead Zone" — and 12 titles repriced to $14.95, including others in the "Friday The 13th" series.

2ND FEATURES
(Continued from preceding page)

fun hallucinatory special effects and enough supernatural surprises and nudity to keep viewers awake.

- "Quest For The Mighty Sword" (1990), RCA Columbia Pictures Home Video, prebooks Tuesday (11).
- His father gave him the sword but he's got to find Grindell the Wraith to access its magical powers so he can rescue the beautiful Dejanira (Margaret Lenz) from the hands of the bad King Thor. There isn't much to distinguish this from every sword and sorcery movie ever made, except for the presence of Eric Allen Kramer as Ator—not the world's greatest actor. The special effects are a little cheesy and beyond.

- Pay the poor teenagers who enter the land of terror from beyond the grave, where bad makeup jobs reign supreme and cute little girls turn into supernatural glum monsters who devour bad actors with one bite. Will Cory have the guts to confront the curse and end this madness forever? Not for 90 gore-encrusted minutes, where the limits of your disgust will be put to a mighty test. "Demon Wind" follows the interesting formula of substituting drool and guts for terror and excitement. The box is in 3D, which won't make you throw up. See it with "Bromo."

TRIPLE BILL OF THE WEEK

- "Missile To The Moon" (1959), "The Hideous Sun Demon" (1959), and "The Mask" (1961); Rhino Home Video, prebook 8/21.
- These gems from beyond the realm of discretion are all part of Rhino's Midnight Madness series, hosted by Elvira, Mistress of the Dark. The world is a lady with impecable taste in god-awful rottenness. Films don't get made that are any worse than these, and they are all overloaded with ridiculous plots brilliantly offset by excruciating performances. Elvira's dippy intros are lewd and riotous as she interacts with the clips. "The Hideous Sun Demon" tells the unlikely tale of a man exposed to a large amount of unknown radiation who de-evolves into a semilunar when ever he sits in the sun. This features one of the most ludicrous scientific explanations ever filmed. Don't watch "The Mask" without your free 3D glasses or you'll miss some of the worst optics ever captured on celluloid. Is it the fault of the mask that drives men crazy, or is it just the headache caused by the 3D glasses? In "Missile To The Moon," a couple of brilliant escaped prisoners hide in a rocket ship built by a crazed scientist who sends his reluctant volunteers to the moon, where they fight rock creatures and moon women. Will this lunacy never stop? Not as long as Rhino will do "Mask" functions. These are all fun and cheap, just like Elvira. Order one of each and get a free, lifesize Elvira poster suitable for all sorts of demented purposes.
**Image Releases Restored Silent Films On Laserdisc**

**BY CHRIS MCGOWAN**

**IMAGE ENTERTAINMENT'S** The Silent Classics series, which kicked off in July, is putting re- stored versions of some of the greatest films of the pre-talkie era onto laserdisc. Many of the titles have been transferred from original release prints, and all have newly recorded, digital orchestral scores.

The initial six Silent Classics titles, launched last month, are "Broken Blossoms" (a 1919 film starring Lilian Gish and directed by D.W. Griffith), "The Eagle" (a 1925 Rudolph Valentino flick), "The General" (the 1927 comedy directed by and starring Buster Keaton), "Our Hospitality" (a 1923 Keaton pic), "The Strong Man" (Frank Capra's 1926 comedy with Harry Langdon), and "The Thief Of Bagdad" (the 1924 Brian D'Arcy Walsh movie starring Douglas Fairbanks Jr.). The six disks retail for $49.95-$59.95 each and were licensed from HBO Video, which has also released them on VHS. Film historians Kevin Brownlow and David Gill supervised the new transfers of the films to video, and the titles were restored and tinted according to the directors' original instructions.

"There's a definite interest in the film classics," says Bruce Ven- ezia, Image's VP of programming. "And these silents, when viewed tinted or with a musical score, are very impressive. The next title in the Silent Classics series is "The Phantom Of The Opera" ($39.95), the 1925 horror masterpiece. Like the recent Lu-MiVision laserdisc release of the same title (Billboard, June 9), this is the original version of the famed story, with Lon Chaney in the star-

**LASER SCANS** as supplementary material, such as production stills, lobby cards, the theatrical trailer and shooting script continuity. It also has a score by Gaylord Cartier, while the one-disc LumiberVision "Phantom" (which is only of the 1925 original) has a Korla Pandit soundtrack and is in the CAV format on side two (which enables the viewer to watch the movie frame-by-frame). It also retails for $39.95.


"We'll probably wind up doing 20-30 in the series by the end of the year," says Venezia. Due before Christmas are "No Man's Land," "The Last Laugh" (the 1922 and 1924 gents by German director F. W. Murnau) and three Charlie Chaplin boxed sets. The latter will focus on the legendary comedic di- rector's output while associated with the Keystone, Essanay, and Mutual film companies. First to launch will be the three-disc Mutual box set ($69.95), which will include restored versions of such films as "The Immigrant," "The Pawnshop," and "The Cure."

**TEMPORARY SILENCE SHIVERS AND LAUGHS:** MCA Home Video will launch William Friedkin's supernatural thriller "The Guardian" ($54.98) on disk in October, a movie that proves you should never allow a Druid nanny to babysit your children. Also due out in October: a letterbox version of John Carpenter's "The Thing" (widescreen, $34.98), in which he skillfully updates the classic horror tale (which came out previously in 1981, directed by Howard Hawks), and "Cocoonats" ($34.98), the 1929 debut of the zany Marx Brothers, with music and lyrics by Irving Berlin. "Cocoonats" is part of MCA's Encore Edition line and will include chapter stops for comic sequences and mu-

**MUSICALITY** numbers.

**REWRITABLE LASERDISC UP- DATE:** As we reported in the Dec. 16 Laser Scans issue of Electronic-

**CORPORATE AND KOKUSAI DENS Denwa Ltd. (KDD) have de veloped a rewriteable laser video-

disk system that will be marketed to con sumers "in the near future."

We recently heard about another such system, the newly launched Panasonic LQ-4000, an erasable laser-read videodisk recorder that is for in-home use and costs roughly $40,000, according to Lynn Yeazel, Panasonic's Western region manager. Yeazel does not know if the Panasonik unit is being ready for consumers "in the foreseeable future."

"But he does imagine that when the cable services bring it down the line, it will have signifi-

**HALLUCINATING** cant consumer applications.

**REPORTedly CONCLUSIONS:** I don't see this booming since we're already a mature business but it's a long-term stable of $100,000. This is a service in dustry and consumer demand is there. I was shocked when I started that there wasn't a chain of independent dealers doing this already.
Media Entertainment, RCA/CPHV Keep Video Boxed Sets Coming

More boxed sets and gift packages are on the way for home video retailers. Media Entertainment is offering a special, six-volume collection of Charlie Chaplin short subjects. Suggested retail price on the set is $99.98, while individual titles are $19.98. Street date is Oct. 17; prebook is Oct. 2. All together, there are 25 short subjects made at the legendary Keystone Studio in Essanay, and it's estimated between 1914 and 1918. Meanwhile, RCA/Columbia Pictures Home Video is offering two specially packaged collector's sets, one featuring the "Karat Kid" trilogy at a $34.95 retail, while the other includes the two "Ghostbusters" titles at a $34.95 suggested retail price. Availability is Sept. 26 through January 1990.

RCA/CPHV Offers Retailers Visual Aids

Here's a new wrinkle in home video marketing. RCA/Columbia Pictures Home Video says it will offer "The Power To Entertain," a two-cassette package designed to help the retailer. One tape will be a compilation of highlights from the 1990 Video Software Dealers Assn. convention, held in Las Vegas Aug. 5-9. Included will be retail tips, interviews with VSDA executives, excerpts from various seminars, and a "sneak preview" of upcoming RCA/CPHV theatrical products. The second tape is a 90-minute preview reel with clips from more than 50 of the company's most popular titles, "a super-tailer" designed for in-store use. Both tapes will be sent to retailers at the end of August.

West Coast Video Duplicators Expands

West Coast Video Duplicators Inc. of Brisbane, Calif., which claims to be the third-largest video duplicator in the U.S.—with an annual capacity of more than six million units—a says it has purchased the Elmag Duplicating facility at St. Albans in the U.K. In addition, the company has purchased a newly built, 107,000-square-foot duplicating facility in Rugby, also in the U.K., which is expected to be operational in early 1991. Production capacity at the St. Albans facility is being immediately increased from 1,000 VHS to 1,700, and was set to be operational on Aug. 1 of this year. The Rugby facility, which is expected to begin production by January 1991, will initially incorporate 5,000 Panasonic 8460 recording machines. West Coast is expecting to increase the capacity of that plant to 10,000 machines by the end of 1991.

Record Producer Spins Music Industry Tape

Grammy Award-winning record producer Bob Monaco hosts an entertainment industry-oriented sign-off tape called "How To Succeed In The Music Business Without Selling Your Soul." Produced by Mike Craven, Charlie Stewart, and the 120-minute video covers such topics as songs, demos, music law, record labels, producers, promotion, marketing, and video. Just a few of the record industry notables appearing on the cassette are Miles Copeland, Harold Childs, Charlie Minor, Phil Kaye, Ed Rosenblatt, Bernie Grundman, and Neil Portnow. More information can be obtained through Platinum Rainbow Video, 11084 Ventura Blvd., Suite 679, Studio City, Calif. 91604. The producers say they are shopping for major home video distribution of the tape.

12 PAV/PBS Programs Enter Vid Market

Pacific Arts Video is releasing the first 12 titles on the PBS Home Video label under PAV's exclusive distribution deal with the Public Broadasting Service. The company is offering a selection of in-store point-of-purchase displays, according to PAV president George Steele, including a "starter kit" featuring the 12 titles and related p-o-p. A floor-model standee will have 24 units (two deep) and a counter display will contain 12 units. P-o-p materials will include a 20-minute in-store trailer, shelf talkers, a two-way "Authorized PBS Home Video Dealer" sticker, vertical and horizontal banners, and "PBS Home Video" stickers. Among included titles are "The Creation Of The Universe," "We Shall Overcome," "Bill Moyers' Walk Through The 20th Century," "The Volcano Watchers," "Newton's Apple," and "American Playhouse—Zora Is My Name." Priced at $19.95 each, street date is Sept. 20; prebook is Sept. 5.

J2 Inks Little; Wood Knapp Hits New Levels

J2 Communications has signed comedian/impressionist Richard Little to appear in his first original video, tentatively titled "Little Scams On Earth." Little will reportedly demonstrate methods of "hustling" a golf game against celebrity opponents like Richard Nixon and Arnold Schwarzenegger, whom he will impersonate...Wood Knapp says "Now You Can!..." a fitness tape with Rita Moreno, has reached the 170,000-unit plateau, while "Angela Lansbury's Positive Moves" fitness video has surpassed the 200,000-unit level.

FOR WEEK ENDING AUGUST 18, 1990

TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Retail or Rental Rating</th>
</tr>
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<tbody>
<tr>
<td>STEEL MAGNOLIAS</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 70243-5</td>
<td>Sally Field Shirley MacLaine</td>
<td>1989 PG</td>
</tr>
<tr>
<td>INTERNAL AFFAIRS</td>
<td>Paramount Pictures MCA-Universal Home Video 32245</td>
<td>Richard Gere Andy Garcia</td>
<td>1990 R</td>
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<tr>
<td>ALWAYS</td>
<td>Amblin Entertainment MCA-Universal Home Video 80967</td>
<td>Richard Dysfuss Holly Hunter</td>
<td>1989 PG</td>
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<tr>
<td>HARD TO KILL</td>
<td>Warner Bros. Inc. Warner Home Video 11914</td>
<td>Steven Seagal Kelly LeBrock</td>
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<tr>
<td>BACK TO THE FUTURE II</td>
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<td>Michael J. Fox Christopher Lloyd</td>
<td>1989 PG</td>
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<tr>
<td>TREMORS</td>
<td>Universal City Studios MCA-Universal Home Video 89057</td>
<td>Kevin Bacon Fred Ward</td>
<td>1990 PG-13</td>
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<tr>
<td>THE FABULOUS BAKER BOYS</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 70183</td>
<td>John Travolta Kristy Alix</td>
<td>1990 PG-13</td>
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<tr>
<td>SHE-DEVIL</td>
<td>Orion Pictures On Home Video 8752</td>
<td>Meryl Streep Rosanne Barr</td>
<td>1990 PG</td>
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<tr>
<td>GROSS ANATOMY</td>
<td>Touchstone Pictures Touchstone Home Video 961</td>
<td>Matthew Modine Daphne Zuniga</td>
<td>1990 PG-13</td>
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<tr>
<td>MY LEFT FOOT</td>
<td>Miramax Films HBO Video</td>
<td>Daniel Day Lewis Brenda Fricker</td>
<td>1990 R</td>
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<tr>
<td>MUSIC BOX</td>
<td>IVE 68903</td>
<td>Jessica Lange</td>
<td>1990 PG-13</td>
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<tr>
<td>BLAZE</td>
<td>Touchstone Pictures Touchstone Home Video 915</td>
<td>Paul Newman Lotta Davdovich</td>
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<td>BLANK</td>
<td>Paramount Pictures MCA-Universal Home Video 32220</td>
<td>Michael Douglas Andra Garcia</td>
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<td>WERE NO ANGELS</td>
<td>Paramount Pictures MCA-Universal Home Video 32154</td>
<td>Robert De Niro Sean Penn</td>
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<td>SEA OF LOVE</td>
<td>Universal City Studios MCA-Universal Home Video 80883</td>
<td>Al Pacino Ellen Barkin</td>
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<td>THE BEAR</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 70213-5</td>
<td>Jack Wallace Tcheky Karyo</td>
<td>1989 PG</td>
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<td>SEX, LIES, AND VIDEOTAPE</td>
<td>Outlaw Productions RCA/Columbia Home Video 90483-5</td>
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<td>THE LITTLE MERMAID</td>
<td>Walt Disney Home Video 913</td>
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<td>DRUGSTORE COWBOY</td>
<td>IVE 68911</td>
<td>Matt Dillon Kelly Lynch</td>
<td>1989 R</td>
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<td>DAD</td>
<td>Amblin Entertainment MCA-Universal Home Video 80933</td>
<td>Jack Lemmon Ted Danson</td>
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<td>VALIANT</td>
<td>Orion Pictures On Home Video 8753</td>
<td>Colin Firth Annette Bening</td>
<td>1989 R</td>
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<tr>
<td>ENEMIES, A LOVE STORY</td>
<td>Media Home Entertainment M012613</td>
<td>Angelica Huston Ron Silver</td>
<td>1989 R</td>
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<tr>
<td>WORTH WINNING</td>
<td>CBS Video 1700</td>
<td>Mark Harmon Lea Thompson Warren</td>
<td>1989 PG-13</td>
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<td>JOHNNY HANDSOME</td>
<td>CBS-Fox Video 69902</td>
<td>Mickey Rourke Elizabeth McGovern</td>
<td>1989 R</td>
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<td>NEXT OF KIN</td>
<td>Lorimar Film Entertainment Warner Home Video 670</td>
<td>Patrick Swayze</td>
<td>1989 R</td>
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<tr>
<td>CLOWNHOUSE</td>
<td>Vision International RCA/Columbia Home Video 59103</td>
<td>Nathan Forest Winters Brian McNamara</td>
<td>1989 R</td>
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<tr>
<td>DOWNTOWN</td>
<td>CBS-Fox Video 1826</td>
<td>Anthony Edwards Forest Whitaker</td>
<td>1989 R</td>
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<tr>
<td>EVERYBODY WINS</td>
<td>Orion Pictures On Home Video 8763</td>
<td>Debra Winger Nick Nolte</td>
<td>1989 R</td>
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</tbody>
</table>

$1TA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for non-theatrical titles. $1TA 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 non-theatrical titles.
from killing you when people just never turn in the video," asks Kallman of pay-<br>upon-return with unat-<br>tended night drop.

NOT EXACTLY CO-OP: Rick Veingrad and Frank Lucca are exp-<br>lori ng with manufacturers tak-<br>ing from the advertising co-op con-<br>cept to fund the generic campaign being talked up by VS-<br>DA leaders. "We're not talking about regular co-op. That depends upon placing adver-<br>tisements, on being reimbursed for doing something specif-<br>ic. What we are exploring is a way the regional chapter members' pur-<br>chases could accrue toward some fund that would go into regional ge-<br>neric ad campaigns," said Veingrad, head of the South Florida Chapter and of Miami's Video Connection. Lucca, who heads Flagship Entertain-<br>ment Centers of Taunton, Mass., has organized the New En-<br>land Chapter's effort to raise funds for a generic campaign. He points out that this has nothing to do with the VS-<br>DA trade show guidelines. "Chapters can raise funds for any number of reasons, by selling tables or whatever. We are not to call our events a trade show," says Lucca.

BETTER MOUSETRAP: After de-<br>v eloping what some touted as the ultimate video rental case, Alpha Enter-<br>pises showed up at VS-<br>DA with yet another new model, less transparent but with a hinged door. What's this all about? Seems Alpha hopes it has come up with the an-<br>swer to box cutting—the labor-in-<br> tensive and used-value-destructive process of snipping apart the video-<br>cassette display box and inserting the parts in a heavy-duty rental case. The problem is avoiding wear on the movie box. With the Alpha case, the box remains in the case and the video cassette shakes out. "Shakes" is the word. In fact, Alpha has a stick-on strip that reads: "Squeeze and shake lightly to re-<br>move movie." Is all this too much trouble for the consumer? Maybe. Alpha is re-<br>ading a new model with a hinged door to allow the cassette to fall out easily. The box stays in. But because of the hinged construc-<br>tion there is less transparency, so the display value and the home ap-<br>preciation value are lessened.

JOHN AND CAROL: When friends last heard of John and Car-<br>ol Pough, they had mysteriously shuttered their Santa Ana, Calif., store after 11 years and virtually disappeared. Not so, say intimates of the pair. At VS-<br>DA, several said the former owners of Video Cas-<br>settes Unlimited and veterans of the trade group are living in southern California and are both em-<br>ployed outside the industry.

ATTACKING APATHY: A big top-<br>ic as VS-<br>DA regional leaders gath-<br>ered on the opening night of the con-<br>vention was how to keep chap-<br>ters alive and vibrant. According to Bill Chew, head of Big Video and the Central Arizona Chapter, it re-<br>quires some soul searching. Chew and some of the core members got together and determined that reviv-

(Continued on next page)
STORE MONITOR
(Continued from preceding page)

ing the group was their responsibility.

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**MUSIC VIDEO**

**VJN To Get $5 Mil Infusion Via TCI**

**Cable Giant Investing In Interactive TV Firm**

**by MELINDA NEWMAN**

NEW YORK—Video Jukebox Network has found a willing partner in cable giant Tel-Communications Inc.—for in principle Aug. 2 to invest $5 million into the interactive television company.

Miami-based VJN has been looking for a $10 million investment to expand its operation and to retire short-term debts (Billboard, March 26). The financial support, TCI has also committed to expanding distribution of the Jukebox Network, VJN's interactive music television channel.

"We were looking for a strategic partner who might have been found in a number of areas—entertainment, music and the recording industry, or the cable side," says VJN's director of corporate communications, John Robson. "Basically, we wasted more than just money; we wanted someone who could help us advance the business.

The Jukebox Network debuted on a TCI system in Miami. "The first Jukebox Network even was on a Miami TCI system and, with one exception, they haven't added us anywhere else," says Robson.

TCI has yet to be determined how many of TCI's systems will carry VJN, but "they are quite interested in seeing where good hits are immediately, and our affiliates staff is working closely with TCI," Robson says.

"Right now it's unclear how many systems we'll add VJN to," says TCI VP Bob Thompson. "We've committed to do our best to look at places where carriage is appropriate. A lot will depend on demographics and consumer demand. Our larger systems will be the prime target,"

According to Thompson, TCI controls approximately 8.5 million subscribers through its consolidated systems in 47 states. Many of the systems do not have cablevision subscribers, which Robson says is too small a base to make carrying The Jukebox Network economically feasible.

VJN operates 109 units of The Jukebox Network on cable and low-power television stations across the country. It is available in 30 states and reaches 9.5 million households.

"Our greatest expense is keeping the systems and putting them in," says Robson. "We've done a very good job of expanding at this rate. This [deal with TCI] just makes us not entirely dependent on cash flow.

Under the terms of the agreement in principle, TCI will receive 1 million shares of VJN common stock at $1 per share. The due the letter of intent was signed, VJN's stock closed at $7 1/4. The transaction, which is expected to be finalized by Aug. 30, gives TCI roughly 9.4% of VJN's common stock. Neither Thompson nor Robson knew if TCI had offered to invest the entire $10 million. VJN trades on NASDAQ as Jukebox.

Franklin, one of a group of three investors, known as VJN Partners, controlled 51% of the approximately 9.4 million shares of stock owned. However, with the additional million shares, Robson says, "I don't know what this does to VJN Partners' control of the company. I don't know what that number will be until the deal is signed.

Following the announcement, VJN's stock rose 1/4 points to close at 7, "indicating that people think this is a good move for the company," Robson says.

In addition to expanding The Jukebox Network through TCI and other systems, the funds will be used to help finance the company's short-term debt of $3 million, and to further the development of a second interactive television product.

"We find VJN's concept of [interactive television] intriguing and for that reason we've been willing to make the investment to allow them to develop the concept more fully," Thompson said.

VJN's total sales last year were $3.8 million. Sales for the first quarter of 1990 have already topped $2.5 million (Continued on next page)

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**THE EYE**

**by Melinda Newman**

IT'S BACK!!! Though the official announcement is still a couple of weeks away, "Night Flight," one of the first national video programs, is back. The show, which debuted June 5, 1981, on the USA Network and went off the air more than a year and a half ago, will return Sept. 29 as a two-hour syndicated weekly program.

According to the show's founder and current producer, Jeff Franklin, the new program has been cleared in more than 72% of the country. The show will air on broadcast channels, 55 of them network affiliates, and will combine vintage material with new clips.

"We think there's a need for the program," says Franklin. "We were the granddaddy of them all; we were on before MTV. We rested the program for a while, but now Franklin's back." Franklin says he has been planning to bring the show back to the market even since the USA Network decided to shelve it.

"When we went off the air, USA was in 42 million homes; we don't think most of America has had time to see the shows. It's time to let people see it. We came out with a two-hour format because that's what made sense." More as it develops.

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**PARTY TRAIN:** Arista recently rode the rails new meaning it has the right idea, 1990 ARTISTE of the video world.

Rick Kurkjian, CMC president, says he first thought of the idea in 1983, but was turned down by the Oakland A's. However, the notion was resurrected two months ago when the marketing director of the Giants asked him to provide music— and a taping. Kurkjian suggested it be videos instead.

The 29-minute clip show premiered July 27. Kurkjian will present it at the beginning of every Friday night game unless the team needs to program something else.

"I took the recommendations from the Giants as to what to play," Kurkjian says. "They wanted something easy, but pop, as well as oldies. So last week we played the Beatles, Dan Hartman's "I Can Dream About You," the Moody Blues 'Your Wildest Dreams,' and [Paula Abdul's] 'Opposites Attract.' When we played Paula Abdul, the kids and adults were just glued to the Jumbotron screens.

Kurkjian programs the clips for free and, in return, CMC's logo is flashed on the screen between clips.

"I've been trying to get a hold of the record companies to make sure they get their money out of them, but they've been able to yet," Kurkjian says. "But I can't imagine that there would be much of a problem charging the people to watch the clips or the team to play them.

Although Kurkjian has thought about putting the program in other areas, he will not be showing clips across the river in Oakland, at least not this season. "I promised the Giants' marketing director that this is an exclusive," he says.

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**CMC Puts (Video) Hits On The Scoreboard—Before The Game**

NEW YORK—"Take me out to the ballgame" may become a popular refrain by viewers, wanting to see music videos if California Music Channel has its way.

The Bay area music video outlet has begun programming clips at the beginning of San Francisco Giants baseball games.

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**OPPS! Michael Reiner is joining a law firm as an associate, not an associate partner. We got it right in the July 21 issue, but good in the Aug. 4 edition. Also in the Aug. 4 issue, in our coverage of a New Music Seminar panel on getting your video played, we wrote that the director Scott Kelvert won with Calhoun Productions (that's how the NMS booklet credited him). Well, he's not and hasn't been for a few months, further proof that you can't believe everything you read. Kelvert has been busy running his own production company and has done videos for Jet Boy, Spread Eagle, and Eric B & Rakim lately, as well as the opening sequence for Fresh Prince of the NCS show, "Prince Of Bel Air." He can be reached at 212/474-3420. And, finally, for those of you still in suspense over just why Sean Fernald was stripping during the music videos and clubs panel (Billboard, Aug. 26), it was to do his new "Censorship Is Un-American" T-shirt and to make a point that this is a problem that we all have to take a leadership role in fighting."
CELESTIAL

To be so high above the deep green canyons and the shimmering sea, it's as if the whole world spreads below you. At night, there is dazzle—the scintillation of a million lights. Homes of timeless beauty grace this private gated community in the sea country of Laguna Niguel. Reminiscent of the stately mansions that dot the Mediterranean Coast, they adhere to the traditions of classic European architecture with facades of high relief, lofty arching porticos and stone hewn balustrades. Inside, towering entries, soaring ceilings and clerestory windows are carefully orchestrated to produce the liberating sensation of light and space. There are floor plans with five bedrooms, forty-five hundred square feet of living space and two separate two-car garages. Master suites encompass a separate retreat with fireplace, compartmented bath, and divided his and her walk-in closets. There is a grandeur here, a quality previously unobtainable except in the finest custom home. This gated site—these homes—if they were available in Newport, Palos Verdes, or the Westside, the price would be two million at least. They are built by Meeker, master builders for three generations. You're invited to take advantage of the present intermission in housing price appreciation. You're invited to acquire a home at Palmilla. Has there ever been a better investment than a fine home in a fine location?

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CARRIERS AND AGENCIES, "she says. "We deal with them in the smaller markets, and they are very thorough. In markets where there is a Willhight or a bath, it is a team of people who will use them. They usually go with whichever company offers the best services."

But Charlie Sislen of Eastman's New York office, she with the same companies. 'There are only one or two companies', she says. "But [Willhight] is a reliable alternative to the larger companies."

Andera clients speak highly of the company although they see very different in each methodology or results: Willhight and Bing. "If you look at Van Nort's data, you can see KIAK-AM-FM Fairbanks, Alaska, has been a Willhight client for almost 10 years. All six Fairbanks stations, including two AM/FM stations, subscribe to Willhight exclusively."

But several years ago Van Nort attempted to bring them to the market because "it was a big flashy name. We thought we were making a big decision.

"But Van Nort discovered two things. First, "the research is comparable [and] the methodology is basically the same."

And second, he says, everyone else in the market followed suit. Willhight and KIAK both. "It was a big flashy name. We thought we were making a big decision."

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Promoters Mull Italian Tour Flips

Madonna, Stones, Prince See Low Turnouts

BY DAVID STANSFIELD

MILAN, Italy—Claims that World Cup soccer fever was the main reason for poor box-office returns on national concert dates this summer by Madonna and the Rolling Stones are being refuted by promoters of successful tours by leading domestic acts.

Madonna played only two dates out of a scheduled three in July. Her first, at Rome’s Flaminio Stadium, drew approximately 27,000 fans, 5,500 short of a sellout. A second night at that venue was canceled—nothing to do with poor ticket sales, according to promoter David Zard, but because of a threatened general strike that was called off just two days before the cancellation. Her third date, in Turin’s new Communal Stadium, pulled in 40,000 attendees, 2,000 short of a full house.

Zard, along with promoters Fran Tomasi and Valerio Terenzi, was also responsible for the Italian leg of the Rolling Stones’ world tour. There had been disputes over rights to tour the band (Billboard, May 19, July 16), but they were resolved in time to experience poor attendance and a canceled concert. It is reported that there were 25,000 fans at the first, at Flaminio. A scheduled two dates in Turin were cut to one, with 40,000 of a capacity 22,000 reportedly present. A representative at Zard’s office admits that poor advance ticket sales caused the cancellation and that the World Cup was the big event in July, draining dollars from the youth buying market.

Asked if international artists lost out to local artists on the circuit, the Zard staffer says EMI act Vasco Rossi was a top seller. The staffer’s comment that Eros Ramazzotti was not selling out, despite claims to the contrary, was challenged by Trident Agency, whose Maurizio Salvadori says, “Ramazzotti has played 40-50 national dates so far with an average attendance of 8,000. That’s 320,000 paying customers—an extraordinary success.”

Ramazzotti, whose new album, “In Ogni Senso,” has sold 1.5 million units across Europe, played small towns and major cities at ticket prices in the $32.50-$35 range, as compared to the Madonna/Stones pricing of $38.75-84.

Salvadori puts part of the blame for the poor showing of international acts to the inflated ticket prices. “Italy has the highest prices in Europe for international acts, but we’re in line on domestic acts. People will only pay high prices for numbered seats in a covered stadium.”

It’s stupid to think people will pay over $40 to sit or stand on a piece of grass in a stadium.”

Salvadori adds that promoters make serious errors over looking international acts. “There’s no logical reason for bringing the Stones to Italy today. It was a mistake. It’s so often the same. Promoters bring in acts without economic reasons for doing so, and often use capital which is not their own.”

Vasco Rossi played to almost 100,000 fans for two dates in Milan and Rome, with tickets priced up to $25. Monica Pauson of Kono Music, who promoted Rossi, says, “He is an idol with appeal for older fans and the young. Madonna is taking people for a ride. Here is not a stadium show. And the Stones’ music is not for a new generation.”

The planned Prince visit to Italy presents a different story. He had been at the center of a legal dispute before he entered the country afer a Milan court placed a confiscation order on all his earnings here, following action by promoter Franco Mamone, who had claimed damages following canceled concerts in 1987 and 1988 (Billboard, June 23).

Promoter Francesco Sanavio, of Avangarde, who claimed no part in the dispute, booked Prince for three concerts in Rome, Tunin, and Udine, with a fourth added near Naples, where all takings would go to Mamone as compensation.

Prince left Italy before the Udine gig, with press reports claiming he feared a “Mafia kidnapping attempt.”

Sanavio says he plans legal action to recoup lost money. He says, “The stage was there at Turin. I can’t accept the lost trucks story, but people were saying that if the equipment arrived late the show would finish in the middle of the night, which would have jeopardized Prince’s next date in Spain.”

“I wasn’t worried about Spain, but I had to cancel the Udine gig, maybe Prince was scared and figured we might impound his equipment.”

It adds up to a further chapter of damage in the current Italian tour scene.

Japan’s Bottom Line is proving a top draw . . . see page 30

Get Psyched. Celebrating the opening of the Pax Theatre Centre in Tokyo, from left, are American actor James Savar; writer David Fisher; recording artist Vanessa Williams; former MTV VJ Nina Blackwood; Pax president Hirochiro Saeki; recording artist Sheena Easton (front); Living Colour guitarist Vernon Reid (rear); artist Brett Livingstone Strong; and musician Richie Havens.

Greek Rights Assn., Radio At Odds
Royalty Charges, Countercharges Hurled

BY JOHN CARR

ATHENS, Greece—A longstanding dispute between AEPPI, Greece’s performing rights collecting society, and the major commercial radio stations has flared again. The latest flashpoint is the society’s charges that the stations are not paying performing rights on broadcast repertoire.

A new dimension has been added to the controversy by an intervention from the Paris-based International Confederation of Societies of Authors, Composers & Publishers (CISAC). This states that the refusal of most Greek private radio and TV stations to pay performing royalties and the circumstances surrounding the refusal has caused “deep concern to members of the world’s creative community who question whether in Greece, the credibility of democracy and civilization, freedom of speech is being supplemented.”

This last allusion refers to allegations that certain Greek press groups, which also own the major radio and TV stations, are not only depriving compensation to composers but are also preventing the Greek news media from reporting the conflict.

The accusation of nonpayment has prompted a countercharge from the private stations that AEPPI is guilty of serious financial mismanagement, including the withholding of royalty payments to foreign artists on the grounds they are “untraceable.”

In a recent auditors’ report on the finances of AEPPI, published in an Athens newspaper, it was alleged that AEPPI is refusing to release the drachma equivalent of $360,000 in royalties owed to foreign artists.

The report also claimed that AEPPI officials granted themselves personal loans out of society funds totaling some $8,000, while lending a further $430,000 to “persons closely connected with the company” in violation of Greek corporate law.

The society’s claim that commercial radio and TV stations refuse to pay performing rights has been strongly denied by Greece’s leading network, which says it pays rights promptly.

A newspaper report quotes Christos Te- gopoulos, a major stockholder of Mega Channel, publicly called AEPPI officials “gangsters,” alleging the society “faithfully real royalty returns . . . by taking advantage of the Greek artists’ ignorance of tax and other matters.”

Executives of Antenna 97.1 FM Stereo, Greece’s most popular radio station, were unavailable for comment. But the station’s music programming director of foreign repertoire, George Arvanagouls, has called the AEPPI affair “a disgrace.”

However, several domestic repertoire composers and artists have backed the AEPPI stand, with the implicit approval of the Greek Union of Composers & Lyricists.

Music-LISTENING
On Rise in France

BY PHILIPPE CROCCO

PARIS—The pastime of listening to recorded music has been one of the fastest-growing activities of the last 15 years, according to a study commissioned by the French government’s culture ministry.

Music has become an integral part of everyday life, says the survey, with 21% of French people listening to disks or cassettes every day and 18% listening every day to music on the radio. The average disk/cassette collection has increased from 70 units in 1973 to 90 in 1981, to 120 in 1990. And the 11% of French homes with CD players have an average collection of 37 titles.

In the 15-19-year-old age group, 67% possess a Walkman and 80% of people in that sector have a record player and represent the key target group for the industry.

Whereas 48% of the total French population listens to music every day, the percentage of the 15-19-year-olds listening to music each day is a massive 97%.

The audience for jazz in France has increased significantly in recent years, with 11% of the public declaring jazz as their favorite choice of listening material.

Television viewing has increased from an average of 16 hours a week in 1980 to 20 hours a week in 1990; 63% of the 15-24 age group watches TV every day.

Rolling Stones To Play Historic Prague Date

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—The Rolling Stones will make a little more rock’n’roll history Saturday (18) when their “Urban Jungle” international tour comes to Prague.

The biggest rock show ever staged in Eastern Europe by a single act will take place in front of an audience of 100,000 people, paying about $6 a ticket, at the Strahov Stadium. Tickets went on sale Aug. 5, and the International Multimedia agency is making some available in Poland, Hungary, Austria, and Yugoslavia.

All proceeds will be donated to the Czechoslovak Children’s Foundation, headed by Olga Havel, wife of Czechoslovak president Alexei Havel, which supports projects for handicapped children, Romanian refugees, and Chernobyl nuclear victims.

Although the Stones played a Warsaw, Poland concert, in 1964, they have never before been permitted to appear in Czechoslovakia. Enquiries by their representatives over the last eight years were never answered.

Despite 50,000 posters and 400,000 leaflets, there is some concern that the date may not be a sellout because of the short time available for ticket distribution and the cost of tickets.

The latest Rolling Stones album, “Steel Wheels,” has been licensed from CBS by Decca Records, one of the new independent labels recently set up following the liberalization of the country last fall. The album will be sold in the stadium for the concert date, which is being co-sponsored by TDUK and Budweiser.

“We’re proud to have been invited to play in Prague,” says the Stones’ Mick Jagger. “Without doubt, this will be the highlight of a tour to remember.”

As for the concert, the band returns to the U.K. for two rescheduled Wembley Stadium concerts, which have been postponed. A recent Keith Richards’ finger injury (Billboard, Aug. 4).

(Translation by Brian Cooper)
U.K.’s Bronze Label Reactivated Under Auspices Of WEA Records

LONDON—Bronze, the legendary British rock label whose major acts included Uriah Heep, Motorhead, and Manfred Mann’s Earthband, is being reactivated under the auspices of WEA Records under the name The Bronze Co. Running the venture is Pete Winkelman, who headed Bronze in the mid-’80s, with Sue Dawson as GM. Lately Winkelman has been developing an Australian company (WB) on an independent basis, and he founded RAW magazine, which he sold to the EMA publishing group last year. Among new acts signed to The Bronze Co. are Notorious (aka Robin George and Sean Harris) and Glen Hughes.

Nic G. Hunter

Japanese Assn. To Standardize DAT Times

TOKYO—The Japan Magnetic Tape Industry Assn. is unifying the recording time of digital audio tape in a bid to consumer confusion. It hopes to establish standards by year’s end. Currently, DAT standards allow for a margin of error of a maximum of 1 meter in length. Depending on the manufacturer, the tape time can vary by some two minutes. DAT player running speeds also vary according to maker. Unifying the recording times will be carried out in consultation with the Fair Trade Commission to ensure observance of the Anti-Monopoly Law.

Shig Fuji

France’s NRJ Radio Near Top Of Profit Dial

PARIS—FM radio station NRJ was the second most profitable French company in 1989, according to a study carried out by the national radio auditors. Without counting advertising exchange losses, NRJ posted a profit of 84.4 million francs ($15.5 million) in the year ending Sept. 30, 1989, a 31.3% margin on revenue of 270 million francs ($49 million).

Philippe Crocq

CD Format Finishes First In Helsinki

HELSINKI, Finland—For the first time here, the CD format is outshining vinyl in many leading retail outlets. Fazer Music, the No. 1 music trader, reports 45% of sales for CD, against 40% for vinyl LPs and 15% for cassettes in the pop/rock/jazz categories, while classical sales are 70% CD. Elsewhere in Finland, CD is making progress but is still well behind the vinyl LP. One problem is the price: A CD costs the equivalent of 8 more than its vinyl equivalent.

Kari Helppolit

Lloyd Webber Sets Up W. German RUG Unit

HAMBURG, West Germany—Andrew Lloyd Webber has set up a German branch of his Really Useful Group company in collaboration with Peer Mu- ritz here, whose managing director says the new division will handle Lloyd Webber business in Austria, Switzerland, East Germany, and other East European territories. The composer has had massive successes in Hamburg with “Cats” and “Phantom Of The Opera.”

Wolfgang Spahn

Irish Bands Spotlighted In New Film

DUBLIN, Ireland—British film director Alan Parker, whose credits include “Fame” and “Bugsy Malone,” is making “The Commitments,” based on Irish author Roddy Doyle’s novel about a Dublin soul band, here, with location work set to continue through October. Some 1,200 Irish groups were checked out at local venue the Waterfront before a cast list of unknowns was assembled.

Ken Stewart

‘Beast’ Claims U.K. Prize For Stage Musical

LONDON—Winners of the 1990 Vivian Ellis Prize for young musical stage writers are Timothy Sutton and Victoria Wilson, 16 and 18, respectively, for “Beauty & The Beast,” based on the classic fairy tale of the same name. This work, and four runners-up, all by composers and lyricists under the age of 31, were judged by a panel including Ellis, lyricists Don Black and Tim Rice, and composer Andrew Lloyd Webber. This is the sixth year of the Ellis trophy, founded by the Performing Right Society.

N.H.

U.S.S.R.’s Melodia Solicits Consumer Opinion

MOSCOW—Melodia Records and national youth newspaper Komsomols- kaya Pravda are conducting a “License ’90” referendum, asking for sug- gestions about foreign acts that the paper’s readers would like to buy on record in the U.S.S.R. First results have produced a license deal by Melodia for the double-album of the rock opera “Starmania” by French composer Michel Berger and based on a play by Lucas Plamondon.

Vadim Yurchenkov

Canada

Recording Biz Up In 1st Half Of ’90

OTTAWA—Strong June results, no doubt fueled in part by New Kids On The Block: Motorhead sales and ended the first half of 1990 on a positive financial note for the Canadian recording industry. Sales of Times, St. Catharines, Ont.-based EMI Canada Inc., topped $9 million in June, more than $5 million over the sales posted in June of 1989, and $4 million more than June sales for the six months ended June 30, 1989. The company has been posting sales increases for the past two years, but this is the first time sales have been up two consecutive years. The company said sales for the six months ended June 30, 1990, rose 14% over the same period in 1989. Significant CD gains, including a 63% sales value gain in June this year over last, contributed to the results. June this year was 27% better than June of last year in terms of sales revenue for the Canadian re- cording firms, even though actual shipments were down 6% this year over last. To key the rise: Cassette singles, a good profit item for retailers, are still a smash. Another trend: CDs are narrowing the revenue gap with cassettes as the preeminent cash cow of the business, although cassette outnumber CDs two-to-one in terms of units shipped. The vinyl freefall does not abate. With many retailers predicting an absolute end to LPs and vinyl singles by this year’s end, several companies already making vinyl releases (scarcely commoditization), the LP has barely a year left to live. The future of June 1990. It shows a deficit of $20,000 in terms of net values of sales, indicating that what few LPs are making it to the stores are being returned—and then some—to the record firms. Vinyl singles are by no means doing well, either. The 7-inch single is showing a deficit of $842,000 in the six months ending June, a 132% decline from last year. There is still some life in the 12-inch single, though, with sales registering $66,000 through June. Cassette sales total nearly $85 million, and CD sales are slightly more than $79 million. Last year at the same time, the gap between the two was more than $20 million, not the nearly $6 million it was this year.

The industry figures indicate that shipments are down 4% in the first six months of 1990 over the same period last year (with shipments running $23,766,000, but net value of sales is up 7% to $166,528,000 from $157,452,000 last year.) Not to be dismissed was the enor- mous presell by CBS on the New Kids On The Block release “Stop By Step,” which is already past the half-million mark. Indeed, CBS is believed to have sharply increased its market share this year, principally with the New Kids’ help.

Kirk Lapointe

True North Revival Augurs Well For Indies

WHEN GERRY BOUET lost his bid with cash for Wayne’s World, a Quebec music industry lost a pow- erful voice, a cultural father figure and someone whose work was far from Leonard Cohen’s (the English- language album by February from Patrick Norman, a perennial suc- cess in Canadian French. D’Essere is producing Norman’s next album in New Orleans.

Lapointe

Maple Briefs

A & A RECORDS & TAPEs, the 285-plus-unit retail chain, plans to introduce CD hardware to certain stores later this year as a test. Chain president Garth Mitch- ell also confirms that a realignment of purchasing practices, from supplier purchases to reper- toire purchases, is to be estab- lished later this year.

Billboard

BILBOOD AUGUST 18, 1990 69
The music is bread-and-butter arena rock, with a touch of heavy metal to the guitars.

Andy Smith/Providence Journal Bulletin

FAMOUS Troll Management
Publicity:
Solters/Roskin/Friedman
make demands on us," says Drees. "But we felt this was an ugly incident and that the [boycott] was worth our support."

ZapSnip also asked Boston's Tower Records location to join the boycott. When assistant manager Dave Belanger told him that ZapSnip staged a late-night demonstration Aug. 6 in front of the superstore, The group claimed it also threatened traffic when Snap appears Aug. 26 at nearby Great Woods. Officials at the 15,000-capacity venue says they "will not consent" the group's right to appear.

In the first indication that the boycott was widely felt, New England's lumber mill presidents, John Castelli, the former owner of the Copa, a 2,000-person-capacity club in Fort Lauderdale, Fla., called the incident "inexcusable" and canceled Snap's Aug. 8 appearance there. It came as San Francisco, KMER PD Keith Naftalt said his station "is very sensitive to the story and has backed off airplay of 'The Power' which investigates the incident and considers further action.

The trouble began July 19, following Snap's appearance at an AIDS charity event at the New England Aquarium. Harris says that he lost his temper after "three or four" male patrons approached him sexually.

"I had never been in a gay club," Harris says. "It's not something I'm used to. It was a completely different culture and it made me uncomfortable [David Dennis Moore] if he informed me that my management was that a gay club ... I told him that I was not mentally on his channel ... he was really sarcastic. I lost my head and grabbed him."

His letter of apology to Moore and offered to perform a second AIDS charity benefit at the club, which Moore has yet to publicly accept, but others at the club say the apology and offer will not be accepted. Both Moore and another club employee vowed to press civil charges against Harris following an investigation conducted under way by the state's attorney general.

Jonathan Grewett, Arista's national director of publicity, calls the situation "an unfortunate incident, but declines to comment on the boycott. In defending his decision to not remove producer Live's name, he says, "All hate crimes are deplorable. But we're not the judge and we're not the jury. It's up to [ZapSnip] to educate the public. If they want to use the records the public wants."

Bob Delanyo, national VP of Tower's retail operations, says the company policy to leave product boycott decisions up to the individual units. "Each store is free to use their own discretion. However, nobody is going to pull a record because some people want them to. We didn't react to 2 Live Crew and we're not going to react to this," either.

The situation has also been debated at Dick Scott Entertainment, which manages Snap, New York's The Block, and about 15 other acts. Scott's partner, Maurice Starr, says he suggested to Scott that Snap be released from his firm. "If Dick's action was ridiculous," Starr says, "I told [Scott] that he should release [Snap], but that's one of his signings and it's up to him.

Scott says he disagrees with Starr and will continue working with the act. "It was a misunderstanding. The boy is in his apology and we are too."

But ZapSnip organizer Robert Levy feels free speech and censorship arguments do not apply. "This isn't the case of someone using vulgar language. This was a physically assaulted a man because he was gay. As long as Snap's music is being played and tickets to their concerts are being sold, it sends the message that it's OK to gay-bash."

STATES ARE TOUGHENING COUNTERFEITING LAWS

(Continued from page 6)

In North and South Carolina, where the crime was upgraded to a felony in 1989, shows that counterfeiting is making up a larger share of the problem than it was last year, although D'Onofrio could not quantify the change. He attributes the decline to a combination of the new laws and a number of civil suits brought by the RIAA against counterfeiters.

A bill signed by New York Gov. Mario Cuomo July 13 goes into effect Nov. 2, making counterfeiting a felony in the state for the first time, and raising fines to $25,000 for first offenses and four years in prison and $50,000 in fines.

In Louisiana, Gov. Buddy Roemer signed a similar bill June 29, now in effect, which raises counterfeiting fines to felony status.

In Rhode Island, Gov. Edward DiPietro signed a new anti-piracy law, effective July 15, that strengthens forfeiture provisions and broadens an existing anti-piracy law to include the illegal sale of bootlegged cassettes.

In addition to the Carolinas, several other states made counterfeiting a felony crime in 1989, including Virginia, Nevada, New Mexico, and Arizona. In Arizona, 1990, Arizona, Tennessee, Georgia, and Maryland also changed their laws. Retailers expect that bills will be passed in Illinois and Massachusetts later this year.

In New Jersey, where a similar bill is pending, deteectives seized 109 legedly counterfeit cassettes from vendors at a Union County, N.J., flea market July 16, and arrested Hussein Businessman and Arli-Arja of Clifton, N.J.

In a separate incident that day in Union City, 663 allegedly counterfeit cassettes were seized at Lilliania Soundwear, and Raja Seifeldin-Abu and Mahmoud Raja of North Bergen, N.J., were arrested.

Urban areas in the Northeast and California remain the capitals of the U.S. counterfeiting and are focal points for efforts, notes D'Onofrio. Much of the RIAA's focus is on street vendors and flea marketeers of counterfeit product, which "Major labels are getting a lot of feedback from retail stores; the labels are more aware of it and they make us more aware of it," says D'Onofrio.

The RIAA is undertaking an effort to educate law enforcement personnel and prosecutors about the new laws, and is planning regional conferences with police and prosecutors to raise awareness.

In addition, regional RIAA investigators are now photographing those laws at the request of and desist orders, in order to help law enforcement officials show knowledge and intend on the part of suspects.
NEW ARTIST MARIAH CAREY holds at No. 1 for a third week, still gaining points, with “Vision Of Love” (Columbia), her first single. “Vision” is ahead by an enormous margin; it has edged out “The Power” by Snap (Arista) to become No. 1 in sales and continues on top in airplay. “Come Back To Me” by Janet Jackson (A&M), leaping from No. 6 to No. 2, may overtake “Vision” next week but the gap to be bridged is vast. “If Wishes Came True” by Sweet Sensation (Atco) moves up strongly to No. 3 but is jumped by Jackson’s single. Coming up fast, and strong contenders for No. 1 in a few weeks, are “Unskinny Bop” by Poison (Enigma) and “Blaze Of Glory” by Jon Bon Jovi (Mercury).

THE TOP 15 IS highly competitive. As a result, “King Of Wishful Thinking” by Go West (EMI) is pushed down two places to No. 10 despite gaining points, and, likewise, “Make You Sweat” by Keith Sweat (Vantertainment) drops to No. 16 despite point growth. “King” is king at 11 stations that list it at No. 1, including Q105 Detroit, Q104 Kansas City, and Q105 Durham, N.C. “Sweat” has 28 top five radio reports, including a No. 1 report from Power 92 Phoenix. Also caught is “Jerk Out” by the Time (Paisley Park), which holds at No. 11 with more than enough points to bullet. It’s also tight in the 70s, as “Summer Vacation” by the Party (Hollywood) drops two places although gaining points. “Summer” has 10 early top 20 radio reports, including 20-15 at Power 104 Houston and 16-15 at WLOL Minneapolis. Meanwhile, in the “loose” 40s, several records move up three to six places while losing points.

PHIL COLLINS WINS THE Power Pick/Airplay for the second week in a row with “Something Happened On The Way To Heaven” (Atlantic), while Prince’s “Thieves In The Temple” (Paisley Park) shows explosive sales growth to win the Power Pick/Sales. “Thieves” looks great at radio, too, with jumps of 22-15 at Power 92 Tampa, Fla., and 21-11 at KDWB Minneapolis. As frequently noted, sales and airplay gains do not always go together. For example, “Banned In The U.S.A.” by Luke Featuring the 2 Live Crew (Luke) won the sales pick two weeks ago, but loses its bullet at No. 20 as its airplay begins to erode; only 53 Hot 100 stations have reported airplay on “Banned” despite its massive sales. It moves 10-8 on the sales-only chart; it is not even in the top 50 in airplay.

LET’S SPOTLIGHT SOME NEW artists who have recently entered the chart. Black Box, part of the “Italo-house” movement, is bulletted at No. 57 with its dance hit “Everybody Everybody” (RCA). New York leads the way: 5-3 at Hot 97 and 24-16 at Z100. Indecent Obsession is a quartet from Brisbane, Australia. Its first Hot 100 single, “Tell Me Something” (MCA), is bulletted at No. 51 with an early jump of 22-12 at Q106.5 St. Louis. Favorite Angel from Boston is bulletted at No. 82 with its cover of Alice Cooper’s No. 12 hit from 1975, “Only Women Bleed” (Columbia). Concrete Blonde, formed in Los Angeles, bows on the Hot 100 this week with its former No. 1 hit on the Modern Rock Tracks chart, “Joey” (I.R.S.). And a duo from Athens, Greece, called Bang slips to No. 100 with its first entry on the chart, “Holding My Heart” (Vendetta).
Mid-’80s chart champs make a spectacular return with a glittering collection of greatest hits and album rockers overflowing with contagious hooks and spiffy performances—most notably from mainstays Kevin Cronin and new keyboardist Jesse Harris. Single prospects are near endless. From first effort, “Love It,” to “The Heart Survives” and the economically slanted “Love In The Future.”

**THE CAVEDIGS**
Joy Rides For Shot-Shots
Stadium Engine 72357

From the folks who brought you the mid-’80s raucousness comes this loud but catchy Boston pop-rock trio, which goes at it with the same zest as its N.Y. brethren (who share producer Stadium). Strong hooks and loads of firepower here, with “Leave Me Alone,” “Dancing Away,” and “Step Down” standing out in a highly consistent debut set. Like the Reens, this outfit will likely grow out of the modern rock camp into pop acceptance. Clock an ear.

**DREAM COMMAND**
Fire On The Third Floor
Producer: Dream Command
Island 84214

Realigned edition of long-lived English band Consolat Angels has moved far enough into its atmospheric early style to fairly conventional modern rock terrain. Performances by vocalist Steve Fellows and the band’s harmonica player are at times standouts, but the quartet is in some way a collection of pinch-hitters, not quite pulling together at times.

**NEW & NOTEWORTHY**

**EVERYDAY PEOPLE**
You Can’t Go Home
Producer: Stuart Leven
War 7826

Sheffield, England, outfit earned high marks during a recent road stint through the States. Vocalist Randi has a charming mix of Motown and Philly soul style. Album debut consists of four tracks, live acoustic, and pop radio-friendly production values. While comparisons with fellow countrymen Simply Red are likely, band moves on as more of a collective unit than a star vehicle. First single, “Headline News,” has begun to generate action, though “I Guess It Doesn’t Matter” could have even stronger chart legs.

**LU TORRES**
The Queen Is In The House
Producer: John Neufeld, Rich Robinson, Derek Cole, Lu Torres
Sea Change

House music diva finally unleashes her much-delayed, full-length debut, which includes new mixes of last year’s underground club hit “Peyton Is A Bitch” and “Can’t Get Enough.” Torres’ bone-dry vocal in some places, but it maintains a consistent highdeziness tone, whereas Torres momentarily ventures into groove territory with the sultry “Love Temptation.”

**MAVERICK**
Producer: Chuck Calegari
Guided by the red hot Cole and Civilians, is currently setting dancehalls ablaze, can radio be far behind?

**KING KIRKLAND**
The Album
Producer: Marques Toliver
Atlantic 21547

Vocalist Steve Fellows and guitarist Steve Vai, along with producer Michael Landau, have produced an album that sounds as if it was recorded six years ago. The album is filled with catchy hooks and memorable melodies.

**THE ALBUM**
Producer: Brian Mcknight
Atlantic 21547

This album features a mix of contemporary R&B and hip-hop tracks. It includes popular songs like “The Way You Look Tonight” and “Let’s Stay Together.”

**NEW WORLD**
Life
Producer: Greg Phillinganes
Warner Bros 93871

This album features a blend of world music and contemporary pop. It includes popular songs like “I Can’t Dance” and “One Love.”

**CLASSICAL**

**BRANDON MARSALS**
People Love People
Producer: Terrance Markham
Capitol 45072

This album features a mix of contemporary classical and pop elements. It includes popular songs like “Let’s Stay Together” and “I Can’t Dance.”

**JOE SPEEDWAGON**
The Earth, A Small Man, His Dog, & A Chicken
Producer: Joe Speedwagon
Motown 78196

This album features a mix of soul and rock and roll. It includes popular songs like “The Night Before” and “I Can’t Dance.”

**STEVIE COLEMAN AND FIVE ELEMENTS**
Rhythm People (The Resurrection Of Creative Black Civilization)
Producer: Steve Coleman
Novel 3032

This album features a mix of avant-garde jazz and soul. It includes popular songs like “I Can’t Dance” and “Let’s Stay Together.”

**SUNNY DAY**
Love Is In Control
Producer: Sunny Day
Warner Bros 93871

This album features a mix of soul and R&B. It includes popular songs like “I Can’t Dance” and “Let’s Stay Together.”
sparkling harmonizing, though singing instrumental base grooves hard. Sounds like another major hit.

- MIKE HOWARD Come Home To Me (4:27)

PRODUCERS: John nettles, Terry colby writers: J. nettles, T. colby PUBLISHER: BMG new york, 26-75466

American 4-73055 (cassette single)

Glorious ballad further establishes howard as a duo to reckon with. Should keep her chart hot streak sizzling.

- TROP RUTH THAT'S My attitude (4:01)

PRODUCERS: Stevie williams, Jeff simulon writers: S. fisher, J. simulon PUBLISHER: Warner Bros., 2-7889

Atlantic 4-87835 (cassette single; 12-inch version also available, Atlantic 4-89478)

Rack up another hit from successful "American" thanks to this macho new jack jam. Note the tough rap during the break.

- KIARA: You're Right About That (3:30)

PRODUCERS: donald g. winslow, Greg charlton writers: D. G. winslow, G. charlton PUBLISHER: C -D of atlantic, 1-7623

Atlantic 204-006 (12-inch version available also, Atlantic 204-010)

Sexy, bass-heavy swingbeater offers a promising preview into the forthcoming "Smokey" album. Remixes by winston and charlton could spark club action.

- SMOKY ROBINSON Takes Me Through The Night (3:54)

PRODUCERS: donald l. winslow, winston, charlton writers: D. L. winslow, W. charlton PUBLISHER: MCA, 2-7321

MCA 75044 (12-inch version released July 28)

From the excellent "London Warsaw New York" album comes a delicate and distinct rendition of this year's most frequently covered tune. Both AC and pop programmers should take note.

- ADESIGN Wrong Number (3:40)

PRODUCERS: Ernie koweek, Al Ferster writers: E. koweek, A. ferster PUBLISHER: Polydor, 26-4538

PUBLISHER: Ensign/West by the Sea Songs, BMI MCA 75044 (12-inch version released July 28)

Booming rock ballad is framed with warm acoustic guitar grinning.

- HANK WILLIAMS JR. Man To Man (2:55)

PRODUCERS: Barry banana, Peggie albright writers: B. banana, P. albright PUBLISHER: Warner Bros., 2-73400

Atlantic 4-74192 (cassette single) A lie of television's most popular entertainers. One of his most heartfelt and touching songs. A must-get.

- NITTY GritTY DIRT BAND You Made Life Good Again (3:00)

PRODUCERS: Barry banana, Peggie albright writers: B. banana, P. albright PUBLISHER: Warner Bros., 2-73400

Atlantic 4-74192 (cassette single) A lie of television's most popular entertainers. One of his most heartfelt and touching songs. A must-get.

- NO EXE (3:04)

PRODUCERS: Randy hardy, Tim dubois writers: R. hardy, T. dubois PUBLISHER: Shaw/bascom

BGW 610132 (12-inch version also available, Atlantic 4-86168)

Follow-up to the multi-format smash "Hold On" continues to emphasize
VESTRON ANNOUNCES DISMANTLING PLAN
(Continued from page 1)

VESTRON ELECTS JACK MESSER AS PRESIDENT

LAS VEGAS—The Video Software Dealers Assn. continued its trend of selecting chairman of small, independent retailers with the election of Jack Messer, a longtime member of the VSDA board of directors, as president during its ninth annual convention here, Aug. 5-9, at the Las Vegas Hilton and Convention Center.

Once head of a large chain, which he sold to Vestron, Messer now heads four-unit Gem-stone Entertainment of Cincinnati, and was strongly favored to win the post.

Incumbent board member Al LaVelle, owner of the Plaza appliance retail chain and an officer of Blockbuster Enter-tainment, was often mentioned as a likely prospect for the top slot. His election would have given a VSDA officer's seat to a large chain representative for the first time.

None of the three incumbent officers—two-term president Lou Berg, treasurer Dave Ballstadt, or secretary Gary Messenger—was re-elected, although Berg was re-elected, and former officer Brad Burnside, operator of three stores in Chicago, was tapped for VP.

Two retailers who were first elected to the board a year ago were named as the other two officers. Tom Keenan of Everybody's in Portland, Ore., was tapped as treasurer, and Ken Dorrance of Video Station in Elizabeth, N.J., who represents New Jersey, was chosen as secretary.

The officers are selected each year by the 15 members of the VSDA board of directors.

Integrated home entertainment company, is a force in marketing new video releases. But both its LIVE Home Video subsidiary and Car- olina Video, which claimed 49% of the video market as of 1988, have outside a significant catalog.

In addition to the 1,000 titles, the Vestron board backed the chain's sequels to "Dirty Dancing," "24 feature films, and about 50 non- theatrical properties. Ohio, however, is yet to be released in any form. The titles were in the pipeline when the company's financial troubles forced its Vestron Pictures division to with- draw from film making and theatrical distribution.

Vestron's financial troubles be- came apparent when it defaulted on a $25 million loan in June 1989. Vestron blamed its crisis on the termination of a $100 million line of credit by Security Pacific Na- tional Bank and filed a lawsuit against the bank, which is still pending.

In July 1989, two banks—Chem- ical and Credit Lyonnais Nederland—agreed to lend Vestron $25 million, which saved the company from filing bankruptcy papers. Overall, in 1989, Vestron lost $135 million on revenues of $236 million, compared to the previous year, when it generated a $1.7 million net profit on revenues of $321 mil- lion. The 1989 losses were attribut- ed to writeoffs on the elimina- tion of the company's feature film production business, and the dis- continuation of some of its retail operations, among other factors.

At a board meeting held last month in Ohio, Vestron Sr. VP Jon Peisinger says that asset sales have pared down the bank debt considerably.

The LIVE deal represents the disposition of the company's major remaining assets, according to Peisinger, who says, "will shortly leave Vestron. "There will be some minor assets and values left." he adds, declining to elabo- rate.

In the last couple of months, Vestron has been selling its over- seas operations and licensing rights on a piecemeal basis. In a just-announced deal with ASCI, Vestron licensed about 600 titles to the company for the Japanese market.

In addition to that deal, Vestron sold the Laser Disc VGM, an independent television con- tractor, for about $11 million. The deal includes a U.K. license to distrib- ute Vestron's catalog. Also, licens- ing rights for Australia were sold to a company called CEL.

The company also sold its Ves- tron Television Inc. subsidiary to Pandora Investments S.A., an group based in Luxembourg and France. Reportedly worth $15 mil- lion-$20 million, the deal gives Pan- dora the North American televi- sion syndication rights to some 170 Vestron titles.

Excluding the LIVE and Super Club agreements, the deals were similar in structure, according to Peisinger.

For instance, the Japanese li- censing agreement is for a 10-year term. "It's structured as an ad- vance against royalties. If there is any revenue overage from the deal, it will be channeled to Vestro- n," Peisinger says.

But since the LIVE deal includes the company taking over "residual interests to all other vestron-related rights," that revenue would go to the Los Angeles-based company, Peisinger says. Moreover, when the licensing agreements mature, the rights would revert back to LIVE, he adds.

MORE STORES FOR SUPER CLUB

As for the Super Club deal, which is expected to close within a month, it marks the second acqui- sition of Vestron stores by the Belg- ian company. In March, Super Club acquired 40 Vestron stores in Indiana and Ohio.

When the current deals close, Super Club will own some 445 stores in the U.S., among the out- let's that are scheduled to close in the next three years, "We were hous- ing outlets that operate under the names Record Bar, Turtle's, Video Towne, and MovieTime/AlfaZ.

The Vestron stores will be as- signed to Super Club's Video Towne subsidiary, bringing that chain's total number of outlets to more than 100, according to Darrell Baldwin, Super Club CEO.

From a location perspective, we could have kept Vestron, he says. Video Towne's trade area has been spreading East from its Drive-in chain, which the company currently has stores in Ohio, Indiana, West Virginia, and Pennsylvania.

Baldwin says Super Club thought about acquiring the New Jersey stores as part of the first Vestron deal, but it did not make sense at the time. However, Video Towne's assimilation of the initial 40 Vestron stores went so smooth- ly that Super Club decided to make the deal for the subsequent 15 stores.

At its height, Vestron operated 82 retail stores, which generated about $25 million in sales. But in April 1989, before its problems be- came public, Vestron decided to get out of retail. The company had a hard time finding a buyer, how- ever, because of a reported asking price of $90 million.

Besides the 55 stores acquired by Super Club, five other outlets are slated for closure in coming weeks, with the remaining 22 stores being closed by Vestron.

Laser Disc Assn. Assembles Retail Board

Members Will Advise Company On Ways To Boost Format

BY KEN TERRY

LAS VEGAS—The Laser Disc Assn., a group of 31 hardware and software suppliers formed earlier this year to develop the laser video- disk market, named the members of a new retail advisory board here Aug. 10.

At a press con- ference attended by more than 70 high-level studio executives, Bud O'Shea, president of Omega Video, and chairman of LDA, said the retail committee's purpose is to advise LDA on "what the next steps should be" in the effort to build laserdisk sales. He noted that the chosen retailers have all demonstrated a "commitment" to laserdisk sales.

Among those who have agreed to serve on the advisory board are Ron Castell, senior VP, programming and merchandising, for Fort Lauderdale, Fla.-based Blockbuster Enter- tainment; Barry Bordin, VP/GM, and Tom Croghan, video buyer and mer- chandising manager for Woolworth's in Mahopac, N.Y.; Russ Solomon, presi- dent, and John Thrasher, video prod- uct manager, for the W. Sacramento, Calif-based Tower Records/Tower Video; Michael Dungan, video manager for N. Canton, Ohio-based Came- ro Division; Darryl Crane, Jr. of Kran- Crane's Laser Disc Center in West- minister, Calif.; and Stanley Baker, V.P., the Berkeley-based LDA-Laser Disc Assn. and secre- tary, and Paul Crevelli, senior buyer/ video for The Good Guys, a consum- er electronics chain based in Burlin- gton, Mass.

The advisory board's first job will be to recommend methods of imple- menting a point-of-purchase campaign now being put together by LDA member companies. The p-o-p materi- als promoting laserdisk will be avail- able in quantity for retail display, be- ginning in the fourth quarter.

The merchandising campaign grew out of a recent consumer study con- ducted for LDA by Nielsen Media Re- search. According to LDA director Margaret Wade, the national survey of 1,100 consumers showed that al-

though a majority had heard of laserdisks, only 17% actually saw them in operation. The survey also in- dicated that one of five VCR owners has an interest in owning a combi- nate (which combines CD and laser- disk capabilities) and that one of four CD-player owners would like to have a combination player.

After assessing this study, Wade said, the LDA decided to launch a LDA/P.O.P. Program to ac- quaint more consumers with the val- ue of the product. The p-o-p campaign will be the first phase of this pro- gram.

At the press conference, O'Shea said that LDA member companies are not planning a joint advertising campaign for laserdisks. Since the software suppliers include nearly all of the major home video companies, he said, "you couldn't do justice to all of them in a 60-second spot." But he added that a number of TV ads for home video titles now say, "Available on videocassette and videodisk."

FOR THE RECORD

In the story about top album releases for August in the Aug. 4 is- sue, Steve Smith was omitted as co-producer with Chris Kimsey of "Knebworth: The Album."

Ruleth recording artist Dr. Dre was identified as a suspect in the Aug. 4 issue as the head of a newly formed legal defense fund started by sev- eral prominent rappers. The Dre in- volved in that fund is the Dr. Dre who hosts "Yo! MTV Raps."

Liquidity Of Atlantique Chain Begins In Canada

BY KIRK LAPOINTE

OTTAWA—Liquidity for the bankrupt Atlantique Video & Sound chain is expected to begin in Quebec City. The re- maining 31 open stores of the 184-store chain were shut Aug. 3 by the receivers.

At press time, about $30 mil- lion of retail inventory from the once ambitious chain's many vide- o outlets was to have been put on bankruptcy sale at about 10 of the former outlets, which were to have opened last week and this week exclusively for that purpose.

The Atlantique chain filed for bankruptcy in June, laying off about 1,000 employees follow- ing moves by Royal Bank of Canada to call its $35 mil- lion loan. The Montreal-based chain was only 18 months ago touched up as a massive expansion campaign that could have seen it move into the forefront of Cana- dian video and electronics re- tailers.

Coopers & Lybrand, the re- ceivers that operated 31 stores for Atlantique following the bankruptcy filing, has been unable to attract buyers for the chain and thus be available for a deadline. It is still possi- ble that a buyer will step for- ward, although it appears likely that the outlets will simply be leased to other firms.
EMI and I.R.S. Join Forces
(Continued from page 6)

I.R.S. chairman Miles Copeland adds, "We couldn't be happier to join with a company with which we've already had great success in Europe and worldwide, and which is currently experiencing outstanding success in North America. Under the CEMA distribution arrangement, effective Sept. 1, all titles released through the April 1989 I.R.S. pressing and distribution deal with MCA Records will shift to CEMA. However, about 125 I.R.S. catalog titles issued under a prior licensing pact with MCA will stay at MCA until 1996, according to Boberg (Billboard, July 28). The partnership with EMI does not affect I.R.S.' marketing and distribution arrangements with Nettwerk Productions, Pangaea Records, and Clamshell Records, according to a Capitol-EMI press statement. Founded in 1979, I.R.S. established itself early on as a dominant force in the indie camp, launching with the release of the first U.S. Buzzcocks album and later breaking and developing the Go-Go's, R.E.M., Belinda Carlisle, and Fine Young Cannibals, all of which eventually de- signed the label.

Yet, despite these defections, EMI's Rowley expresses confidence in I.R.S.' ability "to find fine talent, sometimes talent that no one else has understood." He adds that EMI's financing should help I.R.S.-whichever label designation as an "I.R.S. capitalized label"—hold on to acts of similar caliber in the future. Boberg emphatically contends that, under the EMI partnership, he "can't see I.R.S. ever losing an act again the way R.E.M. left us and the way we lost Fine Young Cannibals." Furthermore, he says EMI's investment "enhances [I.R.S.1's] ability to attract other labels," an intention he announced at the time of the Network deal.

As a major-shared indie seeking an equity partnership with a major record company, I.R.S. follows the model of Enigma and Chrysalis, both of which are now partially owned by EMI. Acts currently on the I.R.S. roster include Animal Logic, the Alarm, Dread Zeppelin, Concrete Blonde, Squeeze, Timbuk 3, and Black Sabbath.

Thorn-EMI Acquiring Filmtrax
(Continued from page 6)

The other Filmtrax stockholders may elect for cash, loan stock, or Thorn-EMI ordinary shares as consideration. Thorn-EMI expects no more than 2.5 million shares to be issued.

The Filmtrax buy, following the completion in 1989 of EMI's acquisition of SBK Entertainment World for $255 million, brings EMI within close proximity of Warner/Chappell in terms of catalog resources. In the April-June 1990 U.K. market survey, Warner/Chappell regained the top slot with 18.8% in the individual publishing sector (EMI had 16.6%) and 30% in the corporate category (EMI had 17.4%).

Filmtrax, formed in 1984, purchased the music assets of Columbia Pictures Entertainment Music Group four years later. These include Gold- en Torto/Gold Horizon, with 2,500 titles, mainly from Columbia Pictures feature movies and TV series, such as "Ghostbusters," "St Elmo's Fire," "Close Encounters Of The Third Kind," "Footloose," and "Hart To Hart;" Embassy Communications Music, with copyrights from TV programs, notably 30-minute sitcoms; Merv Griffin Music, with more TV music from "Wheel Of Fortune" and "Jeopardy;" and the Bellini Films catalog, which contains standards of the caliber of "Moonlight," "Stormy Weather," "Stardust," and "Sophisti- cated Lady." The Al Gallico catalog includes country standards and pop titles, such as "The Most Beautiful Girl In The World." The Ivan Mogull catalog, acquired by Filmtrax in 1988, has titles ranging from Abba songs to "Funropical Fandango."
## Billboard Top Pop Albums

For Week Ending August 18, 1990

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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![Billboard Magazine Cover](https://example.com/billboard-cover.jpg)
Lightning Strikes Twice

*cloudcuckooland* (MCA-6404) is the debut album from the Lightning Seeds, creation of renowned English producer Ian Broudie.

With two videos on MTV, massive national airplay and unprecedented critical support, *cloudcuckooland* is already approaching Gold.

"All I Want" (MCA-24054) is The Lightning Seeds' new single. Following the Top 40 hit "Pure," it proves that lightning can indeed strike twice.

Created · Produced and · Arranged by
Ian Broudie

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Disco's profits up 35%

Home video key to 1st-qtr. $$

By Don Jeffrey

NEW YORK—The Walt Disney Co., buoyed by the success of "Pretty Woman" at the box office and of "The Little Mermaid" on home video, announced last week that its film division's first-quarter profit jumped 36.5% from a year ago to $174.8 million.

Disco revenues rose $75.7 to $566 million.

In other news, Disney has disclosed that it will release "Pretty Woman" on video during the next 12 months. The film is a hit, and its video debut will generate additional cash flow for the company.

Disney officials believe that the movie will do well on video and that it will help to boost the company's bottom line.

In contrast, the company's theme parks and resorts reported a 10% decline in attendance last quarter, leading to a 14% drop in revenue. However, the company is optimistic about the future, as it plans to introduce several new attractions in the coming months.

Disney CEO Michael Eisner said, "We are excited about the future of our business, particularly in the home video market. We believe that the success of "Pretty Woman" is a sign of things to come for our company."
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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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bands in starting a career in music. He can be reached at 516-293-5144.

**LATE NEWS FLASH**: The Mideast crisis has not escaped the music industry. At press time, FFPI chairman Bhaskar Menon was reported to be among the many Westerners directly caught up in the aftermath of the Israeli offensive. He is one of 300 British Airways passengers being detained. An airline representative in London confirmed Aug. 9 that the passenger, an American citizen, was held. Britons and Australians on the flight have been moved to Baghdad, Iraq; the others are in Kuwaiti hotels. Menon was traveling to India on vacation.

**WITH A $25 MILLION ADVANCE** and a recently released Geffen album of the London cast, "Miss Sai- gon" producer Cameron Mackintosh has canceled the planned Broadway version of the smash musical because the Actors' Equity organization demanded that lead player Jonathan Pryce, playing the part of an Eurasian pimp, be replaced by an Asian actor. The Aug. 9 edition of The New York Times contains an ad calling attention to the cancellation of the show and information on how to get refunds for tickets sold.

**BRI HAS MADE A music licensing agreement with Digital Cable Radio, one of the systems offering uninterrupted, commercial-free, CD-quality, pay-cable radio. The three-year deal is based on a percentage of revenue. The terms are nondisclosed. Similar arrangements between ASCAP and DCR and other systems call for a payment of 15 cents per subscriber per year.**

**ON HIS OWN**: Bill Coleman, Billboard's singles reviews editor and music music editor since 1987, is leaving the magazine to form his own production and management company called Peace Biqust Productions **(Continued from page 8)**

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**VANGUARD TO ISSUE NEW & OLD ON 40TH BIRTHDAY**

"Our original intent was to strike close to our folk heritage," Crawford says. "But we realized that folk has much broader roots than protest singers. That's why our latest releases are modern folk, bluegrass, and an instrumen- tal blues/tunk record."

"We're trying hard not to limit ourselves," he adds. "Clearly we are positioning ourselves as not just an alternative to the major players, but an option for the type of act that records for labels like Rounder, Sugar Hill, and Gold Castle."

**PALMESI PREZ OF MCA**

(Continued from page 8)

in the overall marketing and pro- motion effort of the company. I will remain involved there, and now I look forward to working closely with our talented A&R team headed by Paul Atkinson."

In a prepared release, Teller called Palmesi's appointment "a fitting acknowledgment of his sub- stantial accomplishments. Rich- ard's genuine passion for music, his special rapport with artists, and his proven leadership abilities will be great assets as he leads MCA Records in the '90s."

Palmesi joined MCA in 1983 as executive VP of marketing and promotion. Prior to that appoint- ment, he spent eight years at Ari- tas Records and was senior VP of promotion there upon leaving.

**GALANTE REPLACES BUZIAK AS RCA U.S. PRESIDENT**

(Continued from page 1)

Galante will relocate to New York, but will remain president of the re- cently established RCA Nashville Entertainment and Music Opera- tions. It could not be learned at press time whether Galante's Nashville re- sponsibilities would continue on a long-term basis. RCA has main- tained a dominant country music po- sition for many years.

The change on top of the rung of RCA management follows persis- tent rumors of a possible departure from the company by his predecessor, Dobbs, Buziax's second in com- mand, to a major slot at PolyGram. Dobbs was not available for com- ment after the Buziax departure was announced. But a label repre- sentative notes that Dobbs has "an employment agreement with us that is still in effect."

Under Buziax, RCA as a pop label held a 2.4% chart share for the peri- od January-June 1984. Its success in black music during the same period was measured largely by its associa- tion with Jive Records, which ac- cepted most of the group's releases. The label's biggest success under Buziax was undoubtedly "Dirty Dancing," which spawned an entire box- office bonanza. RCA's country divi- sion was second only to Columbia, accounting for a 20.5% chart share.

**ESSEX VS. ABKCO ACTION GOES TO TRIAL**

(Continued from page 8)

right, lawyers for ABKCO argued. The court struck down this defense, saying that if another party was granted certain exclusive rights to the songs, ABKCO could indeed in- fringe those rights by infringing on those rights. The defense was that failure to pay royalties is a breach of contract, not copyright infringement; the court disagreed. According to the court papers, the basic facts in the case are as fol- lows:

In 1964, Mick Jagger, Keith Rich- ards, and manager Andrew Loog Oldham wrote the song and assigned the copyright to ABKCO, a British music publisher. Forward then granted Essex certain exclusive rights to license the use of the song in the U.S., Canada, Australia, and New Zealand (with the latter two being handled by Essex Music of Aus- tralia Pty. Ltd.).

In 1966, Gideon Music Inc., an affil- iate of Forward, signed a agree- ment with Essex Music Ltd. (which has "lockbox ownership" with Essex Music Inc., al- though it retains an "exclusive sub- licensing agreement," according to court papers). The agreement granted Essex Music Lim- ited exclusive sub licensing rights to all songs on the copyright owned by Gi- don (including those owned or con- trolled by Forward) for the entire world outside of the U.S., Canada, and the British Isles. ABKCO con- tends that this agreement supersedes the 1964 agreement, and that there- fore Essex has no rights to the song.

**NEW YORK—Lippman-Kahane Entertainment, the 4-year-old man- agement firm whose clients include George Michael, Melissa Etheridge, and Bernie Taupin, will be dissolved in "the coming weeks," according to an announcement from princi- pals Michael Lippman and Rob Ka- hane. Lippman, with his brother and longtime business associate Terry Lippman, plans to form a new com- pany to represent Etheridge, Taup- in, and other producer clients from the Lippman-Kahane roster, includ- ing Mike Clink (Guns N' Roses), Doug Fieger (The B-52's, The Heart), and Don Gehman (Bruce Hornsby, John Cougar Mellen- camp).**

Recent signing Jody Watley also is expected to go with Lippman's new management company.

Kahane, who also will form his own company with Lippman-Ka- hane staff member Ron Laffitte, will continue to handle the talents of George Michael, whose next Co- lumbia Records disk, "Listen With- out Prejudice," will be under the ABKCO label. Preceding release Sept. 11, Laffitte's clients—Mega- deth, Jane's Addiction, and MichaelMcIntosh—will be represented by Kahane's new firm.

According to their announcement, Lippman and Kahane "will continue to share an economic interest in matters pertaining to [past proj- ects] by Lippman-Kahane Enter- tainment."
GENERIC VIDEO AD CAMPAIGN PICKS UP STEAM
(Continued from page 1)

In making his offer, Klingensmith called on VSDA and the National Assn. of Video Distributors to help arrange an industry summit in September to discuss the funding mechanism in more detail.

The idea for an industrywide ad campaign to boost the industry's image and probably to boost video rentals has been under study for several months by VSDA and had been a hot topic of discussion at the wide trade show. A committee had been appointed to study such other campaigns, like the dairy industry's milk campaign and the Beef Council's "Real Food For Real People" campaign.

Billboard interview, Klingensmith estimated that a meaningful campaign centered on television advertising would cost $10 million in the first year and $20 million for subsequent years.

"We've all seen studies showing that video rental, from U.S. consumers' point of view, is one of the best bargains. I believe there's price elasticity at the retail level, and that consumers may be getting too great a bargain [on rental rates]."

George Messer, who runs a four-store retail chain, created some controversy by suggesting that sup-pliers raise retail rental prices in order to increase sales to retailers.

Dave Mount, president of LIVE Home Video, countered, "I'm not sure that price is the only answer."

VSADA PANEL PUTS FOCUS ON FIRST AMENDMENT ISSUES
(Continued from page 4)

wholesale cost could wipe out retailer s' profit margins.

Giving the studios' point of view, Benny Hallock, president of MGM/UA, said, "We've all seen studies showing that video rental, from U.S. consumers' point of view, is one of the best bargains. I believe there's price elasticity at the retail level, and that consumers may be getting too great a bargain [on rental rates]."

"Suppliers have a right to raise prices, and dealers have a right to complain about their purchase prices and to protest. If they do the latter, I pass that message on to the studios."

Regarding dealers who complain that the market is too tough to rent, Hallock said, he suggested that some of them could do if they were better retailers. Asked about how high he might price dealers, he noted that distributors cannot merely pass on a price hike and that they need to maintain margins as well.

An interested observer of the price situation was Ron Berger, head of Reertek Corp., the revenue-sharing distribution firm that claims to service about 1,100 retailers. He said that prices on video components are "unfairly high" as a result of the prerecession anticipation, the announcement that "Pretty Woman" would be released at $39.95 list "was a compensating factor."

BILLY BOARDS AUGUST 18, 1990

PRICING ISSUE
(Continued from page 9)

As long as the market is growing at the rate it is, market forces will dictate what we can charge and what retailers will pay. It's still very com-plex and we are way ahead of the curve."

VBP's Tim Shanahan said he would not support the VSADA board's position. "Look, [the suppliers are] paying $2 million in $25 million dollars in non-vote convention, and VSADA is telling them not to raise prices?" he said.

J.D. Mandelker, head of the Sight & Sound wholesale operation in St. Louis, took the middle ground. "Distributors will support the retailers if they complain about price hikes," he predicted. "Suppliers have a right to raise prices, and dealers have a right to complain about their purchase prices and to protest. If they do the latter, I pass that message on to the studios."

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AVIA BOARD VOTES TO RESTORE POWER
(Continued from page 4)

In response to questions about un-expected service deferment of AVIA, possibly in contravention of state laws, Power said, "I don't see any instances of that." He attributed many of the allegations that have surfaced to a "former employee who is now dis-satisfactory".

According to reliable sources, evidence of the alleged improprieties consists of a letter by AVIA which is being tained on behalf of AVIA by Weiss has been turned over to various state and federal authorities.

Power also challenged the press for damaging the organization and hurting its members. "You as journalists have the power to destroy AVIA members," Power said. "It's in everyone's interest to see that AVIA goes forth in a proper manner. There's nothing to be concerned with."

Ironically, Power attempted to have two reporters from Billboard ejected from the press conference, reported Power had refused to allow the conference without Billboard in attendance. The press conference was then moved to a halfway house room that was bonded and, Sharpe huddled with reporters.

On a separate matter, Power said the AVIA's centralized buying agreement with distributor Baker & Taylor was being studied. "We'll be meeting with them now to discuss what the network would cost," Power said.

Baker & Taylor marketing VP Jim Ulsamer declined comment on the program.

PROFIT POTENTIAL PUTS NEW SPIN ON 'BENEFITS'
(Continued from page 6)

Green respects the risk Munnas has taken. "Polydor couldn't be sure what record we would deliver them, who would be on stage on that day, how much of the product would be available for use. And, of course, artists had the final choice over which of their material was used."

Nordoff chairman Miller says if "Knebworth: The Album" reaches 2 million units worldwide, then the charity is up for earning another $4.5 million through a post-break-even royalty deal.

Castle Communications has the video rights and is to split the concert into three-hour tapes. A fast re-lease is expected.


An additional beneficiary of Knebworth-funded is the British School For The Performing Arts & Technology.

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A DIVISION OF THAU/LEYVEY, INC.
Profit Potential: New Spin On Benefit Disks

By Howard Shannon

London—This summer’s pair of event albums, Polydor’s “The Wall” and Mercury’s “The Wall,” are charity projects to benefit the Nordoff-Robbins Music Therapy Centre and the Leukaemia Research Fund for Disaster Relief, respective-ly. But U.K. industry sources in-voled say the releases will be mar-keted more heavily than usual, with the PolyGram labels free to break the taboo of making a profit on a charity project.

Polydor U.K. paid an advance of $1.8 million for the worldwide album rights to the June 30 Knebworth show according to a company manag-ing director David Munn, in a deal negotiated with Nordoff-Robbins trustee Derek Green (he is also manag-ing director of China Records). The concert was coordinated on behalf of the charity by its chairman, promoter Andrew Miller.

At least one other major label matched the $1.8 million tender, al-though neither Green nor Munn will reveal its identity; industry sources

name EMI Miller says Polydor’s quick response and obvious enthusi-asim helped clinch matters.

PolyGram would not reveal the ad-advance paid for rights to “The Wall.” International product manager Rob-bie Denny at Mercury U.K. only con-firms that a “hefty” advance has been paid to promoters of “The Wall” con-cert. The “Wall” deal was assembled by Mick Newwood, manager of Operation Donghy, organizer of the July 21 show in Berlin. Former Pink Floyd member Roger Waters presented “The Wall” in concert to aid the chari-ty founded by British World War II hero Leonard Chesire.

A week before the Knebworth double-album release earlier this month, Poly-dor’s Munn says, “I don’t think the $1.8 million advance [Pump Up The Volume] [Green] came to me with a figure and I went away and worked out some numbers.” But Munn argues “prof-its” are a dangerous word to associate with the agreement. “There is no profit in this record. There is only a contribution to Polydor’s overheads.” However, he admits that in calculat-ing such costs, he is answerable to nobody. “I’m long past the stage where records like this should be done at cost.” Approximately $500,000 has been earmarked for U.K. marketing.

Green takes a different view on “profit.” “I feel I have the two ad-advances I wanted from [Polydor and Radio Vision International]. If either company then goes on to prove it can make money, then good for them.” Radio Vision acquired worldwide TV broadcast rights for the concert.

Green adds: “A weakness with any charity album is that it is not com-mercially driven. It seemed the best way to do that was to make an ad-venture against a high royalty. This puts the advance label at risk, and being at risk at driving a marketing campaign to promote.”

“There was no doubt [among truste-es] in the Nordoff-Robbins charity that the record needed to be commerci-ally driven outside the U.K., because it is fund-raising for a British charity. What would a dealer in West Germany make of it otherwise?”

(Continued on page 86)