

*****3-DIGIT 908
 000817973 4401 8915 MAR90EHZ
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH CA 90807

MUSIC VIDEO
 '89
 Follows page 50

VOLUME 101 NO. 15 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT April 15, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Montgomery Ward Vetoes Chainwide Music Expansion

BY GEOFF MAYFIELD

NEW YORK A national sales test for CDs and audiocassettes conducted during the fourth quarter by the 322-store Montgomery Ward chain apparently got a failing grade. Spokesman Tom Napper says the Chicago-based company has "no permanent plans" to sell music products on a chainwide basis.

Montgomery Ward, however, will continue to offer music products through leased departments at 15

3 Labels Test Future Of Oldie Cassette Singles

BY CRAIG ROSEN

LOS ANGELES The success of the cassette single has spurred at least three labels to look back to the future by marketing oldies titles in the format. But the jury is still out on whether oldies in a new guise will be warmly received by retailers and consumers.

In March, A&M released 10 oldies titles by a mix of acts, including the Police, Suzanne Vega, Joe Cocker, Cat Stevens, Styx, 38 Special, Nazareth, Peter Frampton, Bryan Adams, the Carpenters, and the Captain & Tennille. On Tuesday (11) the label will issue four additional cassette-single oldies—from Brenda Russell, Breathe, and Squeeze, and two cuts from the "Good Morning Vietnam" soundtrack—that will be simultaneously released as 7-inch vinyl singles. The list price for the new line is \$2.49.

RCA will test the waters with the
 (Continued on page 76)

Summer Catches Many Artists Between Albums Heavy Acts Top Lighter Tour Sked

BY BRUCE HARING

NEW YORK Numerous factors, including the lessons of last year's summer concert glut, are combining to scale back this year's touring schedule. The early outlook calls for fewer shows, less heavy metal, and

more packaged tours.

Booking schedules are lagging behind last year's timetable, several agencies report, leaving many summer venues still searching for available shows, an unusual development at this time of year.

Some blame the sluggish pace on

the music industry's traditional 18-month touring/recording schedule, which has caught many acts in between albums this year. Other promoters and managers are perhaps haunted by the spectre of the big losses and show cancellations that marked summer '88 (Billboard, Aug. 6, 1988).

Although the summer concert schedule appears to be leaner, it is not bereft of major acts. Such heavyweights as the Rolling Stones, the
 (Continued on page 84)

Indies Join MPAA In Anti-Piracy Fight

BY AL STEWART

NEW YORK The Motion Picture Assn. of America has opened its doors to independent video suppliers to join in the trade group's fight against illegally duplicated videos.

Ten video suppliers, including Vestron Video, New World Video, Media

Home Entertainment, and International Video Entertainment, have joined the MPAA's new Coalition Against Video Theft. As members of the coalition, they will be covered by MPAA's investigative team and legal apparatus.

Previously, MPAA anti-piracy efforts focused only on titles from the

eight major film studios that make up MPAA. Though the trade group seized more than 23,500 bootleg cassettes last year, its president, Jack Valenti, says, "We often have found ourselves in the unfortunate position of having to leave pirated videocassettes on store shelves because they
 (Continued on page 84)

Fifield Projects EMI Turnaround in North America

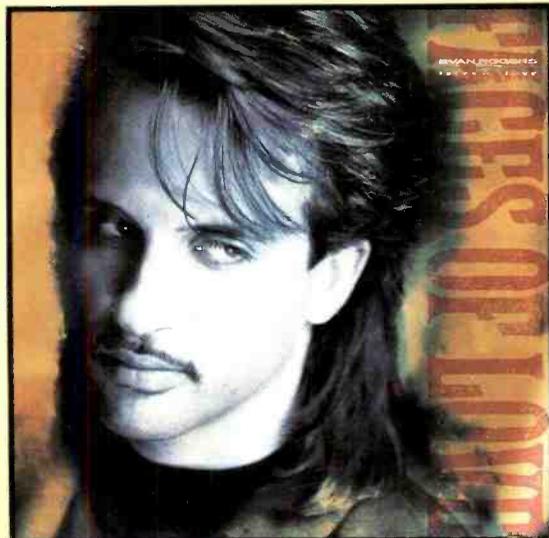
BY KEN TERRY

NEW YORK EMI Music's North American operations climbed out of the red last year and should be solidly profitable in the fiscal year that began April 1, according to Jim Fifield, who was recently promoted to president and CEO of EMI Music Worldwide.

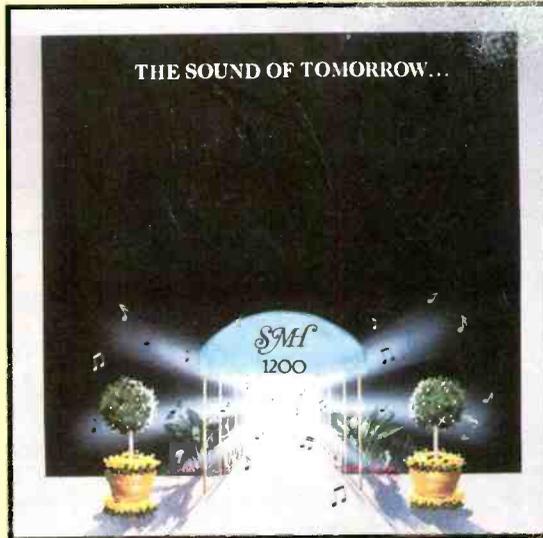
Among other key points made by Fifield in a wide-ranging interview with Billboard:

- In its latest fiscal year, EMI Music reaped the highest profits in its 90-year history.
- While Fifield does not believe
 (Continued on page 82)

ADVERTISEMENTS



Multi-talented singer/songwriter/producer **EVAN ROGERS** lets loose all his talents on his sensational debut LP *Faces Of Love*. Having written and produced numerous hits for a variety of top-name artists, Rogers saves a little magic for himself on an album that dazzles in pure unadulterated pop hooks. Leading the way is the inviting "Call My Heart Your Home." *Faces Of Love*, an expression of passion from a man with experience. On Capitol.



The world's first in-hotel Synclavier Digital Audio System can be seen in the new "Sound of Tomorrow" video created and produced by the Sunset Marquis Hotel & Villas and New England Digital. The Sunset Marquis Hotel shocked the music industry by introducing this unparalleled amenity to guests around the clock.
 Sunset Marquis Hotel & Villas
 1200 North Alta Loma Road, West Hollywood, CA, 90069 • Telephone: (213) 657-1333

INTERNATIONAL TOURING
 Follows page 70

Massive radio and video exposure continues... Album pre-orders of over 300,000 units...



"LOOK SHARP" (91098)

Featuring the #1 smash hit "THE LOOK" (50190) and the next hit single, "DRESSED FOR SUCCESS" (50204).



© 1989 EMI, a division of Capitol Records, Inc.

Welcome. Are you a thief? Please, do visit us some time. But it won't be possible for you to steal anything, except for your own time. Why?



U.S.A.
LIFT
Display Inc.
115 River Rd.
Edgewater NJ
07020
Tel.: 201/
945-8700
Fax: 201/
945-9548

Our store is equipped with the Lift



Horlinger, Keck.

STORE: JUKES, PITTSBURGH, 412-642-2323

vendor system. Only the empty boxes of CDs, music and video 8 cassettes are presented in the Lift profiles. The customer gets the merchandise at the cash counter after payment is made.

LIFT[®]

Systems with a future.

Billboard CONTENTS

VOLUME 101 NO. 15

APRIL 15, 1989

LIVING COLOUR COMES ALIVE

Black hard rock band Living Colour has finally come into its own, with a hit MTV video and miles of roadwork driving its Epic release, "Vivid," higher in the pop top 20. Associate editor Chris Morris has the story. **Page 27**

Wherehouse To Whip Up 100

In a major two-year expansion plan, 223-store Wherehouse Entertainment says it will open 100 new U.S. outlets. The first of the new stores was unveiled in March in Los Angeles. Contributor Deborah Russell reports. **Page 40**

TAXING MATTER FOR OREGON VID STORE

Andy Lasky of Lasky's Video Library, Portland, Ore., is still awaiting a decision on new video depreciation guidelines from Oregon state Internal Revenue Service appeals officials. Lasky had won a case allowing him to use the income-forecasting method in February, but that ruling is now under review. Earl Paige has details in Store Monitor. **Page 45**

- **Spotlight On Music Video** Follows page 50
- **International Touring Spotlight** Follows page 70

FEATURES

- | | |
|------------------------------|---------------------------|
| 79 Album & Singles Reviews | 48 Jazz/Blue Notes |
| 27 The Beat | 62 Latin Notas |
| 30 Boxscore | 73 Lifelines |
| 6 Chartbeat | 72 Market Action |
| 49 Classical/Keeping Score | 31 Nashville Scene |
| 61 Clip List | 18 Power Playlists |
| 39 Dance Trax | 42 Retail Track |
| 4 Executive Turntable | 24 The Rhythm & the Blues |
| 48 Gospel Lectern | 23 Rossi's Rhythm Section |
| 43 Grass Route | 10 Vox Jox |
| 75 Hot 100 Singles Spotlight | |
| 86 Inside Track | |

SECTIONS

- | | |
|--------------------------|--------------------|
| 21 Black | 58 Music Video |
| 68 Canada | 50 Pro Audio/Video |
| 71 Classified Actionmart | 10 Radio |
| 9 Commentary | 40 Retailing |
| 31 Country | 27 Talent |
| 51 Home Video | 73 Update |
| 67 International | 44 Video Retailing |

MUSIC CHARTS

- | Top Albums | Hot Singles |
|-----------------------|---------------------------|
| 25 Black | 15 Adult Contemporary |
| 49 Classical | 22 Black |
| 42 Compact Disks | 23 Black Singles Action |
| 36 Country | 32 Country |
| 69 Hits of the World | 35 Country Singles Action |
| 48 Jazz | 77 Crossover 30 |
| 16 Modern Rock Tracks | 38 Dance |
| 80 Pop | 69 Hits of the World |
| 16 Rock Tracks | 62 Hot Latin |
| | 74 Hot 100 |
| | 75 Hot 100 Singles Action |

VIDEO CHARTS

- | | |
|------------------------|--------------------------|
| 56 Hobbies And Crafts | 51 Music Videocassettes |
| 44 Kid Video | 47 Videocassette Rentals |
| 56 Recreational Sports | 52 Videocassette Sales |

©Copyright 1989 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00, Continental Europe £165. Billboard, Quadrant Subscription Service Ltd, Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan ¥92,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, 914-628-7771.

PPT Is Picking Up Industry Interest

Rentrak Booms; Erol's Experiments

LOS ANGELES Pay-per-transaction, the controversial video rental revenue-sharing concept, is receiving more retail attention than expected, proponents claim. Rentrak, considered the PPT pioneer, is reporting greater-than-anticipated acceptance. And, although Orion Home Video displayed a rather lukewarm reaction to its successful PPT test, two other firms, including the 190-store Erol's chain, have publicly announced PPT involvement.

Portland, Ore.-based Rentrak claims it has signed 850 dealers for its PPT program, and in fact, has run into a backlog situation, with only 400 actually receiving product. Participation in the program costs the dealers a one-time charge of \$3,000 for the first store and \$2,000 for each subsequent store, plus computer costs.

A new PPT concept has been announced by Los Angeles-based Automated Video Renting, which plans to place 50 vending machines in Safeway stores in the Northwest under a program it terms "studio-controlled distribution."

AVR has been testing its program for almost a year. President Jay Sugarman says suppliers—whom he will not identify—furnish the product and AVR receives a service fee. Under the program, "the supermarkets [receive] well under 20% of rental revenue."

Erol's PPT experiment was initiated quietly last June in nine Chicago-area stores. Additionally, four titles were tested chainwide.

While Springfield, Va.-based Erol's is finding revenue increases of 50% with PPT, "we can't say we are pro or con" about the test, says William Nuhn, new release buying manager.

Explains Kuhn: "Not enough studios or distributors are set up and we're not set up. PPT is still a test. The industry is used to paying once [for product] and that's it. In a PPT world, so to speak, everything would have to change."

Erol's PPT experiment involves 25 A and B titles from suppliers Erol's will only identify as one independent and four major vendors, including Orion Home Video. Distributors are also involved in some cases.

Under the Erol's PPT formula, movies cost \$8 initially and are 100% returnable, with studios receiving 40%-50% of the rental income and distributors, 10%. Nuhn (Continued on page 85)

Australian Qintex Acquires MGM/UA Home Vid Assets

BY JIM McCULLAUGH

LOS ANGELES MGM/UA Home Video has a new corporate parent, the result of a \$600 million pact that has Australia's Qintex Entertainment Inc. acquiring United Artists studios and assets of MGM/UA Communications.

No immediate operational or policy shifts are expected, according to sources close to the home video arm. A series of meetings between top MGM/UA Home Video and Qintex executives were to take place April 5-6.

One MGM/UA Home Video source says the deal is viewed by insiders as a "morale boost," as it lifts a one-year cloud of rumor and spec-

ulation about the fate of the studio. MGM/UA was on the block for at least a year, with other suitors said to have included Sony, Italian financier Giancarlo Piretti, Marvin Davis, Warner Communications, and Rupert Murdoch.

Some possible scenarios had assets of the company being broken up or acquired by a conglomerate with an existing home video interest—situations that might have undermined the MGM/UA home video division and its personnel, says one source. The Qintex deal, however, according to one company insider, "now allows us to get on with the business at hand." Qintex has no existing home video interest. (Continued on page 77)

Cola Maker Scraps TV Ads, But Biz Still Seeks Star Sponsors

Madonna No Longer Has A Pepsi 'Prayer'

BY BRUCE HARING

NEW YORK The apparent collapse of the Madonna-Pepsi sponsorship deal will lead to increased scrutiny of corporate ties with pop stars, but probably won't negate future arrangements, say members of the advertising community.

Pepsi announced April 3 that it was

scrapping plans to air 30- and 60-second commercials featuring Madonna's Sire/Warner Bros. single, "Like A Prayer," citing public confusion between the spot and the singer's controversial video, the latter under attack by various groups for its use of Christian imagery (Billboard, March 18).

Pepsi premiered the music for

"Like A Prayer" March 2 via a worldwide TV commercial, alleged to be the largest one-day time-buy in TV history. The commercial used different footage than the video, which premiered the following day on MTV.

But protests against the video by a Christian group in Italy reportedly caused Pepsi to pull the 30- and 60-second commercials, scheduled for MTV the weekend of March 4-5. At that time, Pepsi denied scheduling the spots and claimed the company had no problem with the singer's video. The company also affirmed its continued support for the singer and her forthcoming tour, and said it would air the 30- and 60-second spots once the "Like A Prayer" single heated up.

However, mounting pressure from various groups, apparently including a threatened product boycott organized by the Rev. Donald Wildmon's American Family Assn., led to the end of those plans, according to Pepsi.

"Our hope was that by putting some distance between the commercials and video, it would clarify the difference," says Tod MacKenzie, a Pepsi spokesman. "But that has not been the case, and the confusion still exists."

The 30- and 60-second commercials will still air overseas, MacKenzie says. He declines comment on Pepsi's sponsorship of Madonna's tour, but does not rule out future Pepsi sponsorship. (Continued on page 76)

IMMC Reveals An All-Star Lineup Of Confab Speakers

AMSTERDAM A high-profile group of international speakers and panelists from the music, advertising, broadcasting, entertainment, and marketing industries has been revealed by the organizers of the upcoming fourth annual International Music & Media Conference, which is to be held here April 30-May 4.

Among the confirmed participants are David Fine, president and CEO of PolyGram International, who has been tapped to deliver a May 2 keynote address titled "Music: The Greatest Growth Industry Of The World"; Bill Roedy, the newly installed managing director of MTV Europe; Paul Burger of Columbia Records International; Al-

lied Entertainment chief Harvey Goldsmith; Jack Eugster, president of the Musicland retail chain; Stuart Watson, managing director of MCA International; Westwood One's Gary Landis; Jim Halsey of the Halsey Corp.; Valeri Sukhorod of the Soviet state record company Melodia; Gerd Gebhardt of WEA Germany; Paul Russell of CBS UK; Guy Deluz of EMI France; and Ed Bicknell of Damage Management, which handles Dire Straits. Bicknell will deliver the opening-day keynote address, titled "The Marketing Of A Super Act" (Billboard, April 8).

A list of the panel sessions has also been revealed, several of which (Continued on page 76)

Columbia Head Spends 1st Day On Promo Calls Ienner Plans 'Grass Roots' Attack

BY IRV LICHMAN

NEW YORK The new president of the world's biggest label spent his first day on the job making calls to radio, retail, and MTV to promote new releases.

Donnie Ienner, known to produce a whirlwind of energy when developing and breaking acts, joined Columbia Records April 3 as president, as had been widely expected for weeks. He is the first executive to carry that title since the late music industry legend Goddard Lieberson more than two decades ago.

As president of Columbia, Ienner has direct responsibility for all label departments and regional offices, including those in Los Angeles and Nashville.

Although Columbia, in annual sales and artist diversity, dwarfs Ienner's previous label association—he was executive VP/GM of highly successful Arista Records—he believes that a "grass roots" approach born of his six-year stint at Arista will work equally well in his new venture. More than symbolic of this style, Ienner's round of promotional calls on his first full day as president of Columbia reflects the day-to-day demand he puts on himself, he says.

After having spent weeks reviewing the Columbia operation before his official arrival at the label, Ienner expresses strong support of the label's key executives, declaring that he's "looking forward to a long and successful relationship with [them]." Those executives include

Bob Sherwood, senior VP/GM of marketing; Mickey Eichner, senior VP of A&R; Ruben Rodriguez, senior VP of black music; and Mark Benesch, VP of promotion. Ienner works out of the Columbia offices on the 12th floor of the CBS building that were formerly occupied by his boss, CBS Records president Tommy Mottola. Mottola has moved to offices on the 11th floor.

Besides immediately wading into the promotional and marketing wa-

ters, Ienner says he'll soon establish a new Columbia thrust into alternative marketing in hopes of breaking new acts at the college and retail levels. He is also likely to appoint from within a VP of sales to replace Danny Yarbrough, recently named senior VP of sales and distribution at CBS Records.

Among Ienner's pet projects is to further enhance the sales totals of best-selling harpist/composer An-

(Continued on page 85)

King Selects Sam Kaiser For Top Enigma Promo Job

BY DAVE DIMARTINO

LOS ANGELES In the first major staff appointment since the arrival of new senior VP/GM Ralph King, Sam Kaiser has been named senior VP of promotions at the Enigma Entertainment Corp.

Kaiser, previously senior VP of promotions at Uni Records and former VP of programming at MTV, steps in mere days after the dual March 30 departures of Rick Winward and Pam Newman. Winward and Newman held Enigma's VP of national promotion and national director of album promotion slots, respectively.

"My mission when I walked in was to establish Enigma in the big

leagues with the major labels," says King. "And Sam is the first appointment toward doing that."

According to King, Kaiser will initially focus not only on enhancing Enigma's overall share of radio airplay, but also on "restructuring and creating some new positions and adding a field staff in Enigma's radio promotion department." Adds King: "It's a major step forward for us."

Kaiser—who will be making a coastal move and plans to finalize permanent digs here by June—says Enigma has already established a "remarkable foundation" in terms of talent acquisition and development.

(Continued on page 82)

MCA Partnered In Soviet-Based Company Mobile Fidelity Part Of Classical Music Project

BY THOM DUFFY

In the latest effort by a U.S. label to forge business ties with the Soviet Union, MCA Records will market, distribute, and promote recordings by Soviet classical artists in North America.

MCA will be a partner in Art and Electronics, a joint venture of Califor-

nia-based Mobile Fidelity Sound Labs and three Soviet agencies set up to bring U.S. recording technology to the Soviet Union and Soviet artists to U.S. audiences.

Full details of the Art and Electronics venture were to be announced at a New York press conference Tuesday (11).

MCA's move reaffirms the compa-

ny's commitment to classical product and worldwide marketing reach, says MCA Records president Al Teller. "Classical music, despite claims to the contrary, is an important part of MCA's music," he says. "We consider ourselves a record company that's vitally interested in presenting [artists] across the musical spectrum." In a round of general staff cuts late last year, Tom Shepard, chief of the label's classical unit, and other staffers left the classical division.

Further, says Teller, "the commitment of this company is on a worldwide basis . . . This new arrangement is just the beginning of many business and artistic opportunities with the Soviets."

The MCA move follows action by other major labels recently to tap the talent and sales potential of the Soviet Union. CBS in January began shipping more than two dozen top-selling titles from its back catalog for distribution through Melodia, the Soviet state-run record company. Columbia Records has signed Soviet pop singer Boris Grebenshikov, whose first U.S. album will be released this spring. An all-star Greenpeace benefit album, released by Melodia in the Soviet Union in March, will arrive in the U.S. on the Geffen label in May.

MCA began negotiations last year with Mobile Fidelity president Herbert Belkin, who initiated the relationship with the three Soviet agencies involved in Art and Electronics—

(Continued on page 82)



Wide-Angle Lins. Brazilian pop singer Ivan Lins meets with label, management, and record production associates after his showcase performance at Los Angeles' Roxy to mark the release of his Reprise Records debut album, "Love Dance." Pictured, from left, are Chris Jones, national promotion director, jazz and progressive music, Warner Bros./Reprise; Jerry Levin, Lins' U.S. manager; Harold Childs, VP, jazz, Warner Bros./Reprise; Stewart Levine, Lins' co-producer; Mo Ostin, board chairman, Warner Bros.; Alberto Traiger, Lins' Brazilian manager; Lins; Jolie Jones, Lins' executive producer; and Rich Fitzgerald, VP of promotion, Reprise.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Don Ienner is appointed president of Columbia Records in New York. He was executive VP/GM for Arista Records (see story, this page).

A&M Records in Los Angeles promotes Jeff Gold to VP, marketing and creative services, and Al Cafaro to VP/GM. They were, respectively, VP of creative services and VP of promotion, both for the label.

MCA Records in Los Angeles makes the following appointments: Denny Diante, VP of A&R; Susan L. Dodes, director of A&R, East Coast; Paul Kremen, director of A&R, West Coast; and Bret Hartmen, manager of A&R. Diante was VP/executive producer for Columbia Records; Dodes was director of talent acquisition for Warner/Chappell Music; Kremen was creative direc-



IENNER



GOLD



CAFARO



DIANTE

tor for Unicity Music; and Hartmen was with Columbia Records.

CBS Records International in New York names Thomas Costabile VP, production and facilities, and Narendra Patel director, manufacturing and engineering. They were, respectively, director of special projects, operations department, and director of industrial engineering, both for the label.

Sam Kaiser is named senior VP, promotions, for Enigma Records in L. A. He was senior VP of promotion for Uni Records (see story, this page).



COSTABILE



SELTZER



MANSFIELD



McFADDEN

Atco Records in New York promotes Barbara Seltzer to director, national singles promotion. She was East Coast regional promotion director there.

Atlantic Records in New York promotes Linda Wade to director, personnel; Cathy Burke to manager, national secondaries promotion; Lea Pisacane to manager, national album promotion; and appoints Steve McKewin assistant regional sales director, Southwest, in Dallas. Wade was manager of personnel; Burke was assistant to the senior VP; Pisacane was album promotion assistant, all for the label; and McKewin was video buyer for Ingram Distribution.

Warner Bros. Records in Los Angeles promotes Teddy Astin and Trupiedo A. Crump Jr. to co-national directors, black music promotion, based in Atlanta and Charlotte, N.C., respectively. They were, respectively, regional promotion and marketing director, and local promotion manager, both for the label.

Virgin Records in New York promotes Kathy Gillis to director, national publicity, and Cary Vance to director, national dance promotion. They were, respectively, a publicist and East Coast regional dance promotion manager, both for the label. Virgin in Los Angeles names Suzan Crane director of publicity, West Coast, and Iris Dillon director, crossover promotion. They were, respectively, senior account executive for the Howard Bloom Organization and director of national dance promotion for the label.

Laura Sanano is named promotion manager for Windham Hill Records in Los Angeles. She was in publicity for the label.

DISTRIBUTION/RETAILING. CEMA Distribution in Los Angeles names Joe Mansfield VP, marketing, and Joe McFadden VP, sales. They were VP of sales and VP of national accounts, for the company (see story, page 82).

Despite Reports, Sony Has No Deal To Purchase MCA

NEW YORK MCA Inc. has not been sold to Sony, and security analysts doubt the company will be sold anytime soon, contrary to a flurry of national media reports last week.

Referring to a news report on KNX-AM Los Angeles and a Japanese newspaper story that blossomed into U.S. network TV coverage, Sony flatly denied that it was in negotiations with MCA.

The big electronics company has, however, indicated it would like to buy a film studio. It has reportedly talked to Columbia Pictures and was also one of the bidders for United Artists before Qintex agreed to buy it (see story, page 3).

MCA had no comment on the Sony buyout rumors at press time. It was reported, however, that MCA president Sid Sheinberg had personally assured key staffers that the company would not be sold.

Analyst Harold Vogel, first VP of Merrill Lynch Capital Markets, says "the media has been taken for a ride" on the MCA-Sony story. Although he does not claim MCA and Sony have had no talks in the past, he says, "I have gotten older and grayer waiting for the [MCA sale] rumor to happen. It's been going on for the past 10 years, but MCA is still independent."

"Someday there will be a restructuring of assets at MCA, but it's not

(Continued on page 85)



DEAL YOURSELF IN



PHOTO DANA VITALE

Billboard Spotlights Music Publishing

ISSUE DATE: May 27 / AD DEADLINE: May 2
(3 Column Format)

Special Features:

- **Legislative Overview - Domestic & International**
 - **Top Songwriter's Chart**
- **Print Overview - Role of MIDI Books in Success**
 - **Country Publishing Roundup**
- **Pop Standards Entering Public Domain by Year 2000**

For Ad Details Contact:

New York

Norm Berkowitz (212) 536-5016
Ken Karp (212) 536-5017
Jim Beloff (212) 536-5026

Los Angeles

Christine Matuchek (213) 859-5344
Arty Simon (213) 859-5369 or 49

Nashville

Lynda Emon (615) 321-4240
Carole Edwards (615) 321-4294

**United Kingdom, Spain, Benelux,
Scandinavia**

Tony Evans 44-1-439-9411

Europe

Ron Betist 31-20-662-8483

Acts March Off With More Metal

Gibson, GN'R Get 2nd Helpings In Certs

BY PAUL GREIN

LOS ANGELES Sophomore albums by Debbie Gibson and Guns N' Roses were certified gold, platinum, and double platinum in March, following on the heels of their multiplatinum 1987 debuts. In addition, Gibson's "Lost In Your Eyes" single was certified gold by the Recording Industry Assn. of America, becoming the third gold single out of the teen star's first six releases.

Roy Orbison's solo album, "Mystery Girl," was certified gold and platinum simultaneously, while the late star's "Traveling Wilburys" collaboration was certified double platinum.

Fleetwood Mac's 1977 blockbuster "Rumours" topped the 13 million mark, solidifying its position as the

second-best-selling album in the history of the U.S. music industry. Michael Jackson's "Thriller" still holds the lead with U.S. sales of 20 million.

"Tracy Chapman" and Anita Baker's "Giving You The Best That I Got" both topped the 3 million plateau in March. Both albums are on Elektra; both reached No. 1 on the pop albums chart last year and won multiple Grammy Awards.

Paula Abdul landed a platinum album for "Forever Your Girl" and a platinum single for "Straight Up," while New Kids On The Block received a platinum album for "Hangin' Tough" and a gold single for "You Got It (The Right Stuff)."

Bob Dylan's five-record boxed set, "Biograph," went gold in March. It is the third multi-record career retrospective to top the 500,000 sales mark

in the past few years, following Eric Clapton's "Crossroads" and "Bruce Springsteen & The E Street Band Live/1975-1985."

"Les Miserables" went gold, becoming the fourth gold Broadway cast album in the '80s. The Geffen release follows "Cats" (also Geffen), "Evita" (MCA), and "Phantom Of The Opera" (PolyGram).

All of the month's certified singles—and all but three of the certified albums—had been released within the past two years. The catalog titles to earn stripes in March were "Rumours" and a pair of albums by

(Continued on page 84)



Marcus Caucus. Novus/RCA artist Marcus Roberts is joined by label brass and fellow musicians at a cocktail reception at New York's Steinway Hall for his debut album, "The Truth Is Spoken Here." Shown, from left, are Rick Dobbis, executive VP/GM, RCA; Delfeayo Marsalis, Roberts' producer; Roberts; Wynton Marsalis; Bob Buziak, president, RCA; and Steve Backer, director, Novus Series.

Motown To Handle Taj Distribution And Marketing

BY CHRIS MORRIS

LOS ANGELES Motown Records has announced it will handle distribution, promotion, marketing, and artist development for Taj Records. The deal is the first such arrangement under Motown president Jheryl Busby.

Taj was founded last year by manager and label president Bill Dern, who has handled such diverse acts as Dr. John, Commander Cody, Tangerine Dream, and the Manhattans and currently manages Shanice Wilson, By All Means, and former Motown act General Kane. Dern is partnered

in the label with Bob Forman, owner of the Reno, Nev., recording studio Granny's House.

Dern, whose acts have also included Ready For The World and New Edition, worked with Busby when the Motown president headed MCA Records' black music division.

Dern sees the distribution deal as a "boutique label" arrangement hinged to the black music market. "On rock product, I'm open to other areas," Dern says.

Dern says the Motown/Taj deal "affords [Busby] an opportunity to

(Continued on page 84)

Clashed With Superiors Over MCA Pisello Prosecutor Suspended

LOS ANGELES U.S. special attorney Marvin Rudnick, who successfully prosecuted the government's income-tax case against reputed mob figure and record industry middle man Salvatore Pisello last year, has been suspended by the Justice Department.

According to a report in the Los Angeles Times, Rudnick was placed on paid suspension March 30, pending a decision to fire him; L.A. Organized Crime Strike Force chief John Newcomer relieved the prosecutor of his office keys, and Rudnick was escorted from the Federal Building in

downtown Los Angeles.

A letter from Edward S.G. Dennis, acting attorney general of the criminal division, to organized crime unit chief David Margolis, reportedly charged Rudnick with insubordination. It was presented to Rudnick before his suspension.

Reached at home, Rudnick would not comment on the department's action. The Justice Department spokesperson in L.A. referred all calls to the department's Washington headquarters. A public affairs staffer there said the department "does not dis-

(Continued on page 77)

Jury Out On Walters

This story was prepared by Moira McCormick and Karen O'Connor.

CHICAGO A verdict was expected April 7 in the mail fraud/racketeering trial of agents Norby Walters and Lloyd Bloom, held in U.S. District Court in Chicago under Judge George Marovich.

The charges against Walters and Bloom primarily concern their alleged signing of student athletes before their college eligibility expired. Walters is also accused of using an alleged business partner, mobster Michael Franzese, to coerce music cli-

ents into retaining his services.

Walters' attorney, Robert Gold, denied that Walters was "guilty by association" with Franzese in his closing argument April 5, saying that Walters and Franzese were not business partners. He also questioned Franzese's reliability as a witness.

Prosecutor Anton Valukas, in his closing argument, characterized Walters as "a very savvy businessman who believes he can lie a little here, lie a little there, and get away with it." He added that it was not his association with a "Colombo family cap-

(Continued on page 77)

Tone Loc Has 1st No. 1 Black Rap Album; Orbison Back In Top 10; Cannibals No. 1

TONE LOC's "Loc-Ed After Dark" jumps to No. 1 on the Top Pop Albums chart, becoming the first top-charted album by a black rap act. The only other rap album to reach No. 1 was the Beastie Boys' "Licensed To Ill" two years ago. The Beasties' album took 15 weeks to hit No. 1, while Loc's rang the bell in just eight weeks.

"Loc-Ed" is also the first independently distributed album to top the chart since Pat Benatar's "Precious Time" on Chrysalis in 1981. Island distributes the Loc album on Delicious Vinyl Records but takes it through independent channels rather than through WEA.

Last week, "Loc-Ed" became the first rap album to yield two top 10 pop hits. And it doesn't take a genius to know that next week it will become the first to yield two top five hits. The big question is whether "Funky Cold Medina" will reach No. 1—a position that narrowly eluded "Wild Thing."

Finally, the smash success of the Tone Loc and Bobby Brown albums—which together have monopolized the No. 1 spot on the pop albums chart for seven of the past 13 weeks—dramatizes the degree to which hard-edged black music is being embraced by the pop mainstream.

ROY ORBISON'S "You Got It" jumps to No. 9 on the Hot 100, enabling the rock legend to set new records for the longest span of top 10 hits and the longest gap between top 10 hits in the rock era.

Orbison first reached the top 10 in July 1960 with "Only The Lonely," giving him a top 10 hit span of 28 years and nine months. This tops Frank Sinatra's old record of 26 years and 10 months between "I'll Never Smile Again" and "Something Stupid."

Orby was last in the top 10 in October 1964 with "Oh, Pretty Woman," giving him a gap of 24 years and six months between top 10 hits. This tops novelty star Dickie Goodman's old record of 19 years and two months between "The Flying Saucer" and "Mr. Jaws."

"You Got It" also becomes the first single to reach the top 10 on the Hot 100, Album Rock Tracks chart, Hot Adult Contemporary chart, and Hot Country Singles chart.

FAST FACTS: I.R.S. Records lands its first No. 1 pop hit with Fine Young Cannibals' "She Drives Me Crazy." The Go-Go's' "We Got The Beat" reached No. 2 in 1982; Belinda Carlisle's "Mad About You" hit No. 3 in 1986. That's the good news. The bad news is that the Cannibals are shifting to MCA (which distributes and co-released the current

hit) for their next album. It's not the first time this has happened with an I.R.S. act. Carlisle jumped to MCA in 1987; R.E.M. shifted to Warner Bros. that same year.

Aretha Franklin and Elton John's "Through The Storm" is the top new entry on the Hot 100 at No. 56. It's the first pairing of these pop legends, who have each topped the chart with a prior duet. Franklin joined forces with George Michael for "I Knew You Were Waiting (For Me)" in 1987; John teamed with

Kiki Dee for "Don't Go Breaking My Heart" in 1976. "Through The Storm" was produced by Narada Michael Walden, who also did the honors on "I Knew You Were Waiting."

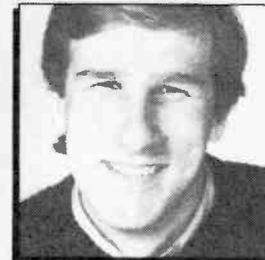
Time marches on: Having strip mined the golden oldies of the '50s and '60s, artists are increasingly turning to the music

of the '70s. Poison's remake of the Loggins & Messina 1973 smash "Your Mama Don't Dance" jumps to No. 10, Michael Damian's version of the David Essex 1974 classic "Rock On" jumps to No. 29, and Figures On A Beach's update of the Bachman-Turner Overdrive 1974 chart-topper "You Ain't Seen Nothing Yet" jumps to No. 83.

Donny Osmond's "Soldier Of Love" jumps to No. 30, becoming his first top 30 solo hit since a remake of Elvis Presley's "Are You Lonesome Tonight" in 1974. Remakes were Osmond's stock-in-trade: "Soldier" is his first top 30 hit (either solo or with Marie) that wasn't a remake since "Sweet And Innocent" in 1971.

Bobby Brown's "Every Little Step" steps up to No. 1 on the Hot Black Singles chart, becoming the third chart-topping hit from his smash "Don't Be Cruel" album, following the title track and "My Prerogative." ("Roni" stalled at No. 2 behind Karyn White's "Superwoman.") White came close to overtaking Brown again: Her new "Love Saw It" jumps from No. 5 to No. 2 this week. Both the Brown and White hits were produced by L.A. Reid & Babyface, who are simply blowing the competition away this year. "Every Little Step" is their ninth No. 1 black hit in less than two years; "Love Saw It" is likely to become their 10th.

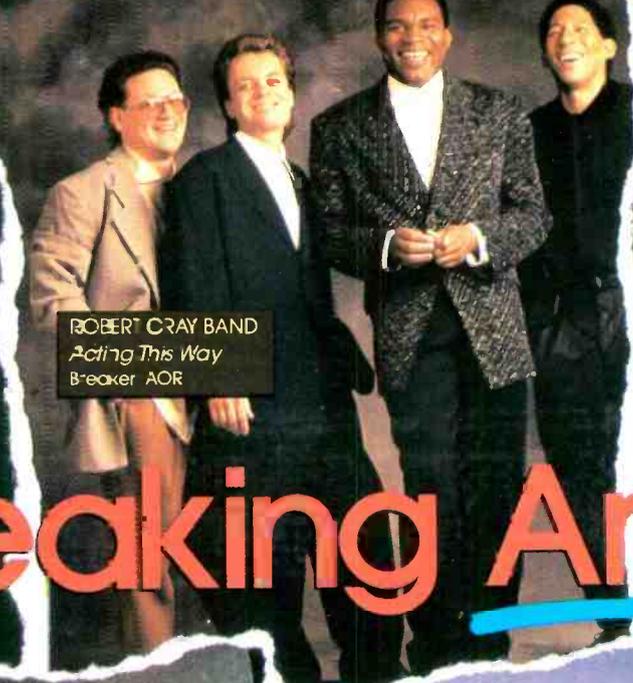
WE GET LETTERS: Vassilis Batis of Syracuse, N.Y., notes that Bette Midler's "Wind Beneath My Wings," which jumps to No. 35 on the Hot 100, is the first top 40 version of that much-recorded song. Lou Rawls took the ballad to No. 65 in 1983. "Wind" is Midler's highest-charting single since "The Rose" rose to No. 3 in 1980. Both songs are from hit soundtracks to Midler movies. "The Rose" soundtrack reached No. 12; the current "Beaches" jumps to No. 15 this week.



by Paul Grein



ANIMOTION
Room To Move
Breaker: CHR



ROBERT CRAY BAND
Acting This Way
Breaker: AOR

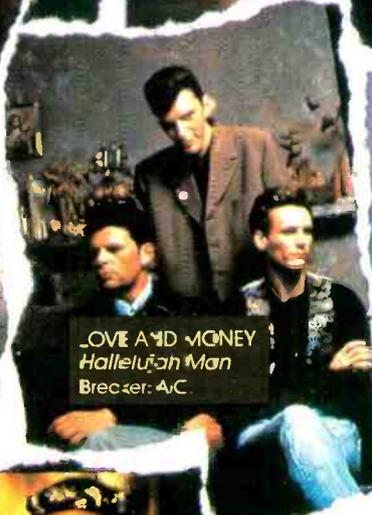


SREM
A' is Forgiven
Breaker: AOR

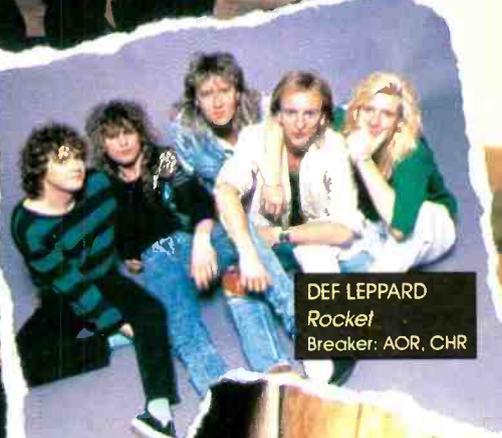


BON JOVI
Born To Be My Baby
I'll Be There For You
Breaker: CHR, AOR

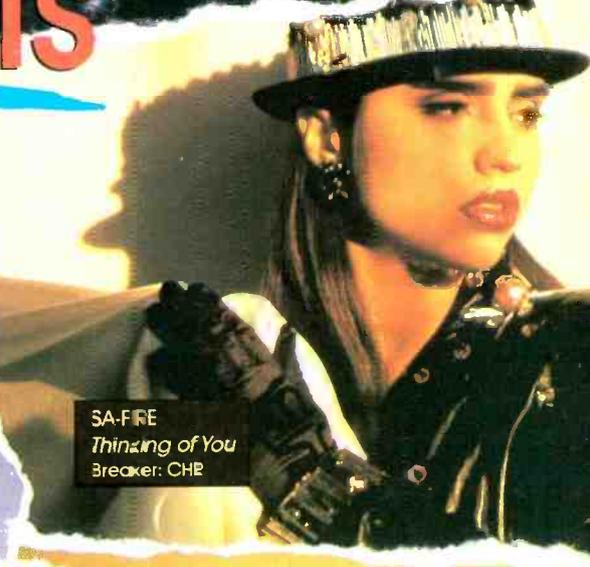
Breaking Artists



LOVE AND MONEY
Hallelujah Man
Breaker: A/C



DEF LEPPARD
Rocket
Breaker: AOR, CHR



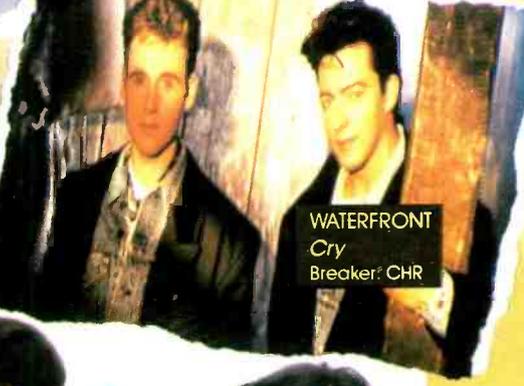
S-A-F-E
Thinking of You
Breaker: CHR



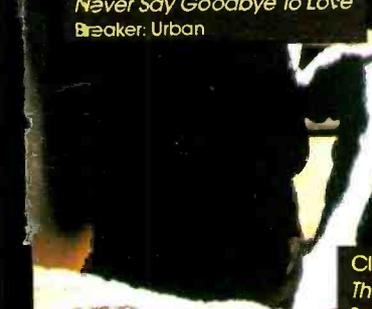
DEON ESTUS
Heaven Help Me
Breaker: CHR, A/C, Urban



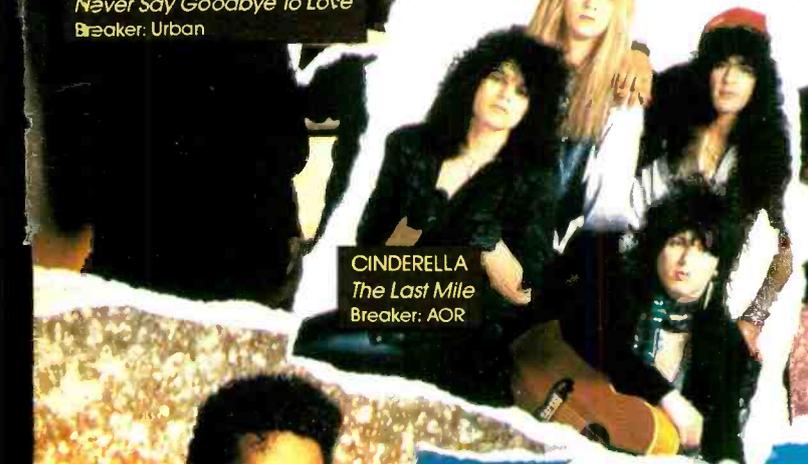
RUSH
Marathon
Breaker: AOR



WATERFRONT
Cry
Breaker: CHR



FENE MOORE
Never Say Goodbye To Love
Breaker: Urban



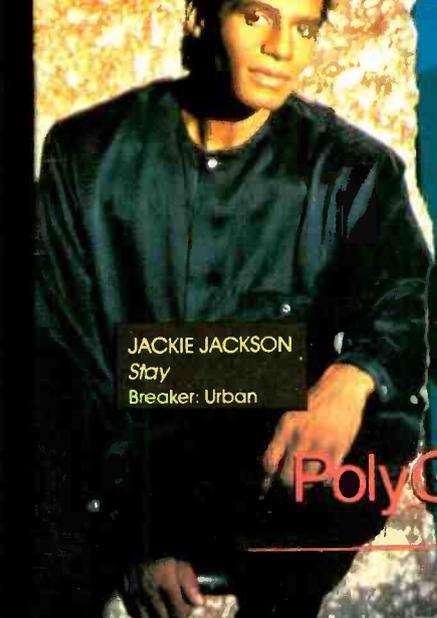
CINDERELLA
The Last Mile
Breaker: AOR



HCTHOUSE FLOWERS
I'm Sorry
Breaker: AOR



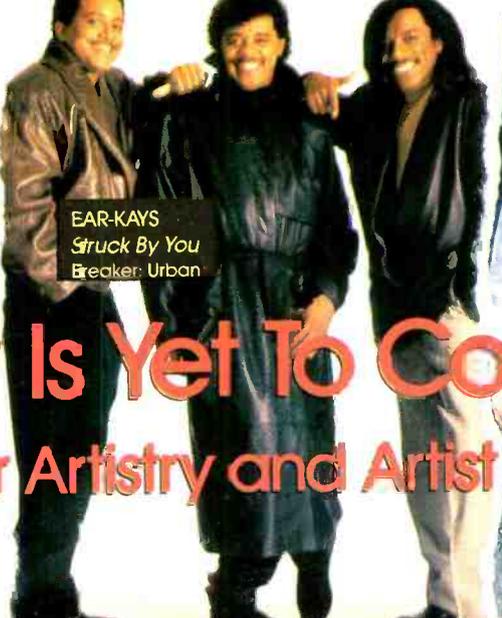
VANESSA WILLIAMS
Dreamin'
Breaker: CHR, Urban, A/C



JACKIE JACKSON
Stay
Breaker: Urban



TONY! TONY! TONY!
Baby Doll
Breaker: Urban



EAR-KAYS
Struck By You
Breaker: Urban



SARAYE
Love Has Taken Its Toll
Breaker: AOR

& The Best Is Yet To Come.

PolyGram...We Stand For Artistry and Artist Development.

Basic Tools For Success

Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Tape and Video Industries.

Order any one or all of the directories by filling in the coupon below today.

International Buyer's Guide - 1989 edition. The Worldwide Music and Video Business to Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. **30th Year of Publication. \$68.00**

International Talent & Touring Directory - 1989 edition. The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent - promotes and manages tours. **\$62.00**

International Recording Equipment and Studio Directory - 1989 edition. All the information you need on professional recording equipment, recording studios and recording studio equipment. **\$35.00**

International Manufacturing & Packaging Directory for the CD, Record and Audio/Video Tape Industries. 1988-89 edition. Professional services and supplies for record and video manufacturers, audio and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. **\$29.00**

Country Music Sourcebook - 1988-89 edition. Radio stations, performing artists, booking agents, personal managers—everyone involved in Country Music. **\$29.00**

1988 Year-End Awards Issue - Billboard "The Year in Music And Video" year-end special double issue offers more charts and more editorial features than ever before. These charts represent the most comprehensive statistical review of the year in home entertainment of any survey in print. **\$9.95**

(All prices include postage & handling)



Directory Order Form

Billboard • Dept. EB • 1515 Broadway • New York, NY 10036

Name _____
 Company Name _____
 Address _____
 City/State/Zip _____
 Telephone _____

Enclose check or money order or charge to your credit card:

American Express MasterCard VISA

Card # _____ Expiration Date _____

Signature _____

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, & Washington, DC

Foreign & Canadian orders payable in U.S. funds **only**.

Call TOLL FREE 800-223-7524 (In New York State: 212-536-5174)

(Toll Free Number for Directory Orders Only)

International Buyer's Guide - \$68.00
 International Talent & Touring Directory - \$62.00
 Country Music Sourcebook - \$29.00
 International Recording Equipment and Studio Directory - \$35.00
 International Directory of Manufacturing & Packaging for the Record & Audio/Video Tape Industries - \$29.00
 Year-End Awards Issue - \$9.95
(Please include an additional \$5.00 per book for foreign orders.)

#Copies	Amount
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Publishing Director:
SAM HOLDSWORTH

Group Publisher:
JOHN BABCOCK JR.
Associate Publisher/Director of Marketing & Sales:
GENE SMITH

Managing Editor:
KEN SCHLAGER

Associate Publisher/Research & Development:
THOMAS NOONAN

International Editorial Director:
MIKE HENNESSEY

General Manager/Nashville:
GERRY WOOD

EDITORIAL

Deputy Editor: IRV LICHTMAN
Senior News Editor: Ken Terry

Special Issues:
Ed Ochs (L.A.), Robyn Wells (N.Y.)

Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)

Senior Editors:
Steven Dupler, Technology/Music Video (N.Y.)
Geoff Mayfield, Retailing (N.Y.)

Art Director: Jeff Nisbet
Senior Copy Editor: Janine Coveney McAdams
Copy Editor: Marilyn Gillen

Editors:
Radio: Sean Ross (N.Y.)
Home Entertainment: Jim McCullough (L.A.)
Home Video: Al Stewart (N.Y.)
Marketing: Earl Paige (L.A.)
Talent: Thom Duffy (N.Y.)
Black Music: Nelson George (N.Y.)
Dance Music/Singles Reviews: Bill Coleman (N.Y.)
International News: Peter Jones (London)

Associate Editors: Ed Morris (Nashville),
Melinda Newman (N.Y.), Chris Morris (L.A.)

Reporters: Bruce Haring (N.Y.), Craig Rosen (L.A.)
Music Research/Analysis: Paul Grein (L.A.)
Editorial Assistants: Debbie Holley (Nashville),
Drew Wheeler (N.Y.), Deborah Russell (L.A.)

CONTRIBUTORS:
Jim Bessman (N.Y.), Bob Darden (Gospel),
Is Horowitz (Classical), Kirk LaPointe (Canada),
Jeff Levenson (Jazz), Peter Ludwig (Radio),
Moira McCormick (Chicago)

CHARTS & RESEARCH
Div. of Charts/Mgr., 100, AC: MICHAEL ELLIS

Chart Managers:
Carlos Agudelo (Latin), Ron Cerrito (Rock),
Ed Coakley (Classical), Anthony Colombo (New Age),
Marie Ratiff (Country),
Terri Rossi (Black, Jazz, Rap, and Crossover),
Sharon Russell (Dance), Marc Zubatkin (Video)

Manager of Retail Research: Bob Benjamin
Systems Manager: JoDean Adams
Asst. Systems Manager: James Richlano

Research (N.Y.): Ron Cerrito (radio supervisor),
Harry Michel (retail supervisor), Michael Cusson,
Roger Fitton, Eleanor Greenberg, Mark Marone
(archives), Rosemary Perez, David Runco

MARKETING & SALES

Advertising Director, Special Issues: Ron Willman
Advertising Director, Video/Pro: Dave Nelson
Advertising Director, Music: Jim Beloff
Promotion Manager: Sumya Ojaki

Advertising Services Mgr.: Karen O'Callaghan
N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,
Peggy Dold, Bev Rold, Jeff Serrette (classified)
L.A.: Christine Matuschek, Arty Simon,
Anne Rehman, Marv Fisher, Emily Vaughn
Nashville: Lynda Emon, Carole Edwards
London: Tony Evans
Tokyo: Bill Hersey, Tsukasa Shiga
Amsterdam: Ron Betist, 011-31-20-662-8483
Milan: Lidia Bonguardo, 011-39-2-612-2582
Sydney: Mike Lewis, 011-61-2-417-7577

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Michael D. Small
Systems Manager: James B. Delbert
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Renate L. Foster
Directories Production Mgr.: Len Durham

ADMINISTRATION

V.P. & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Phillips
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Director of Circulation: Thomas Kraemer
Distribution Director: Edward Skiba
Circulation Manager: Eileen Bell
Dealer Copy Sales: Brad Lee
Dir. of Licensing/Special Projects: Georgina Chalis
Credit: Nick Caligiuri
Asst. to the Group Publisher: Nadine Reis

BILLBOARD PUBLICATIONS INC.
President & Chief Executive Officer:
GERALD S. HOBBS

Executive Vice President: Sam Holdsworth
Senior Vice Presidents: Ann Haire, Paul Curran
Vice Presidents: Rosalee Lovett,
Martin R. Feely, Lee Zhitto, John Babcock Jr.,
Glenn Heffernan, Howard Lander, Robert J. Dowling

Managing Director, Billboard Ltd.: Mike Hennessey
Publisher, Billboard Operations Europe: Theo Roos
Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., N.Y. 10036 212-764-7300 telex 710-581-6279 fax 212-827-0152	Los Angeles 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213-273-7040 telex 66-4969 fax 213-859-5302
Nashville 49 Music Square W. Nash. Tenn. 37203 615-321-4290 fax 615-327-1575	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833
London 71 Beak St. W1R 3LF London 011-441-439-9411 telex 262100 fax 011-44-1-437-0029	Tokyo Hersey-Shiga International Izumi Mansion, Suite 802 1-44-1 Tomigaya Shibuya-ku, Tokyo 150 011-81-3-460-8874 fax 011-81-3-581-5822

Editorial

GIVE SONGWRITERS CREDIT ON ALL FORMATS

AS THE RECORD labels continue pressuring broadcasters to increase the back-announcing of their singles, they themselves should pay more attention to another kind of song identification. It is time for labels to provide songwriter credits in all configurations of prerecorded music—especially cassettes, which are the dominant sound carriers.

To be fair, some record companies already have a policy of providing such information. Although writer credits are occasionally omitted even on titles released by those labels, their attempts to identify music creators are laudable. Moreover, the fact that they manage to identify writers on most of their cassettes invalidates the claims of other labels that there is not enough space in tape packaging for writer credits.

While LP jackets and sleeves do offer more graphic display space than does the permanent packaging of cassettes or CDs (not counting throw-away boxes), it is certainly possible to list

writer credits on cassette J-cards. CDs themselves are big enough to include writer names. And, if lyric reprints are included with a tape or CD, there is plenty of room for such information.

Some label executives complain that songwriters' names are not supplied to them in time to meet their schedule for preparing album artwork. They say publishers should provide complete writer information when an artist or producer hands in a master tape.

There is some merit to this argument. After all, publishers have a vested interest in their writers, as well as in having their own firms identified in label copy. But, in the last analysis, it is up to the record companies to ensure that those who write the music and the words are given credit.

The composers and lyricists should be identified even on releases by a self-contained group. Very often, different members of an act write different songs, and outside collaborators are

frequently brought in.

But those who need credits the most are non-performing songwriters, whose professional reputations rest on the number of hits they have penned. If they are not identified, the consumer naturally assumes the recording artist wrote the songs on his or her album. Even industry professionals, including producers, managers, label executives, and other artists, will not know who wrote the songs if no one is credited. And if they do not know, the composer or lyricist will have fewer opportunities to place his or her songs on other albums.

The National Academy of Songwriters and the Songwriters Guild of America have been fighting for credits for three years now. Their cause is just, and the labels that have not adopted pro-credit policies can reap a free PR bonanza by falling in line. There is no excuse for further resistance; music creators deserve as much recognition as the artists who perform their songs.

Song Exploitation May Suffer

PUBLISHING MERGERS RAISE QUESTIONS

BY JONATHAN SIMON

Many years ago, at a time when a Mixmaster was something found only in the kitchen, one of the great songwriters cooly wrote of "the urge to merge." Although the setting was romantic, the motivation was certainly no less materialistic than that which has recently propelled the music publishing industry toward what appears, perhaps superficially, to be some kind of merge mania.

What exactly is it, one might ask, that during the last few years has precipitated something of unprecedented proportions in the rather homespun annals of publishing? Is it merely the good old honest urge to make a buck, or is it something more? And, whatever it is, what effect has it had on this, the most traditional of music industry activities?

Those who know might smugly observe that copyrights have always had an extraordinary sale value. Back in the early '30s, a publisher no less committed than the legendary Max Dreyfus well appreciated the

value of a sale, not to mention that of a resale.

The tale of Warner Bros.' "double" acquisition of Harms Inc. more than half a century ago is publishing folk-

their present crusade to stockpile their assets through the acquisition of intellectual property.

Owning a good copyright, as many have observed, is like having proper-

nighted composer is concerned. A couple of years ago, one of the great American songwriters asked me, "Who do I call in London to make sure that a top line of one of my songs gets to a particular record producer?"

I commiserated with his plight. However, although I knew the song well, to research the publisher, let alone get past an unenlightened switchboard person to the right professional manager, would have been an extremely daunting prospect.

And let us not forget that this was the man who actually wrote the song. He was merely seeking to obtain from his publisher a small part of the service in return for which he had handed over the song on a full assignment all those years before. "Is this an equitable arrangement?" he asked me.

Apart from the obvious, what is the effect of the change in status of what was previously perceived as a peculiar and rather poor relation of the music industry? Successful deni-

(Continued on page 73)



'More worrisome is the question of administration'

Jonathan Simon, a veteran of 30 years in the music publishing industry, is managing director of State Music, the U.K.-based independent publishing company.

lore, even without the ironic coda of its final chapter. This particular story stands out in the history of 20th-century publishing mainly because of its financial success. After the Harms purchase, many years passed before major corporations started out on

ty: Both can appreciate in value while continuing to earn rent. There is, however, one fundamental difference: The earning potential of songs is not dependent upon upkeep.

Lamentably, this is the major area of disagreement as far as the be-



LYRICIST'S PLAINT

I was particularly appreciative of the Ron Simpson Commentary regarding credit for songwriters (Billboard, April 8). As a writer of lyrics, I quickly discovered that, going back to the days of opera, only the composer was credited; the librettist hardly ever was.

I think it should be obligatory for the users of words and music to credit the writers of the words and the music. I salute Billboard for giving space and backing to Ron Simpson.

Sammy Cahn
President
Songwriters Hall of Fame
New York, N.Y.

FICTION AND FACT

As a Billboard subscriber, I was shocked by the allegation in TV's "Karen Carpenter Story" that Billboard had taken a cheap shot at "Richard's chubby sister" in a 1970 article on the Carpenters. I was further distressed to read in Dave DiMartino's The Beat column that the inclusion of this entirely fictional account in the TV program was both historically and visually inaccurate.

However, I was more disturbed by the many inaccuracies and the vagueness of the script writers regarding anorexia nervosa.

Those who made "The Karen Carpenter Story" had the opportunity to make an informative, in-depth, yet ratings-worthy program to better educate the public about eating disorders. Instead, they produced a vague, badly act-

ed, highly fictionalized account filled with errors and downright lies. In the program, Karen died of "heart failure, the result of anorexia nervosa," whereas she actually died from cardiac failure secondary to poisoning with syrup of ipecac, a vomit-inducing drug.

Bulimia is apparently something that does not occur on prime-time television on a Sunday night, even in a program about a woman who died as a result of a serious eating disorder. Not once during "The Karen Carpenter Story" did viewers even hear the jingle of a toilet handle, much less see Karen self-induce vomiting, as she most certainly did on many occasions.

Such complete avoidance of the facts is not unique to "The Karen Carpenter Story." Recently on prime-time television, two actors portraying Liberace both managed

to get AIDS without even kissing a man.

After all, we wouldn't want to suggest to all the housewives and kiddies out there in TV land that in this world, men actually kiss or have sex with other men. It is also obvious that we wouldn't want anyone to actually learn something from watching a program like "The Karen Carpenter Story."

John R. Allan
Toronto, Canada

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

Stations Gain By Weight-Loss Ads Some Say Endorsements Are Just Flab

BY CRAIG ROSEN

LOS ANGELES Tune in to any one of more than 500 radio stations in more than 150 markets, and you might think that all of radio is on a diet, as air talent across the country lend their voices to testimonial spots for weight-loss programs.

Best known are the advertisements for the Philadelphia-based nutri/system program that hit virtually every format on the dial, but there are others. The Essex Weight Loss Centers, based in Paramus, N.J., and the Physicians Weight Loss Centers, headquartered in Akron, Ohio, also plug their services via radio.

The popularity of weight-loss commercials brings up the always thorny issue of whether air personalities should endorse products at all, especially in such formats as news/talk. Some air personalities and PDs feel the airwaves are not the place to discuss such a personal problem. Competing jocks have begun using such endorsements as the butt of jokes.

Nonetheless, execs at nutri/system are sold on using radio to promote their service, which includes counseling and controlled portions of specially prepared food. The Radio Advertising Bureau has made nutri/system one of its special case studies for an upcoming radio sales workshop. And Southwest regional marketing manager Heidi Drummond says her company's testimonial format "brings the product's success to life like no other media can."

Brian Wilson, a member of the morning zoo at top 40 WHTZ "Z100" New York, has been on the nutri/system plan in the past and was planning to go on the diet again this spring. Wilson and partner Ross Brittain have frequently done live nutri/system spots on Z100.

"I don't have any problem with it," Wilson says. "But if it hadn't worked for me, I wouldn't feel any more comfortable about doing nutri/system commercials than I would doing commercials for a used-car dealership."

According to Wilson, nutri/system doesn't like air talent to ridicule people who are overweight, yet Wilson and Brittain often turn their spots into comedy bits. "Ross will say, 'Look better, feel better,' and I'll say, 'You won't have to jog in the truck lane anymore.'"

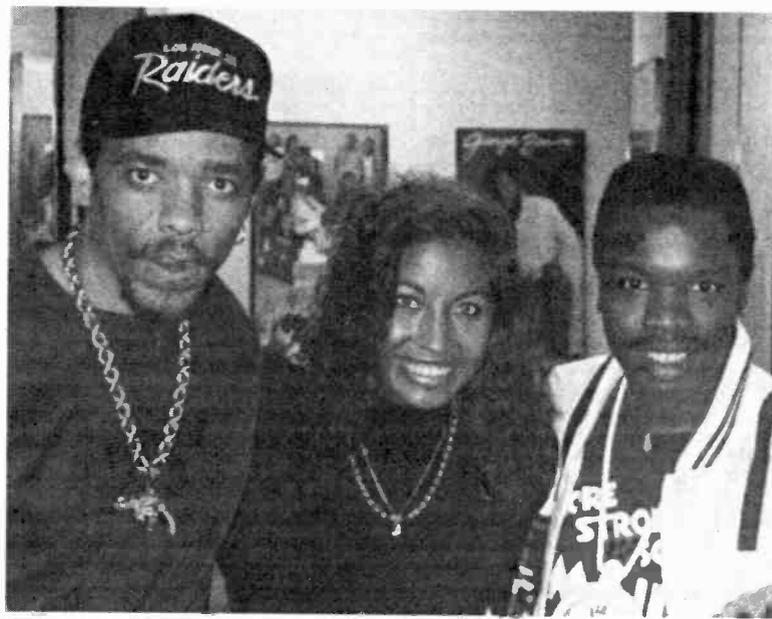
Wilson and Brittain aren't the only jocks having fun with the ads. KBEQ Kansas City, Mo., morning man Randy Miller regularly mocks the spots with fake advertisements for such nonexistent companies as "nutri/bowl" and "nutri/golf," the latter promising "to take 10 strokes off your score."

Miller has no plans to do on-air testimonials for nutri/system. "I would never want to do it, even if I weighed 1,000 pounds. It is so demeaning," says Miller. "As a radio personality you are already in the public eye enough. Usually when people see a [DJ] it is such a freakish nightmare experience anyway, you don't want listeners to come up to

you and say, 'So how much weight did you lose?'"

And one major-market top 40 PD who won't run nutri/system spots says, "Radio is very mystical. When you listen to it as a kid you get this picture in your head of a DJ who is good-looking and knows all the stars. If you go on the air and say, 'I just lost 70 pounds,' it completely blows the glamour and mystique. Listeners are going to picture that DJ as looking like Jabba the Hut."

The incentives for radio personalities to participate in the program are the time buys that come with it, along with free food and weight-loss counseling. Some air personalities who pitch diet programs also receive a talent fee; while amounts vary, one Southern medium-market PD says he
(Continued on page 14)



Mr. & Mrs. T. Rapper Ice-T, left, dropped by urban KMJQ "Majic 102" Houston and brought his wife, Darlene. They're seen here with KMJQ night jock Hurricane Dave.

April 1 Gags Had Some Listenersirate Jocks Fool Around On Air

BY SEAN ROSS

NEW YORK By the time April Fools' Day rolled around, it was pretty well established that Frankie Crocker was not coming back to program urban WBLS New York for a third time. WVEE "V103" Atlanta PD Ray Boyd was two days away from being officially named to that slot and his appointment was already a given in radio circles.

Still, it took a minute to figure things out when the Saturday morning personality on WBLS told a contest winner that he was Frankie Crocker, and that he was back in New York—going as far as asking the winner at the end of the call who his favorite jock was. "Frankie Crocker and WBLS," replied the dutiful caller.

"Frankie" was actually WBLS swing man Charlie Burger in one of this year's more notable April Fools' Day stunts—at least for industry listeners. Because it fell on a Saturday this year—when many morning teams had the day off—this April 1 was somewhat subdued, but there were still some standouts—among them:

•Crossover WPGC Washington had its morning team, Jim Elliott and Robin Breedon, get married on the air. While some of the station's listeners may have figured the joke out when the couple began planning its

honeymoon at Motel 6, many are still calling to congratulate them. One told Breedon that even if it had been a joke, it was still a good excuse for her and her girlfriend to celebrate by getting drunk.

Ironically, Elliott—who has made a running on-air bit out of repeatedly propositioning Breedon—had actually gotten married on the air five years ago as the morning man at cross-town WRQX "Q107." Current Q107 morning man David Lawrence's stunt was less elaborate; he had himself fired on air by GM Maureen Le-sourd over a bogus listener complaint.

•Crossover KPWR "Power 106" Los Angeles morning man Jay Thomas announced Friday that his station would be giving away free while-you-wait face-lifts and breast augmentations at 1631 N. Vine in Hollywood beginning at noon Saturday. That address is actually a parking lot—near the studios of rival KIIS—next to a recently unveiled billboard of Thomas' head on the body of a very shape-ly woman.

That stunt led about 40 woman to picket Power 106's studios. "I can understand April Fools' jokes, but this is cruel," 48-year-old Sherman Oaks, Calif., resident Karen Fisher, who waited 11 hours for the service, told the Los Angeles Daily News. "People have been driving by laughing at us
(Continued on page 14)

N.Y. Changes: Boyd, Kingston, WPLJ? KQLZ Adds Spots; L.A. Loses KIIS-AM

URBAN WBLS New York has tapped WVEE "V103" Atlanta PD Ray Boyd; he replaces 4½-year PD B.K. Kirkland, who will transfer to the PD job at adult alternative outlet KBLX-FM San Francisco.

Boyd is only the fourth PD in WBLS' 15-year history and the first one from outside Inner City Broadcasting. He says the once-dominant urban outlet "isn't in as bad a shape as some people think. It needs some systems and procedures. I can make adjustments without any wholesale changes." No replacement for Boyd has been named at V103.

The rumors about WBLS changing PDs began the week that WHTZ "Z100" New York's Scott Shannon announced that he'd be leaving for KQLZ "Pirate Radio" Los Angeles. Although two-year OM Steve Kingston's duties really expanded when Shannon left, he has been officially upped to VP and director of operations and programming—part of his new five-year contract with Z100.



by Sean Ross

TAKE ME TO THE PIRATE: As for Shannon, he began using his real name on KQLZ on April 3, rather than the "Bubba the Love Sponge" moniker of his first two weeks. Shannon is calling his morning team the "nut hut crew," a term he used in New York, noting that the "idiots at [cross-town KPWR] Power 106" had stolen the "morning zoo" term.

On April 4, Shannon aired KQLZ's first commercial—a live spot for Bon Jovi's upcoming L.A. Forum date read by Jon Bon Jovi himself. KQLZ is now running one spot an hour—at a cost of more than \$1,000 a spot, about \$300-\$400 more than a comparable spot on KPWR.

Meanwhile, the debate over ownership of the term "pirate radio" continues. Westwood One claims its national listen line for KQLZ established its claim on national use of the term. But consultant George Harris has entered the fray, saying he used the term "Rock'n' Roll Pirates" in 1982 as PD of WYNF Tampa, Fla.—across town from Shannon's WRBQ "Q105."

WW1 says it will sue the other stations now using the term—WIOQ Philadelphia and KGON Portland, Ore.—if necessary. Whether Harris will sue for ownership of the term is "yet to be determined," he says. Meanwhile, WIOQ is still using "pirate radio," although far less prominently than its L.A. counterpart. (A similar situation exists in Los Angeles, where KABC is seeking an injunction against n/t rival KFI's use of the "Talk Radio" slogan.)

In New York, top 40 WPLJ "Power 95" began calling

itself "Pirate 95" on Jim Kerr's morning show recently, but only long enough for Kerr to lose a bet on the Seton Hall Univ. Pirates-Univ. of Michigan Wolverines basketball final with WIOB "Rock 103" Ann Arbor, Mich., morning man Rob Reinhart, who will be coming to town to do Kerr's program shortly.

The long-rumored changes at WPLJ haven't officially been announced yet, although former KWSS San Jose, Calif., PD Mike Preston is widely expected to join as APD. There are, however, audible programming differences now. For one thing, the Power 95 name is being phased out in favor of the calls. There are new liners—"New York's Original All-Hit FM" and the hoary "And the music just keeps on coming." And the music is skewing somewhat younger, with odd oldies showing up—most notably Pat Benatar's "Sex As A Weapon."

PROGRAMMING: With new competition in town, one of KIIS-

FM Los Angeles' first moves was to shut down its all-dance-mix KIIS-AM and begin simulcasting again. KIIS-AM had pulled a heavy teen audience, but from KIIS-FM itself and not from rival KPWR "Power 106," as hoped. It did make a noticeable dent in urban KDAY; that station is now using the liner, "Once again, the only L.A. station with the hot hip-hop."

Matt Farber, most recently with Burkhart/Douglas & Associates in Atlanta, is the new PD at top 40 WAVA Washington, D.C. Farber was previously OM at top 40 WAPW "Power 99" Atlanta; reporting to him will be newly promoted program coordinator, morning man Don Geronimo. GM Alan Goodman says Farber will make music, promotion, and general formatic decisions; Geronimo will work with WAVA's jocks.

EZ Communications regional PD Doug McGuire is named VP/programming, Eastern region, picking up the stations previously handled by Shadow P. Stevens: WBZZ "B94" Pittsburgh, WIOQ, WEZB "B97" New Orleans, and WHQT "Hot 105" Miami. He'll also hire his replacement as PD of AC KYKY St. Louis... Bob Bellini is the new PD of classic rock WKLH Milwaukee; he programmed album WIBA-FM Madison, Wis.

Danny Kingsbury, PD of album CITI Winnipeg, Manitoba, since 1985, is the new PD at modern CFNY Toronto—filling a position that had been vacant for several months. That still leaves two area stations without PDs—full-service AC CFRB and adult standards CJCL where five-year programmer Jim Kidd is gone... Nick
(Continued on page 12)

ENCORE. ENCORE.

Dirty Dancing

Live in concert

**THE MUSIC THE WORLD
CAN'T GET ENOUGH OF...**

First, they wanted "DIRTY
DANCING" 6485-1-R

Then, they asked for "MORE
DIRTY DANCING" 6965-1-R

Now, by popular demand...

**"DIRTY DANCING LIVE IN
CONCERT" 9660-1-R**

featuring

"(I've Had) The Time Of My Life" with Bill
Medley, "Hungry Eyes" with Eric Carmen,
"Do You Love Me" with The Contours and
"Almost Paradise," a specially recorded duet
with Eric Carmen and Merry Clayton.

The Academy Award winner.

The Grammy Award winner.

The American Music Award winner.

The Golden Globe Award winner.

The biggest-selling soundtrack of the decade.

On RCA cassettes, compact discs and records.
Executive Soundtrack Producer: Jimmy Ienner.



Distress-Sale Policy Ruled Unconstitutional Minority Broadcasters To Appeal For FCC Statute

BY BILL HOLLAND

WASHINGTON ROUNDUP

WASHINGTON In a U.S. Court of Appeals ruling here, the Federal Communications Commission's longstanding "distress sale" policy has been found unconstitutional, ending a 10-year period in which nearly 40 radio and TV stations were sold to minorities through the policy. An FCC spokesman said his agency would not appeal the decision, but public interest and minority organizations say they will.

The distress-sale policy allowed owners of a station in danger of losing a license for failing to meet commission requirements to sell it to a minority group at about 75% of market price. Long supported by many in Congress as an effective means of increasing minority broadcast ownership, the policy, according to the court's 2-to-1 decision March 31, violated the constitutional right of equal protection.

Pluria Marshall, chairman of the National Black Media Coalition, called the vote the result of "a couple of white people serving the conservative constituency they were put on the bench to serve," and said that the NBMC would "either lead the appeal to the Supreme Court or be part of it."

Other organizations had not formulated their response to the ruling at press time. A Senate Communications Subcommittee spokesperson was waiting to see the court opinion before commenting. A National Assn. of Broadcasters spokesperson was also caught off guard, saying only that "the NAB has long been in favor of the policy, of course."

In 1988, the FCC, under then-chairman Mark Fowler, sought to review the policy, but was prevented from doing so by Congress. The policy was challenged by a white businessman who unsuccessfully bid for a Hartford, Conn., TV station later sold in a distress sale.

The commission has several other policies to enhance minority ownership, including those that offer tax breaks to sellers and preferences to minority and women

buyer/applicants.

FCC BOOTS "EXTORTERS"

The FCC, at its most recent open meeting, implemented significant reforms of the broadcast-license-renewal process in an effort to curb abuses.

Among its actions: banning all settlement payments in return for withdrawing competing applications prior to the initial decision stage of comparative hearings; limiting payments to competing applicants withdrawing petitions-to-deny "to legitimate and prudent expenses"; requiring prior commission approval of all citizens' agreements in withdrawn petitions-to-deny to ensure public interest; eliminating the Cameron doctrine that allowed competing applicants to "presume" acquisition of a station's transmitter site without meeting engineering requirements.

Chairman Dennis Patrick said the actions "will greatly discourage, if not eliminate, the filing of comparative applications and petitions-to-deny with the intent to extort cash settlements."

In a related item, the FCC also revised its Form 301 to deter further abuses when so-called sham applications are filed in comparative-renewal hearings. The form now will require the submission of additional financial, ownership, and integration information when potential applicants file for the licenses of stations up for renewal.

Broadcasters have long complained that unqualified, sham applications are often filed just to force licensees to fork up settlement demands.

NBMC's Marshall charged that the changes are being made partially to stop that organization from charging consultant fees to find minority employees for stations that are challenged at renewal time for equal employment opportunity violations.

The commission "never showed any evidence that there were abuses," Marshall said, and added the group will challenge the new rule. "They think they're going to get away with something, but

they're not going to get away with it."

LITTLE CLASS A TO A C37

As expected, the FCC also adopted rules to establish an additional class of commercial FM stations, C3, which will be authorized to transmit up to 25,000 watts with an antenna height of 328 feet. They would have a protected range of about 24 miles.

The commission has identified about 150 existing Class A stations across the country that can automatically upgrade as a result of the new ruling, saving the stations from filing applications.

The C3s will fill gaps needed in areas across the country where larger C2s cause too much interference, but where smaller Class As are considered "economically unfeasible."

VOX JOX

(Continued from page 10)

O'Neil is out as PD of AC WRRM Cincinnati; a replacement is several weeks off.

WTWV Chicago drops Satellite Music Network's The Wave to become WYLL, a 24-hour-per-day Christian/AC FM. PD Kevin Jay remains with the station, which fills a hole left by suburban WCRM. That station has gone to an album/top 40 hybrid under new PD Randy McCarten and new calls, WABT "the Wabbit." Another Christian AC, KOJO Dallas, nabs Jon Rivers as VP/programming. Rivers, best known as the host of the syndicated "Powerline," was doing afternoons at crosstown AC KMGC. He replaces Mark Johnson, who becomes VP/marketing.

Consultant Mike Joseph has announced KXOK/KLTH St. Louis as his next clients. KXOK will modify its n/t format to all news. KLTH will drop adult alternative for some variant of top 40... Country WBOS Boston laid off most of its air staff and went to voice tracks April 3, but has not, at this writing, changed formats. Interim PD Eric Marengi remains.

Tom Jackson crosses from the PD job at top 40 WWSI Greensboro, N.C., to that slot at AC WOJY, which has brightened its music and become WWSB "B100" under consultant Dan Vallie... Skip Essick, program manager at AC/easy combo WOOD-AM-FM Grand Rapids, Mich., for the last seven years, is the new PD at AC WHAS Louisville, Ky. The WOOD job is open; send T&Rs to GM Jim White... R&B/oldies WVOL Nashville goes to SMN's Heart & Soul network; jocks Don Davis and Patrice Darden are out.

KSSR Austin, Texas, drops country for adult alternative under new PD Michael Redding (formerly of K WAV Monterey, Calif.), and consultant Alan Mason. Expect new calls... Oldies/AC combo KCEE/KWFM is now known as all-oldies "Kool FM." FM PD Keith Abrams is now OM for both stations; AM PD Alan Michaels becomes APD/MD.

Guy Kemp, former morning man at WBPR "Power 98" Myrtle Beach, S.C., is the new PD/morning man at



Tanya Beat Around. Hundreds of KNIX-AM-FM Phoenix listeners showed up when the station teamed with the Handleman Co. for an in-store appearance by Tanya Tucker. The country artist had sold out a local club on three previous nights.

album KCNA Medford, Ore.—the station that you may have seen running trade ads trying to locate him... Simulcast country WTNT-AM Tallahassee, Fla., is now motivational n/t WYYN... Top 40 KTSR Bryan, Texas, PD Greg Hanson leaves radio for computers and top 40 KBIU Lake Charles, La., PD Bruce Gilbert replaces him; WNSL Laurel, Miss., PD Cody Michaels is now KBIU PD.

PEOPLE: Late nighter Cadillac Jack was fired from top 40 KDWB-FM Minneapolis for several days following a recent incident, when, depending on who you ask, he either accidentally brushed against Samantha Fox or tried to fondle her at a station event. He's back on the air now, due to what the station says is an outpouring of listener support. PD Brian Philips says problems with Fox's people have been solved.

The lineup is complete for Drake-Chenault's new satellite-delivered Great American Country format. Joining OM/p.m. driver Gary Hamilton are Patrick Lee from the Satellite Music Network in mornings; Robert Sharkey (ex-KKOB-FM Albuquerque, N.M.) in middays; Steve Morris (WWAM Fort Meyers, Fla.) in evenings; Debbie Waddill (KRZN/KMJI Denver) late nights; and Steve Smith (KXKL Denver) overnights.

Gregg Diggs, music librarian at urban WKYS Washington for the last three years is now officially upped to MD... Weekender Mark Labelle is the new MD at top 40 WBLI Long Island, N.Y., replacing Ruth Atkas... Robert Benjamin is promoted from MD to the newly created APD job at classic rock WXRK New York... Shock talker Gary Dee goes from middays to p.m. drive at WWWE Cleveland.

Hollywood Henderson and Mike Richards join urban/AC WIGO Atlanta for mornings and p.m. drive, respectively, replacing Silas Alexander and Bobby Wonder... Doug Peterson goes from WTBX Hibbing, Minn., to nights at top 40 KCPW Kansas City, Mo.... Consultant Jeff Pollack is now working with his first

noncommercial client, KNPR Las Vegas.

Urban WJLB Detroit puts Special K (formerly of WDJY Washington) in nights and area veteran VanNiece in late nights... Jay West goes from KHYS Houston to crossover rival KKHT "Energy 96.5"... Edna Howell returns to radio as ND for WIZF Cincinnati.

Rocky Rhodes & Sue Barre are the new morning team at top 40 WKRZ Wilkes Barre, Pa., as Jumpin' Jeff Walker moves to p.m. drive; they come from KTRR Fort Collins, Colo.... Area veteran Dancing Danny Wright joins top 40 WKDD Akron, Ohio, for p.m. drive. Also, PD Jeff Clark puts himself on middays. Eric Cramer and Doc Reno are out.

WEAL Greensboro, N.C., MD Toni Avery adds music duties for sister WQMG Greensboro; Jasmine James joins WQMG for middays... Finally, to modify last week's item, Carol Mason will retain her weekend duties on country WYNY New York in addition to her new full-time job at WKJY Long Island, N.Y.

ON THE NIGHT before Chicago's racially charged mayoral election, n/t WBBM-AM and its black counterpart, WGCI-AM, joined forces for a simulcast dialog between their audiences. Although WBBM executive editor Chris Berry says the broadcast had been scheduled for more than a month, it came on the heels of a Mike Royko column in the Chicago Tribune accusing both WGCI-AM and competitor WVON of on-air racism—charges that prompted front-page stories in both The New York Times and the Los Angeles Times. WGCI-AM VP/OM Darryll Green says that as a result of the broadcast, "people found that we weren't as bad as we've been made out to be." The stations are planning to swap talk hosts later this month.

Assistance in compiling this column was provided by Craig Rosen, Bill Holland, Peter Ludwig, Moira McCormick, and W.T. Koltek.

BILLBOARD RADIO:
More news,
more markets,
more thorough



“Your listeners want to know the music you program by title and artist so...IF YOU PLAY IT, SAY IT!”

Dave Charles
Joint Communications Corp.



“Plain and simple the policy of back announcing was a preeminent factor in the making of a legend called WMMS/Cleveland.”

Kid Leo
VP, Artist Development
Columbia Records
Former OM/Afternoon Drive DJ at WMMS/Cleveland for 15 years.



“New music is unknown music. By showcasing, contexting and identifying, radio stations can make it easier for listeners to get into the unknown. Both radio and the recording industry benefit from this.”

John Parikhal
CEO, Joint Communications Corp.
Media strategist



THREE MORE REASONS TO SAY IT WITH CONVICTION.

April Is Back Announcing Month



MORE STATION JOCKS GAIN THROUGH ADS FOR WEIGHT-LOSS CENTERS

(Continued from page 10)

made \$100 a month above and beyond his diet program.

Having an air talent pitch nutri/system can also gain exposure for the station. While several staffers at top 40 KPLZ Seattle have gone on the program, PD Casey Keating calls late-nighter B.J. Donovan "one of our biggest success stories." Donovan lost 125 pounds on the diet and ended up doing TV spots for the weight-loss firm that showed off KPLZ's call letters.

Besides air talent, other radio station staffers have gained notoriety by doing the spots. KIIS-AM-FM Los Angeles morning man Rick Dees and his WXRK New York counterpart Howard Stern both do nutri/system testimonials, but rather than acknowledge use of the product themselves, they interview dieting co-workers.

Jodie Renk, promotions director at modern rock KROQ Los Angeles, has been doing nutri/system testimonials since November 1988. Renk said she decided to go on the program to support a friend who was also on the diet. She wasn't bothered by having to talk about her weight problem on the air.

"I had just moved to this market so nobody knew me," she says. "It didn't really matter." Now, however, the spots have bought Renk notoriety. Night jock Jim "the Poorman" Trenton even calls her "nutri/Jody" on the air. "I get a lot of comments from listeners, like, 'You aren't as big

as I thought you were. I thought you would be a fat pig,'" says Renk.

Weight-loss programs are a particularly touchy issue for news stations. At n/t WWWE Cleveland, PD Nick Anthony makes sure the weight loss spots on his station are "unmistaken-

ly commercials." WWWE host Tom Bush does testimonial spots on his program for the Physicians Diet Centers. "It could pose a problem," says Anthony. "We do a lot of endorsement-type ads for a variety of products, but I think the listeners are

aware of what are commercials and what is the show."

On n/t KRLD Dallas, newscasters don't do nutri/system commercials because, according to OM Tom Tradup, "They deal with [stories on] the homeless and starving people, and to

turn around and say, 'I'm losing weight the nutri/system way' is just incongruous with their reporting." Tradup does, however, let his sportscasters do the spots; "They are a whole different kind of animal," he says.



They Feel "Loved." AC WLTF Cleveland received a platinum single for its role in breaking Barbra Streisand & Don Johnson's "Till I Loved You." Seen, from left, are Columbia's Doug Hamann, WLTF PD Dave Popovich, and MD Pam Godfrey.

JOCKS FOOL AROUND ON AIR

(Continued from page 10)

and we're standing out here in humiliation."

•Album WNEW-FM New York ran a variation of 1988's gag, where a number of stations reported a bogus Mets/Yankees player trade. This year, the station announced that Yankees' owner George Steinbrenner had made an even trade with real estate magnate Donald Trump. Trump got the Yankees and Yankee Stadium, and Steinbrenner got 51% of Trump's Castle Hotel and Casino in Atlantic City, N.J.

•The fantasy concert at album KLBX-FM Austin, Texas, had listeners from 70 miles away driving to town looking for the 12-hour show that brought the Grateful Dead, Rolling Stones, Dire Straits, U2, Pink Floyd, Beatles, Doors, and Led Zepplin together on one mental stage.

•AC WLAD Danbury, Conn., put out a press release Friday afternoon saying that most of its staff would be

fired in anticipation of a format change. On Saturday, WLAD became "America's Only All-Beatles Radio Station" complete with liners—"Eight Days A Week in AM Stereo," "fab four-cast" weather, and a Beatles wig giveaway ("Listen for the sound of Ed Sullivan").

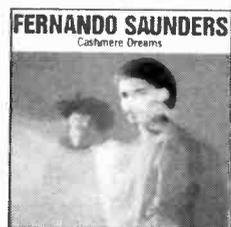
•Saga Communications' classic rock WKLH Milwaukee had OM/morning man Dave Luczak and his partner, Carol Caine, trade not just names but personalities for a morning. Saga's top 40 KRNQ Des Moines, Iowa, angered the local authorities by announcing that parking tickets would be half-price that day, prompting a flood of calls by listeners who may not have believed the item, but wanted to.

Assistance in preparing this story was provided by Craig Rosen and Peter Ludwig.

MARYANN "FERNANDO SAUNDERS" FAITHFULL JEFF "FERNANDO SAUNDERS" BECK PAT "FERNANDO SAUNDERS" BENETAR

For the past 10 years Fernando Saunders has been in the middle of some of Rock 'n Roll's most important projects. Now after a decade of writing, producing, singing and playing with some of Rock's classic performers, Fernando Saunders has recorded his own solo album (... that is if you don't

count Lou Reed, Toto, and a few other friends).



Listen to Fernando Saunders' Cashmere Dreams album on Grudge Records (distributed by BMG).



LOU "FERNANDO SAUNDERS" REED JAN "FERNANDO SAUNDERS" HAMMER JIMMY "FERNANDO SAUNDERS" PAGE

newslines...

NICK TRIGONY is promoted to executive VP of Cox Enterprises' broadcasting division; he previously held that post for the division's radio group. Michael Faherty, VP/GM of WSB-AM-FM Atlanta replaces Trigony. WWRM Tampa, Fla., VP/GM Bob Neil assumes Atlanta VP/GM duties; GSM Bob Huntley replaces Neil in Tampa.

WAYNE JEFFERSON is named VP/GM of WBBM-AM Chicago after being VP/GM at WBBM-FM since 1985. Replacing him at the FM is four-year GSM Tom Matheson. The changes were prompted by the resignation of seven-year WBBM-AM GM Gregg Peterson, who leaves for unspecified business opportunities in the Santa Barbara, Calif., area.

LYNN CHRISTIAN has been appointed senior VP of radio for the National Assn. of Broadcasters, replacing David Parnigoni. Christian was president/CEO of Century National Entertainment and, before that, executive VP of Century Broadcasting. And D.C.-based attorney Wesley Williams Jr. is elected chairman of NAB's Broadcast Capital Fund (BROADCASTCAP).

KJLH LOS ANGELES appoints Karen Slade to its long-vacant GM slot. She was previously regional sales manager for Xerox.

ELLEN STRAHS FADER is upped from VP to senior VP at Price Communications. She will retain her duties as secretary of the company.

DEBBIE BUGLISI is promoted from GSM to station manager at album WBAB Long Island, N.Y. The 12-year station veteran replaces Richard Sutton, who will be GM at Win Communications' WXRI Norfolk, Va.

STATION SALES: WHLY Orlando, Fla., from Southern Starr Broadcasting to J.J. Taylor Companies for \$12 million; WHKW Fayette, Ala., sold by Radio WHKW Inc. to Tuscaloosa Broadcasting Corp. for \$1.25 million.

J.J. JORDAN is named senior regional manager of Drake-Chenault's new satellite division. Jordan was previously senior affiliate manager at Satellite Music Network.

MICHAEL JOHNSON is upped from acting GM to GM at KAYI Tulsa, Okla.

STEVEN KABATSKY has been named research director of the Sheridan Broadcasting Network. He was previously a research manager with New York's Radio Advertising Bureau.

BETTY ELAM becomes the executive director of the Foundation For Minority Interests In Media. She previously headed media services for the Presbyterian Church.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. What A Fool Believes, Doobie Brothers, WARNER BROS
2. I Will Survive, Gloria Gaynor, POLYDOR
3. Knock On Wood, Amii Stewart, ARIOLA
4. Sultans Of Swing, Dire Straits, WARNER BROS.
5. Music Box Dancer, Frank Mills, POLYDOR
6. Tragedy, Bee Gees, RSO
7. Reunited, Peaches & Herb, POLYDOR
8. Heart Of Glass, Blondie, CHRYSALIS
9. Stumblin' In, Suzi Quatro & Chris Norman, RSO
10. Lady, Little River Band, CAPITOL

TOP SINGLES—20 Years Ago

1. Aquarius/Let The Sunshine In, Fifth Dimension, SOUL CITY
2. You've Made Me So Very Happy, Blood, Sweat & Tears, COLUMBIA
3. Dizzy, Tommy Roe, ABC
4. Galveston, Glen Campbell, CAPITOL
5. Time Of The Season, Zombies, DATE
6. Only The Strong Survive, Jerry Butler, MERCURY
7. It's Your Thing, Isley Brothers, T NECK
8. Hair, Cowsills, MGM
9. Run Away Child, Running Wild, Temptations, GORDY
10. Twenty-Five Miles, Edwin Starr, GORDY

TOP ALBUMS—10 Years Ago

1. Minute By Minute, Doobie Brothers, WARNER BROS.
2. Dire Straits, Dire Straits, WARNER BROS.
3. Spirits Having Flown, Bee Gees, RSO
4. 2-Hot, Peaches & Herb, POLYDOR
5. Blondes Have More Fun, Rod Stewart, WARNER BROS.
6. Love Tracks, Gloria Gaynor, POLYDOR
7. Desolation Angels, Bad Company, SWAN SONG
8. Livin' Inside Your Love, George Benson, WARNER BROS.
9. Enlightened Rogues, Allman Brothers Band, CAPRICORN
10. Cheap Trick At Budokan, Cheap Trick, EPIC

TOP ALBUMS—20 Years Ago

1. Blood, Sweat & Tears, COLUMBIA
2. Wichita Lineman, Glen Campbell, CAPITOL
3. Hair, Original Cast, RCA
4. Greatest Hits, Donovan, EPIC
5. Help Yourself, Tom Jones, PARROT
6. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
7. Birthday Party, Steppenwolf, DUMHILL
8. Cloud Nine, Temptations, GORDY
9. Ball, Iron Butterfly, ATCO
10. Goodbye, Cream, ATCO

COUNTRY SINGLES—10 Years Ago

1. (If Loving You Is Wrong) I Don't Want To Be Right, Barbara Mandrell, ABC
2. All I Ever Need Is You, Kenny Rogers & Dottie West, UNITED ARTISTS
3. Where Do I Put Her Memory, Charley Pride, RCA
4. Sweet Memories, Willie Nelson, RCA
5. Backside Of Thirty, John Conlee, MCA
6. They Call It Making Love, Tammy Wynette, EPIC
7. Farewell Party, Gene Watson, CAPITOL
8. Slow Dancing, Johnny Duncan, COLUMBIA
9. Wisdom Of A Fool, Jacky Ward, MERCURY
10. Don't Take It Away, Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. Disco Nights, G.Q., ARISTA
2. I Got My Mind Made Up, Instant Funk, SALSOL
3. Shake Your Body, Jacksons, EPIC
4. Reunited, Peaches & Herb, MVP/POLYDOR
5. I Want Your Love, Chic, ATLANTIC
6. Knock On Wood, Amii Stewart, ARIOLA
7. Love Ballad, George Benson, WARNER BROS.
8. He's The Greatest Dancer, Sister Sledge, COTILLION
9. I Don't Want Nobody Else, Narada Michael Walden, ATLANTIC
10. Hot Number, Foxy, DASH

Will Choose Finalists For Reader Vote Awards Panelists Named

NEW YORK Fifteen broadcasters and 13 members of the record community have been named by Billboard to blue-ribbon nominating panels for the 1989 Billboard Radio Awards. The 28 panelists (along with five Billboard staffers) will determine a list of finalists to be published when balloting by Billboard's readership begins this summer.

Billboard gives awards in five radio, one network/syndication, and two record industry categories. This year, two of the radio categories have been expanded. The AC classification now includes the oldies and adult alternative formats. And the album rock category will recognize achievements by modern rock and classic rock stations.

This is the second year Billboard has used the two-tiered balloting system, making it the only major radio and records industry awards program to combine public input and industry expertise. Each blue-ribbon panel will be supervised by a Billboard staffer. Billboard radio editor Sean Ross will coordinate the five panels, whose participants are listed below.

ADULT CONTEMPORARY/ADULT ALTERNATIVE/OLDIES

Chair: Sean Ross, Billboard radio editor. Panelists: Suzanne Berg, national director of AC promotion, Elektra Records; Doug Erickson, operations director, KHOW/KSYY Denver; Bonnie Goldner, director of AC promotion, RCA Records; Bobby Rich, PD, KFMB-FM San Diego; Smokey Rivers, VP of programming, Stoner Broadcasting; Rich Schmidt, director of national promotion, Windham Hill Records. Special assistance: Albert Lord III, production director, KIOI San Francisco.

ALBUM/MODERN/CLASSIC ROCK

Chair: Ron Cerrito, Billboard album/modern rock tracks charts manager. Panelists: Marko Babineau, director of national album promotion, Geffen Records; Mark Chernoff, PD, WJFK Washington, D.C.; Barry Lyons, VP of promotion, I.R.S. Records; Dave London, PD WQFM Milwaukee; Todd "Mad Max" Tolkoff, PD, WFNX Boston; Paul Rappaport, VP of national album promotion, Columbia Records.

BLACK

Chair: Terri Rossi, Billboard black charts manager. Panelists: James Alexander, PD, WJLB, Detroit; Steve Crumbley, national PD, Willis Broadcasting; Ron Ellison, VP of urban promotion, Polydor Records; Sharon Heyward, VP of R&B promotion, Virgin Records; Sonny Taylor, radio programmer; A.D. Washington, VP of urban promotion, MCA Records.

COUNTRY

Chair: Marie Ratliff, Billboard country charts manager. Panelists: Tim Closson, PD, KHAK Cedar Rapids, Iowa; Larry Daniels, OM, KNIX Phoenix; Paul Lovelace, VP of national country promotion, Capitol Records; Bob Moody, director of group programming services, Nationwide Broadcasting; Bob Saporiti, national promotion director, Warner Bros.

TOP 40/CROSSOVER

Chair: Michael Ellis, Billboard director of charts. Panelists: Polly Anthony, VP of top 40 promotion, Epic Portrait/CBS Associated Records; Andrea Ganis, VP of national promotion, Atlantic Records; Greg Rolling, PD, KKYK Little Rock, Ark.; Dan Vallie, Vallie Consulting; Guy Zapoleon, group PD, Nationwide Communications.

Utah Junker Owner Wins Disney Junket Classics Play For Laughs

BY PETER LUDWIG

NEW YORK Comedy has been taking on a higher profile in station promotions, from station-sponsored nights at comedy clubs to station-produced albums of local comedians. Classic rock WYSP Philadelphia has done both, producing a record last year that gave local talent a much-needed career boost.

Station-sponsored talent searches are also becoming more common, particularly among classic rock stations like New York's WXRK "K-Rock." But WNCN New York thinks it is the first classical outlet to set up a national search for a comedian and is now getting other classical outlets in on the search.

WNCN initiated its Classical Comic Crusade in early March with humorous on-air spots and a mailer to 75 other classical stations. The station is looking for a stand-up comedian in the vein of Peter Schick-

PROMOTIONS

ele (aka PDQ Bach), Victor Borge, or Anna Russell—artists who have been putting classical music buffs in the aisles for decades.

WNCN is infamous in classical radio circles for its mainstream approach to the format—leaning heavily on the best-known pieces, cutting talk, adopting AC formatics, having a station mascot/money man—the 'NCN Phantom—and even advertising in the trades several years ago for an AC or rock air personality. Promotion director Maggie Day says the next-generation-of-classical-comedians idea coincides with the station's image lines, "New York's younger classical music station" and "The new wave in classical radio."

Day says WNCN "sent releases (Continued on next page)

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	10	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES 2 weeks at No. One
2	9	10	9	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
3	2	3	13	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
4	10	14	6	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
5	8	12	6	HEAVEN HELP ME MKA 871 538-7/POLYGRAM	◆ DEON ESTUS
6	13	13	9	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
7	3	1	12	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
8	4	7	11	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
9	5	8	13	DON'T TELL ME LIES A&M 1267	◆ BREATHE
10	15	16	5	LIKE A PRAYER SRE 7-27539/WARNER BROS.	◆ MADONNA
11	6	4	13	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
12	7	5	12	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
13	12	6	14	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
14	11	9	11	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
15	17	18	10	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
16	20	24	6	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
17	14	11	11	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
18	16	15	18	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
19	25	36	6	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
20	21	26	5	I'M INTO SOMETHING GOOD CYPRESS 0019/A&M	◆ PETER NOONE
				★★★ POWER PICK ★★★	
21	36	—	2	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
22	27	31	5	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
23	26	35	4	HEARTS ON FIRE VIRGIN 7-99234	◆ STEVE WINWOOD
24	28	30	6	HAPPY EVER AFTER VIRGIN 7-99294	◆ JULIA FORDHAM
25	34	38	4	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
26	22	19	17	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
27	38	—	2	LIVIN' RIGHT MCA 53497	◆ GLENN FREY
28	35	40	3	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
29	23	23	9	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
30	24	22	19	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
31	19	20	8	IT'S ONLY LOVE ELEKTRA 7-69317	◆ SIMPLY RED
32	39	48	3	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
33	30	27	15	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
34	45	—	2	CITY STREETS CAPITOL 44336	◆ CAROLE KING
35	29	25	17	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
36	32	28	8	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
37	18	17	10	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
38	44	—	2	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
39	37	33	22	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
40	43	—	2	WHAT WERE WE THINKING OF COLUMBIA 38-68691	BARBRA STREISAND
41	40	37	27	SILHOUETTE ARISTA 1-9751	◆ KENNY G
				★★★ HOT SHOT DEBUT ★★★	
42	NEW ▶		1	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
43	33	32	20	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
44	31	21	11	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
45	NEW ▶		1	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
46	NEW ▶		1	HIT THE ROAD JACK RCA 8914	◆ BUSTER POINDEXTER
47	NEW ▶		1	DOWNTOWN A&M 1272	◆ ONE 2 MANY
48	42	41	21	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
49	48	43	7	THE LOVER IN ME MCA 53416	◆ SHEENA EASTON
50	47	34	19	ALL THIS TIME MCA 53371	◆ TIFFANY

○ Products with the greatest airplay gains this week. ◆ Videoclip availability.

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	4	5	NOW YOU'RE IN HEAVEN ATLANTIC 7-88925	JULIAN LENNON 1 week at No. One
2	4	13	4	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
3	1	1	11	I'LL BE YOU SIRE 7-22992/REPRISE	THE REPLACEMENTS
4	2	2	9	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
★★★ FLASHMAKER ★★★					
5	NEW ▶		1	I WON'T BACK DOWN MCA LP CUT	TOM PETTY
6	6	6	9	SIMILAR FEATURES ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
7	7	12	17	PATIENCE Geffen 7-22996	GUNS N' ROSES
8	9	14	7	CONFIDENTIAL Epic LP CUT/E.P.A.	THE RADIATORS
9	26	—	2	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
10	5	5	8	ROCKET Mercury 872 614-7/POLYGRAM	DEF LEPPARD
11	13	24	6	TURN YOU INSIDE-OUT Warner Bros. LP CUT	R.E.M.
12	8	8	17	GOD PART II ISLAND LP CUT/ATLANTIC	U2
13	16	20	7	READY FOR LOVE Virgin LP CUT	GARY MOORE
14	14	19	9	ALL IS FORGIVEN Mercury LP CUT/POLYGRAM	SIREN
15	19	23	8	DOWN BOYS Columbia 38-68606	WARRANT
16	10	16	11	VERONICA Warner Bros. 7-22981	ELVIS COSTELLO
17	20	27	5	THING CALLED LOVE Capitol LP CUT	BONNIE RAITT
18	21	34	3	ONCE BITTEN TWICE SHY Capitol LP CUT	GREAT WHITE
19	15	21	8	MAYOR OF SIMPLETON Geffen 7-27552	XTC
20	17	18	9	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
21	30	37	3	LOVE HAS TAKEN ITS TOLL Polydor LP CUT/POLYGRAM	SARAYA
22	11	3	13	WORKING ON IT Geffen 7-27535	CHRIS REA
23	22	28	7	HEARTS ON FIRE Virgin 7-99234	STEVE WINWOOD
★★★ POWER TRACK ★★★					
24	44	—	2	HEADING FOR THE LIGHT Wilbury LP CUT/WARNER BROS.	TRAVELING WILBURYS
25	12	9	10	SHAKE IT UP Atlantic 7-88939	BAD COMPANY
26	37	45	3	COMING HOME Mercury 872 982-7/POLYGRAM	CINDERELLA
27	18	7	12	I'LL BE THERE FOR YOU Mercury 872 564-7/POLYGRAM	BON JOVI
28	29	32	6	SHE'S A MYSTERY TO ME Virgin 7-99227	ROY ORBISON
29	27	29	8	YOUTH GONE WILD Atlantic LP CUT	SKID ROW
30	33	39	4	YOU'RE WHAT YOU WANT TO BE Columbia LP CUT	CRUEL STORY OF YOUTH
31	25	15	13	DRIVEN OUT RCA 8837	THE FIXX
32	41	—	2	SHOOTING FROM MY HEART UNI 50019/MCA	BIG BAM BOO
33	35	35	5	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
34	23	11	11	END OF THE LINE Wilbury 7-27637/WARNER BROS.	TRAVELING WILBURYS
35	39	38	4	BRING IT BACK AGAIN EMI LP CUT	STRAY CATS
36	45	49	3	CIRCLE Geffen 7-27580	EDIE BRICKELL & NEW BOHEMIANS
37	46	—	2	SEEING IS BELIEVING Atlantic 7-88921	MIKE + THE MECHANICS
38	32	10	13	DEAR GOD Chrysalis 43319	MIDGE URE
39	NEW ▶		1	OPEN LETTER TO A LANDLORD Epic LP CUT/E.P.A.	LIVING COLOUR
40	40	42	18	CULT OF PERSONALITY Epic 34-68611/E.P.A.	LIVING COLOUR
41	31	25	12	DIRTY BLVD. Sire LP CUT/WARNER BROS.	LOU REED
42	42	43	5	SHE DID IT EMI LP CUT	GLAMOUR CAMP
43	28	26	12	THAT GIRL Atlantic LP CUT	CROSBY, STILLS, NASH & YOUNG
44	24	22	10	COME OUT FIGHTING Columbia 38-68552	EASTERHOUSE
45	47	—	2	MIGHT AS WELL BE FREE Capitol LP CUT	JON BUTCHER
46	NEW ▶		1	ANGEL EYES Arista LP CUT	THE JEFF HEALEY BAND
47	50	48	4	TWIST IN MY SOBRIETY Reprise 7-22995	TANITA TIKARAM
48	48	—	2	KID EGO A&M LP CUT	EXTREME
49	43	31	13	YOU GOT IT Virgin 7-99245	ROY ORBISON
50	NEW ▶		1	FIRST LOVE Columbia LP CUT	MARCELLO

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

PROMOTIONS

(Continued from preceding page)

and our promos to the major-market [classical] stations to let them know what we were doing, on the outside chance that they might join in on the search." By April 1, the station had been joined by WCLV Cleveland and public WQED Pittsburgh.

WNCN is accepting six-minute audio and video audition tapes from all interested comedians, with the top five receiving a free trip to New York the weekend of April 29-May 1 to perform in the finals. Along with compensation for their expenses, the finalists will receive a CD player and 20 classical CDs. The winner will also receive a video camcorder and have his or her entire routine aired on the station. WCLV will award prizes to its local finalist and air his or her routine.

HIGH-MILEAGE PROMOTION

Oldies/album combo KRSP-AM-FM Salt Lake City teamed up with Quaker State Motor Oil to find the longest-running car in the area. Listeners sent in post cards listing the make of their car and the actual mileage; the cars' titles, odometer readings, and service records were used to verify the winner.

Promotions director Bob Jennings says, "We were reasonable about the criteria. We made the listeners verify the mileage and the winner had service records and receipts that showed a steady build-up of mileage." KRSP offered a trip to Disney World, through Quaker State—which also bought a spot schedule—as a grand prize.

KRSP didn't use the promotion to produce a live remote, but Jennings suggests that other stations considering the promotion team up with a car dealership with plenty of parking space. He also strongly suggests that "the rules be stated up front—that the burden of proof be on the entrant. The station can choose to believe or not, and the winner is at the station's discretion. That has to be written into the contest rules."

Jennings says a station simply starts with the cars that have the most mileage and work down. "We really worried that a less-mileaged car would win because we wouldn't believe the listener with the most miles, but fortunately that didn't happen," says Jennings. "But it could. Be prepared."

The winning car was a 1966 Pontiac LeMans with 329,351 actual miles that, Jennings says, was in amazingly good shape. For the purposes of comparison, these were KRSP's runners-up: a 1972 Oldsmobile Cutlass station wagon with 324,437 miles and the original owner; a 1969 Plymouth/300,270 miles; a 1966 Ford Mustang/284,000 miles; a 1969 Buick Skylark/277,445; a 1983 Nissan Pickup/274,963; a 1959 Volkswagen Bug/270,020; a 1972 Mercedes Benz/264,941; a 1970 Ford Mustang/255,872; and a 1972 Ford

DON'T FORGET!
T.J. Martell Roast
Friday, April 14,
in New York City.
Call 212-536-5002.

Galaxie/219,243 miles.

Colorado-based CRN International represented Quaker State for the promotion. The company can be reached at 303-978-1244.

IDEA MILL

A local ad agency did some free work for college n/t WUWM Milwaukee, placing the station's posters on city garbage trucks. The slogan? "Tired of listening to trash? Tune to WUWM" . . . Album WFRD "Rock 99" Hanover, N.H., had a giant wooden jigsaw puzzle made for its Part Of The Rock promotion. The 100-piece puzzle fit perfectly—except for one oversized piece. The listener who won that piece scored the grand prize, a complete Colorado ski vacation. PD Mark Wachen can connect other stations with the puzzle maker; call 603-646-3313.

WYSP Philadelphia jumped on the Eastern Airlines strike news and exchanged four Eastern tickets for new tickets to the same destinations. Oldies WFOX Atlanta also

made the strike fodder for its Labor Unrest Weekend. Callers could choose labor or management, winning either a Deluxe Picket Sign Kit—two pieces of poster board, a magic marker, and a tomato stake—or a copy of the Wall Street Journal and Herb Cohen's book, "You Can Negotiate Anything."

PRO-MOTION

New York radio loses three key promotion people to other cities and businesses. Crossover WQHT "Hot 97" director of marketing Sandy Weinberger is leaving for a newly created marketing director position at cross-town WPIX-TV. Promotions director Rocco Macri takes Weinberger's job and the station is now looking to fill his post. AC WNSR loses promotions director Doug Knopper to the advertising industry in San Francisco. And ace WYNY "Country 103.5" promotions director Madeleine Boyer will follow her husband to Washington, D.C. Both those slots are open.

FOR WEEK ENDING APRIL 15, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	8	THE MAYOR OF SIMPLETON Geffen 7-27552	XTC 3 weeks at No. One
2	4	5	5	MADONNA OF THE WASPS A&M LP CUTS	ROBYN HITCHCOCK/EGYPTIANS
3	3	3	11	I'LL BE YOU SIRE 7-22992/REPRISE	THE REPLACEMENTS
4	2	2	10	VERONICA Warner Bros. 7-22981	ELVIS COSTELLO
5	7	7	5	THE LAST OF THE FAMOUS INTER'L PLAYBOYS SIRE LP CUT/REPRISE	MORRISSEY
6	6	11	5	ROUND & ROUND QWEST 7-27524/WARNER BROS.	NEW ORDER
7	9	10	6	ALWAYS SATURDAY Elektra 7-69316	GUADALCANAL DIARY
8	5	8	12	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	10	6	11	NIGHTMARES Slash LP CUT/WARNER BROS.	VIOLENT FEMMES
10	13	18	5	TURN YOU INSIDE-OUT Warner Bros. LP CUT	R.E.M.
11	11	12	10	COME OUT FIGHTING Columbia 38-68552	EASTERHOUSE
12	12	24	4	GOOD THING I.R.S. LP CUT/MCA	FINE YOUNG CANNIBALS
13	22	—	2	SOMETHING TO SAY TVT LP CUT	THE CONNELLS
14	14	14	7	ANGEL VISIT A&M LP CUT	THRASHING DOVES
15	8	9	9	DIZZY Sire LP CUT/WARNER BROS.	THROWING MUSES
16	15	4	13	DIRTY BLVD. Sire LP CUT/WARNER BROS.	LOU REED
17	17	17	7	GIVE, GIVE, GIVE ME MORE, MORE, MORE Polydor LP CUT/POLYGRAM	THE WONDER STUFF
18	20	20	5	THE GOOD LIFE Atlantic LP CUT	FIRE TOWN
19	25	27	6	STOP Sire LP CUT/REPRISE	ERASURE
20	NEW ▶		1	FIRE WOMAN Sire LP CUT/REPRISE	THE CULT
21	24	—	2	THIS TOWN Warner Bros. LP CUT	ELVIS COSTELLO
22	19	22	3	EVERLASTING LOVE Elektra 7-69308	HOWARD JONES
23	21	23	3	MANDELA DAY A&M LP CUT	SIMPLE MINDS
24	NEW ▶		1	EVERYTHING COUNTS Sire LP CUT/WARNER BROS.	DEPECHE MODE
25	28	28	3	TWIST IN MY SOBRIETY Reprise 7-22995	TANITA TIKARAM
26	NEW ▶		1	TIME WITH YOU SST LP CUT	FIREHOSE
27	NEW ▶		1	WITCHDOCTOR Mammoth LP CUT/RCA	SIDEWINDERS
28	27	25	8	MOTORCYCLE Beggars Banquet LP CUT/RCA	LOVE AND ROCKETS
29	23	21	5	I'M GONNA BE (500 MILES) Chrysalis LP CUT	THE PROCLAIMERS
30	NEW ▶		1	DANCING BAREFOOT Island 7-99225/ATLANTIC	U2

Billboard, copyright 1989.

Four Braiker Formats Due On Air By End Of Summer

NEW YORK **Ivan Braiker** officially announced the creation of **Braiker Radio Services** at an April 3 industry breakfast in New York. As forecast several weeks ago (Billboard, April 1), Braiker's new company will offer 24-hour-a-day satellite-delivered formats to medium and small markets on a cash basis only. Braiker plans to have a top 40 and AC format on the air by July, with another two formats on line by Labor Day.

BRS programming will originate from a new five-studio facility in Bellevue, Wash., outside Seattle. It will employ an on-air and production staff of 50, only a few of whom have been hired thus far.

Braiker was a co-founder and president of **Satellite Music Network** and then senior VP of **Transtar Radio Networks** for a year. Most recently, he was president of the **Olympia Broadcasting Corp.** station group, which purchased special programming syndicator **Clayton Webster** before he left.

BRS VP of programming **Rick Sklar** is best known for his work at legendary top 40 **WABC** New York. VP of sales **Larry Shipp** held that post for Braiker at SMN, Transtar, and Olympia. Veteran air personality **Pat O'Day** is VP of concept and development and will create prepackaged turnkey promotions for BRS affiliates.

Braiker says affiliation fees will be determined by market size, ranging between \$850 and \$1,200 a month—about twice what a tape format costs. Key to the BRS game plan is its intention to become a major promotion and marketing service. O'Day says every affiliation includes a full complement of start-up promotions and marketing assistance with other added-cost promotions available.

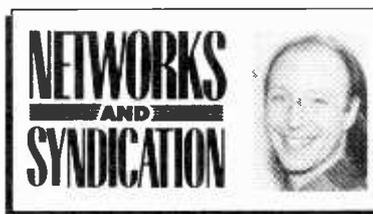
Sklar is promising personality-driven formats with broad-base programming, as opposed to the niche pro-

gramming Transtar and SMN have used to wedge themselves into the major markets. The second two formats, set to debut Labor Day, will be oldies and "Mega Format," which O'Day calls "grand, broad MOR with strong personalities for adults 30-50." Sklar also hinted that not all of the BRS offerings would be music formats.

BRS will broadcast continuously, taking the "never silent" approach Transtar started with and later abandoned because of its inherent difficulty. Unlike satellite networks, which lock affiliates into a set number of spots each hour, the Braiker service affiliates will be able to air as many as 15 commercial minutes, or none at all.

Braiker says most of the company's affiliates will come from two sources: an estimated 1,000 medium and small-market stations that Braiker predicts will switch to satellite formats in the next two years, and from the 1,000 new outlets for which the Federal Communications Commission has already granted construction permits. He is also confident that with a quality, nonbartered service available in several formats, BRS will pick up a good number of affiliates from Transtar and particularly SMN.

Braiker expects to have 800 affiliates within five years, and by that time, O'Day and Shipp say the promotion and marketing end of BRS will be as large a revenue producer as the programming. In the meantime, Braiker says, it will take about 40 affiliates for each format to break even, and 140 for BRS to cross into the black. Shipp says he doesn't expect the new venture to see a profit for the first two years. Braiker says SMN currently has approximately 1,100 affiliates, with Transtar counting more than 1,200.



by Peter Ludwig

ABC WAKES UP DATA CHANNEL

ABC Radio Networks will debut its **ABC Morning Show Prep** service on a national scale at the end of April for its three youth networks. The new satellite-delivered hard-copy service of eight features works hand in hand with the **ABC Data Channel** and could usher in a new dimension in network servicing.

Data currently offers satellite-delivered hard-copy verbatims of the upcoming day's ABC Newscalls and select USA Today news stories, written specifically for radio. With Morning Show Prep, affiliates will get seven additional pages of material and ideas.

ABC has brought in **Sarit Catz** and **Gloria Ketterer** as the full-time writers and executive producers of the service. Both have previously written and performed with the **American Comedy Network** and **Dr. Dave's Comedy Drops/Laughline Ltd.**, in addition to stand-up comedy work.

The new services include **Short Cuts**, which has regular audio accompaniment, giving stations ABC news actualities selected for their comedic value; **Hot Topics**, giving brief capsules of soft news, gossip, and related comedy bits; **Weirdo Stories**, a truth-is-stranger-than-fiction offering; **Thought Starters**, which ABC defines as "a running commentary on the oddities of life"; **Tip Of The Morning**, offering "useless advice"; and a rotating comedy feature, which March 31 was a phony news story from the "Irrational Enquirer" about Jodie Foster being mugged for her Oscar in the Shrine Auditorium ladies' room by Sigourney Weaver and Glenn Close.

ABC VP of youth networks **Darryl Brown** says, "This is not a script service, it is food for thought. It's not sliced-and-diced ABC copy. There's a lot of very unique and targeted material for affiliates to take off on."

In addition to the news and Catz-Ketterer features, ABC has contracted with **WHTZ "Z100"** New York morning man **Ross Brittain** to provide Prep with his daily celebrity birthday and this-day-in-history features. Comedy Co-op rounds out the Prep package as an arena for affiliates to share their best local bits with other affiliates.

Brown calls the new service—which is being offered free to all youth network Data Channel affiliates—"an enlargement of the network role at a radio station" that makes ABC "no longer just the 'voice from the sky' you have to wait for." Specifically, ABC is offering a data sheet of the day's offerings 10 minutes before the morning feed commences at 5 a.m.

The advantage of that system, he says, is that "[morning teams] don't have time to pick through a ton of newspaper and listen to reel after reel of tape." By doing some of morning shows' work for them, ABC

hopes to relieve stations of the expense of joke services and tip sheets.

The Prep service has been in development since ABC put the Data Channel on line in December 1987 and has been tested for the past 16 weeks. The network has enough leased transponders to devote one entirely to data feeds, as well as the ability to send different data to different printers—even within one radio station—which would allow ABC to make Prep an added-cost feature down the line.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

April 3-16, **The Grateful Dead**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

April 12, **Bryan Adams**, Westwood One Radio Networks special simulcast with MTV, one hour.

April 14-15, **Paula Abdul**, On The Radio, On The Radio Broadcasting, one hour.

April 14-17, **Lamont Dozier/Herb Albert/Kent McCord**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

April 15-16, **New Edition**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

April 14-16, **John Cougar Mellencamp**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

April 14-16, **Ratt**, Metalshop, MJI Broadcasting, one hour.

April 14-16, **El DeBarge**, Star Beat, MJI Broadcasting, one hour.

April 14-16, **Madonna/Jason Bateman/Gina GoGo**, Party America, Cutler Productions, two hours.

April 14-16, **The Bobby Brown Story**, Hot Rocks, United Stations, 90 minutes.

April 14-16, **Garrett Morris/Christopher Guest**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

April 15-16, **E.U./Deon Estus/De La Soul**, RadioScope, Lee Bailey Communications, one hour.

April 16, **Tom Petty/Outfield**, Powercuts, Global Satellite Network, two hours.

April 16, **Gary Morris**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

April 17-25, **Little Feat**, Up Close, MediaAmerica Radio, two hours.

April 17-25, **Jerry Garcia**, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

April 17-25, **David Bowie**, Part 2, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 17-25, **Deon Estus**, Rick Dees On The Line, DIR Broadcasting, one hour.

April 17-25, **Mel McDaniel**, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

April 17-25, **Steps Ahead**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

April 17-25, **Joe Cocker**, Legends Of Rock, Westwood One Radio Networks, one hour.

April 17-25, **Little Feat**, In Concert, Westwood One Radio Networks, 90 minutes.

April 17-25, **Meliah Rage**, High Voltage, Westwood One Radio Networks, two hours.

April 17-25, **The Eagles/Jefferson Airplane**, Classic Cuts, MJI Broadcasting, one hour.

April 17-25, **R.E.M.**, Rock Today, MJI Broadcasting, one hour.

April 17-25, **Ricky Skaggs**, Country Today, MJI Broadcasting, one hour.

April 17-25, **Roy Orbison**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

April 17-25, **Hank Williams Jr.**, Live From Gilley's, Westwood One Radio Networks, one hour.

April 22, **Sting**, Westwood One Radio Networks Special simulcast with HBO cable television, one hour, 15-minute preshow.

PIONEER PRESENTS



Hot Picks in Tokio

Selections can be heard on "Pioneer Tokio Hot 100" Every Sunday 1 PM - 5 PM on FM JAPAN/81.3 FM in TOKYO.

Week of Mar. 26, 1989

- ① The Long Years
- ② Like A Prayer
- ③ I Wanna Dance with Somebody
- ④ I Wanna Dance with Somebody
- ⑤ I Wanna Dance with Somebody
- ⑥ I Wanna Dance with Somebody
- ⑦ I Wanna Dance with Somebody
- ⑧ I Wanna Dance with Somebody
- ⑨ I Wanna Dance with Somebody
- ⑩ I Wanna Dance with Somebody
- ⑪ I Wanna Dance with Somebody
- ⑫ I Wanna Dance with Somebody
- ⑬ I Wanna Dance with Somebody
- ⑭ I Wanna Dance with Somebody
- ⑮ I Wanna Dance with Somebody
- ⑯ I Wanna Dance with Somebody
- ⑰ I Wanna Dance with Somebody
- ⑱ I Wanna Dance with Somebody
- ⑲ I Wanna Dance with Somebody
- ⑳ I Wanna Dance with Somebody
- ㉑ I Wanna Dance with Somebody
- ㉒ I Wanna Dance with Somebody
- ㉓ I Wanna Dance with Somebody
- ㉔ I Wanna Dance with Somebody
- ㉕ I Wanna Dance with Somebody
- ㉖ I Wanna Dance with Somebody
- ㉗ I Wanna Dance with Somebody
- ㉘ I Wanna Dance with Somebody
- ㉙ I Wanna Dance with Somebody
- ㉚ I Wanna Dance with Somebody
- ㉛ I Wanna Dance with Somebody
- ㉜ I Wanna Dance with Somebody
- ㉝ I Wanna Dance with Somebody
- ㉞ I Wanna Dance with Somebody
- ㉟ I Wanna Dance with Somebody
- ㊱ I Wanna Dance with Somebody
- ㊲ I Wanna Dance with Somebody
- ㊳ I Wanna Dance with Somebody
- ㊴ I Wanna Dance with Somebody
- ㊵ I Wanna Dance with Somebody
- ㊶ I Wanna Dance with Somebody
- ㊷ I Wanna Dance with Somebody
- ㊸ I Wanna Dance with Somebody
- ㊹ I Wanna Dance with Somebody
- ㊺ I Wanna Dance with Somebody
- ㊻ I Wanna Dance with Somebody
- ㊼ I Wanna Dance with Somebody
- ㊽ I Wanna Dance with Somebody
- ㊾ I Wanna Dance with Somebody
- ㊿ I Wanna Dance with Somebody

FM JAPAN 81.3 FM

WARNING

This record may prove dangerous to your complacency.



J. C. MARK

THE HIDDEN GUN

B/W

I'LL LIVE AND DIE IN FREEDOM

CYBERVOC RECORDS

Ventura, California • FAX # (805) 653-0106

POWER PLAYLISTS

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

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

PLATINUM

Z100 New York	
New York O.M.: Steve Kingston	
1	Madonna, Like A Prayer
2	Bangles, Eternal Flame
3	Bon Jovi, I'll Be There For You
4	Stevie N, I Wanna Be With You
5	Milli Vanilli, Girl You Know It's Tru
6	Tone Loc, Funky Cold Medina
7	Fine Young Cannibals, She Drives Me C
8	Karyn White, Superwoman
9	Donny Osmond, Soldier Of Love
10	Michael Damian, Rock On
11	Debbie Gibson, Electric Youth
12	Waterfront, Cry
13	Madonna, Dear Jesse
14	Madonna, Chers
15	New Kids On The Block, I'll Be Loving
16	The Replacements, I'll Be You
17	Traveling Wilburys, Last Night

POWER 95 New York	
New York P.D.: Gary Bryan	
1	Bangles, Eternal Flame
2	Milli Vanilli, Girl You Know It's Tru
3	Madonna, Like A Prayer
4	Stevie N, I Wanna Be With You
5	Debbie Gibson, Lost In Your Eyes
6	Roxette, The Look
7	Guns N' Roses, Paradise City
8	Mike + The Mechanics, The Living Year
9	Kon Kan, I Beg Your Pardon
10	Poison, Your Mama Don't Dance
11	Sweet Sensation (With Romeo J.D.), Si
12	Rod Stewart, My Heart Can't Tell You
13	Bon Jovi, I'll Be There For You
14	Fine Young Cannibals, She Drives Me C
15	Paula Abdul, Straight Up
16	Sa-Fire, Thinking Of You
17	The Belle Stars, Iko Iko (From "Rain")
18	Karyn White, Superwoman
19	Deon Estus, Heaven Help Me
20	Tone Loc, Funky Cold Medina
21	Donny Osmond, Soldier Of Love
22	Debbie Gibson, Electric Youth
23	Michael Damian, Rock On
24	Bette Midler, Wind Beneath My Wings (I)
25	Lisa Lisa & Cult Jam, Little Jackie W
26	Aretha Franklin & Elton John, Through
27	Neneh Cherry, Buffalo Stance
28	Waterfront, Cry
29	Madonna, Like A Prayer
30	Naughty Naughties, I Wanna Be With You
31	Living Colour, Cult Of Personality

96TIC-FM Hartford	
Hartford P.D.: Dave Shakes	
1	Fine Young Cannibals, She Drives Me C
2	Roxette, The Look
3	Bangles, Eternal Flame
4	Tone Loc, Funky Cold Medina
5	The Belle Stars, Iko Iko (From "Rain")
6	Madonna, Like A Prayer
7	Bette Midler, Wind Beneath My Wings (I)
8	Sweet Sensation (With Romeo J.D.), Si
9	Debbie Gibson, Electric Youth
10	Karyn White, Superwoman
11	Stevie N, I Wanna Be With You
12	Dino, 24/7
13	Animation, Room To Move
14	Rod Stewart, My Heart Can't Tell You
15	Jody Watley, Real Love
16	Milli Vanilli, Girl You Know It's Tru
17	Deon Estus, Heaven Help Me
18	Simply Red, It's Only Love
19	Poison, Your Mama Don't Dance
20	Bobby Brown, Every Little Step
21	Paula Abdul, Straight Up
22	Bon Jovi, I'll Be There For You
23	Donny Osmond, Soldier Of Love
24	Johnny Kemp, Birthday Suit (From "Sin")
25	Cher & Peter Cetera, After All (Love)
26	Michael Damian, Rock On
27	Enya, Orinoco Flow (Sail Away)
28	Michael Damian, Rock On
29	R.E.M., Stand
30	Sa-Fire, Thinking Of You
31	New Kids On The Block, I'll Be Loving
32	One 2 Many, Downtown
33	Howard Jones, Everlasting Love
34	Bananarama, Nathian Jones
35	Debbie Gibson, Lost In Your Eyes
36	Neneh Cherry, Buffalo Stance
37	Thirty Eight Special, Second Chance
38	Waterfront, Cry
39	Eight Wonder, Baby Baby
40	Roachford, Cuddly Toy
A40	Lisa Lisa & Cult Jam, Little Jackie W

B96 Chicago	
Chicago P.D.: Buddy Scott	
1	Milli Vanilli, Girl You Know It's Tru
2	Fine Young Cannibals, She Drives Me C
3	Madonna, Like A Prayer
4	Bangles, Eternal Flame
5	Mike + The Mechanics, The Living Year
6	Vanessa Williams, Dreamin'
7	Tone Loc, Funky Cold Medina
8	Debbie Gibson, Lost In Your Eyes
9	Sweet Sensation (With Romeo J.D.), Si
10	Inner City, Good Life
11	Karyn White, Superwoman
12	Martika, More Than You Know
13	Roxette, The Look
14	Bobby Brown, Every Little Step
15	Paula Abdul, Straight Up
16	Rick Astley, Giving Up On Love
17	Samantha Fox, I Only Wanna Be With You
18	Jody Watley, Real Love
19	Stevie N, I Wanna Be With You
20	Paula Abdul, Forever Your Girl
21	Sa-Fire, Thinking Of You
22	Rod Stewart, My Heart Can't Tell You
23	Animation, Room To Move
24	Debbie Gibson, Electric Youth
25	Johnny Kemp, Birthday Suit (From "Sin")
26	Howard Jones, Everlasting Love
27	Neneh Cherry, Buffalo Stance
28	Ten City, That's The Way Love Is
29	New Kids On The Block, I'll Be Loving
30	Natalie Cole, Miss You Like Crazy
31	Anita Baker, Just Because
32	Donny Osmond, Soldier Of Love
33	Kon Kan, I Beg Your Pardon
34	Lisa Lisa & Cult Jam, Little Jackie W
35	Aretha Franklin & Elton John, Through

108 FM Boston	
Boston P.D.: Sunny Joe White	
1	Fine Young Cannibals, She Drives Me C
2	Madonna, Like A Prayer
3	Womack & Womack, Teardrops
4	Bon Jovi, I'll Be There For You
5	Roxette, The Look
6	Tone Loc, Funky Cold Medina
7	Karyn White, Superwoman
8	Steve Winwood, Hearts On Fire
9	Animation, Room To Move
10	Sam Brown, Stop
11	Deon Estus, Heaven Help Me
12	Sa-Fire, Thinking Of You
13	Bette Midler, Wind Beneath My Wings (I)
14	Simply Red, It's Only Love
15	Jody Watley, Real Love
16	Figures On A Beach, You Ain't Seen No
17	Cher & Peter Cetera, After All (Love)
18	Sweet Sensation (With Romeo J.D.), Si
19	The Pasadenas, Tribute (Right On)
20	Johnny Kemp, Birthday Suit (From "Sin")
21	Bon Jovi, I'll Be There For You
22	Boy George, Don't Take My Mind On A T
23	Tommy Page, A Shoulder To Cry On
24	Stevie N, I Wanna Be With You
25	Duran Duran, Do You Believe In Shame?
26	Donny Osmond, Soldier Of Love
27	Peter Schilling, The Different Story
28	Poson, Your Mama Don't Dance
29	EX Natalie Cole, Miss You Like Crazy
30	EX Easterhouse, Come Out Fighting
31	EX New Kids On The Block, I'll Be Loving
32	EX Chris Rea, Working On It
33	EX Debbie Gibson, Electric Youth
34	EX The Belle Stars, Iko Iko (From "Rain")
35	EX Information Society, Repetition
A	— Paula Abdul, Forever Your Girl
A	— Winger, Seventeen
A	— Edie Brickell & New Bohemians, Circle
A	— Elvis Costello, Veronica
A	— Rick Astley, Giving Up On Love
A	— Bobby Brown, Every Little Step
A	— Aretha Franklin & Elton John, Through
EX	— Roachford, Cuddly Toy

95 WTLZ Chicago	
Chicago P.D.: Brian Kelly	
1	Bangles, Eternal Flame
2	Mike + The Mechanics, The Living Year
3	Milli Vanilli, Girl You Know It's Tru
4	Roxette, The Look
5	Debbie Gibson, Lost In Your Eyes
6	Poson, Your Mama Don't Dance
7	Paula Abdul, Straight Up
8	Tone Loc, Funky Cold Medina
9	Fine Young Cannibals, She Drives Me C
10	Karyn White, Superwoman
11	Kon Kan, I Beg Your Pardon
12	Rod Stewart, My Heart Can't Tell You
13	Bon Jovi, I'll Be There For You
14	Martika, More Than You Know
15	Living Colour, Cult Of Personality
16	Madonna, Like A Prayer
17	Def Leppard, Rocket
18	Bobby Brown, Every Little Step
19	Ministry, Every Day Is Hell
20	Martika, More Than You Know
21	Paula Abdul, Forever Your Girl
22	Anita Baker, Just Because
23	Sweet Sensation (With Romeo J.D.), Si
24	Jody Watley, Real Love
25	Was (Not Was), Walk The Dinosaur
26	EX Deon Estus, Heaven Help Me

GOLD

KISFM 102.7 Los Angeles	
Los Angeles P.D.: Steve Rivers	
1	Madonna, Like A Prayer
2	Fine Young Cannibals, She Drives Me C
3	Tone Loc, Funky Cold Medina
4	Bangles, Eternal Flame
5	Roxette, The Look
6	Michael Damian, Rock On
7	Sa-Fire, Thinking Of You
8	The Belle Stars, Iko Iko (From "Rain")
9	Jody Watley, Real Love
10	Stevie N, I Wanna Be With You
11	Karyn White, Superwoman
12	Sweet Sensation (With Romeo J.D.), Si
13	Enya, Orinoco Flow (Sail Away)
14	Bon Jovi, I'll Be There For You
15	Milli Vanilli, Girl You Know It's Tru
16	The Pasadenas, Tribute (Right On)
17	Bobby Brown, Every Little Step
18	Mike + The Mechanics, The Living Year
19	Tommy Page, A Shoulder To Cry On
20	Enya, Orinoco Flow (Sail Away)
21	Jody Watley, Real Love
22	Deon Estus, Heaven Help Me
23	R.E.M., Stand
24	Thirty Eight Special, Second Chance
25	Paula Abdul, Forever Your Girl
26	Howard Jones, Everlasting Love
27	Roy Orbison, You Got It
28	New Kids On The Block, I'll Be Loving
29	Donny Osmond, Soldier Of Love
30	Debbie Gibson, Electric Youth
31	Michael Damian, Rock On
32	Bette Midler, Wind Beneath My Wings (I)
33	Lisa Lisa & Cult Jam, Little Jackie W
34	Aretha Franklin & Elton John, Through
35	Waterfront, Cry
36	Madonna, Like A Prayer
37	Naughty Naughties, I Wanna Be With You
38	Living Colour, Cult Of Personality

POWER HITS B94 FM Pittsburgh	
Pittsburgh P.D.: Bill Cahill	
1	Milli Vanilli, Girl You Know It's Tru
2	Fine Young Cannibals, She Drives Me C
3	R.E.M., Stand
4	Bon Jovi, I'll Be There For You
5	Rod Stewart, My Heart Can't Tell You
6	Eddie Money, The Love In Your Eyes
7	Bangles, Eternal Flame
8	Karyn White, Superwoman
9	Roy Orbison, You Got It
10	Poison, Your Mama Don't Dance
11	Thirty Eight Special, Second Chance
12	Def Leppard, Rocket
13	Deon Estus, Heaven Help Me
14	Madonna, Like A Prayer
15	Tone Loc, Funky Cold Medina
16	Paula Abdul, Forever Your Girl
17	Tommy Page, A Shoulder To Cry On
18	Roxette, The Look
19	Living Colour, Cult Of Personality
20	Vanessa Williams, Dreamin'
21	Sweet Sensation (With Romeo J.D.), Si
22	Deon Estus, Heaven Help Me
23	New Kids On The Block, I'll Be Loving
24	Michael Damian, Rock On
25	Donny Osmond, Soldier Of Love
26	Jody Watley, Real Love
27	Guns N' Roses, Paradise City
28	Was (Not Was), Walk The Dinosaur
29	Howard Jones, Everlasting Love
30	Aretha Franklin & Elton John, Through
31	Benny Mardones, Into The Night

EAGLE 106 Philadelphia	
Philadelphia P.D.: Charlie Quinn	
1	Bangles, Eternal Flame
2	Fine Young Cannibals, She Drives Me C
3	R.E.M., Stand
4	Was (Not Was), Walk The Dinosaur
5	Roxette, The Look
6	Karyn White, Superwoman
7	Donny Osmond, Soldier Of Love
8	Milli Vanilli, Girl You Know It's Tru
9	Sweet Sensation (With Romeo J.D.), Si
10	Def Leppard, Rocket
11	Bon Jovi, I'll Be There For You
12	Animation, Room To Move
13	Tone Loc, Funky Cold Medina
14	Madonna, Like A Prayer
15	Jody Watley, Real Love
16	Deon Estus, Heaven Help Me
17	Samantha Fox, I Only Wanna Be With You
18	Rod Stewart, My Heart Can't Tell You
19	Paula Abdul, Forever Your Girl
20	Tiffany, Radio Romance
21	Bobby Brown, Every Little Step
22	The Belle Stars, Iko Iko (From "Rain")
23	Enya, Orinoco Flow (Sail Away)
24	Naughty Naughties, I Wanna Be With You
25	Michael Damian, Rock On
26	New Kids On The Block, I'll Be Loving
27	Vanessa Williams, Dreamin'
28	Rod Stewart, My Heart Can't Tell You
29	Thirty Eight Special, Second Chance
30	EX Living Colour, Cult Of Personality
A	— Jimmy Harnen With Synch, Where Are You
A	— Rick Astley, Giving Up On Love
A	— Aretha Franklin & Elton John, Through
EX	— Tommy Conwell/Young Rumples
EX	— Stevie N, I Wanna Be With You
EX	— Debbie Gibson, Electric Youth
EX	— Cinderella, Coming Home
EX	— Chris Rea, Working On It
EX	— Donny Osmond, Soldier Of Love
EX	— Howard Jones, Everlasting Love

WZOU-94.5 Boston	
Boston P.D.: Tom Jeffries	
1	Roxette, The Look
2	Mike + The Mechanics, The Living Year
3	R.E.M., Stand
4	Karyn White, Superwoman
5	Madonna, Like A Prayer
6	Fine Young Cannibals, She Drives Me C
7	Sa-Fire, Thinking Of You
8	Bon Jovi, I'll Be There For You
9	Deon Estus, Heaven Help Me
10	Thirty Eight Special, Second Chance
11	Robbie Nevil, Somebody Like You
12	Poison, Your Mama Don't Dance
13	Figures On A Beach, You Ain't Seen No
14	Rod Stewart, My Heart Can't Tell You
15	Bette Midler, Wind Beneath My Wings (I)
16	New Kids On The Block, I'll Be Loving
17	Bette Midler, Wind Beneath My Wings (I)
18	New Kids On The Block, I'll Be Loving
19	Tommy Page, A Shoulder To Cry On
20	Donny Osmond, Soldier Of Love
21	Johnny Kemp, Birthday Suit (From "Sin")
22	Enya, Orinoco Flow (Sail Away)
23	Cher & Peter Cetera, After All (Love)
24	Michael Damian, Rock On
25	Deon Estus, Heaven Help Me
26	The Pasadenas, Tribute (Right On)
27	Sweet Sensation (With Romeo J.D.), Si
28	Living Colour, Cult Of Personality
29	Naughty Naughties, I Wanna Be With You
30	Winger, Seventeen
A	— Eddie Money, Let Me In
A	— Aretha Franklin & Elton John, Through
A	— Rick Astley, Giving Up On Love
A	— Elvis Costello, Veronica
A	— Natalie Cole, Miss You Like Crazy
A	— Cinderella, Coming Home
A	— Sam Brown, Stop
A	— Jody Watley, Real Love

WZOU-94.5 Boston	
Boston P.D.: Tom Jeffries	
1	Roxette, The Look
2	Mike + The Mechanics, The Living Year
3	R.E.M., Stand
4	Karyn White, Superwoman
5	Madonna, Like A Prayer
6	Fine Young Cannibals, She Drives Me C
7	Sa-Fire, Thinking Of You
8	Bon Jovi, I'll Be There For You
9	Deon Estus, Heaven Help Me
10	Thirty Eight Special, Second Chance
11	Robbie Nevil, Somebody Like You
12	Poison, Your Mama Don't Dance
13	Figures On A Beach, You Ain't Seen No
14	Rod Stewart, My Heart Can't Tell You
15	Bette Midler, Wind Beneath My Wings (I)
16	New Kids On The Block, I'll Be Loving
17	Bette Midler, Wind Beneath My Wings (I)
18	New Kids On The Block, I'll Be Loving
19	Tommy Page, A Shoulder To Cry On
20	Donny Osmond, Soldier Of Love
21	Johnny Kemp, Birthday Suit (From "Sin")
22	Enya, Orinoco Flow (Sail Away)
23	Cher & Peter Cetera, After All (Love)
24	Michael Damian, Rock On
25	Deon Estus, Heaven Help Me
26	The Pasadenas, Tribute (Right On)
27	Sweet Sensation (With Romeo J.D.), Si
28	Living Colour, Cult Of Personality
29	Naughty Naughties, I Wanna Be With You
30	Winger, Seventeen
A	— Eddie Money, Let Me In
A	— Aretha Franklin & Elton John, Through
A	— Rick Astley, Giving Up On Love
A	— Elvis Costello, Veronica
A	— Natalie Cole, Miss You Like Crazy
A	— Cinderella, Coming Home
A	— Sam Brown, Stop
A	— Jody Watley, Real Love

WZOU-94.5 Boston	
Boston P.D.: Tom Jeffries	
1	Roxette, The Look
2	Mike + The Mechanics, The Living Year
3	R.E.M., Stand
4	Karyn White, Superwoman
5	Madonna, Like A Prayer
6	Fine Young Cannibals, She Drives Me C
7	Sa-Fire, Thinking Of You
8	Bon Jovi, I'll Be There For You
9	Deon Estus, Heaven Help Me
10	Thirty Eight Special, Second Chance
11	Robbie Nevil, Somebody Like You
12	Poison, Your Mama Don't Dance
13	Figures On A Beach, You Ain't Seen No
14	Rod Stewart, My Heart Can't Tell You
15	Bette Midler, Wind Beneath My Wings (I)
16	New Kids On The Block, I'll Be Loving
17	Bette Midler, Wind Beneath My Wings (I)
18	New Kids On The Block, I'll Be Loving
19	Tommy Page, A Shoulder To Cry On
20	Donny Osmond, Soldier Of Love
21	Johnny Kemp, Birthday Suit (From "Sin")
22	Enya, Orinoco Flow (Sail Away)
23	Cher & Peter Cetera, After All (Love)
24	Michael Damian, Rock On
25	Deon Estus, Heaven Help Me
26	The Pasadenas, Tribute (Right On)
27	Sweet Sensation (With Romeo J.D.), Si
28	Living Colour, Cult Of Personality
29	Naughty Naughties, I Wanna Be With You
30	Winger, Seventeen
A	— Eddie Money, Let Me In
A	— Aretha Franklin & Elton John, Through
A	— Rick Astley, Giving Up On Love
A	— Elvis Costello, Veronica
A	— Natalie Cole, Miss You Like Crazy
A	— Cinderella, Coming Home
A	— Sam Brown, Stop
A	— Jody Watley, Real Love

SILVER

WZOU-94.5 Boston	
Boston P.D.: Tom Jeffries	
1	Roxette, The Look
2	Mike + The Mechanics, The Living Year
3	R.E.M., Stand
4	Karyn White, Superwoman
5	Madonna, Like A Prayer
6	Fine Young Cannibals, She Drives Me C
7	Sa-Fire, Thinking Of You
8	Bon Jovi, I'll Be There For You
9	Deon Estus, Heaven Help Me
10	Thirty Eight Special, Second Chance
11	Robbie Nevil, Somebody Like You
12	Poison, Your Mama Don't Dance
13	Figures On A Beach, You Ain't Seen No
14	Rod Stewart, My Heart Can't Tell You
15	Bette Midler, Wind Beneath My Wings (I)
16	New Kids On The Block, I'll Be Loving
17	Bette Midler, Wind Beneath My Wings (I)
18	New Kids On The Block, I'll Be Loving
19	Tommy Page, A Shoulder To Cry On
20	Donny Osmond, Soldier Of Love
21	Johnny Kemp, Birthday Suit (From "Sin")
22	Enya, Orinoco Flow (Sail Away)
23	Cher & Peter Cetera, After All (Love)
24	Michael Damian, Rock On
25	Deon Estus, Heaven Help Me
26	The Pasadenas, Tribute (Right On)
27	Sweet Sensation (With Romeo J.D.), Si

This April 14, you can make the future sunny for thousands of children.

Join an all-star group of radio and music stars at The Columns for the Second Annual Radio Roast to support the T.J. Martell Foundation for Leukemia, Cancer and Aids Research.

A Hot Time is Guaranteed For All!!!



The Honoree:
SUNNY JOE WHITE
of WXKS Boston

The Host:
KID LEO
of Columbia Records

Friday, April 14
(The night before the
Martell Dinner)

Cocktails: 6:30 PM
Buffet Dinner and Roast:
7:30 PM

Place:
THE COLUMNS
584 Broadway
(south of Houston)
New York City

The Roasters:
RICK DEES
from KHS Los Angeles
and DIR's "Weekly Top 40"

RICHARD BALSBAUGH
CEO Pyramid Broadcasting

JELLYBEAN
Producer Extraordinaire

OEDIPUS
Program Director
WBCN, Boston

BRUCE TENENBAUM
ATCO Records

AND MORE TO COME

Tickets:
\$150 Dollar Donation

Make your tax deductible
check payable to:
The T.J. Martell Foundation
and send to:
Muriel Max
6 West 57th Street
New York, NY 10019

For tickets please contact:
KID LEO
Columbia Records
#2 2)-975-6632

GENE SMITH
Billboard Magazine
#2 2)-536-5001

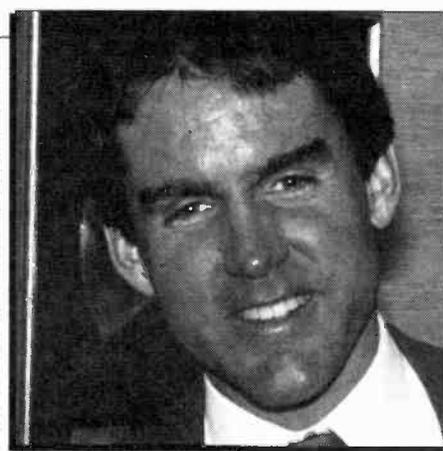
DENNIS LAVINTHAL
Hits Magazine
#2 3)-501-7900

TOMMY NOONAN
Billboard Magazine
#2 3)-859-5316

CAROL STRAUSS
KLENFNER
DIR
#2 2)-371-6850

Billboard's PD of the week

Brian Philips
KDWB-FM Minneapolis



WHEN BRIAN PHILIPS became PD of KDWB-FM Minneapolis a year ago, the station was more than three shares behind top 40 rival WLOL. In the fall Arbitrons, KDWB-FM was fifth in the Twin Cities with a 6.8 share 12-plus overall, three places ahead of WLOL and its 6.2 share.

KDWB-FM got a lot of attention last summer for its vitriolic WLOL-bashing, especially an ad campaign that publicly accused its rival of lying about the amount of music it played. Despite that, and the dramatic turnaround in the top 40 race, Philips says there was never really that much wrong with WLOL.

"We never turned up huge pockets of negativism; we simply discovered that people were sharing equally between the two stations. We just paid attention to the music on the radio station and did all the conventional things to get them to spend more time with us.

"If WLOL had any problem, it was the sitting-duck syndrome that affects big top 40s. This is the only format where nobody talks about heritage stations. In album rock and country, incumbency is the single greatest advantage you can have. In top 40, a long history is a liability."

An AM legend through the '70s, KDWB returned to top 40 in 1983—first as an album/top 40 hybrid, then with a long playlist under Dave Anthony (now PD at cross-town oldies KQQJ). Since Philips' arrival, KDWB-FM's music has become tighter and more female oriented, although it toughens at night.

This was a recent 40-minute segment of p.m. drive: Bobby Brown, "Every Little Step"; Bon Jovi, "Never Say Goodbye"; Bangles, "Eternal Flame"; Ready For The World, "Oh Sheila"; Peter Cetera & Cher, "After All"; Phil Collins, "Two Hearts"; Tommy Page, "A Shoulder To Cry On"; Fine Young Cannibals, "She Drives Me Crazy"; Paula Abdul "Straight Up"; and Richard Marx, "Hold On To The Night."

Compared with his previous markets, the Twin Cities may have "the greatest pop music audience I've ever served, because there doesn't appear to be any predisposition to one sort of music," Philips says. "Where Orlando, Fla., was all dancey, or Cleveland was all rock and roll, this city is very song oriented and really likes black pop music. REO Speedwagon and Cheap Trick do test really well here, but so do Paula Abdul, 'Paradise City,' and 'Where Are You Now.'"

Besides his relentless pursuit of new reaction records, Philips says he is also proud of his station's being "very much locked in to the Twin Cities concert scene. I love having a lot of celebrity drops on the station—not just artists but also movie and TV people. Twin Cities radio has been down-home and conservative. We're the station with Hollywood overtones in this marketplace."

I can always use it." But he also says, "Other PDs are telling me the records they want to bring back now and I'm saying, 'I don't know if I want to be in on that one.' If everybody is playing a bunch of old records, it's not going to be very much fun at all."

Philips' contention that KDWB-FM's comeback may be due as much to format subtleties as anything else is borne out by the general simplicity of the station's sound. Contests these days are fairly low-key—backstage passes for Bon Jovi, tickets for the Twins' opening game, etc. And the main selling proposition is still "nobody plays more music."

That image, Philips says, is "no less the benefit today than it was nine months ago. You hear about all the flashy things like yes/no radio that are nice image enhancers, but I don't think you'll ever see us getting away from our primary benefit, which is being more likely to hear a great hit record on this station."

Not coincidentally, WLOL has been doing yes/no radio for several weeks—something that Philips also considered, even after WLOL had debuted it. Despite the results that some PDs say they're seeing with yes/no, Philips claims it hasn't shown up in his research yet.

"They haven't committed wholeheartedly to it; they have about eight other things going at the same time. For yes/no to work, it has to take over the station. KZZP Phoenix is doing 10 mentions an hour and making sure listeners understand its benefits. If you don't do that, why bother?"

"Yes/no is a tension valve that lets off steam for the listener, but it's a useless research tool. I hear every station in America is blowing up the same three records. I've talked to a couple of PDs who say they're not paying attention to the results—they don't have enough lines or operators. I know one major market station where they're not even tabulating the calls."

WLOL has also been through other changes recently, changing p.m. drivers and losing veteran VP/GM Tac Hammer to consulting. "To outsiders, it probably looks like a tremendous shake-up. I don't think that's the case," Philips says. "I think Emmis Broadcasting is finally on top of the situation. They've refocused younger and gotten a little more aggressive. They're doing my station back at me. A year ago, KDWB had the reputation of being inconsistent. Now it's their turn to reshuffle."

Besides his relentless pursuit of new reaction records, Philips says he is also proud of his station's being "very much locked in to the Twin Cities concert scene. I love having a lot of celebrity drops on the station—not just artists but also movie and TV people. Twin Cities radio has been down-home and conservative. We're the station with Hollywood overtones in this marketplace."

SEAN ROSS

3	6	Tone Loc, Funky Cold Medina
4	8	Madonna, Like A Prayer
5	3	Milli Vanilli, Girl You Know It's Tru
6	4	Marc Almond, Tears Run Rings
7	5	Bobby Brown, Roni
8	7	Was (Not Was), Walk The Dinosaur
9	13	Poison, Your Mama Don't Dance
10	14	R.E.M., Stand
11	9	Rod Stewart, My Heart Can't Tell You
12	12	Bon Jovi, I'll Be There For You
13	15	Deon Estus, Heaven Help Me
14	22	Howard Jones, Everlasting Love
15	10	Roxette, The Look
16	17	Martika, More Than You Know
17	18	Def Leppard, Rocket
18	21	Animation, Room To Move
19	23	Sweet Sensation (With Romeo J.D.), Si
20	24	Lita Ford (Duet With Ozzy Osbourne),
21	26	Paula Abdul, Forever Your Girl
22	20	Tommy Page, A Shoulder To Cry On
23	19	Dino, 24/7
24	25	The Escape Club, Walking Through Wall
25	27	Jimmy Harnen With Synch, Where Are You
26	29	One 2 Many, Downtown
27	32	Peter Schilling, The Different Story
28	11	Karyn White, Superwoman
29	16	Mike + The Mechanics, The Living Year
30	31	Jody Watley, Real Love
31	34	The Outfield, Voices Of Babylon
32	33	Debbie Gibson, Electric Youth
33	35	Donny Osmond, Soldier Of Love
34	EX	Michael Damian, Rock On
35	EX	Samantha Fox, I Only Wanna Be With You
EX	EX	Figures On A Beach, You Ain't Seen No
EX	EX	Roy Orbison, You Got It
EX	EX	Living Colour, Cult Of Personality
EX	EX	Johnny Kemp, Birthday Suit (From "Sin
EX	EX	New Order, Round & Round
EX	EX	New Kids On The Block, I'll Be Loving
EX	EX	Waterfront, Cry
EX	EX	Neneh Cherry, Buffalo Stance
EX	EX	Sa-Fire, Thinking Of You

POWER 104 KRBE

Houston		P.D.: Adam Cook
1	1	Fine Young Cannibals, She Drives Me C
2	10	Madonna, Like A Prayer
3	3	Tone Loc, Funky Cold Medina
4	8	Def Leppard, Rocket
5	11	Peter Schilling, The Different Story
6	5	R.E.M., Stand
7	7	Lita Ford (Duet With Ozzy Osbourne),
8	2	Milli Vanilli, Girl You Know It's Tru
9	16	Paula Abdul, Forever Your Girl
10	4	Roxette, The Look
11	5	Rod Stewart, My Heart Can't Tell You
12	12	Enya, Orinoco Flow (Sail Away)
13	15	Bon Jovi, I'll Be There For You
14	14	Deon Estus, Heaven Help Me
15	18	Howard Jones, Everlasting Love
16	19	Sweet Sensation (With Romeo J.D.), Si
17	17	Animation, Room To Move
18	22	Jimmy Harnen With Synch, Where Are You
19	21	Jody Watley, Real Love
20	20	Sa-Fire, Thinking Of You
21	23	Tommy Page, A Shoulder To Cry On
22	25	Debbie Gibson, Electric Youth
23	27	Donny Osmond, Soldier Of Love
24	24	Johnny Kemp, Birthday Suit (From "Sin
25	28	One 2 Many, Downtown
26	29	Samantha Fox, I Only Wanna Be With You
27	30	Living Colour, Cult Of Personality
28	31	New Kids On The Block, I'll Be Loving
29	32	Michael Damian, Rock On
A30	—	Guns N' Roses, Patience
31	35	Bobby Brown, Every Little Step
32	34	The Outfield, Voices Of Babylon
33	33	Yaz, Stand Up For Your Love Rights
34	2	Thirty Eight Special, Second Chance
35	EX	Figures On A Beach, You Ain't Seen No
A	—	Waterfront, Cry
A	—	Winger, Seventeen
EX	EX	Aretha Franklin & Elton John, Through
EX	EX	New Order, Round & Round
EX	EX	Neneh Cherry, Buffalo Stance

KUBE 93 FM

Seattle		P.D.: Rick Stacy
1	6	Madonna, Like A Prayer
2	4	Fine Young Cannibals, She Drives Me C
3	1	Roxette, The Look
4	5	R.E.M., Stand
5	8	Deon Estus, Heaven Help Me
6	2	Milli Vanilli, Girl You Know It's Tru
7	3	Bangles, Eternal Flame
8	18	Karyn White, Superwoman
9	13	Roy Orbison, You Got It
10	14	Sa-Fire, Thinking Of You
11	9	Vanessa Williams, Dreamin'
12	17	Poison, Your Mama Don't Dance
13	19	Bon Jovi, I'll Be There For You
14	16	The Belle Stars, Iko Iko (From "Rain
15	20	Thirty Eight Special, Second Chance
16	21	Def Leppard, Rocket
17	22	Bette Midler, Wind Beneath My Wings (
18	23	Animation, Room To Move
19	25	Donny Osmond, Soldier Of Love
20	24	Enya, Orinoco Flow (Sail Away)
21	26	Living Colour, Cult Of Personality
22	28	Paula Abdul, Forever Your Girl
23	27	Lita Ford (Duet With Ozzy Osbourne),
24	29	Cher & Peter Cetera, After All (Love)
25	30	Johnny Kemp, Birthday Suit (From "Sin
A26	—	Jody Watley, Real Love
27	EX	Sweet Sensation (With Romeo J.D.), Si
28	EX	Tommy Page, A Shoulder To Cry On
29	EX	Michael Damian, Rock On
A30	—	Debbie Gibson, Electric Youth
A	—	Howard Jones, Everlasting Love
A	—	Aretha Franklin & Elton John, Through
A	—	New Kids On The Block, I'll Be Loving
A	—	Bobby Brown, Every Little Step
EX	EX	Natalie Cole, Miss You Like Crazy
EX	EX	Glenn Medeiros, Never Get Enough Of Y
EX	EX	Carly Simon, Let The River Run (Theme
EX	EX	Information Society, Repetition
EX	EX	Samantha Fox, I Only Wanna Be With You

SILVER 92 PRO FM

Providence		P.D.: Mike Osborne
1	4	Milli Vanilli, Girl You Know It's Tru
2	3	Karyn White, Superwoman
3	1	Roy Orbison, You Got It
4	6	Tone Loc, Funky Cold Medina
5	5	R.E.M., Stand
6	10	Roxette, The Look
7	9	Fine Young Cannibals, She Drives Me C
8	8	Poison, Your Mama Don't Dance
9	12	Madonna, Like A Prayer
10	11	Sa-Fire, Thinking Of You
11	13	Johnny Kemp, Birthday Suit (From "Sin
12	14	Enya, Orinoco Flow (Sail Away)
13	15	Def Leppard, Rocket
14	16	Animation, Room To Move
15	18	Bon Jovi, I'll Be There For You
16	19	Bette Midler, Wind Beneath My Wings (
17	22	Thirty Eight Special, Second Chance
18	20	The Pasadenas, Tribute (Right On)
19	25	Sweet Sensation (With Romeo J.D.), Si
20	21	Carly Simon, Let The River Run (Theme
21	23	Womack & Womack, Teardrops
22	24	The Belle Stars, Iko Iko (From "Rain
23	26	Deon Estus, Heaven Help Me
24	27	New Kids On The Block, I'll Be Loving
25	28	Winger, Seventeen

26	29	Living Colour, Cult Of Personality
27	32	Debbie Gibson, Electric Youth
28	31	Cher & Peter Cetera, After All (Love)
29	34	Steve Winwood, Hearts On Fire
30	EX	Jody Watley, Real Love
31	33	Sam Brown, Stop
32	35	Michael Damian, Rock On
33	EX	Paula Abdul, Forever Your Girl
34	EX	Donny Osmond, Soldier Of Love
35	EX	Easterhouse, Come Out Fighting
A	—	Lisa Lisa & Cult Jam, Little Jackie W
A	—	Rick Astley, Giving Up On Love
A	—	Guns N' Roses, Patience
A	—	Natalie Cole, Miss You Like Crazy
A	—	Aretha Franklin & Elton John, Through
EX	EX	Tommy Page, A Shoulder To Cry On
EX	EX	Samantha Fox, I Only Wanna Be With You
EX	EX	Figures On A Beach, You Ain't Seen No
EX	EX	Glenn Medeiros, Never Get Enough Of Y
EX	EX	The Replacements, I'll Be You
EX	EX	Cinderella, Coming Home
EX	EX	Waterfront, Cry
EX	EX	The Outfield, Voices Of Babylon
EX	EX	Edie Brackel & New Bohemians, Circle
EX	EX	One 2 Many, Downtown

BIO4 MILANS MUSIC

Baltimore		P.D.: Chuck Morgan
1	3	Milli Vanilli, Girl You Know It's Tru
2	5	Tone Loc, Funky Cold Medina
3	4	R.E.M., Stand
4	7	Fine Young Cannibals, She Drives Me C
5	6	Karyn White, Superwoman
6	11	Madonna, Like A Prayer
7	1	Mike + The Mechanics, The Living Year
8	1	Bangles, Eternal Flame
9	9	Chicago, You're Not Alone
10	14	Roxette, The Look
11	17	Rod Stewart, My Heart Can't Tell You
12	17	Bon Jovi, I'll Be There For You
13	16	The Belle Stars, Iko Iko (From "Rain
14	2	Debbie Gibson, Lost In Your Eyes
15	10	Was (Not Was), Walk The Dinosaur
16	18	Deon Estus, Heaven Help Me
17	19	Def Leppard, Rocket
18	21	Roy Orbison, You Got It
19	22	Samantha Fox, I Only Wanna Be With You
20	20	Ann Wilson & Robin Zander, Surrender
21	23	Poison, Your Mama Don't Dance
22	24	Living Colour, Cult Of Personality
23	25	Vanessa Williams, Dreamin'
24	26	Thirty Eight Special, Second Chance
25	28	Animation, Room To Move
26	EX	Debbie Gibson, Electric Youth
27	29	Jody Watley, Real Love
28	30	Donny Osmond, Soldier Of Love
29	EX	Enya, Orinoco Flow (Sail Away)
30	EX	Sa-Fire, Thinking Of You
A	—	Bobby Brown, Every Little Step
A	—	Guns N' Roses, Patience
A	—	New Kids On The Block, I'll Be Loving
EX	EX	Paula Abdul, Forever Your Girl
EX	EX	Michael Damian, Rock On

POWER 99 FM

Atlanta		P.D.: Rick Stacy
1	3	Fine Young Cannibals, She Drives Me C
2	13	Madonna, Like A Prayer
3	1	Roxette, The Look
4	2	Bangles, Eternal Flame
5	7	Milli Vanilli, Girl You Know It's Tru
6	18	The Belle Stars, Iko Iko (From "Rain
7	11	Was (Not Was), Walk The Dinosaur
8	11	Bette Midler, Wind Beneath My Wings (
9	25	Jody Watley, Real Love
10	17	Kon Kan, I Beg Your Pardon
11	19	Paula Abdul, Forever Your Girl
12	22	Peter Schilling, The Different Story
13	24	Deon Estus, Heaven Help Me
14	9	Roy Orbison, You Got It
15	21	Figures On A Beach, You Ain't Seen No
16	20	Neneh Cherry, Buffalo Stance
17	25	Rod Stewart, My Heart Can't Tell You
18	12	Tone Loc, Funky Cold Medina
19	5	R.E.M., Stand
20	16	Cher & Peter Cetera, After All (Love)
21	20	Tommy Page, A Shoulder To Cry On
22	EX	Bon Jovi, I'll Be There For You
23	EX	Michael Damian, Rock On
24	27	Living Colour, Cult Of Personality
25	30	Sa-Fire, Thinking Of You
26	28	Enya, Orinoco Flow (Sail Away)
27	EX	Karyn White, Superwoman
28	EX	Carly Simon, Let The River Run (Theme
29	EX	Winger, Seventeen
30	EX	Animation, Room To Move
A	—	Jimmy Harnen With Synch, Where Are You
A	—	Thirty Eight Special, Second Chance
A	—	The Outfield, Voices Of Babylon
A	—	Donny Osmond, Soldier Of Love
A	—	Bobby Brown, Every Little Step

F-100 100.7 FM

Miami		P.D.: Steve Pierce
1	1	Bangles, Eternal Flame
2	2	Madonna, Like A Prayer
3	3	Milli Vanilli, Girl You Know It's Tru
4	6	Milli Vanilli, Girl You Know It's Tru
5	4	Rod Stewart, My Heart Can't Tell You
6	13	Ann Wilson & Robin Zander, Surrender
7	7	The Belle Stars, Iko Iko (From "Rain
8	15	Paula Abdul, Straight Up
9	15	Bon Jovi, I'll Be There For You
10	17	Fine Young Cannibals, She Drives Me C
11	10	Tone Loc, Funky Cold Medina
12	10	Stevie B, I Wanna Be The One
13	10	New Kids On The Block, You Got It (Th
14	5	Anita Baker, Just Because
15	8	Debbie Gibson, Lost In Your Eyes
16	16	New Edition, Can You Stand The Rain
17	14	Donny Osmond, Soldier Of Love
18	18	Mike + The Mechanics, The Living Year
19	9	Sa-Fire, Thinking Of You
20	20	Vanessa Williams, Dreamin'
21	EX	Poison, Your Mama Don't Dance
22	EX	Bette Midler, Wind Beneath My Wings (
23	EX	Enya, Orinoco Flow (Sail Away)
24	EX	Deon Estus, Heaven Help Me
25	EX	Inner City, Good Life
26	EX	Roxette, The Look
27	EX	Roy Orbison, You Got It
28	EX	Debbie Gibson, Electric Youth
A29	—	Was (Not Was), Walk The Dinosaur
A	—	R.E.M., Stand
30	28	Kon Kan, I Beg Your Pardon
A	—	Aretha Franklin & Elton John, Through
EX	EX	New Kids On The Block, I'll Be Loving
EX	EX	Michael Damian, Rock On
EX	EX	Jody Watley, Real Love

WVIOG The New 102.1

Saginaw		P.D.: Rick Belcher
1	3	R.E.M., Stand
2	4	Poison, Your Mama Don't Dance
3	5	Roxette, The Look
4	2	Def Leppard, Rocket
5	1	Van Halen, Fae's So Good
6	2	Chicago, You're Not Alone
7	6	Breathe, Don't Tell Me Lies
8	14	Guns N' Roses, Patience
9	13	Fine Young Cannibals, She Drives Me C
10	15	Bangles, Eternal Flame

94 WKTI FM

Milwaukee		P.D.: Todd Fisher
1	5	Madonna, Like A Prayer
2	2	Jimmy Harnen With Synch, Where Are You
3	3	Bangles, Eternal Flame
4	4	Rod Stewart, My Heart Can't Tell You
5	1	Mike + The Mechanics, The Living Year
6	7	Tone Loc, Funky Cold Medina
7	12	Donny Osmond, Soldier Of Love
8	8	Paula Abdul, Straight Up
9	9	R.E.M., Stand
10	10	Roy Orbison, You Got It
11	11	Bon Jovi, I'll Be There For You
12	6	New Kids On The Block, You Got It (Th
13	18	Fine Young Cannibals, She Drives Me C
14	16	Cher & Peter Cetera, After All (Love)
15	17	The Belle Stars, Iko Iko (From "Rain
16	13	Guns N' Roses, Paradise City
17	19	Debbie Gibson, Electric Youth
18	20	Thirty Eight Special, Second Chance
19	21	Bette



**TERRI ROSSI'S
RHYTHM
SECTION**

R-I-L-E-Y SPELLS RELIEF: The self-titled MCA album by Guy achieves the No. 1 spot in its 40th week on the Hot Black Albums chart. Although the album has been certified platinum by the Recording Industry Assn. of America, it has not spawned a No. 1 single on the Hot Black Singles chart to date. The current single, "I Like," shows great promise, making an incredible jump from 21-10, combining a tremendous point increase at retail with 20 new reports, along with a solid performance at radio with 67 upward moves on playlists and four new station adds for a total of 96 stations currently reporting this title. For Guy member/producer Teddy Riley, this could be the first No. 1 single for his group—if radio gives it a fair shake and does not intensify airplay on another cut, "Piece Of My Love," which is becoming an airplay favorite.

WHEN YOU'RE HOT, you're hot! Bobby Brown stomps his way up to the No. 1 position on the Hot Black Singles chart with "Every Little Step" (MCA). That means all four of his singles from the "Don't Be Cruel" album have reached No. 1. Even though two stations are not reporting the title this week, "Step" clearly outpaces all of the other records at the top of the chart in radio points and comes in at No. 2 in retail points... MCA continues its string of hits with two more records in the top 10. "Crucial" by New Edition makes a healthy 12-5 jump and is paced nicely to head for the top spot. Its strongest competition, "Real Love" by Jody Watley, comes in right behind it, moving 15-6 with great retail and radio gains.

THE RAP PACK continues to build its presence on the Hot Black Singles chart, with three major chart advances. Rob Base & DJ. E-Z Rock leap 17 places with the Frankie Beverly-influenced tune "Joy And Pain" (Profile). Strong momentum for this single is building at radio and retail; it is the Power Pick/Sales with 31 new dealer reports and 10 station adds... Slick Rick jumps 64-50 with "Children's Story" (Def Jam), adding 20 retail reports and five new stations... De La Soul, whose motto is "This Is The Daisy Age," sticks close to the pack with "Me, Myself And I" (Tommy Boy) gaining 24 retail reports and eight radio adds.

DON'T LOOK ANY FURTHER: I hope everyone got to see last week's Billboard story on black music video directors by Janine C. McAdams. The piece examined the rigorous and long-running debate about the production of music videos for black artists between black directors and labels. Recently a new production company, Blackbird Films, which is affiliated with Dove Films in Los Angeles, was formed by Foster Corder and John Simmons. The company was created to provide increased opportunities in film, TV commercials, and music videos for talented black directors, camerapeople, and crews. Peter Wise, a rep for the company, states: "There is a definite parallel between records and the visual media. Our music, even though it may have mass-market appeal, is on the whole produced by blacks, so why shouldn't black producers and directors be hired to create the visual messages that black people can identify with?" Blackbird Films can be reached at 213-850-9947.

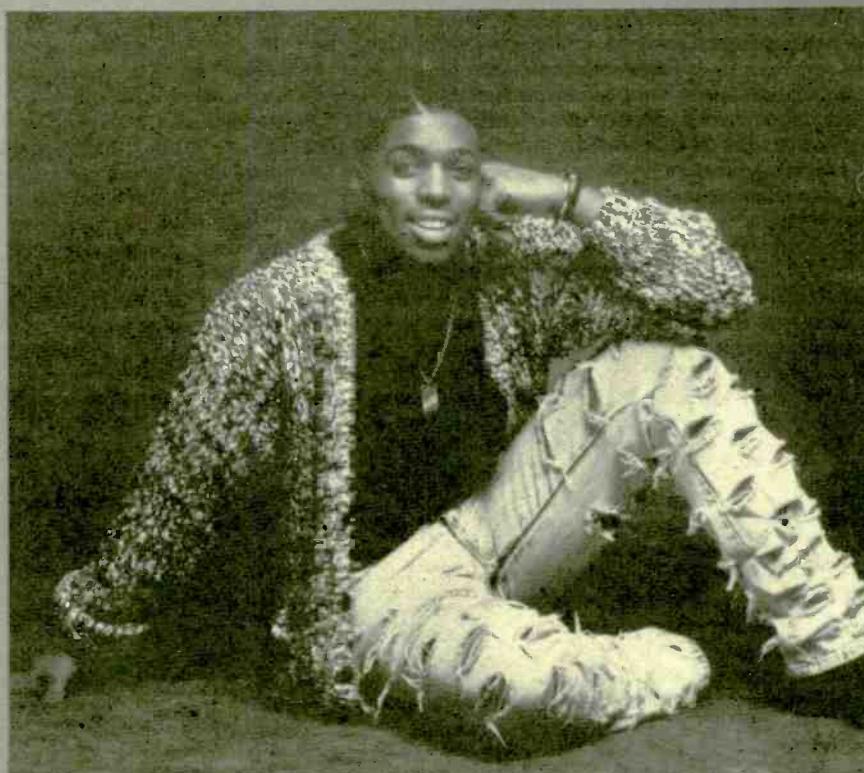
**HOT BLACK SINGLES ACTION
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
LITTLE JACKIE WANTS TO... LISA LISA & CULT JAM COLUMBIA	8	14	34	56	56
HAVE YOU HAD YOUR LOVE... THE O'JAYS EMI	7	12	25	44	47
THROUGH THE STORM A. FRANKLIN/E. JOHN ARISTA	3	9	17	29	38
EVERY LITTLE TIME KIARA ARISTA	6	10	11	27	58
FOR THE LOVE OF YOU TONY! TON!! TONE! WING	4	8	14	26	56
SHE'S SO COLD ALTON STEWART EPIC	3	3	12	18	21
MY FIRST LOVE ATLANTIC STARR WARNER BROS.	2	2	12	16	77
SEARCHIN' FOR A GOOD TIME MARCUS LEWIS AEGIS	0	6	10	16	36
MR. D.J. JOYCE IRBY MOTOWN	5	1	9	15	67
MY ONE TEMPTATION MICA PARIS ISLAND	1	2	11	14	62

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

**HE'S BEEN A NAME ON SO MANY GREAT
RECORDS, NOW CHUCKII BOOKER
MAKES A NAME FOR HIMSELF**

In the past year, Chuckii Booker's been helping a lot of people make names for themselves. Chuckii contributed both songs and keyboard expertise to the Vanessa Williams album. He wrote and produced Troop's hit "My Heart" and is putting finishing touches on their brand new album. He's even found the time to add some of his special magic to the forthcoming Kool & The Gang project. And his writing and keyboard contributions to Gerald Alston's album and tour continue to win raves all around. A talent as big as Chuckii Booker's inevitably had to find its own unique outlet. **CHUCKII** is the name of his debut album and "Turned Away" is the track that radio's already turning to. Don't you turn away from an obvious hit.



"TURNED AWAY"
(7-88917)
the first single from the debut album
CHUCKII
(81947)

Produced by Chuckii Booker & Big Dog Productions
or Serapis Productions
Management & Direction: Raymond A. Shields II,
for Black Dot Management



On Atlantic Records, Cassettes and Compact Discs

© 1989 Atlantic Recording Corp. A Warner Communications Co.

C
H
U
C
K
I
I
B
O
O
K
E
R



The Right Stuff. Wing's Vanessa Williams, left, and Virgin's Paula Abdul recently met at a Los Angeles party, and congratulated each other on their successful singles, "Dreamin'" by Williams and "Straight Up" by Abdul.

PRODUCER GATHERS MOTOWN ACTS

(Continued from page 21)

tracks in nine days, focusing on original material written with partner Steven Wagner. "We did some remakes, including 'It Takes Two' with Kim Weston & Ronnie McNair, and 'Needle In A Haystack' with the Velvelettes," says Levine. "The reunion was a very emotional time for everybody. There were people at the studio who hadn't seen each other in years and when everybody got around the piano to jam, it was amazing." Levine cut the live session with Levi Stubbs of the Four Tops adding lead vocals for a revival of "I Can't Help Myself," to be released in the U.S. with pro-

ceeds donated to Detroit's homeless.

Many of the recording sessions were captured on video and Levine is currently negotiating a home video release. "I want to do a deal for the entire project," reports Levine, who adds that a couple of television specials are planned from footage from the reunion. "We're also planning a worldwide tour with all the artists later in the year," says Levine. "It's just amazing to have pulled off something as immense as this and I'm more than gratified, knowing the impact the reunion had on the Detroit music scene."

RHYTHM & BLUES

(Continued from page 21)

Tony Award-winning Broadway dancer **Hinton Battle**. A few years back Battle recorded an album for Qwest Records... **Anita "Ring My Bell" Ward** is recording a comeback album for Jackson, Miss.-based Parallax Records. Parallax is owned by **James Briffin**, who was the engineer on "Ring My Bell" back in 1979... **Amy Keys'** impressive Epic debut album, "Lover's Intuition," was produced by **Preston Glass**, **Noel Closson**, and **Larry Graham**. The key songs are "Precious" and "I Know What's Good For You." The latter, a duet between Keys and Graham, is a fiery adult contemporary ballad. Keys' voice (and the art on her album cover) recall **Anita Baker** on her "Rapture" album... Graham is also in the studio cutting tracks on a **Graham Central Station** album. Hopefully Graham will pick up his bass and recapture some of the rhythmic fire that made that band so funky... The contributions of sidemen and arrangers are too often overlooked. They add much to both the technical strength of a show and, night after night, put as much heart into their work as the

star. **John Simmons**, an expert keyboardist and the musical director for **Stephanie Mills** and **Whitney Houston**, epitomized the skill and diligence of the dedicated sideman. He died last month at age 41 of respiratory disease. His musicality and personality will be missed.



Objectionable Behavior. Video director Eric Meza, left, and Island artist Miles Jaye cut up on the set of Jaye's "Objective" video in New York.

FOR WEEK ENDING APRIL 15, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	3
2	5	EVERY LITTLE STEP	BOBBY BROWN	1
3	7	LOVE SAW IT	KARYN WHITE	2
4	9	THAT'S THE WAY LOVE IS	TEN CITY	12
5	1	MORE THAN FRIENDS	JONATHAN BUTLER	17
6	12	SLEEP TALK	ALYSON WILLIAMS	7
7	21	REAL LOVE	JODY WATLEY	6
8	3	GIRL I GOT MY EYES ON YOU	TODAY	9
9	8	ALL I WANT IS FOREVER (FROM "TAP")	J.TAYLOR/R.BELLE	18
10	19	CRUCIAL	NEW EDITION	5
11	13	REAL LOVE	EL DEBARGE	8
12	18	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	14
13	14	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	13
14	15	4 U	VESTA	11
15	17	AFFAIR	CHERRELLE	4
16	6	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	32
17	26	I LIKE	GUY	10
18	4	LUCKY CHARM	THE BOYS	25
19	23	START OF A ROMANCE	SKYY	15
20	11	CLOSER THAN FRIENDS	SURFACE	29
21	27	FUNKY COLD MEDINA	STONE LOC	20
22	25	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	21
23	28	LOVESICK	Z'LOOKE	19
24	22	SELF-DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	37
25	24	24/7	DINO	16
26	10	JOY AND PAIN	DONNA ALLEN	45
27	33	NEVER SAY GOODBYE TO LOVE	RENE MOORE	23
28	35	ROMEO AND JULIET	BLUE MAGIC	30
29	16	JUST COOLIN'	LEVERT FEAT. HEAVY D	40
30	32	TURN THIS MUTHA OUT	M.C. HAMMER	36
31	—	TRIBUTE (RIGHT ON)	THE PASADENAS	22
32	38	BUCK WILD	E.U.	28
33	34	IT'S ONLY LOVE	SIMPLY RED	33
34	39	ARE YOU MY BABY	WENDY AND LISA	26
35	30	MORE THAN PHYSICAL	CHRISTOPHER MAX	38
36	36	LIFE IS... TOO SHORT	TOO SHORT	43
37	—	STICKS AND STONES	GRADY HARRELL	34
38	20	YOU AND I GOT A THANG	FREDDIE JACKSON	55
39	—	HEAVEN HELP ME	DEON ESTUS	31
40	—	MOVE ON YOU	LATEASHA	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	EVERY LITTLE STEP	BOBBY BROWN	1
2	4	LOVE SAW IT	KARYN WHITE	2
3	5	AFFAIR	CHERRELLE	4
4	3	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	3
5	9	CRUCIAL	NEW EDITION	5
6	11	REAL LOVE	JODY WATLEY	6
7	12	24/7	DINO	16
8	6	REAL LOVE	EL DEBARGE	8
9	13	SLEEP TALK	ALYSON WILLIAMS	7
10	14	I LIKE	GUY	10
11	15	START OF A ROMANCE	SKYY	15
12	8	4 U	VESTA	11
13	2	GIRL I GOT MY EYES ON YOU	TODAY	9
14	16	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	13
15	17	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	14
16	18	IF I'M NOT YOUR LOVER	AL B. SURE!	24
17	20	BABY ME	CHAKA KHAN	27
18	24	TRIBUTE (RIGHT ON)	THE PASADENAS	22
19	21	LOVESICK	Z'LOOKE	19
20	23	THAT'S THE WAY LOVE IS	TEN CITY	12
21	25	DAYS LIKE THIS	SHEENA EASTON	35
22	28	HEAVEN HELP ME	DEON ESTUS	31
23	27	NEVER SAY GOODBYE TO LOVE	RENE MOORE	23
24	26	ARE YOU MY BABY	WENDY AND LISA	26
25	31	FUNKY COLD MEDINA	STONE LOC	20
26	33	BUCK WILD	E.U.	28
27	29	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	21
28	36	STICKS AND STONES	GRADY HARRELL	34
29	10	ALL I WANT IS FOREVER (FROM "TAP")	J.TAYLOR/R.BELLE	18
30	35	STAY	JACKIE JACKSON	39
31	37	ROMEO AND JULIET	BLUE MAGIC	30
32	39	MISS YOU LIKE CRAZY	NATALIE COLE	44
33	7	MORE THAN FRIENDS	JONATHAN BUTLER	17
34	38	IT'S ONLY LOVE	SIMPLY RED	33
35	30	YOU LAID YOUR LOVE ON ME	GERALD ALSTON	42
36	—	IF SHE KNEW	ANNE G.	46
37	—	LIKE A PRAYER	MADONNA	41
38	—	MY FIRST LOVE	ATLANTIC STARR	52
39	—	THE GOOD, BAD & UGLY	CHARLIE SINGLETON	53
40	—	UH-UH OOH-OOH LOOK OUT	ROBERTA FLACK	54

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 24/7 (Onid, BMI) CPP	60 I WANT IT (Donessa, ASCAP/Bush Burnin', ASCAP)
11 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	71 I WANT YOUR LOVE (Jay King IV, BMI)
4 AFFAIR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	80 I WILL ALWAYS BE THERE FOR YOU (Pac Jam, BMI)
18 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	24 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
59 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood, BMI/Matkosky, ASCAP/Geffen, ASCAP)	46 IF SHE KNEW (2560, ASCAP)
57 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)	65 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
26 ARE YOU MY BABY (Girl Brothers, ASCAP)	3 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM
27 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	78 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)
71 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)	33 IT'S ONLY LOVE (Mayplace, BMI)
21 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	45 JOY AND PAIN (Amazement, BMI)
93 BRIDGE OVER TROUBLED WATERS (Paul Simon, BMI)	49 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
28 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	75 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
95 CAN WE TALK ABOUT IT? (Henstone, BMI/Musicworks, BMI)	40 JUST COOLIN' (Trycep, BMI/Fercliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)
50 CHILDREN'S STORY (Def America, BMI)	80 KEEP IT SIMPLE (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
29 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	96 LE RESTAURANT (Rutland Road, ASCAP/WB, ASCAP)
5 CRUCIAL (Flyte Tyme, ASCAP)	77 LEAN ON ME (Interior, BMI)
83 CUTIES GET CONNECTED (Promuse, BMI/Big Generic, BMI/Omeza, BMI)	48 LET ME PUSH IT TO YA (Harrindur, BMI/Noiseta, BMI)
35 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	43 LIFE IS... TOO SHORT (Willesden, BMI)
14 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	41 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
56 DON'T TEASE ME (Two Tuff-Enuff, BMI/Tom & Den, ASCAP)	72 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/Myl Myl, BMI)
81 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	66 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
87 DRUMS OF STEEL (.357, ASCAP/Ruffhouse, BMI)	2 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
90 EAZY-ER SAID THAN DONE (Ruthless Attack, ASCAP/Irving, BMI)	68 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, ASCAP/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)
1 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	19 LOVESICK (Pure Delite, BMI/Bright Light, BMI)
64 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	25 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd., ASCAP) CPP
61 FLOAT ON (Duchess, BMI)	62 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI)
69 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	98 MAKE MY BABY HAPPY (Bush Burnin', ASCAP)
74 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	51 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
20 FUNKY COLD MEDINA (Varry White, ASCAP)	44 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI)
9 GIRL I GOT MY EYES ON YOU (Cal-Gene, BMI/Virgin Songs, BMI) CPP	17 MORE THAN FRIENDS (Zomba, ASCAP)
32 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	38 MORE THAN PHYSICAL (Mike Chapman, ASCAP)
97 GIVE IT HERE (Varry White, ASCAP/World Life, ASCAP/Longitude, BMI)	47 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatseekers, ASCAP)
53 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP) CPP	58 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP)
76 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)	52 MY FIRST LOVE (Jodaway, ASCAP)
99 HEARTBREAKER (Houston Gold, BMI/Radidio, BMI/Mark Bynum, BMI)	63 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
31 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	23 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)
10 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	6 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightson, BMI)
	8 REAL LOVE (Jobete, ASCAP) CPP
	13 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.



The Only Complete Listing of Every Charted Black Single!

Every Record That Ever Appeared On Billboard's "Rhythm & Blues," "Soul" & "Black" Singles Charts From 1942 Through 1988, Arranged By Artist & By Title.



P.O. Box 200
Menomonee Falls, WI 53051
414-251-5408

The World's Leading Authority
In Recorded Entertainment

OVER 13,000
TITLES & 3,000
ARTISTS FROM 47
YEARS OF
BILLBOARD'S
"RHYTHM & BLUES"
CHARTS!

ARTIST SECTION lists each record's peak chart position, date of first chart appearance, total weeks on the charts, original label and record number, plus all cross-over hits' peak positions on Billboard's "Hot 100" and "Bubbling Under" charts, and much more. Includes detailed biographies on most artists, plus interesting notes on many charted singles.

ALPHABETICAL TITLE SECTION lists each title's peak chart position, year of peak popularity and artist name.

THE TOP 200 ARTISTS & THE TOP 100 SINGLES OF ALL-TIME, plus other significant artist and record achievements.

YEAR-BY-YEAR CHRONOLOGICAL LISTING OF ALL #1 SINGLES.

Over 550 pages.

ORDER R&B'S ULTIMATE HIT LIST.

- Top Rhythm & Blues Singles 1942-1988 Hardcover \$60.00
- Top Rhythm & Blues Singles 1942-1988 Softcover \$50.00
- Credit Card Processing Fee - \$2.00
- Shipping & Handling \$ 4.00
- Total Payment \$**

All orders must include payment by check or money order in U.S. dollars. MasterCard and VISA charge are available (send card name, number, expiration date and signature).

Please send me more information on the complete line of Record Research music reference books.

Name _____
Address _____
City _____ State _____ Zip _____
Mail to: Record Research Inc., Dept. BB13, P.O. Box 200, Menomonee Falls, WI 53051

Billboard.

TOP BLACK ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

FOR WEEK ENDING
APRIL 15, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★	
1	2	3	40	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
2	1	2	24	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
3	5	5	15	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
4	3	1	40	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
5	6	8	8	TONE LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
6	7	6	21	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
7	4	4	29	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
8	8	7	25	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
9	9	12	23	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
10	14	14	21	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
11	11	9	40	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
12	10	11	37	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
13	15	16	7	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
14	12	13	19	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
15	13	10	24	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
16	16	18	8	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
17	17	15	21	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
18	18	21	25	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
19	21	26	6	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
20	25	30	4	MILLI VANILLI ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
21	20	20	42	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
22	19	17	26	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
23	23	23	28	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
24	22	19	19	AL JARREAU REPRIS 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
25	24	22	25	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
26	31	29	14	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
27	26	25	19	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
28	28	31	19	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
29	30	33	7	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
30	27	24	36	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
31	38	56	3	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
32	33	34	20	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
33	29	27	30	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
34	32	28	24	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
35	34	32	13	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
36	37	43	5	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
37	35	35	15	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
38	40	49	5	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
39	43	41	15	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
40	36	36	9	THE BAR-KAYS MERCURY 422,836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
41	47	59	4	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
42	39	37	18	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
43	42	40	48	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
44	46	46	23	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
45	41	45	20	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
46	68	—	2	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
47	45	38	69	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
48	48	47	11	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
49	50	48	24	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION

50	52	51	20	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
51	57	57	5	BETTY WRIGHT VISION 3308 (8.98) (CD)	4 U 2 NJOY
52	53	54	15	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
53	44	39	25	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
54	55	62	5	TAKE 6 REPRIS 25670/WARNER BROS. (8.98) (CD)	TAKE 6
55	58	63	7	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
56	51	50	21	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
57	54	55	47	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
58	64	66	5	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
59	49	42	49	TONY! TON!! TONE! WING 835 549/POLYGRAM (CD)	WHO?
60	73	—	2	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
61	56	60	25	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40985 (CD)	HANGIN' TOUGH
62	63	73	5	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
63	60	67	4	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
64	59	53	20	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
65	72	—	2	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
66	66	72	4	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
67	71	78	3	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
68	61	44	17	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
69	62	61	28	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
70	77	75	5	BILLY MITCHELL OPTIMISM 2502 (8.98) (CD)	IN FOCUS
71	76	88	3	ALYSON WILLIAMS DEF JAM FC 45015/COLUMBIA (CD)	RAW
72	79	—	2	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
73	67	64	40	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
74	NEW	1	1	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
75	65	52	35	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
76	69	69	39	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
77	78	81	3	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
78	86	86	20	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
79	NEW	1	1	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
80	80	80	46	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
81	75	82	4	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
82	74	79	19	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
83	90	77	21	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
84	81	58	27	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
85	97	—	2	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
86	91	93	13	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
87	NEW	1	1	JACKIE JACKSON POLYDOR 837 766-1/POLYGRAM (8.98) (CD)	BE THE ONE
88	92	71	21	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
89	NEW	1	1	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
90	82	70	13	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
91	88	68	21	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
92	85	85	17	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
93	89	87	6	SOUNDTRACK EPIC 45084/E.P.A. (CD)	TAP
94	84	—	2	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
95	83	74	14	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
96	RE-ENTRY	30	30	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
97	NEW	1	1	DEON ESTUS MIKA 835 713-1/POLYDOR (8.98) (CD)	SPELL
98	87	100	13	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
99	70	65	12	RICK KELLIS SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
100	94	—	13	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.



Best Director

Raising the curtain on a new level of luxury on the West Side is Grand Bay's Managing Director Guenter Richter who, day after day, makes this hotel worthy of an encore. Bravo!



Best Set Design

A polished marble lobby and brass elevators lead to 178 individually-styled rooms and suites, from European regal to art deco. For dining in a stylish setting, the West Side's latest hit in Italian dining, Bellini by Cipriani, is right here.



Best Choreography

For those up-tempo visits to New York you'll appreciate the Grand Bay's ability to orchestrate details like freshly shined shoes and your choice of newspapers. When it comes to providing comfort and service on the exciting side of the city, the Grand Bay is well rehearsed.



Best Supporting Cast

A cast of thousands? Not really. It just seems that way at the Grand Bay where every need is anticipated, and every request honored by a staff schooled in the art of service.



The Grand Bay At Equitable Center Is The Critics' Choice For Great Performances

New York Magazine Recently Featured The Zagat Hotel Survey Which Rated Grand Bay's Guest Rooms The Best In The City.



GRAND BAY HOTEL
AT EQUITABLE CENTER

152 West 51st Street at Seventh Avenue, New York, NY 10019 (212) 765-1900 or 800-237-0990





Emerald Sounds. Actor Richard Harris, seated at center, takes a break with the Chieftains before their St. Patrick's Day performance March 17 at New York's Carnegie Hall.

MTV, Touring Breathe Life Into Living Colour 'Cult Of Personality' Vid Brought 'Vivid' Acclaim

BY CHRIS MORRIS

LOS ANGELES A lot of roadwork and a hit video are the key factors that have helped the black hard-rock band Living Colour hit the jackpot with its first album, "Vivid."

The group's Epic debut, which was released nearly a year ago, has been certified gold and is just short of platinum status, according to label sources. "Vivid" has climbed as high as No. 9 on Billboard's Top Pop Albums chart; it stands at No. 11 this week.

Living Colour has scored an even unluckier hit at top 40 radio: "Cult Of Personality," the MTV video hit, has climbed into the top 30 on Billboard's Hot 100 Singles chart.

Touring, word-of-mouth, and

MTV helped ignite the major success of this unusual, alternative-oriented act, says Dave Glew, president of Epic/Portrait/CBS Associ-

'We ended up forcing play on album radio'

ated Labels. "We ended up forcing [play on] album radio, which didn't want anything to do with this in the first place. . . . Up until November, it was all grass roots."

"[The label] kept saying to radio, 'This band is for real, [guitarist] Vernon [Reid] is for real; sooner or later you're going to have to give it up,'" adds Living Colour manager Jim Grant.

In fact, it took a while for album rock radio to "give it up." The first track from "Vivid" promoted to album rock radio, "Middle Man," drew a lukewarm response from

programmers. The band stayed in the public eye during the early going with extensive U.S. tour activity.

Grant estimates that the group has played "150-plus" U.S. dates since the album's release last April.

"We knew what we were doing did not lend itself naturally to radio or video, so we had to take it out in front of people," Grant says. "On the business level, [touring] was part and parcel of developing an act that was perceived by radio as left of center."

Steve Backer, Epic director of national promotion, admits that touring "is what really kept this thing alive. [The first video] did OK—nothing great, nothing bad—but it wasn't a resounding success."

According to Backer, "Vivid" had sold only 100,000 units as of September 1988. It took MTV's embrace of the "Cult Of Personality" video, directed by Drew Caroline, to put the album over the top.

(Continued on next page)

Shocked Brings Lone Star To New York; Storytelling Songwriters Resurge, & Rap

IT'S A LONG WAY from East Texas to East 11th Street in New York and the stage of the old Ritz Ballroom. But Michelle Shocked dissolved the distance easily during her recent show in that hall. In her Huck Finn cap, with acoustic guitar in hand, Shocked wove musical reveries of her Lone Star past, singing such songs as "Memories Of East Texas" from her second PolyGram album, "Short Sharp Shocked."

The downtown crowd reveled in Shocked's tales of red clay roads, volunteer fire departments, and sweet potato yamborees as if all these were familiar staples of the club-hopping life in New York. "No one's too old for a story," the singer told the crowd.

Indeed, the storyteller's art has made a welcome comeback in pop music of late, both in songwriting styles and concert performances. Striking tales in the context of four-minute tunes always have been found in country music, where lyrics usually count more than production of the perfect rhythm track.

But in pop music, it took the recent resurgence of the singer/songwriter to bring the story-song back to the fore. The best example, of course, is Tracy Chapman's 1988 chart-topper, "Fast Car." The song's verses trace a deprived woman's path from hope to despair with the power and concision of the most masterful short story.

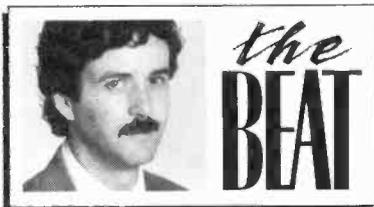
Storytelling tunes have flourished again in the records of such artists as Shocked, John Hiatt, Tom Waits, Elvis Costello, Lyle Lovett, and many others that have spun frequently on the Beat's turntable in recent months. Lovett, who brilliantly blends country, folk, blues, and Western swing styles, has been stunning audiences on his current tour with "L.A. County," a love song of sorts in which a final verse strikes with the impact of a murder novel's surprise climax. "A typical country song," Lovett deadpans during his shows. "Boy meets girl; boy shoots girl."

Most of the storytelling singers—whether folk-flavored such as Shocked, country-tinged such as Lovett, or rock-rooted such as Bruce Springsteen or John Cougar Mellencamp—trace their musical heritage to the story-songs of Woody Guthrie. It's no coincidence that 1988, the year of the singer/songwriter boom, also saw the release of "Folkways: A Vision Shared," a tribute to Guthrie and his contemporary, Huddie "Leadbelly" Ledbetter.

But Guthrie's children, with their acoustic guitars strapped on, are not the only ones melding storytelling and pop music nowadays. Some of the sharpest musical

tales, pumped up with rhythm, are coming from today's rappers—the high-school high jinx of "Parents Just Don't Understand" by D.J. Jazzy Jeff & the Fresh Prince, the lascivious adventures of "Wild Thing" by Tone Loc, or the civil rights history lesson of "Sister Rosa" by the Neville Brothers.

As entrancing as an artist such as Shocked can be, there's no reason why storytelling songs must be rooted in the rural folk tradition. And the rappers' beat-solid stories can dissolve cultural boundaries just as skillfully.



by Thom Duffy

"IT'S CLOSING TIME; unplug those people," sings Lovett in one of the typically skewed songs from his 1986 debut album. The Michelle Shocked show at the Ritz April 1 marked the closing of that venue as one of the nation's major music showcases. Its uptown counterpart was due to open, with the same

name, on West 54th Street (in the former quarters of Studio 54) with a music biz bash April 5 and a performance April 6 by the Radiators and the Jeff Healey Band. The Beat will report next week.

ON THE ROAD: Stevie Ray Vaughan & Double Trouble were booked to headline a benefit concert for Greenpeace April 8 in Auckland, New Zealand. Other acts included Toni Childs, Tim Finn of Split Enz, and Mental As Anything . . . Dennis Quaid, currently filming the role of Jerry Lee Lewis in "Great Balls Of Fire," was due to debut his band the Eclectics at Austin, Texas' Riverfest Sunday (9) on a bill with the Fabulous Thunderbirds . . . The Doobie Brothers, whose album "Cycles" is set for release May 17 on Capitol, will hit the road this summer for a reunion tour beginning June 9 in Denver.

GLASNOST ALICE: Who do the young Soviet party elite favor when it comes to rock'n'roll? "Alice Cooper, the Beatles, the Stones," one privileged party member, Andrei Brezhnev, says in a recent Rolling Stone article. That prompted a call to the Beat by Cooper's manager, Toby Manis of Alive Enterprises. He notes, for the record, that the perennial Cooper, whose upcoming release on Epic is due out in June, would prefer to be named in the same company with, say, Guns N' Roses rather than those older groups.

The Beat, in turn, notes that the young Communist party-liner might be dismayed to hear Cooper's hit "School's Out" currently playing in television ads for that most capitalistic of conveyances—Porsche sports cars.

For The Neville Brothers, The Music Is The Message

BY DAVE DIMARTINO

LOS ANGELES The recent A&M release of the Neville Brothers' "Yellow Moon" album caps a career renaissance for the longstanding and legendary New Orleans group.

Since Rhino Records' much-lauded 1987 compilation, "Traacherous: A History Of The Neville Brothers," an appearance on that year's Amnesty International tour, and the recent solo success of band member Aaron Neville's son Ivan on Polydor, the name Neville means more to pop music buyers than at any time in recent memory.

"Yellow Moon" is likely to continue the group's popularity surge, if the media attention given its single, "Sister Rosa," is any sign. The track, which debuts this week on the Hot Black Singles chart, pays homage to heroic figure Rosa Parks—the black woman who in 1955 refused to give up her "whites only" seat on an Alabama bus and became a symbol in the nascent civil rights movement.

According to Cyril Neville, who wrote the song, it was written specifically for a younger generation that, in his words, is "not being

taught about the recent past properly." In fact, says Neville, today's youth is only getting "bits and pieces" of the past—particularly when it comes to black history.

"Our heroes are still being chosen for us," says Neville. "It's like the powers that be picked certain people out of the civil rights movement and made them prominent by constantly putting them in the press."

(Continued on page 29)

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

BLACK & WHITE 8x10's

500 - \$65.00 1000 - \$90.00

COLOR

1000 - \$396.00

Above Prices Include Typesetting & Freight

Send 8x10 Photo - Check or M.O.

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

Send For Catalog & Samples

ABC PICTURES

1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456



ARTIST DEVELOPMENTS

WILLIAMS RATES RAVES

"I guess I'm the critics' darling," Lucinda Williams says with a self-deprecating laugh. "I guess I'm somehow important enough to try and analyze and figure out."

Indeed, the Rough Trade artist's recent self-titled album has attracted a storm of press reaction, with publications ranging from *Musician* to *The New York Times* chiming in with praise. Writers seem to have discovered the Texas-bred singer overnight—even though she released a pair of fine but little-heard albums on the Folkways label in 1979 and 1980.

"People were aware of me, but I wasn't at the right place at the right time, or I wasn't marketable," Williams says of her long hiatus from recording. "I was always a singer/songwriter and people weren't signing that for a while."

However, the vogue for Tracy Chapman, Suzanne Vega, and other female singer/songwriters has apparently brought the press into Williams' camp. "It's almost getting redundant—it's *all* been good," she says of the reviews.

Williams is currently capitalizing on the national attention accorded her with a U.S. tour that is taking her and her band (guitarist

Gurf Morlix, bassist Jim Leslie, and drummer Steve Mugalian) through the East and into Canada. In May, Williams and Morlix will do promotional dates in Europe as a duo; in June, the singer will return to the U.S. to hit the Southeast and Northwest. "We're trying to cover it all," she says.

CHRIS MORRIS

GRISMAN'S ROOTS

David Grisman hates to be typecast. Still, there's no mistaking the eclectic mandolinist's ambitious new Rounder double-album, "Home Is Where The Heart Is," as anything but bluegrass.

Featuring a score of noteworthy old and young bluegrass pickers in a purely traditional setting, the stellar set brings the multistyle musician back to his roots.

"A lot of bluegrass people look at me as a 'jazz misfit,' and it even says in my contract rider that 'bluegrass' can't be used in ads to avoid confusing people," says Grisman. "But that's what I was known for when I started. In fact, I first produced an album for Red Allen [the bluegrass guitarist/vocalist who appears on 'Home Is Where The Heart Is'] when I was a teen."

Grisman went on to take his instrument to the limits, and now hopes to start a far-reaching label of his own.

"New age, jazz, country—music is getting beyond all terms," he says. "That's good, because when you have to live inside one like I have, it becomes a cage."

With CDs in mind, he wants to eventually issue "high-quality acoustic music of the past, present, and future," particularly out-of-print recordings by obscure masters. First, however, he plans

an April tour behind the new album, further showcasing many of its stars.

JIM BESSMAN

STRONG CAST OF DICE

No ifs or maybes—the sticker on the Def American/Geffen debut album by stand-up comedian Andrew Dice Clay reads: "Warning, this album is offensive."

With its very strong language

and sexually explicit contents, the record faces an uphill fight winning commercial radio play. To spark album rock interest, Def American will issue a four-minute promotional CD of 'clean' material, titled "Okay For Radio."

According to Def American promotion director Dave Ross, the disk will contain "no profanity or
(Continued on page 30)

MTV, TOURING BREATHE NEW LIFE INTO LIVING COLOUR

(Continued from preceding page)

Abbey Konowitch, VP of programming for MTV, explains the network's rapid acceptance of the video, saying, "One of the things we try to do is break the rules, when something comes through that we think we can make an impact with. [The "Cult Of Personality" video] captured the essence [of the band] for us."

Noting that black rock acts traditionally have trouble breaking through at radio, Konowitch classifies the Living Colour song as "the hit track that doesn't fall into any niche or radio format."

The bottom line at the network was the staff's across-the-board excitement about the band, according to Konowitch.

"So many people felt the same enthusiasm toward this group that they did toward Guns N' Roses," Konowitch says. "The buzz was in the building."

"The news department, the production people, the producers—those music fans created such a buzz on the 10th floor at MTV," Backer adds. "They put it into active rotation right out of the box last October."

Konowitch says the original plan was to try the video out in strong rotation for four weeks, with an evaluation at the end of the trial. "At the end of those four weeks, major sales had been realized," says Konowitch, who adds that the video has been in rotation for 26 weeks—"the longest period in recent history."

The video wound up getting cross-format airing on MTV, from the metal showcase "Headbanger's Ball" to programs devoted to developing modern rock acts like "120 Minutes" and "MTV Post Modern." Most critically, it was broadcast heavily in the daylight hours.

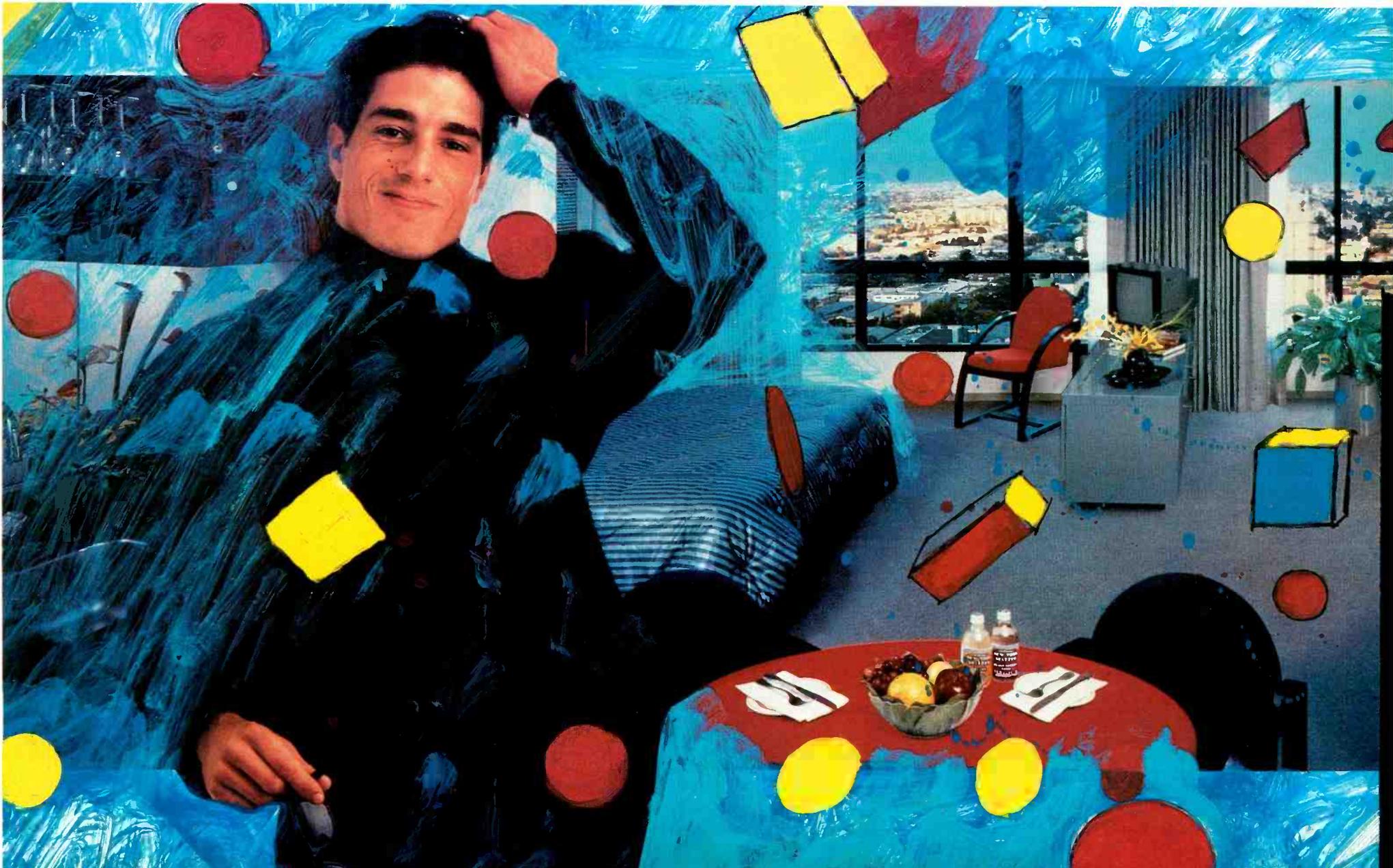
"This afternoon daypart was crucial, because we were hitting the audience we needed," Backer says.

The success of the video brought album rock radio to the party, and ultimately led Epic to issue "Cult Of Personality" as a commercial single.

"Not until the record started bursting at retail did anybody think of taking this incredibly aggressive track to top 40," manager Grant says. "They sold this song as an integrity project."

Epic is currently taking another "Vivid" track, "Open Letter (To A Landlord)," to radio, but Living Colour isn't resting on its laurels. The band is still taking its show on the U.S. road, aiming at smaller venues to keep the buzz alive.

"We're passing on some theaters to play clubs," Grant says.



TALENT IN ACTION

RATT
BRITNY FOX
KIX

Los Angeles Sports Arena
Los Angeles

WERE IT NOT FOR for the convincing hard rock grit displayed by opening act Kix, this three-act bill could have been labeled the Midg-

ets of Rock. It is remarkable that Ratt and Britny Fox could use so many decibels to create such minimal impact.

Playing before a supportive hometown crowd March 12, Atlantic's Ratt performed earnestly but unpersuasively throughout its 80-minute set. The band engaged in lots of stage prancing and preprogrammed posturing, a bloated drum solo, and the familiar which-balcony-is-louder shriekathon. But

those moves only amplified the band's homogenous and ultimately shallow catalog of noisy, fast-paced hard rock.

Even during Ratt's catchiest tunes, the delivery was burdened with a sense of enthusiasm-by-rote. The show's only spontaneous and memorable moment occurred during the finale, when several other Los Angeles-based faves, including Vince Neil of Motley Crue and Don Dokken, gathered on

stage for a fairly rollicking version of AC/DC's "Highway To Hell."

Of course, the hard-rock-by-the-textbook award goes to Columbia's Britny Fox, whose brief middle set was so stilted and choreographed that you had to wonder if this hair band had numbered footsteps painted on the stage floor. When this Cinderella clone shifted into its synchronized-swaying routine, its credibility factor hit ground zero.

Kix, however, plugged in and played hard during its short opening set, providing plenty of sparks while prompting recollections of a younger AC/DC. If this Atlantic band keeps finding catchy hooks, it may soon find itself on the top of such billings. On this lackluster
(Continued on next page)



One For The Wall. Melissa Etheridge, who was nominated for a Grammy this year as best female rock vocalist, presented one of her 12-string acoustic guitars to the Hard Rock Cafe in Chicago recently after scratching an autograph in its surface.

NEVILLE BROTHERS' MUSIC HAS A MESSAGE

(Continued from page 27)

"For one thing, they have Martin Luther King now frozen in 1963 on the steps of the Lincoln Memorial, giving the 'I Have A Dream' speech—whereas he lived up until 1968 and totally reversed some of the things that were being said in that speech. He stopped calling for integration into an immoral society, and called for a redistribution of the wealth. But you don't hear anything about that Martin Luther King, you know? And all of this stuff is in some books somewhere—so what I wanted to do was stir some people's interest in knowing the truth."

Neville says the recent call for use of the term "African-American" instead of "black" has been long overdue. He points out that the former phrase also serves as the title to a song he and former band mem-

ber Darryl Johnson penned together some time ago for his New Orleans-based reggae band, the Uptown All-Stars. Neville quotes the lyric:

"How you gonna know where you're going/If you don't know where you've been/And if you're walking around and don't know your history/Let me tell you, that's a sin/We've gotta teach our children a freedom song to sing/We've gotta remember Malcolm X as well as Martin Luther King/Because we are African Americans."

The song is available on an Uptown All-Stars tape Neville himself is selling—"We didn't want to deal directly with any major record companies," he says—and can be obtained by writing to following address: 5130 Arts St., New Orleans,

La. 70122.

"Sister Rosa" is just one intriguing aspect of the lush "Yellow Moon," which this week is No. 13 with a bullet on the Top Pop Albums chart. Also of interest to many was the group's choice of producer Daniel Lanois—a past collaborator with Brian Eno and producer of U2 and Peter Gabriel. Lanois first saw the Nevilles at New York's Ritz, then at Mardi Gras last year, and eventually stepped in to produce the band.

The album was recorded in New Orleans "in a studio that no longer exists," says Neville. "Daniel built it around the Neville Brothers," installing the studio in an apartment building. "Before we started recording, we all hung out in the building while it was being fixed. It was like home to everybody—one big, happy

family." And Lanois? "He's a magician, that's all I can say."

Neville calls the renewed attention to his band "a blessing" and likens it to longtime prayers finally being answered.

"Not just our prayer," he adds, "but my mother's prayers and my father's prayers—that finally, the Neville Brothers will have made a difference. Not just musically; we will have made a difference just by our being."

"The way I see Miss Rosa Parks, if it wasn't for her strength and her vision, America wouldn't be what it is today. And I want for the Neville Brothers to be to other people, old and young, what Miss Rosa Parks was to me—which was an inspiration to do unto others as you would have them do unto you."

A suite at the Mondrian as interpreted by Italo Scanga, Los Angeles, 1989



Italo Scanga 1989

A COLLECTION OF ORIGINALS

There is no such thing as just a room at a L'Ermitage Hotel.

At the Mondrian, as in all our hotels, we only have suites.

Anything less would cramp your style.



L'ERMITAGE HOTELS
A Collection of Originals

L'Ermitage • Bel Age • Mondrian
Valadon • Le Parc • Le Dufy • Le Rêve
West Hollywood • Beverly Hills

(800) 424-4443

© 1989 L'Ermitage Hotels

TALENT IN ACTION

(Continued from preceding page)

evening, it should have been.

TERRY WOOD

PAT McLAUGHLIN
Club Lingerie
Hollywood, Calif.

SOME SECRETS are best left unkept; one of them is Pat McLaughlin. The Nashville-based singer/songwriter, who is currently preparing to cut his second Capitol album with producer Mitchell Froom, lit up a crowd of fans and industry observers with a shake-down show here March 16.

McLaughlin's 1988 self-titled debut, overlooked in most quarters, was a worthy representation of his vast talents. Few performers this side of Van Morrison reflect the earthy soulfulness that is

McLaughlin's stock in trade. In concert, he ups the ante with a Hollywood-based band that has no shortage of chops.

The driving forces of the group are guitarist Billy Bremner, late of Rockpile, and keyboardist Ian MacLagan, formerly of the Faces. These two U.K. vets, who contributed the set's crackle, were bolstered admirably by the effortlessly pungent rhythm work of bassist Will MacGregor and drummer Carlo Nuccio.

But it's McLaughlin who tops everything off. Leaning into the mike with eyes closed, he's a tranced-out vision of white soul power. Few other singers in the genre have managed to work such gutsy wonders with such an absence of hambone stagginess.

"In The Mood," "Lynda" (a hit for country artist Steve Wariner), and the Neville Brothers' "Wrong Number"—all culled from McLaughlin's first album—boiled with fresh life on stage, while new tunes, like the slinky "Cut Down Trees," bode well for his next studio effort.

Not many new artists exhibit McLaughlin's bruising force. Hopefully, his next album will allow the uninitiated to get with the program.

CHRIS MORRIS

LYLE LOVETT
LEO KOTKKE
Beacon Theatre
New York, N.Y.

"THIS SEEMS LIKE an audience that could be easily taken advantage of," said Lyle Lovett, eyeing the sold-out crowd before him. And right he was, as he ruled over the faithful and the newly converted during the 90-minute set.

Though known primarily as a country artist, Lovett focused this March 18 show on his considerable jazz and blues leanings. He performed the entire swing-oriented side of his new MCA offering, "Lyle Lovett And His Large Band," and largely ignored the country side. But rather than slighting his country fans—he performed plenty of twangy tunes from his first two albums—Lovett's selections were more a testament to his musical versatility.

He set the tone for the evening by opening with the bluesy number "Here I Am," trading wails

with vocalist Francine Reed, and then slid into "Cryin' Shame," mirroring his latest album. He ambled effortlessly between blues/jazz and country numbers. And with his laconic tales of life's whimsy, he won over anyone who might have come merely to see his hightop hairdo.

Thankfully, the acoustics were fine. Though Lovett's voice doesn't cover a particularly wide range, it is filled with subtle nuances that suggest more than his oft-pointed lyrics say. And he's certainly capable of belting out a tune when necessary, as he proved with "L.A. County" and "You Can't Resist It."

Lovett has assembled one of the top bands on the road today, who did indeed loom large throughout the night as the nine members came and went as needed. In especially fine form were cellist John Hagen, saxophonist Steve Marsh, and vocalist Reed, who turned up the temperature with her blistering version of Ida Cox's "Wild Women Don't Get The Blues."

Closing the show, Lovett delved into his endearing version of "Stand By Your Man," while the adoring audience showed they'd stand by him anywhere.

Kotkce proved to be the perfect warm-up act. He wowed the audience with his acoustic guitar virtuosity and charmed them with his Garrison Keillor-like, homespun tales. He sang a few tunes, including songs from his upcoming release on Private Music, which will be his first in eight years to feature vocals. But for anyone who can make a guitar sing like Kotkce, vocals are extraneous. Kotkce also returned for two numbers with Lovett, and as the headliner appropriately summed up, "Playing acoustic guitar on stage with Leo Kotkce is like pitching to Darryl Strawberry." MELINDA NEWMAN



Leading his Large Band through a set of blues and jazz-flavored numbers from his latest MCA album, Lyle Lovett played to an admiring crowd March 18 at the Beacon Theatre in New York. (Photo: Chuck Pulin)

DAVID WYKOFF

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	The Omni Atlanta	March 27-28	\$560,338 \$18.50	32,617 sellout	Concerts Promotions/Southern Promotions Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	Greensboro Coliseum Greensboro, N.C.	March 30-31	\$553,720 \$18.50/\$17.50	31,175 sellout	Cellar Door Prods. Monarch Entertainment Bureau
BON JOVI SKID ROW	Bradley Center Milwaukee	April 1	\$334,685 \$19	17,994 sellout	Stardate Prods.
BON JOVI SKID ROW	The Coliseum Richfield, Ohio	March 25	\$326,880 \$18	18,160 sellout	Belkin Prods.
ALABAMA CHARLIE DANIELS BAND JOEL SONNIER	Freedom Hall Coliseum, Kentucky Fair & Expo Center Louisville, Ky.	March 31	\$320,250 \$17.50	18,300 sellout	Keith Fowler Promotions
POISON TESLA	ARCO Arena Sacramento, Calif.	March 31	\$317,910 \$20/\$18.50	17,500 sellout	Bill Graham Presents
RANDY TRAVIS K.T. OSLIN	Fox Theatre St. Louis	April 1-2	\$307,757 \$21.90/\$9.90	16,167 17,198	Fox Concerts Steve Litman
BILL COSBY	Olympic Saddledome Calgary, Alberta	April 1	\$292,940 (\$347,720 Canadian) \$21.50/\$17.50	16,956 17,878	Artists Consultants Prods.
BON JOVI SKID ROW	Market Square Arena Indianapolis	March 26	\$291,060 \$17.50	16,632 sellout	Sunshine Promotions
JULIO IGLESIAS	Sunrise Musical Theatre Sunrise, Fla.	March 31-April 1	\$273,000 \$35	7,800 sellout	Cellar Door Prods.
LOU REED THE FEELIES	St. James Theatre New York	March 19-21, 23-25	\$259,065 \$28.50/\$25.50	9,672 sellout	Monarch Entertainment Bureau John Scher Presents
BOBBY BROWN LEVERT KARYN WHITE ROB BASE	The Summit Houston	March 17	\$247,453 \$17.65	14,890 15,000	Al Haymon Prods.
DAVID COPPERFIELD	The Riverside Theatre Milwaukee	March 23-25	\$215,630 \$25/\$19.75/ \$15.75/\$10.75	12,501 15,000 sellout	Joseph Entertainment Group
BON JOVI SKID ROW	Hilton Coliseum, Iowa Hilton Center Ames, Iowa	April 2	\$203,269 \$17	11,957 sellout	Belkin Prods.
BON JOVI SKID ROW	Carver Hawkeye Arena Univ. of Iowa Iowa City	March 28	\$200,596 \$18.50	11,570 sellout	Jam Prods.
B.B. KING BOBBY BLUE BLAND ALBERT KING DENISE LASALLE	Fox Theatre Detroit	March 31	\$187,436 \$23.50	7,976 9,640	Brass Ring Prods.
METALLICA QUEENSRYCHE	Providence Civic Center Providence, R.I.	March 29	\$187,127 \$16.50	11,341 12,200	Frank J. Russo
BON JOVI SKID ROW	Roberts Municipal Stadium Evansville, Ind.	March 22	\$182,423 \$18.50/\$17.50	10,353 sellout	Sunshine Promotions
HANK WILLIAMS JR. & THE BAMA BAND HIGHWAY 101 SWEETHEARTS OF THE ROODED	Richmond Coliseum Richmond, Va.	March 31	\$167,983 \$17.50	9,942 11,771	Kalidescope Presents
JULIO IGLESIAS	Orlando Centroplex Orlando, Fla.	March 17	\$163,060 \$20	8,330 sellout	Fantasma Prods.
METALLICA QUEENSRYCHE	Cumberland Co. Civic Center Portland, Maine	March 30	\$162,676 \$17.50/\$16.50	9,500 sellout	Frank J. Russo Larry Vaughn Presents
R.E.M. INDIGO GIRLS	Mid-South Coliseum, Fairgrounds Memphis	March 30	\$158,695 \$17	9,335 sellout	Mid-South Concerts
CINDERELLA WINGER BULLETBOYS	The Coliseum Richfield, Ohio	March 18	\$157,873 \$17/\$16	9,787 11,000	Belkin Prods.
R.E.M. ROBYN HITCHCOCK & THE EGYPTIANS	The Summit Houston	March 23	\$156,205 \$17.50	9,593 12,000	PACE Concerts
REBA McENTIRE RICKY VAN SHELTON	Circle Star Theatre San Carlos, Calif.	April 1	\$154,112 \$21.50	7,168 7,400	in-house

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Laura Cannon in Nashville at 615-321-4250.



WATERFRONT: Chris Duffy, left, and Phil Cilia.

NEW ON THE CHARTS

The British duo Waterfront makes its entrance on Billboard's Hot 100 with "Cry," the first single from the twosome's eponymous Polydor album. The pair consists of lead vocalist Chris Duffy and guitarist Phil Cilia, who named their band after the Marlon Brando film "On The Waterfront."

Duffy and Cilia met in Cardiff, Wales, at the early age of 11; both attended the same school and began their friendship selling a music magazine, which they had written together, to fellow students.

The duo, who began performing as teenagers at local Christmas concerts, later named themselves Official Secrets, and started singing in London nightclubs. After honing their skills, Duffy and Cilia made demo tapes; six months passed and they were signed to U.K. Polydor Records.

All songs on "Waterfront" were written by the pair, initially signed to Polydor as a songwriting team. That project is already out in England and is slated for a May 8 U.S. release.

JIM RICHLIANO



Home On The Row. Opryland USA Inc. has begun construction of a Music Row office building for the Opryland Music Group, the firm's music publishing and recording division. Pictured is a painting of the awaited three-story, 23,600-square-foot structure, which boasts some of the same architectural elements as the historic Ryman Auditorium, home of the company's Grand Ole Opry from 1943-74.

Plans To Be On The Road For The Next 7 Years Parton Goes Trad On New Album

BY GERRY WOOD

NASHVILLE It's back to the bus for Dolly Parton. While most entertainers would prefer the rigors of first-class jetsetting over the truck-stop and trauma episodes of travel by bus, Parton is looking forward to going back to her future.

She's also looking forward to the release of her second solo effort for CBS Records in late May, a single due April 25, and a grand tour that could last seven years, with time off for good behavior, movie roles, and TV specials or sitcoms.

The new album, "White Limozeen," is a dramatic departure from

her first Columbia album, "Rainbow," released in 1987. Recorded at Nashville's Treasure Isle Recorders and produced by Ricky Skaggs, the new Parton product takes a decided traditional country turn. A "Who's Who" of Nashville's best musicians appears on the album.

Among those performing are Skaggs, Vince Gill, Jo-El Sonnier, Bela Fleck, Mac McAnally, Lloyd Green, Barry Beckett, Steve Gibson, Manc Casstevens, Jerry Douglas, the Nashville String Machine, Albert Lee, George Binkley III, John Jarvis, and Farrell Morris.

"This is definitely country," Parton, who wrote or co-wrote four of the cuts, tells *Billboard*. "We purposely tried to do it [country]." She would not be saddened, however, if "White Limozeen" crosses over. "I personally think that if I get the right records, they'll go wherever [because of] the kind of base that I've built through the years."

Some of Parton's previous releases appear to have been purposely pop-oriented, but the Columbia artist feels she has not burned any bridges. "If I ever get the right thing musically," she said, "people will accept me as a country artist. But it could play other places. That's what I'm hoping because it's what I do and know best."

The album also marks the renaissance of Mac Davis, whose songwriting talents have, until recently, been mothballed. She and Davis wrote the title song and their duet number, "Wait 'Til I Get You Home." "Mac got rich, got comfortable, and loves that golf, but I'm trying to encourage

him to get back into writing because he's one of the best writers we have," Parton says.

"Since we wrote these, he's been coming up with a bunch of stuff. He calls me every once in a while and says, 'I got this great song started.' I said, 'Well, you'd better get it finished before I get there and I'm going to claim half of it.'"

The multitasking Parton believes songwriting is her strongest suit. "I always loved to sing, but my songwriting was the thing that made me feel like I had something to say. That's my heart, my joy, and that's what got me out of the Smokies... It kept me sane—it was therapy, but it also was a job. And it was always a very personal thing to me."

But she does not want to give up other facets of her career. "I love to be on the road on stage performing in front of an audience, and I enjoy doing the movies." However, Parton does not like the hurry-up-and-wait act of making movies. "I enjoy the actual work—it's the no-work I hate. To wait around for hours [as] they set lights, and I don't know what to do with myself, I'm so fidgety."

When the movie is finished, Parton is her biggest critic. "You always pick yourself apart. I always think, 'Oh, why did you move that way? Oh, look at your nose in that. Oh, you look so fat in that. Ooooh, that's a nice shot—wish they'd done more of them.'"

For the first time in six years, Parton has put together a complete band with lighting and sound, and she's excited about her tour which begins at

(Continued on page 37)

Billboard Readies 12th Edition Of Industry Reference Book Tracing The Source Of Music Info . . .

THE SOURCE for 1989-90 will be *Billboard's Country Music Sourcebook & Directory* which is now under production, with publication set for June. It's the 12th anniversary edition of the industry's country music reference book, and it has been growing with the genre it covers.

Sourcebook '89 targets programmers, retailers, publishers, booking agents, talent buyers, and the wide world of top country music stars and executives. From a comprehensive listing of organizations to video business contacts, the directory provides a quick and handy method to enhance communications in this fast-moving sector. Listings include concert promoters, record companies, independent record promoters, PR and media relations firms, radio and TV program suppliers, publishers, radio stations, and consumer publications that use information from the country music industry. Popular sections include the top awards presented during the past year, artists' birthdays, Grand Ole Opry members, and the top 10 country singles for the years 1978-88.

The sourcebook provides immediate information on the entire spectrum of the business—facts, contact names, titles, phone numbers, and addresses. It's a book that is referred to frequently by more than 30,000 industry professionals, including radio programmers and talent buyers. *Billboard's* directory department (P.O. Box 24970, Nashville, Tenn. 37202) is currently updating the listings, while the sales staff is in high gear. Bonus distribution of the directory will be made during Country Music Week's Talent Buyer's Seminar and the 1990 Country Radio Seminar. For ad details, contact **Ron Willman**, publisher, *Billboard Directories* (212-536-5025); **Lynda Emon** or **Carole Edwards** in Nashville (615-321-4290); or any *Billboard* sales office.

PRESIDENTIAL WEEKEND: **Lee Greenwood**, with his son and daughter, spent Easter weekend as a guest of **President Bush** and family. The activity started at Camp David with horseshoes, skeet shooting, bike riding, and racquetball. After an Easter egg hunt and church services on Sunday, they helicoptered to the White House for a tour conducted by the president, an informal dinner, and a movie ("Lawrence of Arabia")... **Garth Brooks** spoke to a gathering of the Knoxville (Tenn.) Songwriters Assn. recently, giving advice and playing several songs from his new, self-titled Capitol album... It's back to school this May for **Jerry Clower**. The Grand Ole Opry comic gives commencement addresses at Southwest Missis-

sippi Community College in Summit, of which he is an alumnus, and at the Marine Military Academy in Harlingen, Texas.

HEARTS & SWEETHEARTS: The **Oak Ridge Boys** are on the April edition of **Stan Hitchcock's** "Heart To Heart" interview show on Country Music Television. The May guest slot will be filled by the **Sweethearts Of The Rodeo**. Hitchcock's laid-back interview style makes these shows some of the brightest on cable TV... **Ricky Skaggs** and **Patty Loveless** join **Dwight Yoakam** and **Buck Owens** as co-hosts of the second annual TNN Viewers' Choice Awards. The 90-minute special will be telecast live April 25 from the Grand Ole Opry House. **Ricky Van Shelton** has been added to the list of performers... It's 38 and



by Gerry Wood

counting. That's the total of awards **Randy Travis** has received after grabbing his recent Grammy and People's Choice awards. For the latter honor, he beat out **Michael Jackson** and **George Michael**... When future awards are announced, here's hoping **Emmylou Harris** will be recognized for her new "Bluebird" album. It's a classic from one of music's greatest voices.

GOOD-TIME JOHNNY'S GOT THE NEWS: **Johnny Russell** got some good news when he learned that **Buck Owens** and **Ringo Starr** are planning a duet of his song "Act Naturally," a hit for Owens in 1963 and for the **Beatles** in 1965. Russell is rebounding from triple-bypass heart surgery... **Tom T. Hall** has wrapped up a successful one-month Australian tour, selling out major venues in Sydney, Perth, and New Castle, and hitting such outback towns as Toowaamba and Currumbin... **Lynn Anderson** is the only female driver in the May 27 pre-Indianapolis 500 Otis Redding Invitational Celebrity Race.

SIGNINGS: **Sheila Walsh**, co-host of "The 700 Club" show on CBN, inks a writers agreement with ASCAP... **Eddie Rivers** to Charta Records... The **Rangers** to Charles Dorris & Associates for exclusive booking representation... **Paul Overstreet** to Bobby Roberts Entertainment Corp. for personal management... **Bobby Jones & New Life** and the **Clark Sisters** to World Class Talent for exclusive representation... **Holly Dunn**, now on Warner Bros. Records, to Buddy Lee Attractions for booking... World Class Productions announces an association with Billy Bob's Texas, the recently reopened mega-nightclub deep in the heart of Texas.

Pubs Put Spin On Tradition Merger Spawns Lyrical Evolution

BY EDWARD MORRIS

NASHVILLE It is Bob Doyle's thesis that country music lyrics must evolve—just as other elements of the music have. And as head of Major Bob/Mid-Summer Music, the new publisher is doing his bit to accelerate the evolution. In his first year of operation, the former ASCAP executive has assembled a staff of writers whose lyrics frequently nudge—or rattle—the boundaries of traditional country themes.

In fact, Doyle says, he and the writers are looking to find and groom a new singer who can treat some of the more adventurous songs with political sympathy and artistic strength.

Doyle departed ASCAP in February 1988 to start his own publishing company. He began with two writers: newcomer **Garth Brooks**, who is now signed as an artist with Capitol Records, and **Larry Bastian**, a veteran writer with cuts by **Sammi Smith**, **Eddy Arnold**, and **David Frizzell**, among others.

Recently, Doyle's Major Bob Music merged with Mid-Summer Music, a small company owned by Washington, D.C., attorney **Edith Gelfand**. The merger doubled the writer roster, bringing on board **Mark D. Sanders** and **Alice Randall**. The partner-

ship, Doyle explains, will soon spawn a third company—yet unnamed—to which all four writers will be signed.

"What we've attempted to do," Doyle continues, "is get some diversity. Alice has a very strong literary background. Mark is folk oriented, with a traditional feeling, and a real good craftsman. Garth is straight-ahead, true country, with some Texas/Oklahoma swing. And Larry Bastian is more of a cowboy poet."

Bastian was Major Bob's most prolific writer last year, scoring with "Saturday Night Special" for **Conway Twitty**, "Still Pickin' Up After You" for the **Kendalls**, and "The Girl Who Has Everything" for **Reba McEntire**.

Brooks' first Capitol album is ready for release and contains seven cuts authored or co-authored by Major Bob writers, including five that bear Brooks' own name.

The Mid-Summer writers had a strong track record before joining in the Major Bob operation. As co-writers, **Sanders** and **Randall** were responsible for **Judy Rodman's** "Girls Ride Horses Too," **Holly Dunn's** "Small Towns (Are Smaller For Girls)," and the **Forester Sisters'** "Reckless Nights." **Sanders** has three songs on the new **Kathy Mat-**

(Continued on page 37)

Billboard® HOT COUNTRY SINGLES™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	13	★★ NO. 1 ★★ I'M NO STRANGER TO THE RAIN G.FUNDIS,K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
2	3	4	15	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
3	4	7	12	THE CHURCH ON CUMBERLAND ROAD R.HALL,R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
4	6	11	11	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
5	8	13	10	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8865-7
6	5	6	15	OLD COYOTE TOWN D.WILLIAMS,G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
7	10	16	11	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
8	9	15	12	FAIR SHAKE B.LLOYD,R.FOSTER,R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
9	15	21	8	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-9/RCA
10	12	19	11	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
11	14	20	10	SETTING ME UP P.WORLEY,E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
12	17	22	11	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
13	13	18	12	THE HEART J.BOWEN,J.STROUD,L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
14	18	23	6	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
15	2	1	13	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN,G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
16	19	24	8	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
17	21	27	6	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
18	20	25	8	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
19	23	28	11	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
20	29	31	7	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
21	28	29	9	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
22	30	32	9	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
23	31	34	7	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
24	11	3	18	FROM THE WORD GO S.GIBSON,J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
25	16	17	12	I'LL BE LOVIN' YOU J.BOWEN,L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
26	33	37	7	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.ewing (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
★★★ POWER PICK/AIRPLAY ★★★					
27	34	39	5	LOVE OUT LOUD E.GORDY,JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
28	7	10	11	THERE'S A TEAR IN MY BEER H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
29	32	35	9	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
30	36	40	5	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	THE DESERT ROSE BAND MCA/CURB 53616/MCA
31	38	43	4	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
32	39	44	5	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
33	37	38	10	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG,W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
34	22	5	15	BIG LOVE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
35	40	41	7	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
36	24	9	17	NEW FOOL AT AN OLD GAME J.BOWEN,R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
37	41	42	8	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
38	25	12	17	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
39	44	48	5	BACK IN THE FIRE P.WORLEY,E.SEAY,G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
40	45	58	3	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
41	26	8	18	HEARTBREAK HILL R.BENNETT,E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
42	27	14	18	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
43	47	51	4	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
44	46	50	6	I NEED A WIFE J.BOWEN,J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
45	51	68	3	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	THE OAK RIDGE BOYS MCA 53625
46	49	56	6	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	◆ SUZY BOGUSS CAPITOL 44270
47	52	60	4	I KNOW WHAT I'VE GOT J.LEO,L.M.LEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
48	43	30	17	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP,R.GALBRAITH,T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
49	53	61	5	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34 68615/CBS
50	55	62	4	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	36	10	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
52	70	—	2	LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
53	62	—	2	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
54	57	—	2	5:01 BLUES M.HAGGARD,M.YEARY (J.TWEELE, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
55	56	64	4	WHO BUT YOU K.LEHNING (BLACK, BOURKE, OSLIN)	ANNE MURRAY CAPITOL 44341
56	58	83	3	OLD FLAME, NEW FIRE D.JOHNSON (B.MCDILL, P.HARRISON)	◆ BURCH SISTERS MERCURY 872 730-7
57	59	72	4	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
58	42	26	15	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
59	64	71	5	IT'S A NATURAL THING W.WALDMAN,J.EDWARDS (M.MCANALLY, T.BRASFIELD)	JONATHAN EDWARDS MCA/CURB 53613/MCA
★★★ HOT SHOT DEBUT ★★★					
60	NEW ▶	1	1	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
61	67	87	3	SEA OF HEARTBREAK R.MCDOWELL,J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
62	63	73	3	BLUES STAY AWAY FROM ME G.BROWN (A.DELMORE, R.DELMORE, W.RANEY, H.GLOVER)	CHRIS AUSTIN WARNER BROS. 7-27531
63	54	45	21	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
64	80	—	2	FELLOW TRAVELERS B.LOGAN (J.RUSHING, W.PATTON)	JOHN CONLEE 16TH AVENUE 70427
65	NEW ▶	1	1	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
66	50	52	6	WAITING FOR YOU J.BOWEN,G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
67	NEW ▶	1	1	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
68	72	84	4	OPEN FOR SUGGESTIONS G.KENNEDY (W.HARP)	PERRY LAPOINTE DOOR KNOB 303
69	75	90	3	THE CHANCE YOU TAKE D.MORGAN (F.MYERS, R.GILES, G.HARRISON)	ROSS LEWIS WOLF DOG 21-6
70	81	—	2	FRONTIER JUSTICE A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 002
71	48	33	19	COME AS YOU WERE R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
72	69	55	20	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
73	93	—	2	PUT A QUARTER IN THE JUKEBOX J.SHAW (B.OWENS)	BUCK OWENS CAPITOL 44356
74	76	91	3	I DON'T MISS YOU LIKE I USED TO F.JONES,S.PARTON,S.MESSER (C.STONE, J.BUCKINGHAM)	STELLA PARTON AIRBORNE 10015
75	85	—	2	MEM'RIES J.BRADLEY (L.HARGROVE, S.HARGROVE)	◆ VICKI BIRD 16TH AVENUE 70421
76	NEW ▶	1	1	YOU STILL GOT A WAY WITH MY HEART L.BUTLER (R.MOORE, M.PARKER)	◆ MICKEY GILLEY AIRBORNE 10016
77	74	54	8	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
78	NEW ▶	1	1	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 68684/CBS
79	NEW ▶	1	1	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
80	NEW ▶	1	1	NOT LIKE THIS J.STROUD,J.RUTENSCHROER,T.MALCHAK (T.MALCHAK, A.GARDNER)	TIM MALCHAK UNIVERSAL 66004
81	NEW ▶	1	1	HOMETOWN ADVANTAGE B.MONTGOMERY (T.MENZIES, T.HASELDEN)	TIM MENSY COLUMBIA 38 68676/CBS
82	91	—	2	DOING IT BY THE BOOK R.SKAGGS,THE WHITES (B.CARROLL, P.BARNHART)	THE WHITES CANAAN 689357
83	61	69	5	KEEP THE FAITH D.JOHNSON,M.CARMAN (K.STEGALL, J.SALES)	HEARTLAND TRA-STAR 1223
84	NEW ▶	1	1	A WOMAN'S WAY M.EARWOOD (M.EARWOOD)	MUNDO EARWOOD PEGASUS 110
85	NEW ▶	1	1	LIBYAN ON A JET PLANE PINKARD & BOWDEN,J.E.NORMAN (J.DENVER, S.PINKARD, R.BOWDEN, T.WILSON)	PINKARD & BOWDEN WARNER BROS. 7-22987
86	65	46	9	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STALLER BROTHERS MERCURY 872 604 7
87	73	57	20	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
88	79	59	8	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
89	87	86	15	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN,W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
90	78	88	4	PROMISES, PROMISES S.BUCKINGHAM (M.BERG, L.YATES)	◆ LORI YATES COLUMBIA 38-68596
91	NEW ▶	1	1	IN NO TIME AT ALL J.CAPPS (D.SANDERS)	DEBBIE SANDERS K-ARK 1050
92	66	66	6	BOOGIE QUEEN B.GREEN (R.JENKINS, D.GREEN)	DOUG KERSHAW BGM 012989
93	71	63	9	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34 68570/CBS
94	83	67	19	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHOYD)	◆ LORRIE MORGAN RCA 8638-7
95	90	89	13	MORE THAN ENOUGH J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
96	60	47	19	HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
97	97	96	23	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
98	89	—	2	HOOKED ON YOU J.ZIMMERMAN (C.WARD)	ODESSA SING ME 40
99	82	65	20	BRIDGES AND WALLS J.BOWEN (M.MURRAY, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
100	99	82	6	HOW MANY HEARTS N.LARKIN (P.WOLFE, B.BORCHERS, N.LARKIN)	LYNN ANDERSON MERCURY 872 602-7

○ Products with the greatest airplay this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

THANKS, RICKY, FOR DIGGING INTO THE CLASSIC BOUDLEAUX & FELICE BRYANT CATALOGUE.



(I Got) A HOLE IN MY POCKET



By FELICE BRYANT and
BOUDLEAUX BRYANT

INTRO.



VERSE

POCK-ET and I can't go to the fair



This will always be one of my fondest MEM'RIES

(16th Avenue B-70421)



Thanks to the members of the Academy for the nomination

Top New Female Vocalist of the Year

— Vicki Bird



Exclusively on

66 Music Square West, Nashville, TN 37203
Telephone: (615) 321-5550
Distributed by Capitol Records, Inc.

COUNTRY CORNER



by Marie Ratliff

"KEITH WHITLEY solidifies his new status as a chart heavyweight as "I'm No Stranger To The Rain" (RCA) lingers at No. 1 for a second week.

"A NEW BEGINNING," is how PD **Mark Tudor**, WLVK Charlotte, N.C., describes the **Ricky Skaggs** Epic release "Lovin' Only Me," listed at No. 52 in its second chart week. "It's one of the best of the brand new—such a different-sounding record," says Tudor.

"A killer song," adds MD **Mark Lewis**, WYNE Appleton, Wis. "It was an instant add for us. He's back on the track of the old Skaggs hits, like 'Highway Forty Blues.'"

Another winner at WYNE, says Lewis, is "She Don't Love Nobody" by the **Desert Rose Band** (MCA/Curb). "This is the best thing they've done so far," he says. The Desert Rose Band is charted at No. 30.

"Love Out Loud" by **Earl Thomas Conley** (RCA) is a mover in San Antonio, Texas, says KAJA PD **Ed Chandler**. "We get a lot of requests for the Conley song at the club appearances where we spin records. It looks like it's going to be a real good record for him."

"I'm impressed with it," says MD **J.C. Simon**, KFMS Las Vegas. "It's a different, upbeat sound for him." Conley is listed on the Hot Country Singles chart at No. 27.

Simon goes on to predict big things for **Rodney Crowell's** "After All This Time" (Columbia), which moves to No. 18 this week. "I think this could very well be a 'Wind Beneath My Wings' type of career record for him. We get a lot of calls asking for the name of the album it's in so they can go out and buy it." "After All This Time" is the fourth Crowell single to be released from the "Diamonds & Dirt" package that has been on the Top Country Albums chart for 50 weeks, staying for most of that time inside the top 20. It is currently charted at No. 13.

"NOW I'M CONVINCED it's a real record," says MD **Tom Rivers**, WQYK St. Petersburg, Fla., of **Lionel Cartwright's** "Like Father, Like Son" (MCA). "I watched it awhile before I added it to see what it would do, but now I'm a believer. It's drawing good phones."

"It's an interesting tune," agrees MD **Jeff Winfield**, KHAK Cedar Rapids, Iowa, "and is doing well for us."

The biggest seller in his market, says Winfield, is **Larry Boone's** "Wine Me Up" (Mercury), charted at No. 43. "It's already being reported as one of the top five sellers," he says, "I'm really encouraged to see that. I think this might be the breakthrough song for him."

AREA ACTION: "We get a lot of calls for **Alabama's** "If I Had You" [charted at No. 17]," says PD **Chip Douglas Mosley**, WTNT Tallahassee, Fla. "But we get almost as many calls for the 'High Cotton' cut from their 'Southern Star' album [RCA]. The phones started ringing for it the day the album hit the street."

Mary Chapin Carpenter is drawing positive response on "How Do" (Columbia) at KTPK Topeka, Kansas. "This is a great song," says MD **Jim Gibb**. "For a new artist, she really shows a lot of potential." Carpenter debuts on the chart at No. 79.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
COME FROM THE HEART KATHY MATTEA MERCURY	6	16	20	42	44
LOVIN' ONLY ME RICKY SKAGGS EPIC	0	18	23	41	69
UP AND GONE THE MCCARTERS WARNER BROS.	3	10	26	39	40
SOWIN' LOVE PAUL OVERSTREET RCA	0	11	21	32	72
DEAR ME LORRIE MORGAN RCA	1	13	16	30	32
CALL ON ME TANYA TUCKER CAPITOL	5	13	10	28	116
BEYOND THOSE YEARS THE OAK RIDGE BOYS MCA	2	14	11	27	90
5:01 BLUES MERLE HAGGARD EPIC	3	12	9	24	69
FELLOW TRAVELERS JOHN CONLEE 16TH AVENUE	0	7	16	23	41
NOT LIKE THIS TIM MALCHAK UNIVERSAL	0	4	17	21	21

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

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Orlando P.D.: Steve Holbrook

- 3 Vern Gosdin, Who You Gonna Blame It On This Time
- 2 Keith Whitley, I'm No Stranger To The Rain
- 5 Shenandoah, The Church On Cumberland Road
- 4 Don Williams, Old Coyote Town
- 8 Billy Joe Royal, Tell It Like It Is
- 7 Foster And Lloyd, Fair Shake
- 1 George Strait, Baby's Gotten Good At Goodbye
- 9 K.T. Oslin, Hey Bobby
- 10 Patty Loveless, Don't Toss Us Away
- 11 Lucy J. Dalton, The Heart
- 13 Restless Heart, Big Dreams In A Small Town
- 14 Steve Wariner, Where Did I Go Wrong
- 15 Highway 101, Setting Me Up
- 16 Rodney Crowell, After All This Time
- 17 Baillie And The Boys, She Deserves You
- 18 Randy Travis, Is It Still Over
- 19 The Judds, Young Love
- 20 Clint Black, Better Man
- 21 The Forester Sisters, Love Will
- 22 Alabama, If I Had You
- 23 Roy Orbison, You Got It
- 24 The Shooters, If I Ever Go Crazy
- 25 Skip Ewing, The Gospel According To Luke
- 26 Barbara Mandrell, My Train Of Thought
- 27 The Lonesome Strangers, Goodbye Lonesome, Hello
- 28 Dwight Yoakam, I Got You
- 29 Dan Seals, They Rage On
- 30 Earl Thomas Conley, Love Out Loud
- 31 Rosanne Cash, I Don't Want To Spoil The Party
- 32 Larry Boone, Wine Me Up
- 33 Lionel Cartwright, Like Father Like Son
- 34 EX The Desert Rose Band, She Don't Love Nobody
- 35 EX Tanya Tucker, Call On Me
- 36 EX Burch Sisters, Old Flame, New Fire
- 37 EX The Oak Ridge Boys, Beyond Those Years
- 38 A J.C. Crowley, I Know What I've Got
- 39 A Merle Haggard, 5:01 Blues
- 40 A Suzy Bogguss, Somewhere Between
- 41 A Joni Harms, I Need A Wife
- 42 EX Russell Smith, I Wonder What She's Doing Tonight
- 43 EX Gene Watson, Back In The Fire
- 44 EX Moe Bandy, Many Mansions
- 45 EX James House, Don't Quit Me Now



Detroit P.D.: Barry Mardit

- 1 George Strait, Baby's Gotten Good At Goodbye
- 2 Billy Joe Royal, Tell It Like It Is
- 3 Keith Whitley, I'm No Stranger To The Rain
- 4 Mickey Gilley, She Reminded Me Of You
- 5 Sweethearts Of The Rodeo, I Feel Fine
- 6 Lucy J. Dalton, The Heart
- 7 Conway Twitty, I Wish I Was Still In Your Dream
- 8 Randy Travis, Is It Still Over
- 9 Michael Martin Murphy, From The Word Go
- 10 Johnny Cash, Ballad Of A Teenage Queen
- 11 Vern Gosdin, Who You Gonna Blame It On This Time
- 12 Shenandoah, The Church On Cumberland Road
- 13 Roy Orbison, You Got It
- 14 Ronnie Milsap, Don't You Ever Get Tired (Of Hur
- 15 Rodney Crowell, After All This Time
- 16 Patty Loveless, Don't Toss Us Away
- 17 Ricky Van Shelton, From A Jack To A King
- 18 Reba McEntire, New Fool At An Old Game
- 19 Wayne Jennings, Which Way Do I Go (Now That I
- 20 Nitty Gritty Dirt Band, Down That Road Tonight
- 21 Don Williams, Old Coyote Town
- 22 Hank Williams, Jr., There's A Tear In My Beer
- 23 Tanya Tucker, Highway Robbery
- 24 Alabama, If I Had You
- 25 The Bellamy Brothers, Big Love
- 26 Barbara Mandrell, My Train Of Thought
- 27 K.T. Oslin, Hey Bobby
- 28 Foster And Lloyd, Fair Shake
- 29 The Judds, Young Love
- 30 Highway 101, Setting Me Up
- 31 Dwight Yoakam, I Got You
- 32 EX The Forester Sisters, Love Will
- 33 EX Baillie And The Boys, She Deserves You
- 34 EX Skip Ewing, The Gospel According To Luke
- 35 EX Restless Heart, Big Dreams In A Small Town
- 36 EX Burch Sisters, Old Flame, New Fire
- 37 A Lionel Cartwright, Like Father Like Son
- 38 A Steve Wariner, Where Did I Go Wrong
- 39 A Earl Thomas Conley, Love Out Loud



Seattle P.D.: Timothy Murphy

- 2 George Strait, Baby's Gotten Good At Goodbye
- 3 Keith Whitley, I'm No Stranger To The Rain
- 4 Michael Martin Murphy, From The Word Go
- 5 Vern Gosdin, Who You Gonna Blame It On This Time
- 6 Shenandoah, The Church On Cumberland Road
- 7 Reba McEntire, New Fool At An Old Game
- 8 K.T. Oslin, Hey Bobby
- 9 Don Williams, Old Coyote Town
- 10 Highway 101, Setting Me Up
- 11 Foster And Lloyd, Fair Shake
- 12 The Judds, Young Love
- 13 Restless Heart, Big Dreams In A Small Town
- 14 Rodney Crowell, After All This Time
- 15 Randy Travis, Is It Still Over
- 16 Alabama, If I Had You
- 17 Rosanne Cash, I Don't Want To Spoil The Party
- 18 Patty Loveless, Don't Toss Us Away
- 19 Baillie And The Boys, She Deserves You
- 20 Steve Wariner, Where Did I Go Wrong
- 21 Clint Black, Better Man
- 22 The Desert Rose Band, She Don't Love Nobody
- 23 The Forester Sisters, Love Will
- 24 Ricky Skaggs, Lovin' Only Me
- 25 Nitty Gritty Dirt Band, Down That Road Tonight
- 26 Dwight Yoakam, I Got You
- 27 Earl Thomas Conley, Love Out Loud
- 28 Dan Seals, They Rage On
- 29 The Shooters, If I Ever Go Crazy
- 30 Pinkard & Bowden, Libyan On A Jet Plane



Atlanta P.D.: Dave Foster

- 2 George Strait, Baby's Gotten Good At Goodbye
- 1 Keith Whitley, I'm No Stranger To The Rain
- 3 Michael Martin Murphy, From The Word Go
- 4 Shenandoah, The Church On Cumberland Road
- 5 Roy Orbison, You Got It
- 6 Don Williams, Old Coyote Town
- 7 Vern Gosdin, Who You Gonna Blame It On This Time
- 8 Reba McEntire, New Fool At An Old Game
- 9 The Bellamy Brothers, Big Love
- 10 K.T. Oslin, Hey Bobby
- 11 Billy Joe Royal, Tell It Like It Is
- 12 Nitty Gritty Dirt Band, Down That Road Tonight
- 13 George Jones, I'm A One Woman Man
- 14 The Judds, Young Love
- 15 Emmylou Harris, Heartbreak Hill
- 16 Ronnie Milsap, Don't You Ever Get Tired (Of Hur
- 17 Randy Travis, Is It Still Over
- 18 Alabama, If I Had You
- 19 Conway Twitty, I Wish I Was Still In Your Dream
- 20 Highway 101, Setting Me Up
- 21 Foster And Lloyd, Fair Shake
- 22 Lee Greenwood, I'll Be Lovin' You



Kansas City P.D.: Don Crowley

- 2 Vern Gosdin, Who You Gonna Blame It On This Time
- 1 Don Williams, Old Coyote Town
- 3 Shenandoah, The Church On Cumberland Road
- 4 Keith Whitley, I'm No Stranger To The Rain
- 5 Lucy J. Dalton, The Heart

Billboard

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
FOLK & BLUES NAIRD '89	May 13	• Revival '89 • Labels • Talent • Venues • Distribution	Apr 18
FOCUS ON IRELAND	May 20	• Ireland '89 • Labels • Talent • Touring • Recording	Apr 25
MUSIC PUBLISHING '89	May 27	• Overview '89 • Top Songwriters • Public Domain • Country • International	May 2
JAPAN '89	June 3	• Japan '89 • Compact Disk • DAT • Hardware/Software • Records	May 9

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
54 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP)	41 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)
18 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	CPP
15 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	5 HAY BOBBY (Wooden Wonder, SESAC) HL
39 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP	81 HOMETOWN ADVANTAGE (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI)
77 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	96 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
22 BETTER MAN (Howlin'Hits, ASCAP)	98 HOOKED ON YOU (Cloudy Richard's, BMI)
45 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	79 HOW DO (Getareajob, ASCAP)
16 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Unice Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	100 HOW MANY HEARTS (Ensign, BMI/Moon, ASCAP/Famous, ASCAP) CPP
34 BIG LOVE (Bellamy Bros., ASCAP)	74 I DON'T MISS YOU LIKE I USED TO (Lorimar Bee, BMI/Baby Duck, BMI)
62 BLUES STAY AWAY FROM ME (PolyGram International, ASCAP/Lionel Delmore, BMI/Vidor Publications, BMI/Fort Knox, BMI/Trio, BMI) HL	31 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL
92 BOOGIE QUEEN (Jenebek, BMI/Bill Green, BMI)	72 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	23 I GOT YOU (Coal Dust West, BMI)
40 CALL ON ME (Irving, BMI)	47 I KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WBM
69 THE CHANCE YOU TAKE (Morganactive, ASCAP/You & I, ASCAP/Dejarnus, ASCAP/Washington, BMI) HL	44 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)
3 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	63 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
71 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	49 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP) HL
60 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lionel Heated, ASCAP)	35 IF I EVER GO CRAZY (Rick Hall, ASCAP)
67 DEAR ME (Acuff-Rose, BMI/Artin, BMI)	17 IF I HAD YOU (Acuff-Rose, BMI/Tiogsa Street, BMI/Hear No Evil, BMI) CPP
82 DOING IT BY THE BOOK (Word, ASCAP)	78 IF I NEVER SEE MIDNIGHT AGAIN (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP)
50 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL/WBM	25 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP
10 DONT TOSS US AWAY (Lionrich Music)	42 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
48 DONT YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	1 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
38 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	91 IN NO TIME AT ALL (Dragon Tree, BMI)
51 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	14 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) CPP
8 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	59 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP) CPP
64 FELLOW TRAVELERS (PolyGram International, ASCAP)	83 KEEP THE FAITH (Songs Of PolyGram, BMI/SBK April, ASCAP/Keith Stegall, ASCAP) HL
58 FROM A JACK TO A KING (Dandelion, BMI)	85 LIBYAN ON A JET PLANE (Cherry Lane, ASCAP)
24 FROM THE WORD GO (Tree, BMI) HL	29 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
70 FRONTIER JUSTICE (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	27 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)
33 GOODYBY LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	21 LOVE WILL (PolyGram, ASCAP/GID Music, ASCAP) HL/CPP
26 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	52 LOVIN' ONLY ME (EST, BMI)
13 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	37 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whiteheath, ASCAP)
	75 MEM'RIES (Careers, BMI)
	86 MOON PRETTY MOON (Statler Brothers, BMI) CPP
	95 MORE THAN ENOUGH (White Oak, ASCAP)
	57 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
	19 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP
	36 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/EEG,

WHY THEY ARE SPECIAL:

- **FOLK & BLUES** never went away, but with the pop breakthroughs of major-label contenders Suzanne Vega, Tracy Chapman and Robert Cray, more attention is being paid to indie labels that have always specialized in folk & blues as well as those improved and emerging labels rebalancing the trail with new visions and voices.
- **IRELAND '89** focuses on the new and established groups emerging on the international stage. Following in the footsteps of Van Morrison, U2, and the Pogues are a steady stream of groups rising to the surface, awakening the world the new dimensions of Irish music. The music industry is gearing up to make a fresh impact on the European and U.S. markets. This issue brings Irish music up-to-date and into the future.
- **MUSIC PUBLISHING '89** examines the recent wave of mergers and acquisitions that continue to consolidate the industry. Plus, Billboard looks at the year's top pop songwriters.
- **SPOTLIGHT ON JAPAN** updates what's on the cutting-edge of today's consumer electronics industry in the world's top technological market. The entertainment trends being set now in Japan will be in the U.S. home tomorrow. In addition, Japan is rapidly becoming the tour capital of the world, with many top artists considering it a must stop.
- **COMING ATTRACTIONS:** CES, THE WORLD OF BLACK MUSIC, GERMANY, AUSTRIA & SWITZERLAND, SPOTLIGHT ON JAZZ, CHILDREN'S ENTERTAINMENT, SOUNDTRACKS.

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE OR CALL ANY BILLBOARD OFFICE WORLD-WIDE.

NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.
LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.
NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!*****

Farmer's Memorial Set Bellamys Write Dedication Song

NASHVILLE Country music duo the Bellamy Brothers are at work on a song for the National Farmer's Memorial in honor of the American farmer. The dedication ceremony is scheduled to take place Nov. 9 in Bonner Springs, Kan.

The Bellamy Brothers are composing a song for the event and President Bush is expected to present the opening speech to the secretary of agriculture of several farming states along with 22,000 Future Farmers of America members and farm families from across

the nation.

Sculptor Lewis Watkins has created a 33 feet-by-10-feet steel and bronze memorial, which reflects the past, present, and future of farming in the U.S. The structure is housed in a specially designed pavilion and stands at the entrance to the Agricultural Hall of Fame.

The Bellamys are especially sensitive to this cause. In addition to being country artists, they are heavily involved in their family-owned cattle ranch, located in central Florida.

API Sets Songfest '89 For July

NASHVILLE Affiliated Publishers Inc. has announced plans for Songfest '89, an opportunity for songwriters to work side by side with a number of the music industry's most noted writers, including Larry Gatlin, who recently became a principal partner in API. The event, billed as "the world's only songwriter's pro-am" is slated for July 16-18 at St. Simon's Island, Ga.

In addition to Gatlin, writers confirmed to participate in Songfest '89 include Larry Henley ("Wind Beneath My Wings"), Wood Newton

("Twenty Years Ago"), Larry Keith ("Blaze Of Glory"), Steve Pippin ("Ain't No Trick"), Wanda Mallett ("Lookin' For Love"), Glenn Martin ("Is Anybody Goin' To San Antonio"), Milton Brown ("Every Which Way But Loose" soundtrack), Red Lane ("Miss Emily's Picture"), and Sterling Whipple ("The Blind Man In The Bleachers").

Along with traditional resort activities, the three-day event is scheduled to include songwriting seminars and Q & A sessions with top music industry professionals. Regis-

tration is limited to 100 people (first come, first served).

During one event, participants will be divided into teams headed by established professionals. Each team will write a song together, and the winning entry will be performed at the conclusion of the event and included on a compilation album, scheduled for release later this year.

For more information, contact Danny Morrison or Tony Harley at API, 11 Music Square E., Nashville, Tenn. 37203; 615-256-9850.

DEBBIE HOLLEY

FOR WEEK ENDING APRIL 15, 1989

Billboard

TOP COUNTRY ALBUMS

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	1	1	7	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 3 weeks at No. One
2	2	3	7	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	3	2	8	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
4	6	5	37	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
5	4	4	26	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	5	6	30	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
7	7	7	48	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
8	9	8	34	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
9	8	9	34	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
10	10	10	9	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
11	19	24	4	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
12	14	18	27	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	13	16	50	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	12	12	99	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
15	23	32	4	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
16	11	11	21	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
17	17	23	6	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
18	16	15	11	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
19	22	17	5	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
20	15	14	33	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
21	20	29	4	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
22	18	13	37	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
23	21	19	62	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
24	26	20	110	RICKY VAN SHELTON COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
25	29	34	8	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
26	25	26	43	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
27	27	27	89	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
28	30	22	31	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
29	28	25	73	KATHY MATTEA MERCURY 832793-1 (CD)	UNTASTED HONEY
30	24	21	34	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
31	31	28	33	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
32	33	30	8	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
33	32	31	147	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
34	35	35	7	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
35	37	36	164	ALABAMA RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
36	39	40	87	PATSY CLINE MCA 12 (8.98)	GREATEST HITS
37	36	39	47	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
38	34	33	26	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	37	26	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
40	42	43	44	ALABAMA RCA 6825-R (9.98) (CD)	ALABAMA LIVE
41	38	38	24	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
42	45	44	9	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
43	44	42	81	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
44	48	54	3	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
45	43	48	47	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
46	41	41	55	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
47	47	45	30	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
48	46	46	40	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
49	51	47	26	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
50	49	51	101	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
51	53	52	231	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
52	56	58	3	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
53	57	62	21	MICKY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
54	50	53	11	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
55	55	55	5	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
56	54	61	70	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
57	60	65	104	THE JUDDS RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
58	61	—	18	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
59	58	60	18	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
60	52	50	90	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
61	59	57	48	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	63	56	59	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
63	62	66	53	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
64	66	59	90	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
65	67	—	32	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
66	65	69	76	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
67	64	67	32	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
68	70	70	6	HANK WILLIAMS, JR. WARNER/CURB 535/WARNER BROS.	THE PRESSURE IS ON
69	75	73	180	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
70	71	64	26	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
71	69	71	41	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
72	73	75	176	ALABAMA RCA AHL-1-4939 (8.98) (CD)	ROLL ON
73	72	68	57	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
74	74	63	20	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
75	68	49	25	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN

Albums with the greatest sales gains this week. (CD) Compact disk available. *Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

DOLLY PARTON GOES TRADITIONAL ON NEW CBS ALBUM

(Continued from page 31)

the end of May. The Mighty Fine Band comprises 10 musicians, including the singers. "I found people that can work the road, that are used to the stage, but that are great in the studio." While on the road with the band, Parton plans to create her next album.

Buses have been leased for the Parton tour. "I've been flying to all the dates for years, but I really wanted to do the concert tours—work the fairs, the coliseums, and auditoriums. I'm like a gypsy—I love that bus. I love sleeping on the bus and I love truck stops, campgrounds, and cookouts along the way."

The picture of the glittery Parton popping into a crowded mid-American truckstop at 2 a.m. would be worth the price of admission: She'd stand out like a Christmas tree in a desert. Would anyone recognize her? "Not any of them truckers or those waitresses playing those songs on the jukebox," she laughs.

The tour will run four days a week, with every fifth week off, plus time off for movies or TV specials. She plans to work some dates with Skaggs, Kenny Rogers, and Randy Travis. "Now that I've got it together I'll probably work for the next seven years on the road. . . . The show is like a walk through my life. It leads you on down—the highs, lows, comedy, religion," she says.

Referring to her ill-fated "Dolly" show on ABC-TV, Parton says, "It's so easy to get caught up with people who think they know and they don't

They've all been in the business so long, they're sure they know what they're doing. And you're sure you know what you're doing, but you're outnumbered."

Hollywood's stereotyped image of country music and its roots is the major culprit, Parton says. "It pisses you off because you think, 'That's not who we are—that's not who I am. That's not how we act or feel.' If it's not real, you can spot it a mile away."

She plans to handle it differently next time, saying, "If I do things totally natural, it comes totally out that way. That's the kind of show I someday hope to do."

Reminded that "Dolly" had its moments, Parton replies, "Those moments were *my* moments—and they were so few and far between. It's hard to build an hour out of moments and hold an audience. It was my responsibility, so therefore it was my fault. I'm intimidated by people who don't have the same vision."

Two of her career highlights have been the "Trio" album with Emmylou Harris and Linda Ronstadt and the "9 To 5" movie with Jane Fonda and Lily Tomlin, but neither looks likely for a sequel.

"Trio" was great and I will treasure that forever, but the chances of that happening again with the three of us trying to find that kind of time is pretty slim. Like '9 To 5,' we've looked for so long to find something else we could do, but it's like nothing even comes close, and you don't want to do something that isn't twice as

good."

The greatest accomplishment in Parton's life? Losing weight. "It was easier becoming a star than it was to get this fat off. Success went to my ass. Literally." Parton began losing weight two years ago by "eating small amounts a lot of times a day" and maintains an impressively tiny figure. "A lot of people think I look too skinny, but they didn't have to sit around and wallow in that fat. I feel like I was let out of prison."

Parton is also looking forward to the new season at her Smoky Mountain theme park, Dollywood, opening April 29. She'll be working with her first music mentor, Porter Wagoner, for the first time since she left his show. Years of acrimony between Wagoner and Parton fed the scandal sheets, but the two made amends last year and Wagoner appeared on her TV show.

Proceeds from the Porter and Dolly shows will go to the Dollywood Foundation, which provides college scholarships for every high school graduate in Parton's home county, Sevier County, Tenn.

Her favorite cause is fighting the high dropout rate. "Who could be more in need than the people in the Appalachian mountains?" she says.

Parton is comfortable with her new career directions and her image. "To me, this is how I look the best—I know how I look those other ways. I can't imagine being a different kind of Dolly."



INTERNATIONAL RECORDING ARTIST

ARNE BENONI

INVITES YOU TO WIN A FABULOUS 2500-MILE CRUISE ALONG THE MAJESTIC NORWEGIAN SEA COAST

For 11 glorious days, you and a companion can enjoy the "World's Most Beautiful Voyage" aboard the M.S. Vesterålen on a 2500-mile cruise along the majestic Norwegian coastline. The M.S. Vesterålen is operated by Norway's largest coastline company, OVDs, based in Narvik, Norway. This fabulous all-expense-paid vacation includes round trip air fare for two between the U.S. and Norway. (Note: you may select your vacation date anytime between October 1, 1989 and April 30, 1990.)

WATCH FOR ARNE'S NEW RECORD RELEASE "SOUTHERN LADY" ON ROUND ROBIN RECORDS

PLEASE ENTER MY NAME IN YOUR DRAWING ON JUNE 10, 1989 FOR ARNE BENONI'S FABULOUS ALL-EXPENSE-PAID NORWEGIAN SEA CRUISE.

All entries must be postmarked no later than June 2

NAME _____

ADDRESS _____

PHONE _____

ROUND ROBIN RECORDS

101-B Hurts Lane • Hendersonville, TN 37075 • (615) 824-5900

IN 20 WORDS OR LESS, WHY YOU WOULD LIKE TO VISIT NORWAY?

NEW PUBS PUT SPIN ON MUSICAL TRADITION

(Continued from page 31)

tea album, "Willow In The Wind."

Currently, Randall and Sanders are represented on the charts with Moe Bandy's "Many Mansions," a song they co-wrote with C.A. Etheridge. It is probably the first song in country music history that begins with a line from Emily Dickinson.

Randall is also probably the only black woman honors graduate from Harvard to make an impact in country songwriting. While working on her degree in English and American literature at Harvard, Randall roomed with the daughter of ASCAP's managing director, Gloria Messinger. Through Messinger, Randall got some of her songs to Hal David, then president of ASCAP, who in turn helped introduce her to Nashville.

In partnership with Gelfand, Randall formed Mid-Summer Music. She subsequently sold her share of the company to Gelfand before it moved in with Major Bob.

Randall's fondness for literary allusions and situations crops up not only in "Many Mansions," but also in "Reckless Nights," which roughly parallels the plot of "The Scarlet Letter," and in the still-uncut "Southern Voices," also co-written with Sanders, which looks into the mind of F. Scott Fitzgerald's wife, Zelda.

Randall also works on the kind of politically oriented songs that rarely make it onto country albums—much less onto the charts. With Ray Kennedy, she has just completed "The Family Hour," a grim tale of child abuse and the revenge it leads to. And with RCA artist J.C. Crowley,

she has written "Letter From Pulaski," which focuses on the renewed instances of racism in the Tennessee town where the Ku Klux Klan was founded.

"I was sitting around one day," Doyle recalls, "and I said, 'Alice, these are great songs, and they're special songs. Why don't we find someone who either totally relates to what they say from an artistic standpoint or who has a writing sense and will write with you and make these kinds of statements?'"

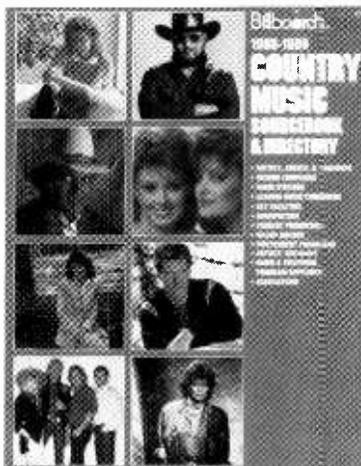
Thus was born the notion of grooming a conduit for the songs that seemed to have little chance of being picked up by conventional country acts. "One thing I've learned in the business," Doyle says, "is that the more control you have—the more input you have in what takes place—the more the likelihood that your songs are going to be used."

"I don't think it's incongruous," he continues, "for an artist to come along who wants to say something from a different slant and still call it country music."

Doyle estimates that there are 200 songs in the combined catalogs. Income from new cuts secured from the old catalogs will be split by the partners, and compositions written after the two companies joined forces will be jointly owned. Gelfand will be active in "the administrative end of the business," he says.

In addition to heading the publishing company, Doyle co-manages Brooks and singer Buddy Mondlock with publicist Pam Lewis.

BILLBOARD'S 1989 COUNTRY MUSIC SOURCEBOOK



COUNTRY MUSIC'S MOST IMPORTANT ANNUAL REFERENCE GUIDE!

BONUS DISTRIBUTION during Country Music Week at Talent Buyer's Seminar in Nashville and 1990 Country Radio Seminar

FOR THE PROGRAMMER AND CONCERT PROMOTER WORLDWIDE A MAJOR SOURCE OF INFORMATION AND FACTS.

AIM'S YOUR AD MESSAGE AT A TARGET AUDIENCE FOR PROFIT AND RESULTS.

Reach radio programmers, booking agents, retailers, promoters talent buyers, publishers and the entire world of key country executives and artists.

Listed is information about Country Music artists' birthdays, major awards, music and video business contacts.

The Sourcebook scores a bulls-eye for you everyday.

PUBLICATION DATE: JUNE 1989

RESERVATION DEADLINE: MAY 1, 1989

FOR AD DETAILS CONTACT:

NASHVILLE
Lynda Emon (615) 321-4240
Carole Edwards (615) 321-4294

NEW YORK
Ronald E. Willman (212) 536-5025
Publisher, Billboard Directories
Norm Berkowitz (21) 536-5016
Ken Karp (212) 536-5017
Peggy Dold (212) 536-5088
Special Projects Sales Manager

LOS ANGELES
Christine Matuchek
Arty Simon (213) 273-7040
OR ANY BILLBOARD SALES OFFICE

HOT DANCE MUSIC™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ NO. 1 ★ ★					
1	5	14	4	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
2	2	2	9	ONE MAN PROFILE PRO-7241	CHANELLE
3	4	6	7	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
4	9	16	4	REAL LOVE MCA 23928	◆ JODY WATLEY
5	1	1	8	THIS IS ACID VENDETTA VE-7016	MAURICE
6	11	20	4	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
7	3	4	8	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
8	7	11	5	IN HOUSE VOL.1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
9	12	17	4	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
10	14	21	4	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
11	16	30	4	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
12	20	43	3	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
13	23	38	3	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
14	21	27	5	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
15	24	35	4	AFFAIR TABU 429 68199/E.P.A.	◆ CHERRELLE
16	30	—	2	FREEMASON NETTWERK (IMPORT,CANADA)	BOXCAR
17	22	28	5	BABY BABY WTG 41 68214	◆ EIGHTH WONDER
18	10	10	7	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
19	6	5	10	IT'S TOO LATE WTG 41 08182	NAYOBE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
20	NEW	1	1	ELECTRIC YOUTH (REMIX) ATLANTIC 0-88918	◆ DEBBIE GIBSON
★ ★ ★ POWER PICK ★ ★ ★					
21	43	—	2	STOP SIRE PROMO/WARNER BROS.	◆ ERASURE
22	40	—	2	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
23	36	—	2	PLANET E RCA 8897-1-RD	KC FLIGHTT
24	35	—	2	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
25	26	31	4	BIRTHDAY SUIT COLUMBIA 44 68207	◆ JOHNNY KEMP
26	38	—	2	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX WAX 9070	FRONT 242
27	42	—	2	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
28	27	32	4	CAT-HOUSE/COLD SWEAT SIRE 0-21128/WARNER BROS.	DANIELLE DAX
29	34	48	3	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
30	32	42	3	AGENT DOUBLE O SOUL TWIST 7 72341-0/RESTLESS	◆ THE UNTOUCHABLES
31	39	49	3	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
32	33	39	4	(WHAT CAN I SAY) TO MAKE YOU LOVE ME TABU PROMO/E.P.A.	ALEXANDER O'NEAL
33	NEW	1	1	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
34	8	3	11	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
35	13	12	7	GROOVE CHECK VIRGIN 0-96580	THAT PETROL EMOTION
36	17	15	7	INTROSPECTIVE (LP) EMI 90868	PET SHOP BOYS
37	41	—	2	TOUCH & GO PRETTY PEARL PP-12-914	VIRGIE WILLIAMS
38	44	—	2	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
39	NEW	1	1	VOICES IN MY HOUSE/BASS GIRL EASY STREET EZS-7546	HARDHOUSE
40	49	—	2	ONE STEP AT A TIME SUTRA SUD 083	NAISHA
41	46	—	2	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
42	NEW	1	1	THAT SMILING FACE ATLANTIC 0-86436	CAMOUFLAGE
43	NEW	1	1	ROUND & ROUND QWEST 0-21062/WARNER BROS.	NEW ORDER
44	NEW	1	1	VICTIM OF PLEASURE ATLANTIC 0-86440	MANDY SMITH
45	NEW	1	1	JUST STARTED MOVIN' MR005	LACHANDRA
46	28	34	5	MAKE THE HOUSE SHAKE EPIC 49 68194/E.P.A.	THE ALMIGHTY EL-CEE
47	NEW	1	1	DIGITAL TENSION DEMENTIA WAX TRAX 060	FRONT LINE ASSEMBLY
48	NEW	1	1	LET'S WORK INVASION PAL-7248	CASANOVA'S REVENGE
49	NEW	1	1	CRUCIFY ME ATLANTIC 0-86454	MOEV
50	NEW	1	1	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
BREAKOUTS				<ol style="list-style-type: none"> 1. JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE NEXT PLATEAU 2. TIED UP YELLO MERCURY 3. DOWNTOWN ONE 2 MANY A&M 4. PROMISES (REMIX) BASIA EPIC 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	2	7	THIS IS ACID VENDETTA VE-7016	MAURICE
2	5	—	2	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
3	3	3	11	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
4	4	4	9	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
5	2	1	12	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
6	7	17	4	REAL LOVE MCA 23928	◆ JODY WATLEY
7	13	42	3	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
8	14	20	5	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
9	12	13	7	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
10	6	8	9	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
11	10	11	7	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
12	8	7	10	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
13	15	15	6	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	RAIANA PAIGE
14	21	39	3	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
15	16	12	7	I WANNA BE THE ONE LMR 4003	◆ STEVIE B
16	18	23	7	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
17	17	18	8	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
18	22	27	4	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
19	20	22	8	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
20	29	40	3	I LIKE UPTOWN 23927/MCA	GUY
21	25	25	6	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
22	11	5	11	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
23	30	33	4	THE LOOK EMI V-56133	◆ ROXETTE
24	9	6	13	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
25	28	41	3	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
26	26	34	4	JOY AND PAIN OCEANA 0-96575/ATLANTIC	◆ DONNA ALLAN
27	34	—	2	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
★ ★ ★ POWER PICK ★ ★ ★					
28	38	—	2	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
29	36	44	3	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
30	33	45	3	ENDLESS NIGHTS MICMAC 510	CYNTHIA
31	41	—	2	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
32	39	—	2	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
33	35	26	8	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
34	37	28	6	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW	1	1	CRUCIAL MCA 23934	◆ NEW EDITION
36	19	9	13	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
37	24	19	17	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
38	43	—	2	ONE MAN PROFILE PRO-7241	CHANELLE
39	NEW	1	1	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
40	47	—	2	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
41	23	16	10	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK
42	40	38	4	SUCCESS EMI V-56130	◆ SIGUE SIGUE SPUTNIK
43	31	24	6	LULLABYE SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
44	32	14	14	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
45	42	35	6	IT'S TOO LATE WTG 41 08182	NAYOBE
46	46	50	3	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
47	NEW	1	1	JUST STARTED MOVIN' MR005	LACHANDRA
48	27	10	9	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME
49	NEW	1	1	CLOSER THAN FRIENDS COLUMBIA 44 08184	SURFACE
50	NEW	1	1	FOREVER YOUR GIRL VIRGIN 0-96565	PAULA ABDUL
BREAKOUTS				<ol style="list-style-type: none"> 1. JOY AND PAIN ROB BASE & D.J. E-Z ROCK PROFILE 2. ME, MYSELF & I DE LA SOUL TOMMY BOY 3. THAT SMILING FACE CAMOUFLAGE ATLANTIC 4. VICTIM OF PLEASURE MANDY SMITH ATLANTIC 	

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Watley's Talent Is 'Larger' The 2nd Time Around

STILL A THRILL: Jody Watley has unleashed her sophomore album, "Larger Than Life" (MCA), which doesn't disappoint. Watley has a distinctive, almost vulnerable quality to her voice that is uniquely hers. "Larger" is as much a sign of growth for her as a singer/songwriter as it is for her producer, co-writer, and "pardner in crime" **Andre Cymone**. Cymone manages to exploit certain elements of Watley's performance without oversaturation. As an album, "Larger" is more consistent than her Grammy-winning debut.

Besides the brilliant ballad "Everything," the album is composed of tasteful R&B/pop tunes ripe for radio and others that expose a bit more street savvy and are just awaiting club attention. Whereas "Real Love" is nice but doesn't leave much to the imagination, there are at least a half dozen other selections of considerable merit. The galloping "Friends," featuring a guest rap appearance by **Eric B. & Rakim**, and the midtempo hook of "Something New" are obvious single choices for radio, but we really love the deft, streetwise R&B/club funk of "What 'Cha Gonna Do For Me," "For Love's Sake," "L.O.V.E.R.," and the pumping "Come Into My Life." With proper single scheduling and promotion, Watley's profile should remain high and her "Larger Than Life" is sure to keep us rockin' well into the new decade. Now, how about a tour?



BOXCAR: David Smith, left, and Brett Mitchell, right.

NEW ON THE CHARTS

Logging in at No. 16 this week after only two weeks on our Club Play chart is "Freemason" from new Australian act **Boxcar**.

Delivering danceable technopop with a distinctive twist similar to New Order, the Brisbane-based quartet has been together for a mere two years. The current lineup consists of David Smith (vocals, guitar); Crispin Trist (drums); Brett Mitchell (samples); and Carol Rohdes (keyboards, samples).

"Freemason" was produced by popular Aussie producer Robert Racic, who has also worked with such notables as Severed Heads and A Certain Ratio. Licensed to Canada's Nettwerk Productions through Sydney's Volition Records, Boxcar is readily preparing a follow-up single, due in May, with an album (also to be produced by Racic) to follow in the late summer. A video for "Freemason" has just been completed.

BILL COLEMAN

PLAY AT YOUR OWN RISK: By this time you should own (or know someone who does own) the album "Like A Prayer" (Sire) by **Madonna**, which is this columnist's favorite of hers since the first. The pop starlet who co-wrote and co-produced this "heart on the sleeve" project redefines the lyrical approach and musical texture only touched upon on "True Blue" and "Like A Virgin." The pop-inflected "Express Yourself," "Till Death Do Us Part," and "Cherish" are standouts for dance floors, as are our faves, "Keep It Together," which serves a swaggering R&B pulse, and the eccentric, lazy song of amour "Love Song," co-produced and co-written with **Prince**... Two, Three, Four—Constantly on our turntable as well has been **Wendy & Lisa's** latest, "Fruit At The Bottom" (Columbia). The very talented duo (they wrote, produced, and played nearly all the instruments), which in the past has been somewhat misunderstood as a concept, has issued a much more commercially digestible package for those who didn't quite get it the first time around. W&L keep the Minneapolis banner waving with recognizable elements throughout, but the two are such good songwriters with a distinctive penchant for melodies, arrangements, and hooks galore that "Fruit" is a refreshing treat. Besides the current "Are You My Baby" (where's the club support been on this one?) don't miss "Satisfaction" (co-written and featuring **Jesse Johnson**), "Lolly Lolly," and "From Now On (We're One)." W&L have recently put together a band that begins a U.K. tour this month... "Boom Boom Chi Boom Boom" (Sire) from **Tom Tom Club** is finally out and now sports four new cuts not available on last year's import. We talked about this album a few months back (Billboard,



by Bill Coleman

Jan. 28) so we'll keep this short. The new tracks, which were co-produced with **Arthur Baker**, are all quite good, but pay particular attention to "Kiss Me When I Get Back" and "Wa Wa Dance." The charming "Subocean" has been plucked as the first 12-inch and features the killer import mixes by **Marshall Jefferson** in addition to a fab version courtesy of **Mag-ic Juan Atkins**. The only problem is the original extended version is not included. "Subocean" deserves to be a club smash and will hopefully receive the kind of R&B radio support that "Genius Of Love" did.

BEATS & PIECES: Yeah!! The album "Another Place And Time" from **Donna Summer** has been signed to Atlantic and will be out immediately... **George Hess**, formerly of Hill Promotional Group, has been named dance promotion manager for Arista in wake of **Dave Jurman's** resignation. Jurman will be announcing plans shortly regarding his new plans... **Joyce Sims** will return midmonth with a self-penned single, "Looking For A Love," co-produced with **Andy "Panda" Tripoli** for Sleeping Bag. The album, titled "All About Love," is scheduled for a late spring release. Label is preparing a 12-inch and album from a **Todd Terry** project under the mask of **Masters At Work**; a 12-inch from **Bassment Boys** called "I'll Do Anything To Get Over You"; and Panda is in the studio working on a new single and album for **Raiana Page**... "Da'ale Da'ale" from **Ofra Haza** is being remixed by **Joseph**

Watt for release shortly on Sire. Watt is also handling remix chores for **Danielle Dax's** "Whistling For His Love." **Phil Harding** is in the studio tailoring Sire act **Tommy Page's** "A Zillion Kisses" for 12-inch release... West Coast remixer **Michael Moore** has been named A&R director for Priority Records (213-467-0151)... Columbia has added 11 more 12-inches to its fab **Mixed Masters** series. The new batch includes the titles "Blame It On The Boogie" by the **Jacksons**, "Free" by **Deniece Williams**, "Try Jah Love" by **Third World**, and "Everyday People" b/w "Dance To The Music" by **Sly & the Family Stone**. For more info concerning this series contact **Tom Lanzillotti** at 718-830-3600.

ACT UP: A Benefit In Memory of **Steven Cohn**, a popular New York party and club promoter who died of AIDS two months ago, is being held April 30 at New York nightclub **Palladium** at 10 p.m. All proceeds from the door will go to the organizations **People With AIDS Coalition** and the **AIDS Resource Center**. DJs **Robby Leslie** and **Michael Fierman** will share the turntables and tickets will be \$15 in advance (available through

Ticketron) and \$20 at the door. Besides a number of surprise guest hosts, performers scheduled to perform include **Noel**, **Gwen Guthrie**, **Village People**, **Linda Clifford**, **Sharon Redd**, **Denise Lopez**, **Judy Torres**, **Donna Allen**, **India**, **Pam Russo**, **Claudja Barry**, and **Regina**, with more to be announced. For more information or to offer help, call **Bob Caviano** at 212-245-2058.

FUTURE EAR CANDY: **Swing Out Sister** will return next month with a gorgeous new album called "The Kaleidoscope World" (Mercury) and single, "The Waiting Game." Imagine a vintage **Dusty Springfield**, **Fifth Dimension**, and **Dionne Warwick** arrangement-and-songwriting perspective with **SOS'** contemporary leanings. Superb.

BACK TRAX NO. 7: "Spacer" (Carrere/Atlantic, 1980) by **Sheila & B. Devotion**; "Bounce, Rock, Roll, Skate" (Brunswick, 1980) by **Vaughn Mason & Crew**; "First Be A Woman" (Polydor, 1980) by **Lenore O'Malley**; "Feel Like Dancing"/"Heart To Break The Heart" (Prelude, 1980) by **France Joli**; and "Haven't You Heard" (Elektra, 1980) by **Patrice Rushen**.



To The Max. Quark Records president **Curtis Urbina** has pen in hand as he completes the signing of rap artist **C. Maximum** to the company's new rap label, **Q-Rap Records**. The spinoff label has just released **Maximum's** new single, "To The Maximum." Shown, from left, are Urbina; **Yorgo**, producer of "To The Maximum"; **Maximum**; and artist **Stevie D** "The Destroyer."

VIDEO REVIEWS

This column offers a critical look at recent videoclip releases from dance-oriented artists. Suppliers interested in seeing their cassettes reviewed should send VHS cassettes to **Bill Coleman**, Billboard, 1515 Broadway, New York, N.Y. 10036

NENEH CHERRY Buffalo Stance (Virgin) (3:49)
Producer: **Akiko Hada**; Director: **John Maybury**.

Sensually provocative performance from **Cherry** is embellished by a dynamic background full of fluorescent and colorful impressionistic images. **Cherry's** star quality becomes apparent in this artsy video, which has earned **Hip Clip** status on **MTV**. Comical background singers are a hoot.

JIM RICHLIANO

ERASURE Stop! (Sire) (5:45)
Producer: **Fiz Oliver**; Director: **Peter Christoferson**.

Andy Bell is a true showman whose vitality and plain ol' charm carries this tasty clip. Action surrounds a small, vibrant set of traffic signs and lights enhanced by some fast-paced editing that complements the frivolity of the song.

BILL COLEMAN

ROB BASE & DJ. E-Z ROCK Joy And Pain (Profile) (4:20)
Producers: **Ralph McDaniels**, **Sabrina Grey**; Director: **Lionel Martin**.

A smoke-filled stage surrounded by frenzied, arm-waving fans becomes **Base's** pulpit as he didactically sets out to teach us a lesson in righteousness.

J.R.

THE REAL ROXANNE Roxanne's On A Roll (Select) (4:09)
Producers: **S. Soffer**, **Julie Pantelich**; Director: **Simeon Soffer**

This one's a gem. **Roxanne** joins "Elvis" (actor **Dana McKay**) for a wild spoof of "Viva Las Vegas." The pretty female rapper is delightful as the **King's** companion and queen of the casinos and is obviously quite comfortable in front of the camera. Priceless expressions and playful interaction with "Elvis" works. Don't miss.

B.C.

DANCE/DISCO 12"
(WHOLESALE FOR STORES)
U.S.A. MAJOR & INDEPENDENT LABELS
AND SELECTED IMPORTS

We have a complete selection of all US major & independent label 12" and selected imports
Call us at our new 800 number

LATEST 12" RELEASES

Garage Movement—Intense	House Is Taking—G Jackmaster
Definition—Precious	Love On The Run—P. Point
Body Rock—RMX—Jomanda	Never But Always—Tonight
It's Not Over—Bassment Crew	I Can't Hide—Tarahonxy
I Won't Stop—Tribal Rhythm	Turn Up The Bass—Tyree
You Gotta—Gangsters	Satisfaction—Ormen
House Music—Tyree	Technological—Buzame Inc.
Hardcore Hiphouse—Tyree	Pure Energy—Schanie Payne
Let's Get Hyped—Kool Rock	I Love U.S.A.—Gypsy and Queen
Let's Go—RMX—Fast Eddie	Disco Train—Dance Express
The Circus—Todd Terry Project	Dandy—Casanova
Housin With The T's—T La Rock	Boom Boom Dollar—King Kong
Live It Up—Echo	Don't You Break My Heart—Sasha
Let It Roll—Doug Lazy	Promises—Pure DJ
RU Ready—Knight Action	One Day—Fred Ventura
Clap Your Hands—The Situation	Wild Boy—Joe Yellow
Oh No—Michael Brown	Victim Of Love—Alan Barry
Gimme More Music—Darkside	

CALL OUR TOLL FREE
800 NUMBER
(OUTSIDE NEW YORK STATE)
800-992-9011
CALL NOW FOR LATEST 12"
RELEASE INFORMATION

EXPERIENCED RECORD
PEOPLE NEEDED FOR
SALES & WAREHOUSE
CALL IRV

CALL FOR OUR NEW
FREE CATALOG
Listing All New Records &
All Titles We Stock
including over 800
DANCE/DISCO
CLASSICS



UNIQUE RECORD DIST.

110 DENTON AVE. NEW HYDE PK., N.Y. 11040
Phone (516) 294-5900 (01) • FAX (516) 741-3584

Wherehouse Plans 2-Year, 100-Store Expansion

BY DEBORAH RUSSELL

LOS ANGELES In a dramatic wave of growth, 223-store Wherehouse Entertainment says it is opening 100 new stores—an average of about one store per week—over the next two years.

The flagship store in the expansion campaign opened in the Beverly Connection Shopping Center in Los Angeles in March. Covering 9,560 square feet, the store houses the wide selection of product that is typical of the chain's larger locations, including nearly 40,000 compact disks and cassettes and more than 13,000 videos for rental.

Wherehouse—which already has the highest Western U.S. store count among home entertainment retailers—has “locked in” more than 30 additional sites for new stores, and is close to finalizing 25-30 more deals, according to Scott Young, Wherehouse president and chief operating officer. And that is in the first two months of the two-year program.

“We spent last year prepping for this kind of move,” Young says, “We made sure our distribution, inventory control, and personnel departments were stable. Then we looked at our existing markets and counted the clusters of markets and geographic niches where we could viably put up a store in the next two years. This number [100] happened to be the amount our markets could handle.”

Young says management chose to gear the expansion toward existing Wherehouse markets—in California, Washington, Arizona, Nevada, and Colorado—to fill the market and gain better awareness by the consumer.

“We couldn't get a hundred stores if we were going outside of our area,” he says. “Nobody else—with the exception of Turtle's, sort of—has really tried to stay home and say, ‘Look, I want to be the best, the biggest, the most important store in my market. I don't need to be worldwide; I'll just handle the market out here.’”

The aggressive growth campaign is ambitious by music retail standards. The industry's two largest chains—682-store The Musicland Group and 426-store Trans World Music Corp.—both opened more

than 50 stores in a six-month span between September of last year and March of this year (Billboard, March 11), but those exceptions aside, Wherehouse's 50-store-a-year schedule is high, even for a chain of its large size.

A more typical pace would fall in the range of 20-30 stores per year. Generally, when a music chain's expansion exceeds that rate, the gain is boosted by acquisition; Wherehouse's 100-store target is entirely for new units.

What makes the goal even more unusual, according to financial analyst Keith Benjamin of Silberberg, Rosenthal & Co., is that the company recently was the subject of a leveraged buyout (Billboard, Dec. 5, 1987). Wherehouse is owned by the New York investment firm Adler & Shaykin, and logic dictates that a company in Wherehouse's position would strive to deplete its debt, not

(Continued on next page)



Wherehouse Entertainment gathered more than 400 industryites to celebrate its First Of 100 New Stores expansion drive at its recently opened West Hollywood-area store on La Cienega Boulevard. From left are Bruce Jesse, VP of advertising and promotion; Barbara La Bar, VP of store operations; and Jim Dobbe, VP of sale merchandise.

Specialties Include Vinyl Stock, Price Breaks, Deep Catalog Small Dealers Big On 'Niche' Marketing

BY RUSSELL SHAW

ATLANTA Retailers and one-stops agree that for the smaller music chain or independent to compete successfully with the deeper pockets of major chains, they must identify a unique advantage or market niche and capitalize on that niche to the maximum.

Some of the tactics being used by indie dealers include specialization in a specific type or types of music, maintaining a deep catalog of offerings, sticking with the vinyl LP, and, in some cases, using aggressive pricing strategies.

“The really good independent dealers tend to define a different product mix and go into it,” says Sam Ginsberg, GM of City One Stop in Los Angeles.

“While the larger chains discontinue vinyl, there are still a lot of people with turntables. So the independents hit where the big chains aren't, like with offering vinyl and a deeper catalog selection,” says Barney Cohen,

president of Valley Distributing in Woodland, Calif.

With eight stores, Charlotte, N.C.-based Record Exchange has been especially active in competing against

'Indies hit where big chains aren't'

majors. For president/owner Don Rosenberg, doing business in the home state of Durham, N.C.-based, 147-store The Record Bar is a fact of life. According to Rosenberg, deeper catalog and better service give his stores an edge.

“There are things that [Record Bar] can't do that we can,” he says. “They can't carry used product or offer search services. Plus, there's vinyl. The major record stores and labels are phasing out vinyl too quickly.”

Record Exchange got its start as a used-record store. Rosenberg buys his used product from customers, but

studiously avoids purchasing review copies from customers. This policy has kept him in good stead with both labels and distributors. “They have no choice,” he says. “We're a large account now.”

Rosenberg says that despite his used-record roots, some 80% of Record Exchange's sales are for new product. Yet that percentage points out a dilemma common to many small chains and indies. They want to address both the cravings of new-product buyers and the demands of catalog mavens, but frequently don't have the square-footage to do so. Record Exchange, for example, averages 1,200 square feet per store compared with an average of 3,000 square feet among its large-chain competitors.

Rosenberg says he feels he has found a solution to that conundrum. “We can't really put out 30 copies of the most recent release,” he says. He says that he is more likely to go five or six units deep on an artist's new product, while keeping early releases by that same artist or group one deep.

Other small chains have identified their niches as well. “We do special ordering and are very price conscious,” says Ken Ney, buyer and manager at the three-store Serenade Records chain based in Washington, D.C. Ney does most of his buying direct from labels.

For retailers like Ney, smart merchandising means zeroing in on the audience and playing synergy with their needs. Two of three Serenade stores—plus a classical-only adjunct—are in sophisticated areas of D.C. rife with audiophiles. Reflecting that constituency, most of his sales are in the CD configuration. Ney takes that fact and competes on price point.

Ney points out that the very fact that he is local increases his flexibility for offering and advertising price breaks on impulse. “Since we are local, we don't have to go through a na-

(Continued on next page)

JERRY BASSIN
D I S T R I B U T O R S

ONESTOP EXPORTER
Specializing In: New Store Openings
Reggae, Metal & Miami Sound

**COMPACT DISCS, RECORDS
TAPES, ACCESSORIES**

HUGE INVENTORY, DYNAMITE PRICES
PERSONALIZED SERVICE, WEEKLY SALES

(305) 621-0070 ASK FOR BRUCE
IN FL. (800) 329-7664 • NATIONAL (800) 780-6874

15960 N. W. 15TH AVE. • MIAMI, FLORIDA 33169 FAX # (305) 621-0465

CD
ONE STOP

America's Largest Distributor of Compact Discs

Guaranteed Overnight Delivery
in the U.S. at No Extra Charge to you.

Find out Instantly what you will receive
as you place your Order!

Absolute Lowest Prices Anywhere!

1-800-826-0079
NY 212-517-3737 CT 203-798-6590
LA 213-388-9834 FAX 203-798-8852 203-798-2661



To The Max(ell). Richard Gartman, manager of one of the Minneapolis area's Title Wave stores, won the grand prize in a recent Maxell display contest, which earned him an NEC S-VHS VCR and an NEC S-VHS monitor. Making the presentation, from left, are Continental Merchandisers account executive Jerry Shea, Title Wave owners Lew and Jean Kennedy, Gartman, Maxell regional manager Robert Rath, and Maxell sales manager Mike Pickard.

SMALL DEALERS BIG ON 'NICHE' MARKETING

(Continued from preceding page)

tional bureaucracy to run spot sales," he says. "We do that to be competitive. If we want to run a CD sale on the weekend, I'll just place an ad in the Washington Post."

A similar attitude toward CD price-breaks is advocated by Mike Dreese, co-owner of Newbury Comics, a small chain based in Cambridge, Mass. As with Serenade, Newbury's strategy is demographically driven. Dreese notes that one of his stores is

on Route 128, a corridor replete with hi-tech firms—employees of which tend to carry their love for things hi-tech into their home-listening environment and thus make a natural CD audience. Another Newbury store in Cambridge caters to Harvard and MIT students, also with mindsets on the technological cutting edge.

With those CD-craving demos in place, Dreese competes aggressively on price point. With an obvious swipe

at an omnipresent and high-profile competitor, the tag line of Newbury's ongoing ad campaign says, "Don't pay Towering prices." "We're extremely pleased with our pricing levels," says Dreese, who says that his average price for CDs is about \$2 less than that of several competitors.

Some small chains are carrying video to keep pace with majors, but enthusiasm for this move varies widely. Serenade offers a sell-

through video operation with about 1,500 titles, while Newbury carries only music-related videos. On the other hand, Record Exchange avoids them entirely. "There's a video store on every corner," Rosenberg says. "We'd be cutting our own throat if we did that. We stay with what we know and do best. If we carried enough titles to be competitive, we'd

use up a lot of our floor space."

"You've got to pick your battles carefully," says Craig Bibb, a senior analyst for Prudential-Bache Securities, about the challenges facing the small music retailer. "The only way to fight back is to offer the customer something different. Pick your battles carefully. Take a niche and win it."

WHEREHOUSE PLANS 100-STORE EXPANSION

(Continued from page 40)

go out of its way to increase it, he notes.

Bruce Jesse, VP of Wherehouse advertising and sales promotion, counters that the growth is manageable and will not cripple the chain financially.

"We have a clear focus on where we want to be in the next few

years," Jesse says, "and we have the organization, the concept, the financial backing, and the support of management and our owners to get us there."

Wherehouse's mechanized inventory system is a primary factor that gives the chain the necessary backbone to face potential risks associat-

ed with such rapid growth, according to Benjamin.

"If you went into a Wherehouse store three years ago, you would have seen either too much inventory or too little inventory," Benjamin says. "Now they're keeping much better track of it, and it's not that much more complicated. It's simply a function of efficiently moving mass quantities of product. The companies that can do that are the ones who are getting bigger."

As the company grows, so do the related expenses in sales and general administration throughout the chain. Every department in the company will feel the impact of the growth at some point, notes Jesse.

While the real estate acquisition team is in the field negotiating deals for the rest of its 100 optimum sites, the store construction department is working with architects and contractors to see that new stores—which will fall mostly within the 2,000-10,000-square foot range—are actually built, while continuing its ongoing renovation of "used stores." The company estimates it will remodel 40-50 stores this year.

Meanwhile, the store management group is hiring managers, assistant managers, district managers, and employees to staff the new outlets. The merchandising group, says Jesse, is identifying the customer base and will stock the store with product that will sell. Right before the doors open, advertising comes in with marketing plans, media strategies, and grand-opening promotions, he adds.

While all these efforts cost money, Benjamin predicts that Wherehouse will shoulder the weight of such rapid expansion. SGA costs may continue to rise in dollars, he notes, but it's only a matter of time before they will decrease as a percent of revenues.

Dobbe Named Sales VP

NEW YORK The man who will oversee the product that will fill those 100 new Wherehouse stores is Jim Dobbe, a 12-year veteran who was recently named the chain's VP of sale merchandise.

Dobbe, who was promoted to his new title in early March, just prior to the National Assn. of Recording Merchandisers meet in New Orleans, says he feels like he has worked for three different companies during his Wherehouse term.

He began working for the chain when the late Lee Hartstone, Wherehouse's founder, was still at the reins. Lou Kwiker was CEO when Dobbe was transferred into the home office as product manager, after serving in Northern California as a district manager for several years.

Now, in Scott Young's administration, Dobbe has risen to his highest post yet. His promotion was part of the restructuring made necessary by the exit of VP of marketing Ralph King, but given the high marks that Dobbe received from the label and distributor communities, it seemed only a matter of time before he would earn his VP stripes.

"I will stay very active in music because that's a majority of the sale merchandise that we handle," says Dobbe, who spent the better part of the last two years getting bugs out of Wherehouse's Store Automatic Replenishment, a program that was launched with great fanfare toward the end of Kwiker's term.

Dobbe explains that the automatic replenishment system, nicknamed STAR, allows each Wherehouse store to tailor its stock to the needs of its individual market. Originally explained by Kwiker as a one-for-one replacement system, Dobbe says STAR has instead been tooled to refill titles at stores according to a model stock system.

Sell-through video will also get Dobbe's attention. He says he will train that department's buyers, with the exception of those who buy for rental, and has particular interest in the sales potential that music videos have begun to show.

Dobbe has witnessed many changes since his early days in the field. "At that time, there were only two divisions," Dobbe says. Now the chain has three regions and is about to carve out a fourth.

GEOFF MAYFIELD

newsline...

CHICAGO'S ROSE RECORDS, now 20 stores strong, has been named the Windy City's exclusive outlet for merchandise related to "Les Misérables." On March 25, the traveling version of the Tony-winning Broadway musical started a 16-week run at the city's Auditorium Theatre (although previews started there March 18). Rose's inventory of "Les Mis" goods includes T-shirts, sweat shirts, posters, buttons, post cards, matchbooks, and mugs at prices that range from \$2-\$22. Each of the items bears the play's trademark image of the Little Waif Cosette.

TOWER RECORDS/TOWER VIDEO has opened another Hawaiian store, this time in Pearl Harbor. The new unit is the superstore chain's 54th U.S. music store. Tower also recently debuted a San Francisco-area store adjacent to a new unit opened by The Good Guys, an audio and electronics chain that has 17 Northern California stores and another in Reno, Nev. If the marriage works, Tower president Russ Solomon says the two chains will likely open stores together again elsewhere.

THE MUSICLAND GROUP chairman Jack Eugster confirms that his chain will kick off its own in-store magazine this summer, in conjunction with Minneapolis neighbor MCP Inc. Publishers (Billboard, April 8). However, he will not divulge the name of the new monthly, which will have an initial circulation of 450,000 copies. MCP already prints 20 different magazines, including local business journals in several major markets. It also publishes two entertainment-related papers: Twin Cities Reader and WestBank Guide. Since 1986, Musicland has been the exclusive U.S. distributor of Canadian-published Music Express. Record companies have noted that the in-store journal, formerly known as Rock Express, is the least expensive chainwide ad vehicle for the 682-store Musicland chain.

MUSIC EXPRESS, meanwhile, will continue its U.S. distribution agreement pact through Musicland stores until its July issue comes out. At that point, the monthly will go back to U.S. newsstand distribution, an option the magazine did not have in its Musicland agreement. Editor Keith Sharp says Music Express has signed a newsstand agreement through Warner Communications and may also hook up special arrangements with more than one U.S. music chain.

THE ELECTRONICS INDUSTRIES ASSM. says it has received more than 1,000 requests to attend the Summer Retail Management Seminar that will be held at the June 3-6 Consumer Electronics Show in Chicago. The workshop has a limit of 275 participants. The seminar will comprise six one-hour sessions, and will cover growth planning, financial statements, interviewing job applicants, spending promotional dollars, employee motivation, and stress management. There is no charge for the seminar, which will be filled on a first-come, first-served basis. The retail sessions debuted at January's Winter CES in Las Vegas; the EIA says demand for the program will lead it to install three tracks of the seminar at future shows.

GEOFF MAYFIELD

SKC AUDIO TAPES

HITS BEACH

SKC'S SUPER HOT SPRING/SUMMER BEACH PARTY WILL HAVE YOU SWIMMING IN PROFITS! JUMP IN!

FREE FLYER WITH PURCHASE OF 2 GYRO CASSETTES

SKC GX90

FREE!

CALL TOM ANDERSON AT (800) 237-8372 OR IN CALIF. (800) 331-5729

RETAIL TRACK



by Geoff Mayfield

CRYSTAL BALL: Jim "Hey Tiger" Cawley, VP of sales for Arista, reports that orders for the cassette single of Milli Vanilli's "Girl You Know It's True" have already topped 525,000 units. He predicts that by the time the National Assn. of Recording Merchandisers holds its 1990 convention next March in Los Angeles, some cassette-single titles "should be selling a million [units], and I'll take any bets on that."

In the meantime, Cawley is not surprised that retailers have soured on the 3-inch CD (Billboard, March 18, April 1). At last year's NARM, when CBS announced its intention to start producing CD-3s, Cawley was an outspoken critic of that configuration. Aside from 17 titles, mostly oldies sets, Arista has resisted the CD-3.

"Some people have said, 'Why don't you take an unreleased Whitney Houston track and put it on a CD single?' But what are you proving then?" asks Cawley. "If you put that unreleased Whitney track on 7-inch vinyl, there are people who would buy it."

Interestingly enough, at the end of 1987 it was Arista that toyed with the idea of adding unreleased tracks or songs from previous albums to cassette singles as a means to increase that product's selling price above the \$1.99 mark for 45s (Billboard, Nov. 28, 1987). But by the start of 1988, the label dropped the idea of a three-song tape when it and several of Arista's rivals decided instead to move the list for conventional two-song cassette singles to \$2.49 (Billboard, Jan. 16, 1988). Consumers accepted that hike without the lure of unreleased material.

YOUR OPTION: NARM is sensitive to the fact that not all of its members are crazy about the CD-3. The materials designed for its upcoming Take A Song Along campaign, which begins next month, allow merchandisers to either include or exclude 3-inch disks from the drive.

Ray Gianchetti, director of special projects, says that two types of banners are being produced: Copy for one includes mention of the CD-3 while copy for the other does not. The trade group has also developed a reversible tent card that says "CD-3" on one side and "cassette single" on the other. And finally, a divider card gives the option to tout CD-3 on one side or conventional compact disks on the reverse.

Take A Song Along will be supported with a display contest, with separate rack and retail winners. Prizes will include electronics products donated by Sony.

NOT SO INSANE: Crazy Eddie television advertisements constantly scream that the chain's "prices are insane," but some sources close to the financially troubled electronics/music combo think the March 29 purge that closed 17 stores was as sane as it was predictable (Billboard, April 8). "What they're doing is building their business around the core of stores that perform the best for them," says Jim Williamson, VP

of finances for Albany, N.Y.-based Trans World Music Corp., which has serviced Crazy Eddie's music departments for the past year.

According to Craig Bibb, a senior analyst for Prudential-Bache Securities, Trans World's average annual sales for each of the closed stores was \$394,000. The company that previously serviced Crazy Eddie's software departments, Benel Distributors, filed for bankruptcy protection in the summer of '87.

A spokesperson for Edison, N.J.-based Crazy Eddie says some of the stores that were shuttered last month were located quite close to some of the web's more successful locations, and a look at the map seems to prove the point. The 26 remaining stores are situated in each of the chain's four Eastern states; the closed outlets were also spread out over the four states.

A prepared statement by Peter Martosella Jr., Crazy Eddie president and CEO, places some of the blame for the 17 weak stores on the previous administration run by founder Eddie Antar: "The overwhelming structural problems inherited from the Antar management, in particular the massive inventory shortage, excessive long-term debt, and certain unprofitable store locations, coupled with a recent precipitous drop in sales, have depleted working capital and necessitated a restructuring of the company and its liabilities," the release says.

In another move designed to shore up its sagging bottom line, Crazy Eddie has sold its headquarters to Brick Church Appliances, another New Jersey-based consumer electronics chain. Crazy Eddie will remain at the same address, renting office space from the building's new owner.

FAST TRACK: The Judds, Nashville's hit-making mother-daughter duo, have signed on as commercial spokeswomen for Target stores. The Judds' ads will not be confined to products in the chain's Jetco-serviced music and video departments... Sam's Jams in Detroit suburb Ferndale, Mich., and public radio outlet WDET hosted an in-store performance by Windham Hill Jazz artist Scott Cousu. As has often been chronicled in Billboard, live gigs are a regular occurrence at Steve Milgrom's jazz shop.

EXIT, PART II: In the wake of Ralph King's move from Wherehouse Entertainment VP to senior VP at the label Enigma Entertainment (Billboard, March 11), Joe Medwick has made a quiet exit from his Wherehouse post as buyer of sell-through video. Medwick, the former director of video for Tower Records/Tower Video had followed King to Wherehouse after holding a marketing post at supplier International Video Entertainment, where he and King had worked together.

WORTHY CAUSE: JFL Distributors' Jerry Suarez and Spec's Music & Video's Cindy Barr are among the Miami music industryites who have thrown their support behind The Names Project, the creative international effort that has sewn together a huge, 16-ton quilt in memory of AIDS victims. The quilt is making a 19-city tour through the U.S. and Canada and will be displayed April 14-16 at the Stephen Muss Convention

(Continued on next page)

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★ NO. 1 ★★					
1	4	—	2	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
2	1	2	6	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
3	2	1	23	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
4	3	3	9	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
5	6	12	8	LOC LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
6	5	4	7	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
7	8	11	10	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
8	9	10	11	ENYA WATERMARK	GEFFEN 2-24233
9	7	5	6	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
10	11	9	10	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
11	13	13	9	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
12	14	7	10	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
13	15	14	21	R.E.M. GREEN	WARNER BROS. 2-25795
14	17	6	5	XTC ORANGES AND LEMONS	GEFFEN 2-24218
15	12	15	12	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
16	16	16	27	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
17	10	8	22	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
18	20	19	7	SOUNDTRACK BEACHES	ATLANTIC 2-81933
19	19	21	4	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
20	18	20	58	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
21	NEW		1	BONNIE RAITT NICK OF TIME	CAPITOL C2 91268
22	29	29	3	DEPECHE MODE 101	SIRE 2-25853/WARNER BROS.
23	NEW		1	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
24	NEW		1	JODY WATLEY LARGER THAN LIFE	MCA MCAD 6276
25	27	—	4	GIPSY KINGS GIPSY KINGS	MUSICIAN 2-60845/ELEKTRA
26	23	18	26	KENNY G SILHOUETTE	ARISTA ARCD 8457
27	21	24	28	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
28	22	17	24	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
29	NEW		1	ANDREAS VOLLENWEIDER DANCING WITH THE LION	COLUMBIA CK 45154
30	25	23	10	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.

CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

● LOW PRICES ●
● SAME DAY SERVICE ● PERSONALIZED REPS ●
FOR FREE MAILER CALL US & DIAL EXT.499

ABBEY ROAD DISTRIBUTORS
2228 S. RITCHEY, SANTA ANA, CA. 92705

DEALERS ONLY
Phone 714 / 546 - 7177 Toll Free CA. 800 / ABBEY RD
Toll Free (out) 800 / 843 - 0955 Telex 378 - 1792 - ARD
FAX 714 / 546 - 0337

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS

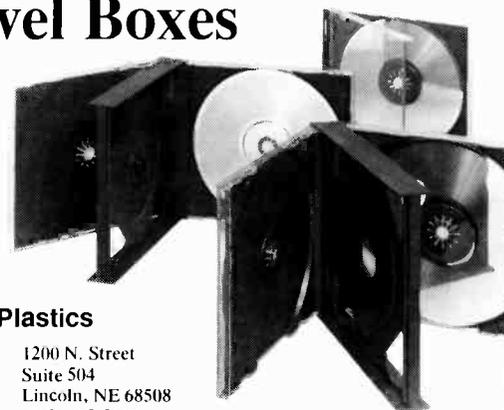


FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS

CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



Filam National Plastics

13984 S. Orange Ave.
Paramount, CA 90723
(213) 630-2500
FAX: (213) 408-0712
T.L.X.: 75106 FNPIUD

1200 N. Street
Suite 504
Lincoln, NE 68508
(402) 435-5005
FAX: (402) 435-4722

Enigma Goes Retro; Mango Goes Reggae; Roker Goes To Work

BY BRUCE HARING

ENIGMA ENTERTAINMENT Corp. of Culver City, Calif., has developed a new label, **Enigma Retro**, to release classic albums from the past that are now out of print, as well as previously unreleased recordings from various acts. The first offering is **Alice Cooper's** "Pretties For You" and "Easy Action"; later this month, "Permanent Damage" by the **GTO's** (**Girls Together Outrageously**), the **Frank Zappa**-inspired all-female rockers that featured **Pamela Des Barres** among its members, hits the racks. Also on the Enigma Retro schedule: **Ted Nugent's Amboy Dukes** works, "Call Of The Wild" and "Tooth, Fang and Claw," as well as titles from **Lenny Bruce** and **Lord Buckley**.

MANGO JUICE: Hoping to capitalize on reggae's recent gains at retail, **Mango Records** plans a late-spring

CD release on back catalog works from **Toots & the Maytals**, **Pablo Moses**, **Bunny Wailer**, **Sound D'Afrique**, **Crucial Reggae**, **Jacob Miller**, **Amazulu**, **Third World**, **King Sunny Ade**, **Black Uhuru**, and **Intensified!** More info is available from **Chris Reade** at Mango, 212-995-7800.

ROKER'S RETURN: Music industry veteran **Wally Roker** has returned with a management company and record label, **Outpost Entertainment**, which has targeted several young unsigned artists for development. Among the projects the new company has in the works is a "West Coast vs. East Coast" DJ-mix sweepstakes. The debut 12-inch single from female singer **Boston Dawn** will have a West Coast mix on one side, backed with an East Coast mix. A contest entry blank will be enclosed, with two winners getting either a weekend at the Plaza Hotel in New York, the other a weekend at the Beverly Hills (Calif.) Hotel. More



than 3,000 clubs and 6,000 DJs will get the mixes, with the most-preferred mix going onto Boston Dawn's upcoming album. More information on Roker's new company is available at 213-281-5577.

ADVANCE WORD: The turntable has been burning at Grass Route to **Thelonious Monster's** "Stormy Weather," a brilliant follow-up to the band's debut on **Relativity Records**. Produced by **John Doe** of X, the album offers an all-star alternative music cast. Check out "Sammy Hagar Weekend" and "Lena Horne Still Sings Stormy Weather," for starters... **Guitarist Glenn Alexander** offers

a tasty pastiche of fusion on his self-titled **Chase Music** album, a 2-year-old record recently revived at jazz radio on the basis of a 50-CD mailer done by an independent publicist. **Randy Brecker** and **Mino Cinelu** of **Sting's** band guest star. Key cut is "Westfield," a homage to Alexander's hometown. More info from **Michelle Clark** at 609-582-3770... **Halloween** fans should chomp down on **Not Fragile's** "Who Dares Wins" on **Mean Machine**, a division of **Three Cherries Records**. **Guitarist Racio Ebel's** greasy fingers dominate an album that is more than fast. Call 212-889-3110 for details... **Rough Trade** has a winner with **Loop's** "Fade Out," which sounds like circa '64 **Rolling Stones** filtered through the apartment next door. "This Is Where You End" rules... "Ruins Cafe" by **Classic Ruins** is the first release from **Presto Records**,

P.O. Box 1081, Lowell, Mass. 01853, staying to a "Hank Williams-meets-the Replacements" spirit.

SEEDS AND SPROUTS: **Joe Grushecky** and **Art Nardini**, formerly of the late, lamented **Iron City House-rockers**, have regrouped into **Joe Grushecky and the House-rockers**, a marquee nightmare but album rock dream. "Rock And Real" is the first release from the band on **Rounder Records**, 617-497-1970... **Relativity Records** has inked a long-term deal with **Sony Video Software Films Inc.** to be the manufacturer and distributor of soundtracks for Sony films. The first release is "Summer Job," a teen comedy with music by **Orkestra** and the team of **Jack Green & Ike Stubblefield**. Down the road, Relativity anticipates its artists as a key source of music for Sony films.

EMI Electrola Sales Up

HAMBURG, West Germany EMI Electrola celebrated continued growth in sales at its annual convention, held at Konigswinter near Bonn, West Germany, March 9-10.

EMI Electrola's share of the German record market rose from 13.1% in 1987 to 14.4% in 1988, ranking third after **BMG** and **PolyGram**.

At the conference, opened by managing director **Helmut Fest**, the **A&R** division gave presentations that included videoclips of various EMI artists, such as **Anne Haigis**, **Andreas Martin**, **Wolf Maahn**, **Fux**, and **Romantic Flamingos**. A film set of London's **Hard Rock Cafe** was constructed to stage the international division's talent showcase which showed videoclips of established acts (including **Cliff Richard**) and newer artists (among them **Vixen**). **Tony Iommi** and **Cozy Powell** of **Black Sabbath** made a guest appearance at the "cafe."

Several acts, including **Eta Scollo** and **Mo** on the **Columbia** label, EMI Electrola's sister company, performed at the **Forum Club** in Bonn to coincide with the conference on one evening, while **Axxis** and **Frank Ryan** played the same venue on another.

The classical showcase included videoclips of **Placido Domingo** plus a live performance by **Sabine Meyer** and brother **Wolfgang**, who played a piece for two clarinets by **Poulenc**.

The conference culminated in a gala evening attended by such guests as **Brian May** and **Roger Taylor** of **Queen**, **Powell** and **Iommi**, **Herbert Gronemeyer**, **Halloween**, **Drafi Deutscher**, and **Paul Michels** of **Soul Sister**.

Four acts performed live at the gala: the German singer **Kristiana Levy**, **Cantores Hispalis** from Spain, **Jose Feliciano**, and **Soulsister** from Belgium.

RETAIL TRACK

(Continued from preceding page)

host committee chairman for the South Florida exhibit, which will benefit eight different local organizations that are devoted to the fight against AIDS.

The quilt comprises more than 8,730 3-by-6-foot panels that were sewn as a personal tribute from loved ones to those who have been stricken by the disease. The quilt's canvas edging stretches out over 11 miles; the total seams measure over 60 miles. Panels represent AIDS victims from all 50 U.S. states and from 13 countries—and it keeps getting bigger because panels are added as it travels from town to town.

Please contact **Suarez** or **Barr** if you or your company would like to support the project's Florida stand.

WAXING ON: Count **Barry Mayer** among those who are glad that vinyl is vanishing from the mainstream music marketplace. Mayer runs a small, but apparently profitable, mail-order house in

Cambridge, Mass., called **Harvard Square Records**. Use of the word "Records" in the firm's logo is entirely appropriate because **Harvard Square** does not carry tapes and CDs; it is dedicated solely to LPs. And, with more and more chains pulling the plug on the LP, Mayer's business is booming: Sales for the 4-year-old house have "doubled every year," he says.

Originally, Mayer intended to specialize in rare recordings, including cutouts, imports, and out-of-print titles. **Harvard Square** still offers a 64-page catalog of rare albums, but Mayer says he owes more and more of his business to "normal records that should be stocked anywhere in the U.S." As a result, he has also developed a 96-page catalog that details the "in-print" selections. Mayer relies on one-stops, including Philadelphia-based **Universal Record Distribution**, to facilitate orders from the latter catalog.

In years gone by, mail-order music shops like **Harvard Square** re-

lied on rural areas and smaller towns for much of their business, but with LPs being phased out of so many stores, Mayer says major markets now provide the bulk of his sales. "I see a lot of money in LPs," says Mayer, who will be happy to discuss the future of the vinyl market with you if you call him at 617-868-3385.

Phone your news and views to *Retail Track* by calling **Geoff Mayfield** at 212-536-5240, or fax him at 212-536-5358.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

JAZZ/NEW AGE

ART BLAKEY & THE JAZZ MESSENGERS
Night In Tunisia

♣ LP Blue Note B1-84049/NA
CA B4-84049/NA

DAVOL
Mystic Waters

♣ CD Silver Wave SD506/NA
CA SC506/NA

LOU DONALDSON
Quartet/Quintet/Sextet

♣ LP Blue Note B1-81537/NA
CA B4-81537/NA

DUKE ELLINGTON
The Feeling Of Jazz

♣ CD Black Lion 760123/NA

STEPHANE GRAPELLI
Stardust

♣ CD Black Lion 760117/NA

HERBIE HANCOCK
Inventions & Dimensions

♣ LP Blue Note B1-84147/NA
CA B4-84147/NA

ANDREW HILL
Point Of Departure

♣ LP Blue Note B1-84167/NA
CA B4-84167/NA

FREDDIE HUBBARD
Open Sesame

♣ LP Blue Note B1-84040/NA
CA B4-84040/NA

KOLBE-ILLENBERGER-DAUNER
Kid—Second Step

♣ CD Mood 33601/NA

JACKIE McLEAN
New Soil

♣ LP Blue Note B1-84013/NA
CA B4-84013/NA

HANK MOBLEY
No Room For Squares

♣ LP Blue Note B1-84149/NA
CA B4-84149/NA

HANK MOBLEY
The Turnaround

♣ LP Blue Note B1-84186/NA
CA B4-84186/NA

MARCUS ROBERTS
Truth Is Spoken Here

♣ LP Novus 3051-1/NA
CA 3051-4/NA

JOE SAMPLE
Spellbound

♣ LP Warner Bros. 1-25781/NA
CA 4-25781/NA

HORACE SILVER QUINTET
Do In' The Thing (At The Village Gate)

♣ LP Blue Note B1-84076/NA
CA B4-84076/NA

CECIL TAYLOR
Conquistador

♣ LP Blue Note B1-84260/NA
CA B4-84260/NA

CECIL TAYLOR
Indent

♣ CD Freedom 41038/NA

LENNIE TRISTANO
Continuity

LP Jazz JR-6/NA

JACK WALRATH
Neohippus

♣ LP Blue Note B1-91101/NA
CA B4-91101/NA

BEN WEBSTER
Stormy Weather

♣ CD Black Lion 760108/NA

TEDDY WILSON

Air Mail Special

♣ CD Black Lion 760115/NA

ORIGINAL CAST/SOUNDTRACKS

BROADWAY CAST
Sarafina! (The Music Of Liberation)

♣ LP RCA 9307-1/NA
CA 9307-4/NA

ORIGINAL SOUNDTRACK
The Adventures Of Baron Munchausen

♣ LP Warner Bros. 1-25826/NA
CA 4-25826/NA

VARIOUS ARTISTS
I'm Gonna Git You Sucka

♣ LP Arista AL8-8574/NA
CA AC8-8574/NA

VARIOUS ARTISTS
Lean On Me

♣ LP Warner Bros. 1-25843/NA
CA 4-25843/NA

VARIOUS ARTISTS
Working Girl

♣ LP Arista AL9-8593/NA
CA AC9-8593/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to **New Releases, Billboard**, 1515 Broadway, New York, N.Y. 10036.

ACTIONMART

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

Servicing the Midwest overnight since 1975



"Best in the Midwest"

Music Videos • LP's • Cassettes
Singles • CD's • TDK • Maxell
Denon • Sony • Caselogic
Fixtures & Accessories

Full Service One Stop Rack Jobber

Box lot prices Try our
Weekly specials special orders
Volume discounts fully computerized
Over 15,000 CD titles in stock
Same day shipping • catalogs available

VINYL VENDORS, INC.

7870 Sprinkle Road • Kalamazoo, Mich. 49002
In Mich. toll free (800) 632-0870
Midwest toll free (800) 446-0066
All others call collect (616) 323-0131
Fax (616) 323-9517

Industry Self-Through Gets Bookstore Boost

BY GEOFF MAYFIELD

NEW YORK Bookstores can be a viable outlet for video sales, as giant chain Waldenbooks is proving, but margins and return allowances need to improve before more book dealers jump on the video bandwagon. That was the main conclusion drawn from a March 30 seminar on "The Bookstore Marketplace," held here during the fourth annual New York Home Video Show.

But, if the discussion of sales terms was somewhat daunting to the neophyte supplier and producer types who were part of this session's audience, there was some encouraging news, too, particularly in the successful numbers that book retailers have hauled in for special interest tapes that fall outside the mainstream video market. And in a video industry where suppliers continue to stress the importance of boosting video sell-through, bookstores offer sales rather than rentals.

Experts estimate that there are some 10,000 U.S. bookstores, said seminar moderator Paul Sweeting, video editor for Publishers Weekly. But he added that "only 20% of those

carry video on a regular basis, and half of them are Waldenbooks."

Sweeting and Beth Bornhurst, director of video for the 1,400-store Waldenbooks network, explained that video can be a high-risk proposition for book dealers because terms for video products are more restrictive than those that the retailers find on books, their main stock in trade.

Not unlike the way that the music industry functioned in the not-so-distant past, book dealers still enjoy liberal terms for returns from book publishers. These high allowances make it easier for bookstores to take chances on lesser-known authors and works.

The concept of a "guaranteed sale," which Waldenbooks requires for its video buys, rattled one of the smaller suppliers who attended the session. "Can't you help me assume some of the risk?" he asked.

"No," replied Bornhurst. "What if I buy 3,000 tapes from you and I only turn half of them? What can I do with the 1,500 that don't sell? I can't use them."

Bornhurst explained that stock-balancing programs offered by the major suppliers reduce her risk on new,

untried titles, because they allow her to trade slow-turning tapes for ones that are proven sellers. It is more difficult for smaller suppliers to offer such plans, she noted, because they generally have fewer satisfactory substitutions to offer.

The book industry's fatter margins reduce the attractiveness of diversifying into video. While retail accounts generally only have 30 points—or frequently fewer—to play with in the conventional video marketplace, bookstores usually realize 40 or 50 points on book units.

It was further noted that B. Dalton, another leading book retailer, had tested video at roughly the same time that Waldenbooks began adding the product, but losses incurred by theft prompted B. Dalton to pull video's plug. "I can see why B. Dalton got out, because there is a lot of shrinkage in video, mostly by professionals," Bornhurst said.

ViDA Plans New Location, More Services

BY RICHARD T. RYAN

NEW YORK The Video Dealers Associates Inc. (ViDA), a New York-based coalition of independent retailers, has been, quite literally, moving and shaking lately. Pressed for space, the group will soon be moving from its Brooklyn, N.Y., base to 211 East 43rd St. in New York. Don Blick, VP of ViDA, says, "We need the space. We've had to hold off on our Super Club idea because we didn't have the facilities, but once the move is completed, we should be in good shape."

In addition to the move, Blick also says that ViDA recently implemented a store insurance policy. "All of our members can now get excellent coverage as long as they have a central alarm in their outlets," he says. To date, ViDA claims approximately 580 members throughout the New York metro area and surrounding regions. "Most of the members come from the five boroughs, Nassau, Suffolk, and Westchester, but we also have a few from New Jersey and Connecticut."

Blick also says ViDA is getting ready to institute a new health plan for its members. "We should have that ready in a few weeks," Blick says.

Membership in the group now costs store owners \$250 a year for a single store. For those with more than one store, the rate drops to \$100 a year for any additional outlets.

In addition to the group buying plan, which Blick estimates could save the average store owner \$3,000 or \$4,000 a year, ViDA maintains and constantly updates a list of recalcitrant renters who have not returned tapes to member stores, which it circulates throughout the organization.

"We now have about 11,000 names on the list, and some appear two and three times," Blick says. In fact, the problem has gotten so bad that ViDA

(Continued on next page)

Space restrictions also limit video's place in the bookstore. Bornhurst and panelist Kathy Schneider, video marketing manager for book publisher Prentice Hall Trade, a division of Simon & Schuster, both noted that it is important that videos in the bookstore be displayed face out, rather than spine out, in order to differentiate the product from books. But Bornhurst admitted that this is not always possible in Waldenbook's smaller stores.

Still, video has already proved to have a place in the bookstore. "It

does work. We're selling a lot of tapes," said Bornhurst. "On ['E.T. The Extra-Terrestrial'], we sold thousands and thousands of copies—without discounting."

Bornhurst, Schneider, and panelist Sheldon Rochlin, president of manufacturer Mystic Fire Video, also praised the bookstore's potential for the sale of videos that are based on book classics and tapes of programs that have aired on the Public Broadcasting System television network.

Rochlin, whose company offers

(Continued on next page)

FOR WEEK ENDING APRIL 15, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	26	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	78	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	148	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
4	5	129	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
5	6	24	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
6	4	185	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
7	7	9	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
8	8	43	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
9	12	82	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
10	9	148	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
11	11	16	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
12	10	134	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
13	13	23	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
14	14	144	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
15	23	3	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
16	17	10	TEEN STEAM J2 Communications J20029	1988	19.95
17	NEW ▶		BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	14.95
18	20	25	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
19	16	97	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
20	15	127	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
21	21	3	BUGS BUNNY IN KING ARTHUR'S COURT Warner Bros. Inc./Warner Home Video 11850	1977	14.95
22	18	41	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
23	25	43	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
24	19	10	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95
25	22	2	BUGS BUNNY'S HARE-RAISING TALES Warner Bros. Inc./Warner Home Video 11831	1988	14.95

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

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BUY & CELL (R) Robert Carradine, Robert Winslow New World/\$89.95	4/12/89 (4/25/89)	NA (63)	Poster
MILES FROM HOME (R) Richard Gere, Kevin Anderson Warner/\$89.95	4/13/89 (5/3/89)	\$0.1889 (32)	Poster
RETRIBUTION (R) Dennis Lipscomb, Hoyt Axton Virgin Vision/\$89.95	4/18/89 (5/3/89)	NA (NA)	Admats, Poster, Standee
THINGS CHANGE (PG) Don Ameche, Joe Mantegna RCA/Columbia/\$89.95	4/11/89 (4/27/89)	\$2.8 (99)	Poster
TWICE DEAD (R) Tom Breznahan, Jill Whitlow Nelson/\$79.98	4/11/89 (4/27/89)	NA (NA)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

ADVENTURES OF THE GALAXY RANGERS: BATTLE OF THE BANDITS AND OTHER TALES Animated Magic Window/\$59.95 Prebook cutoff: none; Street: 6/8/89	MICHAEL JACKSON ... THE LEGEND CONTINUES Music Vestron/\$15.98 Prebook cutoff: 4/12/89; Street: 5/3/89
COLUMBIA PICTURES CARTOONS STARRING LI'L ABNER Animated Magic Window/\$29.95 Prebook cutoff: none; Street: 6/8/89	JAYCE AND THE WHEELED WARRIORS: THE STALLIONS OF SANDEE & OTHER TALES Animated Magic Window/\$59.95 Prebook cutoff: none; Street: 6/8/89
DEADLY BREED William Smith, Addison Randall RaeDon/\$69.95 Prebook cutoff: 4/12/89; Street: 5/1/89	L.A. BODYWORKS Instructional Morris/\$9.95 Prebook cutoff: none; Street: none
HUSBANDS, WIVES, MONEY & MURDER Greg Mullavey, Meredith MacRae, Garrett Morris TWE/\$79.95 Prebook cutoff: 4/14/89; Street: 5/2/89	SWIFT JUSTICE Jon Greene, Cindy Rome TWE/\$79.95 Prebook cutoff: 4/14/89; Street: 5/2/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

INDUSTRY SELL-THROUGH GETS BOOKSTORE BOOST

(Continued from preceding page)

several special interest titles that have been shown on PBS, cited particularly strong sales of more than 200,000 units for a series of tapes featuring Joseph Campbell. "PBS product is very important to us," he said. "A lot of bookstores tell us it does very well."

With a sales staff of no more than six people, Mystic Fire has found placement in 500-600 bookstores, Rochlin claimed. He also raved about the boost the small video vendor has had from cross-promoting titles with books by hosts of the Mystic Fire tapes. Rochlin's company has arranged such campaigns with six major book publishers, including Harper & Row, Doubleday, Viking, and Princeton Univ. Press.

In one cross-promotion, Doubleday inserted a flier into more than 500,000 copies of the book "The Power Of The Myth," books touting the Mystic Fire/PBS tape that was based on that tome. In another case, Harper & Row placed a video flier in the 175,000 copies of a book's initial printing.

"We're really excited about this," said Rochlin, praising the effectiveness of the tie-ins. "We want to do more cross-promotions with book publishers."

As for PBS exposure, Rochlin and Bornhurst noted that when a Mystic Fire program is rebroadcast on PBS, the TV exposure increases, rather than decreases, that tape's sales

base. And, Rochlin admitted that his line sold much better in both book- and video stores when the firm moved from an average list of \$60 to prices in the \$29.95-\$39.95 range.

Similarly, Prentice Hall is also testing lower price points in a new program it has assembled to stimulate video sales in the book marketplace. Schneider reported that Simon & Schuster video titles that had once been sold for \$59.95 are now being dealt at a \$29.95 list. Prentice Hall is also testing \$14.95 and \$9.95 price points for videos on which it can afford to cut the cost that low.

Prentice Hall also has its share of PBS-related tapes, and in February just started a bookstore-oriented campaign for 114 select Paramount Home Video titles. Along with Windham Hill longform music videos, which Schneider praised as strong bookstore sellers, the Paramount selection also includes performance arts, family-oriented, special-interest, and sell-through theatrical titles.

Prentice Hall will add 100 more Paramount titles this month, and another 200 from May through August. Stores are required to place a 60-tape minimum in order to participate. Schneider said the new Prentice Hall program will be pushed at the upcoming American Booksellers Assn. trade show and at this summer's Video Software Dealers Assn. convention.



by Earl Paige

TAX TIME: Andy Lasky, the embattled Portland, Ore., video store owner and his accountant, Paul Buker, continue to stress that the Internal Revenue Service appeals "do not set precedents—they are a private understanding. It is not like going to court and getting a decision that can be widely cited," says Buker. Both men worry because the Lasky's Video Library case has received so much attention. They hope other retailers do not assume the IRS has approved a new, sweeping policy—especially because the IRS has not yet done so. Nevertheless, it is reportedly near issuing new depreciation guidelines (Billboard, March 25). "It's all very confusing, and there is a lot of talk going around," Buker says.

What has excited Lasky and Buker is that in the specific Lasky case, the IRS appeals people in Oregon have now allowed income forecasting depreciation after initially putting the case on hold. "It will still be a couple of months before we are notified officially," says Buker. Meanwhile, Lasky will be traveling far and wide with a speaking schedule that, at one point, has him in Arizona one day and Georgia the next at Video Software Dealers Assn. chapter events.

APRIL AVALANCHE: Buyers at various chains—and, even more anxiously, independent dealers—are saying April releases are the heaviest they can recall. Among often-mentioned "must have" titles: "Tucker," "Mystic Pizza," "Crossing Delancey," "They Live," "Things Change," "Domirick & Eugene," "Child's Play," "Eight

Men Out," "Gorillas In The Mist," "Dead Ringers," "Running On Empty," "Cocktail," "Stealing Home," and possibly a dozen more, depending on which buyer is making the "must have" call.

RUN ON EMPTIES: Video Shack, a fast-growing chain in Los Angeles, has posted a sign at its new Inglewood unit offering a \$50 reward for information on thefts of empty display boxes. Booster rings grabbing product from open display stores most often end up with a tape in an Amaray case with a cut-up box wrap-around and need an undamaged box, frustrated retailers note. On a related note, many retailers are rethinking open display after, in some cases, years of putting all movies out on the floor live. Many feel theft losses—on new releases especially, and at least in specific stores—indicate a need to return to "behind the counter" library storage and empty display boxes.

INSIDE INGRAM: John Taylor, president of Ingram Video, is strongly opposed to restricted distribution, which has limited the number of lines in certain branches (Billboard, April 8). Beyond this, he spells out Ingram's growth strategy and how its service territory is shaping up in the wake of its March 17 deal to acquire the principal assets of Metro Video Distributing.

As is characteristic of Ingram disclosures, Taylor carefully describes the purchase as "basically the computer system and various warehouse assets"—understood not to include inventory, debt, or real estate other than lease holds. The deal was Ingram's first since late 1987, when it purchased Home Entertainment, a distribution arm of Lieberman Enterprises, which put Ingram in Portland, Ore.; Atlanta; Dallas; Kansas City, Mo.; Hawaii; and Minneapolis. The last-mentioned city is, of course, Lieberman's home base; the Metro branch that Ingram landed there has been absorbed into the existing Ingram unit. Ingram subsequently shuttered its (Continued on page 47)

Special-Interest Titles Sell Well At Waldenbooks

NEW YORK At Waldenbooks, video has proven itself to the point where the product can be found at all but 200 of the web's 1,400 outlets, said Beth Bornhurst, the chain's director of video, during "The Bookstore Marketplace" seminar at the March 28-30 New York Home Video Show.

Some 200 of the chain's more successful video locations stock as many as 1,500 tape titles.

While some of Waldenbooks' best-selling videos, like "E.T." and "Sports Illustrated's 25th Anniversary Swimsuit Video," might be easy to predict, Bornhurst's recitation of a recent week's top 10 list showed the bookstore can be a haven for special-interest titles.

In the week cited, the Smothers Brothers' "Yo Yo Man" tape topped the list, followed by titles that get little attention from conventional video stores, including J2 Communications' Ronald Reagan tribute, "Stand-Up Reagan," the recent Angela Lansbury "Positive Moves" tape, and the theatrical chestnut,

"Casablanca."

Film classics such as "Casablanca" are always a strong category for Waldenbooks' video sales, said Bornhurst, as are exercise and fitness tapes; current ones by Jane Fonda and Kathy Smith were among her chain's top 10.

Children's titles always perform well for the chain. "Lady And The Tramp" and "Sleeping Beauty" continue to be among Waldenbooks' best sellers, and the latter has not been in distribution at wholesale since 1986—an indication of how deep the web bought that title.

A supplier's marketing track record makes a difference when it comes to buying decisions, Bornhurst said, pointing to the J2 Reagan title as a case in point. "They really market," she said. "When they say they're serious about something, I know they'll really give it a push."

Bookstores also insist on seeing "as much co-op as possible," Bornhurst said. **GEOFF MAYFIELD**

ViDA PLANS NEW LOCATION, MORE SERVICES

(Continued from preceding page)

recently retained the services of a collection agency.

Colin Medlock, one of the founders of ViDA, has apparently severed his ties with the group. Medlock, who had been in charge of publicity, has been replaced by Lee Oser. Blick de-

scribed the split as amicable, saying, "Like the Red Sea, we parted. There was a disagreement on how to handle the business that we couldn't resolve."

At press time, Billboard was unable to reach Medlock.

**HE'S BACK!
AND WE'RE
WARNING YOUR
CUSTOMERS IN A
MULTI-MILLION
DOLLAR TV
CAMPAIGN.**



HALLOWEEN 4

THE RETURN OF MICHAEL MYERS

MOUSTAPHA AKKAD PRESENTS DONALD PLEASANCE
IN "HALLOWEEN 4" A TRANCAS INTERNATIONAL FILMS, INC. PRODUCTION
MUSIC BY ALAN HOWARTH H. HALLOWEEN THEME BY JOHN CARPENTER ASSOCIATE PRODUCER M. SANOUSI DIRECTOR OF PHOTOGRAPHY PETER LYONS COLLISTER
STORY BY DHANI LIPSUUS & LARRY RATTNER & BENJAMIN RUFFNER AND ALAN B. MCELROY
SCREENPLAY BY ALAN B. MCELROY PRODUCED BY PAUL FREEMAN EXECUTIVE PRODUCER MOUSTAPHA AKKAD DIRECTED BY DWIGHT H. LITTLE
BASED UPON CHARACTERS CREATED BY DEEPA MEHTA
A GALAXY RELEASE
READ THE "Criminals" PAPERBACK PANAVISION
© 1989 TRANCAS INTERNATIONAL FILMS, INC. AND HALLOWEEN PARTNERSHIP



GET IN TOUCH!

with **Billboard's** break-through editorial effort surrounding this summer's **Consumer Electronics Show** and with the Software buying universe who will be reading and retaining our distinctive coverage of your marketplace.

Included in this issue...

- The Industry Overview
- Hardware Overview — Sales (1988 through first quarter '89) And Pricing And Product Trends
- V.I.P. Views From Influential Industryites On Product Directions
- Software Formats In Transition
- A Record Industry Guide To CES and A Mass Merchandiser's Guide to Sell-Through Video, Blank Tape & Accessories
- New Product Profiles

ISSUE DATE: JUNE 10
AD DEADLINE: MAY 16
5-Column Format

For Ad Details Contact:

New York
Dave Nelson (212) 536-5275
Norm Berkowitz (212) 536-6916
Ken Karp (212) 536-5017

Los Angeles
Arty Simon (213) 859-5369
Anne Rehman (213) 859-5313

United Kingdom, Spain, Benelux, Scandinavia
Tony Evans 44-1-439-9411

Bonus Distribution At CES Show
Bonus Mailing To Mass Merchandisers

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★★ NO. 1 ★★				
1	1	5	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
2	2	9	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
3	4	5	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
4	3	5	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
5	5	9	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
6	6	5	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
7	9	2	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
8	7	10	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
9	13	2	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
10	8	9	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
11	NEW ▶		BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
12	14	3	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
13	10	12	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
14	19	2	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
15	NEW ▶		BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
16	11	13	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
17	12	11	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
18	25	2	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
19	15	5	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
20	16	20	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
21	18	7	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
22	17	7	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
23	20	6	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
24	21	4	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
25	26	3	MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
26	22	13	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
27	23	8	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
28	27	3	IMAGINE: JOHN LENNON	Warner Bros. Inc. Warner Home Video 11819	John Lennon Yoko Ono	1988	R
29	29	3	BLACK EAGLE	Imperial Entertainment 1802	Sho Kosugi Jean Claude Van Damme	1988	R
30	33	2	THE BIG BLUE	RCA/Columbia Pictures Home Video 6-25008	Jean-Marc Barr Rosanna Arquette	1988	PG
31	31	14	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
32	30	10	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
33	24	7	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
34	37	2	TRACK 29	Cannon Films Inc. Cannon Video 31031	Theresa Russell Christopher Lloyd	1988	R
35	32	18	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
36	NEW ▶		PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
37	34	13	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
38	39	19	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
39	36	3	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13
40	28	15	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG

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

VSDA Nominees Named
Smaller Dealers Dominate List

BY GEOFF MAYFIELD

NEW YORK Smaller dealers dominate the slate of board candidates who have been named by the Nominating Committee of the Video Software Dealers Assn.

For the fourth year, the trade group's summer election will be conducted by mail ballot, prior to its annual convention in August.

Unlike in years past, when names from big companies—like former Erol's VP Dick Kerin and former Metro Video president Arthur Morowitz—would punctuate the slate, none of this year's all-retail panel own more than four stores. All four candidates have been key figures in their local VSDA chapters.

The nominees are, in alphabetical order, Ed Chamblee, owner of four-store Star Video, based in Mobile, Ala.; Jan DeMasse, owner of superstore Video Place in Exeter, N.H.; Ken Dorrance, head of three-store Video Station in Alameda, Calif.; and Steve Rosenberg, president of three-store Premiere Video, based in Marietta, Ga.

Chamblee is a past president of the Mobile chapter. DeMasse is current president of the New England chapter. Dorrance was one of the founders of the Northern California chapter, and was its first president. Rosenberg, a past president of the Atlanta chapter, is currently serving the one-year term to which he was

elected last summer.

Each of this year's candidates are running for three-year terms.

As in recent years, bylaws allow nominations to be made by the general membership, if 20 dues-paying regular members submit that candidate's name on company letterhead to the association's secretary. The deadline for such nominations is May 7, 90 days before the trade group's annual business meeting at the convention.

There was confusion last year about whether nominating letters had to be received by, or postmarked by, the at-large deadline. That has been cleared up by a new stipulation that all nominating letters be sent by certified or registered letter or via an overnight carrier, with the send date no later than May 7.

There are fewer at-large candidates in the early going than there have been in years past. Speculation is high that Jim Salzer, owner of Salzer's Video in Ventura, Calif., will seek re-election. Letters on his behalf have already been received by secretary Brad Burnside.

Two other candidates who are rotating off the board, Morowitz and Video Place VP Frank Barnako, have both served two consecutive terms and are therefore ineligible for nomination this year.

Burnside's address for at-large nominations is c/o Video Adventure, 1926 Central St., Evanston, Ill. 60201.

STORE MONITOR

(Continued from page 45)

Hawaiian unit right after it bought Home Entertainment.

The added Metro branches allow for "plugging in the corners and the Midwest," plus adding the New York and Florida markets. Southern California is also bolstered, inasmuch as taking over Metro in San Diego means that market will have another will-call point, buttressing Ingram's expansion in a new Walnut facility in suburban Los Angeles. The Metro depot at L.A. International Airport gives Ingram some will-call action in the metro section of Los Angeles.

Ingram had no desire to add the Metro branch in Puerto Rico. "That's still Arthur's," Taylor says, referring to Arthur Morowitz, home video pioneer and co-founder of Metro along with partner Howard Farber.

Ingram Video has grown slowly but steadily since 1981, says Taylor, who joined the Nashville-based firm in 1986. At that time, Ingram Video had a facility in Jessup, Md. (Baltimore), and in City of Industry, not far from its new Walnut, Calif., plant. "Fort Wayne was one we opened from scratch," he says of a branch opened in Indiana last year. Still undetermined is when and how integration might occur with Ingram Distribution Corp., which has another 12 branches serving the book and other industry segments.

DIRECT DISTRIBUTION MIGHT be a good thing, according to Sam Weiss, president of Win Records & Video, the long-established Elmhurst, N.Y., wholesaler. "The distributor could then deal with its best ac-

counts and it would cut out all this competition"—competition that Weiss says has become fierce around the New York market. Win, which has lost its share of lines in the past year of distributor trimming, has not been adversely affected because of its international business and its involvement in prerecorded audio. Win comes to home video from audio. Win is also increasingly involved in racking video for sale.

LEGISLATIVE ACTION: It's hot and heavy in many areas, but down in Texas, Dawn Wiener, head of the VSDA Central Texas chapter, says there are 22 various bills working in Austin, where she co-owns Home Video Plus Music. This has had VSDA president Lou Berg traveling up several times from his base at Audio/Video Plus in Houston.

240 VIDEO TITLES in
2 sq.ft. for counter
or wall display.

Write
or call for
FREE
sample!

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	17	MICHEL CAMILO ★★ NO. 1 ★★ PORTRAIT OR 5157/E.P.A. (CD)	7 weeks at No. One MICHEL CAMILO
2	2	21	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
3	8	3	CHICK COREA AKOUSTIC BAND GRP 9582 (CD) CHICK COREA AKOUSTIC BAND	
4	4	7	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
5	3	23	CHARLIE PARKER VERVE 837 176/POLYGRAM (CD) BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER	
6	6	9	HARRY CONNICK, JR. COLUMBIA FC 5209 (CD)	20
7	5	29	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
8	10	5	VARIOUS ARTISTS POLYDOR 837 785/POLYGRAM (CD)	TORCH SONG TRILOGY
9	15	3	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
10	7	39	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
11	13	11	JIMMY MCGRUFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
12	9	15	LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE
13	11	11	MILES DAVIS COLUMBIA C5X 5225 (CD) THE COLUMBIA YEARS 1955-1985	
14	NEW ▶		DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD)	VOODOO
15	NEW ▶		SUPERBLUE BLUE NOTE 91731/CAPITOL (CD)	SUPERBLUE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	19	AL JARREAU ★★ NO. 1 ★★ REPRISE 25778/WARNER BROS. (CD)	13 weeks at No. One HEART'S HORIZON
2	2	25	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
3	4	9	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES #1
4	9	3	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
5	6	7	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
6	3	9	DAVE GRUSIN GRP 9579 (CD)	DAVE GRUSIN COLLECTION
7	11	5	BOBBY LYLE ATLANTIC 81938 (CD)	IVORY DREAM
8	8	15	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
9	NEW ▶		JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
10	16	3	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
11	5	13	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
12	13	9	JONATHAN BUTLER JIVE 1136/RCA (CD)	MORE THAN FRIENDS
13	7	51	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
14	17	5	FREE FLIGHT CBS MK 44515/E.P.A. (CD)	SLICE OF LIFE
15	18	3	SPECIAL EFX GRP 9581 (CD)	CONFIDENTIAL
16	20	7	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
17	23	3	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
18	14	39	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
19	19	7	BIRELI LAGRENE BLUE NOTE 90967/CAPITOL (CD)	FOREIGN AFFAIRS
20	15	61	BASIA ● EPIC FE 40767/E.P.A. (CD)	TIME AND TIDE
21	12	25	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
22	NEW ▶		SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	LOVE MADNESS
23	22	7	CHI PROJAZZ 677 (CD)	PACIFIC RIM
24	10	11	GARY HERBIG HEADFIRST 723/K-TEL (CD)	GARY HERBIG
25	21	3	KEIKO MATSUI MCA 6274 (CD)	UNDER NORTHERN LIGHTS

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Jeff Levenson

NEW MUSIC AMERICA, perhaps the most distinguished celebration of avant-garde music in the nation, will observe its 10th anniversary this fall by joining hands with the **Brooklyn Academy of Music's Next Wave Festival**. More than 100 ensembles and composers will perform during a 10-day period in 23 venues throughout New York. The funding will be provided largely by the **Philip Morris Cos.** with additional support from a consortium of record labels, including **Elektra, A&M, Atlantic, BMG Music, CBS, Gramavision, Island, PolyGram, Virgin, and Warner Bros.** National radio and television coverage is planned.

New music is a broadly defined term that encompasses the experimental fringes of rock, classical, world music, theater, sound installations, and jazz. During NMA's 10-year history, a few of the festival's participating artists have emerged as leading lights, among them **Steve Reich**, whose recent **Nonesuch** collaboration with the **Kronos Quartet**, "Different Trains," is a thoughtful fusion of composed music and tape technology.

The highlights (those with a jazz bent, that is) of this fall's festival include clarinetist **John Carter's** "Roots And Folklore," the final installment of a work detailing the odyssey of blacks from Africa to America; electronic and computer music by **Elliot Sharp, Richard Teitelbaum, and Steve Lacy**; the latest works by cornetist **Butch Morris** for a mixed wind ensemble; and "The Man In The Elevator," an extended theater piece by West German keyboardist **Heiner Goebbels** with text by **Heiner Mueller** (just issued, incidentally, on **ECM** with guitarists **Arto Lindsay** and **Fred Firth**, trombon-

ist **George Lewis**, and saxophonist **Ned Rothenberg**).

10 PLUS ONE: This month **Marian McPartland** launches the 11th season of "Piano Jazz," her 60-minute interview program broadcast over **National Public Radio** and produced by **South Carolina Educational Radio**. This season's guests cover a wide range of stylistic territories; they include **Dr. John, Geri Allen, Fred Hersch, John Lewis, and Ben Sidran**.

QUICK FILM-TO-WAX TRANSFER: Keyboardist/composer/arranger **Dave Grusin**—the G in **GRP**—is not only enjoying a nine-week run on the Contemporary Jazz charts (his "DG Collection" checks in at No. 6 this week), he's basking in the glow of but another award;

New Music America teams with Next Wave fest this fall

this time, it's an Oscar for his soundtrack, "The Milagro Beanfield War." Although his music was probably the most memorable aspect of the movie, a separate soundtrack title was never issued. So Grusin is heading into the studio to rerecord the most noteworthy melodies.

DARWIN WAS A JAZZ FAN: Trumpeter **Jack Walrath**, who spent a lifetime with the mercurial bassist **Charles Mingus** during their too-brief, 3 $\frac{1}{2}$ -year association, thinks that few people understand the true nature of jazz. "Most people," he says, "think that jazz is music you're supposed to listen to when you want to kick back and enjoy something that doesn't challenge you too much. It's been relegated to background music."

Walrath's latest release on **Blue Note**, "Neohippus"—an evolutionary descendant of "Pithecanthropus Erectus," perhaps?—hardly runs that risk. It boasts a collection of shapely tunes that are anything but mindless pap. What inspired this emotional effort?

"I like music with balls," says Walrath simply.

Gospel LECTERN



by Bob Darden

LAST YEAR'S BEST release was **Eddie DeGarmo's** "Feels Good To Be Forgiven" for the **Benson**-distributed **Frontline** label. DeGarmo is probably better-known as half of the popular **Power Disc** hard rock duo **DeGarmo & Key**. But the joyful Memphis soul of "Feels Good To Be Forgiven" could change all of that.

"I grew up in Memphis and played in a soul band with three singers and four horns," DeGarmo says. "We'd go down to the YMCA to hear Booker T. & the MGs play. So soul music is more than an influence, it is actually my heritage. Even on our rock albums, if you search through them, you'll hear traces of the Stax/Volt sound."

DeGarmo says he wasn't interested in doing a solo album if it was only going to repeat DeGarmo & Key music. "The main goal I have for someone who listens to the album is for them to come away truly knowing that God loves them," he says. "I guess it is ironic that the record, which is so lyrically uplifting, came at a point in my life where I was under a great personal trial. These songs were really God speaking to me. I wrote them down to help me get out of that pit. I feel like God did great work in my life to heal me of some of my wounds. For some reason, people think that Christians are different than the rest of the world, that we're invulnerable to those kind of hurts. Of course we're not."

To get the authentic Memphis sound, DeGarmo recruited sax player **Andrew Love**, a member of the famed **Memphis Horns**, and trumpeter **Ben Cauley**, who was the only member of the original **Bar-Kays** who survived the plane crash that killed the rest of the band and **Otis Redding**, DeGarmo says.

"The rest of the group is all Memphis homegrown," he says. "It was important to recreate the sound, the vibe, of that original music. Today we tend to lose the

music in the mathematics. To create this special vibe we went to a studio in Memphis built by an old Stax/Volt engineer. It really does have a warm sound.

"Plus, we recorded the album 'real' live. We did all of the horn parts in one 12-hour day. The background vocalists did their thing in two long days. I sang for hours straight through to do it. I felt like too much time would mess it up. You get too analytical if you spend a lot of time in the studio. It was hard for me to do: I'm used to taking months in the studio. You can get a great-sounding record that way, but you can lose some of the music's feel, too."

DeGarmo says the songs were written over the course of a year and a half, following the loss of his father in a car accident. As he began writing them in the

In temporary Key defection, DeGarmo sets solo disk

summer of 1987, he says he could tell immediately that they were not "right" for the next **D&K** project.

"Perhaps the loss of my father served as a catalyst of sorts," he says. "I started after that writing this kind of music again. It was rejuvenating—and as easy as water off a duck's back. I'd played all of those licks as a kid."

"Lyrically, though, it went slower. I thought about [lyrics] a lot. I wanted them simple and yet I wanted to portray a side of me that really hasn't been seen. I'm pretty vulnerable on this record, I show a lot of myself. I'm no celluloid rock hero. I face the same things everyone faces. This is how the Lord dealt with me."

DeGarmo hopes to perform a set from "Feels Good To Be Forgiven" within the regular **D&K** set on tour later this year.

"**Dana [Key]** has been having a real good time with it too," DeGarmo says. "Who says it is like returning to junior high. It's just all I can do to maintain the energy performing this music live. Soul music takes everything I've got. I haven't felt like this since I was at my first recording session at age 14 in a funky old studio on Second Street downtown. A choir came over from the church that was affiliated with **Al Green** and sang backup. It was heaven."

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	51	VERDI & PUCCINI: ARIAS CBS MK-37298	3 weeks at No. One KIRI TE KANAWA
2	2	43	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	23	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
4	4	41	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
5	5	5	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
6	6	45	VERDI: REQUIEM TELARC CD-80152	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
7	7	11	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
8	NEW ▶		BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
9	8	23	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
10	10	71	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
11	21	19	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
12	NEW ▶		BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	12	17	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
14	9	27	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746	LONDON CLASSICAL PLAYERS (NORRINGTON)
15	11	13	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
16	NEW ▶		REICH: DIFFERENT TRAINS NONESUCH 79176	THE KRONOS QUARTET
17	15	11	PUCCINI: HEROINES CBS MK-39097	KIRI TE KANAWA
18	16	19	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
19	19	3	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS
20	20	3	SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
21	17	127	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
22	14	23	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
23	13	27	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
24	22	19	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
25	23	7	PUCCINI: MADAMA BUTTERFLY DG 423-567	FRENI, CARRERAS, BERGANZA, PONS (SINOPOLI)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	7	UTE LEMPER SINGS KURT WEILL LONDON 425-204	3 weeks at No. One UTE LEMPER
2	2	27	SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCGLINN)
3	3	19	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
4	4	37	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	5	5	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
6	6	27	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
7	7	31	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
8	8	11	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
9	11	55	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
10	9	21	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
11	10	9	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
12	NEW ▶		VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
13	12	25	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
14	13	9	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS
15	14	73	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical KEEPING SCORE



DEATH OR TRANSFIGURATION: Orchestra nabob Ernest Fleischmann still believes the symphony orchestra is in lots of trouble.

The executive VP and managing director of the Los Angeles Philharmonic stirred plenty of controversy when he warned of the erosive effects, perhaps terminal, of repetitive repertoire, shrinking concert audiences, and a failure to attract young concertgoers.

Fleischmann sounded that alarm two years ago at the Cleveland Institute of Music commencement exercises. He repeated the theme, with hardly a hopeful variation, at a symposium in February at the same institute. This time there were a number of podium participants to challenge his dire forecasts.

Fleischmann's magic bullet—to reshape orchestras into communities of more than 150 musicians each, which would break down into smaller chamber- and contemporary-music ensembles, etc., in addition to pursuing conventional concert formats while taking over certain administrative functions—was not the answer, said pianist Samuel Lipman, another panelist.

The problems cited exist, said Lipman, but he suggested that Fleischmann's "cure is worse than the disease." It might produce an unwelcome concentration of power, he said, as well as an obstacle to competition and initiative. But Lipman also deplored the "wretched selection of music" programmed. He charged that no music written since 1950 "has entered the mainstream repertory."

Jack Renner, Telarc chairman, saw the symphony orchestra as a valuable tradition "that must be preserved." And he saw nothing wrong in planning portions of an orchestral season around recordings, a

ploy some panelists found objectionable.

No piece should be programmed because a record company wants to record it, insisted Fleischmann. Panelist John Mack, principal oboist of the Cleveland Orchestra, seconded that view.

The symposium was held under the auspices of Affiliate Artists, whose president, Richard C. Clark, was among the panelists. Others included Kurt Masur, music director of the Leipzig Gewandhaus Orchestra, and Tom Morris, executive director of the Cleveland Orchestra. Robert Finn, Cleveland Plain Dealer critic, moderated.

PASSING NOTES: American pianist Daniel Abrams, who has yet to receive the recognition he

Fleischmann sounds alarm for symphony orchestras

considers his due, has challenged emigré pianist Vladimir Feltsman, whose career has snowballed since he came here from the Soviet Union, to a performance duel. The weapons? Mussorgsky's "Pictures At An Exhibition," a work both artists have in their active repertoire. Among the rewards Abrams seeks is Feltsman's post at the State Univ. of New York.

Arabesque Records' Ward Botsford is off to Poland in May to record the Kraków Symphony Orchestra conducted by U.S. maestro Gilbert Levine. An all-Shostakovich album is planned, including the Piano Concerto No. 1, with Garrick Ohlsson as soloist. He then travels to the U.K. for a series of sessions. Tenor Rockwell Blake will be doing another Rossini album, Jerome Lowenthal the Tchaikovsky Piano Concerto No. 1 with the London Symphony Orchestra under Sergiu Comissiona, and a Britten album featuring Elizabeth Söderström as soloist in "Les Illuminations."

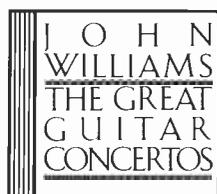
Pinchas Zukerman has been named principal festival conductor of the Dallas Symphony's new summer season festival, beginning in 1990.

ADVERTISEMENT

CONDUCTING BUSINESS



MK 44794



M2K 44791 2-CD Set

FOR JOHN WILLIAMS aficionados, April is the kindest month. The guitar virtuoso is touring the United States for the first time in three years. In addition, CBS Masterworks is celebrating our 25-year recording relationship with John Williams with three new releases that suggest the scope of the master's repertoire. For classicists, there's "Spanish Guitar Favourites" and a two-CD

CBS Masterworks Welcomes John Williams Back To The U.S. With A Silver Anniversary Tribute

collection, "The Great Guitar Concertos." And for more modern tastes there's "Spirit of the Guitar—Music of the Americas," a compendium of traditional and contemporary works by composers ranging from Astor Piazzolla to Charlie Byrd.

CBS MASTERWORKS TOP 10

THIS WEEK	NEW SPRING RELEASES	TITLE	ARTIST
1		THE GREAT GUITAR CONCERTOS Special 25th Anniversary Edition MK 44791	JOHN WILLIAMS
2		SPANISH GUITAR FAVOURITES Special 25th Anniversary Edition MK 44794	JOHN WILLIAMS
3		PORTRAIT OF YO-YO MA MK 44796	YO-YO MA
4		RACHMANINOFF: Piano Concerto No. 3 Israel Philharmonic Orchestra/Zubin Mehta MK 44761	VLADIMIR FELTSMAN
5		TCHAIKOVSKY: Symphony No. 4 / Romeo and Juliet Chicago Symphony Orchestra MK 44911	CLAUDIO ABBADO
6		GABRIELI / MONTEVERDI Antiphonal Music MK 44931	CANADIAN BRASS
7		RAVEL: Boléro; Rapsodie espagnole, etc. London Symphony Orchestra MK 44800	MICHAEL TILSON THOMAS
8		STRAVINSKY: Firebird; Jeu de cartes Philharmonia Orchestra MK 44917	ESA-PEKKA SALONEN
9		PROKOFIEV: Piano Concertos Nos. 1 & 2 London Symphony Orchestra / Michael Tilson Thomas MK 44818	VLADIMIR FELTSMAN
10		PORTRAIT OF VLADIMIR HOROWITZ MK 44797	VLADIMIR HOROWITZ

On CBS Masterworks Cassettes and Compact Discs.



"CBS," "Masterworks," and the CBS eye logo are trademarks of CBS Inc. © 1989 CBS Records Inc.

Yamaha Center Turns Think Tank

R&D Facility Draws Artists, Producers

BY STEVEN DUPLER

NEW YORK A little more than a year after opening, the Yamaha Communications Center's research and development facility on West 57th Street here is steadily evolving into a full-fledged think tank, where artists, producers, engineers, and even physicists and esoteric inventors gather to discuss the shapes audio technologies may take in the future.

"It's really a magical place," says Jeff Gusman, director of the Electronic Digital Music Workshop division of the R&D facility. Gusman's area houses a full-blown operating multitrack recording studio where "real life" practical research is done in the areas of digital signal processing as well as MIDI, audio, and video recording and sequencing techniques. This is not "white coat"-type research, he stresses, but rather work done in an interactive, informal musical forum with artists, producers, engineers—even scientists.

"It's truly an outreach facility to the music and audio communities," he says. "We give people a chance to open dialogs with Yamaha and others and have a look at the future. We're still evolving—this place is really what our visitors make it."

Those visitors have been many and varied in this first year—at least five to 20 per week—and Gusman would like to see the trend continue to grow. Just a few of the people who have stopped by YCC to discuss ideas and projects include film director Francis Ford Coppola, who was "interested in discussing aspects of MIDI and postproduction"; guitarist John McLaughlin; jazz saxophonist Gerry Mulligan; keyboardists Lyle Mays, McCoy Tyner, and Pat Moraz; legendary producer Phil Ramone; Jeff Bova, Cyndi Lauper's session keyboardist; Oscar Peterson; the Canadian Brass; Michael Brecker; and "Stevie Wonder's entire rhythm section," who came in for a look at a fascinating new Yamaha technology called Assisted Acoustics now being explored at YCC.

The AA system, as it is referred to, is a good example of the kind of

unique products that either emanate from or are assisted in their development by YCC. Installed in a small studio room housed within the Electronic Digital Music Workshop, AA is basically a way to convert an entire room into a variable acoustic sound-field processor.

As set up at YCC, the AA system consists of four high-grade

'If someone has a new concept to explore, they can contact me'

Schoeps microphones mounted in various locations around the room; proprietary Yamaha sound-field processors; and eight Yamaha NS1000M speakers (a larger system, with more microphones and speakers, is also available for installation in live venues).

Control of the system and parameters is provided either by a remote device in the studio that allows the musician to select the desired acoustic environment, or directly in the studio by the engineer.

The result is so effective it is a bit eerie: A small room, perhaps 20 by 20 feet, is suddenly transformed into a very natural-sound-

ing concert hall with the touch of a button. And because the microphones and speakers are concealed, the musician is not cognizant of the effect actually being caused by electronic means.

Gusman says elegant technologies such as AA are greatly aided in their development by the give-and-take atmosphere that is cultivated at YCC.

"We want to know what people are doing out there, and what kinds of different ways they can come up with to use some of the things we are working on," he says. "Most of all, any new piece of equipment has to meet certain requirements in order to be truly useful in the current environment. We ask: 'Will this device be expressive, will it have longevity, and will it have a strong musical purpose?' In order to answer those questions, we have made YCC a place of high detail and high refinement, as far as the equipment goes."

Gusman makes an open invitation to the music and hi-tech industries: "If someone has an interesting concept to explore, they can contact me. It doesn't have to be someone working in music, either. It can be a physicist working on a new sonar device, or a psychologist involved in biofeedback. There are disciplines outside of what you normally think of as 'musical' that have found their way in here."

AUDIO TRACK

NEW YORK

PRODUCER JUSTIN STRAUS was in at I.N.S. working on overdubs for the remix of "Promises" by Basia (CBS/Epic). Eric Kupper was on keys with Gary Clugston at the board. Dismasters completed the title track from the group's new album, "Black & Proud," on Urban Rock Records. D.J. Chuck Chillout and Dismasters' Raven T. produced with Clugston at the knobs. Sleeping Bag artist Choclette was in working on new material with producer Charles Ferrar. Hugh French manned the controls.

Visiting Power Play's new MIDI production suite were producers Zahid Tariq and Hector "Ziggy" Gonzalez. The two cut tracks on artist Jose "Coro" and Evil Eyes Productions. Expected for release on 12-inch is "Where Are You Tonight," engineered by Norty Cotto. Yianni Papadopoulos assisted.

Andrew McIntyre cut his first U.S. masters for Firefly Productions at Calliope. Chris Julian was at the board. Spicing the cuts were guitarists Cornell Dupree, Larry Mitchell, and Gordon Gaines; sax player Lou Marini; and drummer Joeham Eric.

Sound On Sound Recording had the Jamaica Boys in cutting basics and overdubs for their second release on Warner Bros. Ray Bardani was seated at the board, assisted by Peter Beckerman. Composer/producer Michael Davis recorded and mixed three jazz songs for his Voss Re-

cords project. Shari Feder co-produced with Al Silverman engineering and Bryce Goggin assisting.

LOS ANGELES

KEEPING IT IN THE family at Elumba Recording were marathon producers L.A. Reid & Babyface. The two were in working on the debut album by Virgin act After 7. Kevin & Melvin Edmonds of After 7 are the brothers of Kenny Edmonds (Babyface). And, Keith Mitchell of the group is L.A. Reid's cousin. The project is scheduled for spring release. Jon Gass ran the board, assisted by Donnell Sullivan.

White Lion was in at Amigo working on overdubs for a forthcoming Atlantic album. Michael Wagener ran the board, with Chris Steinmetz assisting. Steve Jones (Sex Pistols) tracked a project for MCA. Mark Dearnly produced and engineered. And, Robert Margouleff worked on vocals and mixing for Queen Ida on Crescendo.

Material for the column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCTS & SERVICES

NEW ENTRY: Aires America has recently entered the professional midline recording and sound-reinforcement-console markets with two new boards. The Apollo recording desk is fully modular, available in 16-, 24-, and 32-input versions, with an eight-channel expander unit available as an option. All the Apollo consoles offer balanced mike and line inputs, eight auxiliary sends, and four-band hi and lo EQ, with selectable shelving points and sweepable midrange. Prices range from \$11,950-\$19,950.

On the live-sound side, Aires is offering its Astrid boards, available in either 24- or 32-input mainframes,

priced at \$13,950 and \$17,950. For details contact 213-533-5112.

MATCHLESS CHOICE: Total Audio Concepts reports some recent pro activity on its TAC Matchless audio consoles. First, country stars Emmylou Harris and Paul Kennerly have acquired a Matchless desk of their own for the recording facility they own in Nashville. And on the live-sound front, Metallica is currently touring with TAC SR9000 and Scorpion consoles, used for front-of-house and foldback purposes, respectively. Contact TAC at 818-508-9788.

A SIX-TRACK TO GO: New from KDS Technologies, a subsidiary of Kaman Music, is the Sansui WS-X1, a self-contained six-track recording studio featuring an eight-channel stereo mixer, a six-track cassette recorder, and a two-track mixdown cassette recorder, all in a small 20-pound package. The six-track record/playback head on the master cassette deck is a new design from Sansui. Both decks offer Dolby C (the two-track also has Dolby B), and the mixer section features eight mike/line inputs, three aux inputs, effect send/return terminals, and two external processor loops. For more information, contact 201-286-0498.

PRICE DROPS: E-mu Systems has announced significant price reductions for the entire Emulator-III

digital-sound-production-system family. This line currently includes the E-III keyboard and rack-mount versions; the HD300 hard disk drive; and the RM45, a rack-mountable 45-megabyte media hard drive. According to E-mu, the product line is now approximately 33% lower in price than previously. Contact 408-438-1921.

ROLAND'S NEWEST MIDI guitar unit is the GR-50, a fully integrated guitar synth, sound source, and MIDI converter housed in a single rack-space module. The GR-50 is designed to be interfaced with the GK-2 synthesizer driver, a new hex pickup that can be used on a wide variety of standard electric guitars, allowing the instruments to drive the GR-50. For more details, contact 213-685-5141.

SIX NEW ROOMS: Hollywood, Calif.-based Post Logic says business is booming, and to handle the crunch, the facility is about to open a new six-room facility at 1800 North Vine. According to Miles Christensen, director of the facility, "It seems that TV is not going away, and we are sick and tired of turning down clients."

The new facility measures 12,000 square feet and includes two Synclavier rooms, two SSL rooms, and an ADR/prelay room. There is also a prelay/mix suite featuring a Neotek Elite console. Contact 213-461-7887. Edited by STEVEN DUPLER

Agfa Seminar To Study Tape Restoration

NEW YORK Tape manufacturer Agfa-Gevaert will present a special seminar examining a variety of techniques for restoring old master tapes April 12 at the Registry Hotel in Los Angeles.

A number of industry experts will be on hand for the event, including Gene Wooley, VP of recording and quality assurance at MCA Records; Andy McKaie, director of A&R special market products at MCA; Mary Sauer, VP of marketing and operations for Sonic Solutions; Jay McKnight, president of Magnetic Reference Laboratory; Lee Herschberg, director of engineering for Warner Bros. Records; Dave Kephart, the Westwood One audio engineer who worked on "The Lost Lennon Tapes" and "Jimi Hendrix: Live And Unreleased"; and John Matarazzo, national technical manager for Agfa.

According to Agfa, "Restoring Old Master Tapes" will cover both computer and mechanical restoration techniques that yield the best results for projects intended for rerelease, remastering, or CD replication. Technical briefings and case studies will be included, and the seminar will culminate in a tour of MCA Records' new recording and duplication facilities, where Sonic Solutions' No Noise restoration system has been incorporated.

Attendance is limited to 200 people; for information, contact Margaret Sekelsky at 516-944-5940. STEVEN DUPLER

London Studio Hosts 48-Track Digital Recorder Europe Previews Sony PCM-3348

HAMBURG, West Germany The European recording market got its first look at the in-the-field performance of Sony's much-vaunted 48-track digital recorder, the PCM-3348, as London-based Marcus Studios recently played host to the first European sessions on the new machine.

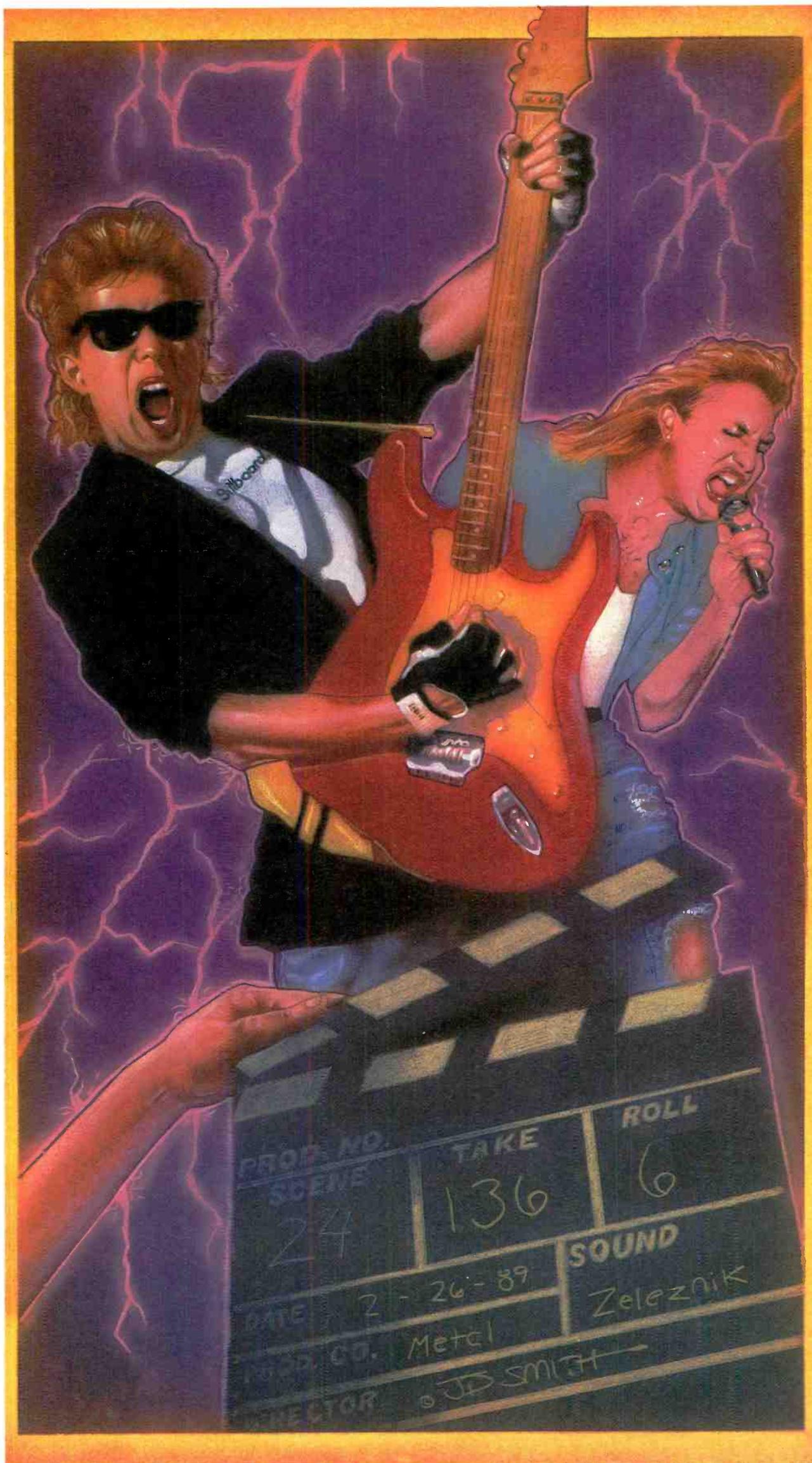
Engineer Mark Stent has been using one of the new recorders to track Phonogram act ABC at the facility. The deck was obtained on hire from Hilton Sound, the only European equipment rental operation to currently offer the PCM-

3348 in its lineup.

Stent says he finds the 3348 easier to use than locking up two 24-track decks, the only way previously to achieve 48-track recording capability. He cites in particular the "convenience of having everything on one tape, with no worries about offset and lockup."

Andy Hilton, owner of Hilton Sound, says his firm expects many more 3348 sessions to occur in Europe; toward that end, he reports that Hilton Sound has purchased two of the new Sony recorders.

STEVEN DUPLER



Spotlight

MUSIC VIDEO

Fueled by a Rush of Hot Product, Music Video Is Finally Gaining the Kind of Sell-Through Momentum in Record and Combo Stores that Could Propel It to New Heights Almost Overnight . . .

By CHRIS MCGOWAN

Whereas music video once seemed the "little engine that couldn't" at retail, it appears suddenly to have become turbocharged. Nineteen-eighty-eight was a watershed year for home-video music programming, as record companies created or strengthened already existing music video arms, price points dropped, timing and merchandising improved, and record stores and combo chains boosted inventory and saw sales of the genre climb anywhere from 20% to 100% over 1987's figures. Several titles hit six figures in unit sales.

Comments Vic Faraci, Warner Bros./Nashville senior VP, "When [record and combo] retailers began to look at the kind of numbers they were doing on some of the titles, major chains began to pay attention and it has since become a vital part of their business."

Then early this year came Michael, Bruce and Bono to send the category into hyper-space. CMV's "Moonwalker" was over 750,000 at the end of February, CMV's "Bruce Springsteen Anthology: 1978-1988" was closing in on 350,000 units at that time and Paramount's "U2: Rattle And Hum" prebooked some 375,000 units. The reign of Vestron's "Thriller" as the unapproachable music video champion, at an estimated 550,000 units sold, was over.

Not only that, but "Rattle And Hum" and many other current hits belong to labels such as Paramount, MPI, Vestron and HBO that are not attached to record companies (HBO's status may change with the Warner Communications/Time Inc. merger). The video arms of music firms dominate the field, but there is still ample room for quality product, historic concerts and special events released by non-record-company home-video labels. Indeed, Vestron may have one of this year's biggest hits with "Michael Jackson . . . The Legend Continues," bowing May 3.

An important factor in the upswing of the genre's popularity is an improvement in product. There are concert titles, vidclip compilations, musical documentaries, historic-theme tapes and special events. And there are musical genres now covered by video, from rock to classical to mbaqanga to salsa.

There are also more formats to choose from with which to view music video. Five-inch CDV has not yet made a significant dent in the market, but 12-inch laserdisk is coming on strong. Pioneer Artists has some 300 music video titles on LD (including "U2: Rattle And Hum"); Image Entertainment, which also has a hefty library in the genre, has packed with CMV for a number of releases, including "Moonwalker" and "Bruce Springsteen Anthology 1978-1988." Image VP of marketing Bruce Venezia has hopes that "Moonwalker" will sell 50,000 units on 12-inch. PolyGram Classics releases its fine-arts music-video fare only on laserdisk and reports

(Continued on page M-8)

THE CHANGING LOOK OF LONGFORM: Producers, Directors Cast Consumers in Leading Role for Future Video Sales

By JIM BESSMAN

While music video was originally intended to sell records, its role in many cases has expanded to where it now sells itself as well.

The music video "shortform" clip, while still a significant record company promotional tool, has evolved into a distinct piece of a "longform" video puzzle, packaged either as a videocassette compilation of numerous clips or a full-length concert taping, or as part of a more conceptual mix to be released in broadcast or theatrical form as well as home video. And while the marketing of longform music video is still in its initial stages, producers and directors are now looking beyond the promotional aspects of their work toward creating a salable product which stands on its own.

"We're keeping the consumer in mind," says Curt Marvis who heads The Company, a Hollywood-based music video production firm which showcases the work of his director/partner Wayne Isham.

"Bon Jovi's 'Slippery When Wet' [videocassette], which was a clip compilation with additional material, and Motley Crue's 'Uncensored,' which was the same, both broke through the 100,000 [sales] barrier. We now have a film crew living with Bon Jovi, basically shooting a documentary portrait of a year and a half on the road. Part of the material will be used for promotional purposes like news items and standard clips, and beyond that, home video and possibly a limited theatrical release. All these uses amortize the cost of the project."

Marvis' production is thus geared toward MTV and other music video outlet usage, as well as eventual retail sale. In fact, he notes, because of "MTV censorship" it's common to do two versions of a promotional clip, one for MTV use, the other for home video release.

A case in point: Pink Floyd's "One Of These Days" clip, where an amazed fan's muttering of an obscenity was edited out of the MTV version, but retained for the forthcoming longform videocassette. This illustrates the key to a successful home video product: the inclusion of video material which is unavailable through normal sources.

"It's of utmost importance to offer something that you can't see anywhere else," says Robin Sloane, VP of video production at Elektra Records. "Even if it's a compilation, you have to include a video that's never been released, or a combination of linkage material which presents a portrait unique to that artist. We often give our bands a Super-8 camera to take on the road and shoot really raw concert and background footage—it's terrible audio/visual quality, but the raw edge is what people can't see anywhere else."

Timing is another ingredient needed for a commercially viable longform video. Sloane notes that longform release is unwarranted before an act has attained a sufficient record sales base, while the timing of a specific release must be closely tied with that of the artist's album release in order to utilize the limited marketing dollars most effectively via cross-promotion.

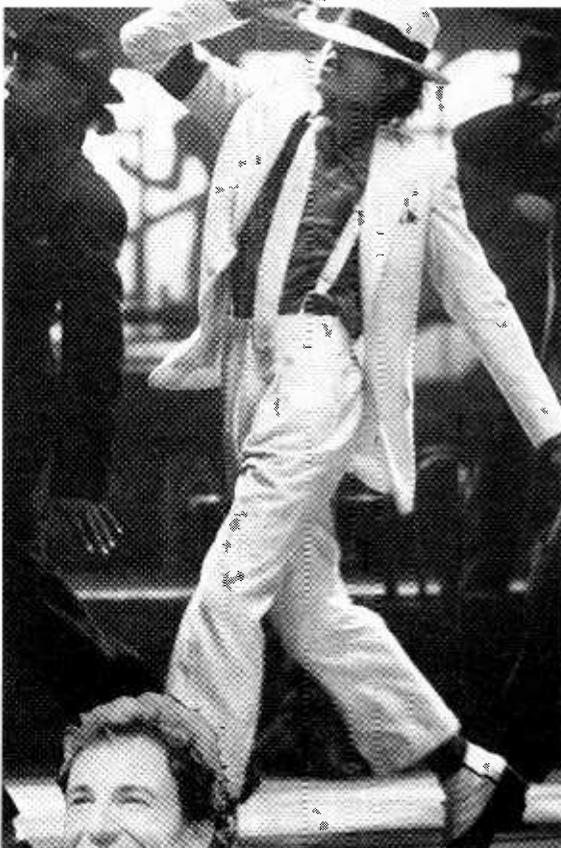
So it is becoming at CBS Music Video Enterprises, where VP of programing & marketing Debbie Newman says that CBS Records is more attuned to cross-marketing possibilities of its record product with companion CBS Music Video titles.

"We did a lot of ads with Epic Records on behalf of our 'Wicked Videos' Ozzy Osbourne compilation, which came out with his 'No Rest For The Wicked' album," says Newman. "And we also put out cross-marketing fliers for distribution at concert venues."

Pricing, of course, is another prime concern when it comes to formulating music video longform with sales appeal. "You can't just give out a string of clips for \$19.98," says Sloane. "You want the customer to be satisfied with what he gets for what he pays so that he'll come back for the band's next video release."

Getting all the above elements right requires planning, and that's something which has traditionally been lacking when video promo clips—and now longform cassettes—are

(Continued on page M-10)



Michael Jackson in "Moonwalker" (CMV)



"Bruce Springsteen Anthology: 1978-1988" (CMV)



"U2: Rattle And Hum" (Paramount)

PRODUCT SURVEY: Labels Launch Next Wave With Fresh Confidence in Cross-Market Connections

By CHRIS MCGOWAN

The following is a sampling of hit music video product and upcoming releases. When year-end music video positions for 1988 are cited, they refer (unless otherwise specified) to the '88 Billboard Year-End Music Videocassettes chart or to supplemental chart information covering the time period between Nov. 14, 1987 and Oct. 22, 1988.

A&M VIDEO: Seven videos in '88 top 40: "Sting: The Videos Part I," Janet Jackson's "Control: The Videos, Part II," R.E.M.'s "Succumbs," "Control: The Videos, Part I," Joe Jackson's "Live In Tokyo," "Squeeze Play: The Videos 1978-1987" and Sting's "... Nothing Like The Sun." New: Breathe's "All That Jazz—The Videos," Oingo Boingo's "Skeletons In The Closet" and "Toni Childs—The Videos."

AIP VIDEO: March: "Joni Mitchell: Refuge Of The Road" and "Triumph: A Night Of Triumph."

ATLANTIC VIDEO: Current hits: Debbie Gibson's "Out Of The Blue," Frehley's Comet's "Live...+4," INXS's "Kick: The Video Flick" and "Genesis: Videos Volume One." The INXS title was No. 9 in '88. Also hot last year: Robert Plant's "Mumbo Jumbo" and Ted Nugent's "New Year's Eve Whiplash Bash." New: "Debbie Gibson Live Concert" and "Meet The Raisins."

CBS/FOX: "Aerosmith's Video Scrapbook," "One Voice" and "Priest Live" were all '88 hits (Aerosmith's tape took the No. 3 spot for the year).

CMV (CBS MUSIC VIDEO ENTERPRISES): "Moonwalker" shipped a record-shattering 750,000 units and "Bruce Springsteen Anthology: 1978-1988" was closing in on 350,000 units as of late February. Other current hits: George Michael's "Faith," Ozzy Osbourne's "Wicked Videos" and Roger Waters' "Radio KAOS." New: "Neil Diamond's Greatest Hits Live" and "Nelson Mandela's 70th Birthday Tribute."

CABIN FEVER ENTERTAINMENT: "Lynyrd Skynyrd Tribute Tour" and "Hank Williams Double Eagle Tour."

CONGRESS: "Crossover Dreams" with Ruben Blades.

DIAMOND ENTERTAINMENT: "Polka Time U.S.A." with Jimmy Sturr. Info: Richard Gersh (212) 757-1001.

ELEKTRA ENTERTAINMENT: Current hits "\$19.98 Home Vid Cliff'Em All" with Metallica, Anita Baker's "One Night Of Rapture" and "Motley Crue Uncensored" were No. 1, 5 and 15 in '88, respectively. "The Cure In Orange" was 10th last year.

ENIGMA MUSIC VIDEO: Hits: Stryper's "In The Beginning" and "Stryper Live In Japan." June: "Enigma Video Variations" and "Enigma Metal Variations."

FRIES: "The Grateful Dead Movie." New: "The Temps And The Tops" and "Marvin Gaye," part of Motown series.

GEFFEN: "Whitesnake: The Trilogy" was 8th in '88.

GLOBO VIDEO: "Carnaval '89" documents Rio de Janeiro's colorful samba parades during Carnival. (718) 784-5544.

HBO VIDEO: Current hits include "Roy Orbison And Friends" and "Carly Simon: Live From Martha's Vineyard." "James Brown & Friends: Set Fire To The Soul" was an '88 hit. New: John Lennon's "Live Peace In Toronto," "The Doors Live In Europe, 1968," "Jim Hendrix Live In Monterey, 1967" and "Otis Redding Live In Monterey, 1967." HBO's large music catalog also includes fine arts titles such as Britten's "Peter Grimes," Verdi's "Nabucco" and Puccini's "Tosca."

HOME VISION: Large fine arts selection includes new 3-tape "Beethoven: Piano Concertos" series featuring pianist Murray Perahia, conductor Sir Neville Marriner and the Academy of St. Martin-in-the-Fields.

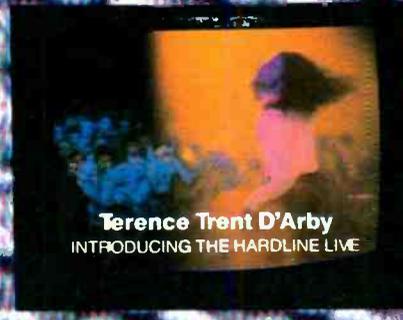
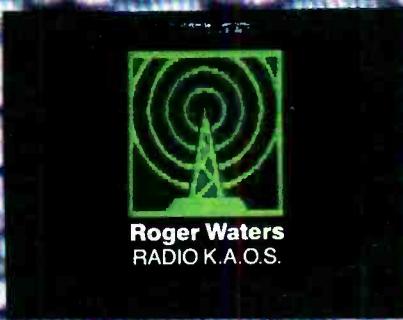
IVE: "Television" with the Pet Shop Boys, "Great White Videos" and "Videos In The Raw" with W.A.S.P.

IMAGE ENTERTAINMENT: Image recently pacted with CMV to license latter's music video library for 12-inch laserdisk. New: "Moonwalker," "Bruce Springsteen Anthology: 1978-1988," George Michael's "Faith," Roger Waters' "Radio KAOS," and titles by Santana, Ozzy Osbourne, Neil Diamond and others.

KING BEE VIDEO: "Black Moses Of Soul" with Issac Hayes. (805) 499-5827.

(Continued on page M-14)

STAY TUNED TO SUCCESS.



CBS MUSIC VIDEO,
MUSIC THAT SHOWS THE WAY.

Distributed by CBS Records.

© 1985 CBS Records

MUSIC VIDEO '89: V.I.P. SELL-THROUGH FORUM

MITCH PERLISS, Director of Purchasing, Show Industries

Music Plus has experienced continued success and profitability with sales of music video over the past two years because of the way we view and merchandise this product—not as just video but as the fourth configuration of music.

One way in which Music Plus treats music video as a fourth configuration is the manner in which the product is merchandised and promoted. All music video product is merchandised on special racks in the audio section of each Music Plus store. Special bin signs and "shelf-talkers" have been created and put in the cassette and CD section to cross-promote any artist which has a music video available. Whenever a video is released simultaneously or close to the release of its audio counterpart, all four configurations are merchandised together on both the audio and video check-out counters. Where applicable, video titles are mentioned and sale-priced in all Music Plus advertising.

In merchandising this way, we have addressed the consumers' desire to own music videos as opposed to renting them. The consumers who like music are used to owning their own cassettes or CDs and listening to them whenever they want. Thus the concept of renting and returning is foreign to them. Like other forms of music, they want to listen and watch when the mood strikes.

Consumers have also told us that, for the most part, they want to own something other than just a regurgitation of clips they have seen endlessly on MTV. For example, after years of clamoring for a Springsteen video, sales of the "Anthology" video were disappointing. Consumers told us that they had to own clips they had seen and taped off of television. Consumers want to own conceptual videos ("Moonwalker," Janis Joplin), live concert footage, or a combination of concert and "behind-the-scenes" footage (Cure, Whitesnake).

With the exception of superstar acts (Streisand, Beatles, Pink Floyd) and some heavy metal product, most of the titles which have sold best at Music Plus have been released in conjunction with audio product. Anita Baker, George Michael, Debbie Gibson, Janet Jackson, and Depeche Mode videos have all benefitted by being released while their audio counterpart was on the top of the charts.

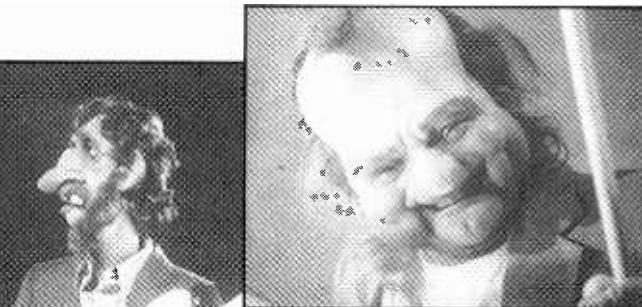
Movie-oriented video companies should follow the lead of record labels and treat music video as a fourth configuration. Record labels generally give a combination of discounts, dating, and advertising dollars on all major new releases as well as catalog product by that same artist.

Record labels also have enough confidence in music videos to make certain that their distributors have product in stock at all times. This is especially important when a title "breaks" and stock must be replenished immediately.

Record labels also maximize sales by maintaining the same return policies on music videos as on other configurations of music. Music Plus has been very aggressive in purchasing, merchandising, and selling when it can "step out" on product and know we won't be "stuck" with any unsold product.

Pricing is an issue which is best addressed by record labels at this time. Not only are they pricing product properly at retail but are giving retailers like Music Plus enough profit margins to aggressively price music videos and still be profitable.

Michael Jackson, U2, and Bruce Springsteen are perfect artists to bring music videos to the forefront of the consumers' minds. We, at Music Plus, will continue to work together with our suppliers on comprehensive merchandising, sales, and marketing programs to elevate music video to its rightful place as the fourth configuration of music.



Cabbage-patch Phil Collins and Mike Rutherford in "Genesis—Videos Volume One" (Atlantic)

Industry Experts Present a Roundtable of Views and Ideas on How to Increase Longform Music Video Sales in Record and Combo Stores

JOHN THRASHER, Product Mgr., Video Division, Tower

I have been asked how the entertainment industry can increase sell-through for music video. The question suggests sales aren't what they should be and that something is wrong with the music video program. These are legitimate concerns but when you voice them during the best quarter for the configuration on record you realize how deep the concerns run. If Michael Jackson, Bruce Springsteen, and U2 can't do it for music video, what can?

The entertainment industry is the combination of live and recorded performance art; of technology, music, words, light, pictures, and their dissemination. It seems logical that music video would be offered wherever music and video were sold. Unfortunately, music video, the synthesis of the recorded music business and the theatrical film-video business, became a mutation lost in both places.

Historically, music video has never made it in the video specialty store. In an industry dominated by the rental mindset the genre has never been attractive. Not many people rent music they already own on an audio configuration or have seen on music television stations. As for sell-

"Carly Simon: Live From Martha's Vineyard" (HBO)



Stryper in "In The Beginning" (Enigma)



through, video specialty stores rarely receive from distribution the terms and guarantees needed to sell any video product except on a most limited basis. Considering those points you would have a better chance selling vaporizers in a rain forest than sell-through music video to a specialty store. This is why RCA/Columbia and Warner Home Video opted to sell "Decline Of Western Civilization II—The Metal Years" and "Imagine" as rental items at an \$85.95 list price. This seriously undermines the efforts of other manufacturers and retailers who want the configuration to succeed.

The alternative to the above scenario is to put music video where you sell the music, i.e. place the music video in the record stores. However, several factors have impaired the process so far.

One factor was the licensing of the recording artists' video product by the record companies to a variety of video com-

"Madonna Ciao Italia: Live From Italy" (Warner Reprise)



Roy Orbison, Elvis Costello, Bruce Springsteen and T-Bone Burnett in "Roy Orbison & Friends: A Black & White Night" (HBO)



panies. The record companies lost control of their own product and had little or no incentive to sell it. Communication between companies was poor, which made promotion difficult and out of sync.

A second factor contributing to music video's lackluster performance at record locations involved the rise of the compact disk. With the almost immediate success of CDs, most record retailers were put in a budgetary bind. Instead of the accustomed two configurations (LP and cassette), stores had to allocate money for three. The problem for music video acceptance was compounded by the multitude of formats it came wrapped in. In a squeezed setting which format or formats do you choose—VHS, laser, beta, or 8mm? Apparently, many chose none of the above until quite recently, which coincided with the final demise of the LP.

Other elements that eroded the music video base at record retail were its susceptibility to theft and its incompatibility with existing store fixtures. These points made in-store merchandising next to non-existent.

Given all that negative reinforcement, it's truly amazing that music video is in as good shape as it appears to be in 1989. Several fundamental changes are finally working to stimulate the genre's sales.

Record companies are beginning to assume responsibility for the product. WEA, PolyGram, and CBS Records have made commitments to develop their own music video catalogs from their respective labels' rosters. Many video companies are allowing their license agreements to lapse and are not interested in adding titles to their dwindling selection. Smaller video companies like MPI and Rhino with good record retail backgrounds are actively pursuing various music video product. Paramount, working closely with Island Records, is testing a 6-inch X 12-inch package with the "Rattle And Hum" video to promote cross-merchandising between video and record stores. At Tower Records/Video we saw music video totals more than double in 1988 by cross-merchandising them into our record stores.

With good things finally happening on the music video tape front, the best news for the configuration is happening on the laser frontier. PolyGram and WEA have jointly launched music titles on 12-inch and 5-inch laserdiscs. As more hardware manufacturers offer combination players at reasonable price points, the quality of digital audio with high definition video should finally ensure music video's ultimate success.

BEV KLINGSICK, Sales Manager, Abbey Road Distributors

First of all, let me say that I consider it a pleasure and a privilege to comment on what, in my opinion, is currently the most exciting facet of audio product: video. Even a short time ago, who would have thought that our beloved record player, cassette player, and compact disk player would give

(Continued on page M-12)

MAY 3rd

Video history will
be made at **\$15.98**

Will you have enough?

MICHAEL JACKSON

THE LEGEND CONTINUES

Vestron MusicVideo is proud to announce the home video that your customers have been waiting for—MICHAEL JACKSON: THE LEGEND CONTINUES—a red-hot showcase of Michael Jackson's immense talent that must be seen to be believed. Available for only \$15.98*, it's the video collectible that every Michael Jackson fan wants and can afford!

- A must-have Michael Jackson collectible keepsake featuring wall-to-wall, non-stop entertainment and highlights from over 25 smash hits!
- Featuring over 20 years of exhilarating rare footage including The Jackson 5's Motown audition tape, classic Ed Sullivan Show performances, home movies, live concerts, American Bandstand appearances and the unforgettable Motown 25 special!
- Backed by a multi-million dollar marketing campaign featuring full-page color advertising in People Magazine; network television spots; radio promotions; generous co-op funds; plus hot P.O.P. materials!
- Songs include: *I Want You Back* • *The Love You Save* • *I'll Be There* • *Ben* • *Never Can Say Goodbye* • *Dancing Machine* • *Rock With You* • *Billie Jean* • *Beat It* • *We Are The World* • *This Place Hotel* • and many more!
- Features guest appearances by Smokey Robinson, Sammy Davis Jr., Dick Clark, Elizabeth Taylor, Sophia Loren, Gene Kelly, Katharine Hepburn, and many others!
- Available any way you want: single copies; and easy-to-use 12- and 20-prepack configurations with optional floor display bases!

WAREHOUSE RELEASE DATE: MAY 3, 1989

© 1989 Vestron MusicVideo, P.O. Box 10382, Stamford, CT 06901
Prices shown are suggested retail. *\$24.98 in Canada

\$15.98

A LEGENDARY LOW PRICE.

Hi-Fi
STEREO
VHS

VESTRON
MUSICVIDEO™

Single copies • VHS: MA5358; Beta: MB5358; 60 Minutes; ISBN: 0-8051-0771-1; UPC 2848515358
12-pack • VHS: MA5359; Beta: MB5359; ISBN: 0-8051-0778-3; UPC 2848515359
12-pack with display base • VHS: MA5365; Beta: MB5365; ISBN: 0-8051-0785-1; UPC 2848515365
20-pack • VHS: MA5360; Beta: MB5360; ISBN: 0-8051-0779-7; UPC 2848515360
20-pack with display base • VHS: MA5366; Beta: MB5366; ISBN: 0-8051-0786-X; UPC 2848515366

TIM JIM PRODUCTIONS

MOTOWN PRODUCTIONS

"David Bowie: The Glass Spider Tour" (MPI)



Aretha and J.B. in "James Brown & Friends" (HBO)

Michael Hutchence of INXS in "Kick: The Video Flick" (Atlantic)



Billie Holiday stars with others in "The Ladies Sing The Blues" (VIEW)

Debbie Gibson on set of "Lost In Your Eyes" video (Atlantic)



FORMAT EXPLOSION: The Shape—and Size—of Music Video to Come

By the year 2000, will music video fans be watching their favorite acts on tape, disk or some other medium?

As VHS sales of music video programming reach unprecedented heights, retailers are waiting to see whether formats such as 5-inch CDV, 8-inch CDV, 12-inch laserdisk, 8mm, S-VHS or VHS-C will replace, complement or have little effect whatsoever on videocassette sales in the 1990s. High-definition television will undoubtedly play a key role later in the decade in determining preferred formats.

Twelve-inch CDVs (i.e. laserdisks) have the jump on the other formats in the music video market, spurred by combo-CDV hardware sales, a small but long-standing, previously existing LD player population, a large selection of music video titles currently available on laserdisk, and the high quality visual resolution and digital sound characteristic of all CDV formats. Ease of merchandising (they can fit into existing record bins) may also boost laserdisk sales in the near future.

Five-inch CDVs have not yet made a significant impact, and the jury is still out on whether they will become a viable format. Eight-inch "LD singles" (8-inch, one-sided CDVs that can carry up to 20 minutes of video) may make them obsolete. And further spice may be added to the mix by a 12-inch CD/CDV called the "CD album" that carries four videoclips and a full CD's worth of audio, which will be revitalized by Pioneer Artists this spring.

How soon a recordable laserdisk reaches the entertainment market will probably determine how much success the S-VHS format enjoys. 8mm and VHS-C may gain a following among music fans who want to take a portable video player to the beach, school, kitchen, gym, camping or other vacations. CMV will soon be releasing titles, such as "Moonwalker" and "Bruce Springsteen Anthology, 1978-1988" on 8mm, according to Jerry Durkin, VP of CBS Music Video Enterprises.

"The idea is to try a variety of configurations until you find the right format at the right price point that will induce more sales activity," says Vic Faraci, Warner Bros./Nashville sr. VP. "Everyone's still out there trying to find the right format and, who knows, there could be three or four formats that end up selling."

PolyGram and other labels are pushing ahead with the 5-inch CDV format, but the industry has yet to be won over. One problem is that many of the 5-inch releases feature acts (Bon Jovi, Metallica, etc.) that appeal to consumers who can't yet afford the CDV hardware. "Hard rock won't draw people into the format at the moment because right now people have to spend too much to get in. It doesn't appeal to the kid crowd," says Jay Frank, co-owner of The Laser's Edge, which has two CDV-dedicated outlets, in Burbank and Woodland Hills, Calif. "Right now on 5-inch we sell acts like Donald Fagen, the Moody Blues and Anita Baker.

But if we could get a combo [CDV] player around \$300, then maybe we'd see a whole new area open up."

"To date there's not too much happening in 5-inch CDV," adds Warner's Faraci. "And, based on what's going on, I see no signs that indicate that this is a business of the future."

"The [5-inch] CDV is almost a dead issue. And if the 8-inch LD single gets going, I expect that will be the end of the 5-inch," says John Thrasher, product manager of the video division, Tower Records/Video.

Proponents of the 5-inch CDV, however, argue that the format is in its infancy and that the CDV player penetration is yet too small to allow a judgment on whether 5-inch will or won't take hold as a viable product.

Some envision a place for all the various CDV configurations in future record stores. "It will be the function of the [music video] producer to determine which format to use, depending on how many clips he has," says David Birch-Jones, marketing manager for audio separates, CD and CDV for Philips Consumer Electronics.

The 8-inch LD single and 12-inch "CD album" (both mentioned above) are two other CD/CDV options. Pioneer Artists bowed the latter format in '86, naming it the "Compact LaserDisc" and releasing five \$16.95 titles ("Starship's Knee Deep In The Hoopla," "Mr. Mister's Welcome To The Real World," "The Dream Academy," "A-Ha Hunting High")

(Continued on page M-8)

Radio May Not Be Watching, But It Is Listening . . .

Once looked down upon as a promotional stepchild, music video has become such an integral part of music marketing that it has virtually integrated itself into the radio and especially the retail aspects of the music business.

In fact, MTV's VP of programming Abbey Konowitch describes retail research as "another piece of the pie," and places retail response to a given artist alongside the video network's call-out research, request lines, and "gut feeling" as the criteria used in determining its "consumer-driven" playlist.

The Traveling Wilburys' "Handle With Care" clip, notes Konowitch, is a good example where MTV rotation was increased after consumers responded heavily to initial play. Recent videos by Living Colour, Edie Brickell & New Bohemians, Winger, R.E.M., and Cowboy Junkies are other instances of MTV programming/retailing sales' spiralling "self-fulfilling prophecy."

Explains Atlantic Records' national video promotion man-

ager Linda Ferrando: "Music video programmers are checking retail sales because the more people buy a record, the more they want to 'see' it. Of course, our sales people use retail as well, which is how we know that acts like Winger have become huge sellers because of video play ahead of radio."

The significance of music video at both retail and radio is further cited by Harvey Leeds, Epic/Portrait/CBS Associated Labels' VP of album promotion.

"Radio does call-out research, focus groups, and sales research," says Leeds. "If a track is getting play on a video outlet it can have a big effect on audience familiarity."

Noting a current "cautious environment" at radio, Konowitch adds: "If we cover something, it's a safer bet for radio to do so than not." This combination of video and radio play, says Leeds, greatly impacts a currently "fragmented" marketplace where video competes for listeners/viewers in the same arena as top 40 radio.

"Everyone is more conscious of other areas that affect their business," continues Leeds. That this is especially true of radio programmers is borne out by Gene Baxter, MD and acting PD at San Francisco's top 40 station KXXX.

"I definitely read all the video

airplay charts," says Baxter, who says he views MTV as just another local radio station. From an album-rock perspective, Curtiss Johnson, PD of Phoenix station KUPD, notes that video play influences the "young active" (audience) which buys records. And while he feels that MTV has strayed lately from a format completely compatible with his station, he says that he still looks closely at sales based on MTV play in compiling his playlist, with Living Colour being a current example of an act that's "exploding in sales" because of video play.

The relationship between retail, video, and radio varies according to music genre, with hard rock/heavy metal being perhaps the biggest benefactor.

"One play of a hard rock video on [MTV's metal video show] 'Headbanger's Ball' can get immediate sales reaction, whereas it generally takes three weeks to get [retail] impact on something which we alone are playing in rotation," says Konowitch. Baxter uses White Lion to illustrate a frequent occurrence where a hard rock record with little or no airplay generates sales and radio airplay requests from its video play.

Chiding radio for "not breaking any music at all now," retailing mogul Barrie Bergman, who heads the 150-store Recrd Bar chain, also reports heavy sales of metal product sparked by MTV play. Switching to the country side, Bergman observes TNN's effect on country sales, though he credits its "Nashville Now" entertainment show more than its video clip programs.

But Bergman singles out Hank Williams Jr.'s novel "There's A Tear In My Beer" video for cutting across all styles, as well as Williams' Warner Bros. label for making retailers aware of it.

"Warner Bros./Nashville's director of sales came out to show it to us, and every top executive in the company saw it and got excited. We immediately decided to go after Wil-

(Continued on page M-8)



Bon Jovi stars in "Slippery When Wet" and "Livin' On A Prayer" CDVs (PolyGram)



Placido Domingo in "Otello" (Kultur)

POLYGRAM MUSIC VIDEO MEANS BUSINESS!



PolyGram gets tough with an all-star lineup of amazing home videos.

#1 BIGGEST SELLERS!...

BANANARAMA *Greatest Hits* • **BON JOVI** *Slippery When Wet* •
DEF LEPPARD *Historia* (The NARM Award Winner "Bestselling Videocassette Merchandised as a Music Video—1988") •
KISS *Exposed and Crazy Nights* • **L.A. GUNS** *One More Reason* • **RUSH** *A Show of Hands* • **SCORPIONS** *From Russia With Love* •

AND MORE...

CAMEO *Word Up* • **CINDERELLA** *Night Songs* • **EURHYTHMICS** *Live* •
KOOL & THE GANG *Decade* • **THE WHO** *Who's Better, Who's Best* • **TINA TURNER** *Live in Rio* •

SOON TO BE RELEASED!

MARC BOLAN *Marc* • **DEF LEPPARD** *Live in the Round—In Your Face* • **YNGWIE MALMSTEEN** *Live* • **LES MISERABLES** *Stage by Stage* •
VANESSA WILLIAMS *The Right Stuff Collection* •



NEW HEIGHTS

(Continued from page M-1)

strong reorders on a growing catalog; it will release 55-60 more LD titles this year.

In both VHS and laserdisk, music video prices have come down and stabilized, generally at \$14.95 to \$19.95 retail for tape and \$19.95 to \$39.95 for 12-inch LD.

The trend toward cross-merchandising music videos with other configurations of the same title or other product by the same act has increased and is credited as an important factor in the category's growth. "We're marketing music video as an audio configuration, allocating co-op dollars to our accounts and trying to set up promotions when it's feasible," says Steve Macon, director of video sales & marketing for A&M Records. "And in return we're getting the support from [music store] retail which includes getting the product up in front of the eyes of the consumer. We have to give the product as much a chance to be visible, to give the consumer a chance to make a buying decision."

"We have a strong marketing plan with each release and have consumer, trade and TV advertising and extensive merchandising with counter displays, posters, streamers and large boxes [oversized replicas of the videocassette packaging] for hanging. It's worked well and we've gotten some incredible in-store merchandising," says Jerry Durkin, VP of CBS Music Video Enterprises.

Another notable example of stepped-up music video merchandising was Paramount's large floor display for "U2 Rattle And Hum" that held multiple configurations of U2 product. Paramount also packaged the VHS version in both standard videocassette sleeve and a special 6-inch by 12-inch "long box."

Timing continues to play an important role. "We've been trying to release our products in conjunction with a record or tour, to cross-promote and to take advantage of whatever is happening with the album or a single," notes Durkin.

"If a group is on tour, we support the tour not only by promoting their current album, but also by promoting their current video. We tie the two together in combo ads," adds Warner's Faraci.

The video configuration is a big plus for fans. "I think it's a natural extension to be able to see the artist as well as hear them. A lot of videos take you backstage for interviews with the artists," says Joseph Parker, PolyGram VP of video & associated labels.

Cracking the video specialty market in a big way is the next challenge awaiting program suppliers. "We've opened some doors," says CMV's Durkin. "I think if the video specialists set up a special section for music video and promote it, they're going to have more success with it."

Labels carrying classical, jazz and world music product often sell large quantities through mail order. Kultur Video, which has some 60 opera and classical concert titles, has a mailing list of 100,000 and recently pacted with PolyGram Classics to handle the latter's mail-order distribution (and PolyGram Classics distrib-

utes Kultur in record stores). "Six percent of the audio market buys classical music," says Ron Davis, marketing director for Kultur, "and we make an intense effort to identify that 6% in a video format, to reach these people and educate them as to the existence of our videos." Kultur also sells its tapes in bookstores such as Walden Books.

"We sell in combo stores, video outlets, record chains, bookstores with video departments, catalogs, music festivals, gift shops associated with performing arts centers and through specialty mailings," notes Robert Karcy, president of VIEW Video, which carries some 40 opera, classical, jazz and pop music videos. "In regards to the latter, for example, we will do co-op mailings for our videos that feature percussionists, such as our Airtio Moreira and Billy Cobham titles, with book publishers who have books on percussionists. Recently we did such a mailing to about 10,000 music instrument stores and it was very successful."

Shanachie Records, known for its Celtic, African and reggae music catalog, recently launched a video arm, Shanachie Video. Its first four releases covered salsa, reggae, Nigerian music and South African pop. "We will sell them through our regular record distributors as well as through selected video distributors, schools, libraries and bookstores. When we have more titles we will have an in-store display rack for our line that we can plug into book, record or video stores," says Randall Grass, executive VP of Shanachie Records.

Such variety of product, mar-

keting and distribution is indicative of the coming of age of music video as a home-video genre. "It's something that has grown up. The business has really turned around," says Mark Shulman, senior VP & GM of Atlantic Records, which hit platinum with Debbie Gibson and INXS videos.

"We see music video as a growth area, something that both the record and video retailer will look upon as a genre that they can be very successful with," says CMV's Durkin.

RADIO

(Continued from page M-6)

liams' new album big, and if it doesn't go No. 1, I'll be amazed."

That rap video play is swayed by retail performance is noted by Jeff Newman Sr., producer of music video programming at Black Entertainment Network.

"Rap sales influence [video] play by demonstrating that there are people out there that want the product," says Newman. He notes, however, that video play of rap clips depends on video as well as song quality.

Video programming also affects music videocassette sales, particularly those of heavy metal acts, as Bergman notes. MTV's Konowitch says that Michael Jackson's "Leave Me Alone" clip, the song of which was not released as a single to radio, was brought to the channel expressly to promote the "Moonwalker" longform.

Some retailers are now being serviced with video clips, either through video pools, as Atlantic's Ferrando notes, or directly by record companies for in-store play.

Meanwhile, as Epic's Leeds points out, many radio stations tie in directly with companion video outlets, which in turn bring in local retail involvement in label-assisted programs.

"The big thing is exposure," says Mitchell Imber, VP of purchasing & distribution at the 71-store Record World chain. "We look at MTV and the Billboard charts and what's happening at the radio stations and are conscious of everything at once. The more media you get, the better off you are." **JIM BESSMAN**

FORMAT

(Continued from page M-6)

And Low" and "Chicago 17").

"The titles did well, but because of confusion [about the format] we pulled it. We have now changed the name of the format to the 'CD album' and we'll be moving ahead with it over the next few years. It's a more complete product than a 5-inch CD [audio] for an album," says David Wallace, marketing manager for LaserDisc. The price point will remain at \$16.95 for each CD album.

The 12-inch (all video) laserdisk seems well on its way to becoming an important music video format. Pioneer Artists currently has some 300 music video titles on CDV (primarily 12-inch), making it one of the largest labels in the genre. PolyGram has a large selection of 12-inch pop and rock music-video releases. Image Entertainment also has an extensive library of music video product on laserdisk and recently pacted with CBS Music Video to license and release the latter's titles such as "Moonwalker" (Continued on page M-15)

RHINO ROCKS



BIG BROTHER AND THE HOLDING COMPANY

"BALL AND CHAIN"

Live in studio
San Francisco '67.

JANIS JOPLIN
DAVID GETZ
PETER ALBIN
SAM ANDREW
JAMES GURLEY

A rare look at the band before their explosive appearance at the Monterey Pop Festival.

"BALL AND CHAIN"
"DOWN ON ME"
"THE COO-COO"
and other classics.

RNVD 1411 / APPROX. 30 MIN.

\$14.95
Suggested Retail



RHINO VIDEO 2225 Colorado Ave., Santa Monica, CA 90404 (800) 843-3670 In CA (213) 828-1980. © 1989 Rhino Records Inc. dba Rhino Video. All Rights Reserved. © 1989 Big Brother And The Holding Company. All Rights Reserved. © 1975 Tommy-J Productions, Inc. All Rights Reserved. Prices may vary in Canada.



A TRIBUTE TO RICKY NELSON

With Roy Orbison, Jerry Lee Lewis,
John Fogerty and more!
Concert footage directed
by Taylor Hackford.

Also Available:

THE MONKEES
"Heart & Soul"

THE POLICE
"Police Around The World"

JAMES BROWN
"Live in America"
and more.

Ask your distributor for a catalog today!

ALICE COOPER
"WELCOME TO MY NIGHTMARE"

The original hellraising
rock'n'roll spectacular.

"EIGHTEEN"
"SCHOOL'S OUT"
"ONLY WOMEN BLEED"
and other hits.

RNVD 1913 / APPROX. 84 MIN.

\$19.95
Suggested Retail

JIMI HENDRIX
"RAINBOW BRIDGE"

Film classic with
footage from the
historic Maui concert.

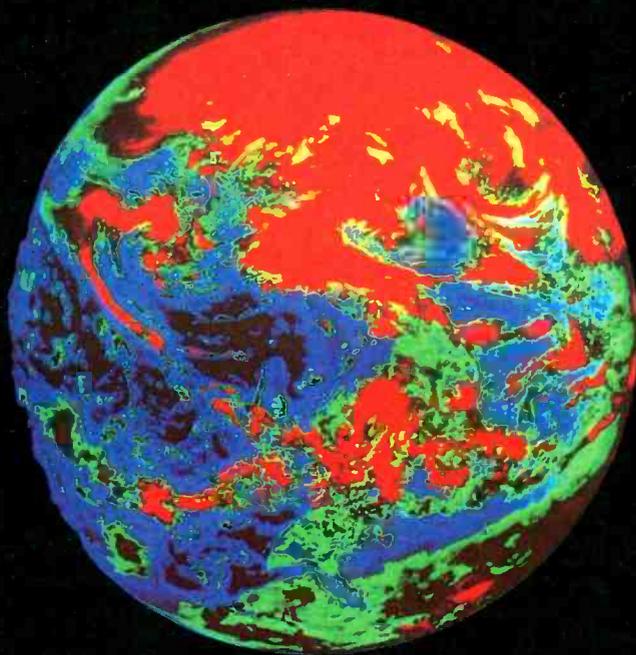
"PURPLE HAZE," "FOXY LADY,"
"DOLLY DAGGER" and others.

RNVD 1902 / APPROX. 74 MIN.

\$19.95
Suggested Retail



Where On Earth Do We Go From Here?



Polygram Music Video are the leading international music video distributor, building markets and achieving business for its artists and licensors worldwide.

We are proud to count Def Leppard, Bon Jovi, Dire Straits, The Eurythmics, INXS, Prince, Tina Turner, Level 42, Bananarama, The Cure, Metallica and Wet Wet Wet amongst our international roster.

ACQUISITION AND PRODUCTION

CONTACT: POLYGRAM MUSIC VIDEO WORLDWIDE

Managing Director

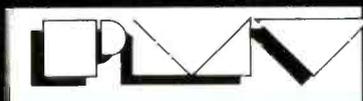
GEOFFREY KEMPIN

Director Repertoire
Exploitation & Production

JIM GREENHOUGH

Director of
Business Affairs

SALLY CAPLAN



1 Rockley Road, Shepherd's Bush, London W14 0DL U.K.
Telephone: (01) 743-3474 (0) 749-1945, Telex: 298316 RMTL G



LONGFORM

(Continued from page M-2)

created. Greater collaboration between artists and management, record companies, and video producer/directors is needed, says Sloane, in order to stimulate "thinking longterm."

Brian Grant, the MGMM Inc. video production company principal who helped engender the longform video genre with Oivia Newton-John's thematically linked "Physical" album-length video piece, also bemoans a lack of "creative control" at the start of promotional clip production, which later hinders successful longform work.

"[Record companies] don't decide to do a longform until much later," says Grant. "Then they tend to put seven or eight clips from seven or eight albums together, which to me isn't a true longform. A longform should be treated like a film, with some sort of linear structure. Each clip should stand on its own while at the same time be interwoven into the whole. But you have to take people somewhere instead of just throwing stuff at them."

"Physical," Grant notes, was originally intended as a one-hour TV special. Director Hart Perry, of "The Making Of Sun City" and "Scorpions Worldwide Live" fame, notes that many of his longform productions, including the Scorpions video, began as projects for MTV or pay-cable programming, then enjoyed "real life" as home video product.

Several also arose out of concert performances, though Perry notes that, as in the case with a forthcoming Public Enemy longform, he includes nonconcert video material as well to present a "video scrapbook" effect. Sloane reiterates that for a concert video, like all longforms, buyers must be provided with unique material unavailable in other formats.

Marvis notes that concert videos, like "greatest hits" compilations, can benefit from a digital soundtrack which makes the tape desirable for "hardcore" fans on audio quality alone. "Even 10% of a band that sells 2 million units equals a lot of home video!" says Marvis, noting that his Dokken compilation sold approximately 70,000 copies, or 7% of its corresponding platinum-plus album sales.

But Marvis adds that the home video marketplace isn't at all limited to the U.S. "Japan's such a huge market that certain bands get advances based on [video] projects for Japan alone," he says. Sloane feels that more home video emerges out of England, because consumers there are more accustomed to buying video at low prices than they are in the U.S.

"We still have to educate consumers that you can buy these things," says Sloane. "But we're still in the infant stage, though things are slowly changing. I think that new technology, especially vidodisk players with their CD sound, great picture quality, and scanning ability, will be a big help in educating consumers of the benefits of longform video."

NOT ALL DISC MANUFACTURERS ARE CREATED EQUAL.

Finding a company that has the experience and flexibility to master *and* replicate CD's, CD-V's and Videodiscs isn't easy. Everyone claims to be the biggest. And the best. The promises never end.

But there is *one* disc manufacturer that stands out. Technidisc. Our people have been involved in the research and development of disc technology since 1976. In fact, they were one of the pioneers of disc manufacturing and replicating in North America.

That's why Technidisc excels in quality and service today. And of course, experience.

Our full service manufac-

turing plant in Michigan is a reliable source for CD's, CD-V's and Videodiscs. For mastering. Replicating. Printing. Packaging. And distribution.

Our clients include many of the premier names in entertainment. Companies who demand brilliant quality. Superb service. Competitive pricing. And a U.S. location to maintain direct communications and cost effective distribution of their order.

You expect your titles to be tops in entertainment.

So call Technidisc. We'd like to show you how to get the best results in entertainment discs.



Technidisc, Inc.

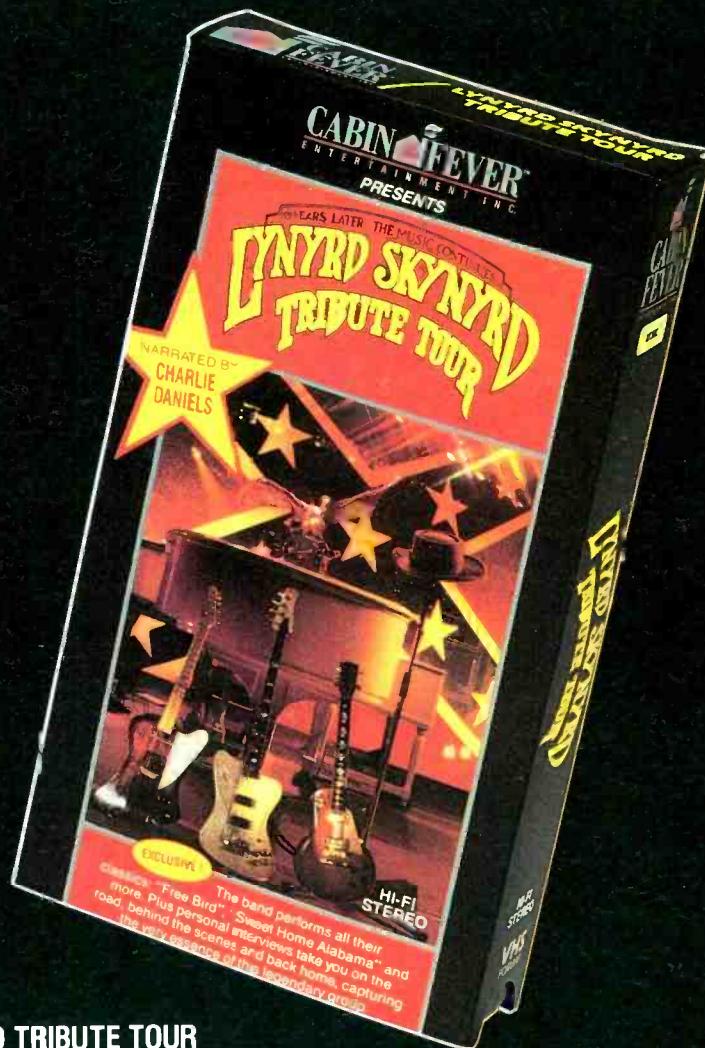
2250 Meijer Drive, Troy, Mich. 48084-7111
Tel. (313) 435-7430, (800) 321-9610
Fax (313) 435-8540

Mastering ▾ Replicating ▾ Printing ▾ Packaging ▾ Distributing

**DON'T SETTLE FOR
ORDINARY MUSIC VIDEOS:
DEMAND...
MUSIC LEGENDS!**

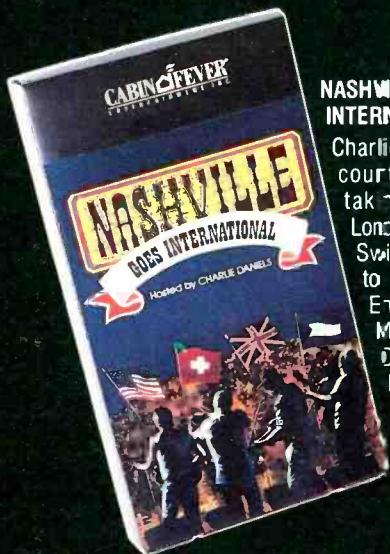


**CABIN
FEVER®**
ENTERTAINMENT INC.



LYNYRD SKYNYRD TRIBUTE TOUR

As Billboard Magazine put it, "It's an absolute must for any fan!" A close look at Skynyrd's Southern Rock, 10 years after their tragic plane crash. This remarkable 94 minute collectors video is a memorial for all time. Sugg. Retail \$29.95



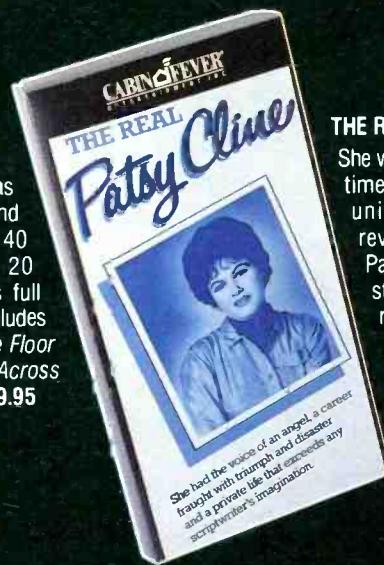
NASHVILLE GOES INTERNATIONAL

Charlie Daniels hosts this country music adventure, taking you on tour from London, to the Bahamas, the Swiss mountains and back to Kansas. Watch Roy Clark, Emmylou Harris, Barbara Mandrell, The Oak Ridge Boys, Charlie Rich, Ronnie Milsap, Merle Haggard, Mel Tillis and more. Sugg. Retail \$19.95



THANKS TROUBADOR, THANKS

Ernest Tubb stands alone as America's most beloved and respected music legend. 40 years on the road and 20 million records later, his full story is finally told. Includes classics like *Walkin' the Floor Over You* and *Waltz Across Texas*. Sugg. Retail \$29.95



THE REAL PATSY CLINE

She was ahead of her time. Her time was just too short. A unique video biography revealing the true story of Patsy Cline's meteoric rise to stardom. Feel the magic and relive great songs like, *Crazy*, *Sweet Dreams*, *I Fall To Pieces*. Sugg. Retail \$29.95

At Cabin Fever, we're dedicated to bringing your customers the best in Long Form Music Videos. Artists and groups that have really stood the test of time with their incredible popularity.

And to keep music lovers coming back, all of our videos are supported with extensive National Advertising and Point-of-Purchase Programs, including Multi-Pack displays.



**THE CABIN ON THE OUTSIDE
MEANS YOU'LL LOVE WHAT'S INSIDE**

Give us a call and find out what the "Music Legends" can do for you.

1-800-423-3837

In Connecticut:

1-203-622-0595

UPCOMING LEGENDS:
Willie Nelson &
Hank Williams, Jr.

YOU COULD SELL MORE VIDEOS IF YOU GAVE FEWER AWAY.



For every hundred videocassettes sold, dozens may be illegally copied.

It doesn't take a criminal genius... or even criminal intent. Just a Mom innocently punching the record button to make an extra "Star Wars" for her kids. Or a sports nut copying "Golf My Way" for a friend. Or teenagers adding extra copies of "Thriller" to their music video libraries.

New VCR sales are not just replacing worn out VCR's. Many are second units in the home. Consumer piracy is more accessible today than ever before.

The MPAA estimates loss of revenue from illegal duping at \$1.5 billion a year. But the real crime is that much of this is preventable. With Macrovision.

Macrovision is the only truly effective anti-copying system available. The Macrovision encoding process distorts the picture on illegal copies without affecting the playability of the original.

How good is Macrovision? Over 125 million cassettes have Macrovision protection. Most of the major theatrical studios use Macrovision on rental and sell-through home video titles. Leading record label companies have begun using Macrovision to protect their music video releases. Nontheatrical clients include dozens of Fortune 500 companies, plus virtually every major video duplicator.

Whether you're a copyright holder, retailer or duplicator, Macrovision protects your image and your bottom line.

MACROVISION

Protecting your image

10201 Torre Avenue, Suite 330, Cupertino, California 95014 (408) 252-9600

V.I.P. FORUM

(Continued from page M-4)

way to a format which requires the use of our eyes! And yet, that is exactly what is happening. The days of a consumer purchasing video product in one store and audio product in another are virtually over. And certainly the days of the consumer even thinking of audio and video in separate terms are indeed numbered. Laser technology is the bridge between these two mediums; and there is no doubt in my mind that, inevitably, every household will have a player that plays all sizes of audio/video laser-disks—12-inch, 8-inch, 5-inch, and even 3-inch. Laser technology provides us with such a superior format that vinyl and tape of any kind are destined to become "history."

But that is the future. For now, let's discuss the state of audio/video product as it exists today; the issues of marketing VHS music video and CDV in the context of present-day circumstances. Let's begin with VHS music video.

Just one year ago, as video buyer at Abbey Road, I could go out to the warehouse and virtually blow the dust off the music video section. It was a forgotten format, and nobody seemed interested in reviving it—not at the retail level, the distributor level, or even at the manufacturer level. I must say that in 12 months' time, how things have changed! And with so many households having VCRs today, and so many households with kids, it's no wonder. Everybody seems to have awakened at once to the realization that there is a tremendous market for this format. It just needs to be marketed properly and priced a little more moderately.

I admit to not having done any in-depth research studies, but between talking to our customers here and having a teenager in my own household, there are a few basic premises I think apply to the VHS music video format. To begin with, full-length music videos should be priced between \$15 and \$20, and be about one hour long. Music video should be directed at a sell-through market, not rental. Compilation music videos, based on a single genre of music such as heavy metal or rap, would do extremely well—better than compilations usually do on audio configurations. Regarding shortform video, I don't foresee it as a successful format, despite the sales success of shortform audio products. Cassette singles and CD-3s work because they can be played in the car or via a portable boom box. Videos can only be played on stationary VCRs. (And, as my teenager at home said when asked about shortform video, "That's what MTV is for...") On the other hand, I do feel that shortform video clips would really benefit the retailers, should they be made available to them for merchandising purposes (especially if the clips are from the actual videos for sale versus just those seen on MTV). My customers who have a VHS monitor in their store, in fact, tell me that playing a video is the best marketing tool they have. Not only is it an attention-get-

ter which draws people into the store, it also sells all types of product—audio as well as video.

And that brings me to my next point: Music video has the best chance of success when marketed via the distributors and retailers who sell music on audio configurations. After making seemingly hundreds of cold calls to video stores, I am now firmly convinced that music video should be sold by people who sell music. Video retailers don't know about music and many of them don't want to know. They just aren't equipped to determine what product to carry because they aren't knowledgeable about the artist's general track record—the catalog sales, upcoming release schedules, touring plans, etc. Music video should be advertised as just one more format for any particular artist. After all, at least with the teenagers I know, a music video is just naturally the next must-have purchase for the fan who already has the cassette or CD—along with the T-shirt, the concert tickets, and the fan magazines!

Music video on laserdisk, however, presents a slightly different situation. Compared to the number of VCR owners in the U.S., there are considerably fewer people who own laserdisk players. Consequently, laserdisk software is available in a limited number of outlets. The laserdisk player owner, for the most part, is in the habit of frequenting the same one or two outlets for all titles, musical as well as theatrical. These consumers have come to rely on their favorite retailers and regard them as "experts" on laserdisk releases. And since these same consumers have no real need to shop around, at least at this stage, they will be slow to trust the average music store to provide this "specialized" information.

But, as I said previously, this is certain to change. The laserdisk music video will undoubtedly become a more successful format, as the hardware becomes more affordable and prevalent in the average household. I have doubts as to whether the 5-inch size (CDV) will ever really seriously catch on with the consumer. It seems to have been regarded as more of a novelty than anything else. But the 8-inch and 12-inch laserdisks will certainly enjoy more success as time goes by. First, however, the record companies *must* take a closer look at the demographics of those who actually own the players. Sales success of a particular artist in the CD or VHS format does not automatically translate into sales success for that same artist on laserdisk.

This is an exciting time. The day when everyone has a "Dick Tracy watch" is just around the corner. We've become a society who is not content to nurture one sense at a time. I mean, who knows... the next Samantha Fox video could provide the scent of her favorite perfume and feed our ears, eyes, and noses! We want information and entertainment. To stare at a CD player without a picture is equivalent to the old days of staring at the radio—never dreaming that TV was just around the corner. We can have it all. And we will.

(Continued on page M-16)

The Essentials of Recording.

The Model 363 is engineered to be an essential component of the recording process. We've incorporated practical, time-saving features for easy studio use while delivering the sound quality expected from Dolby.

The model 363 is our first unit to offer Dolby SR Spectral Recording and Dolby A-type noise reduction in one package. Dolby SR provides a substantial extension

of available headroom, increased signal-to-noise ratio, and distortion-free recording at a cost far below the digital alternative, with the convenience and speed of editing that only analog tape allows.

The Model 363 contains: two channels in a 1-U high frame, record/play switchable either from the tape recorder or locally, transformerless balanced and floating input and output circuits, Auto Compare test facility with built-in noise generator and LED metering, and a hard bypass facility.

All audio facilities—music recording, video post-production, broadcast and film—will find the Model 363 is simply the most compact, essential unit available for outstanding audio.

100 Potrero Avenue, San Francisco, CA 94103-4813. Phone 415-558-0200. Telex 34409. Facsimile 415-863-1373.
346 Clapham Road, London SW9 9AP. Phone 01-720-1111. Telex 99109. Facsimile 01-720-8118. Dolby and the Double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. © Dolby Laboratories Inc., 1989. S89/8545

Dolby



PRODUCT SURVEY

(Continued from page M-2)

KULTUR VIDEO: Kultur's many fine arts titles include: "Maria Callas 1962 Hamburg Concert," "Andrew Lloyd Webber Requiem" and "Placido: A Year In The Life Of Placido Domingo." Recent releases include: "Arrau & Brahms: The Two Romantics," "Claudio Arrau: The 80th Birthday Recital" and the two-tape "Parsifal" directed by Hans-Jurgen Syberberg.

MCA HOME VIDEO: "The Doors:

Live At The Hollywood Bowl" was No. 23 in '88. Also, the Prince concert movie "Sign 'O' The Times" was No. 47 on the year-end (all) videocassette sales chart. MCA's many other music titles include pop videos such as "The Nightmare Returns: The Alice Cooper Tour" and classical fare such as Franco Zeffirelli's "La Traviata" with Placido Domingo.

MGM/UA HOME VIDEO: "Moulin Rouge: Yesterday, Today, Forever" took 52nd spot in the '88.

MPI HOME VIDEO: Last year, MPI's "David Bowie: The Glass Spi-

der Tour" took No. 27 and "Heart: If Looks Could Kill" grabbed No. 34 spot in '88. Other MPI music fare includes six videos by Frank Zappa (from his own Honker label) and three by the fab four: "A Hard Day's Night," "Help!" and "Magical Mystery Tour." A recent top 10 hit was "12 Wasted Years" with Iron Maiden. Coming soon: titles featuring Queen, Nat King Cole, Crowded House, the Pet Shop Boys, and Cab Calloway.

MASTERVISION: "Tchaikovsky Competition: Violin/Piano," and "Verdi's Rigoletto At Verona."

MEDIA HOME ENTERTAINMENT: "Elvis '56" was No. 30 in '88 for Media. New: "Exile In Concert" and "George Jones: The Living Legend In Concert" on Fox Hills.

MIRAMAR PRODUCTIONS: David Lanz and Paul Speer's "Natural States" hit platinum and "Desert Visions" gold in '88.

MUSICVISION: Current hit "U2 Live At Red Rocks" was No. 24 for '88. Also hot last year from MusicVision's large catalog: "U2: The Unforgettable Fire Collection" and "The # 1 Video Hits."

NEW ERA MEDIA: San Francisco-based label has variety of new-age "visual music" titles. (415) 863-3555.

PACIFIC ARTS VIDEO: Pacific Arts has a number of pop and classical titles, including "Freedom Beat" with Peter Gabriel, Sting and Sade, "Chick Corea And Gary Burton: Live In Tokyo" and the 5-tape "The Huberman Festival" with Pinchas Zukerman, Issac Stern, Itzhak Perlman, Zubin Mehta and the Israel Philharmonic.

PARAMOUNT HOME VIDEO: "Windham Hill: China" was No. 33 in '88. "U2: Rattle And Hum" pre-booked 375,000 units. Also: seven more Windham Hill titles and fine arts fare such as "Elektra" with Birgit Nilsson and "L'Elisir D'Amore" with Luciano Pavarotti.

PIONEER ARTISTS: Pioneer Artists has some 300 music video titles available on 8-inch and 12-inch CDV. Recent opera, Windham Hill, Tina Turner and Barbra Streisand titles have been hot LD sellers. New: "U2 Rattle And Hum," licensed from Paramount for laserdisk.

POLYGRAM CLASSICS: PolyGram Classics will release 55-60 classical music video titles on laserdisk this year. Selections from '88 included symphonic performances and operas from Beethoven, Haydn, Verdi, Britten, Strauss, Wagner and many others.

POLYGRAM VIDEO: Current hits Bon Jovi's "Slippery When Wet" and Def Leppard's "Historia" placed No. 2 and No. 20 in '88, respectively. Other '88 smashes: "Kiss Exposed," "Who's Better, Who's Best," "Night Songs: The Videos" and "Crazy Nights." New: "Rush: A Show Of Hands," "L.A. Guns: One More Reason," "Banarama's Greatest Hits" and "Scorpions: To Russia With Love And Other Savage Amusements." Coming: videos by Yngwie Malmsteen, Vanessa Williams, Robert Cray, the Moody Blues and "Def Leppard Live In Denver" and "Rock And Roll Meltdown Vol. 2." PolyGram has wide variety of titles in 5, 8 and 12-inch CDV.

PROSCENIUM ENTERTAINMENT: "The Hoffnung Festival Concert" (comic concert), "Super Drumming" and "Paris Reunion Band."

RCA/COLUMBIA: New: "The Decline Of Western Civilization, Part II—The Metal Years" and "Tougher Than Leather" with Run-D.M.C. and the Beastie Boys.

RHINO VIDEO: Top-sellers: "Jim Hendrix Rainbow Bridge" and "The Monkees: Heart And Soul." New: "Alice Cooper: Welcome To My Nightmare." Coming: a Janis Joplin video.

6 WEST HOME VIDEO: The Grateful Dead hit No. 7 and No. 12 in '88 with "So Far" and "The Making Of The 'Touch Of Grey' Video And More."

SVS (SONY VIDEO SOFTWARE): Large catalog includes "Stevie: Live At Red Rocks" and "Bon Jovi: Breakout," Nos. 14 and 19 in '88. In March, Sony had a special promotion featuring two John Lennon videos ("Live In New York City" and "Imagine") packaged with the 20-minute "The Beatles Live," all for \$29.95.

The Finest In Laser Videodiscs

EIGHT MEN OUT ID64290R

SWEETHEART'S DANCE ID6075TS

THE KISS ID6394TS

DOMINICK & EUGENE ID63280R

NEIL DIAMOND GREATEST HITS LIVE ID6425CB

MYSTIC PIZZA ID6398VV

DEAD RINGERS ID6387ME

Image ENTERTAINMENT
The Finest In Laser Videodiscs
1989 IMAGE ENTERTAINMENT, INC.

6311 ROMAINE STREET HOLLYWOOD, CA 90038
(213) 468-8867 FAX: (213) 468-9236
Nat'l. Toll Free 800-421-4585 Calif. Toll Free 800-633-DISK

SHANACHIE VIDEO: New label bowed in March with "Salsa: Latin Pop Music In The Cities," "Roots, Rock, Reggae: Inside The Jamaican Music Scene," "Konkombe: The Nigerian Pop Music Scene" and "Rhythm Of Resistance: Black South African Music."

VESTRON MUSICVIDEO: Hits in '88 included "Eric Clapton And Friends," "Pink Floyd At Pompeii" and "Vital Idol." "The Making Of Michael Jackson's 'Thriller'" from '83. New: "Willie Nelson: Greatest Hits Live" and "Dirty Dancing: Live In Concert." May: "Michael Jackson . . . The Legend Continues," produced by Motown Productions.

VAI (VIDEO ARTISTS INTERNATIONAL): Large selection of fine arts and jazz videos includes 6-tape "Live At The Village Vanguard" series, of which first three titles bowed in March and feature Freddie Hubbard, Ron Carter, Michel Petrucciani, Jim Hall, John Abercrombie and Michael Brecker. Also last month: "Adagio" matches the cinematography of Tim Chu with the adagio movement of Bruckner's Ninth Symphony, conducted by Eugen Jochum.

VIEW VIDEO: Hefty jazz, classical and pop catalog includes operas by Verdi and Mozart and videos featuring Gil Evans, Billy Cobham, Flora Purim and Kiri Te Kanawa. April: "The Ladies Sing The Blues" with Bessie Smith, Dinah Washington, Billie Holiday and Sarah Vaughan and "Karen Akers: On Stage At The Wolf Trap."

VIRGIN VIDEO: "CV" with Peter Gabriel was No. 6 on the '88 year-end chart. Coming: "Glamrock" with T-Rex, Slade and other glitterati and "Jethro Tull: This Is The First 20 Years."

WARNER HOME VIDEO: New: "Imagine: John Lennon."

WARNER MUSIC VIDEO: Talking Heads' "Storytelling Giant" was No. 21 for '88.

WARNER REPRIS VIDEO: Paul Simon's "Graceland: The African Concert," "Madonna Ciao Italia: Live From Italy" and "The Pretenders: The Singles" were all big hits in '88. New: "The Fan's Video—Soul Kiss" with Jane's Addiction.

WOODBURY SKI & RAQUET: Concert tapes include: "Olatunji & His Drums Of Passion," "King Sunny Ade & The African Beats" and "Reggae Super Jam." (203) 263-2203.

FORMAT

(Continued from page M-8)

and the Bruce Springsteen anthology in the LD format. "Certainly technologically, the laserdisk is a far superior format that would bear well for music, for both audio and video tracks," says Steven Macon, director of video sales & marketing for A&M Records. A&M is stepping up its LD (laserdisk) releases this year with hit music video titles from Sting, Janet Jackson, the Police, Raffi, R.E.M. and others.

Laserdisk music video sales are currently strongest in the areas of classical, jazz and middle-of-the-road acts, whose fans (especially of classical) also led the CD audio

(Continued on page M-16)

The Essentials Defined.

Relay-controlled "hard" bypass of all circuitry.

Provides SR users with accurate verification of decode calibration levels and playback frequency response.

Two-channels of SR and A-type noise reduction.

Three cards available: Cat. No. 300—SR and A-type module; Cat. No. 350—SR module only, and the Cat. No. 450—A-type module only.

Multi-turn level controls on each channel for setting all levels.

Balanced transformerless input and output circuits.

Generates Dolby tone for A-type or Dolby noise for SR; also activates Auto Compare mode for SR alignment.

Allows checking of the non-decoded signal from tape during recording or playback.

Four element LED calibration displays.

Front panel control of record/play switching. Can also be switched under tape recorder remote control via connector on rear panel.

Toggle switches allow selection of A-type, no processing, or SR.

Model 363

100 Potrero Avenue, San Francisco, CA 94103-4813. Phone 415-558-0200 Telex 344139 Facsimile 415-863-1373, 346 Clarendon Road, London SW9 9P. Phone 01-720-1111, Telex 919109. Facsimile 01-720-4118. Dolby and the Double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. © Dolby Laboratories Inc., 19-9-589/854C

Dolby

FORMAT

(Continued from page M-15)

wave.

PolyGram Classics is releasing 55-60 fine-arts 12-inch laserdisk titles this year and by Christmas will have some 100 LD titles in its catalog. None of its product is yet in the VHS format. "The quality is much better on laserdisk, it's the format of the future," says Guenter Hensler, former president of PolyGram Classics.

As of February, industry experts

estimated a player population of some 200,000 to 250,000 LD or combo CDV players in the U.S. Lowered prices on 12-inch CDV music video (generally between \$19.95 to \$39.95) and combo hardware in the \$500 range this year should boost the format in the near future.

Meanwhile, outside of metropolitan chains such as Tower Records that cater to classical, jazz and generally more affluent consumers, the VHS format still reigns supreme and retailers await significant hardware sales of new formats (CDV, S-

VHS, 8mm, VHS-C, etc.). Looking down the road, HDTV may have a big say in things. "The laserdisk is truly the medium that will be able to utilize the HDTV," says Tower's Thrasher. **CHRIS MCGOWAN**

V.I.P. FORUM

(Continued from page M-13)

CURT CREAGER, Manager Video Marketing, Atlantic Records

Atlantic Records has always taken the approach that the marketing of music video is the marketing of a

configuration for the delivery of music. Atlantic's rich heritage has been built upon its delivery of music in the format preferred by the consumer, be it 8-track, LP, cassette, or compact disk. Technological advances such as DAT, CD-3, the 5-inch CD single, cassette single, CDV, CD + graphics, Personics, and others continue the search for methods of delivery of copyrighted music to the consumer.

As a configuration for the delivery of music, music video has traditionally been the domain of the music specialists, the "record store."

This is where the consumer expects to find music video, and where the greatest opportunity for the impulse sale occurs. Our intent has always been for sell-through to rule the music video market, and with the right product, at the right time, with the necessary exposure, and at the right price, it has been proven that music video can generate substantial income as well as customer satisfaction.

The recent release of blockbuster music video titles such as George Michael, Bruce Springsteen, Michael Jackson, U2, and Debbie Gibson will only further the cause of the music video configuration, as consumers realize that it is a very high-quality delivery of music, with the added attraction of visuals. Much of the music available on music video is not available for purchase in any other format, and the cross-merchandising and artist-development potential are enormous. The superstar music video titles are indeed already found in the video-only retail stores, as conversely "E.T." could be found in some previously audio-only accounts. The name of the game is entertainment, and the trend seems to be toward a full-service entertainment store stocking everything from Nintendo to audio to video, and including books and magazines, T-shirts, and any leisure activity software and hardware. As the lines between different genres of music have become increasingly blurred, the lines between different types of music entertainment will also come down. The home delivery and consumer end use of entertainment should give rise to an "entertainment concept" retailer, whose goal is to satisfy the needs and wants of the consumer. Entertainment runs the gamut from games to art.

INXS' "Kick: The Video Flick" was released during the incredible chart run of the "Kick" album, and has now passed platinum. The same is true of Debbie Gibson's "Out Of The Blue," released during a period when the album was spawning hit singles right and left. Debbie has also earned platinum status. Both titles also benefitted from the artists' timely tours. And Robert Plant's "Mumbo Jumbo," aside from being available to coincide with radio's full embrace of the "Now And Zen" album, experienced a sales surge immediately after his stunning tour dates, market by market.

Atlantic's music video catalog sales (28 titles and counting) have shown consistent growth as the configuration continues to prosper. Our two newest releases, Debbie Gibson's "Live—In Concert—The 'Out Of The Blue' Tour" and the California Raisins' "Meet The Raisins" will also be supported in our traditional and some not-so-traditional marketing methods. Debbie Gibson's hour-long concert video will benefit greatly from the exposure of her multi-platinum second record, "Electric Youth," as well as from audio and video cross-merchandising and advertising and a major tour. Response from a notice of video availability on the "Electric Youth" LP, CD, and cassette tells us that her customer base has ex-



Duplicating Lab ■ Fast, reliable mass video duplication.

Class 1000 Clean Room ■ Single digit drop-out is guaranteed by our strict tape loading procedures & controlled environment.



Master Control ■ High resolution monitors and top of the line source VTRs are constantly monitored for optimum performance.



Quality Control ■ Manual quality checks, together with computerized in-line testing, ensure duplication excellence.



Packaging Lines ■ Four-color facelabel printing and custom-stamped shrink-wrap give product a perfect look.



State of the Art Is Our State of Mind

We're thinking about your future. By applying tomorrow's technology today, West Coast Video Duplicating, Inc. guarantees quality-controlled duplication at a competitive price.

The latest in professional recording equipment, Panasonic 6810, 6820 series VHS and Sony Betamax SLO 1800s, includes Hi-Fi Stereo, digital audio, Dolby decoding and Macrovision encoding. Excellent quality-control duplication in all formats is assured by our computerized system of in-line testing. With one of the nation's largest mass duplication capacities of over 2,000,000 dubs monthly, we can quickly turn around any quantity. These capabilities mean cost-efficiency, no matter the size of your order.

We provide complete fulfillment services with computerized reporting. Inventory is maintained to your specifications for immediate order processing. And we store your master free, to duplicate on demand.

Every detail of duplication and fulfillment is personally coordinated to satisfy your needs. With our state of the art advantage, West Coast Video Duplicating meets the challenge of today's video industry... and tomorrow's.



West Coast Video Duplicating, Inc.

385 VALLEY DRIVE, BRISBANE, CALIFORNIA 94005 (415) 468-7330 FAX (415) 468-1386

panded beyond the young female demographic to include the young male demographic. This information will enable us to better target her audience. The California Raisins release brings Atlantic closer to the "video only" retail mainstream with its broad-based appeal. It's a kid's title, it's a young couple's title, it's a couple with children's title, it's a couple without children's title, it's a grandparent's title, etc. We expect retail to embrace the program well beyond our traditional "music store" sales base, with unlimited potential in accounts such as food and drug stores, toy accounts, department stores, mass-merchandisers, and the neighborhood video store.

With VCR penetration of U.S. households well beyond that of compact disk players, the music video configuration can become an important profit center for record and motion picture companies. Aggressive promotion, product placement, and pricing within reasonable cost restraints for a growing format can add fire to the marketing mix for any retailer. Timing has proven to be an important variable for maximizing the potential of music video, as cross-promotion with a hot piece of audio product, as well as the attendant publicity and marketing of an artist can only increase interest in the consumer wanting "more." Atlantic's recent successes with Robert Plant, INXS, and Debbie Gibson testify to the theory of striking while the iron is hot.

ALAN PERPER, VP, Marketing, Home Video, Paramount Pictures

In my experience, the biggest problems with marketing music video include *timing*, *content*, and *priorities*. Unless you are prepared to take all of the above into account in your marketing plans, you're certain to have problems convincing retailers and consumers you're serious about getting into this business!

Timing refers to the timely release of music video product to take advantage of the exposure provided by radio, cable, and publicity (MTV, et al).

Content refers to creating something different than that which has been available, for *free*, over and over again.

Priorities refers to allocating the budget and "marketing muscle" necessary to market something that is not your core business bread and butter.

Fortunately for Paramount, all of the above potential "pitfalls" proved to be distinct advantages in the marketing of U2's "Rattle And Hum." A full-length motion picture is a lot easier to sell than a compilation of dated videos, especially when it has been pre-sold with a huge theatrical budget. In addition, the release of this videocassette occurred while radio activity on the second and third singles from the LP was still strong. Because of strong airplay and publicity, anticipation on the video release—particularly because of the short theatrical run—was extremely high at both the consumer and the retail level.

(Continued on page M-18)

T-700 HIGH SPEED VIDEO DUPLICATOR



VIDEO DUPLICATION AT "LIGHTSPEED"

Up to 405 times faster* than real-time ... that's Otari's new T-700 laser-based video duplicator!

The T-700's endless-loop design gives you the advantage of *continuous* operation, so you can produce uniformly high quality VHS duplicates *over two times* faster than with other high speed systems now on the market.

Plus, the T-700's "pancake" duplication approach saves time in Q.C. because it allows *statistical* sampling rather than the time consuming *batch* methods necessary with real-time duplication.

So if you're looking for uniform, high quality cassettes, *plus* lower labor costs and reduced floor space requirements, call Otari at (415) 341-5900.



*405X in NTSC-EP mode; 135X in NTSC-SP, and 192X in PAL.

AudioPost

*A no-compromise audio control room
in a video environment.*

- Video Editing—BVH-2800 Type C, DVR-10 Type D
- Sampling Rate Conversions
- Resync/Remastering Audio & Video
- Digital Format Transfer
- High End Duplication VHS-HiFi, Super Beta, U-matic, SVHS
- Unsurpassed Studio Monitoring System

*Addressing the need for high quality
audio for video.*

27 East 21 Street New York, NY (212) 475-3522

V.I.P. FORUM

(Continued from page M-17)

We simply took advantage of the conditions and opportunities that existed in the marketplace. Thanks to CBS' release of Michael Jackson and Bruce Springsteen, "real estate" for U2 as the third superstar video release was a natural for retailers who saw a chance to make music video a business in their stores once and for all.

Paramount provided the right tools to feed this appetite: 6-inch X 12-inch long boxes for high product visibility, special displays to market audio and video product together, and a national radio campaign to announce the release and give consumers a chance to win free trips to Dublin, Ireland.

Did it work? To date, Paramount has shipped close to 400,000 units of U2 and reorders continue to be strong. Conclusion: Music video is a business that has tremendous growth potential, but only if you exploit and pre-plan every commercial opportunity. More simply put, music video doesn't work as a stepchild business. Until record companies reach this conclusion, the results will continue to be less than the expectations.

STEVE MACON, Director, Video Sales & Marketing, A&M Records

A&M Records has been directly involved in the music video business since 1984. In that time, we feel that the successes and failures of marketing music video have been predicated on how well we, as an industry, have targeted our customer, the record-buying public, and utilized the proper means to reach this customer. As a record label, we must continue to make our contribution to this still-developing business by presenting a total package, which encompasses releasing a marketable piece of product in a timely manner and at an appropriate price point with the tools to assist retail in selling it.

A past sample case would be the simultaneous release of the Police "Every Breath You Take" video compilation with its companion audio release in November 1986. A&M formulated an integrated marketing plan that encompassed all configurations with one configuration feeding off the other, not competing against one another. This included a Police in-store display piece, additional p-o-p material, co-op advertising dollars, promotions, and radio and video airplay. In addition, A&M made a decision to release this longform video title with a retail price of \$19.98 when the accepted industry standard at the time was \$29.98. Another example of this aggressive new pricing strategy was the release of Janet Jackson's "Control—The Videos" at a suggested retail price of \$12.98. With retail's support and participation in these programs, these projects were turning points in the way we approached the music video business and we believe, in the way others approached theirs.

With a market for music video firmly established as we head to-

ward the '90s, what expanded role can this configuration play in contributing to artist development as opposed to being a passive coat-tailer? A&M has already succeeded in utilizing music video by incorporating it in the overall marketing plan in supporting new configurations and in the area of artist development. One case in point is the simultaneous release of the Joe Jackson "Live—1980-1988" record and the Joe Jackson "Live In Tokyo" video.

While we were formulating our marketing plans for this release, A&M was also taking steps to support the introduction of CD-3. Hence, the idea was proposed to package a free CD-3 with the video, which not only created additional awareness for CD-3, but also increased the marketability of an already strong project. In fact, this added "hook" led to several promotions, including a world premiere video party cosponsored with a major New York record retailer and radio station.

A totally different approach was taken regarding the release of Big Pig's "Bonk—The Videos" at a \$9.98 suggested retail price. Although the initial response to the record from retail was very positive and we had ample footage to warrant a video release, Big Pig was still very much a developing project in terms of setting up a base of sales and airplay. Given this, the rule of thumb would have been to wait for further development in the project and schedule a video release when the record was more active. But, instead of looking at a possible home video as just another piece of product, we approached this project from an artist development standpoint: Another vehicle to create additional exposure for Big Pig. Still, to release this title at a very attractive price point was far from enough. The big picture was to solicit our account base with an exciting and creative project which involved offering incentives to encourage placement of this project on the counter in a self-contained display piece. This project needed to be upfront and in the eyes of the consumer. Our only objective was to create an additional buzz and direct attention to the band. Almost a year later, the Big Pig campaign still generates enough conversation to show us that this was one of our most successful promotions to date. All the elements were available; we just needed to take advantage of the opportunity and get creative.

JOSEPH PARKER, VP Video & Associated Labels PolyGram Records

There is definitely a place in the music industry for longform music video. It now raises some major questions for retailers like "do I keep music videos with all other video product (i.e. children's videos, how-to videos, and movies), or should they be merchandised in the record department with audio product?" Since a major factor in the sell-through ability of longform music video lies in product placement, the success of this product line can be easily attributed to merchandising the music video with

Hearing is believing!



Sync Sound is eager to provide all of the pre and post production audio services for your next music video, compilation or concert



SYNC SOUND, INC.
450 WEST 56TH STREET, NEW YORK, NY 10019
TEL: 212-246-5580
Contact Sherril Tantleff

other *music* configurations. This enables the retailer to cross-promote all configurations of music, and, at the same time, allows record companies to piggyback ads to include video with audio product. A great deal of music buyers are unaware of new music video titles and seeing them merchandised in the record department clearly increases sales.

Point-of-purchase material is as important to video as it is to audio product. The type of p-o-p is not as important as having current material and prominent placement. Another important factor is the use of monitors in those stores equipped with them. The ability to "play" the video in-store results in awareness, and ultimately, in sales.

Another factor in sell-through is how music videos are displayed. It is very important that they be positioned facing out as opposed to only the spine showing. Many consumers will skip over videos when they cannot view the video cover. This can be compared to displaying an audio piece of product spine out on a shelf rather than in a browser.

As with audio, every longform video project should be accompanied by a marketing plan, whether it is included in an overall plan for an artist if there is a current selling LP or cassette, or on its own if the video is a catalog release. This way, advertising, p-o-p material, and tour support could be tailored to all configurations at the same time. There would be a higher level of sales, as a video could be released during the early life of an audio project. This way you are offering consumers not only audio tracks, but the all-important behind-the-scenes footage consisting of interviews, back-stage antics, and a side of the artist that consumers are aware of, but seldom see. This is as important as offering the video at the right price.

When pricing a video, certain factors must be considered, such as length, target demographic, and content. We must also consider that at times, the mass-merchandiser has resisted displaying video over \$20. This does not mean that \$20 should be our ceiling, but a higher price must be warranted by content. Examples of these higher cost videos are the PolyGram music video titles Kiss "Exposed" with a \$29.95 list price because of excerpts, interviews, etc., and the Def Leppard "Historia," with a \$24.95 list price because it contains 90 minutes of videos. These two videos have been hugely successful and both retail over \$20, but they offer extended features which make the higher price acceptable to the mass-merchandiser. The other end of the spectrum is the Fat Boys' "3X3" and Kiss' "Crazy Nights" videos, which retail for \$12.95 because of a lesser amount of video clips.

A viable sales program would encourage accounts to carry a broader selection of titles in more depth. When consumers enter a store for audio products and notice a large selection of videos, they would be more apt to purchase the videos as well.

PERFECT IMPRESSIONS



From the Masters of Custom Video Duplication

There are many tape duplication companies, but only one will leave a perfect impression... protecting the quality of your best work without compromise. From state of the art duplication to innovative packaging to precisely controlled, dependable delivery. Our experience sets us above all the rest... in fact we are one of a select few in the industry who is LICENSED BY JVC to display the VHS logo trademark on all its custom loaded video cassettes.

Our service program begins with quality assurance... but we also extend it into the marketplace where we can protect your product by applying such anti-piracy technologies as Macrovision, customized shrink film, and the newly introduced ROTOSCREEN LABELING PROCESS!™

We have likewise integrated an entire support service program which includes new release scheduling, order fulfillment, advanced inventory management services, and the most responsive customer service in the industry.

Find out how you can obtain your PERFECT IMPRESSIONS. Write or call Premiere Video today.

Phone: 1-800-248-6646
(or in Michigan 313-464-4650)



Premiere Video, Inc.
35687 Industrial Road
Livonia, Michigan 48150

ATLANTIC BRINGS HOME THE VIDEO HITS—NOW YOU CAN, TOO!



DEBBIE GIBSON "LIVE IN CONCERT—THE 'OUT OF THE BLUE' TOUR" (50133-3)
LIVE—IN CONCERT—THE 'OUT OF THE BLUE' TOUR is 60 minutes of non-stop excitement from Debbie Gibson. It's got new songs from her #1 album Electric Youth as well as all the hits from Out Of The Blue. And as a special bonus, Debbie performs two classic oldies not available anywhere else. This brand new home video from Debbie Gibson is a guaranteed blockbuster!



DEBBIE GIBSON "OUT OF THE BLUE" (50123-3)
OUT OF THE BLUE is an essential part of any Debbie Gibson fan's collection. Gathered here are four of Debbie's most-popular videos from her first album plus up-close and personal interview footage—at home, in the studio, and out with her fans.

THE CALIFORNIA RAISINS "MEET THE RAISINS" (50132-3)
 At last, The California Raisins™ first ever home video—"Meet The Raisins." A hilarious story of The Raisins struggle to the top, this 28-minute home video includes all the musical hits from last fall's television special.



GENESIS "VOLUME I" (50129-3) "VOLUME II" (50130-3)
 Here's a package so big that it took two volumes to cover it all. Every video clip Genesis has made for more than a decade is here, including all their all-time biggest hits.



INXS "KICK—THE VIDEO FLICK" (50119-3)
KICK: THE VIDEO FLICK features the six hot videos from the KICK album, exclusive documentary footage of INXS shot in Europe and in L.A., and narration by Michael Hutchence.



ROBERT PLANT "MUMBO JUMBO" (50121-3)
MUMBO JUMBO is a mega-dose of great, bluesy rock 'n' roll, as only Robert Plant can make it. Linked together by stunning visual segues, these five brilliant videos show one of rock's legendary singers at his very best.



ACE FREHLEY "LIVE... + 4" (50131-3)
LIVE... + 4 is a double dose of hard-driving rock 'n' roll from Frehley's Comet. Part One features live versions of Kiss and Frehley's Comet classics, while Part Two collects four of Ace's concept videos. A total of 53 minutes of Frehley-powered hits!

ANTHRAX "OIDIVNIKUFESIN N.F.V." (50135-3)
 Voted the "#1 live show of the year" by England's hard rock press, this 75-minute Anthrax home video, filmed last December, features 11 Anthrax favorites.



ON ATLANTIC VIDEO AND ISLAND VISUAL ARTS

© 1989 Atlantic Recording Corp. • A Warner Communications Co.

Wall St. Analyzes Home Vid Biz Profits Overestimated, Says Report

BY AL STEWART

NEW YORK With sell-through continuing to climb and a bevy of A titles hitting the stores, what does Wall Street have to say about home video's profitability? In a word: misleading.

At least that's the way one major investment firm sees the current state of the industry. In its new investment report on the movie business, Goldman Sachs takes a sobering view of the video market as a whole and cautions that tonnage should not be mistaken for profit.

"Even if the exact numbers were available (we believe that industry data is wrong), they would offer a misleading picture of overall videocassette profitability," says the report, which stresses that high unit volume does not necessarily translate into profit. Rental locations have peaked, so studios have focused on developing sell-through, the report says. The resulting numbers are impressive, it says, but they don't tell the whole story.

Goldman Sachs estimates that in 1988, studio revenues from domestic theatrical videocassette sales climbed 27% to approximately \$2.3 billion. But, it points out that the two big sell-through hits, "E.T. The Extra-Terrestrial" and "Cinderella," accounted for 60% of the gain and 13% of the overall market.

The move toward sell-through is also bad news for studios that do not handle such megahits as "E.T.," says the Goldman Sachs report.

"In 1988, we estimate that the top 10% of theatrical releases at the box office captured almost 50% of total box-office receipts. We believe that the cassette sell-through market is

even more heavily skewed toward hits," says the report, which adds: "In 1988, more than 400 theatrical titles were introduced to the cas-

The numbers are impressive, but they don't tell the whole story

sette market. Can you think of 20 titles that you want to own? . . .

"This lack of interest would not be mollified by a 'magic' price point . . . [It] is our opinion that only the top titles will succeed in the sell-through market," says the report. "Sponsors would not want to associate themselves with anything but a hit.

"Advertising support will clearly help the volume levels of theatrical [video] releases; nonetheless, we believe that the beneficiaries will be the hits, and the tie-ins will not create interest for the B and lower titles. Now, more than ever, the non-A title is slipping," says the Goldman Sachs report.

Among the other aspects of the home video market explored in the report:

- The number of titles that shipped more than 350,000 units grew from six in 1984 to 27 in 1987, but fell to 21 last year—the first time the figure has declined from one year to the next.

- Pay-per-transaction "is an opportunity that may have been missed," says the report, adding that studios, "in [their] frenzy to maximize profitability in the near

term, . . . were not patient enough to foster" a shared-revenue system.

- While the report also says PPT is "conceptually logical," it says that "the complexity of monitoring revenues and dealing with the already established rental network may prove to be formidable." It also says that the "fragmented nature of the cassette retail industry would provide numerous opportunities for underreporting rental levels."

- It seems unlikely that pay-per-view programmers are currently in a position to get a jump on home video. While Hollywood made an estimated \$45 million from PPV, that number is dwarfed by the \$2.3 billion brought in by home video.

"The motion picture studios will not shift availabilities until . . . PPV-addressable units are in enough homes so that the cannibalistic effect on cassettes is more than offset," says the Goldman Sachs report.



Al's Sales Pitch. Al Reubin, Vestron Video's senior VP of sales and marketing, tosses a ball past Jon Peisinger, the company president, to call attention to the company's Grand Stand Hits promotion. The company announced four titles slated for the second half of the year and said it would promote the releases with extensive consumer advertising (Billboard, April 8). Also pictured are catcher Mike Karaffa, VP sales and marketing, and umpire Bill Perrault, national marketing manager.

FOR WEEK ENDING APRIL 15, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	11	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	2	9	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
3	3	37	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
4	5	5	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
5	4	31	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
6	6	67	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
7	8	25	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
8	7	29	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
9	10	3	TO RUSSIA WITH LOVE	PolyGram Music Video 041771-3	Scorpions	1988	C	19.95
10	NEW ▶		LIVE IN CONCERT-THE OUT OF THE BLUE TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
11	13	5	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98
12	12	95	MOTLEY CRUE UNCENSORED ▲ ²	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
13	NEW ▶		MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
14	19	25	12 WASTED YEARS ●	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
15	14	43	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
16	9	65	SLIPPERY WHEN WET ▲	PolyGram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
17	11	143	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
18	17	5	LIVE . . . +4	Megaforce Worldwide Atlantic Video 50131-3	Frehley's Comet	1988	SF	19.98
19	20	3	ONE MORE REASON	PolyGram Music Video 041772-3	L.A. Guns	1988	SF	12.95
20	18	27	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

Critics Review Standards Used To Rate Vid Vs. Film

BY RICHARD T. RYAN

NEW YORK When the critical eye focuses on home video, the reviewer's role changes somewhat. According to a panel of critics who discussed the involvement of film reviews in the video business, a video reviewer's job is to gauge the quality of a film relative to the couch potato with his finger poised on the fast-forward button.

The session, held March 28 during the New York Home Video Show, involved three film reviewers who were on hand to discuss the growing importance of home video in their business. The group comprised Jami Bernard, film critic for the New York Post and a frequent contributor to Billboard; Neal Gabler, former co-host of PBS' "Sneak Previews" and the

author of "An Empire Of Their Own: How The Jews Stole Hollywood"; and Stewart Klein, Emmy Award-winning entertainment editor for the Fox Network in New York.

"Watching a video at home is much different from seeing a film. I want to approximate the kind of experience the viewer is going to have in the privacy of his home," said Gabler, who, along with the other two critics, stressed the importance of watching the videocassette of any title being reviewed rather than working from memories of the theatrical version.

Bernard added, "Environment plays a big role when you're watching a video. At home, you have control over the video whereas you have none over the film." She added that her experiences often found their way into her reviews in the form of cautions against using the fast forward button to cut through "dull" parts and other timely advice.

Although a number of topics were addressed during the wide-

(Continued on next page)

Are bookstores viable outlets for home video sales? . . . see page 44



Poster Boys. CBS/Fox Home Video executives pose with promotional posters for the company's three forthcoming titles, "Alien Nation," "Cocoon," and "Halloween 4." The films are priced at \$89.95 each and are scheduled for release May 18, May 15, and July 6, respectively. Pictured during a press conference are, from left, Sam Puleo, senior VP, sales; Bruce Pfander, VP of marketing; and Vincent Larinto, VP/GM, Canada division.

CRITICS REVIEW STANDARDS FOR JUDGING HOME VID

(Continued from preceding page)

ranging discussion, the session focused on establishing the role of the video reviewer who is often reviewing a motion picture for the home market. Gabler said, "Critics can help a film such as 'Diner' more than they hurt a film such as 'Ishtar.' Critics have a positive responsibility to say 'Rent this,' rather than 'Don't rent this.'"

Klein concurred: "Audiences are going to watch a lot of films that we denounce," while Bernard said, "I can recognize when a movie is bad artistically, but at the same time I know what I like."

The panelists agreed that the importance of home video to the theatrical community has seen a

sharp increase in the past few years. "Videos preserve the quality and integrity of movies that appear on television in censored form," said Klein. Gabler went a step further. He predicted that videocassettes may become the definitive editions of many of today's motion pictures.

On the subject of producing movies with the video market in mind, Bernard pointed out that some shots in many films, including credits, are framed to play on videocassette. Gabler added that while many films are indeed shot with home video in mind, "It cuts both ways because it allows other film makers to make small films exclusively for the home video market."

Bernard and Gabler also lamented the star rating system that is commonly used to establish a film's worth. They believe consumers, in many instances, look at the number of stars without bothering to read the reviews. However, Klein—who admitted to panning all films starring Arnold Schwarzenegger and Sylvester Stallone—indicated that critics had little, if any, impact on the rental audience.

All three also voiced concern about their lack of space—or air time. Such constraints often prevented them from reviewing non-theatrical titles. Bernard said, "Nontheatrical titles should be reviewed [by the mainstream press], but space is definitely a consideration."

The three critics also agreed that the transition from the big screen to the small screen is beneficial to some titles, and Klein was particularly taken with the way that "classic" films—such as those by Alfred Hitchcock and Billy Wilder—come across on video. However, all agreed that blockbuster films or those laden with special effects, such as "Lawrence Of Arabia" and "Star Wars," suffered from the move to video.

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.						Year of Release	Rating	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
1	1	6	U2 RATTLE AND HUM	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
2	2	12	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
3	3	11	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	5	7	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
5	4	9	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
6	9	23	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
7	8	117	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	6	26	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
9	7	64	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
10	12	23	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
11	11	37	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
12	10	4	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
13	14	21	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
14	18	7	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
15	13	130	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
16	16	18	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
17	26	3	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
18	19	78	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
19	20	69	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
20	15	15	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
21	23	24	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
22	33	21	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
23	27	25	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
24	17	30	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
25	31	193	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
26	28	41	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
27	35	11	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
28	22	126	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
29	25	12	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
30	21	108	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
31	30	115	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
32	24	106	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
33	37	5	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
34	34	27	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
35	32	175	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
36	NEW ►		SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
37	29	35	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
38	36	2	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
39	40	50	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	39	56	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95

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

NCAA Finals Tape Bows

NEW YORK A highlight tape of college basketball's final four championship tournament is available by mail order, just one week after the April 3 men's finals between Seton Hall and Michigan.

Priced at \$29.95, the video will initially be available only through NCAA Productions, a division of the National Collegiate Athletic Assn., but it is expected to be released for retail sale sometime in the future. Included on the tape will be highlights of both the men's and women's tournament. The men's footage is narrated by WGN radio announcer Wayne Larrivee and the women's footage is hosted by Kansas City personality Janie Fopeaneo.

The video is being produced for the NCAA by Golden Gaters Productions, a Corte Madera, Calif., production company.

Panel Predicts Winning Season For Sports Vids

BY BRUCE HARING

NEW YORK It may not hit a home run in video specialty stores, but sports video is scoring big at alternative outlets, according to a panel of experts discoursing on "The Sports Marketplace," a forum held at the fourth annual New York Home Video Show March 30.

Panel moderator Geoff Mayfield, Billboard's senior retail editor, set the tone of the panel literally from the opening whistle. Mayfield, wearing a New York Giants cap, and a baseball-bat tie and brandishing a coach's clipboard, whistled the session to order before an audience of independent producers, retailers, and a few marketers.

Mayfield noted that data supplied by show producer Knowledge Industries reveals that the genre holds down nine of the top 10 positions on the list of the U.S. market's all-time best-selling documentaries. HBO Video is slotted in the top two spots with "Not So Great Moments In Sports" and "All New Not So Great Moments In Sports," followed by two Media Home Entertainment titles, "NFL Crunch Course" and "Best Of Football Follies."

Nevertheless, the panelists agreed that sports video has been a mediocre seller in traditional video outlets. In one cited example, the genre accounts for only 3%-5% of video sales at the 1,200 Waldenbooks stores that carry video, with 95% of those sales in golf instructional and major-league highlights tapes. This relatively weak sales showing, coupled with the continuing struggle to break into sports specialty stores, has positioned sports as an underdog in the video arena.

The panelists pointed out that sports-video marketing should be approached in adventurous ways. In the words of Mark Lange, VP of marketing at Westcom Productions, "Go inside and work your way out."

Lange, detailing a videotape premium program his company works with Puma shoes, said that coaches and soccer players wound up going to the shoe stores and asking for the tape. "We seem to spend a lot of time at places other than retail," Lange says, terming such work "niche marketing." He stressed that the existing networks of coaches, players, clubs, associations, publications, distributors, manufacturers, and supporters should be used to build a base of distribution and promotion for independent sports-video marketing.

Phil Tuckett, VP of field operation for NFL Films and a former wide receiver with the San Diego Chargers, told attendees that marketing sports video is "an inexact science." Tuckett related how an instant yearbook highlighting one of the seasons that led to a losing Super Bowl for the Denver Broncos bombed, with only 1,800 orders placed. He adds that the formerly stiff time constraints imposed on sports videos—barriers designed

(Continued on page 55)

STEVE MARTIN

MICHAEL CAINE

DIRTY ROTTEN SCOUNDRELS

"...They're mean, they're nasty, they're no good, and they're awfully funny... Those Dirty Rotten Scoundrels coned me. I loved every minute of it."

—Joel Siegel, ABC-TV

NATIONAL TELEVISION ADVERTISING



BOTH BEFORE AND AFTER STREET DATE.

"RASCALLY HANDSOME" FULL SIZE STANDEE

Contact your distributor for details about this special promotional item.

ORDER CUT-OFF DATE: JUNE 6TH. STREET DATE: JUNE 22ND.

A FRANK OZ FILM STEVE MARTIN MICHAEL CAINE
"DIRTY ROTTEN SCOUNDRELS"

Starring GLENNE HEADLY With ANTON RODGERS and BARBARA HARRIS Music By MILES GOODMAN
Edited By STEPHEN A. ROTTER and WILLIAM SCHARF Production Designed By ROY WALKER Director of Photography MICHAEL BALLHAUS, A.S.C.
Executive Producers DALE LAUNER and CHARLES HIRSCHHORN Written By DALE LAUNER and STANLEY SHAPIRO & PAUL HENNING
Produced By BERNARD WILLIAMS Directed By FRANK OZ An ORION PICTURES Release

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Prints by Deluxe™

COLOUR PRINTED IN U.S.A.

Produced By

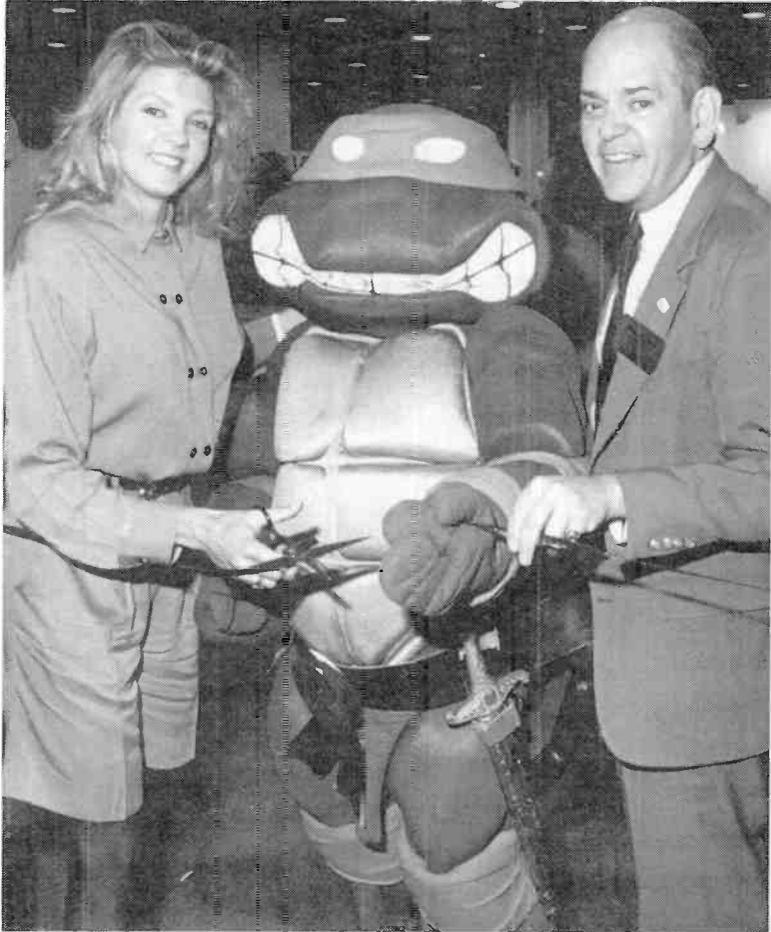
ORION
HOME VIDEO

☐ Closed Captioned. In VHS and Beta. Hi-Fi-Stereo.

© 1989 Orion Home Video. All Rights Reserved.
☐ Closed Captioned by NCI. Used with Permission.

Special Interests Step Out At N.Y. Home Video Show

From Irish step dancing to women's wrestling, the ever-changing spectrum of special interest video was on display March 28-30 at the Jacob K. Javits Convention Center in New York. Show organizers say there were more than 4,000 attendees and 180 exhibitors at this, the fourth annual New York Home Video Show.



Kathy Smith, star of a series of popular workout tapes from Media Home Entertainment, and show organizer Eliot Minsker, CEO of Knowledge Industry, are joined by the Ninja Turtle character for a "videotape cutting" ceremony to kick off the show. (Photo: Chuck Pulin)



Patrick Noonan, president of Rego Irish Records and Tapes, provides the musical accompaniment for a group of step dancers who performed at the company's booth during the show.



Alan King, second from right, greets staffers from CBS/Fox Home Video during a luncheon hosted by the company. King, who stars in the CBS/Fox release "Memories Of Me," entertained retailers and guests on hand for the lunch. Pictured, from left, are Joey Demuro, regional sales manager; Bruce Phander, VP of marketing; King; and Chris Anderson, regional sales manager. (Photo: Chuck Pulin)



Ava Fabian, a star of "Playboy's Sexy Lingerie," greeted showgoers and signed autographs. The video is currently available from HBO Video. (Photo: Chuck Pulin)



Lady grapplers Cindi Divine, left, and Heidi Lee Morgan pose at the Delta Tiger Ladies booth to promote the company's line of women's wrestling videos. (Photo: Chuck Pulin)



Ann Daly, VP of marketing for the Walt Disney division Buena Vista Home Video, addresses the opening session of the show. (Photo: Chuck Pulin)



Mickey Mantle was on hand to promote "The 500 Home Run Club," a video from Cabin Fever Entertainment that profiles players who have hit 500 or more home runs. (Photo: Chuck Pulin)

New Labels, Low Prices Mark VCI Push

LONDON With an eye toward making sell-through video a "truly mass-market product" here, Video Collection International says it will begin offering major titles at just below the "five quid" barrier—or under \$9 in U.S. currency.

The firm, which has established two new labels for the rollout, says it has already secured orders for more than 300,000 units from the Woolworth chain and expects to make a national launch in early May.

Among the first titles on the Music Club label are Soft Cell's "Non-Stop Exotic Video Show," "Johnny Mathis In Concert," "The Very Best Of Hot Chocolate," "Video Biography" featuring Rod Stewart & Faces, and Aretha Franklin's "The Queen Of Soul."

Titles on the Cinema Club label include "Bugsy Malone," "High Noon," "Notorious," and "The Fall Of The Roman Empire."

The two labels plan to offer a total of 75 titles. "We're forecasting sales of well over 2 million this year alone," says Nick Cregor, VCI marketing manager. He expects the new labels will "redefine sales levels in the video industry. We pioneered sell-through in the U.K. and now we're taking a major step toward making video a truly mass-market product."

SPORTS VIDEO PANEL

(Continued from page 53)

more with television's needs in mind—are now flexible, with tapes on the market ranging in length from 20 minutes to an hour. "There's a market for all those lengths," Tuckett says.

Steve Zales, marketing manager of sell-through video for HBO Video, stressed that intensive market research is the key to successful sports video marketing. He added, "Don't ignore direct mail and target markets. Put your ad in targeted publications that reach the people you're interested in."

Zales' words are backed by solid numbers. HBO Video claims to have sold a total of more than 2 million units of sports videos over the last two years, including premium sales. He also noted how a sports video that performs well on cable would likely do well in the retail market.

Responding to audience questions, Kurt Ringquist, Waldenbooks assistant manager of video, says his company considers independently produced sports videos "if they have a name and if they have a limited price point." He noted that the chain will only consider a video with a \$39-and-under price point "with few exceptions."

"If something has a low price point, people will take a chance," Ringquist says. He added that the chain has had success by targeting sports videos to specific areas, i.e., a Philadelphia Phillies tape to stores in the Philadelphia area.



The shocking movie version of the shocking best-seller makes its long-awaited home video debut!

Offer your customers twice the terror for their money with this twisted story of 12-year-old twins who look alike, talk alike... and kill alike.

- A cult classic
- "The Other" also appeals to fans of the recent *twin* horror hit, "Dead Ringers."
- Directed by Robert Mulligan, ("Summer of '42" and "To Kill A Mockingbird.")

The Other

20th Century Fox presents A Robert Mulligan Production "The Other" starring Uta Hagen Diana Muldaur and introducing Chris and Martin Udvarnoky as the Perry Twins Produced and Directed by Robert Mulligan Executive Producer Thomas Tryon Associate Producer Don Kranze Screenplay by Thomas Tryon Based upon his Novel Music by Jerry Goldsmith Color by De Luxe®

© 1972 Twentieth Century-Fox Film Corporation. All Rights Reserved.
© 1989 CBS/FOX Company. All rights reserved. Except in Canada, CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FCX™ is a trademark of Twentieth Century Fox Film Corporation used under license.



Dealer Order Date: May 2
Street Date: May 18
Catalog No.: 1729
Suggested Retail Price: \$59.98

Coliseum Has Hold On A Timely Gimmick

HOWARD FARBER liked what he saw at WrestleMania V. It wasn't those sweaty mutants pretending to pummel each other in the ring. It was the kids. Thousands of kids spellbound for the three-hour brawl in seats priced up to \$150. Kids who will want to treasure these memories. That's where Farber steps in.

Farber's company, Coliseum Video, will again release a videocassette of an event that looks like a combination of football, the Oscars, and the **Morton Downey Jr.** show. The video will hit stores April 19 for \$39.95 and, much the way Jake has his snake, Farber has his own gimmick. Each video will be packaged with an official WrestleMania V watch. Farber figures this "dynamic promotional premium" will help sell some 150,000 copies. Forget

that the watch looks like it cost all of a buck to make. It's adorned with a WrestleMania logo and the date of this historic event.

"It's something wrestling fans will want," says Farber. I think he's right. After watching fans in Atlantic City, N.J., plop down \$5 for a piece of foam rubber made to resemble the two-by-four carried by **Hacksaw Jim Duggan**, I'm convinced those wrestling fans who can tell time would gladly pay \$39.95 just for the watch.

THE NEW YORK HOME VIDEO Show just concluded its three-day run at the Jacob K. Javits Convention Center. The confab started four years ago as the New York International Video Market, but the name has since been whittled down. (With all due respect to the handful of Canadians who attend, calling this regional show "international" was a stretch.)

Clearly the show is still fighting for recognition and credibility. No, it didn't turn the corner this year, but there seemed to be a fair amount of people who found it worthwhile, particularly exhibitors.

Connie Murphy, director of publicity for Rego Irish Records and Tapes, was beaming on the last day of the show. "We met so many people who were interested in our line. It turned out to be a great show for us," said Murphy, her Irish eyes smiling.

Mari Anne Simpson, VP of marketing for Home Star Media of Toronto, was also aglow. She was pitching comic book/audiocassette packages to video stores, one featuring Batman and one with Superman. "Everyone who has seen them loves them," she said. "The show has been a tremendous success for us."

But, of course, there were also the naysayers, mostly attendees spoiled by the much larger Video Software Dealers Assn. meet. The

three-man contingent from one East Coast distributor, for example, was highly critical of the show.

"Not enough retailers—just some local mom-and-pop stores," griped one. "There is nothing to see here," chimed in another. "Total waste of time," said the third. They also bitched about overpriced food ("\$7.50 for a sandwich, can you believe it?"), lack of parking, and an ugly building that looks like an oversized greenhouse.

Complaints about the show notwithstanding, some interesting products were hawked. R.R. Bowker demonstrated a CD-ROM software package designed to access data on virtually any video by using a key word, the subject matter, the name of a star, etc. The package, which includes updated software on a regular basis, is priced at \$295 a year (of course, you supply the hardware).

The system, "Variety's Complete Home Video Directory," is based on the 852-page book of the same name. The book publisher also scored points by treating showgoers to a party at M.K.'s on Oscar night.

IN WHAT MAY BE THE FIRST outward indication of Sony's clout at CBS Records, the record label's video arm, CBS Music Video Enterprises, will ship "Bruce Springsteen Anthology: 1978-1988" and Michael Jackson's "Moonwalker" on 8mm video. Remember, it was Sony that bowed the 8mm format after it realized Beta was DOA. So now that Sony owns CBS, why shouldn't they use these two hot videos to hype 8mm?

And speaking of "Moonwalker," Vestron's new release, "Michael Jackson ... The Legend Continues," is more than an attempt to piggyback the popularity of the CBS tape. Insiders at Vestron say company president **Jon Peisinger**, himself a veteran of PolyGram Records, is intent on recapturing the top spot on the all-time list of music video, a spot his company had owned since the release of "The Making Of Michael Jackson's 'Thriller'" in 1984. While the "Thriller" tape sold a record-setting 600,000 units in the U.S., "Moonwalker" is closing in on the 800,000 mark.

A spokesperson at CMV says that at \$15.98, "Michael Jackson ... The Legend Continues" may indeed eclipse the sales of the \$24.95 "Moonwalker," simply because of the price. "They move a lot of tapes at that price," she says, adding that the Vestron release is not likely to hurt sales of "Moonwalker." "If anything it will increase awareness and that can only help us," she says.



TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	7	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
2	7	97	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	1	119	AUTOMATIC GOLF ▲ ◇	Video Reel Simitar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	5	19	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
5	3	63	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
6	6	91	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
7	4	27	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
8	19	3	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Video combines biography info with career highlights of this NBA great.	19.98
9	9	25	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
10	8	15	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
11	18	45	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
12	10	5	FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
13	12	69	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video Warner Home Video 103	A definitive guide to the art of skiing.	24.95
14	11	119	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
15	14	21	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
16	RE-ENTRY		NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
17	RE-ENTRY		JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
18	13	61	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
19	17	91	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
20	20	65	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	4	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
2	1	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON, D.C.	Best Film & Video Corp.	Willard Scott hosts this video tour of our historical monuments.	19.95
3	2	23	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
4	11	69	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
5	5	119	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
6	9	61	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
7	15	17	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95
8	3	105	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
9	7	5	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Leif Erickson guides you through this comprehensive look at photography.	14.95
10	6	41	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
11	12	97	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
12	10	119	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
13	8	23	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
14	13	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO COLORADO SKI RESORTS	Best Film & Video Corp.	Bob Beattie hosts this detailed look at Colorado's ski resorts.	19.95
15	NEW▶		SWAYZE DANCING	First Run Video FRV-130	Patsy and son Patrick Swayze teach the latest dance movements.	No listing

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

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Silver Foxes II: Shape Up America," JCI Video, 60 minutes, \$19.95

After scoring a multiplatinum fitness-video hit with "Silver Foxes," celebrity parents Jackie Stallone, Laurie Williams, Harry Hoffman, and Sal Pacino have reunited for a follow-up nonaerobic exercise tape for the over-50 set. The low-key workout features a warm-up, three conditioning/stretching segments that focus on muscles used in dancing, golf, and tennis, and a cooldown that focuses on stretching and abdominal exercises. The pace is easy, the atmosphere relaxed, and the four hosts positive and engaging. With some 50 million "silver citizens" out there, this video should do as well as its predecessor.

CHRIS MCGOWAN

"Illumination," Ken Jenkins, Immediate Future Productions, 30 minutes, \$29.95.

What Miramar Productions ("Natural States," et al) accomplished in fusing memorable music with striking natural scenery, Ken Jenkins has achieved with atmospheric music and visual abstractions on this remarkable collage of sight and sound—a mind-breaking, ever-changing aurora of astonishing beauty.

Abstract videos with space-cadet soundtracks have earned a bad rap—deservedly so in many cases—due to images that appear to have come from a lava lamp or a two-bit kaleidoscope. Jenkins' work, however, represents a breakthrough beyond any abstract imagery ever committed to videotape, achieving a depth of field and polychromatic radiance that leaves jaw-dropping viewers mesmerized.

Jenkins develops industrial videos by day and, with his employer's permission, used his company's facilities after hours for five years to perfect "Illumination" (saving, he estimates, \$250,000 in postproduction costs). New age synthesists Iasos and Constance Demby each contribute two well-suited soundscapes to this must-see project.

TERRY WOOD

"Oregon Aerobitour," ProVideo Entertainment Corp., 30 minutes, \$24.95.

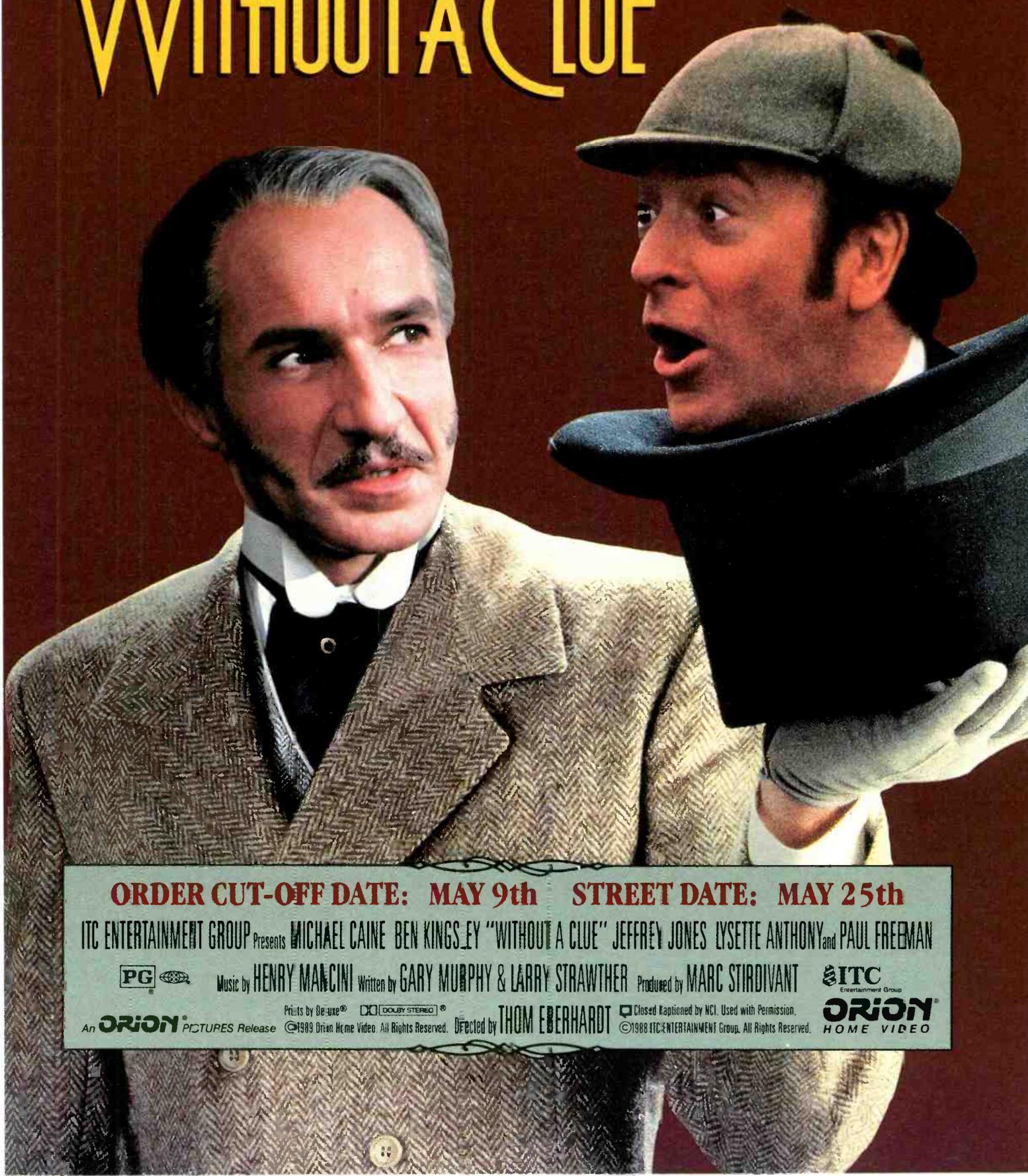
This scenic tour of Oregon, shot by a bicyclist leisurely touring highways and paths, is best viewed while running in place or peddling an exercise cycle. The photographic quality is only fair, but the excellent panoramas still come through. Most of the video was shot in Oregon's Cascade range and passes alongside high mountains and through dense evergreen forests and bizarre landscapes of barren igneous rock (near the volcanic peaks of Three Sisters and Broken Top). Meanwhile, an enjoyable, upbeat score by Don Ross & Gus Russell keeps the energy level high. As a workout accompaniment, this is a solid exercise tape.

CHRIS MCGOWAN

The outrageous comedy about the world's greatest detective and his bumbling partner... Sherlock Holmes.

MICHAEL CAINE & BEN KINGSLEY

WITHOUT A CLUE



ORDER CUT-OFF DATE: MAY 9th STREET DATE: MAY 25th

ITC ENTERTAINMENT GROUP Presents MICHAEL CAINE BEN KINGSLEY "WITHOUT A CLUE" JEFFREY JONES LYSETTE ANTHONY and PAUL FREEMAN



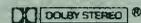
Music by HENRY MANCINI

Written by GARY MURPHY & LARRY STRAWTHER

Produced by MARC STIRDIVANT



Prints by De-luxe®



Directed by THOM EBERHARDT

©1988 ITC-ENTERTAINMENT Group. All Rights Reserved.



An ORION PICTURES Release

©1989 Orion Home Video. All Rights Reserved.

©1988 ITC-ENTERTAINMENT Group. All Rights Reserved.

Closed Captioned by NCI. Used with Permission.

ORION HOME VIDEO

Same Demographic Led Way With Audio CD Music Titles Lure Buyers To CDV

BY CHRIS MCGOWAN

LOS ANGELES While movie titles continue to dominate laserdisk software sales, many retailers and video labels report that music video programming—especially of live events and on 12-inch laserdisk—is playing an increasingly important role in luring new buyers to the videodisk (aka CD videos) format.

"Music video is definitely helping to drive sales of our combination CDV players. It is a tremendous shot in the audio/visual arm," says David Birch-Jones, marketing manager for audio separates, CD, and CDV for Philips Consumer Electronics.

Currently, the still-expensive CDV hardware—which combines CD and videodisk players—is most attractive to the affluent and well-educated demographic that is intrigued by the digital sound and high visual resolution of videodisks (preferably 12-inch) and tends to prefer music by such artists as Placido Domingo, Miles Davis, and Barbra Streisand. It is much the same demographic that led the way in CD audio.

But if and when combo CDV player prices decrease, possibly to \$500 later this year, the increased selection of music titles on 12-inch and 5-inch videodisks could begin to bring in the rock and rap audience, which may get hooked on seeing and hearing such acts as Bon Jovi and Run-DMC. on laserdisk.

Image Entertainment recently concluded a licensing deal with CBS Music Video (CMV) and brought out Michael Jackson's "Moonwalker" Feb. 28 and "Bruce Springsteen Anthology: 1978-1988" March 15 on laserdisk, both at \$39.95. Image will release other CMV titles, including George Michael's "Faith," this spring, with retail prices between \$19.95 and \$39.95.

Image Entertainment VP of marketing Bruce Venezia hopes "Moonwalker" will sell at least 50,000 units in the 12-inch laserdisk format. Currently, "E.T. The Extra-Terrestrial," with an initial pressing of 72,500 units, is the biggest-selling laserdisk of all time.

"If you have ever seen a laserdisk video played on a large-screen TV, the end result is absolutely amazing, very close to a theatrical experience, and 'Moonwalker' is an ideal title for this," says Venezia. "Laserdisk is the perfect medium for music programming, and a sticker that says 'the ultimate audio-video experience' will feature prominently in our 'Moonwalker' packaging."

Image will use the title in cross-promotions with various videodisk hardware manufacturers. "On a local and national level, it will involve machine giveaways and software giveaways with purchase of hardware."

PolyGram Classics plans to release a total of 55-60 fine-arts titles this year on 12-inch videodisks. It is so committed to laserdisks that it currently does not have any of its video titles out on videocassette, although it may release some on tape "eventually."

"CDV is the only format where you can get decent sound and video quality. We are gung-ho about the format," said Guenter Hensler shortly before leaving the U.S. division of PolyGram Classics, of which he was president. The classical division sells most of its titles in music stores, especially in the classical departments of such chains as Tower Records, and also in stores selling videodisk hardware.

In the pop area, PolyGram Video released more than 100 titles on 5-inch, 8-inch, and 12-inch CDV last year, including releases by Bon Jovi, Def Leppard, Rush, Scorpions, Tina Turner, the Who, Robert Cray, and the Moody Blues.

A&M Video is also among those labels increasing their commitment to the laserdisk format. "We will have our first release of 12-inch laser titles this spring," says Steve Macon, director of video sales and marketing for A&M Records. "There will be eight to 10 titles coming out, including Sting, Janet Jackson, Raffi, the Police, and R.E.M. It's a very new business that we want to be a part of."

HBO will release a number of music video titles on laserdisk no later than June, according to director of nontheatrical programming Ellen Stoltzman.

Pioneer Artists currently has some 300 music titles in its vast laserdisk catalog. "Music disks are a major factor in our business," says David Wallace, marketing manager for Laser-Disc Corp. of America. "I think more people will come into the format as the prices of the hardware come down and the person with the strong audio background can buy a high-quality combo player and get the extra addition of the visual component in the entertainment spectrum. It will show the benefit of owning the combo player."

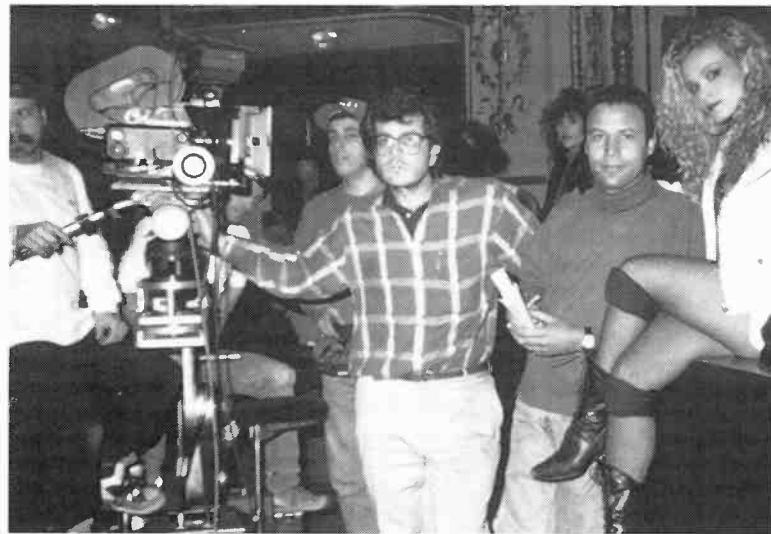
Pioneer Artists will launch Paramount's "U2 Rattle And Hum" March 30 on laserdisk. Also coming soon are Diana Ross and Madonna titles.

For the Tower Records/Video web, the music category accounts for about 10% of laserdisk sales, with classical music video product accounting for a large slice of that, according to John Thrasher, video product manager for the 53-outlet, West Sacramento, Calif.-based chain.

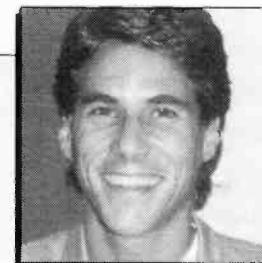
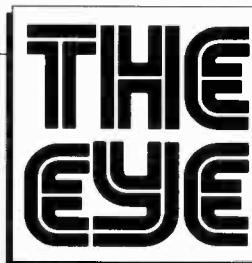
"The biggest issue with laserdisks is that the manufacturers have to sell more players," says Thrasher. "It's up to penetration of the hardware. Combo prices must come significantly down, and there has been movement in that area."

Thrasher feels that the ease of merchandising videodisks may aid their future acceptance. "It has to be

(Continued on page 61)



Dual Debuts. Norval Johnson made his directorial debut on the clip for Sleeping Bag Records artist Raiana Paige's single, "Open Up Your Heart." The shoot also marked the premier project of the new bicoastal production unit of Grodin Production Associates and Gorilla Films. Shown, from left, are cameraman Mike Falasco; GPA's Lenny Grodin; Johnson; and Paige.



by Steven Dupler

AFTER SEVERAL months of double duty on both the radio and video promotion fronts, Epic's Steve Backer has found his replacement on the video side. Jay Freedman joins the label from PolyGram, where he held a local promotion post in Dallas. Prior to that, he owned Power Trips, a Miami-based marketing firm. Freedman will be located in New York, dealing with national and local video channels.

JUST CELEBRATING its 6-month anniversary is the Superstar Channel, a five-day-per-week music program from Tap City Entertainment Productions featuring videoclips and artist profiles. The show is seen at various times on Tuesdays, Wednesdays, and Fridays-Sundays on channels 42 and 53 on the New Orleans-area Cox Cable, which reaches approximately 179,000 people. The label execs we spoke to who service the program had nothing but good things to say about it and its eclectic mix of urban, rock, and pop programming. The following is a brief look at one recent and one upcoming playlist:

For the week of April 7: Bobby Brown, "Roni"; Van Halen, "Feels So Good"; Vanessa Williams, "Dreamin'"; Thelma Houston & the Winans, "Lean On Me"; and Colin James, "Why'd You Lie." The video profile was on Williams.

For the week of April 18: Jody Watley, "Real Love"; Duran Duran, "Do You Believe In Shame"; Candi, "Under Your Spell"; Bullet Boys, "For The Love Of Money"; Sa-Fire, "Thinking Of You"; and Deon

Estus, "Heaven Help Me."

Contact Benny Jones at 504-887-1535 for more information.

READER MAIL: Kristine Hawk, a high-school student in Plano, Texas, recently wrote us with some interesting observations on MTV's treatment of female artists. Hawk, who writes for her school paper, notes that she is an "ardent fan of music videos" who is "bothered by MTV's selective exclusion of many female artists."

According to Hawk, the channel often ignores "outstanding videos" by some female artists, granting them airplay only after the songs have already become "very big hits" on radio. (Sound familiar?) But at the same time, she says, MTV will immediately add "so-so" videos by such big-name female artists as Madonna and Samantha Fox.

What's more, says Hawk, the channel generally does not play enough videos by female artists. "MTV's playlist shows it has a problem," she writes. "An average of less than 3% of all videos added each month are by female artists [the Eye has not checked Hawk's mathematics in regard to this]. This may not seem important or significant, but considering that more than 38% of all pop, rock, dance, and black videos released each month are by female artists, I would say this is a significant problem that MTV needs to address."

"Furthermore," she writes, "if MTV's program 'Just Say Julie' is any indication of their view of women, it seems unlikely that their programming practices will change in the near future."

VIDEO TRACK

LOS ANGELES

REBA McENTIRE and Picture Vision director Jon Small recently lensed a true country video for "Cathy's Clown," the latest single from the MCA album "Reba." The clip features such famous cowboys as Paul Brinegar from "Rawhide," Johnny Crawford from "The Rifleman," and Buck Taylor from "Gunsmoke." Ken Lamkin shot the musical period western on the back lot at Warner Bros.' Burbank, Calif., studios. Small directed and Narvel Blackstock produced for Red River Films.

Vivid director Nick Egan has

wrapped "Lolly, Lolly," his third video for former Prince band mates Wendy & Lisa. Egan, who also designed the cover artwork for the band's "Fruit At The Bottom" album and the "Lolly, Lolly" single, used his graphic arts skills to bring both covers to life in this stylish clip. Mike Bodnarczuk and Lyn Healy produced.

NEW YORK

NEW KIDS ON THE BLOCK have wrapped production on the video for "I'll Be Loving You (Forever)," the third single and video from their "Hangin' Tough" album on Columbia Records. Doug Nichol directed and photographed the clip at some Lower East Side locations, and Steven Wren produced for The Film Syndicate.

Louise Feldman & Adam Bernstein staged a prison break at the old Essex City Jail in Newark, N.J., for the latest Public Enemy video, "Black Steel In The Hour Of Chaos." Bernstein directed and Feldman produced for New York-based Scorched Earth Productions.

Meanwhile, get ready for a P.E. longform release directed by Hart Perry and produced by Dana Heinz for Holographic Films.

(Continued on page 61)



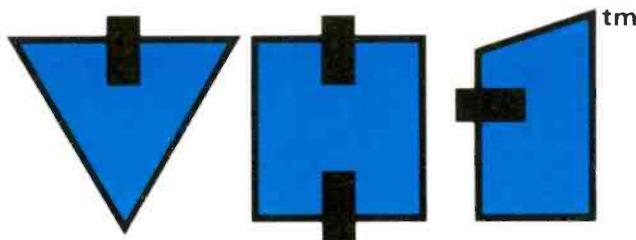


The first generation to grow up
with rock and roll...



© 1989 MTV Networks.

is now the first generation of rock and roll parents.



Because Baby Boomers deserve their own channel.

"I know that you know,
I've seen your face before
A bad dream, so mean,
rockin' me down
like a slot machine..."

—Winger

Brought to you by



MUSIC TELEVISION®

©1989 MTV Networks. All rights reserved.
©1988 by Varseau Music/Virgin Songs.
All rights reserved. Used by permission.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bon Jovi, I'll Be There For You
Michael Damian, Rock On
Firetown, Good Life
Great White, Once Bitten, Twice Shy
Marchello, First Love
New Kids On The Block, I'll Be Loving You (Forever)
Saraya, Love Has Taken Its Toll

BUZZ BIN

Elvis Costello, Veronica
Robyn Hitchcock/Egyptians, Madonna Of The WASPES
XTC, The Mayor Of Simpleton

HIP CLIP

Neneh Cherry, Buffalo Stance

SNEAK PREVIEW

Debbie Gibson, Electric Youth
Guns N' Roses, Patience

HEAVY

Paula Abdul, Straight Up
Bangles, Eternal Flame
Def Leppard, Rocket
Fine Young Cannibals, She Drives Me Crazy
Living Colour, Cult Of Personality
Madonna, Like A Prayer
Metallica, One
Mike + the Mechanics, The Living Years
Milli Vanilli, Girl You Know It's True
Roy Orbison, You Got It
Poison, Your Mama Don't Dance
R.E.M., Stand
Roachford, Cuddly Toy (Feel For Me)
Roxette, The Look
Tone Loc, Funky Cold Medina
U2 With B.B. King, When Love Comes To Town
Winger, Seventeen

ACTIVE

Edie Brickell & New Bohemians, Circle
Chicago, You're Not Alone
The Cult, Fire Woman
Enya, Orinoco Flow (Sail Away)
Melissa Etheridge, Similar Features
Samantha Fox, I Only Wanna Be With You
Howard Jones, Everlasting Love
The Outfield, Voices Of Babylon
Queensryche, Eyes Of A Stranger
Replacements, I'll Be You
Thirty Eight Special, Second Chance
Tanita Tikaram, Twist In My Sobriety
Warrant, Down Boys
Jody Watley, Real Love
Steve Winwood, Hearts On Fire

MEDIUM

Animation, Room To Move
Bad Company, Shake It Up
The Belle Stars, Iko Iko
Cowboy Junkies, Sweet Jane
Duran Duran, Do You Believe In Shame?
Easterhouse, Come Out Fighting
The Escape Club, Walking Through Walls
Deon Estus, Heaven Help Me
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Julian Lennon, Now You're In Heaven
Robbie Nevil, Somebody Like You
New Order, Round & Round
The Pasadenas, Tribute (Right On)
Lou Reed, Dirty Blvd.
Keith Richards, Make No Mistake
Michelle Shocked, When I Grow Up
Siren, All Is Forgiven
Skid Row, Youth Gone Wild
TNT, Tonight I'm Falling
Nancy Wilson, All For Love

BREAKOUTS

Anthrax, Anti-Social
Big Bam Boo, Shooting From My Heart
Choir Boys, Run To Paradise
Craaft, Jane
D'Mob, We Call It Aclieed
Glamour Camp, She Did It
Guadalcanal Diary, Always Saturday
Little America, Where Were You
W.A.S.P., The Real Me



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Rodney Crowell, After All This Time
George Strait, Baby's Gotten Good At Goodbye
Tammy Wynette, Next To You
Lori Yates, Promises, Promises
Hank Williams Jr. & Sr., There's A Tear In My Beer
Clint Black, Better Man
Keith Whitley, I'm No Stranger To The Rain
Mack Abernathy, Different Situations
John Denver, Country Girl In Paris
Kathy Mattea, Come From The Heart
Billy Joe Royal, Tell It Like It Is
Dan Seals, They Rage On
Roy Orbison, You Got It
Tony Perez, Oh How I Love You (Como Te Quiero)
Darrell Holt, Only The Strong Survive
The Shooters, If I Ever Go Crazy
Lorrie Morgan, Dear Me
Suzy Bogguss, Somewhere Between



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Fine Young Cannibals, She Drives Me Crazy
Paula Abdul, Forever Your Girl
Indigo Girls, Closer To Fine
Basia, Promises

FIVE STAR VIDEOS

Enya, Orinoco Flow (Sail Away)
Madonna, Like A Prayer
Roy Orbison, You Got It
Phoebe Snow, If I Can Just Get Through The Night
Take 6, Spread Love
Tanita Tikaram, Twist In My Sobriety
Steve Winwood, Hearts On Fire

HEAVY

Bangles, Eternal Flame
The Belle Stars, Iko Iko
Deon Estus, Heaven Help Me
Bette Midler, Wind Beneath My Wings
Mike + the Mechanics, The Living Years
Thirty Eight Special, Second Chance
The Traveling Wilburys, End Of The Line
Jody Watley, Real Love

MEDIUM

Edie Brickell & New Bohemians, Circle
Paul Carrack/Terri Nunn, Romance
Grayson Hugh, Talk It Over
Carol King, City Streets
Sa-Fire, Thinking Of You
Carly Simon, Let The River Run
Karyn White, Superwoman



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

House Of Freaks, Sun Gone Down
R.E.M., Stand
Elvis Costello, Veronica
Big Bam Boo, Shooting From My Heart
Replacements, I'll Be You
Choir Boys, Run To Paradise
Love And Money, Hallelujah Man
Hothouse Flowers, I'm Sorry
Buster Poindexter, Hit The Road Jack
Noiseworks, Touch
Big Mouth, Big Mouth
The Wee Papa Girl Rappers, Wee Rule
Stop The Violence Movement, Self Destruction
M.C. Hammer, Turn This Mutha Out
Rob Base/DJ EZ Rock, Joy And Pain
Information Society, Walking Away
Martika, More Than You Know
Fine Young Cannibals, She Drives Me Crazy
Roxette, The Look
Milli Vanilli, Baby Don't Forget My Number
The Pasadenas, Tribute (Right On)
Tommy Conwell/Rumblers, Love's On Fire



14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Breathe, All This I Should Have Known
Milli Vanilli, Baby Don't Forget My Number
The Outfield, Voices Of Babylon
New Kids On The Block, I'll Be Loving You (Forever)
Yazz, Stand Up For Your Love Rights
Indigo Girls, Closer To Fine
Basia, Promises
Living Colour, Open Letter (To A Landlord)
Tone Loc, Funky Cold Medina
Stevie B, I Wanna Be The One
Mele Mel/R.C. Vansilk, What's The Matter ...
Buster Poindexter, Hit The Road Jack
Raiana Paige, Open Up Your Heart
Neneh Cherry, Buffalo Stance
Replacements, I'll Be You
Hank Williams Jr. & Sr., There's A Tear In My Beer
Tommy Page, A Shoulder To Cry On

HEAVY

Metallica, One
Roxette, The Look
Fine Young Cannibals, She Drives Me Crazy
Animation, Room To Move
Vanessa Williams, Dreamin'
Roy Orbison, You Got It
Karyn White, Superwoman
R.E.M., Stand



14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Joyce Irby Featuring Doug E. Fresh, Mr. D.J.
Jaz, Hawaiian Sophie
Miles Jaye, Objective
New Kids On The Block, I'll Be Loving You Forever
The Controllers, Temporary Lovers
Leotis, On A Mission
Chuckii Booker, Turned Away
Tone Loc, Funky Cold Medina
Diana Ross, Working Overtime
Vanessa Williams, Darlin' I

HEAVY

Ashford & Simpson, I'll Be There For You
Cherrelle, Affair
Jonathan Butler, More Than Friends
El DeBarge, Real Love
James J.T. Taylor/Regina Belle, All I Want Is Forever
Jody Watley, Real Love
Vesta, For You
Dino, 24/7
The Pasadenas, Tribute (Right On)
Kid 'N Play, Rollin' With Kid 'N Play
Wendy And Lisa, Are You My Baby?
Deon Estus, Heaven Help Me

MEDIUM

Sheena Easton, Days Like This
Skeeter, Start Of A Romance
Christopher Max, More Than Physical
E.U., Buck Wild
Johnny Kemp, Birthday Suit
Neville Brothers, Sister Rosa
Roachford, Cuddly Toy (Feel For Me)
Kwame, The Man We All Know And Love
Take 6, Spread Love
Stop The Violence Movement, Self Destruction
Boy George, Don't Take My Mind On A Trip
Ten City, That's The Way Love Is



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Dare, Nothing Stronger Than Love
Ashford & Simpson, I'll Be There For You
Tone Loc, Funky Cold Medina
Rick Astley, Giving Up On Love
The Outfield, Voices Of Babylon
Kix, Get It White It's Hot
Candi, Love Makes No Promises
Steve Winwood, Hearts On Fire
Eighth Wonder, Baby Baby
Thrashing Doves, Angel Visit
Mojo Nixon & Skid Roper, (619) 239-KING

POWER

Roxette, The Look
Fine Young Cannibals, She Drives Me Crazy
R.E.M., Stand
Bangles, Eternal Flame
Karyn White, Superwoman
Milli Vanilli, Girl You Know It's True
Deon Estus, Heaven Help Me
Jody Watley, Real Love
Living Colour, Cult Of Personality
The Belle Stars, Iko Iko
Bobby Brown, Roni



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Rodney Crowell, After All This Time
Billy Joe Royal, Tell It Like It Is
Shenandoah, The Church On Cumberland Road
Hank Williams Jr. & Sr., There's A Tear In My Beer
George Strait, Baby's Gotten Good At Goodbye
Dan Seals, They Rage On
Clint Black, Better Man
Lorrie Morgan, Dear Me
Patty Loveless, Don't Toss Us Away
Alabama, Song Of The South
Kathy Mattea, Come From The Heart
T. Graham Brown, Come As You Were
Desert Rose Band, She Don't Love Nobody
Keith Whitley, I'm No Stranger To The Rain
Dolly Parton, Why'd You Come In Here ...
The Shooters, If I Ever Go Crazy
Charlie Daniels, Midnight Train
K.T. Oslin, Hold Me



NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

REBA McENTIRE
Cathy's Clown
Reba/MCA
Jon Small/Picture Vision
Jon Small

WILLIE NELSON
Spanish Eyes
What A Wonderful World/Columbia
Mary Matthews/Michael Figlio Productions
Michael Figlio

SADE
Love Is Stronger Than Pride
Stronger Than Pride/Epic
Oil Factory Ltd.
Sophie Muller

MASAHIKO SATOH
Escape Velocity
Amorphism/Portrait
Doug Dilge
Blaine Novak

SIDEWINDERS
Witchdoctor
Witchdoctor/RCA
Anthony Payne, Lynn Rose/The A&R Group
Michael Haussman

RUSSELL SMITH
I Wonder What She's Doing Tonight
This Little Town/Epic
Joanne Gardner/Acme Pictures
Bill Pope

SWEETHEARTS OF THE RODEO
If I Never See Midnight Again
One Time, One Night/Columbia
Jim Burns/Robert Small Enterprises
Bob Small

WATERFRONT
Cry
Waterfront/Polydor
Martin Brierley
Steve Lowe

KARYN WHITE
Secret Rendezvous
Karyn White/Warner Bros.
Jon Small/Picture Vision
Jon Small

YELLOW
Tied Up
Flag/Mercury
Dieter Meier
Dieter Meier

KATHY MATTEA
Come From The Heart
Willow In The Wind/Mercury
Joan French, Mary Matthews/Studio Productions
Jim May

MUSIC TITLES LURE BUYERS TO CDV

(Continued from page 58)

the coming thing [for record/combo stores]," he says. "The VHS cassette is bulky and has to have its own racks. Tapes are not really space-efficient and people worry that they have a high rip-off potential. But laserdisks are easy to merchandise."

"Hard rock won't draw people into the format at the moment, because right now people have to spend too much to get in," says Jay Frank, co-owner of The Laser's Edge, which has outlets in Burbank and Woodland Hills in California. "CDV doesn't cater to the kid crowd. If we get a combo player at about \$300, then maybe we'd see a whole new area open up."

Although the verdict is still out on the future of 5-inch CDV, Philips' Birch-Jones feels both it and 8-inch videodisks will bring music consumers into the format. "The 5-inch CDV is so brand new. The new 8-inch LD single from Philips [which holds up to four songs] is like a minialbum and will also be available. It will be the function of the producer to decide which format to use, depending on how many clips he has. I think [both 5 and 8-inch] will be new avenues bringing laserdisk to consumers and consumers to laserdisks."

By this year's holiday season, the home entertainment crystal ball should be a little clearer, if CDV combo players come down in price as expected and 10-50,000 units of each of the latest music video hits are out in circulation for CDV-player owners and their friends to view and hear.

"We want to reach the music retailer who's comfortable with CDs and get to their customers and show them our 12-inch CDV product," says Steve Garwood, Image's VP of sales. "If they're looking to upgrade their CD hardware, maybe they can get a combo player rather than another 5-inch player."

VIDEO TRACK
(Continued from page 58)

OTHER CITIES

SIREN PICTURES' KEVIN MOLONY directed *Swing Out Sister* in its new clip, "You On My Mind," on Phonogram Records. **Laura Bickford** produced the London-based shoot.

The Real Roxanne and a fake Elvis tear up the Vegas strip in "Roxanne's On A Roll." **Simeon Soffer** di-

rected; **Soffer and Julie Pantelich** produced for **Soffer/Pantelich Productions**.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	10	JOSE JOSE ARIOLA	COMO TU 5 weeks at No. One
2	2	2	21	ISABEL PANTOJA RCA	ASI FUE
3	3	3	15	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
4	4	5	11	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
5	5	4	13	VIKKI CARR CBS	◆ MALA SUERTE
6	9	9	4	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
7	7	6	13	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
8	8	7	15	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
9	6	8	19	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
10	12	14	10	RICARDO MONTANER TH-RODVEN	SOLO CON UN BESO
11	14	18	9	ROBERTO CARLOS CBS	TRISTES MOMENTOS
12	11	12	20	CHAYANNE CBS	◆ TU PIRATA SOY YO
13	13	13	17	EDNITA NASARIO MELODY	APRENDERE
14	20	10	17	GIPSY KINGS ELEKTRA	◆ BAMBOLEO
15	10	11	27	ROCIO DURCAL ARIOLA	COMO TU MUJER
16	16	24	9	LAURA FLORES EMI	PARA VIVIR FELIZ
17	25	20	5	LUCERITO MELODY	VETE CON ELLA
18	19	23	4	EDDIE SANTIAGO TH-RODVEN	ANTIDOTO Y VENENO
19	24	26	30	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
★★★ POWER PICK ★★★					
20	28	—	2	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
21	15	15	21	LOS YONICS LASER	TU PRESA FACIL
22	22	19	6	TOMMY OLIVENCIA TH-RODVEN	DOCE ROSAS
23	26	25	25	LUCERITO MELODY	NO ME HABLEN DE EL
24	17	17	7	HANSEL Y RAUL CBS	ELLA
25	23	37	4	LUNNA CBS	SOLEDAD
26	27	22	7	VICENTE FERNANDEZ CBS	MUJERES DIVINAS
27	30	31	4	TONY VEGA RMM	YO ME QUEDO
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	—	1	EL GRAN COMBO COMBO	AMAME
29	21	21	11	YOLANDITA MONJE CBS	DEBIL
30	18	16	17	MIJARES EMI	◆ UNO ENTRE MIL
31	35	30	6	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
32	NEW ▶	—	1	DANIELA ROMO EMI	LO QUE LAS MUJERES CALLAMOS
33	RE-ENTRY	—	2	DIEGO VERDAGUER WEA LATINA	NO ES TAN FACIL
34	NEW ▶	—	1	PIMPINELA CBS	AHORA ME TOCA A MI
35	36	—	2	JUAN VALENTIN CBS	ARBOLES DE LA BARRANCA
36	NEW ▶	—	1	YORDANO SONOTONE	LOCOS DE AMOR
37	NEW ▶	—	1	CARLOS MATA SONOTONE	DI QUE TU
38	NEW ▶	—	1	GILBERTO SANTARROSA COMBO	UN POCO MAS
39	29	—	2	RUBBY PEREZ KAREN	ENAMORADO DE ELLA
40	NEW ▶	—	1	WILLIE GONZALEZ SONOTONE	NO PODRAS ESCAPAR DE MI

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

Latin Notas



by Carlos Agudelo

SLOWLY BUT FIRMLY A NEW KIND of Latin music is growing in the land. From the old material, as if a messenger of the unlimited powers of the creative mind, a new breed is emerging. Ladies and gentlemen, **Santa Fe, Clockwork, the Bermúdez Triangle.** It may be called Latin crossover or Latin pop or techno Latin or avant Latin or salsa rock; whatever the label is, the fact is that there is new indigenous music being made by Latins in the U.S., music of which the aforementioned acts are three outstanding examples. **Santa Fe** is a creative trio made up of **Mario Lamberti, Kenny Passarelli, and Laura Alvarez.** They were discovered by **Tomáz Muñoz,** CBS Records International's A&R development VP, while he was browsing in a store in Santa Fe, N.M. Their music, while rooted in American pop, has some distinctive Latin elements, especially in the lyrics that evoke the mellowness of the Latin soul. The album, with five tunes in Spanish and five in English, all written by Passarelli and Lamberti, is a full-fledged production—very rich in its details and complete with synthesized and computerized sounds—made by **Humberto Gatica** in Los Angeles. **Bermúdez Triangle's** tune "Bongoland" draws heavily from Latin percussion heritage to create a fast-paced rhythm that sounds great in dance halls. Reminiscent of **Miami Sound Machine's** "Conga," "Bongoland" on the WEA Latina label is yet another excellent example of how to adapt the rich rhythmic and dancing possibilities of Latin music to the discotheque environment. As shown by the performance of "Bongoland" on the dance charts, the formula is working again. The leader of the West Coast-based group is **Jorge Bermúdez,** lead vocalist and percussionist, who got together with some very cool cats to create this stimulatingly fresh music. **Clockwork (PolyGram Latino)** is an excellent group whose first tune, "Nostalgia," part of the album "Clockwork" and more than just another instrumental song, is a state-

ment of how far U.S.-based Latin musicians are going with their music. Led and founded by **Alex Cobos,** the group represents the forceful new sound of Miami, light-years ahead of the pop ballads that remain the main staple of Spanish-language radio programming.

What do all these groups have in common besides their Latin composition? All of them have been released by Latin divisions of major labels, most surely with the aim of testing the crossover market; all of them are first releases; and all of them have been done by first-class Latin musicians from around the country who are either American-born or have been living here for a long time. Also, these productions reflect the limitless possibilities for combining the rich elements in Latin music with contemporary trends. I wish Latin radio programmers were more receptive to

Latin-American music is creating fiery new trends

the new trends and would adopt this progressive direction in Latin-American music. These groups represent only a fraction of the talent that is out there now and will be out there in the future.

FONOVisa, the independent record company headquartered in Los Angeles, is taking full control of distributing its own product. Its contract with CBS was over as of April 6. Some 100 titles out of the 260 being worked by CBS are being scheduled for release between now and June, according to **Carlos Maharvis,** East Coast manager. Thus far, most of Fonovisa's product distributed by CBS has appeared under the Profono label, which will now be gradually replaced by the Fonovisa label. The company's other main labels include **Laser** and **Melody.**

STAFF SWAPPING BETWEEN CBS Discos and EMI-Capitol Latin continues. This time EMI has hired (for a moment the verb "snatched" crossed my mind) **Manolo Martínez,** a very capable executive who was CBS' promotion man in Texas until a few weeks ago. Martínez was the head man for CBS Discos' impressive development of the Tex-Mex roster under the direction of then CBS West Coast manager **Jose Behar,** now head of EMI-Capitol Latin.

Corporate Sponsorship Of Events Reaches More Hispanics Latin Music Pays Off As Vehicle For Ads

BY CARLOS AGUDELO

NEW YORK Corporate sponsorship of Latin music events is growing rapidly, with the country's leading advertisers scrambling to make their brands more visible through involvement with popular artists and events.

The trend is undoubtedly one of the factors contributing to the revitalized Latin concert circuit across the country, with many artists traveling back and forth to play in increasingly popular multi-act shows.

Such major companies as Coca-Cola, Pepsi-Cola, Miller, Budweiser, Procter & Gamble, American Airlines, and AT&T, among others, are reaching out to the public through events that guarantee them exposure, build up brand recognition, and move their products in the booming U.S. Hispanic market.

"The present looks good and the future even better," says Henry Cardenas, of Cardenas/Fernandez & Associates, a company that specializes in marketing and management of special events. Such companies as Coca-Cola, Anheuser-Busch, and American Airlines sponsor three of the main shows held in Chicago every year: the Panamerican Festival, Viva Mexico, and Primavera Musical. They also sponsor such other events as dance parties, awards programs, and even artist tours. "Roberto Carlos'

U.S., Canada, and Puerto Rico tour is being sponsored by American Airlines," Cardenas says.

Coca-Cola, which, according to Bonnie Garcia, the soft drink maker's director for Hispanic consumer markets, started the sponsorship trend by choosing Julio Iglesias as its spokesperson many years ago, has chosen Little Joe and the Cover Girls as spokespersons. The company also sponsored last year's Linda Ronstadt tour as well as the Tejano Music Awards and its subsequent Texas tour, Little Joe's eight-city tour, and the Viva Miami festival in January, among several others.

"1989 was a bit slow for us but 1990 is going to be a really exciting year for us," Garcia says. "We want to be a part of the life of the community, and many of the events we sponsor are tied to nonprofit organizations across the country."

According to Cardenas, companies are looking for events that help them move their product. "They look very much at tie-ins with radio and television and go for the big crowds."

Cardenas is producing shows for Procter & Gamble in Chicago, Miami, and New York. "They give ticket discounts to those who present proofs of purchase of the company's products," Cardenas says. While in most cases the company compensates the producers according to the proofs

presented, in the case of the Festival Musical Tide, held in New York every year, P&G underwrites the whole production while keeping the door proceeds.

As for the soft drinks, both Pepsi-Cola and Coca-Cola are in a race to attract the attention of young Hispanic consumers. Pepsi recently aired a Spanish-language commercial during the CBS prime-time telecast of the Grammy Awards, featuring Puerto Rican singer Chayanne. Sources familiar with the Grammy-aided Pepsi commercial put the cost of producing the spot at \$500,000; Pepsi's spokeswoman agreement with Chayanne probably paid the singer in the high six figures.

Anheuser Busch, which also sponsored the Tejano Music Awards and the Viva Miami show, places more emphasis on grass-roots events nationwide, according to a company spokesperson. Meanwhile, Pepsi presented a promotional Tejano music album featuring CBS artists and, according to the record company, others are on the way featuring salsa and pop music.

Another company heavily involved in sponsorship is the Miller Brewing Co., which this year is again sponsoring 12 Miller Genuine Draft Maquina Musical concerts in 10 cities.

SUBSCRIBE TO MUSICIAN MAGAZINE

The perfect complement to Billboard's weekly music coverage. 12 issues for \$16.

CALL NOW
1-800-247-2160 EXT. 68

BRAULIO

LUIS ENRIQUE

WILLIE GONZALEZ

JOSE LUIS RODRIGUEZ

FRANKIE RUIZ

CONJUNTO CHANEY

BRONCO

ROBERTO CARLOS

LINDA RONSTADT

FITO OLIVARES

YURI

RAMON AYALA

FRANK TORRES / JULIO CESAR DELGADO

ELISEO ROBLES

ALBERTO VAZQUEZ / JOAN SEBASTIAN

EYDIE GORME / ROBERTO CARLOS

MIAMI SOUND MACHINE

LOS BUKIS

ANGELA CARRASCO

UNIVISION AND BILLBOARD PRESENT THE 1989

ROCIO DURCAL

GYPSY KINGS

CARLOS VIVES

EL GRAN COMBO

LALO RODRIGUEZ

EDDIE SANTIAGO

Premio

LA PATRULLA 15

MAX TORRES

LOS TIGRES DEL NORTE

VICENTE FERNANDEZ / VICKY CARR

LOS YONICS

LOS CAMINANTES

GRUPO TOPAZ

ENRIQUE FRANCO

LO NUESTRO

RALFY CARTAGENA

MARCO ANTONIO SOLIS

OSCAR LOPEZ

LUIS ANGEL

JESUS NAVARRETE

ISABEL PANTOJA

a la Música

JOAN SEBASTIAN

EMMANUEL

EYDIE GORME

JOSE JOSE

FRANCO

ANA GABRIEL

Latina

RAPHAEL

YOLANDITA MONJE

HOMBRES G

BRAULIO / RICARDO EDDIE

JOSE JAVIER SOLIS

INDUSTRIA DE AMOR

BRENDA K. STARR

GLORIA ESTEFAN & THE MIAMI SOUND MACHINE

PALMER HERNANDEZ

ROBERTO LIVI / ALBERTO CAMPOY

VICENTE FERNANDEZ

FANIA ALL STARS

J. DE FLOREZ / DIEFELISATTI

A yearly recognition of Latin music excellence with 87 nominees in the categories of:

BEST POP/BALLAD-BEST TROPICAL-BEST REGIONAL MEXICAN-BEST PRODUCER, COMPOSER AND CROSSOVER ARTIST

WEDNESDAY, MAY 31, 8PM EST

A STAR-STUDED AWARDS PRESENTATION LIVE ON A UNIVISION AFFILIATE

IM & MC

**THE VITAL LINK
BETWEEN MUSIC,
MEDIA & MARKETING**

THE CONFERENCE TOPICS

Presented in the historic Amsterdam Stock Exchange, the IM&MC conference will bring exciting panels, workshops, keynote addresses and roundtables on:

- Marketing Music In The Global Village; Broadcasting Without Frontiers - Is Airplay Fair Play?; Radio In The 90's; Performance Rights and Wrongs; Perestroika - The 64000 Rouble Question; The Artists Panel - Artist Exploitation: How Far Should It Go?; The Pacemakers - The Entrepreneurs In Artist Management; Marketing The Music - How Will The Public Buy Music Entertainment?; Music T.V. In The 90's; The Indications Of Syndication; Sponsorship, Product + Artist: Who Promotes Whom? Marketing With Music - Or Music Without Marketing? Is Radio The Medium - Music The Message? Can European Copyright Legislation Be Harmonized? Research Radio: Target, Ratings, Tipsheets; How To Promote Local Music? Kill New Talents With A Narrow Range; D.Day For DeeJay; Chart Bits Or Creating Hits?

THE ARTISTS SHOWCASES

Every night exciting international bands will be playing live, especially for the IM&MC delegates, in the famous Amsterdam clubs, Paradiso, The Roxy and the Escape.

WE'RE GONNA ROCK THIS TOWN!

THE BROADCASTERS

An unprecedented number of European and U.S. broadcasters will be present in the IM&MC market place to interview the artists, transmit their programmes and report on the conferences. They include B.B.C. Radio 1; Veronica Holland; W.D.R. Cologne; BR Munich; SER Spain; Westwood I USA; VARA Holland; Super Channel; Videomusic; Music Box; MTV; NDR Germany; RIAS Berlin; RTL+; Estacion 91 Mexico; Swedish Radio; Danish Radio; RTL; Europe I and many others.

ROCK OVER EUROPE

The global Pop Rock T.V. show including 20 worldwide superstars and exciting new talents broadcast live from the Amsterdam Carré and the IM&MC centre.

A coproduction between Veronica, BETA and IM&MC.

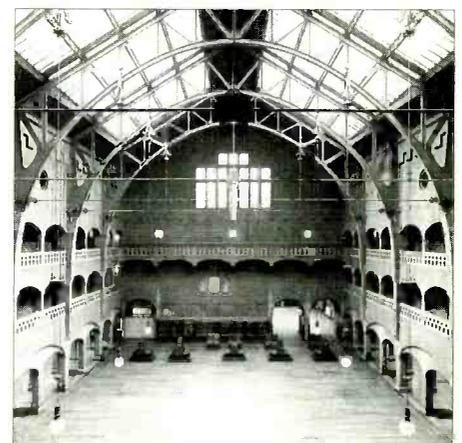
Recording May 2 & 3. Broadcast live on Veronica May 3 and on Videomusic, Super Channel and many other channels throughout Europe, USA and Australia in the following weeks.

THE SPEAKERS

Confirmed speakers to date:

Ed Bicknell - Damage Management; **Monti Lueftner** - BMG Music Group; **Alain Levy** - Polygram Int.; **Paul Russell** - CBS UK; **Paul Burger** - CRI; **Guy Deluz** - EMI France; **Rafael Revert** - SER Spain; **Marialina Marcucci** - Superchannel/Video Music; **Harvey Goldsmith** - Allied Entertainment; **Lex Harding** - Veronica Radio; **Kate Mundle** - Music Box; **Ralph Peer** - Peer Music; **Paul Conroy** - WEA UK; **Jim Halsey** - The Halsey Corporation; **Al Mair** - Attic Records; **Richard Park** - Capitol Radio; **Jean-Pierre Dusseaux** - RTL France; **Alexander Chechetkin** - Melodia; **Louis Spillman** - Phonogram Germany; **Gerd Gebhardt** - WEA Germany; **Mike Hennessey** - Billboard; **Stuart Watson** - MCA; **Machgiel Bakker** - Music & Media; **Rik de Lisle** - Rias Berlin; **Huub Terheggen** - RTM; **Doug Adamson** - MCM Networking; **Thomas Erdtman** - Hot Management; **John Brooks** - PPL; **Jimmy Gordon** - Radio Clyde; **Arthurmey Troitsky** - Russian journalist; **Steve Saltzman** - Rock over London; **Peter Balint** - Ring Records; **Tim Blackmore** - PPM UK; **William Roedy** - MTV; **Tony McGinn** - MCM; **Ton Lathouwers** - Sky Radio; **Jack Eugster** - Music Land USA; **Greg Roselli** - Granada TV; **Dick McCullough** - Brown Ad Agency; **Jeffrey Graubart** - Cohen + Luckenbacher; **Hein Endlich** - Buma/Stemra; **Gary Landis** - Westwood One.

More to be announced...



LOOK WHO'S COMING!!!

THE COMPANIES

A&M, Adformatie Holland, Allied Ent. UK, Arista, ASCAP, Attic Records Canada, BBC Radio 1, BBC TV, Billboard, BMG Int., BMI, BPI, BR Germany, Brown Ad Agency, Buma/Stemra, Canadian Forces Network, Capital Radio UK, CBS UK, CGD Italy, Chrysalis, CMA, CRI, Damage Management UK, DeeJay Radio Italy, EMI, Entertainment Lawyers, Estacion 91 Mexico, Europe 1, Export Music Australia Ltd., Finnish Broadcasting, Frascati Productions, Granada TV UK, Hollywood Reporter, Hot Management, Ibinews, International Music Meeting, Joanne Smale Productions Canada, Kick Musikverlag, Lennon Record Shop, London Records, Mainhattan Music Production, McFadden Ent. USA, MCA Records Int., MCA Music UK, MCM UK, Media Information Services, Medley Denmark, Melodia USSR, Midem, Morres Nanas Entertainment, MTV, Music & Media, Music Box, Music Managers SA., Musicland USA, NDR Germany, NMC Music Ltd., NOB Holland, Notabene Records, OOR Holland, Peer Music, Phonogram, Polyband GMBH, Polydor, PolyGram Int., PPL UK, PPM, Pro International Ltd., Puk Studios, Pyn Oy, Radio 10 Holland, Radio Viborg, Radio City, Radio Voice, RadioVision, RAI, Real Life UK, Rete 105 Italy, Rias Berlin, Ring Records Hungary, Rob de Boer Productions, Rock Over London, RPMC USA, RTL, RTM, SACEM, SER, Sky Radio, Super Channel, The Halsey Corporation, The Raleigh Group, Timeless, Total Support Holland, VARA, Veronica Holland, Videomusic Italy, Virgin, Virgin Vision, VOO Gids Holland, Warner Communications, WEA Europe, WEA Int., Westwood One, Young & Rubicam, Zomba/Jive, Zycie Warsawy..... and more to come!

THE ARTISTS

- Paula Abdul (VIRGIN)
 - Duran Duran (EMI)
 - Sheena Easton (MCA)
 - The Jacksons (CBS)
 - Stevie Nicks (EMI)
 - Roxette (EMI)
 - Spandau Ballet (CBS)
 - Herman Brood (CBS)
 - Diesel Park West (EMI)
 - Johnny Diesel & the Injectors (CHRYSLIS)
 - The Fatal Flowers (WEA)
 - Horse (EMI)
 - King Swamp (VIRGIN)
 - Living Colour (CBS)
 - Malcolm McLaren (CBS)
 - Noiseworks (CBS)
 - Charlie Sexton (MCA)
 - Vengeance (CBS)
 - Which Witch Rock Opera - European Concert Premiere
- More to be announced.....

**Amsterdam, For 4 Days The World Capital Of Music, Media And Marketing.
The 4th International Music and Media Conference
Amsterdam, Holland, April 30 - May 3 1989**

REGISTER NOW!

- Please register me for IM&MC '89
Registration fee: Dfl. 700,-/US \$ 360,-/UK £ 200,-
Payment instructions: full fee to be paid in advance.
- Payment enclosed:
- Please charge: _____
Card number: _____
Expiry date: _____
Signature: _____
Date: _____
Registrants please include passport photo.

Name _____ Mr. Ms.
Title _____
Company _____
Address _____
Zipcode/City _____ Country _____
Telephone _____ Telex _____ Telefax _____
Type of business _____

Worldwide registrations: IM&MC Main Office, Karen Holt, Stadhouderskade 35, P.O.Box 50558, 1007 DB Amsterdam, the Netherlands.
Tel: (31).20.6628483/6627151, Fax: (31).20.799856, Telex: 12938 FLYDU NL.

U.S. registrations: IM&MC U.S.A., Peggy Dold, c/o Billboard, 1515 Broadway, 39th floor, New York, NY 10036, U.S.A. Tel:(1).212.5365088,
Fax: (1).212.5365236, Telex: 7105816279.



CENTURY~MASTER™

DIGIPRESS presents the

and the **CENTURY~DISC™**
CENTURY~DISC™
CENTURY~DISC™
CENTURY~DISC™

in Compact-Disc version

A UNIQUE TECHNOLOGY

Digitized information is written by etching tempered glass which is in turn metallized with gold. This leads to its longevity: the expected lifetime of this media exceeds one century.

ONE DEFINITE PROFESSIONAL SOLUTION

International standards

Century technology applies to any kind of existing Compact-Disc format: CD-AUDIO, CD-ROM, CD-VIDEO, CD-I all fully compatible.

Compact and multi-media archiving

One Century CD =
600 million bytes
or from 74' to 19 h digital audio
or 200,000 pages of text
or 9,000 video still pictures...

Exceptional quality

Century lifetime, high resistance to extreme temperatures, humidity, scratches...

MULTI-DOMAIN APPLICATIONS:

Back-up of edited Compact-Disc titles
limited serialized CD editions,
on-board or severe environment CD-ROM applications, military, aeronautical, scientific or industrial applications, audio or graphic database archiving....

Century Master: INFORMATION FOREVER

 **DIGIPRESS** : optical disc excellence

10, rue de Paris - 78100 St-Germain-en-Laye - France - Tel.: (33-1) 30.61.11.00
Telex: 695 095 F DIGIPP - Fax: (33-1) 30.61.18.71

Vid Sales Are Approaching Albums' Numbers Sell-Through Is Thriving In U.K.

LONDON The booming home video sell-through sector in the U.S. market (Billboard, April 8) is being mirrored in the U.K.

The volume of sales is beginning to reach parity with album sales. Music Week panel returns for sales of the top five albums and videos indicate that U2's "Rattle And Hum" video and the "Dirty Dancing" movie would be equal to the fourth and fifth placings for albums.

Industry observers see this as confirming predictions of a steady sell-through growth over the next three years and proof that stores are building their stocks of the format.

The sell-through market now has an estimated annual value at retail of \$336 million, compared with \$1 billion for the record market. The video market is forecast to hit \$588 million within the next three years.

Both the High Street chains and

independent stores are participating in the sell-through market, although the independents have understandably been more hesitant

Observers predict steady growth

about committing themselves. There is still some notable reluctance to stock nonmusic product, however.

Another sign of the thriving sell-

through times is the formation of two new labels by the Video Collection firm, aimed specifically at album buyers (see story, page 55).

Called Cinema Club and Music Club, the two series have a dealer price of \$5.83 and a recommended list price of \$8.38, or just under 5 pounds in sterling.

The budget-type price level is regarded as useful in opening up the sell-through market without adversely affecting album sales.

Top Country Acts To Ride The U.K.'s Route '89

BY NIGEL HUNTER

LONDON May is the month for Route '89, this year's country music campaign in the U.K. coordinated by the London office of the Country Music Assn.

The drive is supported by the major record labels—CBS, EMI, MCA, Phonogram, RCA, and WEA—and combines artist appearances and record company marketing on current and new country product.

Headlining the concert appearances will be veteran Johnny Cash, described as "a father figure to the music's new breed of artists." Cash and his U.S. road show, which includes his wife, June Carter, and John Carter-Cash, will play four dates in Ireland before shows starting May 8 in Cambridge, Nottingham, and Edinburgh, and a date at London's Royal Albert Hall May 13.

Rodney Crowell, Cash's son-in-law, will take part in the latter three dates as well as perform with his band, the Cherry Bombs, at separate London and Birmingham gigs.

Reba McEntire, the most successful country female artist of the '80s, will make her British concert debut May 7 at the Dominion in London with her band and singer/songwriter Michael Johnson as her special guest. The concerts are being promoted by Paul Fenn of Asgard Promotions.

Other artists on the country trek under the Route '89 banner are Dean Dillon, Paul Overstreet, Dan Seals, Darden Smith, and Jo-El Sonnier, all of them appearing at the Lincolnshire International Country Music Jamboree, May 27-29 in Grantham, as well as dates in London and other locations.

In product terms, Route '89 will be promoting the latest releases by all the visiting artists, plus several acts who made their U.K. breakthrough in the London-based Route '88. Among them are Lyle Lovett, Randy Travis, Kathy Mattea, Dwight Yoakam, and k.d. lang, as well as Roseanne Cash, daughter of Johnny and wife of Crowell, who will visit London for promotional work in May.

HMV Record Shops are involved in the Route '89 promotion in the form of a special 13-track cassette titled "The HMV Route '89 Collection." The cassette will be given away to HMV customers buying at least one of the featured Route '89 artists' albums, cassettes, or CDs.

The HMV store at London's Ox-

ford Circus will be a focal point for the campaign's activities. Artists will appear there for autograph sessions and some live performances. Johnny Walker of BBC Greater London Radio will broadcast live from the store on one day to be announced later, and the station, which is the BBC's London local radio service, will provide a daily morning update on Route '89 happenings.

A special Route '89 brochure has been printed for distribution in HMV stores and inclusion in 20/20 maga-

Malaysian Piracy Takes \$25 Mil Bite, IIPA Says

KUALA LUMPUR, Malaysia The International Intellectual Property Alliance estimates a loss of \$25 million in 1988 through copyright infringements, despite the new Malaysian Copyright Act that took effect in December 1987.

The problem, according to the IIPA, stems from the fact that the Malaysian government has yet to provide full protection for foreign works within the framework of the act. The latter stipulates that sound

recordings must be released here within 30 days of the date of release in the country of origin to enjoy protection.

Enforcement officials of the Ministry of Trade have managed to keep piracy of foreign works in check, especially those complying with the 30-day clause. Most major record companies have achieved substantial sales gains in international repertoire since the copyright act became law.

Dutch Top 40 Chart Celebrates No. 25 CD Release, TV Program Mark Silver Anniversary

BY WILLEM HOOS

AMSTERDAM The 25th anniversary of the Dutch Top 40 chart is being marked by the release of 12 compilation double CDs in a series titled 25 Years Of Top 40 Pop History. They will be released in September and October.

Phonogram, Polydor, CBS, WEA, and EVA have contributed both national and international repertoire to the compilations and licensed material from other Dutch labels. The double albums will be supported by TV commercials.

Other plans to celebrate the chart's silver anniversary included Radio Veronica's 1,000th Single Of The Week. The first to receive this accolade, on Nov. 2, 1969, was Fleetwood Mac's "Oh Well."

Veronica TV will screen a live, 90-minute gala show Oct. 7 featuring well-known domestic and international talent. Tina Turner has already been signed for the show.

The latter will take place within the framework of the ninth annual Dutch 10 Days Record Event promoting consumer interest in sound carriers.

The Dutch Top 40 Foundation will issue 150,000 copies of a special brochure on the all-time top 1,000 in November, spotlighting the 1,000 most popular singles over the last quarter-century. Topping the list is "Zorba's Dance" by Trio Hellenique, a release that never made the No. 1 spot but stayed in the top 40 for 37 consecutive weeks in 1965.

The Dutch Top 40 was launched Jan. 2, 1965, by Willem van Kooten, then the top DJ of Radio Veronica, which at that time was an offshore pi-

zine. The London weekly Time Out will publish campaign information throughout May, and the national and pop press will be running country music stories during the month.

The Route '89 boost hopes to capitalize on the growing interest in country music in the U.K., which was revealed in the Gallup survey published at the end of last year that showed that sales of country albums have doubled during the past three years since the annual Route campaigns began. According to the sur-

vey, the varied range of contemporary country music appeals to fans of rock, folk, and roots music as well as to the existing country market itself.

Says Martin Satterthwaite, European director of operations, CMA: "We're very pleased that once again the six major record companies are supporting this campaign, which is unique in the music business. Media coverage last year was unprecedented, and we're hoping for even better this year. This promotion has a very beneficial effect on sales."

rate broadcaster. He was succeeded in November 1968 by Jan van Veen, and then by Lex Harding, who still presents the show.

TROS Radio ran the program from August 1974 to May 1976 in conjunction with the Dutch Top 40 Foundation, established in September 1974. The Foundation supervises the singles chart, the album Top 100, the Dutch-language Top 20 singles, and the Disco Dance Top 40, and is expected to inaugurate music video and CD video listings soon. The charts are widely published in the Dutch press, and since April 1 of last year

are also featured in Veronica TV's "Top 40 Show."

Much of the 25th anniversary celebrations is being sponsored by Aristona, a subsidiary of Philips, with which Sib Kroeske, music director of the Dutch Top 40 Foundation, signed a three-year sponsorship deal March 15.

The Top 40 Aristona Popline began March 20, and can be telephoned 24 hours a day for about \$1 per minute. It contains information on the 10 best-selling singles and the single of the week and is updated twice a week.

Cartoon Characters' Songs Are Popular Favorites Smurf Mania Hits Czechoslovakia

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia The Smurfs, cartoon characters created back in the late '70s by Belgian artist Peyo and transferred into an international pop chart act by Holland's Pierre Kartner under his label pseudonym, "Father Abraham," have been launched into a new spell of popularity in Czechoslovakia.

Here they are known as the Smoulas, and the cartoon strips featuring them are the first major children's merchandise to be imported from the West.

While the initial impact came through television and the print media, the music featured by the Smurfs is now popular nationwide, with leading Czechoslovakian pop artists dubbing their voices in the local languages onto the soundtrack.

In 1978, "The Smurf Song" went to No. 2 on the U.K. singles chart, with a top 20 follow-up in "Dippety Day." The Smurf-mania that hit Britain for several months all swelled in many European territories. And in the U.K., Jonathan King dreamed up a novelty release, "Lick A Smurf For Christmas (All Fall Down)," by Father Abraham & the Smurfs, which neared the top 50 in December 1978.

In Czechoslovakia last year, Supraphon released the original Smurf songs (penned by Belgian composer Henri Seroka) and new Smurf-slanted numbers specially written by Czech composers. Available in vinyl, cassette, and CD formats, the result was a great sales success here, with dealers selling out nationwide and re-ordering.

The first album has topped the

(Continued on page 70)

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LaPOINTE, 83 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8. 613-238-4142.
Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—PHILIPPE CROCCQ, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamshejji Rd., Mahim, Bombay 400 016.
Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-33 13 034.
Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
Malaysia—CHRISTIE LEO, 29-G, Gilstead Road, Singapore 1130.
Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URULESCU, Str. Radu de la La Afumati nr., 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
South Africa—JOHN MILLER, P.O. Box 16585, Doornfontein 2028.
Spain—FERNANDO SALAVERRI, Piz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.
Sweden—JOHAN LANGER, Brunkulle Grand 15, 16245 Vallingby.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR, Postbox 1150, Keltlingstrasse 18, 2360 Bad Segeberg. 04551-81428.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

Billboard
SPOTLIGHT
ON

JAPAN

HESEI
THE GOOD YEAR!



ISSUE DATE: June 3 / AD DEADLINE: May 9
(3 Column Format)

- #1 Country for Compact Disc Sales Worldwide
- Important to International Talent - Touring
- Biggest Music Sales Year in Japan's History
- Japanese Artists Crossing Over

Included In This Issue:

- Compact Disc • Promoters • Artists Tours
- DAT • Records • Tapes • Retail Marketplace
- Home Entertainment Trends - Hardware/Software
- Music Publishing

*Your ad in Billboard buys you the entire retail/
distributor universe, the music press, artists, publishers
and venues in the U.S. and in over 100 countries
worldwide.*

For Ad Details Contact:
Unites States
Gene Smith,
Associate Publisher
(212) 536-5001
Fax: (212) 536-5236

Japan
Bill Hersey
Tsukasa Shiga
Aki Kaneko
81-03-498-4641
Fax: 81-03-499-5905

Porn Code Excludes Vids *Appeal Likely On Ruling*

BY KIRK LaPOINTE

OTTAWA The Ontario provincial government is considering an appeal of a provincial court ruling that the criminal code's obscenity provisions do not cover videocassettes.

Judge Derek Hogg ruled March 28 in Toronto that the code doesn't

The bill's wording is too vague

specifically mention videotapes in banning the sale of "any obscene written matter, picture, model, phonograph record or other things whatever."

Hogg said the wording "other things whatever" is too vague to permit its application. As a result, two video firms had charges against them dismissed.

Video Plus and V.M.C. Canada were charged in January 1988 with distributing obscene material. Titles seized from the stores included "Genital Hospital" and "The Oddest Couple." A federal-provincial system provides for sticker-coding of videos.

But in his decision, Hogg said that the Parliament has ignored recommendations of a 1987 House of Commons committee on pornography that listed videotapes as part of the problem.

Ontario Attorney General Ian Scott said the province may appeal and may also ask the federal gov-

ernment to amend the code to ensure that it clearly covers pornographic material in the media. If such a ruling were upheld by the Supreme Court of Canada, it would open the door for unrestricted distribution of video, unless the law were changed. Even a new anti-pornography law would likely be challenged in a constitutional test case (Canada's Constitution and its Charter of Rights and Freedoms are each only 6 years old and have not faced a full array of legal challenges yet).

The federal government has in the past signaled its commitment to upgrading anti-pornography provisions of the criminal code, but a move in the last Parliament by the conservative government fell flat. A bill to amend the code was widely denounced as draconian by artistic groups; how strongly the government wants to pursue the matter is an open question.

But Scott thinks there should be answers to his problem. "As long as the federal government is going to maintain a qualified control of what the code regards as pornographic material, the form in which that material is developed and presented should not matter."

The crown prosecutor in the case has recommended an appeal and the province has 90 days to decide.

An unrelated case involving obscenity charges against a record retail outlet and its corporate owner is scheduled for June 12 in Nepean, Ontario, a suburb of Ottawa.

1988 Sales Up, Net Earnings Down Cinram Faces Mixed Future

OTTAWA Sales rose sharply, but the financial drain of purchasing a rival compact disk manufacturer resulted in slightly less rosy results for Cinram Ltd. in the year ending Dec. 31.

The Toronto-based main Canadian manufacturer of prerecorded cassettes, records, and CDs, said March 29 that sales were \$40 million Canadian in the year, up 38% from the \$29.1 million in sales in 1987. Net earnings before extraordinary items was virtually the same as the year before: \$3.4 million, or 45 cents a share.

But final net earnings dropped to \$3.2 million, or 42 cents a share, from the \$3.7 million, or 49 cents a share, a year earlier. The main reasons: The purchase of rival Praxis Technologies "had a negative impact on earnings" and CD sales "did not reach a level needed to generate the same margins as other configurations."

The good news: Cinram will be able to carry forward "significant" tax losses from the Praxis purchase in the next few years and orders to date in 1989 are ahead of last year's, "particularly with a sharp growth in orders of compact disks."

Increased sales resulted mainly from increases in CD shipments, and while CDs contributed to earn-

ings in the second half of 1988, it wasn't enough. Cinram, primarily because of CD equipment put into operation, saw its total depreciation and amortization costs soar to \$3 million in 1988 from \$1.7 million in 1987.

Cinram has never shown a loss in its nearly 15 years in operation. Last year it was on the acquisition warpath, swallowing a PolyGram cassette plant in Montreal, the Praxis plant near Toronto, and taking over the vinyl business for most majors when CBS shut its Toronto-area pressing plant.

The company exercised 644,284 warrants in February, converting them into 1,932,852 common shares of the company and bolstering cash balances by an additional \$750,000. The total number of common shares outstanding is 9.5 million. Cinram stock is traded on the Toronto and Montreal stock exchanges.

KIRK LaPOINTE

ACTIONMART

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

HITS of the WORLD

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 4/8/89

This Week	Last Week	SINGLES
1	1	LIKE A PRAYER MADONNA SIRE
2	2	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
3	4	STRAIGHT UP PAULA ABDUL SIREN
4	3	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
5	13	ETERNAL FLAME BANGLES CBS
6	5	KEEP ON MOVIN' SOUL II SOUL FEAT. CARON WHEELER 10/VIRGIN
7	6	PARADISE CITY GUNS N' ROSES GEFEN
8	10	I BEG YOUR PARDON KON KAN ATLANTIC
9	16	I HAVEN'T STOPPED DANCING YET PAT & MICK PWL
10	8	I'D RATHER JACK REYNOLDS GIRLS PWL
11	11	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
12	15	PEOPLE HOLD ON COLD CUT FEAT. LISA STANSFIELD AHEAD OF OUR TIME
13	14	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
14	28	AMERICANOS HOLLY JOHNSON MCA
15	22	FIRE WOMAN THE CULT BEGGARS BANQUET
16	33	BABY I DON'T CARE TRANSVISION VAMP MCA
17	7	I CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
18	26	THE BEAT(EN) GENERATION THE THE EPIC
19	NEW	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
20	17	SLEEP TALK ALYSON WILLIAMS DEF JAM
21	NEW	MISTIFY INXS MERCURY
22	34	CAN YOU KEEP A SECRET? (89 MIX) BROTHER BEYOND PARLOPHONE
23	19	ONE MAN CHANELLE COOLTEMPO/CHRYSALIS
24	9	HELP! BANANARAMA/LANANEENEENOONO LONDON
25	30	MUSICAL FREEDOM (MOVING ON UP) PAUL SIMPSON FEATURING ADEVA COOLTEMPO/CHRYSALIS
26	12	STOP! SAM BROWN A&M
27	38	SHE'S A MYSTERY TO ME ROY ORBISON VIRGIN
28	24	ROUND & ROUND NEW ORDER FACTORY
29	25	FAMILY MAN ROACHFORD CBS
30	18	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
31	20	LEAVE ME ALONE MICHAEL JACKSON EPIC
32	40	OF COURSE I'M LYING YELLO MERCURY/PHONOGRAM
33	21	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
34	35	ONLY THE LONELY T'PAU SIREN/VIRGIN
35	29	GOT TO GET YOU BACK KYM MAZELLE SYNCOPATE/EMI
36	23	BLOW THE HOUSE DOWN LIVING IN A BOX CHRYSALIS
37	NEW	GOT TO KEEP ON COOKIE CREW FRFR/LONDON
38	NEW	WHAT DOES IT TAKE? THEN JERICHO LONDON
39	NEW	DEVOTION TEN CITY ATLANTIC
40	NEW	BEAUTY'S ONLY SKIN DEEP ASWAD MANGO/ISLAND
1	1	ALBUMS MADONNA LIKE A PRAYER SIRE
2	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	3	SIMPLY RED A NEW FLAME WEA
4	4	BOBBY BROWN DON'T BE CRUEL MCA
5	6	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
6	5	S'XPRESS ORIGINAL SOUNDTRACK RHYTHM KING/MUTE
7	7	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
8	14	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
9	13	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	8	SAM BROWN STOP! A&M
11	9	TANITA TIKARAM ANCIENT HEART WEA
12	10	MICHAEL JACKSON BAD EPIC
13	12	BANANARAMA THE GREATEST HITS COLLECTION LONDON
14	11	ROY ORBISON MYSTERY GIRL VIRGIN
15	NEW	LLOYD COLE & THE COMOTIONS 1984-1989 POLYDOR
16	15	DEPECHE MODE 101 MUTE
17	23	ROACHFORD ROACHFORD CBS
18	21	ELVIS COSTELLO SPIKE WARNER BROS.
19	24	ERASURE THE INNOCENTS MUTE
20	20	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
21	26	NEW ORDER TECHNIQUE FACTORY
22	19	KYLIE MINOGUE KYLIE PWL
23	17	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS./WEA
24	18	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
25	32	INXS KICK MERCURY/PHONOGRAM
26	16	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
27	28	DEACON BLUE RAIN TOWN CBS
28	22	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
29	25	YAZZ WANTED BIG LIFE
30	27	HUE & CRY REMOTE CIRCA/VIRGIN
31	31	KIM WILDE CLOSE MCA
32	38	ENYA WATERMARK WEA
33	29	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
34	40	CHRIS DE BURGH FLYING COLOURS A&M
35	37	FLEETWOOD MAC GREATEST HITS WARNER BROS.
36	34	THEN JERICHO THE BIG AREA LONDON
37	39	U2 RATTLE AND HUM ISLAND
38	30	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
39	NEW	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
40	35	POISON OPEN UP AND SAY... AH!! CAPITOL

CANADA (Courtesy The Record) As of 4/10/89

SINGLES	
1	1 STRAIGHT UP PAULA ABDUL VIRGIN/A&M
2	2 YOU GOT IT ROY ORBISON VIRGIN/A&M
3	4 WILD THING TONE LOC ISLAND/MCA
4	6 THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
5	5 LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
6	9 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
7	3 SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
8	12 THE LOOK ROXETTE EMI/CAPITOL
9	7 WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN/WEA
10	10 ORINOCO FLOW ENYA WEA/WEA
11	NEW GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
12	8 STOP! SAM BROWN A&M/A&M
13	18 ETERNAL FLAME BANGLES COLUMBIA/CBS
14	13 WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
15	NEW LIKE A PRAYER MADONNA SIRE/WEA
16	11 WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
17	14 WHEN I'M WITH YOU SHERIFF CAPITOL/CAPITOL
18	15 BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
19	19 I BEG YOUR PARDON KON KAN ATLANTIC/WEA
20	NEW RONI BOBBY BROWN MCA/MCA
1	ALBUMS
2	2 TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
3	1 ROY ORBISON MYSTERY GIRL VIRGIN/A&M
3	3 THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
4	4 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	7 DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
6	6 ENYA WATERMARK WEA/WEA
7	5 RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
8	NEW MADONNA LIKE A PRAYER SIRE/WEA
9	8 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
10	9 BOBBY BROWN DON'T BE CRUEL MCA/MCA
11	10 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
12	11 EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFEN/WEA
13	16 TONE LOC LOC-ED AFTER DARK ISLAND/MCA
14	12 STEVE EARLE COPPERHEAD ROAD UNI/MCA
15	19 POISON OPEN UP AND SAY... AH!! ENIGMA/CAPITOL
16	13 MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA
17	20 BON JOVI NEW JERSEY MERCURY/POLYGRAM
18	14 NEW ORDER TECHNIQUE FACTORY/POLYGRAM
19	18 VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
20	17 ROD STEWART OUT OF ORDER WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/4/89

SINGLES	
1	4 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
2	2 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
3	3 BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
4	NEW LIKE A PRAYER MADONNA SIRE
5	1 SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND & GENE PITNEY PARLOPHONE
6	5 THE WAY TO YOUR HEART SOULSISTER EMI
7	6 STRAIGHT UP PAULA ABDUL VIRGIN
8	7 LOVE TRAIN HOLLY JOHNSON MCA
9	8 BUFFALO STANCE NENEH CHERRY VIRGIN
10	9 IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
11	10 YOU GOT IT ROY ORBISON VIRGIN
12	18 EVERYTHING COUNTS DEPECHE MODE MUTE
13	11 THE FIRST TIME ROBIN BECK METRONOME
14	NEW HELP BANANARAMA/LANANEENEENOONO LONDON/METRONOME
15	15 MY PREROGATIVE BOBBY BROWN MCA
16	12 ROOM WITH A VIEW TONY CAREY METRONOME
17	16 LEAVE ME ALONE MICHAEL JACKSON EPIC
18	19 WILD THING TONE LOC ISLAND
19	14 CINDERELLA GEOFFREY WILLIAMS POLYDOR
20	NEW SAVE UP ALL YOUR TEARS ROBIN BECK METRONOME
1	ALBUMS
1	1 TANITA TIKARAM ANCIENT HEART WEA
2	2 SIMPLY RED A NEW FLAME WEA
3	3 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
4	NEW MADONNA LIKE A PRAYER SIRE
5	4 ROY ORBISON MYSTERY GIRL VIRGIN
6	9 DEPECHE MODE 101—DAS LIVE ALBUM MUTE
7	7 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	6 GARY MOORE AFTER THE WAR VIRGIN
9	5 DORO FORCE MAJEURE VERTIGO-PHONOGRAM
10	8 DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
11	10 TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY/WEA
12	12 MARC ALMOND THE STARS WE ARE EMI
13	15 ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
14	11 SOUNDTRACK COCKTAIL ELEKTRA
15	17 BAD BOYS BLUE BAD BOYS BEST COCONUT
16	16 MIKE + THE MECHANICS THE LIVING YEARS WEA
17	13 CHRIS DE BURGH FLYING COLOURS A&M/DGG
18	14 RICK ASTLEY HOLD ME IN YOUR ARMS RCA
19	19 SOULSISTER IT TAKES TWO EMI
20	20 MICHAEL JACKSON BAD EPIC

FRANCE (Courtesy Europe 1) As of 4/4/89

SINGLES	
1	1 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
2	2 LA FETE AU VILLAGE LES MUSCLES POL
3	3 DU RHUM, DES FEMMES SOLDAT LOUIS CBS
4	9 THE FIRST TIME ROBIN BECK POLYGRAM
5	4 LA VIE LA NUIT DEBUT DE SOIREE CBS
6	NEW LIKE A PRAYER MADONNA WEA
7	NEW STOP! SAM BROWN POLYGRAM
8	5 THE LOCOMOTION KYLIE MINOGUE CBS
9	12 MEGAMIX BONEY M BMG
10	19 J'AUROIS VOULU TE DIRE CAROLINE LEGRAND POL
11	18 ET JE DANSE LOVA MOOR EMI
12	10 LE MAL DE TOI FRANCOIS FELDMAN POLYGRAM
13	NEW KOKOMO BEACH BOYS WEA
14	11 DIS MOI BIOMAN BERNARD MINET POLYGRAM
15	8 ONE MOMENT IN TIME WHITNEY HOUSTON BMG
16	7 HIGH DAVID HALLYDAY PHONOGRAM
17	6 THE SOUND OF CONFETTI CONFETTI CBS
18	NEW SANS LOGIQUE MYLENE FARMER POLYGRAM
19	NEW STAND UP FOR YOUR LOVE RIGHTS YAZZ & THE PLASTIC POPULATION POLYGRAM
20	20 BABY DON'T FORGET MY NUMBER MILLI VANILLI CAR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/8/89

HOT 100 SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE
2	3 STRAIGHT UP PAULA ABDUL VIRGIN
3	4 BELFAST CHILD SIMPLE MINDS VIRGIN
4	5 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
5	9 THE FIRST TIME ROBIN BECK MERCURY
6	6 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
7	7 THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
8	2 SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
9	8 TOO MANY BROKEN HEARTS JASON DONOVAN PWL
10	17 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
11	10 LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
12	16 HELP BANANARAMA/LANANEENEENOONO LONDON
13	11 DU RHUM, DES FEMMES SOLDAT LOUIS CBS
14	15 STOP! SAM BROWN A&M
15	12 LEAVE ME ALONE MICHAEL JACKSON EPIC
16	20 KEEP ON MOVIN' SOUL II SOUL/CARON WHEELER 10 RECORDS
17	14 BUFFALO STANCE NENEH CHERRY CIRCA
18	19 THE LOCOMOTION KYLIE MINOGUE PWL
19	NEW PARADISE CITY GUNS N' ROSES GEFEN
20	NEW IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN/WEA
1	HOT 100 ALBUMS
1	1 SIMPLY RED A NEW FLAME WEA
2	2 TANITA TIKARAM ANCIENT HEART WEA
3	NEW MADONNA LIKE A PRAYER SIRE
4	3 ROY ORBISON MYSTERY GIRL VIRGIN
5	4 FINE YOUNG CANNIBALS THE RAW & THE COOKED LONDON
6	5 DIRE STRAITS MONEY FOR NOTHING VERTIGO
7	6 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	8 DEPECHE MODE 101 MUTE
9	7 GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
10	10 JEANNE MAS LES CRISES DE L'AME PATHE MARCONI
11	9 SOUNDTRACK COCKTAIL ELEKTRA
12	11 THE TRAVELING WILBURYS TRAVELING WILBURYS VOL.1 WILBURY RECORD CO.
13	18 BOBBY BROWN DON'T BE CRUEL MCA
14	12 MICHAEL JACKSON BAD EPIC
15	13 GARY MOORE AFTER THE WAR VIRGIN
16	16 BERNARD LAVILLIERS IF NORD SUD/BARCLAY
17	NEW GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
18	17 PINK FLOYD DELICATE SOUND OF THUNDER EMI
19	14 RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
20	19 LOU REED NEW YORK SIRE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/31/89

SINGLES	
1	2 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
2	1 LIKE A PRAYER MADONNA WEA
3	3 I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
4	4 TUCKER'S DAUGHTER IAN MOSS FESTIVAL
5	6 THE LIVING YEARS MIKE + THE MECHANICS WEA
6	8 I'M ON MY WAY THE PROCLAIMERS FESTIVAL
7	5 YOU GOT IT ROY ORBISON VIRGIN/EMI
8	7 TOO MANY BROKEN HEARTS JASON DONOVAN FESTIVAL
9	10 SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
10	17 STOP! SAM BROWN FESTIVAL
11	9 TEARDROPS WOMACK & WOMACK FES
12	14 ORINOCO FLOW ENYA WEA
13	18 ONE SUMMER DARYL BRAITHWAITE CBS
14	13 BELFAST CHILD SIMPLE MINDS VIRGIN/EMI
15	11 KISS THE ART OF NOISE FEATURING TOM JONES POL
16	12 END OF THE LINE TRAVELING WILBURYS WEA
17	16 IF I COULD 1927 WEA
18	20 WHAT I AM EDIE BRICKELL & THE NEW BOHEMIANS WEA
19	15 KOKOMO THE BEACH BOYS WEA
20	19 YOU'LL NEVER KNOW 1927 WEA
1	ALBUMS
1	NEW VARIOUS HITS OF '89 VOLUME 1 EMI
2	13 VARIOUS HITS NOW '89 POLYGRAM
3	1 ROY ORBISON MYSTERY GIRL VIRGIN/EMI
4	NEW MADONNA LIKE A PRAYER WEA
5	2 TRAVELING WILBURYS VOLUME ONE WEA
6	3 FINE YOUNG CANNIBALS THE RAW & THE COOKED POLYGRAM
7	5 THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
8	4 JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
9	7 1927...ISH WEA
10	6 MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
11	8 ROBERT PALMER HEAVY NOVA EMI
12	11 ENYA WATERMARK WEA
13	10 TRACY CHAPMAN TRACY CHAPMAN WEA
14	14 GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
15	9 SOUNDTRACK YOUNG EINSTEIN FES
16	12 SOUNDTRACK COCKTAIL WEA
17	20 MIKE + THE MECHANICS THE LIVING YEARS WEA
18	18 TONI CHILDS UNION FESTIVAL
19	15 SIMPLY RED A NEW FLAME WEA
20	17 DARYL BRAITHWAITE EDGE CBS

ITALY (Courtesy Musica & Dischi) As of 4/3/89

SINGLES	
1	1 ESATTO FRANCESCO SALVI FIVE
2	8 LIKE A PRAYER MADONNA SIRE
3	2 VASCO JOVANOTTI IBIZA
4	3 051/22.25.25 FABIO CONCATO POLYGRAM
5	4 TI LASCERO ANNE OXE & FAUSTO LEOLI CBS
6	6 ITS ONLY LOVE SIMPLY RED WEA
7	5 BELFAST CHILD SIMPLE MINDS VIRGIN
8	9 COSA RESTERA DEGLI ANNI '80 RAF CGD
9	10 ALMENO TU NELL'UNIVERSO MIA MARTINI FONIT CETRA
10	14 CANZONI MIETTE FONIT CETRE
11	7 C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
12	15 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
13	17 EMILIO LATEDAZINE DE EMILIO CGD
14	NEW LEAVE ME ALONE MICHAEL JACKSON EPIC
15	NEW A CHE SERVONO GLI DEL ROSSANA CASALE PHILIPS
16	19 LOVE TRAIN HOLLY JOHNSON MCA
17	12 BAMBINI PAOLA TURCI IT
18	16 LA NOTTE VOLA LOTELLE FUCACCINI POLYGRAM
19	NEW SOME PEOPLE CLIFF RICHARD EMI
20	NEW E ALLORA E ALLORA TULLIO DE PISCOPO COSTA EST

Stars Turn Out For A Club Opening And A Beach Benefit Peter Morton Bows Aussie Hard Rock Cafe

BY GLENN A. BAKER

SYDNEY, Australia Multimillionaire restaurateur Peter Morton opened his ninth Hard Rock Cafe here March 31, generating the customary celebrity turnout and media blitz. High society battled it out with rock's upper echelon for the best grabs on the late-evening news.

The \$200-a-ticket bash raised about \$135,000 for the Rev. Ted Noffs' internationally admired Life Education Centre, which provides drug awareness programs for children.

The event was climaxed by a relatively brief performance by Toni Childs, who endeared herself to the jam-packed house of more than 1,100 by climbing into the driver's seat of an original Cadillac convertible suspended over the main bar. Her set was the first and last at the venue, which is not licensed and does not have the facilities for live shows.

Two years in the planning and a year and a half in construction, the \$4 million Sydney Hard Rock was laden with classy memorabilia from both international and Australian rockers. The opening was covered live by MTV Australia and the city's highest-rated radio station, 2MMM-FM.

The guest roster included three members of INXS, Joe Walsh, Iva

Davies, members of Icehouse and the Divinyls, Tim Finn, Dragon, painter Brett Whitely, Stryper, rock filmmaker Peter Clifton, new R&B chart sensation Johnny Diesel, and Kate Ceberano, recently voted Australia's top female singer, along with politicians and socialites.

For broadcaster/entrepreneur Glenn Wheatley, Morton's Australian partner in the venture, the opening provided final relief. "I always knew Sydney was the perfect location for a Hard Rock Cafe. Our first night proved conclusively that this will be one of the most popular and profitable Hard Rocks in the world."

Clifton, director of the classic Led Zeppelin movie "The Song Remains The Same," has been a friend of Morton's since 1970 and, like Wheatley, has persistently lobbied for a Sydney opening. "I first suggested it when he opened the London Hard Rock," says Clifton, who assisted in the opening of the Honolulu venue in 1988 and "brought all the components together for the Sydney project."

The Hard Rock opening came a week after another star-studded Sydney event, when 100,000 rock fans went on and around the famed Bondi Beach to take in six hours of music and often vitriolic commentary pre-

sented under the banner of Turn Back The Tide.

The concert, initiated by Dragon/Hunter leader Marc Hunter, was staged to draw attention to and raise money for the eradication of the pumping of often-untreated sewage into the ocean off Sydney and subsequently onto the city's beaches.

The momentum of outrage attracted Australia's jointly reigning rock icons, John Farnham and Jimmy Barnes, as well as Icehouse, Dragon, Ian Moss, Angry Anderson, the Divinyls, Machinations, Joe Walsh, the Party Boys, Christopher Cross, Richard Clapton, and members of Little River Band, Mondo Rock, the Reels, Angel City, and Mental As Anything. Peter Garrett, Midnight Oil's bald behemoth, spoke forcefully to the audience but declined to perform.

Turn Back The Tide enjoyed considerable corporate support, with \$30,000 kicked in by Coca-Cola for production costs. The city's three major FM stations, 2MMM-FM, 2DAY-FM, and 2JJJ-FM, suspended their normal rivalry to encourage the event, which raised a total of \$100,000 for the fund and will generate a television documentary and a book.

Officially, it was the largest outdoor "festival" audience in Australia in a decade.

Farnham, who captured the mood of the day with his "Age Of Reason" and a soulful "Help!," articulated the overall degree of concern when he told the huge audience: "An interviewer asked me why a performer from Melbourne was involved with a Sydney benefit concert. I told him I'm not a Melbournian, I'm an Australian."

Japan's NHK Develops 1st CD Music Data Base

TOKYO The government-linked Japan Broadcasting Corp. (NHK) has developed a music data base collating all CDs released in Japan. The company will soon sell information from the data base through wholly owned affiliate NHK Broadcasting Information Service.

The data base is recorded on tape. Its selling point is that a search can be carried out by using a variety of keyboard entries. NHK hopes to sell the service to libraries, broadcasting stations, publishers, music organizations, and the wholesale-retail trade.

The operation is titled NHK Music Data Base and thus far lists 17,000 CDs, including pop, classical, jazz, and Japanese folk. Keyboard entry is through various code names, including album name, song title, musician, and composer. Pricing for use of the data base will be set in the next few weeks.

NHK buys about 85% of the CDs released in Japan for use in radio and TV broadcasting. The company has been building the data base for two years, initially so it could fulfill song-title-source demands for use on air. As the base developed, it was seen as a commercially viable proposition.

Soviet Acts Kruiuz, Zvuki Mu, Avia To Play Major London Concerts

LONDON At least three major rock bands from the Soviet Union are playing major concerts here starting this week. Heavy metal band Kruiuz, praised in the West for its debut album "Kruiuz," plays the Astoria Sunday (12), and there's a double-bill show at the Queen Elizabeth Hall May 1, featuring Zvuki Mu, described as creating "Russian folk hallucinations," and Avia. The short U.K. tour that follows for the two bands is sponsored by German brewer Beck's Bier.

PETER JONES

Frankfurt Music Fair Set For Six Days

HAMBURG, West Germany The 1990 Frankfurt Music Fair, the 11th in the series, will run over six days (March 21-26) instead of the usual five. The first three days will be for equipment and instrument manufacturers only, with dealers and musicians admitted for the last three days. The event is set for the Frankfurt Fair Ground.

WOLFGANG SPAHR

Dutch TV Special Raises AIDS Funds

AMSTERDAM Under the title "The Race Against AIDS," Dutch national broadcaster VARA transmitted a 50-minute fund-raising television special that, with a benefit dinner for the same cause, raised a little more than \$100,000. Acts on the TV showcase included U.K. singer/guitarist Jim Capaldi, Dutch singers Mathilde Santing and Karin Bloeman, and new local band Montezuma's Revenge. Madonna starred in an inserted video sequence.

WILLEM HOOS

Telstar Bows Vid Subsidiary In London

LONDON Telstar Records, a leading TV merchandiser specializing in records, has set up Telstar Video Entertainment Ltd. here, a stand-alone subsidiary, with Mike Gower, formerly of The Video Collection, as managing director. The first releases are set for September. Telstar Records chairman Sean O'Brien says, "Now is the right time to attack the burgeoning U.K. video sell-through market."

PETER JONES

50,000 Attend Band's Farewell Show

TOKYO Off Course, a band formed in 1969 with Kazumasa Osa as front man, has split, with individual members seeking solo careers. The farewell concert at Tokyo Dome attracted 50,000 fans. In its heyday the quartet filled the 10,000-capacity Nippon Budokan Hall here for 10 successive nights. During the past two decades, Off Course gave 780 concerts for a total audience of 1.8 million, with album sales of 12 million at a retail value of \$107 million.

SHIG FUJITA

Israel's CD Maker Plans Additional Line

JERUSALEM Israel's sole CD-manufacturing plant, CDI Ltd., which went on stream 18 months ago, ended 1988 at full capacity, with 80% of its production exported to Europe, the U.S., and Japan. Contacts at MIDEM this year brought additional customers, and Moshe Shomer, managing director, says an additional production line is likely. CDI, with 10 new classical productions from its own label planned for this year, is also developing a CD-ROM division.

BENNY DUDKEVITCH

CBS Donates Album Proceeds To Charity

KUALA LUMPUR, Malaysia CBS Records Malaysia is supporting the Spastic Children's Assn. through the second album, "Touch," by Australian band Noiseworks. The company is donating 35 cents from each cassette sale from a \$4.75 list price. The group's album was selected for the charity support because of the "inspiring lyrics" of the title song. The band is expected here for a one-off concert.

Y.S. MING

Japanese Orchestra Seeks State Funds

TOKYO The Musicians' Union of Japan has appealed to the government for increased state funding because it says Japanese orchestras are on the verge of losing the market to the "ever-increasing" number of symphonic orchestras from abroad playing concerts here. The union, which has about 6,000 members, also urges Japanese orchestras to improve planning, marketing, and public relations activities in order to attract audiences and compete more efficiently against "imported competition."

SHIG FUJITA

Elmag Bails Out Stylus In Major Stock Acquisition

LONDON Stylus Music Ltd., the TV merchandising and video firm, has been rescued from a cash liquidity crisis by Electronic Magnetic Associates Ltd. (Elmag), which has acquired a substantial holding in Stylus for an undisclosed sum.

Elmag is a prominent, JVC-licensed, videotape winding and duplicating firm in the U.K., and the announcement of the deal states that "the vertical integration of the two video businesses will bring substantial synergistic advantages."

Stylus Music is nearly 4 years old and specializes in compilation and one-artist reissue packages advertised on TV. Among recent artists featured are Ella Fitzgerald, Nat King Cole, Aswad, Jose Carreras, and Luciano Pavarotti.

The Stylus video division concentrates on such nonmusic product as wildlife and nature documentaries.

The cash problem is understood to

have arisen because some institutional stockholders funding Stylus were losing enthusiasm in maintaining their support.

Stylus chief executive Tony Naughton says: "This move will complete phase one of our much-publicized restructuring and introduce an initial additional \$3.4 million of working capital into the business. The corporate strategy to develop our home entertainment and communications business on a much broader base both in product/service terms and geographically would otherwise have been restricted, especially after our enforced withdrawal from seeking a Stock Exchange listing in December last."

Naughton is predicting further moves soon to expand the capital base of Stylus to about \$13.4 million in order to become a major player in the expanding European leisure and communications market.

SMURF SONGS A HIT WITH CZECHS

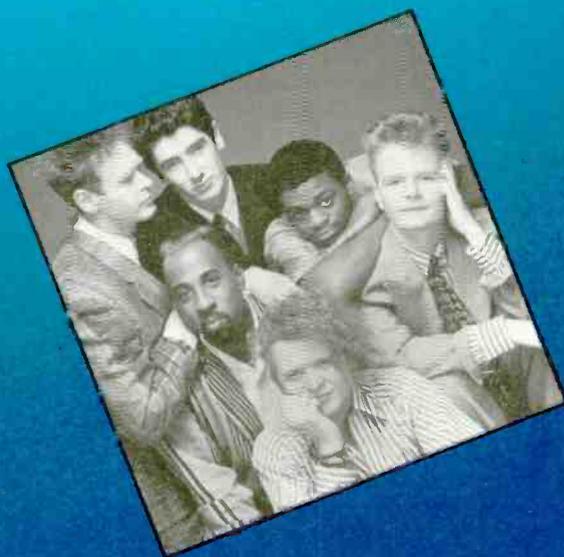
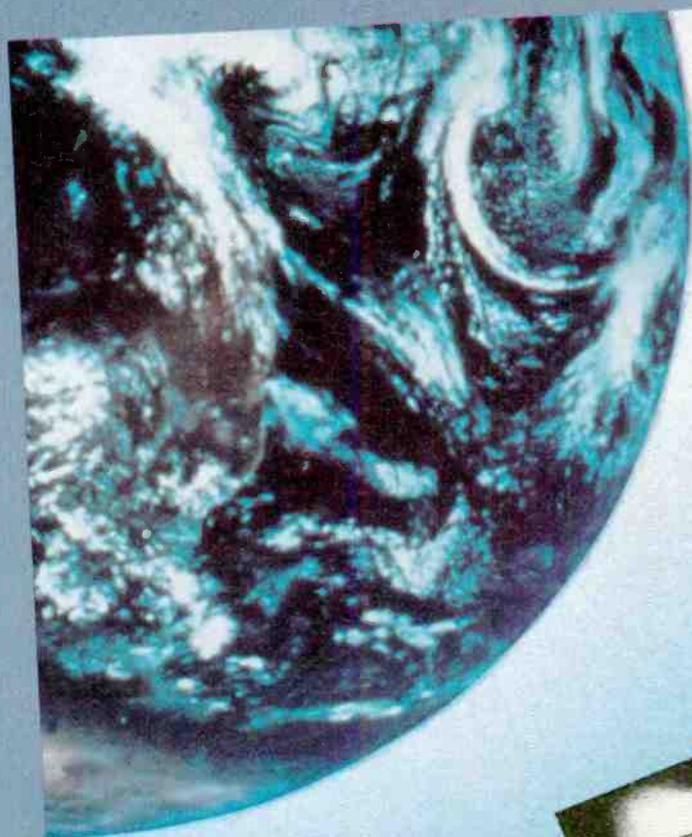
(Continued from page 67)

Czech chart for more than two months, while three of the singles from it took the top three spots in the singles list here in early February. They were "Smoulova Zeme" (or "Country Of Smurfs") sung by Hana Zagorova; "Smouli Raj" (or "Paradise Of Smurfs") by Iveta Bartosova, and "Smouli Kapela Vali" ("The Smurf Band Plays Cute") by Jitka Molavcova.

Other Smurf products selling well here include the videocassette featur-

ing some of the cartoons, an album of narrated Smurf adventures, and a wide range of Smurf merchandise licensed by Supraphon, sole rights owner for Czechoslovakia.

Now Supraphon has released a Polish-language version of the Smurfs album sung by Polish artists and specifically set for the Polish marketplace—and this is expected to add sales of 100,000-plus units to the ongoing Smurf saga in Eastern Europe.



INTERNATIONAL. TOURING

Rising U.K. Interest Rates Have Made the Going Tougher for New Acts While Profit Margins Dwindle; Yet Touring Business in Europe is Still Buoyant and on the Increase

By JOHN TOBLER

Even casual observers of the U.K. economy thus far this year must be aware that the government has raised interest rates drastically in a bid to curb consumer spending.

Logically, this should mean that the resultant dip in disposable income will result in a slump in demand for entertainment, with more being spent on the necessities of life rather than the luxuries.

But there are few signs of that happening, according to four of the U.K.'s most influential figures working in the highly competitive field of agency and concert promotion.

Whereas in the U.S., the roles of agents and promoters are usually distinct and separate, in the U.K. and Europe, the two functions overlap in many cases. And a European agent may also present concerts in one or more European territories in addition to managing sundry artists.

This doesn't mean that one individual can extract endless percentages from an artist, though. Paul Fenn, MD of Asgard in London, stresses that it is illegal for a promoter to additionally charge an act agency commission as well as earning while wearing his promoter hat.

Fenn started out as an agent in 1970, and stayed in that role for several years. "We started promoting because we were being badly served by existing promoters. I couldn't get accounting details from some of them for six months after a tour by Blondie, and it was my neck on the line with the band's management. Things seem to have improved somewhat since then, but in the late 1970s there always seemed to be holdups."

Today, Asgard is regarded by the industry as a likely contender for the post of European agent with regard to emergent acts not only from the British Isles (particularly including Ireland, for Fenn's partner, Paul Charles, is Irish) and the U.S., but also Canada and maybe elsewhere in the wake of growing interest in so-called "World Music."

Asgard's special involvement with last year's significant "Route 88" campaign provided the agency with an almost ready-made roster of new American names. In this venture, BMG, CBS, EMI, MCA, PolyGram and WEA joined forces in a promotion to project country music in Europe via younger country-linked acts like Steve Earle, Dwight Yoakam, Randy Travis and Nanci Griffith. Plans for a "Route 89" campaign with similar acts, including k.d. lang, Michael Johnson, Jo-el Sonnier and others are well under way.

Additionally, Fenn & Co. handle acts which appeal to more esoteric audiences such as John Hiatt, Mary Margaret O'Hara, Bobby McFerrin, Hothouse Flowers, Anita Baker and new sensation Tanita Tikaram, discovered by Paul Charles at London's Mean Fiddler and who is also managed by Asgard.

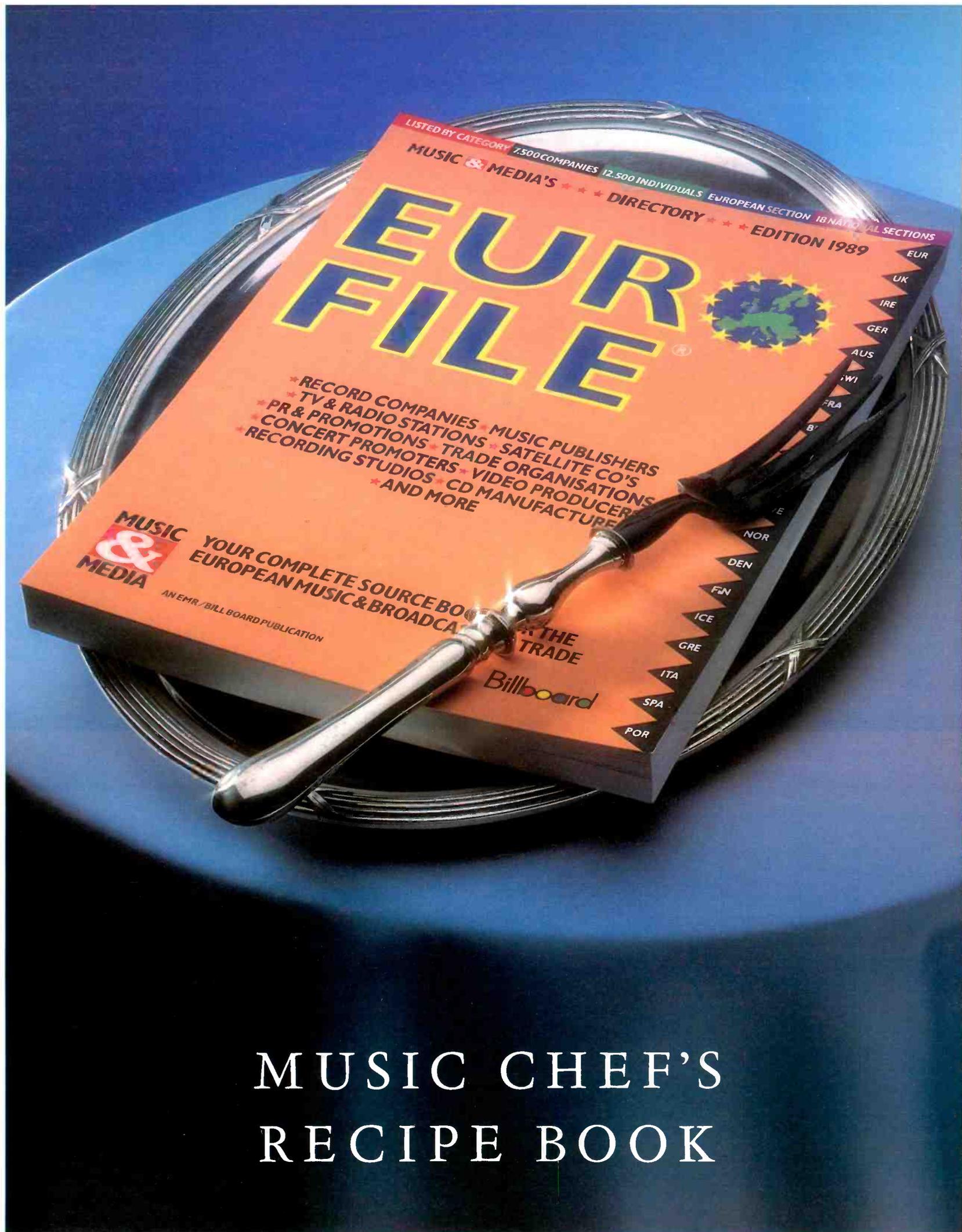
Says Fenn: "Business is good right now. The number of
(Continued on page I-6)

FROM TOP: PAUL McCARTNEY; EDIE BRICKELL;
SINEAD O'CONNOR; SIMPLY RED.

Eurofile. Another of Music & Media's services. The complete source book for the European music and broadcasting trade. Published yearly, Eurofile offers you easy access to thousands of business contacts in all relevant areas of the industry. Record companies, publishers, radio, television, cable, satellite, and many others. It contains more than 7,500 companies, complete with addresses, phone numbers and names of key personnel and more than 12,000 individuals. In short, all the business contacts you need when you're cooking something special. Eurofile, one of the activities of Music & Media, the only weekly pan-European trade magazine, which also offers you the Eurochart Hot 100, Talent Tracks and the yearly International Music & Media Conference (IM&MC). To order your personal copy, complete and return the coupon today.

Music & Media

YOUR KEY TO EUROPE



MUSIC CHEF'S RECIPE BOOK

Yes, I want to order _____ Copy/copies of Eurofile at a total price of _____
 Name _____ Mr. Ms.
 Function _____
 Company _____
 Address _____
 Zipcode/City _____ Country _____
 Telephone _____ Telex _____
 Type of business _____

Prices:
 Dfl. 125,-
 US \$ 70,-
 UK £ 38,-
 DM 115,-
 FF 400,-

Payment instructions: full price to be paid in advance

Payment enclosed
 Please charge: _____
 Card number: _____
 Expiry date: _____
 Signature _____ Date _____

**MUSIC
&
MEDIA**

Send to Music & Media, Stadhouderskade 35, P.O. Box 50558, 1007 DB Amsterdam, the Netherlands, or Billboard/Music & Media, Department E.B., 1 Astor Plaza, 1515 Broadway, New York, N.Y. 10036. ★ ★ ★ ★ ★

VENUES: The Trend Toward Purpose-Built Facilities and High Sophistication

This spring sees the first concerts being staged at the newly-built 11,000 capacity London Arena in the Docklands development in East London and with Duran Duran the first pop visitors.

It's a hall purpose-built for pop and rock concerts and offers a first-class view from wherever the customers sit. Promoters are generally very impressed with the facilities at the

ARTISTS ON TOUR IN EUROPE THIS SUMMER.



Tanita Tikaram



R.E.M.

new venue, though some express concern with access problems and parking.

Adrian Hopkins, head of Adrian Hopkins Promotions, notes: "I was very impressed with the venue itself, but it took me two hours to get back to central London. It'll be interesting to see what happens. The fans are used to Wembley, [where the Arena can accommodate 8,000 and the Stadium 72,000] and at least they can get in and out."

The Wembley management doesn't see the London Arena as a threat to business. "I don't see it affecting us negatively at all. In fact, we see it as a plus. In the past we have often been frustrated at not being able to accommodate all the business that would like to make use of our facilities. The arrival of the London Arena will provide a boost for the whole industry."

Wembley Arena is currently undergoing a multi-million dollar refurbishment program which includes increasing the seating capacity from 8,000 to 12,000. "For this season, business is looking phenomenal," says Roger Edwards.

"We have a strong line-up already confirmed and much more pencilled in which we can't yet announce. Luther Vandross is playing nine dates in the new capacity Arena. Stevie Wonder and Elton John are confirmed, while Diana Ross is coming back for further dates at the end of the European leg of her tour.

"As far as the Stadium is concerned, we expect to stage at least as many promotions as last year. Demand for Cliff Richard's June 16 concert to mark his 30th anniversary as a pop star has been great and we're already decide on a second day.

"The high interest rates in Britain and increased mortgage rates don't seem to have affected ticket demand at all. If anything, it is stronger than ever."

The Stadium is undergoing constant refurbishment. "We're an old facility," says Edwards, "and much of the work we're doing is not immediately apparent. One of the main developments for this season is the building of a new seating level in the roof, to be called the Olympic Gallery, with more hospitality suites and open-air seating. Wembley is going from strength to strength and the music side of our promotions is very bouyant."

Of the larger U.K. venues, the National Exhibition Centre (NEC) in Birmingham (capacity 11,616) is much favored by promoters and artist managements. "The NEC in Birmingham is far and away the best U.K. venue," says Dire Straits manager Ed Bicknell, "and Barry Cleverdon is the best hall manager in the country.

"He knows how to put on a major rock act. I'm glad that the Prince's Trust concerts are taking place there this year.

"Basically this country needs more multi-purpose halls. Some of the major locations are really lacking in this respect. Take the Leeds/Bradford area in the north, for example. Dire Straits haven't played there since we did Leeds

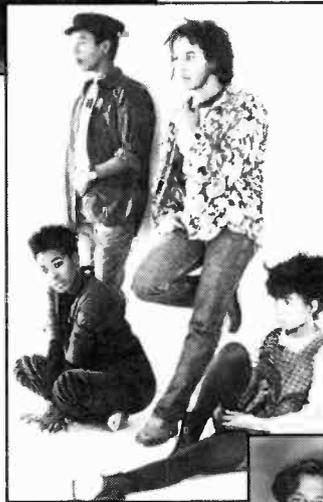
Univ.

"We have, in the U.K., a lot of good venues seating around 2,000 and under. They're great if you are putting on the Spinners or Ralph McTell, but not if you're trying to do an electric rock show."

Bicknell adds: "Another key area that is badly served is South Wales, as is Liverpool. London is a mish-mash of venues, with the best rock gig being Hammersmith Odeon [capacity 3,485]. I'll hold judgment on the new Docklands London Arena."

Outside London the live music scene is healthy. The Brighton Centre has now established itself as a major touring venue and the Newport Centre now figures in many touring agendas. The Coliseum in St. Austell, Cornwall, in the west of England, is a venue that has grown steadily in importance and prominence over the past eight years.

Says Coliseum bookings manager Chris Baldock: "Because of our location we have to work that bit harder on attracting the acts here. We're now getting a healthy slice of the action. The second half of this year is looking par-



Ziggy Marley & the Melody Makers

Mike & the Mechanics



ticularly good."

Baldock puts the Coliseum's success down to marketing and, importantly, service. "We work very hard on the marketing side an aim to give the best possible service, with an experienced stage crew, long-serving security staff and technical back-up when required.

"We believe in employing people who know what they're doing." Acts playing the Coliseum this year include Simply Red, Big Country, Tom Jones, Johnny Mathis, James Last and Shirley Bassey.

In West Germany, most of the venues used were not built specifically for concerts but more for sports events, exhibitions and fairs. Rudiger Hoffmann, of Stimmen der Welt in Munich, says: "LP charts are the barometer for the size of the venue picked out. One can count on the fact that an artist whose album sells well will be of interest to an audience for an evening's entertainment."

The main venues in Germany, with capacities: Grugahalle, Essen, 6,000; Rheingoldhalle, Mainz, 2,500; Mozartsaal, Mannheim, 2,300; Martin-Schleyerhalle, Stuttgart, 8,000; Westfalenhalle, Dortmund, 13,000;

Deutschlandhalle, Berlin, 8,000; ICC, Berlin, 4,500; CCH, Hamburg, 3,000; Alsterdorfsportahalle, Hamburg, 6,500; Philipshalle, Dusseldorf, 7,000; Stadionsporthalle, Hannover, 3,000; Beethovenhalle, Bonn, 2,000; Munsterlandhalle, Munster, 4,000;

Olympic Hall, Munich, 10,000; Rudi-Sedlmayerhalle, Munich, 5,000; Alte Oper, Frankfurt, 3,500; Festhalle, Frankfurt, 12,000.

German facilities for open-air concerts are mainly sport arenas more usually used for soccer, stock car racing or horse racing, so the concert season is limited to the summer months of July and August.

Arena proprietors receive a percentage of the ticket revenue. A problem is that soccer stadium chiefs are fearful of having the playing surface churned up, so the areas are generally covered by thick plastic sheets.

However, an advantage of these arenas is that facilities such as toilets and separate artist entrances are mandatory under German law.

The main German open-air concert venues: Waldstadion, Frankfurt, 50,000; Waldbuhne, Berlin, 20,000; Hockenheim Ring, Nuremberg, 120,000; Olympic Stadium, Munich, 70,000; Reitstadion, Munich, 35,000; Nurberg-Ring, near Mannheim, 100,000.

In Belgium, the key venues are the Forest National, Brussels, with 5,700 seats and a total 7,000 capacity (this hall has a limited weight capacity, the ceiling flying only eight tons); Sportpaleis, Antwerp, 15,000 (it has refurbished interior and facilities); Hof ter Lo, Antwerp, 600 seats, or 1,200 standing; Cirque Royal, Brussels, 2,000; Palais des Beaux Arts, Brussels, 2,000; Queen Elizabeth Hall, Antwerp, 2,000;

Berchem Palace, Antwerp, 1,200; Vooruit, Ghent, 900-1,000; Maeckeblijde, Poperinge, 2,000; Limburghall, Genk, 7,000; Breielpoort, Deinze, 2,000-3,500; Ancienne Belgique, Brussels, 1,500-2,000; Manhattan, Leuven, 4,700.

Halls like Cirque Royal, Palais des Beaux-Arts, and Queen Elizabeth Hall have been adapted to modern standards, including technology.

Most top acts visiting Holland play the Ahoy Hall in Rotterdam, the country's leading indoor venue, where capacity has recently been upped from 8,200 to 8,800. The No. 1 Dutch outdoor venue, also in Rotterdam, is the Feneyoord soccer stadium, with a 46,000 capacity. Last year Michael Jackson and Pink Floyd were among the headliners there.

Other leading Dutch venues are the Vredenburg Music Center in Utrecht, the IJssel Hall (Zwolle), the Rijn (Arnhem), the Jaap Eden Hall and the Carre Theater (Amsterdam), the Groenoord Hall (Leiden) and the Congress Center (The Hague).

The last-named has been expanded with the Staten Hall, which has a capacity for 9,000, and Sting played the first concert at the new center.

The French venue situation seems set to show dramatic improvement. At present, there's a clear shortage of venues around the 1,200-seater range. But cul-

(Continued on page I-10)



Tracy Chapman

Simple Minds



TOUR/RECORD COORDINATION: 'An Act on Tour With No Repertoire to Promote is a Disaster'

Coordinating record releases with tour dates plays a vital role both in further developing the fan base and artist awareness and in boosting record sales.

Says RCA U.K.'s Richard Thomas: "It's a subject on which it's very hard to generalize. Subject to the artists involved, concert appearances play an integral part."

"In many cases, the optimum time for an act to go out on tour is four weeks after the album has hit the shops. In this respect, the record company must work closely with the promoter. After all, each depends on the other."

Alan Cowderoy, A&M's head of A&R, says that in general, it's vital that product releases are linked to touring, both for established and up-and-coming acts. "For example, the Thrashing Doves' new album was originally scheduled for January release, but since it had been a long time since their previous album release, it was decided to hold back the new one for a couple of months while the band did some live dates and build up media and fan interest."

He cites the example of another A&M act, Dare. "They'd been touring mainland Europe with the band Europe, which has proved particularly successful in terms of generating album sales, including 20,000 in Scandinavia. The profit to be achieved from touring, in terms of profile, is second to none."

Glasgow band Gun recently signed to A&M and Cowderoy plans for them to work the clubs as soon as the debut album is ready. He says; "It's so important to build up the fan following. Once you've got that following, the fans tend to stay with you."

Dire Straits are a band that know more than a little about both selling records and touring: their long-running "Brothers In Arms" tour notched up a grand total of 248 dates, while album sales worldwide rolled out in millions.

Having concert dates with record releases is all-important," says Straits' manager Ed Bicknell. "But it all depends on the size of your act. There are certain acts who could play a tour of any size without releasing new product."

"However, most musicians like to play fresh material when they tour, which is why Straits haven't toured for a long time. Most bands that are actively touring need records out in the shops."

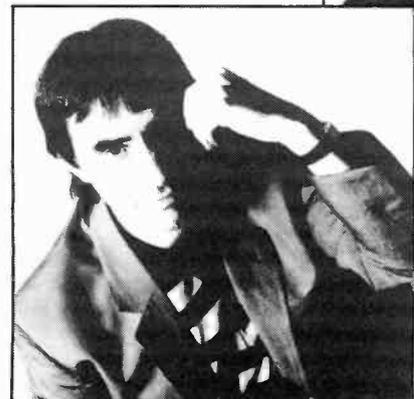
"It's all a matter of timing. When you've got to the level we have with the Straits, the crucial timing is when the tickets go on sale. The U.K. section of the 'Brothers In Arms' tour was scheduled to start in June, 1985, and included a record 13 dates at Wembley. We put the tickets on sale in March.

"This wasn't a scam to make interest. Rather, we had anticipated a heavy demand. All the tickets were sold within a week and there was enough demand for us to have done 22 Wembley shows. The album was not released

Al Jarreau



Chris de Burgh



Elton John

until May, when anticipation and media interest was at its peak."

Bicknell says album releases and touring are very closely related. "In general, I would say it pays to start a tour four to six weeks after an album has been issued."

"Some artists prefer to take a different route. George Michael, for example, went out on the road after three or four hit singles. The closer you work with the record company, the better."

"Touring helps the longevity of any record. Touring also helps provide spin-offs such as local press, radio and television coverage, all of which help to boost sales. By touring, you give the record company a coat hanger to put its coat on."

A subject that prompts publicity in the trade press on a regular basis is that of "buying on" to a major tour, where a record company buys the support slot on a key tour for one of its developing artists.

"Unfortunately, this is something we've become used to over the years," says A&M's Cowderoy. "It's something you do if you consider your band is compatible with the headlining act. We bought Dare on to the Europe tour and it has paid dividends."

"Originally, when you bought on to a tour, you got full use of the PA, lighting and crew. Now you often have to pay ex-

Kool & the Gang



tra to use these facilities, and you can even end up having to rent your own truck and your own desk. It is quite criminal and is becoming unacceptable, but in some cases you just have to pay up and bite the bullet."

Bicknell also has strong views on "buying on." He says: "It should be explained that the 'buy-on' is, in theory, a contribution to the main act's overheads, enabling the support band to use the main act's sound and light. Really, it's a supply-and-demand situation and the record companies are having to pay up."

"But for young poor musicians having to pay to play leaves a bad taste in the mouth. And it annoys me to see major acts knocking these people for what to them is very small potatoes. When the system first started, the idea was not to increase the headlining act's profits."

"As a general principle, I think record companies see 'buying-on' as an easy way out. I have mixed feelings as to whether the support role does a band any good at all, in terms both of profile building and boosting record sales."

"I often believe that it is more beneficial for a young band to play to an interested club-size audience of 300 rather than to an audience of 10,000 who are totally disinterested in them."

The U.K. club and smaller venue circuit remains an important area for developing artists, and the record companies continue to use them in their game plans for artist development.

Says Cowderoy: "The U.K. has a vibrant club circuit, invaluable both for gaining media attention and for building a fan following. That the Town & Country Club and the Mean Fiddler [two of London's leading medium-sized venues] are both adding second strings is ample evidence of this."

Cowderoy concludes: "The U.K. and European markets



k.d. lang



Tom Jones



Eurythmics' Annie Lennox

combined provide a major market that should not be ignored both for touring and record sales. It would be criminal to ignore the market on your doorstep and go straight into the U.S. slog."

One of the best-known venues for promoting new acts in the Marquee in London. On its recent 30th anniversary, manager Jack Barrie commented: "The greatest achievement of the Marquee is still being here as the premier launching-pad for new groups."

A glance at the U.K. album charts in recent weeks shows how closely record companies link their releases with tour dates. Those dates have become an integral part of the marketing campaign for a new album.

Shortly after Elvis Costello's first U.K. tour dates for some time were announced, via extensive press advertising, the new album "Spike" shot into the chart at No. 5. Costello's tour is spread over a couple of months which should boost sales considerably.

New Model Army's return to the album chart with the Tom Dowd-produced "Thunder & Consolation" set coincided with their return to the touring scene, while Diesel Park West's debut album, "Shakespeare Alabama," has surely been helped by their support slots on the Big Country tour. The support slot was followed by a further single release from the album and a series of headlining dates.

Despite the plethora of "studio bands" and "manufactured music," the live music scene in the U.K. and through Europe is buoyant at all levels.

In Germany, the belief is that in the case of a national act a record release should be on the market for at least two or three months before the tour starts. In the case of an international act with a simultaneous worldwide release, and where U.S./U.K. obligations come first, coordination usually works out to a few months' head start for the release.

German record company support includes posters, trade and consumer advertisements, promotional record mail-outs to radio/TV stations, and tour support for newcomers.

In Belgium, most tours are organized to back-up current releases, though it's noted that some major acts are prepared to "keep their fans hungry." Megastars are welcome in this territory with or without new product. And Belgian fans are quite happy to travel to Holland, France or Germany attend shows if those megastars have left Belgium off the tour itinerary.

Jos Lauwers, press officer of CBS Holland, says foreign acts visit Holland for concerts only if they have new material to promote, in most cases a new album. "Ideally, the act comes in two or three months after the release of a new album, but because of worldwide touring this isn't always possible."

"However, a tourist act with no repertoire to promote is something of a disaster. I recall Judas Priest coming in five years ago for a concert with no new album or single to promote. But then it is also bad if an act comes in six or seven months after an album release, or just one week after the

(Continued on page I-10)

**THE
TOUR DE FORCE
WHEN
YOU'RE
FORCED TO TOUR!**



ROBERTSON TAYLOR INSURANCE BROKERS



**BOB TAYLOR
MARTIN GOEBBELS
33 HARBOUR EXCHANGE SQUARE
LONDON E14 9GG
TEL: 01-538 9840
TELEX: 913399
FAX: 01-538 9919**

**WILLIE ROBERTSON
55, FULHAM HIGH STREET
LONDON SW6 3JJ
TEL: 01-731 1454
TELEX: 8950420 MISROB G
E. MAIL: ROBERTSON UK DGS 1278
FAX: 01-736 4803**

BUOYANT BUSINESS

(Continued from page I-1)

shows in the U.K. appears to be down overall, but in the first six months of this year we'll be doing more than we ever have before, though that may be because many of the acts we handle want to work.

"I don't think there's any conflict of interest because we're both agents and promoters, because each act has a lawyer and an accountant and probably a guitar roadie who knows, or claims to know, everything about the act he's attached to.

"We're in a good position to function in the dual role because we understand the economics of touring in Europe, though we promote more in the U.K."

What seems to have happened since the dramatic rise in U.K. interest rates, says Fenn, is that less well-known acts have found the going tougher, while established names have been largely unaffected.

"Overall, there seems to be a decline and obviously profit margins will lessen, but our business has trebled since 1980."

Barry Marshall, MD of Marshall Arts, started as an agent with the Arthur Howes Organization in the 1960s, before moving into management, primarily, with legendary Welsh band Man before moving into a mix of promotion and agency.

He has set up a network of promoters in continental Europe with whom he copromotes major tours, like the mammoth trek of Tina Turner. Marshall Arts copromoted the Nelson Mandela 70th Birthday concert at Wembley Stadium,



Rod Stewart

We Don't Sing or Dance,
Make Films, Promote Concerts,
Manage Bands or Sell 'T' Shirts!

But we do arrange Insurance
for those that do!
(and rather better than anybody else)

SPEAK TO THE SPECIALISTS
STAFFORD KNIGHT & CO. LTD.

Lloyds Brokers Since 1917

With our assistance many clients have reduced
their Insurance costs by as much as 50% and in
addition have the benefit of an ongoing
Specialist Service Second to none.

Contact Ian Patton, Gerry Brandeys, Dave Bishop
or Darren Chick for free advice, quotations or
assistance on any Insurance matter.

4 LONDON WALL BUILDINGS
LONDON EC2M 5NR.

TEL 01-628 3135
TELEX 945846 FAX 01-638 2510

NOW
REPRESENTED IN
NEW YORK

but Marshall suspects that open-air shows may have peaked in 1988, though he is sure there won't be a decline in indoor arena shows at Wembley and the Exhibition Centres in Birmingham and Glasgow.

"But there does seem to be a trend toward acoustic music and smaller shows, which will mean longer tours visiting more cities and playing smaller venues.

"At that rate, production costs have to be tailored to the smaller places to make that type of tour viable. It's about music rather than production, but people still want something of a spectacle."

Among past and present clients of Marshall Arts are Whitney Houston, George Michael, Joe Cocker, Lionel Richie, Bryan Adams and T'Pau, while the company is currently involved in tours featuring Elkie Brooks and Al Jarreau.

A major tribute is that Paul McCartney's organization has picked out Marshall Arts to run the ex-Beatle's return to touring.

Marshall is adamant that he has no personal ambitions for a high-profile celebrity status: "I'm in the service business and the company gets its reputation from the artists we present and represent. I spend nine months of every year with our artists. Coordinating tours is something we do well, and it's something an agent doesn't need to do if they're working with us."

In a similar position, and involved with major acts for over 20 years, is Barry Dickins, MD of International Talent Booking (ITB), whose roster as a European agency includes Bob Dylan, Diana Ross, Fleetwood Mac, the Kinks, Cher and Yes, along with a veritable encyclopedia of hard rock acts from Aerosmith to ZZ Top, with many handled by his partner Rod MacSween.

"We promote concerts in the U.K. and work as agents for many U.S. acts in Europe," says Dickins, whose younger brother Rob Dickins is chairman of WEA U.K. and a past chairman of the British Phonographic Industry. He also feels that the live scene is "buoyant" at present, noting that since he joined ITB in 1978, eight of the 11 years have been "fantastic."

Of the potential conflict of interest for an act relating to ITB as both agent and promoter, he says dismissively: "We only promote our own artists. If a promoter has worked with one of our artists since they started, they tend to stay with them."

Dickins disagrees with Marshall on the "peaking" of open-air shows. While the number of such shows this year is unlikely to top the 1988 figure, this is mainly due to the supply of acts of sufficient stature to make such tours, he says.

On changes in the business over the years, Dickins recalls that when he saw the Beatles at Shea Stadium in New York, the amplification they used was minute compared to what would be used for a similar show today.

Like other major figures contributing to this overview, Dickins is proud of acts which have been helped to greater status by his firm's efforts, citing recent examples such as the Cult, the Mission, All About Eve and Billy Bragg. He adds that he was working on Tracy Chapman's behalf since before her fabled appearance at the Mandela concert and that he's convinced Edie Brickell & New Bohemians will make similar progress.

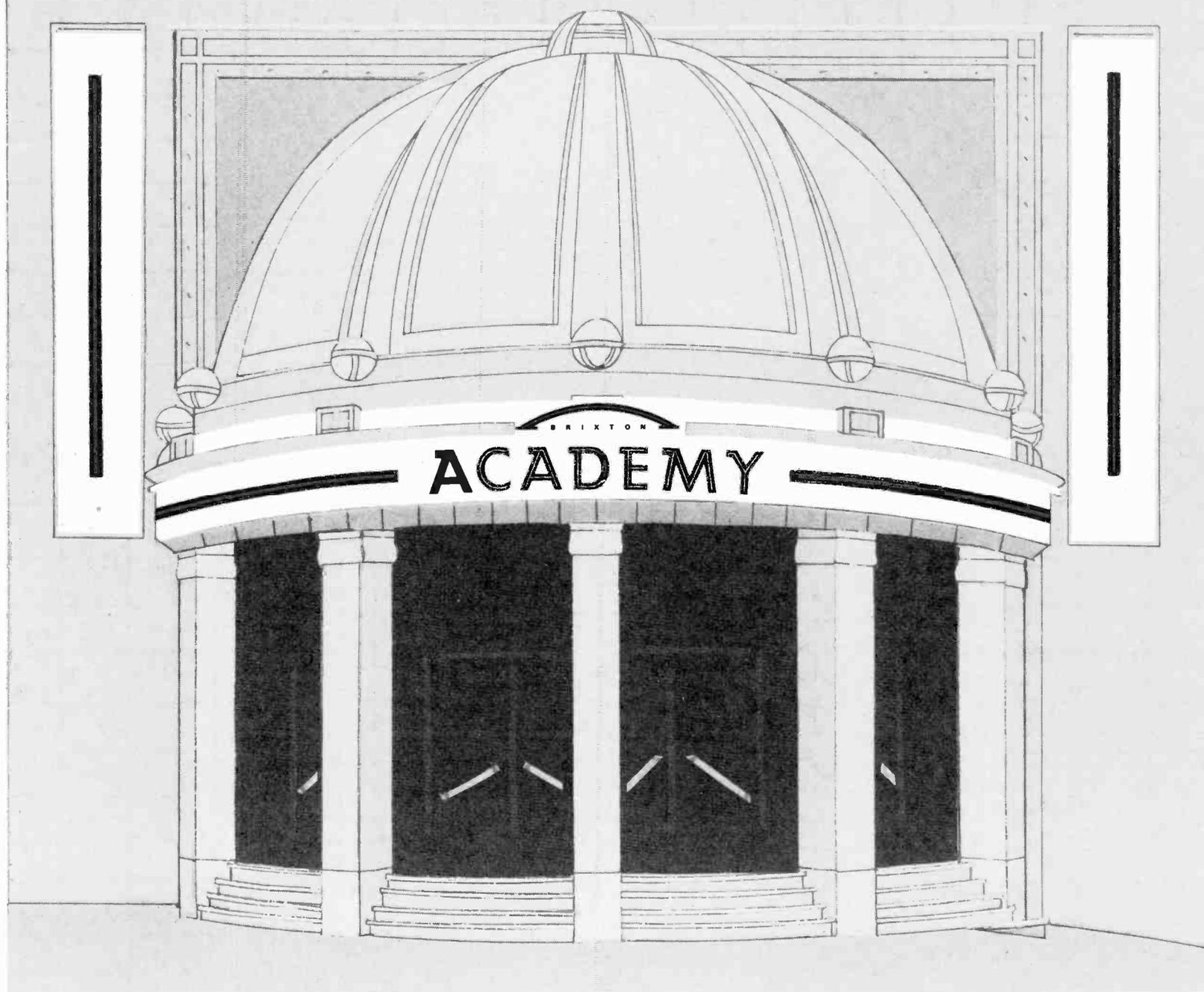
On the thorny question of agent/promoter conflict, Dickins says: "I see no problem over U.K. tours. But I don't promote in West Germany because there are better qualified promoters with more experience of the market there."

"But I can see problems that can arise with management and agency. I tried it with Bananarama at the start of their career. The tendency is for a manager to get continuous pressure from an act, whereas with an act on tour you devote all your time to it during the tour but when it's over, you're finished with it. Until the next tour, anyway. A manager seems to be on call 24 hours a day."

Neil Warnock, MD of The Agency group of companies, has
(Continued on page I-8)



LONDON'S NO.1
LIVE VENUE



**Brixton Academy, London's No. 1 live venue,
is THE place for all music.**



We have staged live concerts by U2, Simply Red, UB40, Alexander O'Neill, James Brown, Run D.M.C., LL Cool J, Ten City, Ruben Blades, Wham, Lloyd Cole, Terrence Trent D'Arby and countless others. (Capacity: 4,300)

Can you afford not to be seen at the Brixton Academy?

For further information please contact **Simon Parkes** or **Johnny Lawes** at:
Brixton Academy 211 Stockwell Road, London SW9 9SL Tel: 01-274 1525 Box Office: 01-326 1022 Fax: 01-274 0812

BUOYANT BUSINESS

(Continued from page I-6)

been an agent since 1967, when he started at NEMS, then run by Clive and Queenie Epstein, brother and mother respectively of the late Brian. He went on to the Bron Agency, later The Agency, and the act roster now includes Pink Floyd, Steve Miller, 10,000 Maniacs, Rush, Blue Oyster Cult and Transvision Vamp.

Named international agent of the year by Performance magazine, he's noted for his view that working as agent and promoter doesn't work. "We don't promote," he says. "I don't see how I can wear two hats. My job is to represent the artist, and I can't do another as well."

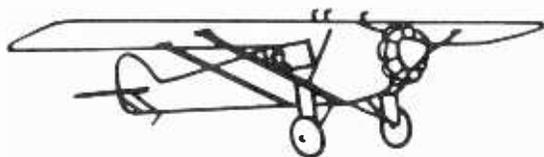
However the single-minded approach hasn't held back his

company's success. "Last year was our biggest yet, because we had acts returning after a long gap, like Pink Floyd, David Sylvian and Rush."

Maybe surprisingly in view of the long and triumphant Floyd tour, Warnock found some promoters uncertain about the band's chances of filling venues.

He's also involved in less-established acts and is currently excited about the prospects for Dogs D'Amour. "They've played every small gig they can. Next we have to take them into the colleges which are promoted by promoters rather than the colleges themselves. Since college entertainment allowances have been cut, some social secretaries don't have enough time or resources to do the job properly."

Warnock is also opposed to the practice of an act "buying on" a tour by an established name, though he accepts it is now "a fact of life."



SOLO

AGENCY & PROMOTIONS

BIG COUNTRY	JULIAN LENNON
BLACK	ALISON MOYET
SAM BROWN	IGGY POP
STEVE BROWN	RAMONES
DAVID BOWIE	RUNRIG
THOMAS DOLBY	THE STRANGLERS
DURANDURAN	SUPERTRAMP
GENE LOVES JEZEBEL	TEARS FOR FEARS
THE GODFATHERS	PIERCE TURNER
AMY GRANT	SUZANNE VEGA
ICEHOUSE	WANG CHUNG
HOWARD JONES	PAUL YOUNG

Thanks.

JOHN GIDDINGS, CAROLE MURRAY, GRAHAM PULLEN,
ALLEN SPRIGGS, DEBBIE RAWLINGS, MARTIN TIBBETTS,
ANN SPICE, JESSICA CONNOR

55 FULHAM HIGH STREET, LONDON SW6 3JJ
TEL: 01 736 5925 TLX: 919946 SOLO G
FAX: 01 731 6921 EMAIL: DGS1062

He says: "If a new act tours with a major band, there are expenses to be covered, like the mixing desk and the personnel wages. It's valid to say that a new young band gets greater exposure via that route than by touring as headliners in their own right, but I prefer to work on the basis of a swap: trading a tour of Europe and the U.K. for a tour of the U.S., which you can arrange with friendly managers. It's a business transaction to sell a place on a sold-out tour. What a new band should be trying to achieve is a shift in their demographic appeal to the audience which has come to see the headline act."

Prophets of doom may suggest that a slump has already started in the touring business, but the top men in the game, across Europe as well as in the U.K., don't hold that view.

In Ireland, Fachtna O Ceallaigh, manager of Sinead O'Connor, nominated for a Grammy this year for her album "The Lion & The Cobra," says: "One tends to tour about four or six weeks after the release of an album in America. In Europe, it's much nearer the release date."

"With Sinead going out on tour, we learned that you need a considerable period of preparation, of rehearsals. An artist who hasn't come out of a pub/club background really does need that time. I had to relearn a lot of things with Sinead, to become more aware of her needs as opposed to what I or the record company wanted."

"In the case of a band, there's a general camaraderie and the ability to transcend problems, but for someone who has never been on the road before, even the smallest problem can seem monumentally huge."

Fachtna O Ceallaigh, who previously managed the Boomtown Rats, Bananarama and U2's Mother Records, says: "Bookers should have an intense knowledge of the clubs or arenas they've placed an act. Promoters should offer the minimum of fuss with the maximum of impact. And level-headed and common sense security."

Irish promoter Pat Egan: "The right time to tour is on the back of a hit album, not a few months later." He has worked with Eric Clapton, Elton John and Bob Marley among others and finds being a promoter "extremely competitive and enormously risky."

He's trying to build his agency to the point where he can book acts into Europe without using an English agent: to book directly, say, into Germany and Scandinavia, where Irish acts, specially in traditional vein, are very popular.

"The older acts from the 1960s and 1970s are doing better business, the James Taylors and Leonard Cohens. There's such a fast turnover of acts now. Younger audiences cling on to the mega acts, U2 or Chris de Burgh, but the in-betweens seem to have a very short span."

In France last year, crowds swarmed to see Bruce Springsteen, Michael Jackson, Prince and Pink Floyd. Last year was a banner year for the French tour industry. Media euphoria accompanies each big-name visitor but behind that lies a bitter battle between TV channels, radio stations, sponsors, promoters and agents to get in on the act.

The key politicians get in, too. In 1987, Jacques Chirac, prime minister, expressed enthusiasm for Madonna and had himself photographed with her. The following year, culture minister Jack Lang expressed enthusiasm for Pink Floyd and proved it by allowing the band to play at the Chateau de Versailles. Floyd, prematurely judged to be past their peak, surprised the music business by selling out months ahead of their visit.

Jean-Paul Commin, international director of WEA France, says Prince was the stand-out success of all the group artists to play France last year, and the singer elected to kick off his world tour with four concerts (total 60,000 fans) at the Palais Monisports in Bercy.

Tour profitability in France is hard to gauge—the tax authorities show considerable interest in the financial affairs of tour organizers and concert promoters.

Michael Jackson, "a living legend" in France, did not, despite the rumors, have too many extravagant demands in his contract, except a requirement to visit the Louvre Museum at a time when most of Paris was asleep.

According to promoter Jacky Lombard, Jackson asked for a financial guarantee of \$2.45 million for his two shows in Paris in 1988 and of \$900,000 for the shows in Nice and Montpellier. It's reported that Springsteen wanted a guarantee of \$4 million for his sole concert at the Vincennes racetrack.

But Lombardy says that money is not the only thing that counts for an artist. The general atmosphere and events built round concerts is also important. On June 8 this year she is putting on the sole concert by Tom Jones in France, at the Palais des Congres in Paris. She says Jones, though much sought after, responded to her bid "perhaps because I used to work with him years ago when he was not quite so much in demand."

(Continued on opposite page)

BUOYANT BUSINESS

(Continued from opposite page)

Jean Gemin of Lesly Production: "Why did I get Pink Floyd in 1988 despite offers from other promoters? I'm sure they remembered that in 1977 when there were still four of them I organized their French concerts."

Says Thierry Aupet, director of the Barclay label: "Because of the top 50, which has the perverse effect of undermining the careers of artists who are temporarily out of it, and because of radio stations which emphasize the top 50 format and don't build artist careers, concert appearances are indispensable."

Riccardo Benini, of the Trident Agency, in Italy, working mainly with local talent, says the Italian touring market is good for established names but difficult for those on the way up. Best time to tour in Italy is the summer when open-air events are viable.

Trident has management deals with Edoardo Bennato and Matia Bazar. An example of promotional teamwork cited by Benini is that of Eros Ramazzotti, who hasn't a manager and whose equal billing consultants are DDD (the record company), Piero Cassano (record producer) and Trident. And it works well.

The Danish concert scene is strong for megastars any time of the year, but festivals and stadium packages are held in the summer, says Flemming Schmidt, MD of the Dansk Koncert Bureau. Sweden is increasingly important as a concert center, particularly for the big names.

In Belgium, promoters try to schedule concerts in the February-May and September-October periods.

In West Germany, the general consensus is to tour from spring to summer, but not to undertake tours in the summer vacation months. The latest available statistics reveal that approximately 10-12 million tickets are bought by concert-goers each year, with an annual turnover of around \$220 million.

German bookers and promoters take on all aspects of a tour: getting there, being there, and ensuring that both me-
(Continued on page I-10)



WEMBLEY

—VENUE OF LEGENDS—

The facts behind the Legends:

■ **3 venues on site offering varying capacities**

— **Wembley Stadium 72,000**

— **Wembley Arena 12,000**

— **Wembley Conference Centre (Grand Hall) 3,000**

■ **Huge national and local catchment**

■ **Situated close to London's West End
Superb public transport services
On-site parking for 6,000 vehicles**

■ **High level technical and support services**

■ **Advertising and promotional services**

To make your event legendary contact:

**Roger Edwards, Sales & Events Director, Wembley Stadium,
London HA9 0DW. Tel: 01-902 8833. Fax 01-900 1055**



Business Affairs International Limited

Clients

- Artists
- Producers
- Managers
- Agents
- Record Companies
- Publishing Companies
- Recording Studios
- Video / Film Production Companies
- P.R. Companies
- Photographers

Commercial

- Commercial Agreements
- Secondary Income Exploitation
- Risk Management
- Overhead Control
- Banking Arrangements
- Co-ordination of Audits

Accountancy

- Management Accounts
- Statutory Accounts
- Taxation
- Detailed Book-keeping
- Company Secretarial
- Withholding Tax

Business and Financial Planning

- Budgeting
- Cashflow Forecasting
- Strategic Planning
- Foreign Exchange Control
- Co-ordination of Investments

We are an organisation which provides a truly comprehensive Business Affairs Service to the entertainment industry in a constantly changing and complex international marketplace. Our aim, quite simply, is to maximise your income and minimise your costs through effective business affairs management.

For further information please contact:

BILL TAYLOR AKY NAJEEB STEVE PENNINGTON
Business Affairs International Limited

The Colonnades, 82 Bishops Bridge Road, London W2 6BB. Tel: 01-243 0640 Telex: 27579 SMATAY Fax: 01-243 0470

VENUES

(Continued from page I-3)

ture minister Jack Lang announced at MIDEM in Cannes, south of France this year, that 10 new venues would be built in France in the style of the Zenith.

Says Thierry Aupel, Barclay Records director: "This is fine, but it is also important to think in terms of smaller venues which do so much to assist up-and-coming talents to get recognition.

"These small venues should be helped by the authorities. After all, the Paris Opera is not the only constituent of our musical culture."

And Jean Claude Camus, president of the French Show Promoters' Assn. says: "Art is not just the subsidized theaters. Popular music and jazz are also awaiting their fair share of the subsidies available.

"We achieved a few positive things in 1988—the reduction of Value Added Tax on concerts from 7% to 2% was a major success—but there are other things we have pressed for to help the live entertainment scene in France and as yet had no response. Promoters of live shows don't want to continue being the poor relations of the music and entertainment industry."

In Italy, there are a fair number of theaters with a 2,000 capacity available for winter bookings, along with sports halls (from 2,000-4,000) and some major disco halls, mostly in northern Italy. Most key cities, such as Milan, Turin and Rome have suitable theaters for key pop acts, but Bologna and Naples are among those who don't.

Roberto De luca, of the Bonnechance agency in Italy says: "We do have a problem with outdoor venues. To get dates okayed in the soccer stadiums, which are mostly publicly owned, means going through many bureaucratic channels. Not least of the worries is that if the grounds have been newly reseeded ready for the winter, they're just not available."

In the Scandinavian region, there is a fair availability of venues. Top halls in Norway are the Drammer Hall (5,500 seats) and the Skedsmo Hall (4,500), both near Oslo; the

New City Hall, which is soon to open with a 10,000 capacity; and the Concert House (1,500). Top Danish halls are the Brondby Hall (6,000), K.B.Hall (2,900), Valby Hall (4,100), Tivoli Concerthall (2,000), Falkonere Theatre (2,000), and the Saga Hall (1,200), with the main outdoor venues the National soccer stadium (43,000) and Gentofte Stadium (30,000).

In Sweden, the main venues in Gothenburg are the Scandinavium (12,000), Lisebert Hall (2,700) and the Concert House (1,500) and in Stockholm there are the Globe (12,000-16,000), the Solna (3,000) and the Concert House (1,500). The Globe's the most recent acquisition. Springsteen last year played the National arena.

Concert action in Finland is centered in Helsinki, the capital. People travel hundreds of miles from all parts of the country to see the big-name visitors. Main venues: the Helsinki Ice Stadium (9,500), Culture House (1,450), UKK Hall (3,900) and Finlandia House (1,650), though the last two are rarely available for pop or rock shows.

During the Finnish summer there are around 20 open-air rock concerts across the country.

Main venues in Ireland include the Pairc Ui Caoimh, a football stadium in Cork City, which coped with 130,000 fans over two days for Michael Jackson in July last year, and the Croke Park, Dublin, which will have a capacity of 100,000 when modernization plans are completed.

Other key venues: the Gaiety Theater, Dublin (1,150); Point Depot, Dublin (10,000, 8,500 seated); National Concert Hall, Dublin (1,200), RDS Concert Hall (1,200), RDS Simonscourt (6,500), and the National Stadium, Dublin (2,200).

Jim Aiken, a leading Irish promoter, says: "Our business has grown bigger than anyone could have guessed a few years ago. We don't have enough 1,000-2,000 venues, but we're adequate at the 5,000-7,500 end of the industry, and we can compete favorably outdoors."

And fellow promoter Pat Egan adds: "The theaters have a better atmosphere and more facilities. The National is probably the best place for a gig if it is full, and it's by far the cheapest to run."

COORDINATION

(Continued from page I-4)

release. Generally, though, in Holland we see good coordination between release and tour.

Lauwers says that most major acts play new and old album tracks "but there are exceptions when a band will maybe only include two tracks from an album because they feel all the repertoire is too new. Popular new bands may play all the tracks on an album."

Says Dutch promoter Leon Ramakers, of Mojo Concerts: "In some cases we're also involved in an act's new repertoire. Agents ask us to bid for an act that often hasn't completed the new album. So we're left to estimate an act's popularity without having heard a new record. I find this a most frustrating situation."

Scandinavian promoters take the line that new albums should be in the shops around two or three months before any concerts. Flemming Schmidt, of the DKB Agency in Denmark, says: "That way we make the hit first and start selling tickets for the shows when the demand is there."

In Finland, the release-concert link doesn't always happen for international acts because of problems with direct imports or global tour scheduling, but it is a regular situation with domestic acts. And back catalog material is always "pushed" at concerts.

In Dublin, Ireland, MCD Concerts chief Denis Desmond says: "Record company support for tours is improving in this country. Record companies are slowly becoming aware of the fact that you can publicize concerts and records and work with the promoter, rather than working independently."

"I'd say record companies get it right 99% of the time. There's a risk at the start of a tour. Simply Red were in for Feb. 17 and the album was originally going to come out on Jan. 23. It eventually came out on Feb. 13. It was spot-on for the rest of the tour, but a bit of a worry for us. Still, the band was here and did some promotion work."

Another Irish promoter, Jim Aiken, says: "If you're the first date on the tour, you're unlucky. I've got the last dates on Elton John's European tour, in June, and all the new product and publicity will have come through by the time he's here."

BUOYANT BUSINESS

(Continued from page I-9)

dia and public are there. It's important to avoid planning tours during the carnival season because the main festival halls are booked solid then.

Mojo Concerts, leading Benelux pop and rock promoter firm, sold a record 1.1 million tickets last year, some 300,000 more than in 1987. Among major draws: Michael Jackson, Prince, Pink Floyd, Bruce Springsteen, George Michael and Whitney Houston. Leon Ramakers, one of the joint Mojo MDs, doubts whether this year can produce such a "parade of megastars," but the first three months have seen such visitors as Iggy Pop, Big Country, Bros, Johnny Winter, Scorpions, Rick Astley, Randy Newman, Ozzy Osbourne and many others. Definitely set for later this year: the Bee Gees, Stevie Wonder, Simply Red, Chris de Burgh and Engelbert Humperdinck.

The most popular concerts in the Netherlands are those by U.S. and U.K. pop/rock acts, for Anglo-American music has long dominated the Dutch market. Only a few local acts, though successful on domestic tours, have similar impact abroad, though Golden Earring, the country's top rock band and formed 25 years ago, has toured widely, including the U.S.

Additionally the Nits have toured abroad for eight years, with major European breakthroughs in the past year. Another regular on the overseas roads is Herman Brood, veteran rocker, and his band Wild Romance, while Lee Towers, known as the Dutch Frank Sinatra, is also set for international exposure, mainly in West Germany.

Local economic factors can upset the best-laid plans, but in general the pan-European touring business is in good shape.

CREDITS: *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Associate European Editor, Pippa Collins; Editorial by these, plus London-based freelancers: Jim Evans and John Tobler, and Billboard European correspondents: Vittorio Castelli (Italy); Philippe Crocq (France); Kari Helopaltio (Finland); Willem Hoos (Holland); Marc Maes (Belgium); Knud Orsted (Denmark); Ken Stewart (Ireland); and Ellie Weinert (West Germany). Design, Steve Stewart; Cover, Jeff Nisbet.*

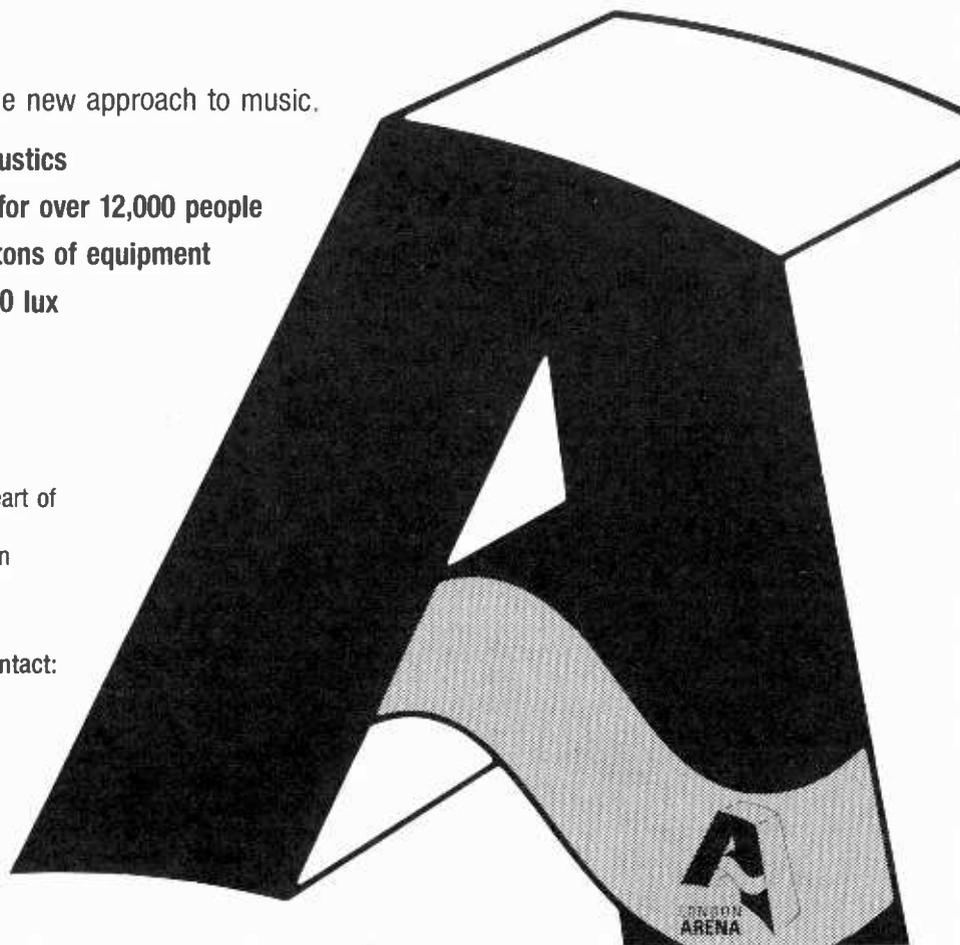
LONDON'S LARGEST AND MOST ADVANCED INDOOR VENUE

London Arena offers the new approach to music.

- State of the art acoustics
- Uninterrupted view for over 12,000 people
- Roof able to fly 30 tons of equipment
- TV lighting up to 100 lux
- Quality catering
- Comfortable seats
- Unrivalled facilities

All this and more in the heart of London's exciting new development area - London Docklands

For further information contact:
The Sales Manager
London Arena
Limeharbour, Isle of Dogs
London E14 9TH
Tel: 011 44 (1) 538 8880
Fax: 011 44 (1) 538 2565



Business Affairs International Smooths Atlantic Crossing

The increasing complexities involved with major touring in the U.K. and Europe resulted in the formation of Business Affairs International which, with offices in both London and New York, aims to smooth the path for U.S. bands crossing over the Atlantic.

"We are here to work closely with artists and bands, and their management companies," says MD Bill Taylor. "While they undoubtedly have the creative, marketing and promotional skills, they can have problems when it comes to business expertise.

"U.S. bands touring the U.K. need a proper production budget, and that is where a company like Business Affairs International plays an important role."

Taylor adds: "The advent of the withholding tax means that a lot of performers could lose money and there are certain steps that can be taken to mitigate that situation. There can also be problems with U.S. dollar fluctuations. We business plan the whole of our clients' tours."

During the last year Business Affairs has worked closely with Starship, Kiss, the Pixies, Anthrax and Guns N' Roses. "We try and keep a degree of personal involvement with the respective managers, and if necessary we are on call 24 hours a day," Taylor notes.

"We provide an all-round service, anything from liaising with U.K. record companies and ensuring that there is adequate tour support, to recruiting production teams if necessary, and even arranging bank accounts for visiting acts."

Sister company Stafford Knight, based in the City of London—both Business Affairs and Stafford Knight are subsidiaries of the Sanctuary group of companies, although with their own board of directors—looks after the insurance interests of clients.

"We act as specialist advisers in the media and entertainment industry in such areas as live performance of artists," says Michael Johnson, MD of Stafford Knight Life Assurance Brokers.

"In 1985, the company identified a need in the insurance market for a specialist entertainment risks broking service incorporating all aspects of the entertainment industry's requirements, and the appointment of specialized and experienced personnel has provided a complete insurance facility for clients."

INTERNATIONAL TALENT GROUP

DAVID BOWIE THE CURE PHIL COLLINS
 DEPECHE MODE LEE AARON DON DIXON
 DURAN DURAN AGE OF CHANCE THOMAS DOLBY
 ERASURE EVERYTHING BUT THE GIRL PETER FRAMPTON
 THE ESCAPE CLUB FROZEN GHOST DAVID GILMOUR
 PETER GABRIEL LOU GRAMM GENESIS
 ICEHOUSE JOHNNY DIESEL & THE INJECTORS
 HOWARD JONES PETER HAMMILL IMPACT '89
 JULIAN LENNON KRAFTWERK KING CRIMSON
 MIKE+THE MECHANICS MALICE STEVE MILLER
 ALISON MOYET NITZER EBB NOISEWORKS
 PINK FLOYD SAM PHILLIPS QUIET RIOT
 SADE PRETTY MAIDS JOE SATRIANI SIMPLY RED
 SCORPIONS FEARGAL SHARKEY SO SPANDAU BALLET
 THE STYLE COUNCIL THAT PETROL EMOTION
 MIDGE URE VINNIE VINCENT INVASION TOM WAITS
 WINGER THE WOODENTOPS PAUL YOUNG



Michael Farrell
 International Talent Group
 9229 Sunset Boulevard
 Los Angeles, CA 90069
 Fax: (213) 271-3719
 Tlx: 649378 Intalgrp
 Tel: (213) 271-2366

Wayne Forte
 International Talent Group
 749 Seventh Avenue
 New York, N.Y. 10019
 Fax: (212) 302-0335
 Tlx: 649378 Intalgrp
 Tel: (212) 221-7878

THE ONLY

EXCLUSIVE EUROPEAN REPRESENTATION

ACCEPT	THE LA'S
AEROSMITH	LEATHER NUN
ALL ABOUT EVE	LITA FORD
AMERICA	LITTLE ANGELS
AZTEC CAMERA	LIVING COLOUR
THE BEE GEES	LOOP
THE BHUNDU BOYS	LOVE AND ROCKETS
BILLY BRAGG	LYLE LOVETT
BILLY IDOL	MICHAEL McDONALD
BLUE RODEO	THE MIGHTY LEMON DROPS
BOB DYLAN	THE MISSION
THE BOLSHOI	THE MOTOR CYCLE BOY
BON JOVI	THE MUSCLE SHOAL
THE BUBBLEMEN	NEIL YOUNG
BULLETTYOYS	NO MAN'S LAND
THE CARS	THE NOMADS
CHEAP TRICK	OZZY OSBOURNE
CHER	PERE UBU
CINDERELLA	THE POINTER SISTERS
CINDY LEE BERRYHILL	POISON
CLAYTOWN TROUPE	QUEENSRYCHE
CRIMSON GLORY	QUIREBOYS
THE CULT	THE RAINBIRDS
DANNY WILSON	RATT
DEF LEPPARD	REO SPEEDWAGON
DIANA ROSS	RICHARD MARX
DIO	RICK ASTLEY
DOKKEN	RIVER CITY PEOPLE
DOLLY PARTON	ROBERT PLANT
EAT	ROCK CITY ANGELS
EDIE BRICKELL AND	ROMEO'S DAUGHTER
THE NEW BOHEMIANS	SAXON
ERROL BROWN	SKID ROW
FEMME FATALE	SLAMMER
FLEETWOOD MAC	SOMETHING HAPPENS!
FM	38 SPECIAL
FOREIGNER	SPYRO GYRA
THE GEORGIA SATELLITES	STRYPER
THE HANK WANGFORD BAND	THE SUNDAYS
HEART	THEY MIGHT BE GIANTS
HELLOWEEN	TOM PETTY
HORSE	AND THE HEARTBREAKERS
HUGH MASEKELA	TRACY CHAPMAN
JAMES TAYLOR	U.D.O.
JASON AND THE SCORCHERS	UNDER NEATH WHAT
JERMAINE STEWART	VICTORY
JOAN RIVERS	WARLOCK
JOHN MAYALL'S	THE WEDDING PRESENT
BLUESBREAKERS	WESTWORLD
JONI MITCHELL	WHITESNAKE
JUDAS PRIEST	WIN
KANSAS	THE WONDER STUFF
KILLING JOKE	WORLD DOMINATION
KINGDOM COME	ENTERPRISES
THE KINKS	XMOX
KIX	YNGWIE MALMSTEEN
L.A. GUNS	ZEN GANGSTERS
	Z.Z. TOP

IN EUROPE

International
Talent
Booking

Rod MacSween

113-117, Wardour Street
London W1V 3TD
Tel: 01-439 8041 Tlx: 25115 Talent
E-Mail: ITB-UK (DG51175) Fax: 01-434 2577

Barry Dickins

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

Δ Regular Classified: \$2.95 per word. Minimum order \$59.00.

Δ Display Classified: 1 in./1x \$95.00 - 1 in./4x \$88.00 per 1 in./12x \$82.00 per - 1 in./26x \$79.00 per - 1 in./52x \$64.00 per.

Δ Reverse Ad \$10.00 additional charge

Δ Count 8 words for our box number and address. Add \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.

NEW! Broadcast/Media Rates!

Δ 1 in./1x \$70.00-1 in./4x \$65.00 per

Δ 1 in./12x \$60.00 per-1 in./26x \$56.00 per

Δ 1 in./52x \$52.00 per

Circle the heading you want:

For Sale/ Help Wanted/ Positions Wanted/ Tapes/ Business Opportunities /Investors Wanted /Songwriters/ Real Estate- For Sale & Lease /Services/Supplies/Equipment/Talent / Accessories /Novelties/Merchandise /Computer/ Golden Oldies/Wanted To Buy/ Comedy Material /Video/Schools & Instructions/Miscellaneous/Broadcast/Media

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524
Fax #212/536-5236

Your Name _____
Company _____
Address _____
City _____ State _____ Zip _____
Telephone _____

To charge the cost of your classified advertising.
Δ American Express Δ Diners Club Δ Visa Δ Master Charge

Credit Card # _____ Exp. Date _____
Your Signature _____

FOR SALE

USED MOVIES

Bought & Sold
All quantities, Ratings & Formats
Specializing in Store
Openings & Buyouts
VIDEO DISTRIBUTORS, INC.
800-447-3399
FAX 215 638 0770

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
2628 N.W. 72nd Ave., Miami, FL 33122
(305) 591-2188

Retail Shrinkwrap System

ONLY \$249 complete!
Stop wasting valuable return privileges and losing sales on unwrapped merchandise. The SHRINKMASTER™ wraps LP's CD's Tapes, POSTERS and more! Performance Dist., 2 Oak Street, New Brunswick, NJ 08901-0156 Tl: 201-545-3004 Fax:201-545-6054

PRESSING PLANT FOR SALE

Automatic equipment. Excellent location, steady accounts. Priced right. Serious inquiries only.

Box # 7808
Billboard Magazine
1515 Broadway
New York, NY 10036

POSTERS

ZAP ENTERPRISES

1901 South Alameda St.
#104 Los Angeles, Calif. 90058
(213) 744-1622
DEALERS ONLY

While other people are raising their prices, we are slashing ours. Major label LP's, Cassettes and CD's as low as 50¢. Your choice of the most extensive listings available.
For free catalog call (609) 890 6000 or write
Scorpio Music, Inc.
Post Office Box A
Trenton NJ 08691 0020

HELP WANTED

ACT IN TV COMMERCIALS. NO EXPERIENCE. ALL AGES. CHILDREN, TEENS, YOUNG ADULTS, FAMILIES, ETC. HIGH PAY TV ADVERTISING. CALL FOR CASTING INFORMATION. CHARM STUDIOS (313) 542-8400 EXT. 2808.

STRATFORD SEARCH GROUP MANAGEMENT CONSULTANTS TO THE MUSIC INDUSTRY.

An executive search firm specializing in meeting the total human resource needs of the music industry. Send resumes in full confidence to:

STRATFORD SEARCH GROUP
Empire State Building
350 Fifth Avenue, Suite 7901
New York, NY 10118
(212) 465 1818 • FAX (212) 268 1061
A DIVISION OF THAU/LEVEY, INC.

HELP WANTED AUDITOR

Royalty Accountant, Auditor, or Bookkeeper to use DBase III and Lotus for Int'l Music Royalty Co. Send Resume & Salary history to:

Mr. Bremond
6430 Sunset Blvd.
Suite 1111
Hollywood, CA 90028

MUSICIANS/SINGERS - 3 PERSON group (bass guitar, lead guitar, kirar and vocalist) to perform traditional Eritrean folk music and songs at club restaurant. Must have 2 years performing experience and thorough knowledge of Eritrean native folk music. Thursday through Sunday, 9 p.m. to 2 a.m. for 3 months. Starting March 24, 1989 thru Sept. 24, 1989. Salary \$1,500 per week for the group. Apply at Isola Verde Restaurant, 2327 18th St., N.W., Washington, DC 20009.

ADMINISTRATIVE SECRETARY

FOR LOS ANGELES INDIE RECORD CO. EXCELLENT TYPING, FAST NOTES, DESIRE TO TAKE INITIATIVE AND ASSUME RESPONSIBILITY. GREAT ATMOSPHERE. MEDICAL BENEFITS. SEND RESUME:

BBG
P.O. Box 8248
Van Nuys, CA 91409 8248

HELP WANTED

HELP WANTED

West Coast Distributor is expanding its buying dept. Need experienced buyer in pre-recorded video, pre-recorded audio.

Box # 7809
Billboard Magazine
1515 Broadway
New York, NY 10036

Marketing Assistant Magnetic Tape Division

This world leader in quality photographic and magnetic tape products has an excellent career growth opportunity for an independent self-starter to join our team of marketing professionals.

Requirements:

- 2+ years experience in media storage industry
- Knowledge of professional audio market preferred

Responsibilities:

- Monitor marketing statistics
- Coordinate product availability
- Assist National Marketing Manager with product promotions, marketing analysis, and competitive surveys
- Special projects

We offer a competitive salary and excellent benefits. Please send confidential resume including salary requirements to: Human Resources Director, Agfa Corporation, 100 Challenger Road, Ridgefield Park, NJ 07660.

An equal opportunity employer m f

AGFA 

FOR SALE

D.A.T./P.C.M.

We have DIGITAL AUDIO TAPE DECKS, portable D.A.T.'s and TAPES! We also buy and sell SONY P.C.M. units!!

THE AUDIO GALLERY

2716 Wilshire Blvd
Santa Monica, CA 90403
(213) 828 3429
FAX: 213 829 0304

LIQUIDATING 15 VIDEO rental departments. Sacrifice prices, shrink wraps, V-Boxes, accessories, counter systems, VCR's, T.V.'s, VHS movies and NCR computer systems. Galaxy Holdings, Inc., (813) 855 0045. FAX (813) 855 1248.

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

OUTSTANDING SELECTION AT BARGAIN PRICES!

Budget/Midline/Cutouts
LP's/CASSETTES/CD's
Gospel, Blues, Jazz, MOR, etc.
Free Catalog — Dealers only!
A.B.A. Record Dist.
5 Lawrence St., Bloomfield, NJ 07003
(201) 429 7797

VIDEO

Aggressive video retailer seeking used tapes for new store openings. Can purchase and process up to 10,000 per month over the next year. Independent retailer and broker inquiries welcome. VHS with boxes only. For more information contact:

United Texas Entertainment
(915) 367-7865 or (915) 368-4904
2626 Parkway, Bldg C, Suite 100
Odessa TX 79762
Attention: Carlos Reyes

SELL US MOVIES

BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!

VIDEO SHUTTLE, INC.
445 8th Ave. N.W.
St. Paul, MN 55112
(612) 639 0622 1 (800) 666 1121

TALENT

IVAN BORAK

AND HIS ELECTRONIC KEYBOARD ORCHESTRA . . . BEFORE, DURING OR AFTER THE MAIN EVENT . . . "BIG BAND, POP LATIN, JAZZ". ANY STYLE OF MUSIC TO FIT YOUR NEEDS OR CRITERIA.
OUTSTANDING WORLD CLASS SOLO-MULTI-KEY-BOARDIST AVAILABLE FOR ANY TYPE ENGAGEMENT, EVENT, OR ATTRACTION. FOR THE FACTS: (305) 680 9862.

TALENT

SIMPLE BUT HARD HITTING DRUMMER LOOKING FOR RECORDING AND TOURING RHYTHM AND BLUES BAND. CONTACT:

Luke Piro
c/o W. H. Productions
818 Emerson St., Palo Alto, CA 94301
Days (415) 325 1894 • Eves (415) 328 4649

WANTED BANDS/MUSIC for sound track 2ps dance/rock etc. Send to: Dreamworld, 314 Halsey St., Plainfield, NJ 07063. Royalties paid.

SERVICES

- RECORD PRESSING
- CASSETTE DUPLICATION
- COMPACT DISC PRESSING

ALIGNED AUDIO INC.

- AUDIOPHILE QUALITY
- DIGITAL TAPE PREP
- MASTERING & PLATING
- PROJECT COORDINATION
- LAYOUT & PRINTING
- ORDER FULFILLMENT

State of the art facility. Personalized service, high quality at competitive rates. For more information:

718 788 6969
718 499 0421 FAX
151 22nd St., Brooklyn, NY 11232

Complete Manufacturing For The Music Industry...



GEORGIA RECORD PRESSING

Records • Cassettes • CD's
Custom Art And Jacket Printing
Digital Mastering • Colored Vinyl

1-800-327-9212

★ **DISCO & STAGE LIGHTING/AUDIO** ★
★ Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc. ★
★ **WHOLESALE PRICING AVAILABLE** ★
★ **Farralano Enterprises, Inc.** ★
★ **166 Central Ave.** ★
★ **Farmingdale, N.Y. 11735** ★
★ **Fax (516) 752-8781** ★
★ ★ ★ **(516) 752-9824** ★ ★ ★

SERVICES

EUROPADISK, LTD.

AUDIOPHILE QUALITY

DMM MASTERING/PRESSING CASSETTE DUPLICATION

On Finest European HX-Pro Equipment
CD & GRAPHICS PACKAGES
DIGITAL TRANSFER STUDIO
CD Master Tapes
Neve Digital Console
Sony Digital Editing

Europadisk, Ltd.
75 Varick Street, New York, NY 10013
(212) 226-4401

Tax and financial management for superstars, by superstars. Contact Martin Cohen, Attorney/MBA at (718) 631-4573.

NEW! BROADCAST SERVICES

GET YOUR MESSAGE TO KEY RADIO STATION PERSONNEL. PLACE YOUR AD TODAY.

CALL 1 (800) 223 7524
ASK FOR JEFF SERRETTE
IN NY STATE 1 212 536 5174

REAL ESTATE

OFFICE SPACE SUNSET STRIP

Sub lease 2-1/2 years. 3600 sq. ft. openable windows, great location with views. Contact:

Paul Cooper
(213) 205 7460

FIXTURES

FACTORY DIRECT

COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
ALBUM DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.
1-800-433-3543
213-623-4316 (In CA.)
Ask for John

COMEDY MATERIAL

RADIO HUMOR — PERSONALIZED and generic material to fit your needs. Wide variety including song title humor (country). Send for free sample and rate schedule. Rathbone Comedy Services, 12 Martin Ave., Salem, N.H. 03079.

COMPUTERS

The proven computerized inventory control system for record stores.

Trak Systems
101 North Plains Road
Wallingford, CT 06492
203-265-3440
call for more information
800-942-3008

COMPUTERS

WORLDWIDE BUSINESS SYSTEMS PRESENTS



THE MUSIC INDUSTRY'S POINT OF SALE, INVENTORY CONTROL AND PURCHASE ORDER SOFTWARE SYSTEM

- CASH REGISTER
 - INVENTORY CONTROL
 - PURCHASE ORDER/RECEIVING/RETURNING
 - DATA BASE WITH 45,000 TITLES FROM MAJOR CATALOGS
 - INTEGRATED VIDEO RENTAL SYSTEM
 - CORPORATE RETAIL AND ACCOUNTING SYSTEMS
 - LASER SCANNERS, RECEIPT PRINTERS, CASH DRAWERS, AND TOTAL SYSTEM COMPUTER HARDWARE
 - MUSICWARE ALSO HAS NOVELL NETWORK, MULTIUSER, AND POLLING CAPABILITIES AND THE MUSICWARE CENTRALIZED SOFTWARE SYSTEM FOR CORPORATE LOCATIONS
 - WBS SERVES ALL YOUR MUSIC INDUSTRY SOFTWARE NEEDS. WBS HAS A SYSTEM FOR YOU WHETHER YOU OWN ONE STORE OR A LARGE CHAIN
 - STARTS AS LOW AS \$1295.00
- WORLDWIDE BUSINESS SYSTEMS, INC.
1-800-999-4927 or (214) 701-9562
4500 SIGMA ROAD, DALLAS, TX 75244

YSL MAKES IT EASY!

THE LEADER IN COMPUTER SYSTEMS FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi-store retail systems
- One stop/wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning
- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

For more information on how we can help your wholesale or retail operation call or write
YOUNG SYSTEMS LIMITED
6753 Jones Mill Court Suite B Norcross GA 30092
404/449-0338

NOVELTIES

ROCK T-SHIRTS

- OVER 100 STYLES
 - TOP ROCK ARTISTS
 - LICENSED DESIGNS
 - FREE CATALOG
- NICEMAN MERCHANDISING**
1-800-328-7226
DEALERS ONLY

LOOK

- POSTERS
- BUTTONS
- SUNGLASSES
- and
- NOVELTIES

ORION DISTRIBUTING (216) 881-1500

DON'T LOOK ANY FURTHER

Latest designs & styles
Pop—Rock—Reggae—Punk
Your Florida one stop for Rock & Roll merchandise
We export.
ZMACHARS
8181 N.W. 91st Terrace Bay #6
Miami FL 33166 (305) 888 2238
FAX (305) 888 1924

TAPES

PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES

Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
- Norelco, Ampex & Soft Poly Boxes
- Cassette Labels • Ampex Mastering Tape
- Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape

Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

ANDOL

AUDIO PRODUCTS INC.—Recording Industry Supplies
4212 14th Ave • Brooklyn, N.Y. 11219
Call Toll Free 800-221-6578 NY res. (718) 435-7322
We accept VISA/MC

TAPES

TAPES! TAPES! TAPES! THOUSANDS FOR SALE!

Opening a new location? Call us first. We have great prices for great movies. Call: (301) 948 3728 and we'll mail you a catalogue.

1000's of used movies, buy and sell. Super store packages and buyouts. Galaxy Holdings, Inc. (813) 855 0045, FAX: (813) 855 1248.

GOLDEN OLDIES

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.

HAVEMEYER PARK RECORDS
P.O. BOX 328
OLD GREENWICH, CT. 06870
Satisfaction guaranteed

MISCELLANEOUS

HELP "SAVE THE NAUGHA". Send \$3.00 for complete information kit to: SAVE THE NAUGHA SOCIETY, BOX 52, Harrisburg, PA 17108.

U.S. GOVERNMENT grants available to individuals and organizations. For all music projects. \$2,000 to \$5,000. Call for details - (213) 878 5530, anytime.

NOW!!

YOU CAN RUN CLASSIFIED ADVERTISING THAT WORKS IN MUSICIAN MAGAZINE, THE ONLY MONTHLY ALL CONSUMER PUBLICATION THAT ADDRESSES THE ART AND BUSINESS OF CONTEMPORARY MUSIC.

CALL JEFF SERRETTE TODAY FOR DETAILS AND DEADLINES
1-800-223-7524 (out of State)
1-212-536-5174 (local)

BILLBOARD PUBLICATIONS, INC.

RETAILERS

Sell Billboard and MUSICIAN Magazine in your stores.

FOR MORE INFORMATION CALL BRAD LEE
1|800|999|9988

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 3/28	Close 4/3	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	342.9	171 1/4	175 1/2	+3 3/4
Cannon Group	39.5	4 1/4	4 1/4	+ 1/4
Capital Cities Communications	73.6	375 1/2	383 1/2	-8
Carolco Pictures	134.9	8 1/4	8 1/4	+ 1/4
Coca-Cola	2515.6	50 1/4	51 1/4	+1 1/4
Columbia Pictures	2992.4	16 1/4	17 1/4	+1 1/2
Walt Disney	1722.8	76	80	+4
Eastman Kodak	2962.5	45	46 1/2	+1 1/2
Gulf & Western	1716.7	46 1/4	49 1/2	+2 1/4
Handleman	355.6	28 1/4	29 1/4	+1 1/4
MCA Inc.	2335.9	51 1/4	56 1/4	+4 1/4
MGM/UA	1381.3	16 1/4	18 1/4	+1 1/4
Orion Pictures Corp.	136.6	15 1/4	16 1/4	+1 1/4
Sony Corp.	192.7	50 1/4	51 1/4	+1 1/4
TDK	5.5	60 1/2	62 1/2	+2
Vestron Inc.	112.8	5 1/4	6	+ 1/4
Warner Communications Inc.	3437.2	46 1/4	47 1/4	+1 1/4
Westinghouse	1238.8	53 1/4	54 1/4	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	46.1	7 1/4	6 1/2	- 1/4
Electrosound Group Inc.	4	1 1/4	1 1/4	- 1/4
Nelson Holdings Int'l	299.3	3 1/4	3 1/4	- 1/4
New World Pictures	123.3	5 1/4	6 1/4	+ 1/4
Price Communications	62.5	7 1/4	7	- 1/4
Prism Entertainment	8.2	3 1/2	3 1/4	- 1/4
Unitel Video	16.6	12 1/4	13	+ 1/4
OVER THE COUNTER				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		27 1/4	27 1/4	- 1/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/4	4	- 1/4
LIN Broadcasting		88 1/2	86 1/2	.....
LIVE Entertainment		27 1/4	28 1/4	+ 1/4
Malrite Communications Group				
Recoton Corp.		6 1/4	6 1/4	.....
Reeves Communications		5 1/4	5 1/4	+ 1/4
Satellite Music Network, Inc.		5 1/4	5 1/2	+ 1/4
Scripps Howard Broadcasting		60	60	.....
Shorewood Packaging		18	18	.....
Sound Warehouse		25	25	.....
Specs Music		10 1/2	10 1/4	- 1/4
Starstream Communications Group, Inc.		1 1/4	1 1/4	.....
Trans World Music		25 1/4	24 1/4	-1
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		8 1/4	9	+ 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		229	226	-3
Pickwick		219	219	.....
Really Useful Group		612	623	+11
Thorn EMI		698	693	-5

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"SHE DRIVES ME CRAZY" by **Fine Young Cannibals** (I.R.S.) rides a large margin in sales points to No. 1 on the Hot 100. **"The Look"** by **Roxette** (EMI) continues to gain points and holds at No. 1 in airplay, but falls to No. 2 overall. **Madonna's** **"Like A Prayer"** (Sire), jumping from No. 5 to No. 3 with a bullet, makes the biggest total point gain of any record on the chart and is likely to hit the top next week and stay awhile.

THE POWER PICK/AIRPLAY goes to **"Patience"** by **Guns N' Roses** (Geffen), which makes the biggest move on the chart—22 places to No. 44. The latest analysis of all previous airplay picks shows that **"Patience"** has a 59% chance of following the band's **"Sweet Child O' Mine"** to No. 1, and a 90% chance of being its third top five single. **"Patience"** is already top 10 in nine markets, including Detroit (3-2 at WDFX), Louisville, Ky. (3-3 at WLRS), and Portland, Ore. (10-8 at Q105). The runner-up for the airplay pick is **"Rock On"** by **Michael Damian** (Cypress), which is at No. 29 nationally, but is showing top five potential with jumps of 10-4 at KEGF Dallas and 8-3 at KZBS Oklahoma City.

THE SEVEN NEW ENTRIES are led by the powerful pairing of **Aretha Franklin & Elton John** on **"Through The Storm"** (Arista), blowing onto the chart at No. 56 with more than half of the radio reporting panel adding it. Two new artists, both British, make their first appearances on the Hot 100. Singer/songwriter **Sam Brown** enters at No. 93 with her international hit, **"Stop"** (A&M). The record is showing early strength at Kiss 108 Boston (12-10), KXX106 Birmingham, Ala. (18-13), and KPLZ Seattle (23-17). **Roachford**, a London-based quartet led by **Andrew Roachford**, enters with **"Cuddly Toy (Feel For Me)"** (Epic), which jumps 30-20 at Y97 Santa Barbara, Calif.

QUICK CUTS: Let's spotlight some of the hottest records by new artists. **"Cry"** by **Waterfront** (Polydor) garners 45 adds, jumping 16 places to No. 62 in its second week on the chart, with early top 20 reports from KEGF Dallas and KF95 Boise, Idaho. **"Every Little Step"** by **Bobby Brown** (MCA) may be the fourth top 10 single for the hot young singer, with a 17-place jump to No. 38 fueled by strong gains in both sales and airplay points. **"Step"** moves 7-5 at KZZP Phoenix, 13-9 at KRQ Tucson, Ariz., and 12-9 at BJ105 Orlando, Fla. **New Kids On The Block** are going for their third top 10 single from their debut album as their second single, **"You Got It (The Right Stuff)"**, is certified gold. The new single, **"I'll Be Loving You (Forever)"** (Columbia), jumps 15 places to No. 41 on the strength of 36 adds and strong upward moves at radio, including 27-17 at KWOD Sacramento, Calif., 22-14 at KITY San Antonio, Texas, and a jump to No. 1 at KIKI-FM Honolulu... An "old" artist who is enjoying a sudden comeback is **Donny Osmond**, whose new single, **"Soldier Of Love"** (Capitol), leaps 12 places to No. 30. Osmond was signed in the U.K. first, to Virgin, where the single peaked at No. 29 (not top 10 as was erroneously stated in this column). The single is a good bet for top 10 in the U.S., with jumps this week of 4-2 at WNCI Columbus, Ohio, 12-7 at WKTI Milwaukee, Wis., and 10-8 at Y108 Denver.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON
THROUGH THE STORM A.FRANKLIN/E.JOHN ARISTA	12	29	86	127	129
PATIENCE GUNS N' ROSES GEFFEN	7	23	69	99	155
LITTLE JACKIE WANTS TO... LISA LISA & CULT JAM COLUMBIA	4	9	34	47	47
CRY WATERFRONT POLYDOR	3	7	35	45	96
EVERY LITTLE STEP BOBBY BROWN MCA	5	6	26	37	138
I'LL BE LOVING YOU NEW KIDS... COLUMBIA	5	5	26	36	165
ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC	2	6	25	33	197
GIVING UP ON LOVE RICK ASTLEY RCA	3	6	24	33	40
SOLDIER OF LOVE DONNY OSMOND CAPITOL	3	8	20	31	196
WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC	4	9	14	27	132

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



33

WINGER

"SEVENTEEN"

(7-88458) (PE-CD 2631) the explosive single from the Certified Gold album **WINGER** (81867)

DON'T MISS WINGER ON TOUR WITH CINDERELLA THROUGH MAY 29!



35

Bette Midler Beaches

BETTE MIDLER

"WIND BENEATH MY WINGS"

(7-88972) (PRCD 2615) the big single from the Certified Gold **ORIGINAL SOUNDTRACK RECORDING BEACHES** (81933)

MIKE + THE MECHANICS Living Years



MIKE + THE MECHANICS "SEEING IS BELIEVING"

(7-88921) (PRCD 2658) the follow-up to the #1 Pop Single **"THE LIVING YEARS"** from the album **LIVING YEARS** (81923)

ON TOUR



On Atlantic Records,
Cassettes and Compact Discs

© 1989 Atlantic Recording Corp. A Warner Communications Co.

Get on the right track!

3 LABELS TEST FUTURE OF OLDIE CASSETTE SINGLES

(Continued from page 1)

release of two cassette-single oldies, one by Bruce Hornsby & the Range and another featuring two cuts from the "Dirty Dancing" soundtrack.

In June, Capitol plans to release at least 13 two-song cassette-single oldies from artists including Neil Diamond, Tina Turner, Gene Vincent, the Outsiders, the Human Beinz, Anne Murray, the Raspberries, and the Knack. EMI is planning to release a similar amount of titles from such artists as Fats Domino, the Fleetwoods, Jan & Dean, the Ventures, and Eddie Cochran.

WEA is said to be considering the June release of up to 75 cassette-single oldies on the Warner Bros., Atlantic, Elektra, Island, and Geffen labels.

For now MCA, Arista, and PolyGram are taking a wait-and-see stance before they decide to experiment with cassette-single oldies.

According to Jayne Neches Simon, director of national singles sales for A&M, "It is too early to [gauge] acceptance. We are just now putting together campaigns at the wholesale and retail levels to let the consumer know they are available. Once we do that we will see if there is a market for them."

Tony Montgomery, director of national singles sales for RCA, says, "We will wet our feet with a few; beyond that we will just have to take a look and see what the marketplace wants."

Larry Hathaway, director of catalog development for CEMA, feels oldies in the cassette-single format will be a hit. "I think [retailers] will react to it well. We did some surveys and everybody was interested in it. The only concern is where the retailers will merchandise them."

Sharing that concern is Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music. "We are evaluating it. Right now it creates a merchandising problem. We have to figure out how to display them. But we are glad to see them finally available," he says. "Our business in regular cassettes is just exploding. Therefore, it stands to reason that there would be a market for cassette-single oldies too."

The West Sacramento, Calif.-based Tower Records is carrying the A&M titles. At the chain's West Hollywood, Calif., store, several A&M oldies titles are displayed along with the hit cassette singles and 7-inch vinyl singles. Yet Stan Goman, senior VP of retail operations for Tower, is skeptical about the chance of cassette-single oldies taking off. "Personally, I don't think the cassette single is a good carrier for oldies," he says. "It is really good for new stuff, but when it comes to oldies, I think it would be better to put them on a four-cut 5-inch CD."

"We carry 5,000 oldies titles," he adds, "and I just can't see them on cassette."

PEPSI SCRAPS MADONNA 'PRAYER' TV SPOTS

(Continued from page 3)

sorships of pop music figures.

MacKenzie also declines to say whether any monies paid to Madonna from the rumored \$3 million-\$4 million sponsorship deal would have to be returned.

Liz Rosenberg, a spokeswoman for Sire Records, says the company will take the loss of the Pepsi spots under consideration in its marketing plans for the continuing "Like A Prayer" promotional drive. She and Madonna manager Freddie DeMann decline further comment.

Ad industry observers say Pepsi's change in plans will lead potential sponsors to more closely examine all aspects of a sponsorship.

"I think this deal has opened corporate eyes to look at other details of a relationship," says Josh Simons of Rockbill/EMCI, a company that handles music-related sponsorships. "This will ensure that when a program moves forward, it's with the understanding of all aspects of an artist."

IMMC PROMISES AN ALL-STAR LINEUP OF SPEAKERS

(Continued from page 3)

will focus on the possible ramifications of the 1992 "unification" of Europe. Also covered are the issues of corporate sponsorship of music, "artist exploitation," promotion of local talent, and copyright legislation. Panel highlights include "Marketing Music In The Global Village"; "Broadcasting Without Frontiers"; "Radio In The '90s"; "Perestroika: The 64,000-Rouble Question"; "Entrepreneurs In Artist Management"; and "Marketing The Music: How Will The Public Buy Music Entertainment."

In addition to the conference agenda itself, the IMMC also will incorporate a major music festival called

"Rock Over Europe." The television special—which will be broadcast live from the Carre Theatre and the IMMC center at the Amsterdam Stock Exchange—is being produced jointly with Dutch broadcasting company Veronica and Beta TV, which is composed of Italian-based Videomusica and Superchannel.

More than 20 top music acts from around the world will appear in the special. Some of the acts confirmed to perform are Joe Jackson, Duran Duran, the Jacksons, Stevie Nicks, Paula Abdul, Living Colour, Holly Johnson, Wendy & Lisa, Charlie Sexton, and Sheena Easton.

FOR WEEK ENDING APRIL 15, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	1
2	6	LIKE A PRAYER	MADONNA	3
3	2	THE LOOK	ROXETTE	2
4	1	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	5
5	7	STAND	R.E.M.	6
6	9	YOU GOT IT	ROY ORBISON	9
7	12	FUNKY COLD MEDINA	ROXETTE	7
8	3	ETERNAL FLAME	BANGLES	4
9	10	YOUR MAMA DON'T DANCE	POISON	10
10	11	SUPERWOMAN	KARYN WHITE	8
11	15	HEAVEN HELP ME	DEON ESTUS	12
12	16	I'LL BE THERE FOR YOU	BON JOVI	11
13	8	DREAMIN'	VANESSA WILLIAMS	13
14	5	WALK THE DINOSAUR	WAS (NOT WAS)	23
15	17	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)		18
16	27	AFTER ALL	CHER & PETER CETERA	20
17	22	SECOND CHANCE	THIRTY EIGHT SPECIAL	14
18	26	ROCKET	DEF LEPPARD	15
19	24	ORINOCO FLOW (SAIL AWAY)	ENYA	24
20	18	ONE	METALLICA	37
21	23	ROOM TO MOVE	ANIMOTION	16
22	30	REAL LOVE	JODY WATLEY	21
23	29	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	27
24	25	THINKING OF YOU	SA-FIRE	19
25	33	FOREVER YOUR GIRL	PAULA ABDUL	22
26	13	MY HEART CAN'T TELL YOU NO	ROD STEWART	17
27	14	THE LIVING YEARS	MIKE + THE MECHANICS	25
28	37	CULT OF PERSONALITY	LIVING COLOUR	26
29	32	I WANNA BE THE ONE	STEVIE B	32
30	21	LOST IN YOUR EYES	DEBBIE GIBSON	28
31	35	LET THE RIVER RUN	CARLY SIMON	49
32	40	SEVENTEEN	WINGER	33
33	20	JUST BECAUSE	ANITA BAKER	39
34	19	MORE THAN YOU KNOW	MARTIKA	45
35	—	WIND BENEATH MY WINGS	BETTE MIDLER	35
36	38	WILD THING	ROXETTE	2
37	36	STRAIGHT UP	PAULA ABDUL	58
38	31	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	47
39	—	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	42
40	—	ELECTRIC YOUTH	DEBBIE GIBSON	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THE LOOK	ROXETTE	2
2	3	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	1
3	5	LIKE A PRAYER	MADONNA	3
4	2	ETERNAL FLAME	BANGLES	4
5	6	STAND	R.E.M.	6
6	8	FUNKY COLD MEDINA	ROXETTE	7
7	4	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	5
8	12	I'LL BE THERE FOR YOU	BON JOVI	11
9	14	HEAVEN HELP ME	DEON ESTUS	12
10	9	SUPERWOMAN	KARYN WHITE	8
11	13	YOUR MAMA DON'T DANCE	POISON	10
12	7	MY HEART CAN'T TELL YOU NO	ROD STEWART	17
13	17	SECOND CHANCE	THIRTY EIGHT SPECIAL	14
14	20	ROOM TO MOVE	ANIMOTION	16
15	16	YOU GOT IT	ROY ORBISON	9
16	19	ROCKET	DEF LEPPARD	15
17	21	THINKING OF YOU	SA-FIRE	19
18	23	FOREVER YOUR GIRL	PAULA ABDUL	22
19	25	REAL LOVE	JODY WATLEY	21
20	10	DREAMIN'	VANESSA WILLIAMS	13
21	30	ROCK ON	MICHAEL DAMIAN	29
22	11	THE LIVING YEARS	MIKE + THE MECHANICS	25
23	26	AFTER ALL	CHER & PETER CETERA	20
24	29	CULT OF PERSONALITY	LIVING COLOUR	26
25	27	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)		18
26	33	SOLDIER OF LOVE	DONNY OSMOND	30
27	15	LOST IN YOUR EYES	DEBBIE GIBSON	28
28	32	EVERLASTING LOVE	HOWARD JONES	34
29	34	ELECTRIC YOUTH	DEBBIE GIBSON	31
30	28	ORINOCO FLOW (SAIL AWAY)	ENYA	24
31	35	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	27
32	39	SEVENTEEN	WINGER	33
33	36	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	36
34	—	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	41
35	—	A SHOULDER TO CRY ON	TOMMY PAGE	40
36	—	WIND BENEATH MY WINGS	BETTE MIDLER	35
37	18	WALK THE DINOSAUR	WAS (NOT WAS)	23
38	—	PATIENCE	GUNS N' ROSES	44
39	—	EVERY LITTLE STEP	BOBBY BROWN	38
40	22	YOU'RE NOT ALONE	CHICAGO	46

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Performance Rights	Sheet Music
24/7 (Onid, BMI)	CPP	BMI	
AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP		BMI/HL/WBM	
BABY BABY (Eighth Wonder, BMI/Forfe, BMI/Domingo, ASCAP)			
BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP			
BUFFALO STANCE (Virgin Music/SBK Songs)			
CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM			
CIRCLE (Geffen, ASCAP/Withrow, ASCAP/Edie Brickell, ASCAP) WBM			
CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/PPP			
CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)			
COME OUT FIGHTING (Publisher Pending)			
COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL			
CRY (SBK Blackwood, BMI) HL			
CRYIN' (Tripland, BMI/Leibaphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM			
CUDDLY TOY (FEEL FOR ME) (Polygram (PRS))			
CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP			
DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP			
THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Paradise GMBH, ASCAP/Marisma, ASCAP)			
DO YOU BELIEVE IN SHAME? (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM			
DON'T TELL ME LIES (Virgin, ASCAP) CPP			
DOWNTOWN (Irving, BMI/Dejamus Ltd., PRS) HL/PPP			
DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP			
DRIVEN OUT (EMI, ASCAP) WBM			
ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL			
ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM			
EVERLASTING LOVE (Hojo, BMI)			
EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP			
FEELS SO GOOD (Yessup, ASCAP) CLM			
FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP			
FUNKY COLD MEDINA (Varry White, ASCAP)			
GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL			
GIVING UP ON LOVE (All Boys USA, BMI)			
GOOD LIFE (Virgin Songs, BMI/Drive On, BMI) CPP			
HEARTS ON FIRE (F.S.Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI) WBM			
HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL			
I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP			
I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI) HL			
I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL			
I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL			
I WANNA HAVE SOME FUN (Forcelful, BMI/Willesden, BMI)			
IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melider, BMI) HL/WBM			
I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL			
I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP) WBM			
I'LL BE YOU (Nah, ASCAP)			
IT'S ONLY LOVE (Mayplace, BMI) HL			
JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL			
LET THE RIVER RUN (THEME FROM "WORKING GIRL") (TCF, ASCAP/C'est, ASCAP) CPP/WBM			
LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM			
LITTLE JACKIE WANTS TO BE A STAR (Forcelful, BMI/Willesden, BMI/My/My, BMI)			
THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit And Run, ASCAP) WBM			
THE LOOK (Jimmy Fun, BMI)			
LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL			
THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP/Full Keel Music) HL/WBM			
THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP			
MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI)			
MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP			
MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP			
ONE (Creeping Death, ASCAP) CLM			
ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL			
PARADISE CITY (Guns N' Roses, ASCAP) CLM			
PATIENCE (Guns N' Roses, ASCAP) CLM			
RADIO ROMANCE (George Tobin, BMI) HL			
REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL			
REPETITION (T-Boy, ASCAP/INSOC, ASCAP)			
ROCK ON (FROM "DREAM A LITTLE DREAM") (SBK April, ASCAP)			
ROCKET (Bludgeon Rifolia, ASCAP/Zomba, ASCAP) HL			
RONI (Kear, BMI/Hip Trip, BMI) CPP			
ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP			
RUN TO PARADISE (Australian Mushroom, ASCAP)			
SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Gal Curtis, BMI/Too Tall, BMI) HL			
SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP			
SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP			
SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP			
SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL			
A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Doraffo, BMI) WBM			
SIMILAR FEATURES (MLE, ASCAP/Almo, ASCAP) CPP			
SINCERELY YOURS (Shaman Drum, BMI)			
SOLDIER OF LOVE (Bajun Beat/MCA, ASCAP) HL			
SOMEBODY LIKE YOU (MCA, ASCAP/Dresden China, ASCAP/Dal Coure, BMI/Orca, ASCAP) HL/PPP			
STAND (Night Garden, BMI/Unichappell, BMI) HL			
STOP (Irving, BMI/Doolittle, BMI/Let's See, ASCAP)			
STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP			
SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP			
SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM			
THINKING OF YOU (Cutting, ASCAP)			
THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)			
TRIBUTE (RIGHT ON) (CRGI, BMI)			
VOICES OF BABYLON (Music Corp. Of America, BMI) HL			
WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys...., ASCAP) HL			
WALKING THROUGH WALLS (EMI, ASCAP) WBM			
WHEN I'M WITH YOU (Bananae, BMI) HL			
WHEN LOVE COMES TO TOWN (U2, ASCAP/Chappell & Co., ASCAP) HL			
WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)			
WILD THING (Varry White, ASCAP)			
WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM			
WORKING ON IT (Magnet, ASCAP/Intersong-USA, ASCAP) HL			
YOU AIN'T SEEN NOTHING YET (Top Soil, BMI/Randy Bachman, BMI)			
YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP) HL/PPP			
YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL			
YOUR MAMA DON'T DANCE (Jasperilla, ASCAP/MCA, ASCAP) CPP			
YOU'RE NOT ALONE (Virgin, ASCAP/Trifold, ASCAP) CPP			

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.

PISELLO PROSECUTOR SUSPENDED

(Continued from page 6)

cuss personnel matters."

The Justice Department move climaxes a year and a half of heated controversy concerning Rudnick's methods in the handling of the Pisello case and sometimes open conflict between Newcomer and Rudnick.

Pisello, a reputed associate of the Gambino crime family, was convicted last April of evading taxes on more than \$300,000 made in various record-related transactions involving MCA Records in 1984-85. He was sentenced to four years in prison (Billboard, April 23 and May 21, 1988).

Newcomer, who sat at Rudnick's

side in the courtroom throughout the trial, repeatedly sought to characterize Pisello's prosecution as a "simple tax case." Rudnick, however, clearly hoped to use the case as a springboard for a deeper investigation into alleged ties between MCA Records

and organized crime.

The prosecutor's attempts to home in on the connection between Pisello and MCA during the tax trial resulted in both external and interdepartmental criticism.

Rudnick's assertion at a Septem-

ber 1987 pretrial hearing that former MCA Records president Myron Roth and VP of finance Dan McGill had invoked the Fifth Amendment was vigorously denied by MCA; corporate attorney Dennis Kinnaird went so far as to call Rudnick "a loose cannon on

the decks" (Billboard, Oct. 3, 1987).

Newcomer subsequently sent a letter to MCA Records stating that the label was not a target of a Justice Department investigation. McGill, who testified under a grant of immunity, was ultimately the only MCA executive to appear at Pisello's trial.

According to reports published after the conclusion of the trial, MCA lawyers met with Justice Department officials to complain about Rudnick's courtroom behavior and lodged a formal complaint against him with the department's Office of Professional Responsibility (Billboard, June 4).

The frequent, acrimonious, and very public clashes between Rudnick and Newcomer in the courthouse halls during the Pisello trial—which apparently stemmed from Rudnick's refusal to follow his superior's guidelines on the questioning of witnesses about Pisello's MCA ties—led some observers to believe that the prosecutor's days with the Justice Department were numbered.

An article on the trial last summer in American Lawyer magazine quoted an unnamed source who said that Newcomer had recommended Rudnick's dismissal. CHRIS MORRIS

FCC Chairman Dennis Patrick Resigns

BY BILL HOLLAND

WASHINGTON Federal Communications Commission chairman Dennis Patrick, easing the way for a Bush appointment to the FCC's top spot, announced his resignation April 5, the same day the House telecommunications subcommittee moved forward on legislation to reimpose the Fairness Doctrine, which Patrick had tossed out during his term.

The new legislation would make the doctrine a federal law, rather than an FCC rule.

Patrick, 37, had been chairman of the FCC for two years and a commissioner in the Reagan administration for 5½ years, succeeding Mark Fowler.

Patrick was considered a friend of broadcasters and had repealed or modified much FCC red tape, helped with FM and AM expansion, and most recently, pushed forward with much-needed license renewal reform (Billboard, April 15).

But Patrick also became a pariah on Capitol Hill, particularly for dumping the Fairness Doctrine without congressional approval in 1987.

Minority and public interest groups, as well as some in the Congress, had criticized his brand of deregulation for also chopping away at public interest safeguards and minority interests.

Last year Patrick also found himself being labeled by the religious right as being soft on "indecent"

broadcasts. Liberals chastised him for reducing the number of hours set aside for adult programming and clouding the definitions of what constitutionally protected speech may be broadcast, and when. The issue is now in the courts.

On Capitol Hill, the Fairness Doctrine bill received almost complete endorsement from the House telecommunications subcommittee and was sent to the full Commerce Committee for approval.

The highlight of the hearing was the release of a study by a Ralph Nader public interest group that indicates that there has been 51% less coverage and time given to "issue-oriented" programming since the doctrine was abandoned in 1987.

MGM/UA ASSETS SOLD

(Continued from page 3)

The fortunes of MGM/UA's home video division in the rental side of the business have steadily improved during the past two years, the result of a reinvigorated studio parent that produced such 1988 box-office successes as "Moonstruck" and "Spaceballs."

Analysts say that the division's sales last year were about \$135 million—constituting a 4.5%-5% domestic market share—up from \$100 million in 1987.

The company has just issued "Child's Play" on home video and will issue the Oscar-winning smash "Rain Man" later this year. The studio has also produced other box-office winners, including "A Fish Called Wanda," but home video rights went to CBS/Fox Video as the result of prior contractual arrangements.

Meanwhile, MGM/UA Home Video has become increasingly aggressive in the dramatically expanding sell-through side of the business, mining its rich 4,000-plus title catalog with regularity and backing efforts with major advertising and promotional dollars.

During the fourth quarter of last year, for example, the company sold in excess of 2 million units from four holiday promotions—mostly at the \$19.95 price point—including a Christmas collection, the James Bond series, 12 MGM musicals, and such screen epics as "Ben-Hur" and "The Great Escape."

JURY OUT ON WALTERS

(Continued from page 6)

tain," but how he used the association that was a crime.

In earlier testimony for the defense, Walters' former client, Dionne Warwick; her manager, Joseph Grant; and New Edition's former manager, Steven Machat, stated that Walters and Franzese did not use threats to ensure that they kept Walters as their booking agent.

Machat testified that he had informed Walters—with whom New Edition had no written contract—of his intention to pursue a film deal for the group and had said that if he had to switch agents, he would. "Walters made me promise that before I did [anything regarding a film deal] that I would sit down with him and a producer friend to talk about a film they had in mind," Machat said.

Such a meeting did occur in October 1985, he went on. The producer friend was Franzese, who pitched Machat on the idea of having New Edition do a remake of "The Dead End Kids." Machat testified that, though he rejected the idea, no threats were used against him.

FOR WEEK ENDING APRIL 15, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	◆ TONE LOC 1 week at No. One
2	1	1	14	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	◆ MILLI VANILLI
3	3	10	5	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
4	4	7	8	I WANNA BE THE ONE LHR 74003	◆ STEVIE B
5	5	11	8	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	◆ FINE YOUNG CANNIBALS
6	7	14	5	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
7	11	13	5	REAL LOVE MCA 53484	◆ JODY WATLEY
8	9	6	11	SINCERELY YOURS ATCO 7-99246	◆ SWEET SENSATION/ROMEO J.D.
9	10	5	10	24/7 4TH & B'WAY 7471/ISLAND	◆ DINO
10	14	16	5	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
11	17	15	9	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
12	18	19	4	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
13	15	17	5	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
14	6	3	13	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
15	20	—	2	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
16	12	9	17	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
17	19	20	4	THE LOOK EMI 50190	◆ ROXETTE
18	8	4	13	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
19	21	21	3	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
20	16	12	8	LUCKY CHARM MOTOWN 1952	◆ THE BOYS
21	13	8	12	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
22	22	24	6	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J. TAYLOR/R. BELLE
23	26	—	2	BUFFALO STANCE VIRGIN 7-99231	◆ NENEH CHERRY
24	30	—	2	DEBBIE GIBSON, Electric Youth ATLANTIC 7-88919	◆ DEBBIE GIBSON
25	25	29	3	BIRTHDAY SUIT (FROM "SING") COLUMBIA 38-68569	◆ JOHNNY KEMP
26	NEW	1	1	I KO I KO (FROM "RAIN MAN") CAPITOL 44343	◆ THE BELLE STARS
27	24	28	3	TRIBUTE (RIGHT ON) COLUMBIA 38-68575	◆ THE PASADENAS
28	27	27	6	JUST COOLIN' ATLANTIC 7-88959	◆ LEVERT
29	NEW	1	1	I LIKE UPTOWN 53490/MCA	GUY
30	NEW	1	1	BABY BABY WTG 31-68610	◆ EIGHTH WONDER

Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING APRIL 15, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM

New York P.D.: Steve Ellis

- Milli Vanilli, Girl You Know It's True
- Stevie B, I Wanna Be The One
- Sweet Sensation (With Romeo J.D.), Si
- Karyn White, Superwoman
- Fine Young Cannibals, She Drives Me C
- Sandee, Notice Me
- Corina, Give Me Back My Heart
- Madonna, Like A Prayer
- Dino, 24/7
- SA-Fire, Thinking Of You
- Kristin Bae, Don't Turn Your Back On
- Inner City, Good Life
- Tone Loc, Funky Cold Medina
- Debbie Gibson, Electric Youth
- Jody Watley, Real Love
- Samantha Fox, I Only Wanna Be With Yo
- Vanessa Williams, Dreamin'
- Ten City, That's The Way Love Is
- Erasure, A Little Respect
- Pajama Party, Yo No Se
- Debbie Gibson, Lost In Your Eyes
- Noel, Change
- Cynthia, Endless Night
- Shooting Party, Safe In The Arms Of L
- Paula Abdul, Forever Your Girl
- Eighth Wonder, Baby Baby
- Bobby Brown, Every Little Step
- Anita Baker, Just Because
- Deon Estus, Heaven Help Me
- Gipsy Kings, Bamboleo
- Neneh Cherry, Buffalo Stance
- The Pasadenas, Tribute (Right On)
- Donna Summer, This Time I Know It's F
- Kon Kan, I Beg Your Pardon
- Rick Astley, Giving Up On Love
- Information Society, Repetition
- Secret Society, We Belong Together
- Madonna, Express Yourself
- The Belle Stars, Iko Iko
- Teaz 2 Pleaz, I Want You

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- Stevie B, I Wanna Be The One
- Tone Loc, Funky Cold Medina
- Bangles, Eternal Flame
- Too Short, Life Is ... Too Short
- New Kids On The Block, I'll Be Loving
- LeVert, Just Coolin'
- SA-Fire, Thinking Of You
- Neneh Cherry, Buffalo Stance
- Madonna, Like A Prayer
- Tommy Page, A Shoulder To Cry On
- Jody Watley, Real Love
- Fine Young Cannibals, She Drives Me C
- Surface, Closer Than Friends
- Paula Abdul, Forever Your Girl
- The Pasadenas, Tribute (Right On)
- Cynthia, Endless Night
- Eighth Wonder, Baby Baby
- The Boys, Lucky Charm
- Rakana Paige, Open Up Your Heart
- Alexander O'Neal, What Can I Say To M
- Francis, Surrender Your Love
- Bobby Brown, Every Little Step
- Al B. Sure!, If I'm Not Your Lover
- Deon Estus, Heaven Help Me
- Sky, Start Of A Romance
- Womack & Womack, Teardrops
- Maurice, This Is Acid
- Guy, I Like
- Debbie Gibson, Electric Youth
- Boy George, Don't Take My Mind On A T
- Peter Schilling, The Different Story
- Milli Vanilli, Baby Don't Forget My N
- Natale Cole, Missing You Like Crazy
- Donny Osmond, Soldier Of Love
- The Belle Stars, Iko Iko

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- Stevie B, I Wanna Be The One
- Karyn White, Superwoman
- Milli Vanilli, Girl You Know It's True
- Tone Loc, Funky Cold Medina
- Madonna, Like A Prayer
- Bobby Brown, Roni
- Debbie Gibson, Lost In Your Eyes
- Fine Young Cannibals, She Drives Me C
- Gina Go-Go, I Can't Face The Fact
- Dino, 24/7
- Sweet Sensation (With Romeo J.D.), Si
- Cynthia, Change On Me
- Paula Abdul, Forever Your Girl
- Sandee, Notice Me
- Kristin Bae, Don't Turn Your Back On
- Will To Power, Fading Away
- Jody Watley, Real Love
- The Boys, Lucky Charm
- Rozette, The Look
- Deon Estus, Heaven Help Me
- Debbie Gibson, Straight Up
- Martika, More Than You Know
- Vanessa Williams, Dreamin'
- Bobby Brown, Every Little Step
- Sheena Easton, Days Like This
- SA-Fire, Thinking Of You
- Inner City, Good Life
- Anita Baker, Just Because
- Erasure, A Little Respect
- Sheena Easton, The Lover In Me
- Neneh Cherry, Buffalo Stance
- Donny Osmond, Soldier Of Love
- Samantha Fox, I Only Wanna Be With Yo
- The Belle Stars, Iko Iko
- Debbie Gibson, Electric Youth
- New Kids On The Block, I'll Be Loving

95.5 FM WPGC

Washington P.D.: Dave Ferguson

- Anita Baker, Just Because
- Milli Vanilli, Girl You Know It's True
- Tracie Spencer, Imagine
- Bobby Brown, Every Little Step
- Tone Loc, Funky Cold Medina
- Vanessa Williams, Dreamin'
- James "J.T." Taylor & Regina Belle, A
- Kiara (Duet With Shance Wilson), Thi
- Dino, 24/7
- E.U., Buck Wild
- Madonna, Like A Prayer
- Sweet Sensation (With Romeo J.D.), Si
- The Boys, Lucky Charm
- Jody Watley, Real Love
- Kid N' Play, Rollin With Kid N' Play
- SA-Fire, Thinking Of You
- Surface, Closer Than Friends
- Sheena Easton, Days Like This
- Paula Abdul, Straight Up
- Deon Estus, Heaven Help Me
- The Pasadenas, Tribute (Right On)
- Paula Abdul, Forever Your Girl
- Stevie B, I Wanna Be The One
- New Kids On The Block, I'll Be Loving
- Ten City, That's The Way Love Is
- Natale Cole, Missing You Like Cra
- Manniquin, Wanna Ride
- Aethia Franklin, Through The Storm
- The Belle Stars, Iko Iko
- Neneh Cherry, Buffalo Stance
- El DeBarge, Real Love
- Lisa Lisa & Cult Jam, Little Jackie W
- Char & Peter Cetera, After All (Love
- Eighth Wonder, Baby Baby
- The Invasions, Wikka Wrap II

POP

PICKS

CAROLE KING
City Streets
PRODUCERS: Carole King & Rudy Guess
Capitol 90885

King's first album in five years finds the "Tapestry" weaver in fine form, both lyrically and vocally. Singer gets excellent support from a band fronted by guitarist/co-producer Guess, with Eric Clapton stepping in to lend a slow hand on two tracks. One of these, the poignant title track, is a superior single lead-in to this highly promising return by the veteran rock'n'roll poet.

ORIGINAL MOTION PICTURE SOUNDTRACK
Dream A Little Dream
PRODUCERS: Various
Cypress/A&M 0125

Bolstered by Michael Damian's top 40 remake of "Rock On" and a strong label push, Cypress' first soundtrack effort could make a real impact, depending upon the movie's success. There are plenty of successors to Damian's cut here, including "Never Turn Away" by Chris Thompson; Mickey Thomas and Mel Torme's remake of the title track; "Whenever There's A Night" by Mike Reno; and Otis Redding's incomparable "I've Got Dreams To Remember."

HOWARD JONES
Cross That Line
PRODUCERS: Howard Jones; Chris Hughes. Ross Colburn & Ian Stanley
Elektra 60794

A new effort from one of the few artists who actually makes synthesizers sound warm and inviting. In addition to first hit-bound cut, "Everlasting Love," programmers should also go for the gorgeous "Last Supper." Jones further explores his classical and jazz influences throughout the album, especially on "Fresh Air Waltz" and "Wanders To You."

RECOMMENDED

TOM TOM CLUB
Boom Boom Chi Boom Boom
PRODUCERS: Chris Frantz & Tina Weymouth
Sire 25888

Album takes its name from the chorus of first single, "Suboceana." Glorious collection of percolating, hypnotic dance tunes by the Talking Heads rhythm section contains four new tracks not available on the import. College and alternative radio will jump on practically everything here, but especially "Little Eva" and "Femme Fatale."

GARY MOORE
After The War
PRODUCER: Peter Collins
Virgin Records 91066

Rock guitarist's strongest effort to date. "Ready For Love" is already an album rock hit and mellower tunes, such as "Livin' On Dreams," could make it on the Hot 100 chart. Not to be missed is the hilarious "Led Clones" with Ozzy Osbourne on lead vocal.

HOUSE OF FREAKS
Tantilla
PRODUCER: John Leckie
Rhino 70846

Virginia's two-man House builds a second story for Rhino. Guitar-drum duo of Bryan Harvey and Johnny Hott again show the hot chops and songwriting skills that made their bow such a delight; raw yet tuneful material is somewhat needlessly dressed up by producer Leckie with occasional keyboards. "Sun Gone Down" stands out in solid song catalog. Still a deserving act to break out of the alternative universe.

VARIOUS ARTISTS
Dirty Dancing—Live In Concert
PRODUCER: Jimmy Ienner
RCA 9660

You gotta give the people what they want, but there is such a thing as overkill. However, for those who just can't get enough, this two-record set highlights four of the artists who made the original soundtrack such a hit—Merry Clayton, the Contours, Eric Carmen, and Bill Medley—performing signature songs and covers live at the Greek Theater last summer. Sound is consistently excellent throughout.

GEORGE DUKE
Night After Night
PRODUCER: George Duke
Elektra 60778

As usual, Duke cuts a slice of fusion-pop layer cake here, with instrumental numbers nestled against vocal ones (featuring contributions from Jeffrey Osborne, James Ingram, Howard Hewett, and Johnny Gill, among others). Single "Guilty" could move in pop, urban, and even jazz formats. Another mild yet satisfying set from this cross-genre whiz.

THE SWIMMING POOL Q'S
World War Two Point Five
PRODUCER: Greg Quesnel
Capitol 91068

Well-traveled Georgia band with several albums to its credit returns to the dB fold, just in time to benefit from label's new Capitol distribution deal. Group rocks harder than ever before, and solid alternative track record should spur modern rock programming nods. "1943 A.D." is only one of many sturdy cuts.

THE BIG DISH
Creeping Up On Jesus
PRODUCERS: Bruce Lampcov. Paul Wickens
Warner Bros. 25764

Scottish band that bowed stateside a couple of years back reappears with a greatly revamped lineup and a brace of folk-edged tunes at times reminiscent of Lloyd Cole (who has also been produced by Lampcov). Pretty tracks like "Swansong" could dish up some modern rock and college play.

PHIL OCHS
There But For Fortune
REISSUE PRODUCER: Michael Ochs
Elektra 60832

Two-LP/single CD or cassette retrospective offers a much-needed overview of the late singer/songwriter's folk years, and features most of his classic political material. Mated with last year's excellent A&M compilation, set tells the listener all he needs to know about one of the '60s' most crucial musical talents.

MAMOU
PRODUCER: Mike Stewart
Jungle 1010

Louisiana-based quartet pulls no punches on raw debut, which displays an appealingly balanced mix of Cajun stylings and good old rock'n'roll. Approach is more rough-and-tumble than Wayne Toups & Zydecajun's pop-oriented riffs on same theme, so package should sit well with traditionalists who don't mind a bit of rock seasoning with their zydeco. Contact: 512-443-7444

THE LIMITS
Close Enough For Government Work
PRODUCERS: Rick Levy and others
Luxury Records 102

Allentown, Pa., group fronted by Levy combines nice garage scruffiness with '60s pop sensibilities. College and alternative spinners should give "Haven't You Heard" and "Closer To Your Heart" a listen. Contact: 215-398-2686.

SPOTLIGHT



THE JUDDS
River Of Time
PRODUCER: Brent Maher
RCA/Curb 9595

Although this album has fewer memorable songs than the stunning "HeartLand," it is still a pure sonic feast. Wynonna Judd's straining-at-the-leash lead vocals perfectly counterpoint the sparkling minimalist instrumentation, and there is a full range of styles—from the breezy jazziness of "Not My Baby" to the canonical country of "Guardian Angels." Among the song contributors are Mark Knopfler, Felice & Boudleaux Bryant, Carl Perkins, Don Schlitz, the ever-present Paul Kennerley, and Naomi Judd.

NEW AND NOTEWORTHY

ROACHFORD
PRODUCERS: Mike Vernon; Michael Brauer
Epic 45097

With the best yelp this side of James Brown, Andrew Roachford leads this U.K. group through its pop/rock/urban paces. First single, "Cuddly Toy (Feel For Me)," practically pulses off the platter, and there's plenty more where that came from, including "Give It Up," "Kathleen," "Since," and "Shotgun (Crazy World We Live In)." Irresistible.

SARAH McLACHLAN
Touch
PRODUCER: Greg Reely
Arista 8594

Canadian 21-year-old with astonishing vocal range recalls Kate Bush. McLachlan's voice has those same swirling ethereal tones that cause both chills and delight. She also wrote or co-wrote every tune and plays keyboards and guitars. The album is certain to be a critical rave and strong word-of-mouth should help move it along.

BLACK

RECOMMENDED

THREE TIMES DOPE
Original Stylin'
PRODUCER: Lawrence Goodman and others
Arista 8571

Philadelphia trio delivers standard rap fare. Best cuts are those where Robert Waller, aka E.S.T., really cuts loose, like on "Improv'n Da Groovin'" and the hometown hit that helped get group its major label deal, "From Da Giddy Up."

LA RUE
There's Love Out There
PRODUCERS: Various
King Jay Records/RCA 9598

Coed quintet's debut has several possibilities, including the peppy first cut, "I Want Your Love," which has already hit the chart. Swaying ballad "All Of Me" goes down real smooth,

as does "Someone To Share My Love." Also check out funky "Sweet Talker."

CHARLIE SINGLETON
Man On A Mission
PRODUCER: Charlie Singleton
Epic 44320

Former Cameo member Singleton is coasting up the black singles chart right now with funky-enough "Good, Bad & Ugly," but album as a whole may not get too far, laden as it is with too much Identikit funk and sound-alike balladry.

JAZZ

PICKS

CHET BAKER
Sings And Plays From The Film "Let's Get Lost"
PRODUCERS: Bruce Weber & Nan Bush
Novus/RCA 3054

Soundtrack for Weber's painfully moving Oscar-nominated documentary draws from 1987 Los Angeles sessions that were among the late trumpeter/vocalist's last. Focus here is on Baker the singer, and there is a deep poignancy to his dreamlike ballad work. Attention for masterly film should help push this set among trad-oriented jazz listeners.

STEVE BACH
More Than A Dream
PRODUCER: Steve Bach
Soundwings 2112

On his last Cafe album, the sharp keyboardist sounded like he might fall into the dull, soulless habits that so often confine fusion music. He rebounds nicely on this spunky label debut, and radio is all over it. As at the start of his career, this Bach descendent shows more of the promise you'd hope to find from a chip off the old J.S.

NEW AGE

PICKS

DAVID ARKENSTONE WITH ANDREW WHITE
Island
PRODUCER: Eric Lindert
Narada 63005

Enthusiastic response from consumers and radio has already sent this soaring to the upper reaches of the new age chart. At times, multi-instrumentalist Arkenstone borrows a little from his past work, but succeeds in delivering more of a full-bodied sound than one usually associates with the genre.

RALF ILLENBERGER
Circle
PRODUCERS: Ralf Illenberger, Johannes Wohleben, Friedemann Witecka.
Narada 63006

West German guitarist and keyboardist stakes out an intriguing territory that lies somewhere between Andreas Vollenweider and fusion sensibilities. New age radio has given this the most attention so far, but several tracks deserve a listen from jazz outlets, too.

COUNTRY

PICKS

JOHN CONLEE
Fellow Travelers
PRODUCER: Bud Logan
16th Avenue 70555

Conlee makes his new-label debut with a stellar collection of songs and

an inspired assembly of backup players. His searing vocal delivery is as fresh as in his "Rose-Colored Glasses" days. Best selections: "Hopelessly Yours," "Don't Get Me Started," and the title cut.

RECOMMENDED

DONA JEAN BUTLER, STEVE HAGGARD, KEITH ROSIER
Labor Of Love
PRODUCERS: Leo LeBlanc, Steve Haggard
Wild Data 501

A spirited sampler of modern country sounds, flecked with traditional licks and sentiments. Contact: 213-960-5767

JAMES EDWARD HOLMES
Sounds Of Memories
PRODUCER: James Edward Holmes
Comstock 988

Holmes' burred vocals are reminiscent of Charlie Louvin's style, and they serve him well on this strong collection of original material. Contact: 602-951-3115

CLASSICAL

PICKS

BERLIOZ: SYMPHONIE FANTASTIQUE
London Classical Players, Norrington
Angel CDC 49541

A landmark recording. The use of period instruments provides an instrumental blend often startlingly fresh and unanticipated. Berlioz was a master orchestrator, but conventional ensembles, no matter how expert, have not prepared us for the aural delights to be enjoyed here. Solo instruments, too, speak in different voices, from the four small harps and the delicious sound of a "primitive" English horn, to the vulgar Bronx cheer of the now obsolete ophicleides. It would all be of little meaning, of course, if it were not for Norrington's informed direction.

RECOMMENDED

VICTORY AT SEA
Cincinnati Pops Orchestra, Kunzel
Telarc 8075

War is hell, but its call to arms and music for fictional and documentary accounts have produced stirring works. Led by a suite drawn from the 13-hour score Richard Rodgers wrote for the celebrated TV series, "Victory At Sea," the album also features the music of others, including Richard Addinsell ("Warsaw Concerto"), Max Steiner ("Casablanca Suite"), and Ron Goodwin ("The Battle Of Britain"). This is the stuff that crossover hits are made of.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

DARYL HALL & JOHN OATES *Love Train* (3:59)
 PRODUCERS: Greg Smith, Nile Rodgers
 WRITERS: Kenny Gamble, Leon Huff
 PUBLISHERS: Assorted, BMI
 Sire 7-22967 (c/o Warner Bros.)

Lifted from the forthcoming "Earth Girls Are Easy" soundtrack, Hall & Oates lend their vocals to a swinging contemporary rendition of the O'Jays classic. Across-the-board potential.

RICK JAMES *This Magic Moment/Dance With Me* (3:59)

PRODUCER: Richard Perry
 WRITERS: Pomus, Schuman/Nahan, Treadwell, Lebish, Leber, Stoller
 PUBLISHERS: Trio/Freddy
 Bienstock/Tredlew/Unichappell, BMI
 Warner Bros. 7-27763

Vintage oldies interpreted with a soulful inspiration from James. Should supply the artist with the crossover hit he has tried so hard to have. From a forthcoming various-artist "Rock, Rhythm & Blues" compilation.

RECOMMENDED

ERICA SMITH *Temptation Eyes* (3:28)

PRODUCER: Gary Spaniola
 WRITERS: H. Price, D. Walsh
 PUBLISHER: Music Corporation of America, BMI
 MIXER: Gary Spaniola
 Columbia 38-68689 (12-inch version also available, Columbia 44-68234)

Licensed from Michigan indie label R&A Records, this up-tempo technopop number with an aggressive pop/rock crunch created quite a buzz regionally on its initial release.

EDDIE MONEY *Let Me In* (4:20)

PRODUCER: Richie Zito
 WRITERS: P. Gordon, D. Matkowsky
 PUBLISHERS: Chappell & Co./French Surf/WB/Matkowsky, ASCAP
 Columbia 38-68739

Appealing and seductive vocal arrangement makes this third toe-tapping release from Money's "Nothing To Lose" just as infectious as the others.

GUADALCANAL DIARY *Always Saturday* (3:38)

PRODUCER: Don Dixon
 WRITER: Attaway
 PUBLISHERS: Warner-Tamerlane/Elektryk/Songs O' Steel, BMI
 Elektra 7-69316

Could be the cut that brings the band commercial success beyond the college/alternative perimeters. Memorable lyric hook and charming video clip.

JUDSON SPENCE *Hot & Sweaty* (3:50)

PRODUCERS: Judson Spence, Monroe Jones
 WRITERS: Spence, Jones
 PUBLISHERS: Judson Spence/MCA, ASCAP/Wholemeal, BMI
 Atlantic 7-89010 (12-inch reviewed March 11)

SAM PHILLIPS *Holding On To The Earth* (3:00)

PRODUCER: T-Bone Burnett
 WRITERS: Sam Phillips, T-Bone Burnett
 PUBLISHERS: Eden Bridge, ASCAP/Arthur Buster/Stahr/Bug, BMI
 Virgin 7-99219 (c/o Atlantic)

Easy rocker with a psychedelic, '60s-ish flair.

BLACK

PICKS

O'JAYS *Have You Had Your Love Today* (4:36)

PRODUCERS: Walter Williams, Eddie Levert Sr., Terry Stubbs
 WRITERS: Terry Stubbs, Derrick Pearson
 PUBLISHERS: WE/Tycep/Willesden, BMI
 MIXER: Bob Brockman
 EMI 8-50207 (c/o Capitol) (12-inch version also available, EMI 9-56127)

Act you've come to know and love show that they can hang with the younger new jack swing crowd and show them a thing or two as well. Co-produced by Levert from the forthcoming "Serious."

BAR-KAYS *Animal* (4:17)

PRODUCERS: Trevor Gale, Kenni Hairston

WRITERS: K. Hairston, T. Gale, Chad
 PUBLISHERS: DeRonde Jay/Gale Warnings/Crystal Eyes, BMI
 MIXER: Rod Hui
 Mercury 872 954-7 (c/o PolyGram) (12-inch version also available, Mercury 872 955-1)

Soul-sweeping street-smart title track from the funk band's latest kicks mercilessly.

BOYS *A Little Romance* (3:59)

PRODUCER: L.A., Babyface
 WRITERS: Babyface, Sid Johnson, Charles Muldrow, Jr., Brice Robinson
 PUBLISHERS: Hip Trip/Kear/Mister Johnson's Jam/Tammi/Pera, BMI
 MIXERS: L.A., Babyface
 Motown MOT-1965 (12-inch version also available, Motown MOT-4640)

Precious bunch sports crossover potential with a charmingly upbeat release.

TONY! TONI! TONE! *For The Love Of You* (4:07)

PRODUCERS: Deniz Foster, Thomas McElroy
 WRITERS: Foster, McElroy, Tony! Toni! Tone!
 PUBLISHERS: Two-Tuff-Enuff/PolyGram, BMI/Delos 2000/PolyGram, ASCAP
 Wing 871 934-7 (c/o PolyGram) (12-inch version also available, Wing 871 935-1)

One after another, the hits keep coming. Leisurely-paced midtempo romantic number percolates.

RECOMMENDED

KIARA *Every Little Time* (3:56)

PRODUCER: Arthur Baker
 WRITERS: Arthur Baker, John Warren
 PUBLISHERS: Shakin' Baker/Lily, BMI
 MIXERS: Kiara, Arthur Baker
 Arista 9800 (12-inch version also available, Arista AD1-9807)

Shuffling, beat-heavy follow-up to "This Time."

REAL ROXANNE *ROXANNE'S ON A ROLL* (3:46)

PRODUCERS: Jam Master Jay, L.A. Posse
 WRITERS: Roxanne, Shorty Fresh
 PUBLISHERS: Adra/T-Ski, BMI
 MIXERS: O. Santana, G. Valenti, D. Pino
 Select FMS-62334 (12-inch single)

Stronger single release from "the R" should keep the female rhymers on that roll. New mixes pump. Contact: 212-691-1200.

PERRI *No Place To Go* (6:15)

PRODUCERS: Jeffrey Weber
 WRITERS: Ricky Lawson, Lori Perry, Dennis Matkowsky
 PUBLISHERS: Aahsum Lawson/Perry Lane/WB/Geffen, BMI/ASCAP
 MIXER: Louil Silas Jr.
 Zebra ZEB-23940 (c/o MCA) (12-inch single)

Talented vocal foursome merit radio support with one of the elegant highlights from "In Flight" that deals with the timely question of homelessness.

SWEET OBSESSION *Cash* (3:49)

PRODUCERS: Beau Huggins, Bernie Miller
 WRITERS: B. Morgan, S. Morgan, M. Stevens
 PUBLISHERS: Music Corp. Of America, BMI/MCA, ASCAP/Tu Tu/New Music
 Epic 34-68695 (c/o CBS)

Sparse, skeletal R&B from the sisters.

MARCUS LEWIS *Searchin' For A Good Time* (4:10)

PRODUCER: Dan Serafini
 WRITER: M. Lewis
 PUBLISHERS: Allen/Lewis/Publisher's Licensing, ASCAP
 MIXER: Francois Kevorkian, Goh Hotoda
 Aegis ZS4-68699 (c/o CBS) (12-inch version also available, Aegis 429-68236)

Lewis follows "The Club" with impressive vocal strength on a Michael Jackson-ish R&B/pop offering.

MICHAEL FOSTER *Never Wanna Lose Your Love* (4:40)

PRODUCER: Rick Robinson
 WRITER: not listed
 PUBLISHER: not listed
 Lamar VRM-2000 (12-inch single)

Pressing's not too good on this one but the song in question—hooky R&B in the new jack swing vein—should tickle some ears and playlists. Contact: 212-613-9049.

KINGS OF PRESSURE *Brains Unchained* (4:30)

PRODUCER: Adrian White
 WRITERS: K. Boxley, E. Sadler, A. White, O. Johnson
 PUBLISHERS: STM/Power Move, BMI
 Next Plateau NP-50097 (12-inch single)

Ruff'n-ready rap with a hard edge and musical approach similar to Public Enemy. Note the flip, "Slang Teacher." Contact: 212-541-7640.

NEW AND NOTEWORTHY

ONE NATION *My Commitment* (3:37)

PRODUCER: Kipper
 WRITER: Kipper
 PUBLISHER: Illegal, BMI
 I.R.S. 53617 (c/o MCA)

Twenty-six-year-old vocalist/guitarist Kipper fronts the London-based foursome that manages to deliver a solid helping of swaggering pop/soul on its debut. Sparkling production and an impressive performance shows much promise.

EDELWEISS *Bring Me Edelweiss* (7:44)

PRODUCERS: Martin Gletschermayer, Walter Werkowa
 WRITERS: Martin Gletschermayer, Walter Werkowa
 PUBLISHER: Spiegel
 MIXER: Jurgen Koppers
 Atlantic 0-86423 (12-inch single)

There was tremendous buzz on this dance ditty on import. With the kookiness of a Kon Kan, act takes you on an international flight by combining a bit of rap and scratch, a bit of yodeling (!!!) and a melody line right out of Abba's "S.O.S." Crossover from the clubs is a definite possibility and the wacked-out video is a must.

MAGNETIC TOUCH *You Deserve It* (5:00)

PRODUCERS: Taylor, McDuffie, Washington
 WRITER: Patrick Adams
 PUBLISHERS: Patrick Adams/Taylor Boy, BMI
 MIXERS: Lazor, Patrick Adams
 Cheryl C-0001 (12-inch single)

Act recaptures the feel of much of the vintage '70s danceable R&B in arrangement and production. Contact: 718-786-8473.

VOYEUR *Another You & Me* (3:59)

PRODUCER: Grant Williams
 WRITER: G. Williams
 PUBLISHER: Tryst, BMI
 Columbia 38-68687

Sweet, midtempo technoballad from the duo's debut with AC radio potential.

COUNTRY

PICKS

GEORGE STRAIT *What's Going On In Your World* (3:26)

PRODUCERS: Jimmy Bowen, George Strait
 WRITERS: David Chamberlain, Royce Porter
 PUBLISHERS: Milene/HA/Deb, ASCAP
 MCA 53648

Perfect delivery combines with on-the-mark traditional country production for another Strait masterpiece. Strait's plaintive voice becomes lonesomeness incarnate.

RONNIE MILSAP *Houston Solution* (3:25)

PRODUCERS: Ronnie Milsap, Rob Galbraith, Tom Collins
 WRITERS: Paul Overstreet, Don Schlitz
 PUBLISHERS: Screen Gems-EMI/Scarlett Moon/MCA/Dor Schlitz, BMI/ASCAP
 RCA 8868-7R

A beautifully executed, thoroughly country escape song. Plenty of steel support for Milsap's bluesy vocals.

RICKY VAN SHELTON *Hole In My Pocket* (2:30)

PRODUCER: Steve Buckingham
 WRITERS: B. Bryant, F. Bryant
 PUBLISHER: House Of Bryant, BMI
 Columbia 38 68694

Shelton breathes new life into this old Jimmy Dickens cut. But the song still sounds as mindless as any other rockabilly effort.

CONWAY TWITTY *She's Got A Single Thing In Mind* (3:42)

PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
 WRITER: Walt Aldridge
 PUBLISHER: Rick Hall, ASCAP
 MCA 53633

A smooth and creamy performance flows across this upbeat ballad about her intention to be single. Production is consistent, but lacks punch.

CHRIS HILLMAN & ROGER MCGUINN *You Ain't*

Going Nowhere (3:38)
 PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
 WRITER: Bob Dylan
 PUBLISHER: Dwarf, ASCAP
 Universal UVI-66006

Originally recorded in 1968 by the Byrds, the Bob Dylan song gets a classic remake by two former members of that group. Buoyant, bouncy, and backed by the Nitty Gritty Dirt Band, the number is the first release from the Dirt Band's forthcoming epochal album, "Will The Circle Be Unbroken, Vol. Two." Contact: 615-254-7461.

CHARLIE DANIELS BAND *Midnight Train* (3:48)

PRODUCER: James Stroud
 WRITERS: C. Daniels, T. DiGregorio, T. Crain, C. Hayward, J. Gavin
 PUBLISHERS: Cabin Fever/Miss Hazel, BMI
 Epic 34-68738 (c/o CBS)

Daniels adds another railroad song to the country-music train yard. This tune burns with the same fury as "The Devil Went Down To Georgia."

MEL MCDANIEL *Blue Suede Blues* (2:41)

PRODUCER: Jerry Kennedy
 WRITERS: Fagan, Ryan, James
 PUBLISHERS: Music City Music/Combine, ASCAP/BMI
 Capitol B-44358

Bouncy and bumpy, this tune is hooky and melodic too. McDaniel's vocal excitement encourages the toes to tap.

CANYON *Right Track, Wrong Train* (2:53)

PRODUCER: Ron Chancey
 WRITERS: S. Alan Taylor, Lonnie Wilson
 PUBLISHERS: Milene, Zomba Enterprises, ASCAP
 16th Avenue B-70426 (c/o Capitol)

Strongest outing yet for the highballing Texas troubadours now under the lively direction of ex-Oak Ridge Boys (and current Sawyer Brown) producer Ron Chancey.

BILLY PARKER *It's Time For Your Dreams To*

Come True (2:54)
 PRODUCER: Bart Barton
 WRITER: Stan Ratliff
 PUBLISHER: Bekol, ASCAP
 Canyon Creek CCR-89-0315

An enjoyable melody and loving lyrics get a lighthearted lift from Parker's singing.

RAY PARK *If I Had My Life To Live Over Again*

(2:39)
 PRODUCERS: Herb Pedersen, Ray Park
 WRITER: Ace Dinning
 PUBLISHER: Beachwood, BMI
 Curb CR527

A tasty, snap-it-up example of traditional country music. Vocals and instrumentation blend to perfection. Contact: 818-843-2872.

ROOSTER QUANTRELL AND THE BORDER

Raiders Where Were You (2:59)
 PRODUCER: Colonel Buster Doss
 WRITER: Buster Doss
 PUBLISHER: Buster Doss, BMI
 Stardust SR 1083

Firm, resonant lead vocals, an old standard renunciation theme, and some first-rate Western swing. Contact: 615-649-2577

BILLY JOE BURNETTE *Why* (4:12)

PRODUCER: Bobby Dyson
 WRITER: Susie-Brien Kakascik
 PUBLISHER: Brykas, BMI
 Bear BR-199

A mournful looking-backward at happier days. Too many lyrical cliches, however, and the rhythm drags a bit. Contact: 615-259-4204

DANCE

PICKS

KECHIA JENKINS *Still Waiting* (6:04)

PRODUCER: Guy Vaughn, Shedrick Guy
 WRITERS: Guy Vaughn, Shedrick Guy, Kenny Bobian, Eddie Stockley, Kechia Jenkins
 PUBLISHERS: Protoons/Ackee/Guy Vaughn/Promuse/Island/Sheddrock, ASCAP/BMI
 MIXER: Danny Krivit
 Profile PRO-7250 (12-inch single)

Arresting hook and Jenkins wail

makes this one smoke. Strong performances all around hopefully won't be left waiting for support from the clubs. R&B radio take notice. Contact: 212-529-2600.

INFORMATION SOCIETY *Something In The Air*

(6:24)
 PRODUCER: Fred Maher
 WRITER: P. Robb
 PUBLISHER: T-Boy/INOSOC, ASCAP
 Tommy Boy TB-928 (12-inch single)

Actually the flip to the recent pop release "Repetition." Re-edited by Omar Santana, this brilliant marriage of technopop with a sticky soul perspective works well and deserves attention on its own merits. Contact: 212-722-2211.

TWO IN A ROOM *Somebody In The House*

Yeah! (7:04)
 PRODUCER: Two In A Room
 WRITER: A. Marin
 PUBLISHER: Cutting, ASCAP
 MIXER: Two In A Room
 Cutting CR-225 (12-inch single)

A recognizable Todd Terry-ish approach done with a more sinuous flair. Contact: 212-569-4589.

DEBBIE MCKAYLE *I Need Yo Lovin* (8:25)

PRODUCERS: Larry Anderson, Alida Anderson
 WRITERS: L. Anderson, A. Anderson, D. McKayle
 PUBLISHER: Munchy, BMI
 Hit-N-Run HR-166008 (12-inch single)

Fragile vocal delivery simmers amid the busy club track. Check this out. Contact: 914-632-2159.

WANDA DEE *To The Bone* (timing not listed)

PRODUCER: The 45 King
 WRITER: LaWanda McFarland
 PUBLISHERS: Street Tuff/Wandee, ASCAP
 Tuff City TUF-128043 (12-inch single)

Throbbing, hard-hitting hip-house with a sexy lead. Contact: 212-262-0385.

HOSTYLE *She's So Fine* (6:01)

PRODUCER: Chris Barbosa
 WRITERS: Chris Barbosa, Matthew Senatore
 PUBLISHERS: Barbosa/Tosha/Hit & Hold, ASCAP
 Ligosa LIG-512 (12-inch single)

What could be billed as the follow-up to "Break 4 Love" with its similar rhythm track sporting a lively rap. Contact: 212-979-0808.

ANTHONY THOMAS *Don't Say Goodbye* (7:22)

PRODUCER: Mohamed Moretta
 WRITER: M. Moretta
 PUBLISHERS: Next Plateau/Electric Sheik, ASCAP
 MIXERS: Chep Nunez, Mohamed Moretta
 Next Plateau NP-50092 (12-inch single)

Imagine the Latin edge of a Noel record matched with pop nuances of Rick Astley and you've got this one right here. Contact: 212-541-7640.

HEARTBRAKE *Never Stop Loving You* (7:28)

PRODUCER: Tony Torres, Jim "Hype" Heinz
 WRITERS: Tommy Mercado, Desi
 PUBLISHERS: Frache, ASCAP/Etude, BMI
 MIXERS: Jim "Hype" Heinz, Tony Torres
 We "B" Records WB-004 (12-inch single)

Sprightly female-sung Latin/pop. Contact: 201-359-5110.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention. Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP POP ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	3	7	9	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD) 1 week at No. One	LOC-ED AFTER DARK
2	1	1	10	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
3	11	—	2	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
4	2	2	39	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
5	5	6	9	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
6	8	10	6	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
7	4	3	23	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
8	6	5	86	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
9	7	4	39	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
10	9	8	34	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
11	10	9	33	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
12	12	11	18	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
13	13	16	22	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
14	14	13	28	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
15	16	18	13	SOUNDTRACK ● ATLANTIC 81933 (9.98) (CD)	BEACHES
16	19	22	24	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
17	15	14	87	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
18	23	32	4	MILLI VANILLI ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
19	17	17	21	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
20	18	12	30	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
21	22	24	10	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
22	20	20	46	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
23	24	23	48	POISON ▲ ⁴ ENIGMA C1 48493/CAPTOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
24	25	27	30	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
25	21	15	24	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
26	28	29	11	ENYA GEFEN 24233 (9.98) (CD)	WATERMARK
27	27	21	27	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
28	30	26	12	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
29	31	28	31	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
30	26	25	9	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
31	29	19	26	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
32	34	34	44	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
33	33	33	8	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
34	32	30	19	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
35	36	46	38	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
36	35	31	51	TRACY CHAPMAN ▲ ³ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
37	38	41	7	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
38	39	40	41	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
39	56	61	6	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
40	50	60	7	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
41	47	49	29	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
42	40	42	12	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
43	43	48	27	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
44	37	35	12	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
45	57	87	3	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
46	46	51	19	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
47	48	52	5	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
48	54	55	8	TOO SHORT JIVE 1149-1-/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
49	52	44	39	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
50	45	36	25	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
51	42	39	10	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
52	60	66	6	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
53	51	43	25	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
54	41	37	20	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	57	6	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
56	49	47	21	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
57	59	59	18	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
58	53	45	20	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
59	44	38	41	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
60	62	58	13	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
61	67	68	20	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
62	68	63	21	SAMANTHA FOX ● JIVE 1150-1-/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
63	64	64	8	HANK WILLIAMS, JR. WARNER/CORB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
64	65	67	9	LYLE LOVETT MCA/CORB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
65	58	50	26	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
66	61	53	36	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
67	70	65	9	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
68	63	56	74	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
69	71	77	10	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
70	NEW ▶		1	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
71	69	62	46	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
72	73	74	28	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
73	72	72	10	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
74	81	99	10	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
75	74	71	9	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
76	66	54	82	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
77	79	83	6	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
78	75	78	6	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
79	76	76	61	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
80	80	85	21	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
81	83	93	6	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
82	93	131	27	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
83	84	105	28	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
84	NEW ▶		1	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
85	94	95	8	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
86	82	73	19	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
87	78	69	64	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
88	87	80	20	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
89	85	84	27	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
90	92	106	5	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
91	112	120	26	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
92	104	107	7	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
93	117	167	3	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
94	105	159	3	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
95	86	86	44	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
96	137	—	39	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
97	97	90	19	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
98	106	130	6	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
99	99	110	7	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
100	100	104	11	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
101	88	91	10	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
102	102	118	18	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
103	89	79	22	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
104	98	94	75	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
105	NEW ▶		1	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
106	77	70	23	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
107	119	161	3	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
108	96	82	44	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
109	101	101	7	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

An Academy Award Winner ...For Your Collection!



... A glorious retrospective celebrating the music of Dave Grusin; featuring David Sanborn • Lee Ritenour • Grover Washington Jr. • Phoebe Snow • Marcus Miller • Eric Gale • Ernie Watts and Steve Gadd. A memorable collection for your collection!

THE
DIGITAL MASTER
COMPANY

 In GRP
Compact Discs,
HQ Cassettes
and Records
© 1989 GRP Records, Inc.

Distributed in the United States by MCA Distributing Corporation.

(Continued from page 1)

EMI can become the world's top music distributor, he says the company's goal is to vault from No. 5 to No. 3 among the six leading distributors.

- After SBK and the EMI Music Publishing operations are merged, EMI expects to realize overhead cost savings of about \$20 million a year from the firms' combined overheads.

- EMI expects to make a 15% annual return on its \$79 million investment in Chrysalis Records.

- The Capitol Tower in Los Angeles will be the headquarters for EMI's North American operations, while Fifield moves the global operation from New York.

- EMI intends to invest \$3 million-\$4 million this year and more later on its management information system.

- EMI has renewed its distribution agreement with Rhino, effective April 1, and is continuing talks with Solar about renewing its current deal, which expires in June.

- Meanwhile, EMI is seeking other labels to distribute through CEMA, its "underutilized" U.S. distributor. Fifield declines to comment on whether talks are being held with either A&M or Island.

The EMI chief says that EMI would be happy if Chrysalis could get out of its U.S. distribution deal with CBS before the pact's expiration date 18 months from now. "We're ready and eager to distribute their product immediately... If Chrysalis and CBS can come to amicable terms, we'd be very pleased. If they can't, it won't occur for 18 months."

Meanwhile, he says, Chrysalis product will revert to EMI in some territories as early as July. (According to Chrysalis, licensing deals in Scandinavia, Spain, Italy, and Australia expire in June.)

Though EMI's bid for Chrysalis may have been a third more than those of its competitors, say informed sources, Fifield maintains that EMI did not overpay for its 50% share of the U.K.-based label.

"On the Chrysalis acquisition," he says, "people in North America look at one side of the coin. They see problems in the North American [Chrysalis] company and the losses. What we saw was the perpetuity rights to Chrysalis repertoire in all of our worldwide territories. And we will make a profit on manufacturing, dis-

CEMA Bows Marketing Department 1st Move Under Bach Aims At Local Involvement

BY GEOFF MAYFIELD

NEW YORK The first sign that CEMA is being reshaped by Russ Bach's is the implementation of a marketing department, announced April 3.

Two longtime CEMA executives, Joe Mansfield and Joe McFadden, have been given new titles to facilitate the new department. Mansfield, formerly VP of sales, will head the new unit as VP of marketing.

McFadden, previously VP of national accounts, moves into the VP of sales post that had been held by Mansfield.

Despite the shuffle, the eight district managers continue reporting to Mansfield, as they did previously. "What I'm looking to do is to make the street the front line of this organization," says Bach.

According to Bach, having the DMs report to the marketing unit streamlines the process by which

branches become involved in local marketing schemes. "They had to go to the tower to make that happen before," says Bach. "[Now] it happens in the street; it doesn't happen at the home office. We're turning the street loose."

Given the background of Bach, CEMA's recently appointed president, the creation of a marketing department comes as no surprise. Before taking his new position, Bach had been WEA's executive VP of marketing development. Informed sources interpret the development as an attempt by CEMA to mirror the structure of WEA, the company that holds the industry's largest market share.

Bach says that in its previous structure, marketing decisions were made by committee. "We had a situation where we had no VP of marketing. There's a difference between marketing and sales," he says.

Marketing executives at CEMA-distributed labels say the new structure will make it easier for the distributor to facilitate each label's marketing plans. One label source also notes that CEMA had already been making moves designed to shore up its marketing attack prior to Bach's appointment.

The revised structure enhances the position of CEMA's distributed labels, according to Bach. "Everybody that is distributed will have equal footing," says Bach. "That was not true previously. Whether the label is owned, partially owned, or not owned at all [by CEMA parent Capitol/EMI], they'll all be treated the same."

The new marketing department "will make it easier for CEMA to interpret and implement the labels' marketing plans," says Ralph King, senior VP/GM for Enigma. "We couldn't be happier about it."

tributing, and selling that repertoire. The return we are going to make on that venture alone is better than 15% a year."

Besides the income from EMI's equity interest in the label, Fifield adds, "Chrysalis will pay [EMI] market rates for manufacturing, distribution, and selling. If we run our ship efficiently, we will make a profit on that transaction."

The other advantage of the deal, he says, is that "Chrysalis product can be put through our EMI system without any incremental overhead or manufacturing capacity. We've got all that in place. So when you look at it, it improves our overall return for the entire [EMI Music] group, and at the same time it improves our market share."

Similarly, he emphasizes, the fact that EMI can combine SBK with its existing music publishing operation will permit overhead savings of approximately \$20 million a year. Since those savings translate into addition-

al profits, the purchase price of \$337 million is not as high as it appears, Fifield says.

"With SBK, we felt we got a premier catalog. It was a once-in-a-lifetime opportunity to pick up something of that scope and size. And because of the synergies that we have there—you combine the repertoire with the realities of the organization that's going to administer and deliver and market the product—we're going to get a very nice return on it."

"It was the highest-priced publishing deal because of the quality of the catalog. It was a straight financial transaction that I didn't feel we reached for to make. I'd say we paid for it what it was worth, and we had the added benefit of being able to consolidate it within our own organization."

Fifield stresses the solidity of EMI's worldwide system of label and publishing subsidiaries in 34 countries. Everywhere except in North America, he says, the company has been doing quite well, partly on the strength of local repertoire.

For the fiscal year ended March 31, 1988, however, Thorn-EMI's music group (including a stake in Thames Television) earned only \$64.2 million on \$1.09 billion in world turnover (at current exchange rates). While this profit was 72% above the prior year's result, it still represents a relatively small return on sales.

Fifield admits that "EMI Music has historically run at something like 50% of what the [industry] norm would be in return on sales." Improvement in that measure of performance, as well as increased market share, are the two main goals of Thorn-EMI chief executive Colin Southgate, says Fifield.

The EMI Music executive sees the SBK and Chrysalis acquisitions as steps toward improvements in both areas. He also says, "We have made significant strides in improving the return on sales of [EMI's] internally owned companies."

Regarding the turnaround in North America, he attributes part of it to cost reductions implemented by the executive team that existed at

EMI before he arrived in May 1988.

"Bhaskar [Menon] and Joe Smith and certainly Sal [Licata] and David Berman were heavily into the restructuring of Capitol/EMI before I arrived and had done a substantial number of restructurings and closings of facilities and small, nonstrategic divisions, roster evaluations—they had done a lot of those things before I arrived. So they put the ball in play and were on the road to bringing Capitol/EMI back to profitability."

In the past year, he adds, "we've had some good successes with our roster." Citing best-selling releases by Richard Marx, Poison, Bobby McFerrin, and Robert Palmer, he says, "You're seeing sales increases within a more efficient operation. Now the hard part is ahead of [Smith and Licata and Berman.] That challenge, he indicates, is to raise sales volume faster than the competition does.

He estimates Capitol/EMI's cur-

rent U.S. market share at about 8%, a little less than it was 18 months ago. Though the company has been able to begin turning a profit at that level, he insists its market share must be increased if it is to raise its income performance to that of the other leading record companies.

"We're making half of what the industry does on every dollar of sales," he says.

Being a numbers-oriented executive, Fifield places a premium on information technology. To improve EMI's MIS division, he recently hired Peter J. Schementi, formerly VP of MIS/Telecommunications for CBS Inc. Once Schementi puts a new data processing system in place, Fifield expects his financial/MIS staff to be able to function better with fewer people than was the case when EMI Music Worldwide was centered in London.

While he notes that three of EMI's U.S. repertoire centers—EMI, Chrysalis, and the new SBK label—will be based in New York, Fifield does not see a shift in the company's axis from West Coast to East Coast. "Before, corporate responsibilities were spread between L.A. and London, and now they'll be concentrated in New York," he said.

"All we'll have left in London is the headquarters for U.K. operations and European, and the international head is there. And Capitol in time will develop from being a hybrid corporate office to being the North American subsidiary headquarters."

Fifield, who spent 20 years at General Mills, calls himself a "late bloomer" in the entertainment business. Following his exit from General Mills, where he had gained experience in such nonfood areas as toys and jewelry, he was named president and CEO of CBS/Fox, the leading home video company, in 1985.

Asked how he came to EMI Music, Fifield says he drew Thorn-EMI's attention due to his success in the video industry. His familiarity with the international business and his corporate background were also attractive to Thorn, he opines.

"So that's how I got into it, and I'm very excited about it, because I love music," he says.

SAM KAISER SELECTED FOR ENIGMA PROMOTION POST

(Continued from page 4)

"The timing couldn't be any better," he says. "The company is really ripe to move on to the next phase—to the so-called major leagues. I'm really thrilled to be a part of that. There's an opening here somebody could drive a Mack truck through."

Kaiser says he is in a "period of evaluation" regarding the label's roster, its recent release history, currently active music projects, and releases imminently scheduled. "I'm really taking a hard look at what's been done up to this point, and how things appear to be set up," he says. "Based on those evaluations, there will be some adjustments in terms of our structure; we'll put on some additional personnel as the music and the needs dictate."

The beefing up of Enigma's staffing seems a recurring theme since King arrived at the label last month.

"We're looking at what this company will need to be as competitive as a major label in 1990 and 1991 and

1992," says King. "We're overstaffing for our current need right now, but we're looking to build staff that will meet the needs and demands of the company as we move into the '90s."

Besides a heavier promotional presence, King says another major Enigma priority is sales. He calls the recent appointment of new CEMA president Russ Bach "tremendous news" for Enigma.

"What it means for us specifically is that we believe as a CEMA-distributed label we'll get more focus from the CEMA sales people. I don't want to say more attention, because I don't feel there's been a lack of attention—but maybe there's been a lack of focus."

Furthermore, says King, the label will be adding "a couple of people" and setting up regional sales directors in the home office. Those appointments will be announced in a few weeks, he adds.

MCA PARTNERED IN SOVIET-BASED CO.

(Continued from page 4)

the Union of Composers of the U.S.S.R., the Soyuzconcert booking agency, and Electronica, the official Soviet consumer electronics manufacturer and retailer. Mobile Fidelity, a leader in the digital recording field, has conducted business in the Soviet Union through Melodia for the past four years.

Although Melodia thus far has enjoyed a state-supported monopoly in the Soviet recording industry, the Art and Electronics venture signals a change. "Within the Soviet Union today," says Teller, "there is a movement toward breaking up the internal mechanisms that have been the only games in town."

Under the joint venture, Mobile Fidelity will build an unspecified number of state-of-the-art recording studios in the Soviet Union with U.S. technology and will train personnel to run them. MCA will finance the studio construction. Teller declined to specify the amount of the company's

financial commitment. "We will be a strong financial partner," he says.

MCA will market recordings in North America by the Soviet artists under the Art and Electronics label. In addition, the MCA Classics line will handle distribution of Mobile Fidelity's Melodia Records, including at least 30 titles by leading Soviet classical artists previously unavailable on compact disk.

Although limited to the classical field at present, MCA would likely expand into marketing Soviet pop and jazz performers in the future. "It's logical to see this as the first step in a continuing relationship" with the Soviet Union, says Teller. "As other opportunities present themselves, we will take advantage of them."

**Donnie Ienner is new
Columbia president
... see page 4**

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	124	8	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
111	91	88	21	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
112	109	96	41	STEVE WINWOOD Δ^2 VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
113	113	112	83	SOUNDTRACK Δ^{10} RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
(114)	122	139	7	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
115	114	117	26	SIR MIX-A-LOT \bullet NASTYMIX 70123 (8.98) (CD)	SWASS
116	107	92	24	DURAN DURAN \bullet CAPITOL C1-90958 (9.98) (CD)	BIG THING
(117)	124	142	85	DEBBIE GIBSON Δ^3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
118	95	81	12	RUSH \bullet MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
119	90	89	20	CROSBY, STILLS, NASH & YOUNG Δ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
120	120	137	4	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
(121)	130	146	16	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
122	116	108	14	TODAY MDTOWN 6261 (8.98) (CD)	TODAY
123	111	103	31	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
124	115	121	5	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
(125) NEW \blacktriangleright			1	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
126	126	162	4	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
127	127	140	4	DINO 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
(128)	128	155	4	HIROSHIMA EPIC DE 45022/E.P.A. (CD)	EAST
129	108	97	22	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
(130)	188	—	2	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
131	103	75	9	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
132	129	123	35	INFORMATION SOCIETY \bullet TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
133	118	109	30	K.T. OSLIN \bullet RCA 8369-1-R (8.98) (CD)	THIS WOMAN
134	121	102	82	MICHAEL JACKSON Δ^6 EPIC DE 40600/E.P.A. (CD)	BAD
(135)	148	148	28	ANTHRAX \bullet MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
(136) NEW \blacktriangleright			1	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
(137)	153	—	2	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
138	138	144	5	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
139	133	125	34	THE ESCAPE CLUB \bullet ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
(140)	156	193	3	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
141	141	165	4	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
(142)	146	147	4	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
(143)	147	—	2	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
144	136	114	18	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
145	125	119	9	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
146	134	115	17	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
(147)	164	—	2	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
(148)	176	179	3	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
149	142	138	28	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
150	135	134	34	THE JUDDS \bullet RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
151	140	126	31	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
152	152	158	3	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
153	154	180	31	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
154	132	116	43	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
155	144	157	52	D.J. JAZZY JEFF & THE FRESH PRINCE Δ^2 JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	139	111	41	CHICAGO Δ REPRISE 25714 (9.98) (CD)	19
(157)	171	169	29	ICE-T \bullet SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
158	143	136	49	AL B. SURE! Δ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
159	131	98	52	BOBBY MCFERRIN Δ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
160	150	129	9	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
(161)	165	176	3	DARK ANGEL COMBAT 8264/IMPORTANT (8.98) (CD)	LEAVE SCARS
162	151	152	6	M.O.D. MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
163	123	100	26	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
164	145	113	19	PINK FLOYD Δ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
165	149	149	20	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
(166)	169	175	20	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
(167) NEW \blacktriangleright			1	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
(168)	180	191	3	ROSANNE CASH COLUMBIA OC 45056 (CD)	HITS 1979-1989
169	155	154	30	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(170)	194	—	2	SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
171	158	132	26	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
172	172	—	2	SOUNDTRACK A&M SP 3915 (9.98) (CD)	BILL & TED'S EXCELLENT ADVENTURE
(173)	191	—	2	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
174	161	127	40	ROBERT PALMER Δ EMI 48057 (9.98) (CD)	HEAVY NOVA
175	175	192	4	LOVE AND MONEY MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
176	168	143	96	GLORIA ESTEFAN & MIAMI SOUND MACHINE Δ^2 EPIC DE 40769/E.P.A. (CD)	LET IT LOOSE
177	160	128	20	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
178	170	135	38	RANDY TRAVIS Δ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
179	157	150	74	JOE SATRIANI \bullet RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
180	173	160	15	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
181	167	188	71	ORIGINAL LONDON CAST \bullet POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
182	185	196	3	THE UNTOUCHABLES TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
(183) NEW \blacktriangleright			1	VARIOUS ARTISTS WINDHAM HILL WH 1082/A&M (9.98) (CD)	WINDHAM HILL SAMPLER
184	162	145	14	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
185	159	122	23	BARBRA STREISAND Δ COLUMBIA 40880 (CD)	TILL I LOVED YOU
186	166	170	23	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
187	163	133	15	NEIL DIAMOND \bullet COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
188	186	184	39	PUBLIC ENEMY \bullet DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
189	182	187	99	RANDY TRAVIS Δ^3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
190	192	172	67	KEITH SWEAT Δ^2 VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
191	174	174	8	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(192) NEW \blacktriangleright			1	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
193	193	182	157	ANITA BAKER Δ^4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
194	184	151	13	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
195	181	181	26	OZZY OSBOURNE \bullet CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
(196) NEW \blacktriangleright			1	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
(197) NEW \blacktriangleright			1	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
(198) NEW \blacktriangleright			1	TOM TOM CLUB SIRE 25888/WARNER BROS. (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
199	177	163	13	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
200	179	153	11	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 9	Elvis Costello 33	Extreme 137	Michael Jackson 134	Milli Vanilli 18	The Radiators 148	Tequila Sunrise 194	The Untouchables 182
Alabama 75	Cowboy Junkies 28	Fine Young Cannibals 6	Jane's Addiction 151	Bonnie Noille 171	Bonnie Raitt 105	Working Girl 52	Midge Ure 101
Animotion 126	Crosby, Stills, Nash & Young 119	The Fixx 73	Al Jarreau 177	Gary Moore 120	Ratt 103	Stevie B 77	Van Halen 108
Anthrax 135	David Crosby 145	Fleetwood Mac 86	Howard Jones 84	N.W.A. 37	Chris Rea 92	Rod Stewart 22	Luther Vandross 65
Ashford & Simpson 138	D.J. Jazzy Jeff/Fresh Prince 155	Lita Ford 96	Journey 54	Lou Reed 42	Lou Reed 42	George Strait 109	VARIOUS ARTISTS
Rick Astley 44	Dark Angel 161	Julia Fordham 165	The Juice 150	The Replacements 67	The Replacements 67	Barbra Streisand 185	Windham Hill Sampler 183
Bad Company 153	Taylor Dayne 87	Samantha Fox 62	K-9 Posse 99	Rush 118	Rush 118	Al B. Sure! 158	Violent Femmes 200
Anita Baker 25, 193	De La Soul 93	Kenny G 31	Kid 'N Play 102	Sa-Fire 83	Sa-Fire 83	Surface 98	Vixen 41
Bangles 16	The Dead Milkmen 121	Debbie Gibson 2, 117	King Tee 199	Joe Sample 192	Joe Sample 192	Keith Sweat 190	Andreas Vollenweider 136
Rob Base & D.J. E-Z Rock 72	Def Leppard 17	Gipsy Kings 57	Kiss 88	Joe Satriani 111, 179	Joe Satriani 111, 179	Sweet Tee 191	Warrant 40
Basia 79	Deepest Mode 45	Dave Grusin 110	Kix 89	Charlie Sexton 160	Charlie Sexton 160	Sweet Sensation 74	Was (Not Was) 43
Bon Jovi 14	Neil Diamond 187	Guadalcanal Diary 142	Julian Lennon 94	Simply Red 55	Simply Red 55	TNT 124	The Waterboys 97
Boy Meets Girl 163	Dino 127	Guns N' Roses 8, 12	LeVert 80	Sir Mix-A-Lot 115	Sir Mix-A-Lot 115	Take 6 81	Jody Watley 70
Boy George 141	Duran Duran 116	Guy 35	Living Colour 11	Siren 170	Siren 170	Tesla 30	Wendy And Lisa 143
The Boys 56	Bob Dylan/Grateful Dead 131	M.C. Hammer 61	Love And Money 175	Skid Row 21	Skid Row 21	They Might Be Giants 146	Karyn White 27
Breathe 71	Steve Earle 106	The Jeff Healey Band 149	Lyle Lovett 64	Slick Rick 60	Slick Rick 60	Thirty Eight Special 91	White Lion 76
Eddie Brickell & New Bohemians 20	Sheena Easton 58	John Hiatt 169	M.O.D. 162	Phoebe Snow 167	Phoebe Snow 167	Tiffany 34	Hank Williams, Jr. 63
Bobby Brown 4	Eazy-E 46	Hiroshima 128	Madonna 3	SOUNDTRACKS	SOUNDTRACKS	Tom Tom Club 198	Vanessa Williams 38
Alex Bugnon 140	Enya 26	Robyn Hitchcock/Egyptians 152	Martika 100	Beaches 15	Beaches 15	Tom Tom Club 198	BeBe & CeCe Winans 114
Bulletboys 53	Erasure 95	House Of Lords 129	Bobby McFerrin 159	Bill & Ted's Excellent	Bill & Ted's Excellent	Tone Loc 1	Winger 29
Camouflage 184	The Escape Club 139	Ice-T 157	Metallica 24	Adventure 172	Adventure 172	Too Short 48	Steve Winwood 112
Rosanne Cash 168	Gloria Estefan/MSM 176	Info-Girls 196	George Michael 68	Cocktail 66	Cocktail 66	Traveling Wilburys 7	XTC 47
Tracy Chapman 36	Melissa Etheridge 32	Information Society 132	George Michael 68	Dirty Dancing 113	Dirty Dancing 113	Randy Travis 189, 178	Yello 197
Chicago 156	Exodus 85	INXS 104	Mike + The Mechanics 13	Dream A Little Dream 147	Dream A Little Dream 147	U2 50	
Toni Childs 154				Rain Man 39	Rain Man 39		
Cinderella 49				R.E.M. 19	R.E.M. 19		

Radio City Fishing For Acts For Pier 84 Schedule

BY MELINDA NEWMAN

NEW YORK Having secured a three-year contract to present outdoor shows at the New York City-owned Pier 84 (Billboard, March 25), Radio City Music Hall Productions is scurrying to book acts for summer dates.

"It's not an ideal timing situation," admits RCMHP executive producer Scott Sanders. "We felt it wasn't even appropriate to have conversations with booking agents until the contract was awarded [on March 30], but we now have a zillion people working on this thing, frantically getting avails from agents."

Though the city had wanted the season to start earlier, Sanders says the first artist will take the stage around the end of June. No acts have been announced.

Prior to the June bow, RCMHP and its financial partner in the venture, the Intrepid Museum, will spend an estimated \$500,000 to renovate the 8,000-seat pier. Plans call for the construction of a lightweight modular amphitheater that can easily be converted for different uses ranging from concerts to ice shows. For the first time, the audience will face the Hudson River, instead of Manhattan.

In addition to the renovation cost, RCMHP must pay rent of \$452,000 to the city for the first year, \$454,000 in 1990, and \$456,000 in 1991. The previous presenter, Ron Delsener, says he paid \$400,000 per year. RCMHP must also contend with a ticket ceiling. Prices cannot exceed \$15.50 for advance tickets and \$18 for day-of-show purchases. That amount can increase \$1.50 per year in 1990 and 1991.

As an additional source of revenue, RCMHP will retain income from concessions and merchandise sales. In addition to the stands, which will be open only to concertgoers, plans call

for concession areas to be available to visitors to the adjacent S.S. Intrepid (a ship-turned-museum), Circle Line boat passengers, and other sightseers on the Pier property.

While RCMHP has not decided whether to hire an outside concessionaire, it is definitely looking for a corporate sponsor. "We expect to make money the first year, so that certainly demonstrates the importance of an underwriter," Sanders says. "We're asking for in excess of \$500,000 per year from the sponsor.

In return, the company gets full title sponsorship as well as other benefits tied in with both the Pier and Radio City Music Hall." Sanders says an underwriter will be announced before the start of the season.

RCMHP was awarded the contract after two other top contenders, former presenter Delsener and New Jersey-based promoter John Scher, voiced concern over construction plans for the highway running parallel to the Pier. However, Sand-

ers is not concerned about the construction, which might not even start until after the first season is over.

Although Scher pulled out of the bidding, both he and Delsener have expressed interest in presenting shows at the Pier. "We're not interested in co-promoting," Sanders says. "But we will have a rate card for other entities to rent the building for a variety of events, including concerts."

In addition to a diverse series of

concerts, RCMHP plans to present other activities at the Pier to bring in additional revenue and extend the season into late fall. "What we're looking to do is have concerts during summer months and then put up a tent in cooler months and make it an enclosed facility with maybe 3,000 seats. We'd like to produce a wide spectrum of events like we do at Radio City with the circus, ballet, and family shows."

HEAVY ACTS TOP LIGHTER SUMMER TOUR SCHEDULE

(Continued from page 1)

Who, the Grateful Dead, and Bon Jovi are expected to be out in the stadiums, with amphitheater dates anticipated by the Kinks, the Bee Gees, Jackson Browne, and Elton John, among others.

Additionally, music agencies and managers that handle alternative and breaking acts are hoping to capture a share of the consumer dollars that won't be drained off by an overabundance of shows. Multiple-act bills could score an increased share of bookings at outdoor venues, several sources say, pointing to the success of such packagings last year.

Frank Russo of Gemini Productions in Providence, R.I., says this year's touring schedule is suffering from increased expectations.

"Last summer was the Super Bowl of summers, and anything coming off the Super Bowl will look like it's not as good a summer." But, Russo adds, "[Touring volume] will be 60% to 70% below last summer."

Adam Kornfeld of QBQ Entertainment in New York says, "There are definitely fewer acts out this summer than last. But there'll be enough for everyone to be happy this summer."

Kornfeld blames the lighter sched-

ule on the sheer volume of acts that toured last summer. "Most bands are on an 18-month recording/touring cycle," he says. Kornfeld contends the early fall will have some "major superstar talent" hitting the road, mentioning Billy Joel, Madonna, and Paul McCartney.

Steve Knill of the Good Music Agency in Minneapolis sees this summer as "a real good opportunity for new bands, because not that many big headliners are going out."

"Last year there was a giant glut, so we hope the agencies will go and try and package two and three bands together to take the place of some of the giant tours," Knill says.

Louis Messina of Houston-based Pace Concerts sees the summer season as "light, but not so light. At the Dallas Amphitheatre, we have over 40 shows booked, and we're still booking. There's not as much activity as last year; you're not seeing the Claptons, the Winwoods. But we're starting to get phone calls, so it's starting to roll. A lot of obvious bands that we wish were out there aren't, like Def Leppard and Guns N' Roses, but hopefully it will heat up."

Messina, the chief promoter of the sluggish Monsters of Rock tour last summer (featuring Van Halen, Scorpions, Metallica, Kingdom Come, and Dokken), would not rule out another such venture this year, but said he was concentrating on Pace's annual Texxas Jam, tentatively scheduled for June 17.

Despite the generally light schedule to date, there is no shortage of excitement about the acts that will be hitting the road during the summer and early fall. Stadium shows are expected from the Who, the first tour in seven years for the seminal British band; the Rolling Stones, rumored to be teaming up with Guns N' Roses and Living Colour in an outlaw spectacular; Bon Jovi, expected to team with Motley Crue in an early-summer run; the Grateful Dead; and Paul McCartney.

The Kinks, who billed their tour two years ago as their last, will return to the road this summer, most likely at outdoor sheds. Also coming back are Stevie Nicks on a solo jaunt; the Doobie Brothers, who bring back most of their original members for a major reunion; Jefferson Airplane, reuniting most of its key members save Marty Balin; and the Bee Gees, who will return to the road for their first extended tour since the early '80s.

Black music acts and rappers will defy the generally light schedule. L.L. Cool J, Salt-N-Pepa, and Chaka Khan are among the highlights, with several package tours expected to dot the schedule. The annual Bud-

weiser Superfests will also be back on the road, offering the usual light vocal mix.

David Fishof Productions, which produced such leading family fare as the Happy Together, Monkees, and Dirty Dancing tours, will offer Dick Clark's American Bandstand Concert Tour, a concept packaging live performances by the Spinners, the Association, the Guess Who, and the Drifters with film clips and recorded music highlighting Clark's TV program. A retinue of dancers will perform between acts, changing costumes to illustrate the various time periods represented by the bands. The show will

play a combination of large indoor theaters and sheds.

Another nostalgic outdoor package hitting the road is Night of the Guitar, featuring Bachman-Turner Overdrive, Leslie West, Spirit, Ronnie Montrose, Wishbone Ash, the Truth's Peter Haycock, Steve Hunter, and Robbie Kreiger. The string-driven thing will play indoor and outdoor dates.

Among the many other acts expected to be on the road are Jimmy Buffett & the Coral Reefer Band; a Chicago/Beach Boys package; and Elton John, who will be doing his first outdoor shed dates in some time.

ACTS MARCH OFF WITH MORE METAL IN CERTS

(Continued from page 6)

hard rock heroes Dio and Dokken. Dio's "Holy Diver," released in 1983, and Dokken's "Tooth And Nail," released in 1984, both finally went platinum.

Here is the complete list of March certifications:

MULTIPLATINUM ALBUMS

Fleetwood Mac, "Rumours," Warner Bros., 13 million.

Anita Baker, "Giving You The Best That I Got," Elektra, 3 million.

Tracy Chapman, "Elektra, 3 million.

Debbie Gibson, "Electric Youth," Atlantic, 2 million.

Guns N' Roses, "G N'R Lies," Geffen, 2 million.

Traveling Wilburys, Warner Bros., 2 million.

PLATINUM ALBUMS

Dokken, "Tooth And Nail," Elektra, its third.

Dio, "Holy Diver," Warner Bros., its second.

Debbie Gibson, "Electric Youth," Atlantic, her second.

Guns N' Roses, "G N'R Lies," Geffen, its second.

Paula Abdul, "Forever Your Girl," Virgin, her first.

Guy, MCA, its first.

New Kids On The Block, "Hangin' Tough," Columbia, its first.

Roy Orbison, "Mystery Girl," Virgin, his first.

GOLD ALBUMS

Bob Dylan, "Biograph," Columbia, his 20th.

Rush, "A Show Of Hands," Mercury/PolyGram, its 12th.

Bette Midler, "Beaches" soundtrack, her fourth.

Debbie Gibson, "Electric Youth," Atlantic, her second.

Guns N' Roses, "G N'R Lies," Geffen, its second.

Levert, "Just Coolin'," Atlantic, its second.

Mike + the Mechanics, "Living Years," Atlantic, their second.

Roy Orbison, "Mystery Girl," Virgin, his second.

Melissa Etheridge, Island, her first.

Kylie Minogue, "Kylie," Geffen, her first.

Skid Row, Atlantic, its first.

Vanessa Williams, "The Right Stuff," Wing/PolyGram, her first.

Les Miserables original cast album, Geffen.

PLATINUM SINGLE

Paula Abdul, "Straight Up," Virgin, her first.

GOLD SINGLES

Debbie Gibson, "Lost In Your Eyes," Atlantic, her third.

Levert, "Casanova," Atlantic, its first.

New Kids On The Block, "You Got It (The Right Stuff)," Columbia, its first.

Pretty Poison, "Catch Me (I'm Falling)," Virgin, its first.

Sheriff, "When I'm With You," Capitol, its first.

Karyn White, "The Way You Love Me," Warner Bros., her first.

MOTOWN TO HANDLE TAJ

(Continued from page 6)

have outside development input, where he doesn't have to tie up his staff on these activities."

The first product to be worked by Motown under the agreement is Gerald Alston's self-titled 1988 album; the record's third single, a cover of the Eagles' "I Can't Tell You Why," will be issued in two or three weeks, according to Dern.

The seven-piece urban-oriented act A.C. Black will release its first Taj album in May. The label will follow with summer album releases by vocal duo the Mix (Terry Carter & Simon Sassoon, nephew of hair stylist Vidal Sassoon), the R&B party band Jack Mack & the Heart Attack, and General Kane.

INDIES JOIN MPAA IN ANTI-PIRACY FIGHT

(Continued from page 1)

do not belong to our member companies. This pirated product remains in the consumer pipeline."

The independent suppliers say that it is difficult to police video piracy or even gauge the extent of problem. Now, they say, the added clout of MPAA's 75-person investigative team will help them prosecute offenders while discouraging retailers from renting or selling videocassettes that have been illegally duplicated.

"Rather than form some type of parallel organization for independent suppliers, it makes sense for us to pool our resources with the MPAA," says Jon Peisinger, president of Vestron Video. "The MPAA is experienced in fighting piracy in the marketplace."

Similarly, David Mount, senior VP/GM of IVE, says the addition of MPAA's Anti-Piracy Operation will strengthen the company's efforts to prosecute pirates. "We feel it is important to have a united front to combat the problem," says Mount. "In the past, the MPAA has only represented the major studios, but they have shown that investigations and raids can make a difference."

In addition to the four major independents, the other companies to join the MPAA group are Imperial Enter-

tainment, Goldfarb Distributors, Golden Communications, Million Dollar Video, Mexcinema Video, Mexican American Video, and VideoVisa. The National Assn. of Video Distributors has joined as an industry trade group.

Dues paid by each member company cover the cost of investigations and publicity campaigns warning the public about bootleg videos. The annual dues will be based on the company's annual U.S. revenues, ranging from \$500 for firms that gross less than \$10 million to \$10,000 for firms that generate more than \$100 million.

MPAA will also charge members of the group for litigation initiated on their behalf. The fees will range from \$50 to \$300 per case depending on the company's revenues and the nature of the case.

Mark Kalmansohn, director of MPAA's North American anti-piracy operations, notes that MPAA-initiated investigations last year resulted in 211 criminal and civil raids and 134 civil actions against individuals suspected of copyright infringement.

MPAA regular membership comprises Columbia Pictures, MGM/UA, Orion Pictures, Paramount Pictures, 20th Century Fox, Universal Studios, Walt Disney, and Warner Bros.

AVA Reaches Rebate Goal For Vid Stores

BY EARL PAIGE

LOS ANGELES One year after converting itself into a member-owned buying co-op, the 9-year-old American Video Assn. says it is reaching its financial objectives and that its constituency of mom-and-pop dealers remains healthy.

On the eve of its sixth annual convention Thursday (13)-April 16 at New Orleans' Fairmont Hotel, AVA is characterized by its leadership as having never been more vigorous. This seems unlikely on the surface: Membership is static,

convention attendance is expected to be down, and four of eight directors have resigned, including the chairman.

AVA also backed off a plan, announced last August, to launch a software feature film production company in conjunction with First Video Features because its growth was too slow (Billboard, Feb. 18).

But directors insist that AVA's continuing member count of 2,500 store owners is a sign that members are surviving in the face of unprecedented competition from superstore chains and grocery/

convenience stores. Moreover, a goal of a 5% profit-sharing rebate for members has been achieved well ahead of schedule.

As for convention attendance, directors say the experiment with a move east to New Orleans appears to be a possible hindrance. "Palm Springs [the 1988 site in California] was a resort setting, maybe that's why preregistration has been slow," one director says.

Convention attendance is expected to reach only 650, about 100 fewer people than attended last year. The 100 exhibit booths are nearly sold out.

The board turnover has come about for personal reasons "of one kind or another," says Mike Sell, a longtime AVA member who resigned after selling his interest in a video store in Monroe City, Mo.

"If you're looking for skeletons in the closet, they're not there. There are no fundamental problems at AVA," says Sell.

According to Tom Daugherty, recently elected interim chairman of AVA, some board members may be discovering that under the new member-owner format, "directors are no longer figureheads. Now it's a nuts and bolts job, it requires a commitment." Daugherty owns two stores in Hayden Lake, Idaho.

Texas businessman and former

chairman Danny Shull, who served on the AVA's governing board, AVA Plus, since its inception in 1984, resigned after selling his store and limiting his activities to rackjobbing. Frank Curreri, owner of Video Entertainment, Dedham, Mass., says he served AVA long enough and wants "to devote more time to my business. Blockbuster just opened near me." Roger Barrielle, a Baton Rouge, La., dealer who also resigned, could not be reached for comment.

AVA is still directed by founder John Power, who serves as a ninth member of the board and as president, reporting to the board. Power has a five-year contract, says Daugherty.

Power says the 5% rebate members receive on their total purchases reflects AVA's new status as a co-op "where all profits are returned to the members."

The upbeat view of AVA is shared by directors Bill Miller, owner of two stores in Medina, Ohio, and Nate Sherer, who owns a store and video production firm in suburban Pittsburgh.

In the past year, AVA has moved to new headquarters in the Phoenix suburb of Chandler, Ariz., where a staff of 25 is employed. Dues are \$480 yearly.

PPT IS PICKING UP INDUSTRY INTEREST

(Continued from page 3)

says, "For it to work for us, we need at least 50% of the rental revenue from the start." He notes that Erol's would not make money with Rentrak "because they get a bigger chunk" when the movie is still hot.

Rentrak reports a 50% revenue increase for its third quarter, ended Dec. 31. Although the service

still operated at a \$786,941 loss for the period, that revenue gap is "narrowing," says Ron Berger, president. He also says Rentrak is seeking additional financing because acceptance "has so far outstripped our projections" in terms of computer installation and dealer training expense.

DESPITE REPORTS, THERE'S NO SONY/MCA DEAL

(Continued from page 4)

going to be this week or anytime soon."

Similarly, Mara Ballsbaugh, an analyst at Smith Barney, says, "We've been hearing MCA is going to be sold for some time. They probably will be eventually, but not now and not necessarily to Sony."

Fred Anshel, a Dean Witter analyst, says, "It's the same old story. MCA has been a takeover or restructuring story for at least three years—and it crops up every few weeks."

Anshel adds, "I doubt [MCA chairman Lew] Wasserman would sell to a foreign company. If he sells the company, it will be to a major American corporation and for an exchange of stock, which would leave his stockholders with another blue-chip investment."

MCA has been valued at up to \$5.2 billion, or \$72 a share, but the analysts caution that this valuation can vary drastically, depending on how a takeover or merger deal is structured. A merger involving an exchange of stock, for

instance, could yield a per-share value far below that created by an acquisition, notes Vogel.

Meanwhile, the Sony rumors have fueled a major increase in MCA's stock price. On March 30, just before the story broke, MCA stock was selling at 52 on the New York Stock Exchange. At its peak on April 3, the stock reached 58³/₄—a 52-week high for MCA—although it has since receded to the mid-50s.

Whatever happens to MCA in the future, its top officers will be well taken care of. A proxy statement recently issued to shareholders specifies the amount that was to be paid to five key officials in case a "change in control" had taken place Jan. 1. If they had quit their jobs a year after such a takeover, MCA Music Entertainment Group president Irving Azoff would have received \$7.8 million and Sheinberg would have received \$15 million. In all, 360 MCA employees have "change of control" clauses in their contracts.

KEN TERRY

IENNER PLANS 'GRASS ROOTS' ATTACK

(Continued from page 4)

dreas Vollenweider, whose latest album, "Dancing With The Lion," switches his label affiliation from the CBS FM crossover logo to Columbia. With more effort made in breaking hit singles, Ienner believes Vollenweider's sales potential to be on the level of Arista fusion instrumentalist Kenny G, whose individual album sales are in the millions. In contrast, Vollenweider has yet to hit a million in sales on any one of his albums, Ienner notes. Among Ienner's first tasks last week was to help make important edits on a new Vollenweider single.

In the singles market, Ienner admits to "configuration confusion" over the past year-and-a-half, but he is confident that the cassette single has filled an important void and has revitalized the singles business. "We felt the big void after a NARM wholesaler conference in November 1986. They told us the 7-inch vinyl was 'dead! dead! dead!' With the help of Arista, BMG, and WEA, the cassette single was launched, and it's helped things tremendously."

While the details are yet to be sorted out, Ienner believes that a major CD promotion is necessary to "get everybody to own a CD player." He says he has advanced some ideas in initial contacts with executives at Sony Inc., the Japanese hardware giant that acquired CBS Records in January 1988.

Ienner also looks to the day when copyright considerations are resolved and DAT can be launched.

In a prepared statement announcing Ienner's appointment, Mottola said, "There is no one in this business more capable of energizing and leading Columbia Records, in both creative and administrative capacities."

Ienner, also in prepared remarks, stated, "In my career, I have been

privileged to come under the professional tutelage of two of the most brilliant, innovative men ever to work in the business, and to a large measure, the experience I've gained and the lessons I have learned from [Arista president] Clive Davis and [brother and early mentor] Jimmy Ienner have helped me to take on this new and significant position."

Ienner, 36, started his music industry career in the mail room of Capitol Records in 1969. He was partnered with his brother in C.A.M. U.S.A., a publishing/management/production company from 1972-77. Before joining Arista in 1983 to head promotion, he was executive VP of Millenium Records, a label he co-founded in 1977.

Ienner, who played an important role in launching the careers of such Arista superstars as Whitney Houston, Kenny G, and Taylor Dayne, has found a current rising Columbia single to stand as a symbol of his new label association. It's Easterhouse's "Come Out Fighting."

IRVING AZOFF QUOTES IT

DAVE MARSH EDITS IT

THE INDUSTRY READS IT

Rock & Roll Confidential, the monthly newsletter that has become known as the conscience of the music industry. Subscriptions are \$24 for one year, \$39 for two years (US funds only). Send to RRC, Dept. BB, Box 15052, Long Beach, CA 90815.

"There's a rumor going around about a company that designs great record covers & liners, ads, tape labels, catalogs plus 8 other fascinating services."

"To find out more about this rumor call..."

Lee Myles Associates, Inc.
160 EAST 56 ST., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

DISC MAKERS DOES IT ALL...

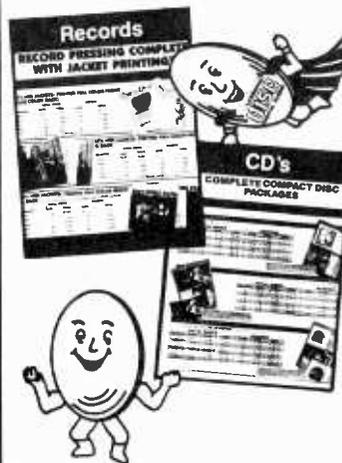
Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

Complete Manufacturing

LP's, CD's, and Cassettes in Convenient, Money-Saving Packages



Packages include all necessary steps. This means all FILM WORK, all PRINTING, as well as all MANUFACTURING. You get the finished product.



COMPLETE GRAPHIC DESIGN DEPARTMENT AVAILABLE for your art design and layout

New York
Philadelphia
Chicago
Puerto Rico

CALL TODAY FOR YOUR COMPLETE PRICE KIT, OR AN IMMEDIATE PHONE QUOTE:

1-800-468-9353

Disc Makers We do it all!

NEW YORK

1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662

Buffalo Stance nenehcherry

Hey Sucka



From the **Slave of New York** sound track, as well as the forthcoming album **Raw Like Sushi**.

Virgin

© 1989 Virgin Records America, Inc.

INSIDE TRACK



Edited by Irv Lichtman

GETTING IT TOGETHER: The Atco Records' revamp under Derek Shulman sees two new execs on board. Jim Coffman joins as director of marketing after a similar stint at management firm Contemporary Communications Corp., and Matt Pollack joins the label as national album director, coming from the promo department of Relativity Records. The label's first product under the new setup, the album "Four Winds" by Tangier, is slated for June. The album is produced by Andy Johns; the band manager is Larry Mazer (Cinderella). Other acts to follow include Providence, R.I.-based Raindogs and the British band Big Noise, a signing that has had talent chief Steve Gett making quick visits to the U.K. Meanwhile, the new Atco team is succeeding with prereorganization releases by Sweet Sensation, with a single, "Sincerely Yours," and album, "Take It While It's Hot."

VETERAN MUSIC MAN Gordon Bossin is consulting for Personics, the retail-installed make-your-own-custom-tape machine, out of his New Canaan, Conn.-based Gordon Bossin Associates offices. He's working on the initial Personics roll-out outside of California, set to take place in June or July at 25 outlets in the New York metropolitan area, including Manhattan, Bergen County, N.J., and Connecticut. After that launch, Personics will test units in either Texas, Chicago, or Toronto.

COEXISTENCE: The New York Music Publishers' Forum is host to a seminar on "Radio And The Music Industry: Coexistence In The Material World" on Thursday (13) from 4:30-6 p.m. at the Marriott Marquis Hotel. The panel will include Michael Abramson of DIR; Polly Anthony of Epic; Michael Ellis of Billboard; Steve Leeds of MTV; and moderator Ed Salamon of United Stations. For more info, call Diedre Redman at 212-370-5330.

CALIFORNIA, HERE THEY COME: Writers Jerry Leiber and Mike Stoller are relocating their music publishing/production offices to Los Angeles after a 32-year stay in New York. Along with Randy Poe, GM, they'll operate out of Suite 1107, 9000 Sunset Blvd. Meanwhile, Leiber & Stoller are writing a new musical, while Poe has made a deal with Writer's Digest Books for publication next year of a guide to music publishing for songwriters.

THE HONOR'S HIS: Latin orchestra maestro Tito Puente will receive the New York chapter of NARAS' Eubie Award, presented annually to a performer or composer who has made significant contributions to the field of recordings. Puente will get the recording academy award Thursday (13) in the Mercury Ballroom of the New York Hilton, where most-valuable-player awards will also be given. Hosts for the event are Roberta Flack and Rubén Blades. Tickets are \$45 for members and \$50 for nonmembers. For VISA/Master Charge purchases, call 212-245-5440.

PARAGON OF SCHWAID: Bob Schwaid, the veteran manager of such acts as Evelyn King and Al Green, has hooked up with a new production/label operating out of Detroit, Paragon Records. The company's first product, by artist Bridgett Grace, appears on Atlantic. Schwaid is keeping his offices in New York.

APRIL SHOWER OF COURSES: UCLA Extension initiates three courses on the music industry this month. Seven sessions on "Putting An Act Together" start Wednesday (12); the eight-session "The Music Business In Transition" course starts April 17; and the six-session "Personal Management In The Entertainment Industry" course starts April 26. For more details, call 213-825-9064.

HAPPY 90TH: Ben Barton, who operated Barton Music in partnership with Frank Sinatra and the late Hank Sanicola from 1943-62, celebrated his 90th birthday April 4. He lives in Los Angeles.

ISLAND REORGANIZATION: Island Records and all

its labels have a new look in sales/marketing under Rick Bleiweiss, VP of sales. Debbie Howard is promoted to sales manager of black music; Fred Kelly joins the label as sales manager of special projects; Linda Engbrenghof joins Island as alternative marketing manager in Los Angeles; Rachel Eraca shifts to director of merchandising and advertising; and Gayle Miller, alternative marketing director, takes on national coordination with WEA's in-house marketing rep. Continuing in their current posts are Dave Yeskel, director of product development, and Diane Dowe, marketing assistant.

THEY'LL BE HAULING DOWN that oversized iguana from the roof of the Lone Star Cafe. The country, rock, and blues showcase club at Fifth Avenue and 13th Street in New York will close its doors April 15 after a 12-year run. The club faced a threefold increase in rent for the next year. Owner Morton Cooperman already has opened an uptown location, known as the Lone Star Roadhouse, on 52nd Street between Eighth Avenue and Broadway. A two-night stand Friday (14) and Saturday (15) by the Chicago R&B band Big Twist & the Mellow Fellows will be the cafe's final shows.

WIRE DISSERVICE: A report by the Associated Press says that MGM/UA Home Video is set to test-market a videocassette that will "self-destruct" after a certain number of plays. But, according to an MGM/UA official, it's the story that should self-destruct, not the tape. "The story is inaccurate. We're looking into it, but there is no way we agreed to a test market. We will be talking to retailers, distributors, and duplicators to see if such a cassette is feasible," says the spokesperson.

COLLEGE RADIO AWARDS: At the 11th Black College Radio Convention, held in Atlanta March 24-25, awards were given to both radio stations and artists. Howard University's WHBC was given a special award for its coverage of the student takeover of buildings on the Washington, D.C., campus that protested the naming of Lee Atwater, National Republican Party chairman, to the school's board. Atwater, in the wake of the protest, resigned. St. Augustia College's WAUG in Raleigh, N.C., was named black college station of the year. In a reflection of Arista's success in penetrating the black market, saxophonist Kenny G won as most popular established male artist.

TIGHTEN UP: Track hears that MCA Distribution is closing its Los Angeles inventory branch and that from here on in the West Coast will be receiving the bulk of its MCA product from—get ready—Tennessee.

LIVE UPS SHARES: LIVE Entertainment, parent of Lieberman Enterprises and International Video Entertainment, announced April 5 a three-for-two split of its common stock and common stock equivalents, raising the number of shares to about 11.7 million. "It's a clear signal to Wall Street that the stock has basically doubled in the past year, from around \$13 to \$28," says analyst Keith Benjamin.

KERNIE GETS PHILLY, JAY GIVEN FREEDOM: At urban WIZF Cincinnati, VP/GM Kernie Anderson has resigned, apparently to manage similarly formatted WDAS-AM-FM Philadelphia, where he would replace longtime GM Cody Anderson, who may try to purchase local AM WHAT. Within a day of Kernie Anderson's departure from WIZF, his PD, Jay DuBard, was also gone. Jim Hutchenson, president of WIZF's parent company, is handling GM duties at WIZF; MD Marv Hankston is acting PD.

THE RADIO ADVERTISING BUREAU holds its 22nd annual radio workshop June 21 at New York's Waldorf Astoria Hotel. Comedian/syndicated radio host John Candy will be M.C. Sally Jesse Raphael, Sears national retail advertising manager Scott Harding, and ad man Richard Lord are the headliners. Call 800-232-3131.

THE FAMILY OF Woody Grumbo, the noted American Indian artist and the father-in-law of talent agency head Jim Halsey, who died April 4, has requested that in lieu of flowers donations be made to the Methodist Boys Ranch, Box 258, Gore, Okla. 74435. Funeral services for Grumbo were held April 7.

MILLI VANILLI BREAK FROM THE START!

This year's most dynamic new duo makes each shot count.

"Girl You Know It's True," their debut single became a **#1 worldwide Platinum smash,** selling over 500,000 cassette singles alone!

The album **Girl You Know It's True** is exploding at retail with sales over **600,000 in only a few short weeks** and this is just the beginning.

Introducing their next hit single, **"Baby Don't Forget My Number."**

Milli Vanilli. A multi Platinum future is in the pocket. Bank on it!



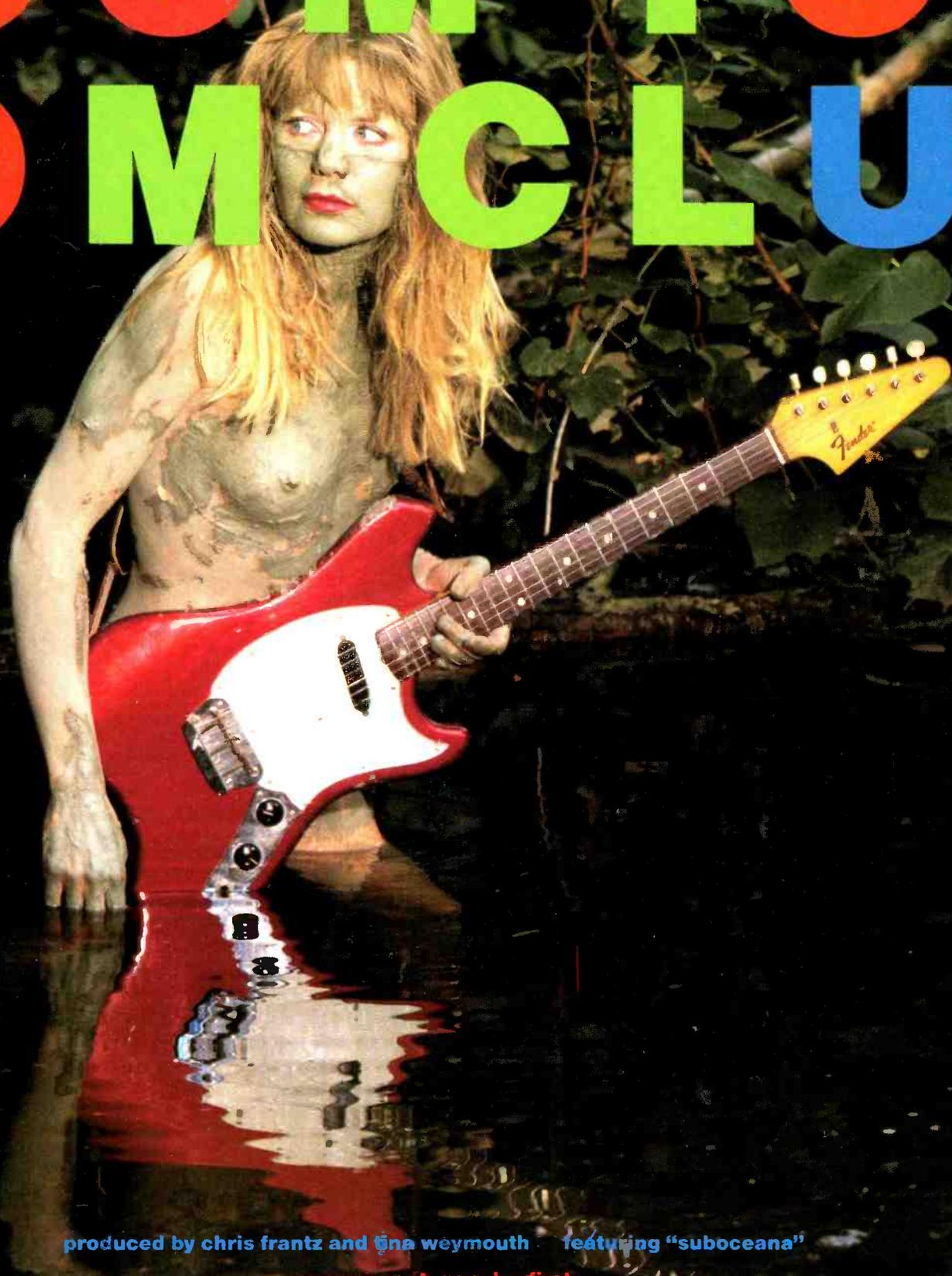
Produced by Frank Farian for FAR Music Production

ARISTA

On Arista chrome cassettes, compact discs and records.

© 1989 Arista Records, Inc., a Bertelsmann Music Group Company.

**BOOM BOOM
CHI BOOM
BOOM TOM
TOM CLUB**



© 1989 SIRE RECORDS COMPANY

produced by chris frantz and tina weymouth featuring "suboceana"

management: gary kurfirst

SIRE/REPRISE ALBUM 4/271-35888, SINGLE #12298. BONUS TRACK ON CASSETTE AND CD.