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VOLUME 101 NO. 23 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT June 10, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Alcohol & Rock Don't Mix, Says U.S. Surgeon General

This story was prepared by Thom Duffy and Melinda Newman.

NEW YORK A call by U.S. Surgeon General C. Everett Koop for tough new limits on alcohol advertising, including concert sponsorship and celebrity marketing, has drawn concern and sharp criticism from major breweries and the concert industry.

Koop's recommendation for advertising restrictions was part of a wide-ranging plan to combat drunken driving presented in Washington, D.C., May 31, by the outgoing surgeon general. Although his proposals are not binding, Koop called on Congress to implement them through legislation.

Regardless of possible legisla-

tion, Koop hopes that alcohol beverage companies will let their consciences, not their pocketbooks, be their guide. "The general intent is a request to the industry not to advertise to those under the legal age limit," says Sean O'Rourke, spokesman for the National Institute for

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Will Booming Pressers Fill Fall Demand? CD Plants Push To Meet Orders

BY KEN TERRY

NEW YORK A mere six months ago, CD manufacturers were bemoaning the excess of plant capacity, which was driving down prices and threatening the survival of some operations. But since mid-April, they say, the situation has radically turned

around: Most independent and label-owned manufacturers are fully loaded, running 24 hours a day, seven days a week; some are actually turning away business that they cannot handle.

This dramatic turn of events augurs well for the record industry, because it indicates that the lucrative

CD market is still growing rapidly. On the other hand, there is growing fear that, even with some extra capacity coming on-line, CD suppliers will not be able to accommodate the large volume of orders expected for the fall selling season.

"We think there will be a [manufacturing] crunch," says Cal Roberts, executive VP of Disctronics, a major CD supplier. "Because with all this activity going on—assuming no economic calamity occurs—there's no reason to believe fall won't be a good season this year."

Another manufacturing executive comments, "If [the industry] is running close to capacity now, they can't step it up another 20% in the last three or four months of the year,"

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'Oz' At 50 Gets Vid Facelift, Big Push

BY AL STEWART

NEW YORK It looks like there's no place like home video for a restored version of the classic fantasy film "The Wizard Of Oz." MGM/UA Home Video plans to commemorate the 50th anniversary of the film's re-

lease with a limited-edition rerelease priced at \$24.95 and backed by a promotional campaign valued at \$8.5 million.

The campaign, which includes a \$5 rebate from Downy fabric softener and an extensive slate of broadcast and print ads, is an unprecedented ef-

fort on behalf of a video that has already been on the sell-through market.

The cassette, which will be available beginning Aug. 15, will feature a 90-second commercial for Downy that was produced especially for the

(Continued on page 78)

Congress Can Regulate Lyrics, '87 Study Says

BY BILL HOLLAND

WASHINGTON The U.S. Congress was privately advised two years ago by its in-house legal research service that it has the constitutional authority to regulate explicit sound recording lyrics and restrict minors' access to them.

The 29-page report, by the Congressional Research Service, also says that a federal law to mandate record content labeling or display of explicit lyrics would also "appear to pass constitutional muster."

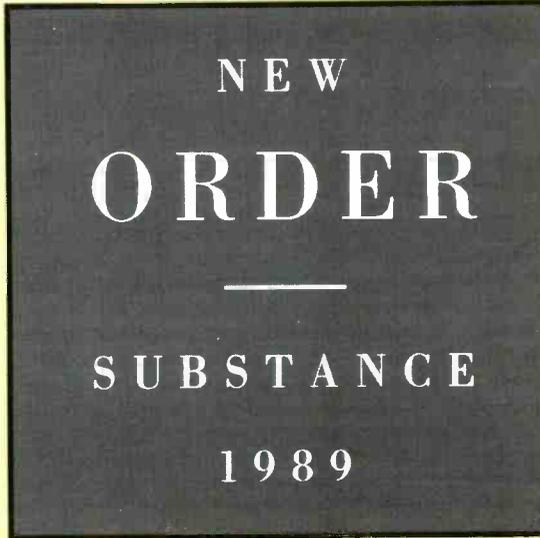
The American Civil Liberties Union's legislative counsel, Barry Lynn, says that the report should be taken seriously even though no ac-

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Martika's "TOY SOLDIERS" (38-68747) is capturing hearts with its powerful performance and compelling message, along with an unforgettable video portrayal from her remarkable debut album, "MARTIKA" (44290). Exploding now at CHR! On Columbia Cassettes, Compact Discs and Records.



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CDs Lead '88-89 Growth In U.K. Recording Biz

BY NIGEL HUNTER

LONDON Growth in the U.K. record business continues, according to the latest statistics for the 12 months ending March 31, as reported by the British Phonographic Industry. But the rate of growth is declining, and 12-inch vinyl albums are sliding with increasing rapidity.

The value of shipments stood at \$997 million, taking an exchange rate at \$1.60 to the pound sterling. This is an increase of 13% compared with the year to March 1988, but in the first three months of this year the sales volume was less than 9% higher than in the same period of 1988.

Singles in all configurations appear

(Continued on page 84)



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PAUL McCARTNEY FLOWERS IN THE DIRT

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Capitol

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VOLUME 101 NO. 23

JUNE 10, 1989

U.S. TARGETS 8 HIGH-PIRACY NATIONS

The U.S. Trade Representative has stepped up its battle against foreign countries with high levels of copyright and trademark piracy, targeting eight countries as major violators. Washington bureau chief Bill Holland has the story. **Page 4**

CONSUMER ELECTRONICS SHOW PREVIEW

Showgoers traveling to Chicago for the Summer CES June 3-6 may be pleased to know that there will be plenty of head-turning new products rolled out for inspection. Home video editor Al Stewart reports. Also in this section: A Mass Merchandiser's Guide to Sell-Through Video, Blank Tape & Accessories. **Follows page 48**

VID DEALERS ASK: TO 'B' OR NOT TO 'B'?

With so much talk about the strength of second-tier video product, retailers have yet to determine what constitutes a B title. Home video editor Al Stewart tries to get a definition from dealers. **Page 56**

J&R MUSIC ADDS WORLD OF COMPUTERS

J&R Music World, the Big Apple's major home entertainment department store, has bought another chunk of prime City Hall-area real estate in which to launch J&R Computer World, next door to its main store. Jim Bessman reports. **Page 60**

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CES: A Taste Of Things To Come

New Tech Teased At Summer Show

BY STEVEN DUPLER

NEW YORK It is getting to be a familiar refrain at the Consumer Electronics Show: While several products featuring the hottest new technologies will have at least some visibility at the annual Chicago summerfest, June 3-Wednesday (7), don't look for firm product delivery dates on most of them, at least not in the near future.

According to a number of major audio and video hardware manufac-

turers, this applies to many of the hi-tech products the industry has been hearing about for months or even years now, including consumer model DAT recorders, interactive compact disk hardware and software, forward-and-backward-compatible high-definition television systems, and recordable CD units.

"I definitely think that CES is being used less and less to introduce actual products just about to come to market—as it used to be for a long time—and more and more to show

off prototypes of new technologies that may still be years away from entering the market," says one executive at a major Japanese electronics firm. "I can't say that that is either a good or a bad thing, it's just the reality of the times."

Still, while little in the way of cutting-edge new technology may be ready to go to retail in time for Christmas, many manufacturers will be showing refinements and enhancements of existing technology.

For example, digital signal processing units for home audio systems are not brand new (the technology originated in the professional recording studio), but Sony and Yamaha staffers say the category is growing "by leaps and bounds" and many new units will be shown by these companies and others.

"We've been getting a very excited response from retailers on the digital signal processing components we've introduced over the past year or two," says a Sony representative. "The newer units this year will feature a wider range of processing capabilities, including compression, expansion, full bandwidth equalization, as well as both Surround Sound and delay modes. Much of this kind of processing has only been available to recording engineers up until this time."

What's more, older but recently resuscitated technologies such as dedicated 12-inch laserdisk players (and their newer 5-inch and 8-inch disk-compatible CDV brethren), are ex-

(Continued on page 79)

CD-Only Stores: It's Tough To Live By Laser Alone

BY CRAIG ROSEN

LOS ANGELES As music chains become more CD-oriented due to the phase-out of vinyl, CD-only stores are losing their uniqueness, forcing some outlets to change their strategy as a means of survival. Others, however, remain committed to the CD-only route, claiming they will stay in business by providing their customers with special services the chain stores cannot match.

"There is no doubt that the major chains removing vinyl, changing their stores, and expanding their CD inventory is causing us to

make some major changes in the way we merchandise products," acknowledges Bob Brownell, president of National Compact Disc, which operates three stores in the Los Angeles area and has a franchised store near Kansas City, Mo.

At the Encino, Calif., National Compact Disc outlet, Brownell has been renting videotapes through Video Hits, a store within the store, since December 1988. Brownell has also added the top 100 music titles and new releases on cassette at the Encino store, as well as at the Studio City, Calif., outlet.

"I knew from the beginning we

(Continued on page 84)

Agreement Includes Manufacturing, Distribution, Publishing

Solar And Epic Ink 'Joint Venture' Deal

BY CHRIS MORRIS

LOS ANGELES In what is being described by both parties as a "joint venture," Sounds Of Los Angeles Records (Solar) will now be distributed and marketed by Epic Records. Epic will also handle the company's music publishing interests.

The deal, announced May 30 and effective immediately, ends months of speculation concerning Solar's distribution situation.

Since 1986, CEMA had distributed the 12-year-old Los Angeles-based black label, which became the biggest black-owned record company in the U.S. last year with the sale of Motown Records to MCA and financial investor Boston Ventures. In October, Capitol Records announced that it would handle all of Solar's operational functions, including sales, promotion, and marketing (Billboard, Oct. 15).

Less than two months after the Solar-Capitol relationship was announced, it was revealed that Solar chairman Dick Griffey was discussing a possible merger with Motown. However, the talks broke down acrimoniously in February, and Griffey, who noted that his CEMA deal was set to expire June 30, subsequently said he was in discussions with CBS regarding a potential distribution deal (Billboard, Feb. 18 and 25).

Many surmised that Solar would ultimately land at Epic, since Hank Caldwell, who served as Solar's executive VP for three years, was recent-

ly installed as senior VP of black music at Epic/Portrait/CBS Associated Labels.

CBS Records president Tommy Mottola says that central to Epic landing the Solar deal were Griffey's longstanding personal relationships with Caldwell and two ranking CBS execs—executive VP Mel Ilberman, and West Coast GM Myron Roth—who worked with Griffey when Solar was distributed by RCA.

Mottola adds that while CBS enjoyed an "excellent" share of the

black music market last year, the Solar pact will put the company "in the forefront" of the marketplace.

"The music that Solar has and the roster they embody will put us at the cutting edge of black music," Mottola says. "With Hank Caldwell running the black music group and with Solar, we're right there . . . Dick Griffey is one of the best A&R men in the black music field. We knew the value of [the deal], both in immediate market share and the long range."

(Continued on page 84)



Sound Of Los Angeles Records (Solar) enters into a joint venture with Epic Records for records and publishing. Pictured, from left, are Dave Glew, president, Epic/Portrait/CBS Associated Labels; Hank Caldwell, senior VP, black music, E/P/A; Myron Roth, senior VP/GM, CBS Records West Coast; Mel Ilberman, executive VP, CBS Records Division; Dick Griffey, chairman of the board, Solar; and Tommy Mottola, president, CBS Records Division.

Summer Launch Not Memorable At Retail Memorial Day Music Sales Inch Up

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK The long Memorial Day weekend did not grab memorable increases for music retailers, although most polled by Billboard say they ended up ahead of last year's pace.

Recent releases by Stevie Nicks, the Doobie Brothers, the Cult, the Cure, John Cougar Mellencamp, and Tom Petty and continuing action from Fine Young Cannibals and "Beaches" set the stage for the modest gains, while Paula Abdul, Bobby Brown, New Kids On The Block, and Milli Vanilli were among the carryovers who enjoyed a resurgence. But dealers are still looking for blockbuster hits to stoke summer sales.

Despite a "high double-digit" chainwide increase for the holiday weekend, "with good comp-store increases," Arnie Bernstein, executive VP of operations and human resources for The Musicland Group, says the market is thirsty for megahits. Most Musicland competitors agree.

"We're happy with sales and everything, but there's nothing that really stands out," says George Balicky, VP of purchasing at 95-store National Record Mart, based in Pittsburgh. "There's not a whole lot of difference between our No. 1 and our No. 2."

"Rock business is a little bit stale right now," says Lynn Batchek,

buyer for 31-store, Columbus, Ohio-based Record & Tape Outlet. "We need something strong to bring in the teen customer."

Pointing to a drought in the heavy metal category, Bernstein recalls that Van Halen hit stores a year ago, which made those numbers tough to beat. "There's a whole group of product that's selling strong, but at medium levels; no blockbusters. There's nothing to compare with the Van Halen or the Poison that was out this time last year," he says.

The hot-product dearth was illustrated in part by a sales boom for classic rock titles at Washington, D.C.-based Kemp Mill Records, according to VP Howard Appelbaum, "and we didn't do anything to promote that. At one of our stores we went from a huge Beatles section to a tiny Beatles section by the end of the weekend."

Despite the hue and cry for hits, the holiday weekend had its bright spots. Among them:

- NRM filed one of the period's more robust reports, with Balicky citing an average increase of more than 30% for each day of the weekend.

- Bernstein says holiday business ended a short slump for Minneapolis-based Musicland and its 697 stores. "Business had been soft, but the weekend came back on projection," says Bernstein.

- Record & Tape Outlet's Batchek says the weekend "was up from last year, but I think that was only be-

cause of the R&B product." She reports that the O'Jays, Too Short, M.C. Hammer, and De La Soul were among the artists who "attracted the holiday-type shopper."

- The 32-store Kemp Mill Records network pulled in an 18% gain, with 3% same-store gains, "but it was a struggle," says Appelbaum. "It feels like business is really, really slow." Aside from Saturday, Appelbaum says the other days of the long weekend—including the Monday holiday—were strong.

- Unusually strong CD activity impressed a spokesman at 323-unit Target: "We weren't even promoting CD. I think people were out there shopping," he says. Most hot CDs at Target's home entertainment departments are sale priced at \$10.99.

Western U.S. combo stores, which have frequently posted torrid increases over the past couple of years, suffered during the Memorial Day period, particularly in video rentals.

"We were a little disappointed," says Bruce Jesse, VP advertising and sales promotion at Torrance, Calif.-based Wherehouse Entertainment, with 226 stores spread up and down the West Coast. "You look to three-day holiday weekends with some expectations. We had some promotions on, print and radio primarily. Sales were strong but [video] rentals were weaker."

Video rentals were also soft for the 62 Music Plus stores of Los An-

(Continued on page 79)



Winners Signed. Scott Parker and Ron Chick, co-writers of the winning pop category entry in the 1988 Billboard Song Contest, are signed by Warner/Chappell to a multiyear publishing contract. Participating in the signing are, shown standing from left, David Wray, Portland, Ore., entertainment attorney; Mike Sandoval, VP, director of creative operations, Warner/Chappell; Parker; Chick; Shari Saba, associate creative director, Warner/Chappell; and Portland mayor Bud Clark, in whose office the signing was held. Shown seated is Caryl Mack, of the Caryl Mack Band, and a member of the songwriting team.

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in Los Angeles appoints Harry Anger executive VP/GM, West Coast. He was executive VP, administration, for the label. PolyGram in New York names Peter Takiff executive VP, administration; promotes Alan Rosenthal to director, policies/procedures; names Lisa Schnapp manager, video production; and names Ron Carter publicist, West Coast, in the Los Angeles office. Takiff was senior VP, strategic planning; Rosenthal was manager of financial systems development; Schnapp was coordinator of administration, business affairs, all for the label; and Carter was with production company MJJ Productions. PolyGram Classics in New York names David Neidhardt director, marketing. He was Southwest and Midcentral regional classical manager for the label. Philips Records in New York names Marlisa Monroe manager, press/artist relations. She was music coordinator for the PBS series "Great Performances."

Bernard L. Bushkin is promoted to VP, finance, for BMG Classics in New York. He was director of finance for the label.

Chrysalis Records in New York promotes Greg Thompson to director, national singles promotion. He was director of Midwest promotion for the label.

Ken Lane is named director, national singles promotion, for SBK Rec-



ANGER



BUSHKIN



THOMPSON



LANE

ords in New York. He was director of national singles promotion for Chrysalis Records.

Arista Records in Los Angeles promotes Larry Jenkins to national director, publicity, West Coast, and Randy Gerston to director, A&R, West Coast. They were, respectively, director of publicity, West Coast, and manager, A&R, West Coast, both for the label.

Gabriele Zangerl is appointed director, international product management, international marketing division, for EMI Music Worldwide in New York. She was senior marketing executive, European territories, international marketing division, for the label.

Michael Steele is appointed director, national pop promotion, and Vincent Freda is named associate director, administration, for MCA Records in Los Angeles. They were, respectively, Atlanta promotion manager for the label and manager of recording administration for Warner Bros. Records.

Virgin Records promotes Cledra White to director, East Coast artist development; appoints Mary Barnett manager, video promotion; and names K. Bianca Baker manager, R&B publicity/artist development, in the Los Angeles office. White was manager of East Coast artist development for the label; Barnett was promotion coordinator for WHITZ (Z100) New York; and Baker ran independent freelance advertising firm Contacs.

CBS Records U.K. in London appoints Gordon Charlton director, A&R, CBS Records Division, and Lincoln Elias director, A&R, CBS/Epic Labels. They were, respectively, head of A&R, CBS, and A&R manager, both for the label. Columbia Records in New York names Michael Gallelli associate director, talent acquisition, East Coast, and Danni Krash manager, A&R, West Coast, in the Los Angeles office. They were, respectively, A&R representative for Atlantic Records and host of Los Angeles cable TV program "Rockin' In A Hard Place." CBS Records in Nashville appoints Fletcher Foster manager, media. He was media coordinator for the label. Columbia House in New York names Mary Beth Colucci associate director, video continuity marketing. She was manager of video continuity for the division.

Eight Nations Named As Pirate Offenders Gov't Gets Tough With U.S. Copyright Violators

BY BILL HOLLAND

WASHINGTON The Bush administration, through the U.S. Trade Representative, has fired the first shot in the trade battle aimed against foreign countries with high levels of copyright and trademark piracy, targeting eight countries as major violators.

Korea, Taiwan, India, Saudi Arabia, Brazil, Thailand, Mexico, and the People's Republic of China were named to the priority watch list of "egregious" copyright violators under the strengthened Section 301 provisions of the 1988 Omnibus Trade and Competitiveness Act.

The May 30 "super 301 list" action is specifically taken against countries that do not provide adequate and effective copyright protection or fail to provide fair market access to U.S.-made records and tapes, as well as movies, books, and computer software.

These countries will be open to possible trade sanctions if, after six months of negotiations, their governments "have not demonstrated a full commitment toward the resolution of intellectual property problems."

Seventeen other countries were also named to the trade representative's "problem countries" watch list. Four of these, Egypt, Indonesia, Ma-

laysia, and the Philippines, were targeted earlier this year by the International Intellectual Property Alliances, as were seven of the eight on the priority watch list with the exception of Mexico (Billboard, April 29).

IIPA members include the Recording Industry Assn. of America, the National Music Publishers Assn., the Motion Picture Assn. of America, and book publishing, computer software, and business machine trade groups.

"During this five-month period of negotiation," says Jay Berman, president of RIAA, "we expect the U.S. Trade Representative to require each country to produce specific, tangible, and measurable results under 'action plans' designed to reduce the level of piracy significantly."

Berman adds that he hopes the negotiations will move "each of these countries into the column of those that respect intellectual property."

Japan, one of the countries named by the USTR on its "super 301" list for unfair trade practices affecting other industries, has also been a source of concern to the record industry because of its rental shops and its unsatisfactory 25-year-protection clause in its copyright law for sound recordings. Most developed countries protect sound recordings for 50 years; Japan's short term allows manufacturers there to issue, for example, classic American jazz recordings from the '50s and '60s that would be illegal to manufacture here without authorization.

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Expansion Costs, Slow Sales Cited Wall To Wall Profits Fall

NEW YORK Disappointing sales and the cost of accelerated expansion caused a 70% year-to-year decline in Wall to Wall Sound and Video's 1988 profit, to about \$1 million.

Overall revenues climbed 14.8% to \$152 million in the fiscal year that ended Feb. 28, principally because the Cinnaminson, N.J.-based company opened 21 new stores, making a total of 106.

However, comparable store sales—for outlets open at least one year—declined 4.3% last year.

"There's increased competition throughout the country," says Charles Dombrowski, chief financial officer. "We're feeling part of it. Everywhere you look new stores are opening up. There's more people dividing up the pot."

Expansion fueled a sharp rise in interest payments on debt, to \$1.6 million in 1988, from \$600,000 the year before.

The retailer, which sells prerecorded music, videotapes, accesso-

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Madonna, Tone-Loc Lead May Certs Acts' Singles, Albums Pick Up Platinum

BY PAUL GREIN

LOS ANGELES Two recent chart-topping albums—Tone Loc's "Loc-Ed After Dark" and Madonna's "Like A Prayer"—were certified gold, platinum, and double platinum last month by the Recording Industry Assn. of America.

Both albums also generated smash singles that went both gold and platinum in May. Loc's "Funky Cold Medina" followed the earlier "Wild Thing" to platinum, and "Like A Prayer" became Madonna's first plat-

inum single. (Madonna's three previous million-selling singles have not been resubmitted to the RIAA under the new, reduced-sales guidelines.)

All four of Madonna's studio albums to date have been certified multiplatinum.

Also in May, Bon Jovi became only the fourth group to top the 5-million mark in U.S. sales with back-to-back albums. The pop metal band achieved the distinction as "New Jersey"—its follow-up to the 8-million seller "Slippery When Wet"—was certified for U.S. sales of 5 million copies. The

only other groups to top the 5-million mark with back-to-back albums are Def Leppard, Fleetwood Mac, and Simon & Garfunkel.

Bobby Brown's second album since leaving New Edition, "Don't Be Cruel," was certified at 4 million. It's the largest-selling solo album by a former group leader since George Michael's "Faith," which has sold 7 million copies in the U.S.

Bette Midler's "Beaches" soundtrack was certified platinum, and her "Wind Beneath My Wings" single went gold. This matches Midler's success a decade ago with the soundtrack and title track to "The Rose."

The two hottest female country
(Continued on page 85)



BMI's Prize. BMI honors the songwriters and publishers of the past year's most-performed songs. Winners for most-performed song of the year were Will Jennings and Steve Winwood for "Valerie"; pop songwriter of the year was Gloria Estefan; and publisher of the year was Warner Music Group. Pictured, from left, are Frances W. Preston, president and CEO, BMI; Jennings; Michael Sandoval, VP, Warner Music Group; David Briggs, Willin' David Music; Les Bider, president and chief operating officer, Warner Music Group; Jay Morgenstern, executive VP/GM, Warner Music Group; and Rick Riccobono, VP, BMI.

Video Press Releases Used To Spread Word On Artists

BY BRUCE HARING

NEW YORK Video press releases, previously used by record companies as a novelty item to distinguish their products from the hundreds of other new albums issued each month, are increasingly being used as sales tools at retail, according to label market-

ers. The video releases, which are pre-recorded profiles of an artist that often exclude music in favor of conversation, are also increasingly helpful to programming-hungry cable and commercial TV outlets, which use the clips in place of live interviews.

"It's getting more and more important to make a buyer familiar with an act prior to the record company solicitation," says Jim Pitulski, East Coast director of marketing for Metal Blade/Capitol, which is now working on a video press release for new artist Princess Pang. "This is an angle that will make it stick in a [retail] buyer's mind."

The Metal Blade video press release is "sort of a minidocumentary," according to Pitulski. Using a hand-

held camera, the five-minute video trails Princess Pang lead singer Jeni Foster around her New York neighborhood. It is an atmospheric piece that does not include music. The cost of the clip was "almost nothing," Pitulski says.

"We're trying to create an image for the band," Pitulski says. "Instead of talking with the band and having them right in your face, it's very laid-back, calm, not necessarily about music but about the band's environment and influences."

Pitulski says the clip will be used "strictly as an intro for the band at retail." The cassette will be sent to retail buyers later this month, well before the anticipated July 26 street date for Princess Pang's debut album.

Laura Hynes, director of artist development for Tommy Boy Records, has used the video press release format twice, most recently for De La Soul.

"We decided with the explosion of cable shows throughout the U.S., it would be a great way to introduce an
(Continued on page 79)

Bette Midler Flies To No. 1 On 'Wind'; 'Doctor' Prescribes Top 30 For Doobies

BETTE MIDLER's "Wind Beneath My Wings" jumps to No. 1 on the Hot 100, and her "Beaches" soundtrack moves up to No. 2 on the Top Pop Albums chart. This makes "Beaches" one of the most successful soundtracks of the '80s in which the star of the album is also the star of the film. Most of the biggest soundtracks in this decade have been multi-artist, multiformat compilations like "Footloose," "Top Gun," and "Cocktail," whose common mandate seems to be to get on MTV or die trying.

Of the 11 soundtracks that have reached No. 1 or No. 2 on the pop albums chart so far in the '80s, only three—Prince & the New Power Generation's "Purple Rain," "U2 Rattle And Hum," and now "Beaches"—spotlight music by the stars of the film. (The "Dirty Dancing" soundtrack features one song by film star Patrick Swayze, but the bulk of the album is by other acts.)

In the '70s, more top-charting soundtracks featured music by the film stars, including the Beatles' "Let It Be," Diana Ross' "Lady Sings The Blues," Barbra Streisand's "A Star Is Born," and Olivia Newton-John's "Grease." But these soundtracks were all B.F. (Before "Flashdance").

It took Midler 16½ years to finally land her first No. 1 single. She first hit the Hot 100 in December 1972 with a sultry remake of "Do You Want To Dance," but until this week had never climbed higher than No. 3. Among female singers, only Tina Turner took longer—24 years—to land her first No. 1 hit.

"Wind," which was produced by Arif Mardin, is a shoo-in to be nominated for Grammys for record and song of the year. "Wind" is the fourth No. 1 so far this year for Atlantic, following hits by Phil Collins, Debbie Gibson, and Mike + the Mechanics. Atlantic did a commendable job promoting Midler's record, but we're glad we didn't go with our original headline on this week's column: Atlantic Breaks 'Wind.'

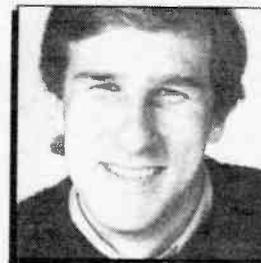
THE DOOBIE BROTHERS are picking up where they left off nine years ago—making hit records. The group's first studio album since 1980, "Cycles," enters the pop albums chart at No. 109, and the leadoff single, "The Doctor," leaps to No. 29 in its fourth week on the Hot 100.

Because the Doobies have never received much attention in the rock press, it's easy to forget how hot they were in the '70s. The group had eight consecutive top 10 albums from 1973 to 1980. They reached their peak in 1979, landing a No. 1 album, "Minute By Minute," and a No. 1 single, "What A Fool Believes,"

which won Grammys for record and song of the year.

The Doobies first hit the Hot 100 in September 1972, three months before Midler bowed. And at the rate they're going, Midler may not be the only member of pop's Class of '72 to top the Hot 100 in 1989.

FAST FACTS: Bobby Brown's "On Our Own," the theme from "Ghostbusters II," is the top new entry on the Hot 100 at No. 64. Ray Parker Jr.'s theme from the original "Ghostbusters" hit No. 1 in 1984. "On Our Own" was written and produced by L.A. Reid & Babyface, who also did the honors on Brown's "Every Little Step," which jumps to No. 3 on the Hot 100. It's the fourth top three hit from his smash album, "Don't Be Cruel."



by Paul Grein

John Cougar Mellencamp's "Big Daddy"

jumps to No. 9 on the pop albums chart, becoming his fifth straight top 10 album. That's his entire output since "American Fool" in 1982. But the first single, "Pop Singer," loses its bullet at No. 17 on the Hot 100. It's the first time that the first single from a Mellencamp album has missed the top 10 since 1980.

Badlands' self-titled debut album is the top new entry on the pop albums chart at No. 87, ahead of long-awaited albums by Stevie Nicks and the Doobies. Badlands is headed by Jake E. Lee, Ozzy Osbourne's former guitarist... Meanwhile, Osbourne's duet with Lita Ford, "Close My Eyes Forever," advances to No. 9 on the Hot 100. The hit was produced by late-'70s wunderkind Mike Chapman, who has also produced top 10 hits by Rod Stewart and Pat Benatar.

De La Soul's "Me Myself And I" jumps to No. 1 on the Hot Black Singles chart and leaps to No. 72 on the Hot 100. It's only the second hit by a rap act to top the black singles chart, following L.L. Cool J's 1987 rap ballad, "I Need Love."

Michael Jackson has the top two videos on the Top Videocassettes Sales chart. "Moonwalker" holds at No. 1; "The Legend Continues" jumps to No. 2.

WE GET LETTERS: Rob Durkee of ABC Watermark notes that Gerry Goffin has set a new record as the songwriter with the longest span of top 40 hits in the rock era. Goffin's current hit for Natalie Cole, "Miss You Like Crazy," comes 28½ years after his breakthrough hit for the Shirelles, "Will You Love Me Tomorrow." The old record was held by Irving Berlin, who, we should point out, also wrote a few hits prior to the rock era. Counting those songs, Berlin's top 10 hits span 74 years, from 1909-83. Keep writing, Gerry.

Acuff-Rose Claims Contract Not Met Roy Orbison Estate Sued

BY EDWARD MORRIS

NASHVILLE Acuff-Rose Music has sued in U.S. district court here Roy Orbison's estate, his widow, and his publishing company, alleging that Orbison failed to live up to a 1985 contract that required him to write and deliver at least 10 "marketable" songs a year to Acuff-Rose for a period of five years.

The suit asks for more than \$1 million in punitive damages and for unspecified compensatory damages "to be proven at trial."

Orbison, who first signed as a writer for Acuff-Rose in 1958, died in December, just as his songwriting and performing career was warming up again. He was gaining particular prominence via his "membership" in the Traveling Wilburys, a group that also included Bob Dylan, George Harrison, Tom Petty, and Jeff Lynne.

According to the Acuff-Rose complaint, filed May 26, the publisher was to pay Orbison an annual \$70,000 advance in return for a minimum of 10 new songs he would author or co-

author, as well as for providing the relevant supporting documents.

The complaint states that the first advance payment was given Orbison on June 8, 1985, to cover the period July 1, 1985-June 30, 1986.

Acuff-Rose contends that Orbison failed to deliver the minimum number of songs that first year and that on June 9, 1986, the publisher notified him that it was extending the agreement and withholding any subsequent advances until terms of the contract were met.

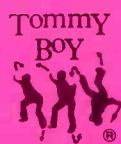
The complaint further asserts that the songs Orbison owed Acuff-Rose were either delivered to Orbison's, his own publishing company, or to other publishers.

In a separate charge, Acuff-Rose says that Orbison's widow and publishing company interfered in negotiations for synchronization rights between it and Deloit Pty. Inc., a company planning to do a movie on Orbison's life. According to the complaint, Acuff-Rose still has several Orbison songs, written prior to 1985, in its catalogs and Orbison's estate is
(Continued on page 84)

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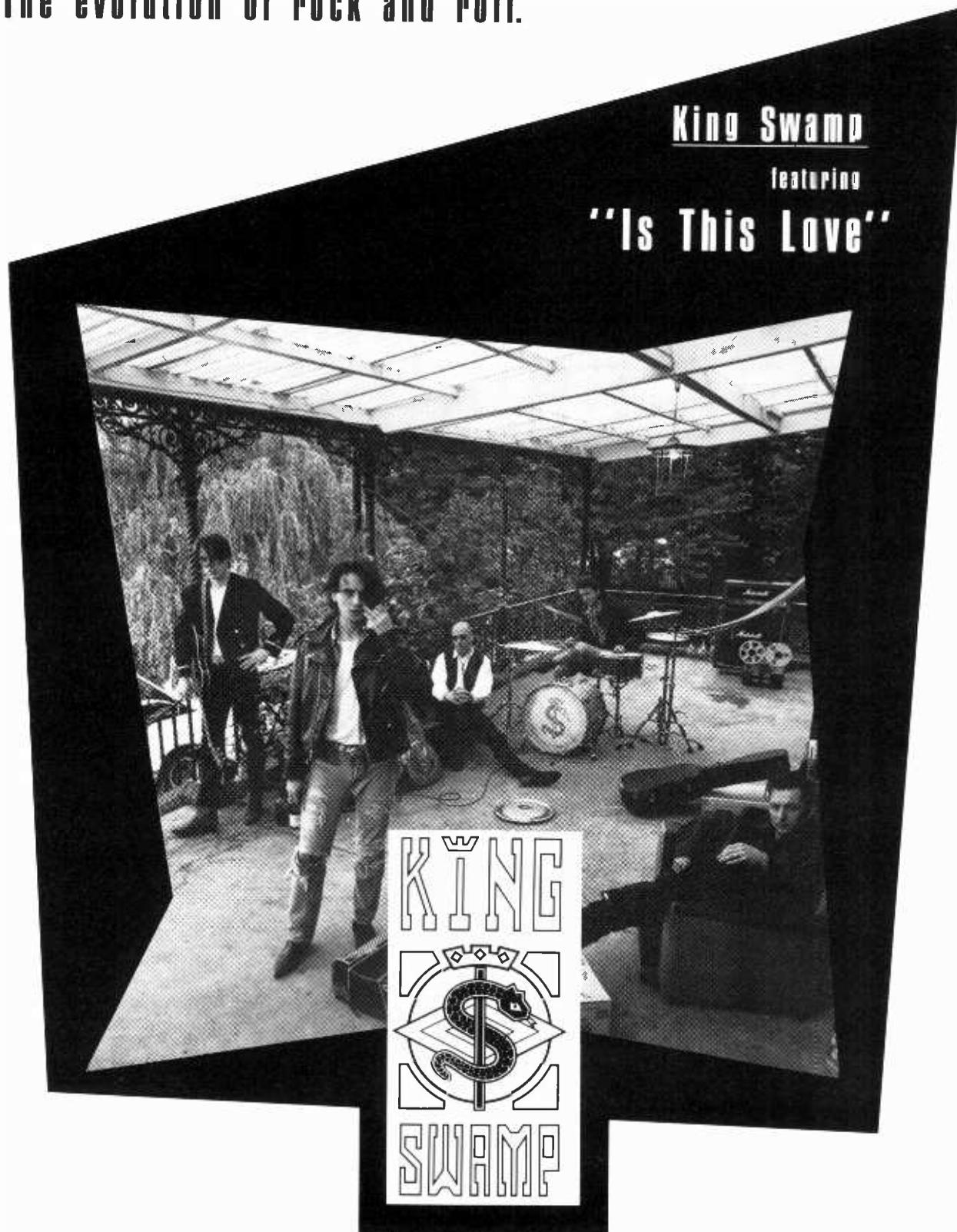


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More Titles Available, Lower Player Prices VIDEODISK OFFERS NEW OPPORTUNITIES

BY MARTIN GREENWALD

Music and video aficionados throughout the U.S. are becoming increasingly aware of the home entertainment industry's new commitment to the laser videodisk. No longer is the compact disk the only way to experience the phenomenon of a Michael Jackson or Bruce Springsteen performance or the music of Gershwin, Bartok, or Debussy.

Now, thanks to this flourishing technology, one can enjoy performances with the high audio quality of a CD and a visual resolution unmatched by videotape. In addition to a wide range of music performances on 5-inch, 8-inch, and 12-inch laserdisks, there are more than 4,000 movie titles available on the 12-inch laser video format. These disks can be played on any of the combination players available from Sony, Pioneer, Magnavox, and others.

Laser videodisk software is already the preferred format for home entertainment in Japan, outselling videotape by approximately four-to-one. Its popularity has grown not because 60 million people were ready to throw away their VCRs, but because a small number wanted to add laser hardware to their home entertainment centers and get a video and audio experience second to none.

Laser videodisk technology does not have to compete with the VCR and videotape. It's here to offer consumers a way of upgrading the quality of their video in the same way the CD gave them the chance to upgrade their audio.

Video retailers who already have an established relationship with movie renters can now introduce their clientele to this exciting new format. The addition of videodisks can help develop customer loyalty, while other stores see an erosion in their customer base.

The smaller audio specialty stores

also have a great opportunity to reach customers by offering the diverse assortment of musical product available on laser videodisk. This variety of performances, including operas, symphonies, jazz, rock, R&B, and country music, is typically not marketed in the bigger video outlets.

How can dealers educate consumers about laser video? First, they must educate themselves. They need to witness firsthand all of the advantages these machines have over the

VCRs, however, perform perfectly well for time shifting and recording such specialized programs as sporting events.

To succeed with laser video, dealers must first be willing to make a commitment to the product. Getting into the business today will assure your position in the industry in the years ahead. By promoting the technical advantages of the hardware and the large availability of programming, dealers will see consumer in-

terest develop.

CD player and end up leaving with the entire laser package. In recent years, the U.S. consumer has looked to the Japanese market to lead the vanguard of home electronics. Shortly after videotapes and compact disks became favorites in Japan, Americans followed suit. Laser videodisk hardware and software are the new rage in Japan, growing faster than any other component. With more than 1 million machines in Japanese homes and more being sold, it is easy to envision an expanded U.S. laser videodisk market.

The Japanese electronics companies aren't just manufacturing videodisks for Osaka and Hiroshima; they are marketing the technology globally. Right now, Sony and Pioneer are thinking of Los Angeles, Chicago, New York, and St. Louis. U.S. retailers will only be throwing money against good market research if they deny that laser video is the next wave in home electronics.

Future laserdisk applications will further increase the demand for this product. With the emergence of interactive software and its compatibility with computer software, the laser videodisk moves beyond the sphere of entertainment into education, business, and communications. Already, several federal agencies in Washington are employing laser video technology for the storage and access of information.

The emergence of laser videodisk as an exciting and viable technology truly heralds a new age of consumer electronics. For the first time ever, the finest quality sound available has been successfully married to superb video quality. We believe the consumer is becoming aware of his options in software. When that awareness makes itself felt at the cash register, some retailers will be there to deliver.



'The demand for software is rising, and player prices are starting to fall'

Martin Greenwald is the president of Image Entertainment, a licensor and distributor of laser videodisk programming.

VCR or single CD player. When they see the superiority of laser and understand the technology, they will be able to demonstrate this to the consumer.

Dealers should be prepared for consumers who are not eager to replace their VCRs, and consumers should not be encouraged to do so. The two technologies can coexist, just as CD players coexist with cassette recorders.

The VCR owner will criticize laser videodisk players because they lack a recording capability. But the ability to record on laser is really not an issue, as the quality of prerecorded programming available is far superior to that available in the tape formats. Recorded programming from conventional TV sets lacks digital sound as well as an appealing con-

terest develop. Currently, the demand for software is rising, and the price of players is beginning to fall well within the range of the VCR (a Pioneer player will soon be available for \$399 retail). As more and more machines enter the market, we will see software demand further accelerate.

One of the best market strategies for laser video is the demonstration. Let the consumer know the advantages. Where space permits, set up an area in the store where you can tie in the laser video players with a quality monitor (preferably large screen) and a surround-sound system. Once the system is on line, make sure you demonstrate the machine's ability to play all formats of laser, both audio and video. This, we have found, converts many buyers who come in for a



'WAY TO SEXISM'
Thanks to Nelson George for the "nay-to-sexist-rappers" section in his April 15 column. At last, a powerful voice speaks out!

My belief that we are evolving into a more humane and sophisticated society has been shaken by the recent successes of such sexists as Slick Rick and such racist homophobics as Guns N' Roses. George's article gives me a much-needed transfusion of hope.

Sarah Tuft
New York, N.Y.

NEVILLES & MALCOLM X
I was shocked and horrified to read that Cyril Neville of the Neville Brothers co-wrote a song in which he asked people to honor the infamous black supremacist, Malcolm X.

If Neville espouses black supremacy, then I submit to you that he cannot now be and should never

have been connected with a humanitarian organization like Amnesty International.

I saw the Neville Brothers perform several years ago on the Amnesty tour. Now I am ashamed of having attended this concert.

Craig Holler
Atlanta, Ga.

EXCESSIVE CLIP TAG
Regarding the \$600,000 price tag for the new Kenny Rogers video, wouldn't you think that the guiding forces behind "Hands Across America" could find something better to do with the dough?

Rick Waritz
President, Poolside Music Inc.
Portland, Ore.

TOO MUCH METAL
The main difference between the rockin' top 40s today (Billboard, May 6) and those top 40 stations in the early '80s is that the new artists being played used to be more evenly divided between mainstream rock and progressive music. Why must top 40 radio play so much heavy metal when there is so much more

great music available?

Perhaps the recent (and long overdue) success of R.E.M. and Fine Young Cannibals, the moderate success of New Order and the Cure, and a couple of great new songs currently crossing to top 40 radio from 10,000 Maniacs and Simple Minds indicate that the pop audience (even programmers) is already getting bored with so much heavy metal.

Perhaps these seasoned modern rockers will give us the true direction of pop music in the '90s and help restore top 40 radio to what it really should be—a collection of the best hits from a variety of genres. That's rock'n'roll!

Robert Scott
Fayetteville, Ark.

PHOTO ERRATUM
On page F-1 of your laudable "Folk & Blues Spotlight" (Billboard, May 13), the guitarist pictured at the lower right, mistakenly identified as Clarence "Gatemouth" Brown, is in fact Pennsylvania bluesman Moses Rascoc.

It's such a delight to see a little-

known purveyor of the Real Thing like Rascoc appearing in the pages of Billboard that I thought I'd point it out.

Chris Rietz
Elderly Instruments
Lansing, Mich.

SMOKING PROMOTION STINKS
Regarding CBS' promotion with Parliament Cigarettes, which is intended to bring smokers into the record stores for CDs, I think a company the size of CBS should be using its clout to discourage, rather than encourage, such life-threatening and offensive behaviors as smoking.

If you ask me, this whole idea stinks!

Gary Del Mastro
Owner Platters
Seattle, Wash.

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.

Yes/No's Creator Has Had Stop/Start Career

BY SEAN ROSS

NEW YORK Despite the recent spate of attention given to yes/no radio—the concept of positioning a radio station around listener voting on individual songs—the veteran programmer/station owner who created yes/no says, “My problem going through this life has been a lack of exposure.”

Since its revival by KZZP Phoenix last winter (Billboard, March 11), some variant of yes/no radio has shown up in virtually every major market, as well as in some as small as York, Pa. In more than a few markets, two stations have fought over the concept. In Orlando, Fla., yes/no at its peak showed up in different forms on three different stations.

But because yes/no's comeback took place when creator Bill Weaver was seriously ill, he does not expect to make any money from it. From Christmas to Memorial Day, Weaver was hospitalized in Northern California with severe pancreatitis, which left him in a comatose state for one and a half weeks and from which he was not initially expected to recover. (Weaver was released shortly after Memorial Day.)

While Weaver's condition had taken an upswing around the time that yes/no was exploding, he says he “wasn't better enough to do anything about” either the handful of stations that sought to license the concept, or the larger number that simply launched into their own version of it.

It wasn't the first time a Weaver concept was pirated. In the summer and fall of 1966, Weaver's oldies-based “Request Radio” format spread from his KWIZ Orange County, Calif., to such prominent top 40 stations as KRLA Los Angeles, KJR Seattle, and even—for a brief peri-

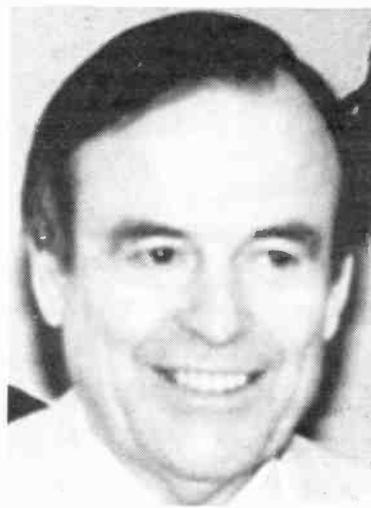
od—to WABC New York. “Before KWIZ went all request, stations weren't going very far back with music,” Weaver says. “Nobody I was aware of was playing Elvis or anything else. Once I hit with it, it kind of changed the direction of radio because people realized they had to put some oldies into their music mix.”

“I notice so much copying in this damn business. Even if it's not good they copy it. Almost everything on my stations has been ripped off. What I'm afraid of is that they'll take this idea and if they don't do it right, it's going to give the whole thing a bad reputation.”

Not that yes/no had gotten a lot of respect before Weaver's illness. Used, at its first mid-'80s peak, by Weaver's three AM/FM combos—KWIZ, KFIG Fresno, Calif., and KLOK San Francisco—yes/no radio, despite national trade attention, had not spread to other radio stations and was the subject of vicious attacks by the sales departments of competing stations.

In fact, KFIG—the last of the three combos still owned by Weaver—had phased out the yes/no term and was doing a scaled-down version of the same concept called “You pick the hits.” “I had flack from sales, so I said, ‘Damn it, I'll think of something else more appealing and keep the idea,’ so I did. Even though other stations made fun of yes/no, people listened and enjoyed it.”

While Weaver says he always believed in his concept, he says he never expected to be vindicated by the rush that took place later and expresses surprise when told just how widespread the use of yes/no has been. And while aware that KWSS San Jose, Calif., was doing its version of yes/no within earshot, Weaver has not made any attempt to listen to it,



Bill Weaver.

saying he does not want to pay attention to radio until he gets back to his previous energy level.

While yes/no remains in use in many markets, some initial supporters have toned it down, or even

phased it out. For one thing, none of the early boosters posted dramatic gains in the winter book, leading many PDs to the same conclusion as WEGX Philadelphia PD Charlie Quinn, who terms yes/no a “cosmetic” move—more of an image tool than a major programming tactic.

WYCR York PD Willy B. also calls yes/no “more style than substance” but says, “Overall, I think it's been good for us, even though we don't push it as much. When we have a record that strikes a chord with listeners, such as the new L.L. Cool J or Great White songs, we'll get calls a day later or in dayparts where the song isn't being played.”

And in Washington, D.C., where WPGC's commitment to yes/no has outlasted that of crosstown WAVA, acting PD Dave Ferguson says, “We'll keep it going, especially now that nobody else in the market is doing it. It isn't going to be a major promotion because we don't need to do that to own it.”

Most stations using yes/no now

use it as a hook to front-sell new records. WPGC gives it two additional plugs an hour—either produced promos or result tallies. WEGX, rather than installing the elaborate vote counters that some stations use, has only an answering machine and splices the results into something similar to other stations' comment-line promos. (Locked in a battle with crossover WIOQ (Q102), it also does a top-of-the-hour montage promo in which it accuses its competitor of “saying no” to current rock hits.)

As for Weaver, he says it will be a few months before he's back at full strength. “Then I want to start figuring what I'm going to do next. I will do radio again; radio needs something and I haven't put my finger on it. Stations refuse to examine themselves. We do the same damn thing all the time and we don't take a look at ourselves.”

“One problem is that everybody is still oriented to average quarter hour, especially the ratings surveys.”

(Continued on page 14)

Body Noises: Imagine Life Without Them; Richards Reconsiders, Now New X100 PD

“A LOT OF PEOPLE THOUGHT I wouldn't go along with the 30 seconds of silence because I'm supposed to be such a rebel,” said WXRK (K-Rock) New York morning man **Howard Stern** after running the National Assn. of Broadcasters/Radio Advertising Bureau's “Radio: What Would Life Be Without It” spot May 26. “It's just a shame the fart man showed up.”

Stern was one of a number of broadcasters nationwide who sort of complied with the NAB/RAB Radio Futures Committee's controversial request but somehow managed to stay in character. **KQLZ** (Pirate Radio) Los Angeles' **Scott Shannon**, who has been “flushing” other stations in the morning, asked listeners to imagine what it would be like if the station were flushed, using the appropriate sound effects. **WFTI** Milwaukee's morning team of **Bob Reitman & Gene Mueller** did a bit about trying to get to the bathroom and back before the 30 seconds ended, complete with peeing and zipper noises.

The RAB says 8,000 radio stations—or 80% of the nation's commercial outlets—observed the 30 seconds of silence (Billboard, June 3). Those numbers, according to an RAB spokesperson for the group, were extrapolated from estimates in the major markets and based on station contacts made before and after the simulcast—not from actual monitoring. They include stations that ran part, but not all, of the spot or participated in the campaign in any way.

The RAB's figures make the radio spot four times more successful than 1985's mass broadcast of “We Are The World.” But while most radio observers agreed that you could turn from station to station and hear wall-to-wall USA for Africa on Good Friday 1985, almost nobody contacted about the RFC spot reported hearing a universal silence in their market. For one thing, a number of PDs who did put some silence on their radio station admit to significantly editing the spot so that they'd be back in music by the time other stations were hitting their dead air, or running only 15 seconds of silence, or otherwise cheating.

Then there were the stations that outright trashed the RFC's campaign on the air. **WHTZ** (Z100) New York's Morning Zoo, after saying “the NAB are the dorkiest folks,” went into their traditional Friday morning airing

of “Shout.” Crosstown **WNEW-FM**, meanwhile, made a point of welcoming the new listeners who might have punched over while other stations were observing the silence. And in Boston, **WCGY** morning man **Mike Morin** made a point of playing a John Philip Sousa march and screaming his call letters repeatedly during the moment of silence to “exploit the silence of the other stations,” according to a Boston Globe story.

PROGRAMMING: **Bill Richards** says the PD job at top 40 **KXXX-FM** (X100) San Francisco is one he was “destined” to take, and apparently he was. Four months ago, following **Bill Stairs'** departure, Richards was the leading candidate for the job and turned it down at least once, opting instead to become VP/GM for Raleigh, N.C.-based **Coleman Research**. Now Richards, who most recently programmed **KKBQ** Houston and **WNCI** Columbus, Ohio, and was also PD at **KREO**

Santa Rosa, Calif. (now **KHTT**), is back in the Bay area. **X100 GM Jim Smith** calls him “the perfect candidate from the beginning. We were just fortunate that circumstances allowed enough time to elapse.”

Two other longstanding PD vacancies are filled this week on the album rock side. **Dave Logan** is the new PD at **WNEW-FM** New York. He was PD for five years, in two different shifts, at **KFOG** San Francisco, where, among other things, he helped develop the Superstars II format that had a lot to do with what album rock sounds like today. In between, he was a consultant with **Burkhardt/Abrams**. Logan, who will start June 12, says most of the major changes that could be made at **WNEW-FM** have already happened under new station manager **Ted Utz**.

As the owner/GM of N/T **WSPR** Springfield, Mass., **Mike Harrison** did weekends at classic rock **WZLX** Boston to keep busy in rock radio. Now, having sold **WSPR**, Harrison is **WZLX's** new PD. Harrison's background includes programming **KMET** Los Angeles (now **KTWV**) and **KPRI** San Diego (now **KKLQ**) as well as stints with both **Billboard** and **Radio & Records**.

Bill Conway is the new OM at **Ed Shane**-consulted country **KRPM** Seattle, replacing **R.P. McMurphy**, who stays on for mornings. Conway was PD for more than

(Continued on page 14)

newsline...

HOWARD COMMUNICATIONS has sold its Buffalo, N.Y., oldies/classic rock combo **WGKT/WPHD** to **Metroplex/Robinson Broadcasting Co.**, the joint venture between **Metroplex Communications** and retailer **Larry Robinson** that also owns **WERE/WNCX** Cleveland. The purchase price was \$6.4 million.

IN OTHER SALE NEWS: **Noble Broadcasting** has canceled the sale of its Boston properties, **WKKU/WSSH**, to the **Merv Griffin Group** (Billboard, April 29). **Noble** chairman/CEO **John Lynch** says that **Noble's** inability to find a network buyer and the recent success of **WSSH** have caused it to reconsider. Also, **WYCB** Washington, D.C., goes from **Howard Sanders** to **Columbia Community Broadcasting** for \$3.05 million; and **WNLK/WGMX** Norwalk, Conn., was sold by **Hanson Communications** to **CRB Broadcasting** for \$5 million.

GARY BABB is the new owner/GM/PD of religious **KEXS** Kansas City, Mo. Babb was previously GM at noncommercial **WJIE** Louisville, Ky. Those duties will now be handled by **WJIE PD Steve Butler**.

TM COMMUNICATIONS has signed a letter of intent to purchase Memphis-based **Media General Broadcast Services** for \$2 million. The deal will divest **Richmond, Va.-based** communications parent **Media General Inc.** of the last major division of the **William B. Tanner Co.**, which it bought in 1982 for \$39 million. **MGBS' media placement arm** was sold to **Horizon Media** in January. Among **MGBS' assets** are 10 music libraries and a client station list of 1,500. **MGBS** will be relocated to **TM's Dallas office** with few of its approximately 65 employees expected to make the move. The acquisition will be the second major broadcast service consolidation in two months, following the **Olympia Broadcasting** purchase of **Jim Long Cos./FirstCom** for \$7 million.

ROCK CZAR.

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POWER PLAYLISTS

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

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

PLATINUM

New York	O.M.: Steve Kingston
1	Bette Midler, Wind Beneath My Wings (C)
2	New Kids On The Block, I'll Be Loving
3	Paula Abdul, Forever Your Girl
4	Jody Watley, Real Love
5	Donna Summer, This Time I Know It's F
6	Bon Jovi, I'll Be There For You
7	Bobby Brown, Every Little Step
8	Michael Damian, Rock On (From "Dream
9	Guns N' Roses, Patience
10	Madonna, Like A Prayer
11	Neneh Cherry, Buffalo Stance
12	Thirty Eight Special, Second Chance
13	Donny Osmond, Soldier Of Love
14	Pajama Party, You No Se
15	Fine Young Cannibals, She Drives Me C
16	Madonna, Express Yourself
17	Soul II Soul, Keep On Movin
18	Debbie Gibson, Electric Youth
19	Richard Marx, Satisfied
20	The Belle Stars, Iko Iko (From "Rain
21	Cher & Peter Cetera, After All (Love
22	Bangles, Be With You
23	Expose, What You Don't Know
24	Fine Young Cannibals, Good Thing
25	Bon Jovi, Lay Your Hands On Me
26	Benny Mardones, Into The Night
27	De La Soul, Me Myself And I
28	Lita Ford (Duet With Ozzy Osbourne),
A29	Milli Vanilli, Baby Don't Forget My N
30	Bangs, Eternal Flame

New York	P.D.: Gary Bryan
1	Bette Midler, Wind Beneath My Wings (C)
2	Guns N' Roses, Patience
3	Paula Abdul, Forever Your Girl
4	New Kids On The Block, I'll Be Loving
5	Bon Jovi, I'll Be There For You
6	Bobby Brown, Every Little Step
7	Donna Summer, This Time I Know It's F
8	Michael Damian, Rock On (From "Dream
9	The Belle Stars, Iko Iko (From "Rain
10	Sa-Fire, Thinking Of You
11	Benny Mardones, Into The Night
12	Samantha Fox, I Only Wanna Be With You
13	Thirty Eight Special, Second Chance
14	Pajama Party, You No Se
15	Madonna, Like A Prayer
16	Richard Marx, Satisfied
17	Cher & Peter Cetera, After All (Love
18	Madonna, Express Yourself
19	Jody Watley, Real Love
20	Neneh Cherry, Buffalo Stance
21	Debbie Gibson, Electric Youth
22	Fine Young Cannibals, She Drives Me C
23	Expose, What You Don't Know
24	Lita Ford (Duet With Ozzy Osbourne),
25	Fine Young Cannibals, Good Thing
26	Bon Jovi, Lay Your Hands On Me
27	Milli Vanilli, Baby Don't Forget My N
A28	Debbie Gibson, No More Rhyme
29	Real Life, Send Me An Angel '89
30	Cinderella, Coming Home

Chicago	P.D.: Buddy Scott
1	Bette Midler, Wind Beneath My Wings (C)
2	Jody Watley, Real Love
3	Paula Abdul, Forever Your Girl
4	Bobby Brown, Every Little Step
5	Neneh Cherry, Buffalo Stance
6	Debbie Gibson, Electric Youth
7	Michael Damian, Rock On (From "Dream
8	Donna Summer, This Time I Know It's F
9	Milli Vanilli, Baby Don't Forget My N
10	New Kids On The Block, I'll Be Loving
11	Bon Jovi, I'll Be There For You
12	Madonna, Like A Prayer
13	Sa-Fire, Thinking Of You
14	Expose, What You Don't Know
15	Donny Osmond, Soldier Of Love
16	Aretha Franklin & Elton John, Through
17	Lisa Lisa & Cult Jam, Little Jackie W
18	Tone Loc, Funky Cold Medina
19	Simply Red, If You Don't Know Me By N
20	Dino, I Like It
21	Markita, Toy Soldiers
22	Pajama Party, You No Se
23	Rick Astley, Giving Up On Love
24	Edelweiss, Bring Me Edelweiss
25	Rob Base & D.J. E-Z Rock, Joy And Pai
26	10B, Second That Emotion
27	Real Life, Send Me An Angel '89
28	Samantha Fox, I Only Wanna Be With You
29	Simple Red, If You Don't Know Me By N
30	Real Life, Send Me An Angel '89

Los Angeles	P.D.: Steve Rivers
1	New Kids On The Block, I'll Be Loving
2	Bette Midler, Wind Beneath My Wings (C)
3	Guns N' Roses, Patience
4	Neneh Cherry, Buffalo Stance
5	Donny Osmond, Soldier Of Love
6	Richard Marx, Satisfied
7	Cher & Peter Cetera, After All (Love
8	Paula Abdul, Forever Your Girl
9	Benny Mardones, Into The Night
10	Donna Summer, This Time I Know It's F
11	Michael Damian, Rock On (From "Dream
12	Howard Jones, Everlasting Love
13	Real Life, Send Me An Angel '89
14	Bon Jovi, Lay Your Hands On Me
15	Milli Vanilli, Baby Don't Forget My N
16	Elvis Costello, Veronica
17	Natalie Cole, Miss You Like Crazy
18	Bobby Brown, Every Little Step
19	John Cougar Mellencamp, Pop Singer
20	Cinderella, Coming Home
21	Tom Petty, I Won't Back Down
22	Stevie Nicks, Rooms On Fire
23	Roachford, Cuddly Toy (Feel For Me)
24	Jimmy Harnen With Synch, Where Are Yo
25	The Outfield, Voices (Of Osbourne)
26	Warrant, Down Boys
27	Guy, I Like
28	Swing Out Sister, Waiting Game
29	Bangles, Be With You
30	BulletBoys, For The Love Of Money
31	Real Life, Send Me An Angel '89
32	Paul McCartney, My Brave Face
33	Henry Lee Summer, Hey Baby
34	Queen, I Want It All
35	Michael Morales, Who Do You Give Your
36	Madonna, Express Yourself
37	Expose, What You Don't Know

GOLD

Philadelphia	P.D.: Charlie Quinn
1	Neneh Cherry, Buffalo Stance
2	Jody Watley, Real Love
3	Bobby Brown, Every Little Step
4	New Kids On The Block, I'll Be Loving
5	Guns N' Roses, Patience
6	Michael Damian, Rock On (From "Dream
7	Paula Abdul, Forever Your Girl
8	Donny Osmond, Soldier Of Love
9	Bette Midler, Wind Beneath My Wings (C)
10	Donna Summer, This Time I Know It's F
11	Lisa Lisa & Cult Jam, Little Jackie W
12	Cinderella, Coming Home
13	Jimmy Harnen With Synch, Where Are Yo
14	John Cougar Mellencamp, Pop Singer
15	Elvis Costello, Veronica
16	Lita Ford (Duet With Ozzy Osbourne),
17	Natalie Cole, Miss You Like Crazy
18	Richard Marx, Satisfied
19	Milli Vanilli, Baby Don't Forget My N
20	Benny Mardones, Into The Night
21	The Doobie Brothers, The Doctor
22	Fine Young Cannibals, Good Thing
23	Rob Base & D.J. E-Z Rock, Joy And Pai
24	Expose, What You Don't Know
25	Was (Not Was), Anything Can Happen
26	Aretha Franklin & Elton John, Through
27	Howard Jones, Everlasting Love
28	Bangles, Be With You
29	Madonna, Express Yourself
30	Bon Jovi, Lay Your Hands On Me
31	Karyn White, Secret Rendezvous
32	Tom Petty, I Won't Back Down
33	Paul McCartney, My Brave Face
34	Cyndi Lauper, I Drove All Night

Boston	P.D.: Sunny Joe White
1	Donna Summer, This Time I Know It's F
2	Bobby Brown, Every Little Step
3	New Kids On The Block, I'll Be Loving
4	Neneh Cherry, Buffalo Stance
5	Natalie Cole, Miss You Like Crazy
6	Fine Young Cannibals, Good Thing
7	Elvis Costello, Veronica
8	Roachford, Cuddly Toy (Feel For Me)
9	Tom Petty, I Won't Back Down
10	Cyndi Lauper, I Drove All Night
11	Waterfront, Cry
12	Milli Vanilli, Baby Don't Forget My N
13	Ten City, That's The Way Love Is
14	Richard Marx, Satisfied
15	Expose, What You Don't Know
16	Michael Damian, Rock On (From "Dream
17	John Cougar Mellencamp, Pop Singer
18	Simply Red, If You Don't Know Me By N
19	Karyn White, Secret Rendezvous
20	Markita, Toy Soldiers
21	The Cult, Fire Woman
22	Deniece Williams, This Is As Good As
23	The Jacksons, Nothin' (That Compares 2
24	Was (Not Was), Anything Can Happen
25	10,000 Maniacs, Trouble Me
26	Cher & Peter Cetera, After All (Love
27	New Order, Round & Round
28	Madonna, Express Yourself
29	Lita Ford (Duet With Ozzy Osbourne),
30	The Doobie Brothers, The Doctor
31	Chicago, We Can Last Forever
32	Jimmy Harnen With Synch, Where Are Yo
33	Swing Out Sister, Waiting Game
34	Holly Johnson, Love Train
35	Paul McCartney, My Brave Face
A	Stevie Nicks, Rooms On Fire
A	Roxette, Dressed For Success
A	Bobby Brown, On Our Own
A	Henry Lee Summer, Hey Baby
A	Safire, Gonna Make Up
A	Vanessa Williams, Darlin' I
EX	Bangles, Be With You
EX	Wang Chung, Praying To A New God
EX	Cinderella, Coming Home
EX	Love And Rockets, So Alive
EX	Real Life, Send Me An Angel '89
EX	The Cure, Fascination Street
EX	Expose, What You Don't Know
EX	Sweet Sensation, Hooked On You
EX	Tom Petty, I Won't Back Down

Boston	P.D.: Tom Jeffries
1	Bette Midler, Wind Beneath My Wings (C)
2	New Kids On The Block, I'll Be Loving
3	Jody Watley, Real Love
4	Donny Osmond, Soldier Of Love
5	Bobby Brown, Every Little Step
6	Neneh Cherry, Buffalo Stance
7	Aretha Franklin & Elton John, Through
8	Natalie Cole, Miss You Like Crazy
9	Howard Jones, Everlasting Love
10	Elvis Costello, Veronica
11	Robbie Nevil, Somebody Like You
12	Richard Marx, Satisfied
13	Waterfront, Cry
14	John Cougar Mellencamp, Pop Singer
15	Cinderella, Coming Home
16	Simply Red, If You Don't Know Me By N
17	Thirty Eight Special, Second Chance
18	Cyndi Lauper, I Drove All Night
19	Tiffany, Hold An Old Friend's Hand
20	Cinderella, Coming Home
21	Tom Petty, I Won't Back Down
22	Stevie Nicks, Rooms On Fire
23	Roachford, Cuddly Toy (Feel For Me)
24	Jimmy Harnen With Synch, Where Are Yo
25	The Outfield, Voices (Of Osbourne)
26	Warrant, Down Boys
27	Guy, I Like
28	Swing Out Sister, Waiting Game
29	Bangles, Be With You
30	BulletBoys, For The Love Of Money
31	Real Life, Send Me An Angel '89
32	Paul McCartney, My Brave Face
33	Henry Lee Summer, Hey Baby
34	Queen, I Want It All
35	Michael Morales, Who Do You Give Your
36	Madonna, Express Yourself
37	Expose, What You Don't Know

GOLD

Pittsburgh	P.D.: Bill Cahill
1	Michael Damian, Rock On (From "Dream
2	New Kids On The Block, I'll Be Loving
3	Bette Midler, Wind Beneath My Wings (C)
4	Benny Mardones, Into The Night
5	Donny Osmond, Soldier Of Love
6	Cinderella, Coming Home
7	Jody Watley, Real Love
8	Jimmy Harnen With Synch, Where Are Yo
9	Milli Vanilli, Baby Don't Forget My N
10	Howard Jones, Everlasting Love
11	Richard Marx, Satisfied
12	Donny Osmond, Soldier Of Love
13	Lita Ford (Duet With Ozzy Osbourne),
14	Stevie Nicks, Rooms On Fire
15	John Cougar Mellencamp, Pop Singer
16	Paula Abdul, Forever Your Girl
17	Cyndi Lauper, I Drove All Night
18	Richard Marx, Satisfied
19	Bangles, Be With You
20	Guns N' Roses, Patience
21	Expose, What You Don't Know
22	Bon Jovi, Lay Your Hands On Me
23	Chicago, We Can Last Forever
24	Markita, Toy Soldiers
25	Simply Red, If You Don't Know Me By N
26	Fine Young Cannibals, Good Thing
27	Paul McCartney, My Brave Face
28	Neneh Cherry, Buffalo Stance
29	Madonna, Express Yourself
30	Donna Summer, This Time I Know It's F
A	Michael Morales, Who Do You Give Your
A	Great White, Once Bitten Twice Shy
A	Natalie Cole, Miss You Like Crazy

Washington	P.D.: Lorrin Palagi
1	Donny Osmond, Soldier Of Love
2	New Kids On The Block, I'll Be Loving
3	Howard Jones, Everlasting Love
4	Bobby Brown, Every Little Step
5	Michael Damian, Rock On (From "Dream
6	Thirty Eight Special, Second Chance
7	Natalie Cole, Miss You Like Crazy
8	Guns N' Roses, Patience
9	Sa-Fire, Thinking Of You
10	Paula Abdul, Forever Your Girl
11	Bette Midler, Wind Beneath My Wings (C)
12	Richard Marx, Satisfied
13	Bon Jovi, Lay Your Hands On Me
14	Jimmy Harnen With Synch, Where Are Yo
15	Madonna, Express Yourself
16	Neneh Cherry, Buffalo Stance
17	Sweet Sensation (With Romeo J.D.), Si
18	Fine Young Cannibals, Good Thing
19	Tom Petty, I Won't Back Down
20	Waterfront, Cry
21	Milli Vanilli, Baby Don't Forget My N
22	Expose, What You Don't Know
23	Richard Marx, Satisfied
24	Michael Damian, Rock On (From "Dream
25	John Cougar Mellencamp, Pop Singer
26	Donna Summer, This Time I Know It's F
27	Warrant, Down Boys
28	The Belle Stars, Iko Iko (From "Rain
29	Simply Red, If You Don't Know Me By N
30	Bangles, Be With You
A25	Expose, What You Don't Know
A26	Michael Morales, Who Do You Give Your
A27	Bon Jovi, Lay Your Hands On Me
A28	Expose, What You Don't Know
A29	Tom Petty, I Won't Back Down

Atlanta	P.D.: Rick Stacy
1	Paula Abdul, Forever Your Girl
2	Richard Marx, Satisfied
3	Donna Summer, This Time I Know It's F
4	Thirty Eight Special, Second Chance
5	Guns N' Roses, Patience
6	Bon Jovi, I'll Be There For You
7	New Kids On The Block, I'll Be Loving
8	Bobby Brown, Every Little Step
9	Donny Osmond, Soldier Of Love
10	Waterfront, Cry
11	Howard Jones, Everlasting Love
12	Living Colour, Cult Of Personality
13	Stevie Nicks, Rooms On Fire
14	Thirty Eight Special, Second Chance
15	Michael Morales, Who Do You Give Your
16	Great White, Once Bitten Twice Shy
17	Lita Ford (Duet With Ozzy Osbourne),
18	Real Life, Send Me An Angel '89
19	Expose, What You Don't Know
20	De La Soul, Me Myself And I
21	Madonna, Express Yourself
22	Debbie Gibson, Electric Youth
23	Love And Rockets, So Alive
24	Tom Petty, I Won't Back Down
25	Tom Petty, I Won't Back Down
A23	Simply Red, If You Don't Know Me By N
A24	Chicago, We Can Last Forever
A25	Jimmy Harnen With Synch, Where Are Yo
A26	Lita Ford (Duet With Ozzy Osbourne),
A27	R.E.M., Pop Song '89
A	Expose, What You Don't Know
A	Roxette, Dressed For Success
A	Elvis Costello, Veronica
A	Fine Young Cannibals, Good Thing
A	Bobby Brown, On Our Own
A	Bon Jovi, Lay Your Hands On Me

Washington	P.D.: Matt Farber
1	Bobby Brown, Every Little Step
2	Bette Midler, Wind Beneath My Wings (C)
3	Donny Osmond, Soldier Of Love
4	Guns N' Roses, Patience
5	New Kids On The Block, I'll Be Loving
6	Richard Marx, Satisfied
7	Paula Abdul, Forever Your Girl
8	Howard Jones, Everlasting Love
9	Jimmy Harnen With Synch, Where Are Yo
10	Michael Damian, Rock On (From "Dream
11	Neneh Cherry, Buffalo Stance
12	Donna Summer, This Time I Know It's F
13	Benny Mardones, Into The Night
14	Natalie Cole, Miss You Like Crazy
15	Lita Ford (Duet With Ozzy Osbourne),
16	Cher & Peter Cetera, After All (Love
17	Expose, What You Don't Know
18	Tom Petty, I Won't Back Down

GOLD

Tampa	O.M.: Mason Dixon
1	Guns N' Roses, Patience
2	Howard Jones, Everlasting Love
3	New Kids On The Block, I'll Be Loving
4	Lita Ford (Duet With Ozzy Osbourne),
5	Michael Damian, Rock On (From "Dream
6	Paula Abdul, Forever Your Girl
7	Bobby Brown, Every Little Step
8	Donny Osmond, Soldier Of Love
9	Bon Jovi, I'll Be There For You
10	Cinderella, Coming Home
11	Richard Marx, Satisfied
12	The Doobie Brothers, The Doctor
13	Cyndi Lauper, I Drove All Night
14	Modern English, I Melt With You
15	Sa-Fire, Thinking Of You
16	Peter Gabriel, In Your Eyes (Theme Fr
17	Donny Osmond, Soldier Of Love
18	Milli Vanilli, Baby Don't Forget My N
19	Warrant, Down Boys
20	Simply Red, If You Don't Know Me By N
21	Warrant, Down Boys
22	Fine Young Cannibals, Good Thing
23	Madonna, Express Yourself
24	Natalie Cole, Miss You Like Crazy
25	Tom Petty, I Won't Back Down
26	Cher & Peter Cetera, After All (Love
27	Markita, Toy Soldiers
28	Bobby Brown, On Our Own
A28	Expose, What You Don't Know
A29	Bon Jovi, Lay Your Hands On Me
EX	Roachford, Cuddly Toy (Feel For Me)
EX	Tom Petty, I Won't Back Down
EX	Paul McCartney, My Brave Face

Detroit	P.D.: Gary Berkowitz
1	Bette Midler, Wind Beneath My Wings (C)
2	Thirty Eight Special, Second Chance
3	Richard Marx, Satisfied
4	Howard Jones, Everlasting Love
5	Donna Summer, This Time I Know It's F
6	Sa-Fire, Thinking Of You
7	Jimmy Harnen With Synch, Where Are Yo
8	Aretha Franklin & Elton John, Through
9	Donny Osmond, Soldier Of Love
10	Waterfront, Cry
11	Fine Young Cannibals, Good Thing
12	John Cougar Mellencamp, Pop Singer
13	New Kids On The Block, I'll Be Loving
14	Real Life, Send Me An Angel '89
15	Natalie Cole, Miss You Like Crazy
16	Tom Petty, I Won't Back Down
17	Richard Marx, Satisfied
18	John Cougar Mellencamp, Pop Singer
19	Bobby Brown, Every Little Step



WHEN JUDY McNUTT joined KRXQ (93 Rock) Sacramento, Calif., in June 1988, the margin between that station and album rock leader KZAP was already narrowing. Less than a year later, 93 Rock has gone from sixth place to fourth, rising from the 5.8 share 12-plus overall that it had sported for the last three books to a 7.1 in the winter Arbitron. KZAP, meanwhile, is down from 7.3 in spring '88 to 5.5 in winter '89.

When McNutt joined KRXQ from WKDF Nashville, 93 Rock was targeted to listeners 24 years old and under while KZAP was capturing older rock listeners with the traditional heritage rocker approach. "We saw an opportunity to broaden by mainstreaming the music a bit more and putting more familiar tunes in the mix by adding more great classics," she says.

"Before I came here, KRXQ was extremely current and extremely rock. We filed the edges down, made the morning show more mass appeal, and brought the station more in line with the community. And we did all this without losing our fresh, rebellious spirit.

"A lot of stations don't have the balls to play Guns N' Roses' 'Paradise City' in morning drive, but it works and that is what the community wants. We ask them both formally and informally."

'Paradise City' works in mornings

Presently, KRXQ plays about three currents and one recurrent an hour. It also has an '80s music category that McNutt says gives 93 Rock "a very contemporary sound." A recent hour of programming at the end of morning drive, including a 40-minute commercial-free sweep, featured Boston, "Peace Of Mind"; Great White, "Once Bitten, Twice Shy"; Pink Floyd, "Us And Them"; the Traveling Wilburys, "Handle With Care"; Tesla, "Little Suzi"; Love & Rockets, "So Alive"; Julian Lennon, "Now You're In Heaven"; Stevie Nicks, "Rooms On Fire"; and Joe Walsh, "Rocky Mountain Way."

Altering the music mix wasn't McNutt's only change. "We brought our promotions more in line with the target, as well. We found out what people wanted and that is what we provided." Besides consulting Larry Bruce Communications on music and overall station strategy, McNutt consults Elizabeth Burley on promotions.

A great deal of KRXQ's promotional thrust involves its street presence. "We spend a lot of time there. We do three, four, five, and even six appearances a week and up to three remotes a week." The station's logo and calls also got a lot of exposure during the winter book from a Show Us Your 93 Rock promotion whose winner created a huge neon sign that was carted around town on a cherry picker. Another recent contest was the Excellent Teller Machine, in which listeners with imaginary "ETM" cards called in to withdraw from \$20-\$2,000.

KRXQ also tries to stay close to its community with a local concert calendar and by assisting local bands. Rather than having a local band hour in overnights, 93 Rock mixes the local talent in with its regular Monday-Thursday-night programming. "That way, they get to hear what their song sounds like next to Van Halen," McNutt says. "They like it better."

Special programming includes one 40-minute sweep every hour after 9 a.m., as well as commercial-free Mondays, block party weekends—"It's not a new idea, but nobody was executing it properly," McNutt says—and "The Seventh Day," similar to the KLOS Los Angeles program, which features seven different CDs played in their entirety.

Another key element is KRXQ's production level. "We get maximum impact through drop-ins and sweepers. We have really high production values." Some of those drop-ins are in Japanese, which, McNutt says, attracts a lot of interest.

McNutt also praises her air staff for being team players. "This is a very different kind of radio station," says McNutt. "Everyone on the staff is a research person. We all talk to the community."

Longtime morning man Kevin "Boom Boom" Anderson has recently been paired with Whitey Gleason, who covers sports and does several characters, while newcomer Justin Case, who is only 23 years old, keeps the show sounding fresh. "He's our reality check," says McNutt. "He keeps us from sounding like a bunch of old farts in the morning."

McNutt also says 93 Rock has an edge over rival KZAP because her station is owned by the relatively small Fuller-Jeffrey Broadcasting. "I don't see a lot of creative planning," McNutt says of KZAP. "That may be because they are owned by a huge corporation [Nationwide Communications]. We are owned by broadcasters. The owners of the company started out at a little radio station. So when we sit down at a meeting, they know what I'm talking about." Fuller-Jeffrey is presently constructing a new studio for the station, which should be open by year's end.

KZAP isn't the only Sacramento station to be affected by 93 Rock's success. "We've given the top 40s in town a real pain, because we started with the younger listeners and went up from there," McNutt says. KRXQ's rise puts it in front of all three Sacramento top 40s, including cross-over-slanted KSFM (5.2-6.0), KROY (5.5-4.8), and KWOD—which recently announced its intention to lean more toward "rock 40" (4.1-3.7).

McNutt emphasizes that there is no single key element in KRXQ's success. "Everything fits like a big puzzle. But if I had to pick one piece, it's our flexibility and our ability to move from one direction to the other."

CRAIG ROSEN

WLOT 99.7

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Donny Osmond, Soldier Of Love' and 'Bette Midler, Wind Beneath My Wings'.

Y95

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Martika, Toy Soldiers' and 'Bette Midler, Wind Beneath My Wings'.

Q106

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Paula Abdul, Forever Your Girl' and 'New Kids On The Block, I'll Be Loving You'.

KZZP 104.7 FM

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bette Midler, Wind Beneath My Wings' and 'Paula Abdul, Forever Your Girl'.

Legend for station call letters: A, A, A, EX.

KPLZ

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Jody Watley, Real Love' and 'New Kids On The Block, I'll Be Loving You'.

KLUBE 93 FM

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Michael Damian, Rock On' and 'New Kids On The Block, I'll Be Loving You'.

WVOG The New 102.7 FM

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Jimmy Harnen With Synch, Where Are You' and 'Donny Osmond, Soldier Of Love'.

Saginaw

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Jimmy Harnen With Synch, Where Are You' and 'Donny Osmond, Soldier Of Love'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bobby Brown, Every Little Step' and 'Milli Vanilli, Baby Don't Forget My N'.

100.7 FM #1 HIT MUSIC STATION

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Benny Mardones, Into The Night' and 'Bette Midler, Wind Beneath My Wings'.

WNCI 97.9

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bette Midler, Wind Beneath My Wings' and 'Paula Abdul, Forever Your Girl'.

KQWB 101.3

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bette Midler, Wind Beneath My Wings' and 'Paula Abdul, Forever Your Girl'.

POP SINGLES—10 Years Ago

1. **Love You Inside Out**, Bee Gees, RSO
2. **Hot Stuff**, Donna Summer, CASABLANCA
3. **We Are Family**, Sister Sledge, ATLANTIC
4. **Reunited**, Peaches & Herb, POLYDOR
5. **Just When I Needed You Most**, Randy VanWarmer, BEARSVILLE
6. **Ring My Bell**, Anita Ward, JUANA
7. **The Logical Song**, Supertramp, A&M
8. **Chuck E's In Love**, Rickie Lee Jones, WARNER BROS
9. **Shake Your Body**, Jacksons, EPIC
10. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS

TOP SINGLES—20 Years Ago

1. **Get Back**, Beatles, APPLE
2. **Love (Can Make You Happy)**, Mercy, SUNDI
3. **Grazin' In The Grass**, Friends Of Distinction, RCA
4. **Oh Happy Day**, Edwin Hawkins Singers, PAVILLION
5. **Bad Moon Rising**, Creedence Clearwater Revival, FANTASY
6. **In The Ghetto**, Elvis Presley, RCA
7. **Aquarius/Let The Sunshine In**, Fifth Dimension, SOUL CITY
8. **Love Theme From Romeo & Juliet**, Henry Mancini & His Orchestra, RCA
9. **These Eyes**, Guess Who, RCA
10. **Too Busy Thinking About My Baby**, Marvin Gaye, TAMLA

TOP ALBUMS—10 Years Ago

1. **Breakfast In America**, Supertramp, A&M
2. **2-Hot**, Peaches & Herb, POLYDOR
3. **Bad Girls**, Donna Summer, CASABLANCA
4. **We Are Family**, Sister Sledge, COTILLION
5. **Rickie Lee Jones**, Rickie Lee Jones, WARNER BROS
6. **Minute By Minute**, Doobie Brothers, WARNER BROS
7. **Van Halen II**, Van Halen, WARNER BROS
8. **Cheap Trick At Budokan**, Cheap Trick, EPIC
9. **Desolation Angels**, Bad Company, SWAN SONG
10. **Spirits Having Flown**, Bee Gees, RSO

TOP ALBUMS—20 Years Ago

1. **Hair**, Original Cast, RCA
2. **Blood, Sweat & Tears**, COLUMBIA
3. **Nashville Skyline**, Bob Dylan, COLUMBIA
4. **Galveston**, Glen Campbell, CAPITOL
5. **Romeo & Juliet**, Soundtrack, CAPITOL
6. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
7. **Bayou Country**, Creedence Clearwater Revival, FANTASY
8. **Age Of Aquarius**, Fifth Dimension, SOUL CITY
9. **Greatest Hits**, Donovan, EPIC
10. **Happy Heart**, Andy Williams, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
2. **Sail Away**, Oak Ridge Boys, MCA
3. **When I Dream**, Crystal Gayle, UNITED ARTISTS
4. **Red Bandana/I Must Have Done Something Bad**, Merle Haggard, MCA
5. **Nobody Likes Sad Songs**, Ronnie Milsap, RCA
6. **You Feel Good All Over**, T.G. Sheppard, WARNER/CURB
7. **Amanda**, Waylon Jennings, RCA
8. **If Love Had A Face**, Razyzy Bailey, RCA
9. **Me And My Broken Heart**, Rex Allen Jr., WARNER BROS
10. **Sweet Melinda**, Randy Barlow, REPUBLIC

SOUL SINGLES—10 Years Ago

1. **We Are Family**, Sister Sledge, COTILLION
2. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, PIR
3. **Hot Stuff**, Donna Summer, CASABLANCA
4. **Shake**, The Gap Band, MERCURY
5. **I Wanna Be With You**, Isley Brothers, T-NECK
6. **Boogie Wonderland**, Earth, Wind & Fire With The Emotions, ARC
7. **Ring My Bell**, Anita Ward, JUANA
8. **Bustin' Out**, Rick James, GORDY
9. **Reunited**, Peaches & Herb, MVP/POLYDOR
10. **Disco Nights**, G.Q., ARISTA

VOX JOX

(Continued from page 10)

four years at AC WMXC Charlotte, N.C. . . . **Scott Wilder** is upped from APD to PD at Christian/AC **KLTY** Dallas, reporting to VP of programming **Jon Rivers**; also, **Don Burns** returns as MD from **KBST** Big Springs, Texas.

At modern **WDRE** Long Island, N.Y., OM **Warren Cosford** is returning to Ontario as VP/GM of oldies/country **CJBK/CJBX** (BX93) London, as **Wayne Steele** moves into acquisitions with parent **Twigg Communications**. Cosford's first task is finding a PD for **CJBK** . . . **Todd Lewis** is the new PD at urban **WIZF** Cincinnati; interim PD **Marv Hankston** is MD.

In a move that surprised many locals, AC **KGW** Portland, Ore., has announced a change to talk sometime in mid-to-late summer. PD **Jim LaMarca**—displaced by a similar format change last year at **XETRA** San Diego—is leaving again and can be reached at 503-226-5069. The new PD is **Steve Wexler** from **WISN** Milwaukee. **GM Kenn Brown** says **KGW** will be livelier and more issue-oriented than format-leader **KXL**.

Jeff Ballentine is the new PD at top 40 **WGTV** (Z93) Dayton, Ohio. Ballentine programmed **WAPI-FM** (I95) Birmingham, Ala., until April, when he left over an Arbitron diary reference on the station's concert line . . . **Columbus, Ohio**, has a new soft AC, **WXXM** (Mix 98.9), which signed on just before Memorial Day with **Transtar's** Special Blend but which will

add some local programming this summer. GM/principal **Mary Mahaffey** was an AE at local AC **WTVN**. PD **Jeff Conn** was OM of **KKLI** Colorado Springs, Colo.

PD **Mike Osborne** has left top 40 **WPRO-FM** Providence, R.I., leaving that station without a PD or an MD. Also, PD **Dale Kelly** has resigned at album **KZEW** Dallas, but will stay with the station for a month. Across Dallas, **KTXQ** night jock **Jeff Bell** is the new research director at album **WSHE** Miami, replacing APD **Mark Steven**, who is now looking for a programming job.

Easy **WAZZ** Raleigh, N.C., becomes adult alternative **WNND** (Wind 103.9) under consultant **Alan Mason**. **George Denos** remains as PD . . . Urban **KYEA** (K98) Monroe, La., ups production director **Joe Hughes** to PD, replacing **Steve Diamond** . . . **WSGO-FM** Oswego/Syracuse, N.Y., goes from local to **Transtar AC**, becoming **WGES** (Star 105).

With **Eric Faison** now PD at urban **WAMO-FM** (Hot 106) Pittsburgh, **Rozelle Burroughs** goes from research director to PD at urban **WTUG-FM** Tuscaloosa, Ala. Meanwhile at **WAMO**, p.m. driver **John Anthony** and morning man **Bobby Brown** are gone. Brown's partner, **Ty Miller**, goes to nights. **Geno Jones**, most recently with **Faison** in Tuscaloosa but also formerly of **WLUM** Milwaukee and **WBBM-FM** (B96) Chicago, is teamed with **Mitzi Miles**, formerly

of **WYDD** (now **WNRJ**), for mornings. **Michael Lynn** from **WMYK** (Power 94) Norfolk, Va., joins for afternoons.

PEOPLE: Despite his recent on-air vasectomy, **WLUP** Chicago's **Steve Dahl** was one of the five Chicagoans named 1989 father of the year by a local group . . . Several well-known talk hosts are featured on a Monday (5) **Geraldo Rivera** broadcast on political advocacy. Among them are **Mutual's Larry King**, **WRKO** Boston's **Jerry Williams**—whose summit meeting of talk hosts will take place Saturday (10)—and **WJIT** New York's **Miguel Perez**.

Milwaukee black radio veteran **O.C. White**, currently a VP for All Pro Broadcasting and midday man at R&B/oldies **WMVP**, will retire this month due to health problems. A fund-raiser with the **Dells**, **Manhattans**, and **Ben E. King** is scheduled for June 19. Call 414-444-1290 for more information.

After two years at top 40 **KWSS** San Jose, Calif., **Barry Beck** returns to similarly formatted **KUBE** Seattle for p.m. drive as PD **Tom Hutylar** goes back to mid-days. In addition, production director **Randy Irwin** is promoted to MD . . . At top 40 **KKLQ** (Q106) San Diego, **Gayle Hunter** moves from overnights to late nights.

At country **WGAR-FM** Cleveland, **Jim Shafer** moves from mornings to nights. P.M. driver **John Arthur** is doing a test run in

mornings; **Steve Kelly**, former PD of crosstown **WPHR** (Power 108), is in afternoons for now . . . **Art Garza** returns to San Antonio, Texas, for mornings at top 40 **KITY** (Power 93), where he replaces **Lee Carrington**. **Garza** was most recently at **KYNO-FM** Fresno, Calif., but also worked at **KTFM** San Antonio . . . **J.J. Morgan**, after a several-month stint as PD of **KZHT** Salt Lake City, returns to the APD job at crossover **KKFR** Phoenix; he'll replace **Kidd Kelly** in nights.

Onetime **WKRQ** (Q102) Cincinnati midday person **Janeen Cole** is now doing weekends at crosstown **AC WLW** . . . **Jeff Powers** switches weekend jobs, moving from top 40 **KDON** Monterey, Calif., to crosstown **AC KWAV** . . . Eleven-year radio veteran **Kevin Minitrea** is out of afternoons at **AC KLTR** Houston; he can be reached at 713-499-6170.

PUNCH LINES: After several weeks seemingly filled with news about towers toppled by tornadoes, plane crashes, or other disasters, the new antenna that will be shared by Seattle's **KRPM**, **KMPS**, **KLSY**, and **KPLU** was damaged by a recent "minitornado" that took place 2,000 miles away. The antenna was set up on a mock tower at a test site near **Evansville, Ind.**, when it was knocked over by a strong gust of wind. Rebuilding will take two to three weeks.

The FCC reports that it recently shut down a short-wave pirate station transmitting anti-Castro propaganda from a van on a frequency usually reserved for aircraft safety communications. One of the complaints, according to an FCC source, came from the Cuban government.

Assistance in preparing this column was provided by Craig Rosen, Peter Ludwig, Bill Holland, David Wykoff, W.T. Koltek, and Caryn Bruce.

Winter Arbitron Numbers Are Basis For New Panel Picks Billboard Revises Reporters For Six Charts

NEW YORK One of radio's most talked-about new stations—**KQLZ** (Pirate Radio) Los Angeles—is among this quarter's radio additions to **Billboard's** chart panels. Revisions to the magazine's Hot 100 Singles, Hot Black Singles, Hot Adult Contemporary, Album Rock Tracks, Hot Crossover 30, and Modern Rock Tracks radio panels have been made using the recently released winter 1989 Arbitrons.

Billboard prints full panel listings twice a year for each format following its revisions based on the fall and spring Arbitrons. New reporters are listed here for your convenience; for full listings of any panel, send a stamped, self-addressed envelope to **Billboard Chart Department**, 1515 Broadway, New York, N.Y. 10036.

TOP 40

Billboard added four stations to its Hot 100 singles panel, bringing the reporter total to 243 stations, effective with this week's issue. Stations are divided into five weighted categories based on a station's weekly cume audience from 6 a.m.-midnight Mondays through Sundays in Arbitron's total survey area: platinum, weekly cume of at least 1 million; gold, 500,000-999,999; silver, 250,000-499,999; bronze, 100,000-249,999, and secondary, 40,000-99,999.

This quarter's gold-weight-category add was **KQLZ**, making **Bill-**

board the first major trade to carry the full playlist for **Scott Shannon's** influential new "rock 40" outlet on a weekly basis. Added to the bronze category were **WSNX** Muskegon/Grand Rapids, Mich., and **WMHE** Toledo, Ohio. Added as a secondary reporter was **WGOR** Lansing, Mich.

ADULT CONTEMPORARY

Six stations have been added to the Hot Adult Contemporary panel, which now numbers 95 reporters. Weights in this category are the same as those for the Hot 100 except that secondary-station eligibility begins at 35,000 weekly cume. Changes will take effect with next week's chart. Added as a gold-weight reporter is **K10I** (K101) San Francisco. **WWMX** Baltimore and **KKCW** Portland, Ore., join as silver panelists. **WMXP** Pittsburgh and **WLMG** New Orleans are new bronze reporters; in addition, **KHOW** Denver is re-added as a bronze station.

ALBUM/MODERN ROCK

Unlike other album-radio trade charts, **Billboard's** Album Rock Tracks panel emphasizes major- and large-market reporters. Two new stations have been added to the Album Rock Tracks panel, effective with last week's issue: **WBCN** Boston, which had previously reported only to the Modern Rock Tracks chart, becomes a gold reporter and **WLZR** Milwaukee joins as a bronze

panel member. There are now 85 Album Rock Tracks panelists whose weights correspond to the Hot 100 weighting. On the 30-panelist Modern Rock Tracks chart, there is one new secondary reporter: **KUKQ** Phoenix.

BLACK

Two stations are being added to the Hot Black Singles panel, bringing its total to 99 stations. Added as gold-weight reporters, for stations with a cume between 250,000 and 499,999, are **WHRK** (K97) Memphis, which had temporarily suspended trade reporting, and **WKYS** Washington, D.C., which is also resuming trade reporting after a hiatus of five years, during which its former group owner, **NBC**, would not allow any of its stations to report. Their information becomes effective with next week's issue.

CROSSOVER

Three new stations were added last week to the Hot Crossover 30 panel; it now numbers 35 reporters that play a mix of urban, dance, and pop music. New bronze reporters (cume 100,000-249,999) are **KKHT** (Energy 96.5) Houston, and **KKFR** (Power 92) Phoenix. The latter continues to report to the Hot 100 panel. **WHITE** (Hot 104) Coastal North Carolina is added as a secondary reporter (cume 25,000-99,999).

YES/NO RADIO'S CREATOR

(Continued from page 10)

Radio's not a time-spent-listening vehicle, but we sell it that way, despite the fact that most of the people in the trade know it's wrong. Would a billboard company sell around how much time they spend going past the billboard? Would a newspaper sell time spent reading? They don't work that way, but we do."

As a multidecade radio veteran, is there anything in today's radio that **Weaver** particularly admires? "I don't pay as much attention to it as I should. I'd like to see someone bring personality radio back to AM. I think there's some way of doing music on AM. It's going to have to be unique, but I think someone will come up with something that will be a force in the market."

At 70 now, **Weaver** promises that yes/no will not be his last innovation. "What we did was only the start of something bigger. As we go along and figure things out, we'll have larger audiences and more impressive numbers."

KFWB Paints Town; WBBM Cleans Up; KROQ Goes Green Community Service Can Help Stations Too

BY PETER LUDWIG

NEW YORK Because community-service promotions can take an inordinate amount of work for the level of visibility they achieve, station promotion directors are always on the lookout for ones with tangible results. When the Benjamin Moore Paint Co. wanted more than an in-store promotion for its advertising schedule on N/T KFWB Los Angeles, the station responded with six graffiti-over-up promotions to run throughout the summer.

Listeners were asked in on-air promotions to write or call in suggested sites that needed to be cleaned up. "We then sent out patrols to look at them. We had to choose ones that were bad enough—but not too bad," KFWB promotions director Jan Cromartie says.

As the first Paint The Town promotion got closer, KFWB began to realize that although most graffiti sites were an eyesore to residents, some were the pride of local gangs. Los Angeles is notorious for its gang-warfare problem, and Cromartie says, "We began to be concerned about gang activity." Rather than abandon the promotion or avoid locations that needed the most work, KFWB went to the communities themselves.

Cromartie says, "At first I wasn't sure how it was going to go. It really is a good community service, but you don't want to go in and take over. Our purpose was not to barge in, cover up the graffiti, and think we solved the problem. We wanted to show that if the community got involved together and made a stand collectively, they could really change their neighborhoods."

After consulting with each com-

PROMOTIONS

munity on the proposed sites, KFWB turned to civic officials and the mayor's office. "We got very good, and friendly, police support before and during the promotion," Cromartie says.

After the initial trepidation, Cromartie says actually doing the job was easy. The first site was a wall 10 feet high and 60 feet long. "That's about all we can hope to get done in a reasonable amount of time. But we had station staff, Benjamin Moore employees, and plenty of volunteers."

In a similar promotion, N/T WBBM Chicago is in the second year of its Clean Up Crusade, in which it makes unused public housing habitable for elderly homeless people (Billboard, June 25, 1988). The station works with True Value Hardware and the Chicago Housing Authority through HOME, a nonprofit community organization that secures and maintains housing for the elderly.

By building a relationship with a community service organization that is respected by city officials, WBBM promotion director Barbara DiGuido says her organizational problems are drastically reduced.

"They're pleased because we provide volunteers, publicity, and corporate sponsorship, three things they have trouble obtaining. We're going to get the same number of apartments cleaned up this year—about 75-100. That means 75-100 fewer elderly people in danger of being on the streets next winter."

WBBM is also planning a Let's Recycle promotion for this summer, in which it will maintain booths at eight community festivals and pass out a brochure of recycling locations. DeGuido says recycling has become a hot issue in Chicagoland because the market's landfills are running out of space.

A coincidence got modern KROQ Los Angeles involved in recycling. Promotion director Jodi

Renk says the station got a call in late February from the state conservation department, asking for KROQ's help with an ongoing community education and recycling program. Two weeks later, KROQ was approached by the management of R.E.M.—whose concert the station was co-sponsoring—about a joint promotion to benefit The Nature Conservatory and Greenpeace. "They asked if we were set up for those kinds of things, and fortunately we suddenly were," says Renk.

The Greening Of L.A.—the title refers to R.E.M.'s current album, "Green"—began with a week of on-air spots asking listeners to come early to the concert with recyclable cans, bottles, and plastic. R.E.M. tour jackets, autographed posters, T-shirts, and CDs went to the listeners who brought in the most containers.

Renk says 800 listeners participated. While they didn't bring in "an overwhelming amount of containers," she says "so many of them wanted to know more and begged for literature we decided to make it a key element of our summer promotion." Accordingly, KROQ's beach remotes will each include a recycling promotion to benefit beach charities this summer.

Ironically, the R.E.M. show's venue had initially banned recycling efforts from its parking lots when some sporting-event promotions turned messy. Despite the young-adult nature of the promotion, Renk convinced venue management to let KROQ proceed. "It was so clean afterward I think I can convince them to do it again. The real R.E.M. diehards were out for the tour jackets; they'd go back into the parking lot to bring another bag [of cans] in if they thought they hadn't already collected enough. That parking lot was cleaner when we left than when we came."

Low-Budget Promotion
Actor Rob Lowe's recent troupe
(Continued on page 17)



Among the volunteers in WBBM Chicago's Clean Up Crusade renovation of uninhabited public housing were actress Dale Dickey, pictured, then starring in "Steel Magnolias" at Chicago's Royal George Theatre, and her co-star, Constance Towers.

FOR WEEK ENDING JUNE 10, 1989

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	2	4	10	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES 1 week at No. One
2	1	2	10	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
3	3	5	9	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
4	4	1	17	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
5	6	7	9	THINKING OF YOU CUTTING 872-502-7/POLYGRAM	◆ SA-FIRE
6	5	3	14	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
7	7	6	17	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
8	9	10	7	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
9	10	11	11	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
10	12	16	7	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
11	11	13	8	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
12	17	26	4	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
13	14	21	6	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
14	15	17	10	CITY STREETS CAPITOL 44336	◆ CAROLE KING
15	13	14	11	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
16	21	24	6	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
17	8	8	12	PROMISES EPIC 34-68508/E.P.A.	◆ BASIA
18	18	18	9	DOWNTOWN A&M 1272	◆ ONE 2 MANY
19	20	22	8	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
20	19	20	8	ALL IS LOST WARNER BROS. 7-27530	SOUTHERN PACIFIC
21	23	28	4	UNBORN HEART COLUMBIA 38-68754	DAN HILL
22	16	9	13	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
23	25	27	7	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
24	22	15	14	HEAVEN HELP ME MCA 871 538-7/POLYGRAM	◆ DEON ESTUS
25	28	31	6	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
26	24	12	14	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
27	29	33	4	WAITING GAME Fontana 874 190-7/POLYGRAM	◆ SWING OUT SISTER
28	31	35	5	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
29	27	19	21	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
30	26	23	8	SHE'S A MYSTERY TO ME VIRGIN 7-99227	◆ ROY ORBISON
				★★★ POWER PICK ★★★	
31	35	50	3	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
32	30	25	18	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
33	38	44	3	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
34	40	43	4	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
35	34	37	5	ALL THIS I SHOULD HAVE KNOWN A&M 1401	◆ BREATHE
36	42	—	2	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
37	39	42	4	HOLD AN OLD FRIEND'S HAND MCA 53612	TIFFANY
38	43	47	3	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
39	36	30	21	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
40	33	29	20	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
41	41	40	20	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
42	37	36	19	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
43	32	32	6	LEAD ME INTO LOVE ELEKTRA 7-69299	ANITA BAKER
44	46	38	22	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶		1	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
46	NEW ▶		1	ANYTHING CAN HAPPEN CHRYSALIS 43365	◆ WAS (NOT WAS)
47	45	41	26	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
48	44	39	19	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
49	47	34	13	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
50	NEW ▶		1	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA

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ALBUM ROCK TRACKS™

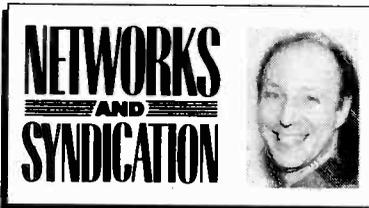
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	4	THE DOCTOR CAPITOL 44376	THE DOOBIE BROTHERS 3 weeks at No. One
2	2	2	6	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	STEVIE NICKS
3	3	6	5	I WANT IT ALL CAPITOL 44372	QUEEN
4	6	8	6	RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY
5	5	7	6	SATISFIED EMI 50189	RICHARD MARX
6	4	5	10	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
7	11	—	2	BROTHER OF MINE ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
8	12	—	2	WORLD IN MOTION ELEKTRA LP CUT	JACKSON BROWNE
9	9	13	4	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
10	10	12	4	MARTHA SAY MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
11	8	15	3	UNDER THE GOD EMI LP CUT	TIN MACHINE
12	13	17	3	MY BRAVE FACE CAPITOL 44367	PAUL MCCARTNEY
13	18	—	2	DON'T SAY YOU LOVE ME CAPITOL LP CUT	BILLY SQUIER
14	7	4	9	I WON'T BACK DOWN MCA 53369	TOM PETTY
15	19	22	6	POP SONG 89 WARNER BROS. 7-27640	R.E.M.
16	16	11	9	OPEN LETTER TO A LANDLORD EPIC LP CUT/E.P.A.	LIVING COLOUR
17	23	31	5	SO ALIVE RCA 8956	LOVE AND ROCKETS
18	15	10	11	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
19	24	30	4	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
20	17	9	11	ONCE BITTEN TWICE SHY CAPITOL 79598	GREAT WHITE
21	25	34	3	THE WANT OF A NAIL WARNER BROS. LP CUT	TODD RUNDGREN
22	20	18	11	COMING HOME MERCURY 872 982-7/POLYGRAM	CINDERELLA
23	31	38	3	LAY YOUR HANDS ON ME MERCURY LP CUT/POLYGRAM	BON JOVI
24	27	27	6	FASCINATION STREET ELEKTRA 7-69300	THE CURE
25	14	3	7	POP SINGER MERCURY 874 012-7/POLYGRAM	JOHN COUGAR MELLENCAMP
26	26	29	7	CLOSE MY EYES FOREVER RCA 8899	LITA FORD/OZZY OSBOURNE
27	29	33	6	IS THIS LOVE VIRGIN LP CUT	KING SWAMP
28	30	28	5	CHROME PLATED HEART ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
				★ ★ ★ POWER TRACK ★ ★ ★	
29	45	—	2	NEED A LITTLE TASTE OF LOVE CAPITOL LP CUT	THE DOOBIE BROTHERS
30	21	21	8	ONE BIG RUSH WTG LP CUT	JOE SATRIANI
31	36	39	4	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
32	37	47	3	ROADHOUSE BLUES ARISTA LP CUT	THE JEFF HEALEY BAND
				★ ★ ★ FLASHMAKER ★ ★ ★	
33	NEW ▶		1	SOUTH OF THE BORDER CAPITOL LP CUT	THE DOOBIE BROTHERS
34	34	23	6	FEEL A WHOLE LOT BETTER MCA LP CUT	TOM PETTY
35	40	40	4	HANG TOUGH Geffen LP CUT	TESLA
36	28	16	8	ROCK THIS PLACE CBS ASSOCIATED LP CUT/E.P.A.	THE FABULOUS THUNDERBIRDS
37	22	20	7	BAD MAN ATLANTIC LP CUT	BAD COMPANY
38	33	14	12	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
39	39	35	5	EYES OF A STRANGER EMI LP CUT	QUEENSRYCHE
40	32	25	7	PRECIOUS STONE RCA LP CUT	THE FIXX
41	35	19	8	NINETEEN FOREVER A&M LP CUT	JOE JACKSON
42	50	44	6	FREE FALLIN' MCA LP CUT	TOM PETTY
43	48	—	2	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
44	44	—	2	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
45	43	48	4	BACK TO BACK SIRE LP CUT/REPRISE	THE REPLACEMENTS
46	46	—	2	LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
47	NEW ▶		1	BLUE MONDAY ARISTA LP CUT	BOB SEGER
48	38	37	5	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
49	NEW ▶		1	LET THE DAY BEGIN MCA LP CUT	THE CALL
50	RE-ENTRY		2	STOP THE WORLD ATLANTIC LP CUT	BIG BIG SUN

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

JPBP Puts Its 'Countryline' On New Schedule

NEW YORK James Paul Brown Productions will take its 18-month-old one-hour weekly "Countryline U.S.A." to a monthly schedule the last week of July, and expand the live call-in show to 90 minutes.

Executive producer Dana Miller says, "After doing 117 shows, I've noticed that it starts to be the same acts over and over, even with all the great new talent on the scene in the past two years. Country just doesn't de-



by Peter Ludwig

velop new acts like pop radio." His new game plan calls for "focusing even tighter on FM country [outlets] with two-song music sweeps, and on [stations'] ratings with weeknight specials."

Miller says that since the superstar list is smaller for country, the new changes will allow JPBP to "still get the major stars, but also have them in the studio at the right time. The show will remain live, but the day of the week will vary according to the artist's availability. Stations will have plenty of advance notice, but by putting the show on the weeknights, we have the flexibility we need to get the stars when country listeners want to hear them."

"Countryline" was hosted by WSIX Nashville morning man Gerry House until a month ago; affiliate air talent and PDs were guest hosts on the last four shows. A permanent host has not yet been named.

JPBP is also putting the final touches on its second country countdown, the new three-hour "Weekly Top 30" which, Miller says, will eventually be hosted by "a top-rated country morning team from a major market." The show's debut is set for the middle of July, but Miller is keeping the hosts a secret until the demos go out.

JPBP has had "Country Music's Top 10" on the air for six years, but Miller says its affiliate list of 517 stations is "very deep in C and D counties." JPBP has had success with the comedy in its year-old "America's #1," and Miller says JPBP will be targeting "Top 30" at major markets. "Country is ready for comedy," says Miller. "I've wanted to do a comedy countdown for country for some time and now I've found the team to make it work."

A number of the country syndicators have been wondering out loud this year if the country format is finally ready to fractionalize. Satellite Music Network was the first major national programmer to plan accordingly with the impending launch of KNIX-AM Phoenix as a traditional country superstation (Billboard, May 6). Now country programming veteran a Weedeck Corp. is readying "Clas-

(Continued on next page)

THE COOLEST TRACKS ON RECORD

FOR WEEK ENDING JUNE 10, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from Commercial and College Radio Airplay Reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	8	FASCINATION STREET ELEKTRA 7-69300	THE CURE 6 weeks at No. One
2	2	2	6	SO ALIVE RCA 8956	LOVE AND ROCKETS
3	7	15	3	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
4	12	9	5	PET SEMATARY SIRE LP CUT/WARNER BROS.	THE RAMONES
5	6	10	4	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
6	4	4	7	NINETEEN FOREVER A&M 1404	JOE JACKSON
7	10	18	4	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD
8	8	6	10	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
9	17	19	3	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
10	15	17	5	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
11	5	7	8	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
12	3	3	9	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
13	13	8	5	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
14	24	—	2	UNDER THE GOD EMI LP CUT	TIN MACHINE
15	28	—	2	SHAKE THAT COSMIC THING SIRE LP CUT/REPRISE	B-52'S
16	20	—	2	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
17	16	12	4	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
18	9	5	12	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
19	14	21	3	KING FOR A DAY Geffen LP CUT	XTC
20	18	16	6	OBSESSION WING LP CUT/POLYDOR	XYMOX
21	11	13	7	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
22	22	—	2	THE BEATEN GENERATION EPIC LP CUT/E.P.A.	THE THE
23	25	27	5	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
24	27	26	4	BRING ME EDELWEISS ATLANTIC 7-88911	EDELWEISS
25	RE-ENTRY		6	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
26	19	11	13	ROUND & ROUND QWEST 7-27524/WARNER BROS.	NEW ORDER
27	26	28	7	THE SHEEP'S A WOLF I.R.S. LP CUT/MCA	CATERWAUL
28	NEW ▶		1	BACK TO BACK SIRE LP CUT/REPRISE	THE REPLACEMENTS
29	29	—	6	SUN GONE DOWN RHINO LP CUT	HOUSE OF FREAKS
30	21	22	9	EVERYTHING COUNTS SIRE LP CUT/WARNER BROS.	DEPECHE MODE

Billboard, copyright 1989.

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

ic Country With Hugh Cherry" for a fall debut.

Weedeck president Lloyd Heaney says the series of one-hour specials will feature veteran country host Cherry interviewing "the living legends that made country what it is today ... People want to know where the current country sound came from, and hear it again in light of the new traditionalist artists."

Weedeck is the oldest independent country syndicator after Watermark, which was already producing "Amer-

ican Country Countdown With Bob Kingsley" when Heaney and veteran country PD Ron Martin founded Weedeck in October 1979. Weedeck's first show, and Heaney thinks the first country shortform, was "Country Report." In its 10 years on the air, the show has spawned a half dozen successful imitators while going from a 3 1/2-minute dry read to a fully produced 2 1/2-minute feature. "Report" is currently on 120 stations in 30 of the top 50 markets.

There have been sporadic rumors

since Martin's death in 1987 that Weedeck is for sale. When that rumor surfaced again this spring, Heaney responded, "I think anybody in this business is for sale. But right now we're in a period of growth, and it's still fun, so we're continuing."

"When Ron died ... Chris Lane came in and took over the show. It was a very shaky period, but Chris jumped in and we went from there. We've passed our crisis, moved on, and improved the shows. Right now we're concentrating on clearances for 'Report' and our 2 1/2-year-old 'Sittin' In.' The guest star is the only person you hear on 'Sittin' In.' We're very proud of how local it sounds and how much the artists enjoy doing it."

ROBERTS JOINS RTE

In an interesting staffing move, Radio Today Entertainment and its sales rep, LBS Communications, have appointed radio veteran Phil Roberts to the new position of VP/radio stations—as a joint venture. Roberts was formerly a corporate VP for Inter-Urban Broadcasting, worked for the rep firms of Roslin and Torbet, and spent 15 years at Greater Media, leaving as director of national sales.

RTE president Geoff Rich says, "Phil has been hired to be our liaison between RTE and the top management at stations and station groups. In addition, he will be responsible for the station affiliations of our adult-oriented programming. He will also be handling programs that LBS has been selling."

Roberts will be responsible for LBS' daily two-hour call-in/sports celebrity talk show, "Sports Byline USA," with KSFO San Francisco night host Ron Barr, and LBS' weekend block talk programming, "The America Know-How." For RTE, Roberts will be responsible for the company's two easy listening long-forms, the weekly three-hour "Special Of The Week" and Thom Reinstein's "Portraits In Sound."

Meanwhile, RTE has given director of affiliate relations Barbara Weinhaus-McDaniels VP stripes. It also launched "Joanna Langfield's Movietime People" on 200 medium- and small-market stations over the Memorial Day weekend. The daily shortform for AM radio comes out of the RTE joint venture with the Movie-time cable channel (Billboard, May 6).

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.

- June 9-10, Fine Young Cannibals, On The Radio, On The Radio Broadcasting, one hour.
- June 9-11, The Liverpool Scene, The British Invasion Series, United Stations, 90 minutes.
- June 9-11, Geoff Emerick (Beatles recording engineer)/Danny & the Juniors, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.
- June 9-11, Freddie Jackson, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- June 9-11, Blue Murder, Metalshop, MJI Broadcasting, one hour.
- June 9-11, Roberta Flack, Star Beat, MJI Broadcasting, one hour.
- June 9-11, One 2 Many/Lisa Lisa & Cult Jam/Corbin Bernsen, Party America, Cutler Produc-

tions, two hours.

June 9-11, The Richard Marx Story, The Weekly Special, United Stations, 90 minutes.

June 9-11, Gilda Radner Remembered, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

June 11, Jackson Browne/Anderson, Bruford, Wakeman, & Howe/Tom Petty, Powercuts, Global Satellite Network, two hours.

June 12, Todd Rundgren, Rockline, Global Satellite Network, 90 minutes.

June 12-18, Jon Anderson, The World Of Rock With Scott Muni, DIR Broadcasting, two hours.

June 12-18, The Yes Chronicles, Part 1, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 12-18, Lisa Lisa & Cult Jam, Rick Dees On The Line, DIR Broadcasting, one hour.

June 12-18, Michael Johnson, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

June 12-18, Larry Carlton, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

June 12-18, Billy Joel, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

June 12-18, Jim Kerr (Simple Minds), Rock Over London, Westwood One Radio Networks, one hour.

June 12-18, Henry Lee Summer/John Hiatt, In Concert, Westwood One Radio Networks, 90 minutes.

June 12-18, Creedence Clearwater Revival, Classic Cuts, MJI Broadcasting, one hour.

June 12-18, the Fixx, Rock Today, MJI Broadcasting, one hour.

June 12-18, Don Williams, Country Today, MJI Broadcasting, one hour.

June 12-18, Keith Whitley Tribute, Westwood One Presents, Westwood One Radio Networks, one hour.

June 12-18, Cheryl "Pepsi" Riley, Night Scene, Westwood One Radio Networks, one hour.

June 12-18, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

June 12-18, Manilow: The Music And The Magic, Westwood One Radio Networks special, 90 minutes.

PROMOTIONS

(Continued from page 15)

bles over a pornographic home video have been fodder for a lot of morning shows lately. Top 40 WEGX (Eagle 106) Philadelphia went one step further, awarding a Rob Lowe Home Movie Kit—a camcorder, two nights in a local hotel, and an hour of free legal consultation—to the listener who could come up with the best excuse for what had really happened in the Lowe video. WEGX's winner postulated that Rob had actually been helping his companion with her homework when killer bees flew into the room and stung her, forcing him to suck the venom out.

ANTI-AIDES CAMPAIGN

Manhattan borough president and New York mayoral candidate David Dinkins has joined Dionne Warwick in a letter to New York radio GMs asking for their support of this year's AIDS Awareness weekend, June 8-11. Warwick has the official government title of America's Ambassador of Health and is spearheading the efforts of her Warwick Foundation to initiate a number of citywide AIDS programs. The plans for New York include a 24-hour "modified radiothon" as well as a gala concert and club events. For more information, call Tess Mateo at 202-628-1800.

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 May 21, 1989

- 1 Satisfied Richard Marx
- 2 Real Love Bob Wainwright
- 3 The Look Bob Dylan
- 4 You On My Mind Roberta
- 5 Room To Move Aniston
- 6 Thinking Of You Sade
- 7 Heaven Help Me Deon Estus
- 8 Like A Prayer Madonna
- 9 Through The Storm Melissa
- 10 Everlasting Love Aretha Franklin
- 11 Top Singer John Cougar Mellencamp
- 12 The Time I Knew It's For Real
- 13 Aite All Cher & Peter Cetera
- 14 Yakusoku No Hana Motobu Sano
- 15 Forever Your Girl Paula Abdul
- 16 Patience Guns N' Roses
- 17 Voices Of Babylon The Outfield
- 18 I'll Be Loving You (Forever) New Kids On The Block
- 19 Soldier Of Love Donny Osmond
- 20 I Drive All Night Cyndi Lauper
- 21 Fine Young Cannibals
- 22 Every Little Step Bobby Brown
- 23 You Sarah McLachlan
- 24 Miss You Like Crazy Natalie Cole
- 25 Electric Blue Debbie Gibson
- 26 Second Chance 3B Special
- 27 More Than You Know Marris
- 28 Sweetest Years Sweet Sensation
- 29 I'll Be There For You Don Jovi

FM JAPAN 81.3 FM

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
1	1	1	9	LUIS MIGUEL WEA LATINA	LA INCONDICIONAL 3 weeks at No. One
2	2	3	7	JOSE LUIS RODRIGUEZ MERCURY	BAILA MI RUMBA
3	3	4	8	BRAULIO CBS	AMANDOTE Y SONANDOTE
4	4	2	18	JOSE JOSE ARIOLA	COMO TU
5	7	10	10	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
6	5	5	12	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
7	6	6	21	VIKKI CARR CBS	♦ MALA SUERTE
8	12	23	4	FRANCO DE VITA CBS	TE AMO
9	9	7	18	RICARDO MONTANER TH-RODVEN	♦ SOLO CON UN BESO
10	10	37	4	ANA GABRIEL CBS	SIMPLEMETE AMIGOS
11	11	9	9	EL GRAN COMBO COMBO	AMAME
12	8	8	29	ISABEL PANTOJA RCA	♦ ASI FUE
13	17	11	23	ANA GABRIEL CBS	♦ ES EL AMOR QUE LLEGA
14	16	16	14	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
15	15	15	28	CHAYANNE CBS	♦ TU PIRATA SOY YO
16	13	18	4	WILLIE COLON FANIA	EL GRAN BARON
17	14	14	12	TONY VEGA RMM	♦ YO ME QUEDO
18	19	12	23	YURI CBS	♦ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
HOT SHOT DEBUT					
19	NEW ▶	1	1	JULIO IGLESIAS CBS	BAMBOLEO/CABALLO VIEJO
20	18	20	25	EDNITA NASARIO MELODY	APRENDERE
21	22	17	10	YOLANDA DEL RIO LASER	VALGAME DIOS
22	36	21	8	WILLIE GONZALEZ SONOTONE	NO PODRAS ESCAPAR DE MI
POWER PICK					
23	RE-ENTRY	2	2	LUCIA MENDEZ RCA	AVENTURERO
24	34	31	17	ROBERTO CARLOS CBS	♦ TRISTES MOMENTOS
25	27	29	21	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
26	21	22	25	MIJARES EMI	♦ UNO ENTRE MIL
27	NEW ▶	1	1	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
28	24	28	8	LOS CAMINANTES LUNA	AMOR QUE NACE
29	30	38	4	JOSE JOSE RCA	PIEL DE AZUCAR
30	25	26	5	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
31	31	32	37	RICARDO MONTANER TH-RODVEN	♦ TAN ENAMORADOS
32	23	—	2	YOLANDITA MONJE CBS	QUITAME ESE HOMBRE DEL CORAZON
33	20	19	13	LUCERITO MELODY	VETE CON ELLA
34	28	36	7	DANIELA ROMO EMI	LO QUE LAS MUJERES CALLAMOS
35	35	27	13	ROBERTO CARLOS CBS	MIS AMORES
36	39	34	3	EDDIE SANTIAGO TH-RODVEN	ME FALLASTE
37	40	—	2	EDNITA NASARIO FONOVISA	MI CORAZON TIENE MENTE PROPIA
38	NEW ▶	1	1	LOS CAIFANES RCA	LA NEGRA TOMASA
39	26	13	19	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
40	38	—	4	KIARA TH-RODVEN	DESCARADO

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

Top Gospelfest Choir To Acquire Label Deal

NEW YORK Gospel choirs from around Michigan will vie for the chance to record on a national record label at the seventh annual McDonald's Gospelfest July 2 in Detroit.

The competition will kick off this year's extended festival, which will also feature performances by former Grammy nominee Keith Pringle and singer Myrna Summers.

According to festival coordinator

Deborah Smith Barney, more than 20,000 fans are expected to attend.

The all-day event will close with a musical tribute to the Rev. Charles H. Nicks Jr., who died in 1988 and whose final Savoy album, "Free Spirit, Volume 2," is No. 1 on Billboard's Top Spiritual Albums chart.

The winner will record an album on Malaco Records, one of the sponsors of this year's festival. **CARYN BRUCE**

Latin Notas



by Carlos Agudelo

EFFECTIVE JUNE 1, CONSTANZA GARCIA, who has been Billboard's Latin charts surveyor for the last eight months, becomes Latin charts manager. She is replacing this columnist, who remains as Latin music editor.

A MAJOR REALIGNMENT is taking place in New York radio following the sizable impact WSKQ (FM 98) is having in the market. WJIT, the smallest and lowest rated of the market's other four Spanish-language stations, has gone practically all talk. WKDM, FM 98's most direct competitor, is reinforcing its music programming with more salsa. Recently, **Polito Vega**, one of WKDM's star jocks, went to FM 98, bringing with him his fast'n'loud screaming style. The move is another sign that, FM or no FM, Gotham listeners are in for another round of the same old stuff.

SMALL LABELS: **Sebastian**, a brand-new act recording for Puerto Rico's Mirca Records, made a promotional visit to New York recently. He was accompanied by **Esmeralda Medellin**, the very dynamic Mexican promotions sales manager for the new company. "Prisionero," the first single from his debut album, "Prisionero Del Amor," is an upbeat rhythmic ballad in tune with the not-quite-solidified rock-in-Spanish wave.

ALTHOUGH PIRACY IN THE SOUTHWEST is a bit more under control, it is still a great scourge for independent record companies catering to the large percentage of Hispanics of Mexican origin in the area. "We need a lot more work and unity if we want to be effective against it," says **Carlos Alberto Novoa**, GM of Gil Records. His company, founded in 1980, has been able to build a sizable roster of 24 acts, most of them playing norteno and Mexican cumbia music. The label's most important artist is **Fito Olivares**, who is one of the nominees in this year's Lo Nuestro Latin Music Awards and has 12 of the 67 albums in the Gil catalog. Despite piracy, however, Novoa says that the industry, and his company, is on the upswing. Novoa mentions the popularity of the music as one of the factors. Another reason is the growing economic and demographic weight of the expanding Hispanic population of Mexican origin in several areas of the U.S., including Florida, where thousands of migrant agricultural laborers live.

New York FM WSKQ gets AM-style jock from WKDM

ANOTHER SMALL BUT PROMISING LABEL is El Abuelo Records. The company's first release is "Sobresaliendo" by **Franky Morales y La Banda**. Morales is one of the generation of soneros, singers who are beginning to run their own shows. He was previously with **Hector Lavoe**. Other releases scheduled for the label include product from two top charanga bands, **Charanga America** and **Orquesta Broadway**, and **Henry Fiol**. The label belongs to **Humberto Corredor**, a big fan of **La Sonora Matancera**. Next week's column will be dedicated to La Sonora Matancera's 65th anniversary concerts.

SPEAKING OF LAVOE, the word is that he is returning to the stage after a long convalescence. If this is true, it would be the most incredible comeback I have ever seen. After surviving a leap from the 10th floor of a motel in San Juan, Puerto Rico, then being hospitalized as the victim of, according to rumor, AIDS due to a crippling drug habit, Lavoe may perform sometime this month in New York.

Gospel LECTERN



by Bob Darden

This is the second part of an interview with pianist **Dino**. The Benson recording artist recently became one of the first contemporary Christian artists to perform in the People's Republic of China when he accompanied Chinese evangelist **Nora Lam** on tour.

AFTER A STANDING-ROOM-ONLY performance in Canton, Dino met with representatives of the official Chinese recording agency. Dino says negotiations are currently under way with Benson to distribute his music in China. Dino, who records religious and mainstream songs, says it is a "wonderful, wonderful opportunity."

"The Chinese call what I do 'The Music of the People'—from classical to country to pop to gospel," he says. "I always wear a lot of colorful costumes and they just love the entertainment part of it. We really clicked."

Also while in Canton, CCTV, the official Chinese television network, filmed the entire concert. CCTV later broadcast it to an audience estimated at nearly 600 million.

"In all, it was a very successful trip," Dino says. "We had an opportunity as Christians to help spread the Word without stuffing it down their throats. It was very subtle, but we showed them that we love them and brought genuine greetings from America. It was kind of what Christ showed in similar situations."

"I praise God for the opportunity to communicate the love of Christ to people who are anti-Christian, without compromising my faith. With the piano, I could paint pictures of love and joy and fun. I had the opportunity to talk to people one on one. As one reporter—who turned out to be a Christian—said, 'You didn't have to say 'Jesus' to communicate his love tonight.'"

Dino and his wife **Cheryl** also visited the Great Wall of China. Dino says he wants to record a live album on

the wall someday.

"I listened to much Chinese music while over there and they gave me two popular music books with all of the most-requested songs in them," he says. "The next time I go I'll play some of them."

"The Chinese knew all of the classical music I played and songs like 'Chariots Of Fire.' And when I did the theme from 'Cats'—'Memories'—they just went crazy, they really loved it."

Dino says his next album will be country music—this country's country music. He premiered some of the arrangements on "Nashville Now" with **Charlie Pride** and **Tanya Tucker**—who was so moved she gave him her cowboy hat.

Pianist Dino helps spread the musical Word in China

In the meantime, an album of Chinese "country" music will have to wait.

TWO INTRIGUING 45s crossed my desk in recent days. One is by **Tim Chattman**, titled "The Whale Song." In it, Chattman compares the saving of the Alaskan whales with the saving of children. It is, of course, an anti-abortion song. "The Whale Song" is on the new **Amanda Lee Records** label.

The second 45 is "Jesus Says, 'No!' To Drugs." One of the verses goes: "It's never too late you see/ You can be saved and be drug free./ You can be born again in His name./ And remember, that's why He came."

Finally, one of the country's biggest festivals, Atlanta Fest, is set for June 15-17 at the Atlanta International Raceway, south of the city. More than 25,000 people were in attendance last year. This year's lineup includes the **Russ Taff Band**, **Sheila Walsh**, **Carman**, **Mylon & Broken Heart**, **Kim Hill**, **Mark Farner** (formerly of Grand Funk Railroad), **BeBe & CeCe Winans**, **Michael W. Smith**, **Whitecross**, the **Larry Howard Band**, **Margaret Becker** and band, and the **Compassion All-Star Band**, featuring the likes of **Phil Keaggy**, **Randy Stonehill**, **Rick Cua**, **Joe English**, **Steve Camp**, and others. For more information, call 404-955-8669.

Success Of Hush Is No Secret Orpheus Label Grows From Mgt. Firm

BY HAVELOCK NELSON

NEW YORK Eleven years ago, when he was investing in real estate and nightclubs, Charles Huggins never thought he'd one day head a powerful artist management firm and a record label. This very behind-the-scenes CEO of Hush Productions and now Orpheus Records says, "Our main objective when we started all this was to direct and protect Melba's career." The Melba in question is Melba Moore, the singer/actress signed to Capitol.

"She was booked solidly year in and year out," continues Huggins. "We had a small staff, and we felt we were providing a good service and making some money at it. That's when we decided to extend

our roster to include Paul Laurence and Kashif."

This pair had produced and written for Moore in the past. They

'We'll choose acts we feel are long-distance runners'

helped Hush discover Lillo Thomas and its biggest act, Freddie Jackson. "He was the first artist we signed to a label, Capitol, via our production company, Orpheus Productions," says Huggins. "Meli'sa Morgan was the next one. We were very successful with Freddie and Meli'sa, and we made other production deals with other companies, including PolyGram, RCA,

and Geffen. We were very happy with these arrangements."

Then, in 1987, new Capitol Industries CEO Joe Smith contacted Huggins. "It was his idea for us to do a label," Huggins says. "That was the last thing on our minds. Joe made us see things differently." Huggins plans to run Orpheus Records, distributed by EMI, "the same way I do Hush. We'll choose artists we feel are long-distance runners, performers that are legit. We'll also be a full-service company."

Indeed, Orpheus has something for everybody. If your thing is contemporary jazz, there's "Love Season" by Alex Bugnon, a former keyboard sideman with Keith Sweat, New Edition, and Najee. There is a self-contained band

(Continued on page 25)



Talented Trio. Producer Michael Narada Walden is all smiles after producing the duet "It Isn't, It Wasn't, It Ain't Never Gonna Be" with, from left, Aretha Franklin and Whitney Houston.

Campaign For Bluesman's Walk-Of-Fame Star Under Way Muddy Waters To Flow In Hollywood?

MUDDY WATERS IS NOT THE first name that comes to mind when you think of Hollywood and its glamour. The late blues great came to prominence after moving from Mississippi to Chicago's South Side. Up North, while recording for Chess Records, he made classic electric blues ("Just Make Love To Me," "I'm Your Hoochie Coochie Man," "Manish Boy") and a nasty reputation for making good music.

Los Angeles has never been associated with Waters. But that hasn't stopped the Rosebud Agency, a San Francisco-based blues management agency, from mounting a campaign to have the bluesman honored with a star on the Hollywood Walk of Fame. According to Rosebud, money to have the star readied has already been obtained.

What Rosebud needs is a letter-writing campaign aimed at the committee that selects performers for membership.

"Each year a committee chooses who should receive a star based upon names that have been submitted and a vote by committee members," writes Rosebud president Mike Kappus. "The amount of additional support shown by the entertainment industry seems to have a bearing on the votes, and that's why I'm asking for your help. Muddy's name had been submitted last year as well, but he was not chosen. If you are open to the idea, it is necessary that you move quickly."

The next committee meeting is in June, so those who would like to lobby for Waters to have a star placed on the Hollywood Walk of Fame should write: Johnny Grant, KTLA, 5800 Sunset Blvd., Los Angeles, Calif. 90028; 213-460-5500.

SHORT STUFF: Check out James Ingram's male version of the Aretha Franklin classic "(You Make Me Feel Like) A Natural Woman" on his "It's Real." The tune showcases the soulful ballad singer at his best... Z'Looke's "Gitchi U" is its new Orpheus Records single... EMI rapper Jaz is the opening act on Jody Watley's tour through June and July. His single is "Hawaiian Sophie"... B.B. King is a busy man. His latest single is "Lay Another Log On The Fire." It's from the album "B.B. King, King Of The Blues 1989." The guitar master also has a syndicated program, "The B.B. King Blues Hour," now

available on 100 radio stations via Bullet Productions... Friends of the late drummer Yogi Horton have started a fund to benefit his son Christopher. A show is being held June 8 at New York's Mikell's bar/restaurant. For more info about the show and the foundation call Verna Shamblee or Charlene Powell at 212-886-9280... Sonny Emory, the brilliant young drummer who backed Earth, Wind & Fire on the band's Touch The World tour, has signed with Landslide Records as an artist and producer.

"Serious (It's a Go-Go Thang)," featuring vocals by Ronnie Garrett, is Emory's debut... Radiant's current Columbia single, "Let's Go All The Way," is produced by the System's Mic Murphy & David Frank. The System's own current single is "Midnight Special" on Mirage... G.R. Produc-



by Nelson George

tions has added two staff people: Gracia "T.C." Thompkins is now VP of operations and Jeanne McPherson is business affairs administrator/executive assistant to president Gene Griffin... Speaking of Griffin, the new jack swing sound of the producer and his collaborator Teddy Riley, is the focal point of a Miller Lite radio campaign that will feature Riley, Guy, Cash Money & Marvelous, K-9, and Stevie B. The spots are titled "The Feeling's Right! Miller Lite!" and were prepared by the black-owned Mingo Group... Vincent Davis, manager of Keith Sweat, is executive producer of Entouch, a new act on Elektra whose debut album is "All Nite." "II Hype" is the single... Poppa Ron Love's "I'm A Girl Watcher" on Def Jam is produced by Jason Mizell, aka Jam Master Jay, and Russell Simmons, and arranged by Joseph "Run" Simmons. The track is included on "Def Jam Classics Vol. 1"... "The Rhythm Of America: African-American Music," a series of vignettes celebrating the achievements of African-American musicians, is being aired on radio's National Black Network. The U.S. Army is its sponsor... Peabo Bryson is the male singer of choice for Natalie Cole, Aretha Franklin, and Patti LaBelle, all of whom will be singing duets with the Capitol artist on tour this summer. Bryson will co-headline dates with each of these ladies at some point between now and September. Bryson's first assignment was performing with Franklin over the Memorial Day weekend in Atlantic City, N.J.

The Rhythm and the Blues

GET BUSY WITH WENDELL STONE'S RELATIONSHIP

The 1st single from his debut album RELATIONSHIP. Due for release in May 1989. Produced and written by Charles Smith.

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ON KAB'N-D RECORDS & TAPES

Billboard POWER PLAYLISTS FOR WEEK ENDING JUNE 10, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

HOT 100 FM WOLY 100.3		P.D.: Beej Steele	
Washington	1 2 Atlantic Starr, My First Love	A55	The Jacksons, 2300 Jackson St
	2 4 Soul II Soul, Keep On Movin'	A56	Blue Magic, It's Like Magic
	3 6 The O'Jays, Have You Had Your Love	A57	Diana Ross, Keep On Dancin'
	4 7 Natalie Cole, Miss You Like Crazy	A58	Bobby Brown, On Our Own
	5 8 Deon Estus, Heaven Help Me	A59	Stephanie Mills, Something In The Way (You Make)
	6 9 Tony! Toni! Toné!, For The Love Of You	A60	David Peaston, Two Wrongs (Don't Make It Right)
	7 10 BeBe & CeCe Winans, Lost Without You	EX 11	Anne G., If She Knew
	8 14 Anita Baker, Lead Me Into Love	EX 12	Deja, Made To Be Together
	9 18 Peabo Bryson, Show & Tell		
	10 19 Luther Vandross, For You To Love		
	11 13 Diana Ross, Workin' Overtime		
	12 17 Lisa Lisa & Cult Jam, Little Jackie Wants		
	13 20 La Rue, I Want Your Love		
	14 28 Vanessa Williams, Darlin' I		
	15 30 Jackie Jackson, Cruzin'		
	16 31 Surface, Shower Me With Your Love		
	17 34 Chucki Booker, Turned Away		
	18 38 Alton "Wokie" Stewart, She's So Cold		
	19 48 The System, Midnight Special		
	20 57 Karyn White, Secret Rendezvous		
A21	De La Soul, Me Myself And I		
	22 22 Aretha Franklin & Elton John, New Kids On The Block, I'll Be Lovin' You (Fore)		
	23 25 The Boys, A Little Romance		
	24 27 El DeBarge, Somebody Loves You		
	25 29 Donna Allen, Can We Talk		
	26 27 B-Fats, I Found Love		
	28 35 Joyce Sims, Looking For A Love		
	29 36 James Ingram, It's Real		
	30 44 The Jacksons, Nothin' (That Compares 2 U)		
	31 47 10db, I Second That Emotion		
	32 49 Cherelle, What More Can I Do For You		
	33 51 Freddie Jackson, Crazy (For Me)		
A34	Mikki Bleu, Something Real		
A35	Evan Roger, Call My Heart Your Home		
A36	Vesta, Congratulations		
	37 1 Guy, I Like		
	38 39 Pappa Ron Love, I'm A Girl Watcher		
	39 3 Al B. Sure!, If I'm Not Your Lover		
	40 41 Tomi Jenkins, Telling You How It Is		
	41 42 LeVert, Gotta Get The Money		
	42 43 Jody Watley With Eric B. & Rakim, Friends		
	43 5 Sky, Start Of A Romance		
	44 50 Dina, I Like It		
	45 52 The Manhattan 5, Sweet Talk		
	46 54 Third World, Forbidden Love		
	47 55 Tony Terry, Forget The Girl		
	48 56 A.M.F.M., Mercy Me		
A49	Al B. Sure!, Mercy Me		
A50	Bobby Brown, Rock Wit' Cha		
A51	Sharon Bryant, Let Go		
A52	Deon Estus, Spell		
A53	Aretha Franklin & Whitney Houston, It Isn't W		
A54	Hall & Oates, Love Train		

RIO FM		P.D.: Michael Spears	
Dallas	1 5 Joyce "Fenderella" Irby, Mr. D.J.		
	2 10 Dina, I Like It		
	3 1 Atlantic Starr, My First Love		
	4 2 Natalie Cole, Miss You Like Crazy		
	5 7 Tony! Toni! Toné!, For The Love Of You		
	6 6 The O'Jays, Have You Had Your Love Today		
	7 8 Kiara, Every Little Time		
	8 22 Anita Baker, Lead Me Into Love		
	9 14 Diana Ross, Workin' Overtime		
	10 13 The Controllers, Temporary Lover		
	11 9 De La Soul, Me Myself And I		
	12 16 Lisa Lisa & Cult Jam, Little Jackie Wants To Be		
	13 24 Deja, Made To Be Together		
	14 21 The Boys, A Little Romance		
	15 17 Madonna, Like A Prayer		
	16 28 New Kids On The Block, I'll Be Loving You (Fore)		
	17 19 Milli Vanilli, Baby Don't Forget My Number		
	18 11 Channel Z, Keep It Simple		
	19 23 Freddie Jackson, Crazy (For Me)		
	20 29 Vanessa Williams, Darlin' I		
	21 26 Mica Paris, My One Temptation		
	22 18 Eugene Wilde, I Can't Stop (This Feeling)		
	23 4 Jody Watley, Real Love		
	24 EX El DeBarge, Somebody Loves You		
	25 30 Leotis, On A Mission		
	26 31 Alton "Wokie" Stewart, She's So Cold		
	27 EX Angee Griffin, Toby		
	28 EX Jody Watley With Eric B. & Rakim, Friends		
	29 EX David Paaston, Two Wrongs (Don't Make It Right)		
	30 EX Lisa, Constantly		
	31 EX The System, Midnight Special		
	32 EX LeVert, Gotta Get The Money		
	33 EX Ready For The World, Cowboy		
	34 EX The Jacksons, Nothin' (That Compares 2 U)		
	35 EX James Ingram, It's Real		
A36	Soul II Soul, Keep On Movin'		
A37	BeBe & CeCe Winans, Lost Without You		
A38	Luther Vandross, For You To Love		
A39	Stephanie Mills, Something In The Way (You Make)		
A40	Kool Moe Dee, They Want Money		
A41	LL Cool J, I'm That Type Of Guy		
A42	Mikki Bleu, Something Real		
A	10db, I Second That Emotion		
A	Cherelle, What More Can I Do For You		

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Billboard
 FOR WEEK ENDING
 JUNE 10, 1989

TOP BLACK ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	14	DE LA SOUL ● TOMMY BOY 1019 (8.98) (CD)	3 weeks at No. One 3 FEET HIGH AND RISING
2	2	2	23	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
3	3	3	48	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
4	4	5	32	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
5	5	4	16	tone loc ▲ ² DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
6	6	7	31	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
7	7	6	48	BOBBY BROWN ▲ ⁴ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
8	8	10	8	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
9	9	12	16	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
10	10	8	37	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
11	11	9	15	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
12	12	11	29	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
13	13	13	12	MILLI VANILLI ● ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	15	15	22	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
15	14	14	29	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
16	17	17	11	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
17	16	21	9	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
18	18	19	32	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
19	19	16	33	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
20	31	28	10	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
21	27	37	7	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
22	20	20	11	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
23	40	50	3	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
24	33	38	5	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
25	24	23	29	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
26	32	40	4	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
27	21	18	27	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
28	22	29	10	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
29	28	33	10	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
30	37	52	3	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
31	30	27	50	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
32	23	24	45	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
33	26	26	36	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
34	41	45	6	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
35	44	60	3	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
36	25	22	33	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
37	49	62	4	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
38	38	31	38	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
39	34	30	28	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
40	35	32	34	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
41	36	36	10	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
42	39	34	13	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
43	29	25	48	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
44	51	54	7	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
45	54	75	3	MICA PARIS ISLAND 90970 (8.98) (CD)	SO GOOD
46	43	43	13	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
47	47	44	9	DEON ESTUS MIKA 835 713/POLYDOR (CD)	SPELL
48	42	35	13	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
49	45	42	12	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS

50	46	41	11	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
51	48	48	33	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
52	52	49	57	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
53	59	—	2	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
54	55	53	6	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
55	50	39	15	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
56	56	56	9	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
57	62	78	3	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
58	53	46	33	KENNY G ▲ ² ARISTA 8457 (9.98) (CD)	SILHOUETTE
59	61	59	13	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
60	69	72	5	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
61	57	55	23	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
62	65	57	27	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
63	58	47	44	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
64	63	66	10	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
65	64	63	11	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
66	60	51	13	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
67	68	67	5	MAGGOTRON JAMARC 9001/PANDISC (8.98) (CD)	THE INVASION WILL NOT BE TELEVISED
68	67	81	4	ANNE G. ATLANTIC 81946 (9.98) (CD)	ON A MISSION
69	71	—	2	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
70	66	58	26	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
71	85	89	3	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
72	72	69	55	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
73	75	77	47	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
74	91	—	2	SHOCKY SHAY ORPHEUS 75608/EMI (8.98) (CD)	NO JOKE
75	74	65	56	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
76	73	71	12	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
77	77	73	32	SWEET OBSESSION EPIC FE 44419/E.P.A. (CD)	SWEET OBSESSION
78	76	64	9	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
79	70	61	12	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
80	80	87	6	NAPPY BROWN MELTONE 1502 (8.98)	DEEP SEA DIVER
81	84	70	32	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
82	NEW ▶	1	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII	
83	94	—	2	THE DRAMATICS VOLT 3402/FANTASY (8.98) (CD)	POSITIVE STATE OF MIND
84	83	83	25	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
85	81	74	77	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
86	95	—	2	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
87	82	68	5	LEGENDARY BLUES BAND ICHIBAN 1039 (8.98) (CD)	WOKE UP WITH THE BLUES
88	89	95	12	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
89	NEW ▶	1	BOBBI HUMPHREY MALACO 1502 (8.98) (CD)	CITY BEAT	
90	79	76	15	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
91	93	85	31	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
92	92	96	54	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
93	86	79	27	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
94	78	80	23	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
95	97	92	48	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
96	90	82	29	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
97	NEW ▶	1	PERRI ZEBRA 42017/MCA (8.98) (CD)	IN FLIGHT	
98	87	94	4	GEORGE DUKE ELEKTRA 60778 (9.98) (CD)	NIGHT AFTER NIGHT
99	RE-ENTRY	3	THE COOKIE CREW FFR 828 134/POLYGRAM (9.98) (CD)	BORN THIS WAY	
100	96	—	2	DEJA VIRGIN 91060 (9.98) (CD)	MADE TO BE TOGETHER

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.



A WEEK TO REMEMBER: "Me Myself And I" by De La Soul (Tommy Boy) is the No. 1 record on the Hot Black Singles chart. It is the second rap record to ever top this chart. The first was a rap ballad, "I Need Love" by L.L. Cool J (Def Jam).

What makes this achievement so special is that so many of the radio reporters either will not play or report a rap record. The single is listed by 80 of the 97 stations; four stations added it and 38 moved the title up. It is No. 1 at seven stations: WILD Boston; WOWI Norfolk, Va.; WDKS Fayetteville, N.C.; WPDQ Jacksonville, Fla.; WEDR Miami; WZAK Cleveland, Ohio; and WPZZ Indianapolis. It ranks No. 7 overall in total radio points and is No. 1 in retail points for the third week in a row.

The album, "3 Feet High And Rising," has been certified gold by the Recording Industry Assn. of America. This is quite a feat for a label whose records are distributed through a national system of independent, regional distribution companies. **Monica Lynch**, president, and **Ed Stickland**, VP of promotion, rose to the occasion. And that pretty much raps it up.

THE O'JAYS are positioned nicely, moving 6-2 this week, and are in line for the top spot next week. "Have You Had Your Love Today" (EMI) is No. 1 at five stations: WAAA Winston-Salem, N.C.; WJIZ Albany, Ga.; WBLX Mobile, Ala.; WJMO Cleveland, Ohio; and WIZF Cincinnati, Ohio. Of the 95 stations reporting "Love Today," 65 showed upward movement and 37 list the single in their top five. The four-position advance was aided by a strong increase in retail points.

GIRLS JUST WANT TO HAVE FUN: For the second week in a row, the Power Pick Airplay single is "Friends" by **Jody Watley Featuring Eric B. & Rakim** (MCA). It rolls 51-42, picking up seven new stations. It also gets upward movement on 50 of the 88 stations reporting it and shows hit potential, jumping 16-4 at KHYS Houston... "Secret Rendezvous" by **Karyn White** (Warner Bros.) drives 49-36. It has the second-highest increase in radio points, adding 11 station reports and 51 upward playlist moves. It advances 24-19 at KRNB Memphis and 19-12 at WUSL Philadelphia. It also picks up 18 new retail reports... "Workin' Overtime" by **Diana Ross** (Motown) marches 19-16 and continues to do the job at 96 stations, with 56 upward moves. It is new this week at WJMI Jackson, Miss., and has moved into the top 10 at 11 stations. It is heavily employed at KRNB Memphis (12-9); WFXE Columbus, Ga. (11-8); and WEBB Baltimore (16-10). Retail shows a very large point increase, including 12 new reports. As a solo artist, Ross has achieved five No. 1 singles. The most recent was "Missing You" (RCA) in 1984. "Dirty Looks," her last charted single for RCA, peaked at No. 12 in 1987... In its second week on the chart, "Something In The Way (You Make Me Feel)" by **Stephanie Mills** (MCA) reaches No. 58. It is new at 21 stations and shows some impressive early playlist jumps. At WRKS New York it flies 31-22; 31-29 at WMGL Charleston, S.C.; and 32-13 at WLWZ Greenville, S.C. Mill's last album produced two No. 1 hits, "I Feel Good All Over" and "(You're Puttin') A Rush On Me." Her first No. 1 career single was 1986's "I Have Learned To Respect The Power Of Love," also on MCA Records.

JONATHAN BUTLER

Cool, Calm and Consistent.

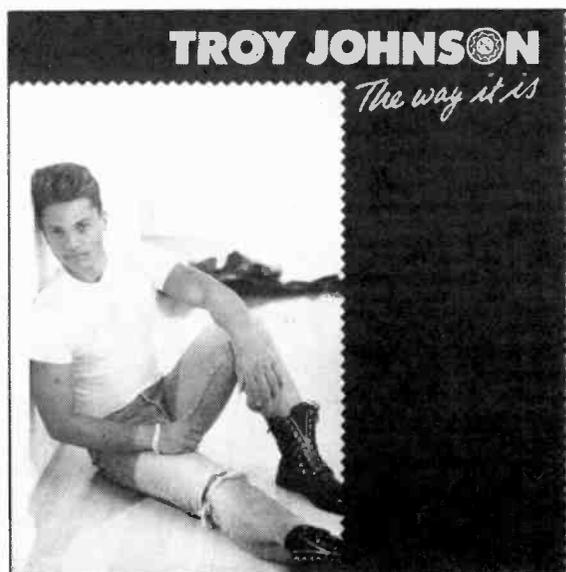
The jammin' grooves of "THERE'S ONE BORN EVERY MINUTE (I'M A SUCKER FOR YOU)," from the album "MORE THAN FRIENDS," drove the song right to Top 5. Then his second single, "MORE THAN FRIENDS," breezed to Top 5, too. It's all been leading up to "SARAH, SARAH," the single everyone knows will go straight to the top.



WWWZ • WJTT • WFXE • WFXC • WLWZ
WDKT • KIIZ • WQIS • WALT • WQIC
WBLX • KYEA • WZHT • WQOK • KROZ
WIZF • WDZZ • KPRW • WVOI • WMGL
WIBB • WYLD • KCOH • WDKT • WQIC
WQFX • WPAL • WMGL • WGOK

TROY JOHNSON

Young, Gifted And On The Rise.



His music is irresistible. His style is unmistakable. No wonder his first single, "THE WAY IT IS," is rising right up the charts. That's the way it is.

WHUR • KMIJ • WYLD • KBCE • WXOK
WENN • WJTT • WFXE • WPDQ • KIIZ
WQIS • WCKU • WBLX • KYEA • WEAS
KMJJ • KROZ • WTLZ • WPZZ • KJMJ
KPRS • KSOL • WOWI • WDKS • WCKX
KATZ • WYLD • KCOH • KKDA • WNHC
WNJR • WANM • WTMP • WGOK • WCKX
WAMO • WXOK • KJMM • KPRW

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON 97
ON OUR OWN					
BOBBY BROWN MCA	4	12	16	32	32
SARAH, SARAH JONATHAN BUTLER	1	7	15	23	39
SOMETHING IN THE WAY...					
STEPHANIE MILLS MCA	3	7	11	21	60
AS LONG AS WE'RE TOGETHER					
AL GREEN A&M	1	4	13	18	67
MY LOVE IS SO RAW					
ALYSON WILLIAMS DEF JAM	1	2	13	16	38
I'M THAT TYPE OF GUY					
L.L. COOL J DEF JAM	3	3	8	14	45
TWO WRONGS...					
DAVID PEASTON GEFEN	2	3	9	14	42
PRETTY GIRLS					
CAMEO ATLANTA ARTISTS	0	4	10	14	41
WE GOT OUR OWN THANG					
HEAVY D. & THE BOYZ UPTOWN	1	3	9	13	41
I BURN FOR YOU					
CHRISTOPHER MAX EMI	1	5	7	13	15

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



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Billboard Hot Black Singles SALES & AIRPLAY™

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

SALES		ARTIST		HOT BLACK POSITION
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ME MYSELF AND I	DE LA SOUL	1
2	2	CHILDREN'S STORY	SLICK RICK	6
3	7	MR. D.J.	JOYCE FENDERELLA IRBY	4
4	3	STICKS AND STONES	GRADY HARRELL	14
5	5	MY FIRST LOVE	ATLANTIC STARR	3
6	9	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	2
7	10	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	5
8	4	MISS YOU LIKE CRAZY	NATALIE COLE	9
9	12	LOST WITHOUT YOU	BEBE & CECE WINANS	8
10	15	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	12
11	13	EVERY LITTLE TIME	KIARA	11
12	18	FOR THE LOVE OF YOU	TONY! TONI! TONE!	7
13	21	FOR YOU TO LOVE	LUTHER VANDROSS	10
14	24	WORKIN' OVERTIME	DIANA ROSS	16
15	23	SHOW & TELL	PEABO BRYSON	13
16	20	LEAD ME INTO LOVE	ANITA BAKER	15
17	26	OBJECTIVE	MILES JAYE	19
18	19	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	18
19	6	HEAVEN HELP ME	DEON ESTUS	26
20	27	MY ONE TEMPTATION	MICA PARIS	17
21	34	KEEP ON MOVIN'	SOUL II SOUL	20
22	33	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	21
23	8	IF I'M NOT YOUR LOVER	AL B. SURE!	31
24	11	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	37
25	17	START OF A ROMANCE	SKYY	34
26	36	DARLIN' I	VANESSA WILLIAMS	22
27	—	GOTTA GET THE MONEY	LEVERT	23
28	25	FUNKY COLD MEDINA	TONI LOC	53
29	14	TURN THIS MUTHA OUT	M.C. HAMMER	48
30	—	TURNED AWAY	CHUCKII BOOKER	24
31	40	SHOWER ME WITH YOUR LOVE	SURFACE	25
32	—	THEY WANT MONEY	KOOL MOE DEE	32
33	16	IF SHE KNEW	ANNE G.	45
34	32	SELF DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	71
35	29	BUCK WILD	E.U.	61
36	30	MADE TO BE TOGETHER	DEJA	38
37	—	A LITTLE ROMANCE	THE BOYS	29
38	—	IT'S REAL	JAMES INGRAM	28
39	22	I LIKE	GUY	55
40	31	REAL LOVE	JODY WATLEY	49

AIRPLAY		ARTIST		HOT BLACK POSITION
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	2
2	3	FOR THE LOVE OF YOU	TONY! TONI! TONE!	7
3	1	MY FIRST LOVE	ATLANTIC STARR	3
4	5	MR. D.J.	JOYCE FENDERELLA IRBY	4
5	7	FOR YOU TO LOVE	LUTHER VANDROSS	10
6	6	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	5
7	8	ME MYSELF AND I	DE LA SOUL	1
8	12	SHOW & TELL	PEABO BRYSON	13
9	10	EVERY LITTLE TIME	KIARA	11
10	9	LOST WITHOUT YOU	BEBE & CECE WINANS	8
11	2	MISS YOU LIKE CRAZY	NATALIE COLE	9
12	11	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	12
13	13	LEAD ME INTO LOVE	ANITA BAKER	15
14	16	WORKIN' OVERTIME	DIANA ROSS	16
15	15	MY ONE TEMPTATION	MICA PARIS	17
16	14	CHILDREN'S STORY	SLICK RICK	6
17	17	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	18
18	21	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	27
19	23	DARLIN' I	VANESSA WILLIAMS	22
20	26	KEEP ON MOVIN'	SOUL II SOUL	20
21	20	OBJECTIVE	MILES JAYE	19
22	24	GOTTA GET THE MONEY	LEVERT	23
23	28	TURNED AWAY	CHUCKII BOOKER	24
24	31	SHOWER ME WITH YOUR LOVE	SURFACE	25
25	27	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	21
26	29	CRAZY (FOR ME)	FREDDIE JACKSON	30
27	32	IT'S REAL	JAMES INGRAM	28
28	30	A LITTLE ROMANCE	THE BOYS	29
29	33	CONGRATULATIONS	VESTA	35
30	37	SECRET RENDEZVOUS	KARYN WHITE	36
31	34	ON A MISSION	LEOTIS	33
32	36	MIDNIGHT SPECIAL	THE SYSTEM	39
33	39	I SECOND THAT EMOTION	10DB	40
34	—	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	42
35	19	STICKS AND STONES	GRADY HARRELL	14
36	38	SHE'S SO COLD	ALTON WOKIE STEWART	41
37	—	THEY WANT MONEY	KOOL MOE DEE	32
38	18	MADE TO BE TOGETHER	DEJA	38
39	22	HEAVEN HELP ME	DEON ESTUS	26
40	—	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	44

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
54 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI)	63 I LIKE IT (Island, BMI/Onid, BMI)
21 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)	40 I SECOND THAT EMOTION (Jobete, ASCAP)
97 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	43 I WANT YOUR LOVE (Jay King IV, BMI)
61 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	31 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
50 BUFFALO STANCE (Virgin Songs, BMI/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control)	45 IF SHE KNEW (2560, ASCAP)
52 CAN WE TALK (Screen Gems-EMI, BMI/EMI, BMI)	96 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
6 CHILDREN'S STORY (Def American, BMI)	12 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
87 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	64 I'M THAT TYPE OF GUY (Def Jam, ASCAP/LL Cool J, ASCAP/D And D, ASCAP)
35 CONGRATULATIONS (Catsdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	69 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)
73 CONSTANTLY (Stone Diamond, BMI/Feel The Beat, BMI)	57 IT'S MY TURN (Beach House, ASCAP/Stevo, ASCAP)
30 CRAZY (FOR ME) (Zomba, ASCAP)	28 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP
77 CRUZIN' (Sac-Boy, ASCAP/MCA, ASCAP/Copyright Control)	37 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
22 DARLIN' I (Race-Ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI)	20 KEEP ON MOVIN' (Virgin, ASCAP)
65 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	15 LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaine, ASCAP) CPP
60 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	100 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
72 EVERY LITTLE THING ABOUT YOU (Forceful, BMI/Willesden, BMI)	5 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/Myl Myl, BMI)
11 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	29 A LITTLE ROMANCE (Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Pera, BMI) CPP
7 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)	93 LOOKING FOR A LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)
10 FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	8 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
56 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	82 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
90 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	38 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI) CPP
42 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightson, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP)	92 MAGIC SPELL (Saja, BMI/Troutman's, BMI)
53 FUNKY COLD MEDINA (Varry White, ASCAP)	46 THE MAN WE ALL KNOW AND LOVE (Turnout Bros, ASCAP/Dickiebird, BMI)
91 GOING OUT (Bugnon, ASCAP/Vic's Slic, BMI/Bupple, BMI)	1 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
23 GOTTA GET THE MONEY (Trycep, BMI/Fernciff, BMI/Willesden, BMI)	39 MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)
2 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)	9 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI) CPP
26 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	4 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP
51 I CAN'T STOP (THIS FEELING) (Dejuan, BMI/Aruba, ASCAP)	3 MY FIRST LOVE (Jodaway, ASCAP)
84 I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP)	85 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)
59 I FOUND LOVE (Clita, BMI/Sign Of The Twins, ASCAP)	17 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
80 I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	47 NO PLACE TO GO (Aahsum Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP)
55 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	27 NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI)
	19 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP
	33 ON A MISSION (Def Jam, ASCAP/Slam City, ASCAP/KJN, ASCAP)
	89 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
	95 PLANET E (Secret Affair, BMI/Airman, BMI/Index, ASCAP/Bleu Disque, ASCAP/E.G., BMI)
	79 PRETTY GIRLS (All Seeing Eye, ASCAP/PolyGram International, ASCAP/Better Days, BMI)
	94 QUIET STORM (Miami Spice, ASCAP)
	49 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightson, BMI)
	83 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)
	86 SARAH, SARAH (Aomba, ASCAP)
	99 SEARCHIN' FOR A GOOD TIME (Allen-Lewis, ASCAP)
	36 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	71 SELF DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
	98 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	41 SHE'S SO COLD (Kaptain Keyboards, BMI/Tim Tim, ASCAP)
	13 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
	25 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP)
	68 SOMEBODY LOVES YOU (Jobete, ASCAP)
	58 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP)
	81 SOMETHING REAL (El King, ASCAP)
	34 START OF A ROMANCE (Alligator, ASCAP)
	14 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP
	75 SWEET TALK (Music Corp. Of America, BMI/Bayjun Beat, BMI)
	67 TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI)
	32 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
	78 THIS MAGIC MOMENT/DANCE WITH ME (Trio, BMI/Freddy Bienstock, BMI/Tredlew, BMI/Unichappell, BMI)
	18 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
	70 TIGHT ON TIME (I'LL FIT U IN) (Rhett Rhyme, ASCAP/BMG Songs, ASCAP/Pitchford, BMI)
	66 TOBY (Toby, BMI)
	48 TURN THIS MUTHA OUT (Bust-It, BMI)
	24 TURNED AWAY (Selesongs, ASCAP/Honey Look, ASCAP)
	74 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
	88 THE WAY IT IS (Anointed, ASCAP)
	62 WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
	76 WHAT MORE CAN I DO FOR YOU (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
	44 A WOMAN'S TOUCH (Babyann, BMI)
	16 WORKIN' OVERTIME (Tommy Jymi, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP)

BLACK



The Sound Of Money. Producers/writers Teddy Riley and Gene Griffin have signed an associated label deal with Motown for their Sound of New York Records. At the signing, from left, were Motown A&R VP Zack Vaz, Riley, Motown CEO and president Jheri Busby, Griffin, and attorney Kendall Minter.

HUSH SUCCESS IS NO SECRET

(Continued from page 19)

Z'Looke, whose debut single, "Can U Read My Lips," went to No. 3 on the black chart and whose second single is "Lovesick." In the new-jack-swing mode is Aleese Simmons, whose "I Want To Be Your Lover" went top 10 on the black singles chart.

Orpheus is also moving deep into hip-hop. Three new acts have albums produced by Donald "Dee" Bowden: B. Fats' "Music Maestro," Shockey Shay's "No Joke," and Jay Love's "Get Into It." Because Hush has packaged and merchandised so many performers of smooth black pop, some might question Orpheus' ability to deliver a rap or new jack act. "Why?" asks VP Kevin Harewood. "In the early stages of our business, we were very much involved in dance music. What happened was our biggest successes occurred with ballads and we got a ballad-only company image!

"People forget that we had one of the first major-label rap sign-

ings, the Boogie Boys. 'Fly Girl' was a big hit for them. We represent the Force MDs, who are hip-hop influenced. Everybody's now talking about the emulsion of hip-hop and R&B new jack swing. The Force MDs were doing that since their first album!"

Harewood is keen to point out the key difference between marketing and promoting R&B and marketing and promoting hip-hop. "With hip-hop," he says, "it's more like trench warfare. You don't necessarily have radio in your corner. We're a strong organization. I think any business with astute people running it can perform in any area. There are no limits."

Some of Orpheus' "astute people," besides Huggins and Harewood, include executive VP, operations, Walter Lee and VP Rod Butler. Both are Capitol Records veterans. "They plug into the EMI staff, which assists us in publicity, marketing, and promotion," says Huggins.



Sharing Laughter. Columbia artist Johnny Kemp, left, was among the many to enjoy the comedy of Kim Coles, middle, and Sinbad, right, at a benefit for the Alvin Ailey American Dance Theater. Sinbad recently recorded a comedy album for Wing Records.

HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★ ★ NO. 1 ★ ★	
1	2	3	7	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
2	4	4	6	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
3	5	7	7	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
4	6	10	5	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
5	1	2	9	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
6	7	8	6	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
7	8	12	6	I KO I KO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
8	13	18	6	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
9	9	14	7	TIED UP MERCURY 872 761-1/POLYGRAM	◆ YELLO
10	10	15	8	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
11	3	1	9	ROUND & ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
12	15	20	6	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
13	17	25	5	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
14	12	13	8	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
15	18	30	4	NOW YOU'RE IN HEAVEN ATLANTIC 0-86417	◆ JULIAN LENNON
16	20	26	6	HEARTS AND MINDS Geffen 0-21193/WARNER BROS.	◆ NITZER EBB
17	16	21	6	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
18	26	35	5	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
19	22	31	4	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
20	27	40	3	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
21	11	11	8	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
22	30	42	3	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
23	29	39	3	THE CIRCUS/IT'S JUST IN HOUSE FRESH FRE-80128/SLEEPING BAG	THE TODD TERRY PROJECT
24	35	45	3	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
25	37	—	2	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
26	23	28	6	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
27	21	23	7	TOO MUCH TOO LATE VENDETTA VE-7015	DENISE LOPEZ
28	41	—	2	I NEED A RHYTHM (LP) VENDETTA SP-5246	THE 28TH ST. CREW
29	14	5	10	STOP/KNOCKING ON MY DOOR SIRE PROMO/WARNER BROS.	◆ ERASURE
30	33	36	7	DOWNTOWN A&M SP-12297	ONE 2 MANY
				★ ★ ★ POWER PICK ★ ★ ★	
31	48	—	2	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
32	50	—	2	FORGET THE GIRL EPIC 49 68784/E.P.A.	TONY TERRY
33	28	33	5	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
34	47	—	2	MACHINE GUN CURB 003	HUBERT KAH
35	38	50	3	CUDDLY TOY (FEEL FOR ME) EPIC 49 68232/E.P.A.	◆ ROACHFORD
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
36	NEW ▶	1	1	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
37	NEW ▶	1	1	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	PRECIOUS
38	25	24	8	CRUCIAL MCA 23934	◆ NEW EDITION
39	43	—	2	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
40	NEW ▶	1	1	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
41	NEW ▶	1	1	STILL WAITING PROFILE PRO-7250	KECHIA JENKINS
42	NEW ▶	1	1	TIME MARCHES ON VENDETTA VE-7019	JUNGLE WONZ
43	39	48	3	ROMANTIC LOVE MOTOWN 4633	GEORGIO
44	NEW ▶	1	1	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	◆ THE STYLE COUNCIL
45	19	9	10	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
46	NEW ▶	1	1	DEFINITION OF LOVE KMS 021	KOS
47	NEW ▶	1	1	LET'S DANCE PROFILE PRO-7246	SWEET TEE
48	NEW ▶	1	1	TO THE MAX/IT'S MY TURN FRESH FRE-80129/SLEEPING BAG	◆ STEZO
49	NEW ▶	1	1	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
50	40	43	4	SIGHT OF YOUR TEARS VIRGIN 0-96560	WHEN IN ROME
BREAKOUTS				1. YOU'RE MY ONE AND ONLY (TRUE LOVE) SEDUCTION VENDETTA 2. IN MY EYES STEVIE B LMR 3. TIGHT ON TIME (I'LL FIT U IN) JUNE POINTER COLUMBIA 4. I LIKE IT DINO 4TH & B'WAY	

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	8	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
2	3	6	6	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
3	4	7	4	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
4	2	1	10	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
5	5	11	4	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
6	8	10	6	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
7	10	13	5	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
8	11	12	6	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
9	13	16	5	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
10	17	28	3	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
11	7	5	12	REAL LOVE MCA 23928	◆ JODY WATLEY
12	12	8	9	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
13	15	15	7	TOO MUCH TOO LATE VENDETTA VE-7015	DENISE LOPEZ
14	6	3	10	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
15	16	20	5	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
16	20	30	4	I KO I KO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
17	9	4	11	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
18	18	19	7	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
19	27	36	3	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
20	22	31	5	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
21	26	44	3	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
22	14	9	11	EVERY LITTLE STEP MCA 23933	◆ BOBBY BROWN
23	30	49	3	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
				★ ★ ★ POWER PICK ★ ★ ★	
24	31	—	2	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
25	19	14	15	THIS IS ACID VENDETTA VE-7016	MAURICE
26	21	18	7	START OF A ROMANCE ATLANTIC 0-86444	◆ SKYY
27	25	26	7	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
28	28	27	8	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
29	36	42	4	DOWNTOWN A&M SP-12297	◆ ONE 2 MANY
30	29	22	9	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
31	33	37	6	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
32	32	29	13	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
33	23	17	11	I LIKE UPTOWN 23927/MCA	GUY
34	24	24	6	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
35	34	38	5	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
36	38	40	18	SELF DESTRUCTION JIVE 1178-1/JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
37	NEW ▶	1	1	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
38	35	34	7	PLANET E RCA 8897-1/RD	KC FLIGHTT
39	NEW ▶	1	1	THEY WANT MONEY JIVE 1215-1/JD/RCA	◆ KOOL MOE DEE
40	39	35	11	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
41	NEW ▶	1	1	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
42	37	25	17	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
43	NEW ▶	1	1	SUBOCEANA SIRE 0-21193/WARNER BROS.	◆ TOM TOM CLUB
44	NEW ▶	1	1	IN MY EYES LMR 4004	STEVIE B
45	49	—	2	IF SHE KNEW ATLANTIC 0-86445	◆ ANNE G.
46	44	47	3	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX 9070	FRONT 242
47	46	—	2	ONCE AROUND THE BLOCK VENDETTA VE-7018	MARK KALFA
48	NEW ▶	1	1	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
49	43	33	10	ONE MAN PROFILE PRO-7241	CHANELLE
50	NEW ▶	1	1	NOTHIN (THAT COMPARE 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
BREAKOUTS				1. SECRET RENDEZVOUS (REMIX) KARYN WHITE WARNER BROS. 2. I'M THAT TYPE OF GUY L.L. COOL J DEF JAM 3. TIME MARCHES ON JUNGLE WONZ VENDETTA 4. THAT'S HOW I'M LIVING TONI SCOTT NEXT PLATEAU	

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.

Neneh Cherry Blossoms With Juicy 'Raw Like Sushi' Debut

HEART & MIND: "Raw Like Sushi" (Virgin) is Neneh Cherry's solo debut, and a most impressive one it is. Musically challenging and lyrically enlightening, Cherry offers advice and narratives on life, love, and the pursuit of happiness in a genuine, down-to-earth manner. Led by the smash single "Buffalo Stance," the 10-song collection remains consistent with that single's innovative, where-is-that-kitchen-sink? approach.

With a variety of producers at the helm (Bomb The Bass, Dynamik Duo, Alvin Moody & Vincent Bell, the Bubble Bunch), the ever-so-hip Cherry manages to speak freely from her heart without preaching and keeps the beats hap'nin' in a serious way. Few albums manage to effortlessly rise above strict categorization yet still incorporate a potpourri of such styles as rap, pop, and R&B with a contemporary dance slant. All the cuts slam but lately we've become quite attached to the pop-inflected "Kisses On The Wind" and "Love Ghetto"; the beat-cracking "The Next Generation" and "Outre Risque Locomotive"; the tasty R&B of "Inna City Mamma"; and the hip-hopped ballads "Phoney Ladies" and "Manchild." Prince could learn a few valuable lessons from this exciting newcomer. Don't miss.

JOY & PAIN: Other albums of interest include the latest from "the Boss" Diana Ross, titled "Workin' Overtime," which marks her return to Motown. Although her RCA recordings produced a few hits, the albums were often spotty, at best yielding two or three cuts worth listening to regularly. The Nile Rodgers production is no landmark by any stretch, but it is good and charms more and more upon repeated listenings. The sound is very contemporary and Ross could very well have a couple of hit singles. The album's track sequencing leaves something to be desired and may throw one off, but do look into these cuts for club play: "What Can One Person Do," "Keep On (Dancin')," "Bottom Line," "Say We Can," and the killer house-inflected cut "Paradise" ... Paris Grey &

Kevin Saunderson, the hot duo who make up Inner City, have finally delivered their album, "Big Fun" (Virgin), and it, too, is a winner. No surprises here, but collection will satisfy all who have been grooving for the past year to the Detroit techno-sounds of the title cut, the now-classic "Good Life," and the new "Ain't Nobody Better." Album lives up to its title, emoting a playful attitude. Drop the needle on "Do You Love What You Feel," which is an obvious next single choice, with "Paradise" (the name of the album in the U.K.), "Set Your Body Free," and—a personal fave—the pumping "And I Do" as likely candidates as well. "Power Of Passion" also works and sounds great loud.

Albums receiving the "fine performances but boring material" honors this week include "Through The Storm" (Arista) by Aretha Franklin and The Jacksons' "2300 Jackson Street" (Epic).

BEATS & PIECES: Murray Elias has joined the staff at Profile as GM/A&R for a custom reggae/world beat label. He can be reached at 212-529-2600 ... Jellybean Benitez is currently completing his third solo project for Chrysalis featuring two new vocalists, Niki Har-



by Bill Coleman

ris and DeAnna Eve. Jellybean has co-written songs with such notables as John Oates, Siedah Garrett, Simon Climie, and Allee Willis. The first single is scheduled for mid-July, with the album to follow in August ... Stetsasonic is completing work on a forthcoming album, apparently minus Fruit-Kwan, who has reportedly left the group ... India is also completing her solo album, titled "Breaking Nights." The album is produced by Curtis Mantronik, "Little" Louie Vega, Jellybean, and Information Society's Paul Robb. The first single will be "Right From The Start."

It's a small world—In the U.K., Smith & Mighty and Massive Attack have both completed new mixes on Cherry's next single, "Manchild." Jamie Morgan, formerly of Morgan McVie (McVie is Cameron McVie, Cherry's beau "Booga Bear"), has been signed to Tabu and is currently being produced by Soul II Soul's

Nellee Hooper. The Jomanda three-some will be providing some background vocal assistance. Soul II Soul is remixing Monie Love's next Cooltempo single, "Grandpa's Party," a tribute to pioneer Afrika Bambaataa. Chimes is apparently a hot new U.K. trio on CBS. A few tracks have been produced by Soul II Soul's Jazzy B and mixed by Dave Morales.

Tuff City will be issuing a rap by Mystique titled "I Rap Again," which reportedly utilizes the basics of "Keep On Movin'." ... DNA International (212-694-1234) has several new projects in the works for release this summer. Expect new rap material soon from Super Lover Cee & Casanova Rud, Kev-E-Kev & Ak-B, and Too Poetic.

Martin Gore (Depeche Mode's chief songwriter) is slated to release a solo album of covers, titled "Counterfeit," for Sire. Fellow Mode member Alan Wilder will also issue a solo project as Recoil for Mute ... Trent Reznor, aka Nine Inch Nails, has

just completed his first release forTVT Records. "Down In It" is the first 12-inch, co-produced by Reznor, Keith LeBlanc, and Adrian Sherwood. Reznor has also been co-producing tracks with Flood (Book Of Love, Erasure, Cabaret Voltaire) ... Teddy Riley is producing a tune called "Shocked" for Milli Vanilli's U.K. home-base label, Cooltempo ... Yvonne Turner is completing mixes for EMI artist Christopher Max's "My Only Weakness."

Andy "Panda" Tripoli is scheduled to work with Capitol's Sequal for an August single release. Also from the label, expect a new Fetchin Bones album this month; the Beastie Boys' label debut, "Paul's Boutique," in July; a summer album called "We Can't Go Wrong" from the Cover Girls; new material from Mantronix in the fall; a new Gina Go-Go single; a various-artist dance compilation, titled "Black Havana"; as well as Krush Brothers and Marshall Jeff

(Continued on page 39)

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IMMC EYES WORLDWIDE CHANGES

The fourth annual—and largest—International Music & Media Conference played host to more than 1,000 label and media executives, as well as a host of recording artists April 30-May 3 in Amsterdam. Speakers from the Soviet Union joined keynote speakers Ed Bicknell, Dire Straits manager, and David Fine, PolyGram International's president and CEO, in discussing future changes for the world's music industry.



Collaborators toast the "Rock Over Europe" TV show. Shown, from left, are Theo Roos, publisher, Music & Media/Billboard Operations Europe; Marialina Marcucci, president, Super Channel; Rob de Boer, managing director, Rob de Boer Productions, Holland; and Lex Harding, managing director, Veronica, Holland.



IMMC attendees join in a toast at the mayor's reception. Pictured, from left, are Doug Adamson, GM, MCM Networking; Chris Griffin, GM, Virgin Records, U.K.; and Rafael Revert, top 40 music manager, SER Network, Spain.



Sting, left, with Amazon tribal chief Raoni, discusses the aims of the Rainforest Foundation at an IMMC press conference.



Moderator Machgiel Bakker, shown seated at far right, joined the debate during the "Radio In The Nineties, Part I" workshop.



EMI executives are caught in front of their company's display in the Music-In-Media Marketplace. Shown, from left, are Henry Van Kuijeren, marketing executive, Europe; Rick Blaskey, director, EMI Music International; and Mark Collen, senior marketing manager, EMI, U.K.



EMI recording artist Stevie Nicks spars with the international media during an IMMC press conference.



Singer Mathilde Santing performs a special lunch concert with Mimi Kobayashi, Japanese artist and collaborator on Santing's most recent album.



The mayor of Amsterdam, Ed van Thijn, welcomes IMMC delegates to a special reception at his residence.

Country Fest Is No Picnic For Players Or Planners

BY DEBBIE HOLLEY

LOS ANGELES Country Fest '89—what happened? Planning officials had hoped the two-day event (May 20-21) would be a slightly scaled-down—but equally successful—model of last year's festival, which drew some 120,000 people to the Santa Fe Dam Recreation Area in Irwindale, Calif. However, the hopes of all the estimated 20,000 who attended couldn't have kept this poorly organized music festival from becoming a major headache by midafternoon Saturday for those attending as well as those behind the scenes.

From acts threatening not to play due to lack of payment funds, to a dive in attendance, to a shutoff of the sound system, Country Fest '89 simply couldn't launch itself full-power.

The lineup of more than 50 performers, though less impressive than last year's list, still offered considerable variety. Performances were slated to begin at 10 a.m. each day and continue until dusk. Among the more than 50 acts that performed were Juice Newton, Buffalo Springfield Revisited, Michelle Shocked, Ethel & the Shameless Hussies, Sawyer Brown, Rodney Crowell, Ray Price, Tammy Wynette, Johnny Lee, Crazy Hearts, Michael Martin Murphey, the Desert Rose Band, Southern Pacific, Johnny Rodriguez, T. Graham Brown, Rosie Flores, Eddie Dean, Larry Dean & the Shooters, and several lesser-known acts who were to perform on four separate stages.

Many acts agreed to perform without payment or with partial payment. T. Graham Brown was the only act

who left the area, refusing to perform because he was not paid. Promoter Milt Petty, president of Southern California Festivals Inc., said he was pleased with the attendance, given the kind of promotion and the underfinancing the festival received.

In addition, payment obligations to the sound equipment operator were neglected, and the operator demanded that sound be cut off until an agreement could be reached. Stages stood silent for some 50 minutes while negotiations were under way.

Ethel & the Shameless Hussies, after driving all night to make the gig and being told they would go on at 4 p.m. instead of noon as originally scheduled, did part of their performance without the sound system.

Rodney Crowell, one of the last acts scheduled to perform Sunday,

was also late going on because of backstage business negotiations. Brown's refusal to play and Crowell's delay kept the stage silent for almost two hours. A hostile crowd began shouting obscenities at Crowell, urging him to go on.

On another stage, Tammy Wynette was scheduled to perform at 6:30 p.m., following Johnny Rodriguez, who went on at 5:05 p.m. and who was asked to complete his set by 6 p.m. At 7:10, Wynette was still reportedly trying to locate the right stage—not surprising since few festival officials were giving clear directions.

Problems are not new to this festival. KZLA/KLAC, Los Angeles' most popular country stations, opted not to participate in this year's event, "leaving a tremendous void," according to Petty. The station was a co-sponsor last year.

Petty attributed additional problems to KLAC/KZLA and The Los Angeles Times withholding ticket revenues from last year's event, and to battling the stations' efforts to turn sponsors off of the festival. Calls to KLAC/KZLA executives were not returned at press time.

On the up side, Michelle Shocked, Southern Pacific, Rosie Flores, Johnny Rodriguez, Jerry Jeff Walker, and Crazy Hearts gave exceptional performances. The weather was comfortable—sunny and breezy. In addition to the music, the festivities included a carnival, arts and crafts

exhibits, and food booths. Ticket prices were up from last year's \$3 per day to \$7.50 advance and \$10 at the gate for each day. Says Petty: "We had to increase revenue because we couldn't get sponsorship as a direct result of all the negative publicity we got."

Event sponsors were Miller High Life, Coca-Cola, Kendall Oil, and the Los Angeles Herald Examiner. Radio participants included KIKF Orange County, KCIN Victorville, KCKC San Bernadino, KCSN Northridge, KCMJ Palm Springs, KHAY Ventura, KNIF Rancho Cucamonga, KOW Carlsbad, KROR Yucca Valley, KSON San Diego, KTPI Lancaster/Palmdale, KWDJ Riverside, and KUZZ Bakersfield.

Although the festival suffered severe financial problems, its publicist, Linda Cauthen, said that only six acts were still unpaid as of May 22: Sawyer Brown, Ray Price, Juice Newton, Michael Martin Murphey, T. Graham Brown, and Rodney Crowell. Many of the acts were given postdated checks.

Except for Curb Records, which had an ad in the festival program, the major labels did not participate. Tower Records, which had a successful autograph/record booth last year, also dealt itself out of this year's activities.

Officials of Southern California Festivals Inc. are discussing the question of whether the event will be held again next year.

Sales Of Brother's Book, Donations Can Make A Difference Music Fuels Survival Of Afflicted Toddler

THE MAGIC OF MUSIC: Thanks to John Lomax of Airborne Records for bringing this story to our attention: There's a 4-year-old named **Brynne Labanowitz** of Ooltewah, Tenn. (near Chattanooga), who has been in and out of hospitals fighting a survival game with a rare form of spinal meningitis. Doctors gave her little hope, but the tot has battled back, though she can't talk, sit up, stand, roll over, or eat. She is fed through a tube in her stomach. "The one thing she can do is smile," says her mother, Lori. "Bright colors and music make her do this. It seems to bring happiness and comfort to a world that sees little peace."

Moved by the plight, her 10-year-brother, Brad, wrote an English composition about the situation, receiving an A in class and the inspiration to turn the paper into a book. He details the joys of a newborn sister and the trauma after she was taken to the hospital when only 12 days old: "The doctors told us she was very sick and might not live through the night . . . It was scary for me to think that I might never see my baby sister again. Even though I hadn't known her for very long I loved her and didn't want her to die."

When Brynne made it home, Brad wrote, "Her favorite sound was the music on the radio. She now has a radio of her own in her bed so she can listen to it all of the time. . . . So to keep her constantly stimulated, her music plays all day long while bright red toys sit in front of her to look at."

Brad's booklet notes that Brynne doesn't complain, only smiles. "So I say to my sister when she smiles at me with big blue eyes sparkling, I know you love me and I love you, too. Her smile is so pretty that if you look hard enough and listen hard enough you can almost hear her happiness and her love for all of those she meets. Her smile gives you a happy feeling inside. My precious little sister, though she will never speak, will talk to me through her smile, telling me to be happy and that she loves me very much. So you see, Brynne, I can hear you smile."

When Brad read his work to Brynne, the tot showed her thanks by reaching up and patting his cheek. Now Brad and his family have published some copies for sale. "If anyone buys the book, I'm going to use the money to help pay Brynne's medical bills," says Brad. It's tiny, but it's heartfelt, and it costs only \$3. To order a copy, write Brad Labanowitz, 4206 Shady Oak Drive, Ooltewah, Tenn. 37363.

Medical bills have proven to be devastating finan-

cially, and the Labanowitz family has only a simple request for Brynne's enjoyment. "Our first wish was for an AM/FM cassette deck with turntable—a small stereo so she could listen to her music with some clarity," says Lori. "The second wish was for some color autographed pictures of entertainers. The third, and most important, was the gift of music."

The music and radio industries have been known to respond to requests from the heart. Albums, cassettes, photos, a stereo, whatever, can be sent to Brynne at the above address. From Key West, Fla., to Anchorage, Alaska, let's send this brave girl a gift of music, a gift of love. Then we'll be able to hear her smile from coast to coast.

CELEBRITY AUCTION ARRIVES: Grandpa Jones, Sweethearts Of The Rodeo, and Don



by Gerry Wood

Schlitz will rally the audience into buying items donated by their country music star friends at the YWCA All-Star Celebrity Auction. The June 7 event will be held at noon under a striped tent at the old Fair Park fairgrounds down the hill from Fan Fair. Proceeds will benefit the YWCA's Try Angle House, a resident home for abused and neglected teens, and its other youth programs. Celebrity auctioneer **Leroy Van Dyke** and professional auctioneers will take bids on such goodies as **Tammy Wynette's** thigh-length high-heeled boots, **Barbara Mandrell's** silk sequined dress, a visor worn by **Roy Clark** on "Hee Haw," a glass reportedly used by **Elvis Presley**, and a "mystery" item donated by **K.T. Oslin**. (A "Murder, She Wrote" jigsaw puzzle? A whip? A **Reba McEntire** voodoo doll?) Admission is free and the auction is open to the public. . . . **Clint Black, Shenandoah, Skip Ewing, Alabama, Billy Joe Royal, Lee Greenwood, and the Forester Sisters** have joined the lineup for BuckeyeFest '89. Hosted by **Wolfman Jack**, the country music festival is slated for June 24-25 at Buckeye Lake Music Center, near Columbus, Ohio. . . . **Freddy Fender** will appear as a street singer in the upcoming NBC miniseries "Desperados." . . . **Russell Smith** is spearheading the music industry's involvement in the Alaskan Oil Spill Relief Effort with benefit concerts in two towns hardest hit by the Exxon goof-up—Cordova and Valdez. The Epic recording artist also plans to organize many of his Nashville friends for a musical event to aid the Alaskans. . . . The PolyGram group **Grayghost** jets to Rota, Spain, for a July 4 show for U.S. servicemen stationed there.



Capitol Catalog Polls Fair

NASHVILLE Capitol Records will both tap and study the country music market via an album catalog it will pass out to those attending Fan Fair here Monday (5) through June 11.

The four-page catalog, prepared in conjunction with the Uncle Jim O'Neal direct-mail record company of Arcadia, Calif., lists 104 titles, ranging from the newest Capitol releases to deep catalog.

The listing contains both a self-mailer order blank and an 800 number for phone orders. Those who phone in their orders, a label rep said, will be asked certain demographic questions. All the information collected, as well as the mailing list generated by the orders, will be given to Capitol for analysis.

Besides listing new album titles by such current Capitol acts as Tanya Tucker, T. Graham Brown, New Grass Revival, Buck Owens, and Mel McDaniel, the catalog will also offer rereleased and greatest-hits packages from Roy Acuff, Tex Ritter, Walter Brennan, Kenny Rogers, Crystal Gayle, Slim Whitman, Glen Campbell, Merle Haggard, Bobby Gentry, Cristy Lane, and several others.

Among the collection is the original "Will The Circle Be Unbroken" album, from 1972, by the Nitty Gritty Dirt Band. It is a three-record collection priced at \$27.98 for vinyl and \$14.98 for cassette. It is not offered in CD. Earlier this year, the two-record "Circle II" album was released by Universal.

Capitol, which distributed MTM Records until the company went out

of business, is making available only one MTM title in the catalog, Holly Dunn's eponymous album, which contains her "Daddy's Hands" breakthrough single.

Front-line product is tagged at
(Continued on page 33)

Mandrell Offers Mail-Order 'Memories'

NASHVILLE Quality Special Products, Scarborough, Ontario, has released a direct-mail album of hymns by Barbara Mandrell in conjunction with the Nashville marketing and promotion company 1-800-COUNTRY.

Produced by Tom Collins, who oversees Mandrell's country albums, "Precious Memories" is a two-record collection of 20 gospel songs, all but one of them old standards.

Officially released May 1, the album sells for \$12.98 in record or tape format and \$16.98 in CD.

Rick Francisco, GM of 1-800-COUNTRY, says the company is advertising Mandrell's album on Christian Broadcasting Network, in "10 or 20" television markets, on radio, and in the fan magazine Music City News. In addition, the album has been sent to radio music directors.

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	17	BETTER MAN M.WRIGHT, J.STROUD (C.BLACK, H.NICHOLAS)	★ ★ No. 1 ★ ★ 1 week at No. One ◆ CLINT BLACK RCA 8781-7
2	3	4	13	LOVE OUT LOUD E.GORDY, JR., R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
3	4	5	13	SHE DON'T LOVE NOBODY P.WORLEY, E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
4	6	8	12	I DON'T WANT TO SPOIL THE PARTY R.CASH, R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
5	7	9	13	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
6	8	11	11	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
7	9	12	10	LOVIN' ONLY ME R.SKAGGS, S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
8	10	13	9	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
9	13	17	8	HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
10	12	15	11	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
11	1	2	15	WHERE DID I GO WRONG J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
12	14	18	8	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
13	16	22	7	WHAT'S GOING ON IN YOUR WORLD J.BOWEN, G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
14	15	21	10	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
15	18	23	7	HOUSTON SOLUTION R.MILSAP, R.GALBRAITH, T.COLLINS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
16	20	28	5	CATHY'S CLOWN J.BOWEN, R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
17	21	26	8	SHE'S GOT A SINGLE THING IN MIND J.BOWEN, C.TWITTY, D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
18	19	24	10	5:01 BLUES M.HAGGARD, M.YEARY (J.TWEELE, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
19	5	6	15	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
20	23	27	9	UP AND GONE P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
21	22	25	12	I KNOW WHAT I'VE GOT J.LEO, L.MLEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
22	27	35	8	ONE GOOD WELL D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
23	26	33	12	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
24	11	1	16	AFTER ALL THIS TIME T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
25	30	38	6	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
26	31	36	9	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
27	32	37	7	YOU AIN'T GOING NOWHERE R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
28	35	43	5	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
29	17	7	14	IF I HAD YOU B.BECKETT, ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
30	36	41	7	THE KING IS GONE (SO ARE YOU) B.SHERRILL (R.FERRIS)	GEORGE JONES EPIC 34 68743/CBS
31	42	54	4	SUNDAY IN THE SOUTH R.HALL, R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
32	37	44	7	HEAVEN ONLY KNOWS R.BENNETT, E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
33	39	42	7	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349
34	47	63	3	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	★ ★ ★ Power Pick/Airplay ★ ★ ★ PATTY LOVELESS MCA 53641
35	41	46	9	HOW DO J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
36	44	52	4	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
37	29	16	14	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
38	45	50	6	I MIGHT BE WHAT YOU'RE LOOKIN' FOR J.BOWEN (L.GATLIN)	◆ LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66005
39	24	10	15	THE GOSPEL ACCORDING TO LUKE J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
40	25	29	12	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
41	55	71	3	ARE YOU EVER GONNA LOVE ME C.WATERS, H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
42	48	55	6	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
43	51	58	4	NEVER GIVIN' UP ON LOVE S.GIBSON, J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
44	34	20	17	LOVE WILL J.STROUD, B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
45	50	56	5	TURN OF THE CENTURY R.SCRUGGS, NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
46	62	81	3	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
47	40	31	16	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
48	56	68	3	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
49	52	57	4	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	◆ THE MARCY BROS. WARNER BROS. 7-22956
50	38	30	17	LIKE FATHER LIKE SON T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	53	60	6	(BLUE, BLUE, BLUE) BLUE, BLUE B.HALVERSON, R.BENNETT (T.SEALS, E.SETSER)	◆ JO-EL SONNIER RCA 8918-7
52	33	14	16	BIG DREAMS IN A SMALL TOWN T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
53	28	19	12	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
54	63	76	3	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
55	60	62	5	RIGHT TRACK, WRONG TRAIN R.CHANCEY (S.A.TAYLOR, L.WILSON)	◆ CANYON 16TH AVENUE 70426
56	NEW		1	THIS WOMAN H.SHEDD (K.T.OSLIN)	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ K.T. OSLIN RCA 8943-7
57	58	59	5	I'M A SURVIVOR J.BOWEN, J.STROUD, L.J.DALTON (M.ERWIN, B.TINKER)	◆ LACY J. DALTON UNIVERSAL 66007
58	64	79	3	AND SO IT GOES R.SCRUGGS, NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
59	66	70	4	LOVE IS ONE OF THOSE WORDS C.WATERS (C.WATERS, T.SHAPIRO, H.DUNN)	JANIE FRICKIE COLUMBIA 38-68758/CBS
60	77	—	2	I LOVE THE WAY HE LEFT YOU J.STROUD, L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
61	68	78	4	TROUBLE MAN J.BOWEN, W.JENNINGS (W.JENNINGS, T.J.WHITE)	WAYLON JENNINGS MCA 53634
62	49	34	15	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
63	73	87	3	NEVER HAD A LOVE SONG J.BOWEN, G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
64	72	83	3	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
65	74	—	2	BEFORE THE HEARTACHE ROLLS IN B.LLOYD, R.FOSTER, R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 8942-7
66	43	45	8	MIDNIGHT TRAIN J.STROUD (C.DANIELS, T.DIGREGORIA, T.CRAIN, C.HAYWARD, J.CALVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34 68738/CBS
67	46	32	13	BACK IN THE FIRE P.WORLEY, E.SEAY, G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
68	70	82	3	THANK THE COWBOY FOR THE RIDE N.WILSON (P.RICHEY, E.BRUCE)	TAMMY WYNETTE EPIC 34 68894/CBS
69	61	48	19	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
70	59	47	19	DON'T TOSS US AWAY T.BROWN (M.MACLEAN)	◆ PATTY LOVELESS MCA 53477
71	NEW		1	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
72	82	—	2	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
73	79	90	3	WHO NEEDS YOU S.ROBERTS (C.WRIGHT)	THE SANDERS AIRBORNE 75741/CAPITOL
74	83	—	2	MAYBE I WON'T LOVE YOU ANYMORE M.LLOYD, M.DANIEL (B.HART, B.HART)	JOHNNY LEE CURB 10536
75	84	—	2	SOMEBODY PAINTS THE WALL N.LARKIN, R.REYNOLDS (E.KAHANEK, T.SMITH, C.BROWDER, N.LARKIN)	JOSH LOGAN CURB 10528
76	86	—	2	WHEN HE LEAVES YOU B.KILLEN (M.REID, M.ROBBINS)	DONNA MEADE MERCURY 874 280-7
77	57	40	11	SEA OF HEARTBREAK R.MCDOWELL, J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
78	NEW		1	BROTHERLY LOVE J.KENNEDY (J.STEWART, T.NICHOLS)	MOE BANDY CURB 10537
79	65	67	5	SHE WILL R.SCRUGGS (D.TYLER, J.TWEELE)	DAVID SLATER CAPITOL 44359
80	54	39	9	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 68684/CBS
81	85	95	3	I WOULDN'T TRADE YOUR LOVE G.KENNEDY (J.WINTERMUTE)	JOANN WINTERMUTE DOOR KNOB 324
82	75	66	5	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.J.WALKER, JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
83	NEW		1	WEAK NIGHTS B.MONTGOMERY (K.BROOKS, M.FIELDER)	◆ LINDA DAVIS EPIC 34 68919/CBS
84	NEW		1	LET'S SLEEP ON IT P.SULLIVAN (C.RAWSON, L.ANDERSON)	GRAYGHOST MERCURY 874 194-7
85	67	51	6	HILLBILLY HELL T.BROWN (D.BELLAMY, B.BRADDOCK)	THE BELLAMY BROTHERS MCA/CURB 53642/MCA
86	78	64	19	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
87	69	49	18	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
88	92	—	2	BRAND NEW WEEK D.MITCHELL (G.DEWAN, D.MITCHELL)	MICHELLE LYNN MASTER 011
89	NEW		1	I PROMISE P.MCMAKIN (R.HELLARD, B.JONES)	LYNNE TYNDALL EVERGREEN 1091
90	81	65	21	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
91	89	75	26	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
92	NEW		1	HONKY TONK SONG B.BROMBERG, L.MAINES (M.TILLIS, B.PEDDY)	JIMMIE DALE GILMORE HIGHTONE 510
93	NEW		1	YOU WON THE BATTLE C.FIELDS (D.ERICKSON, J.WALKER)	EDDIE RIVERS CHARTA 218
94	71	74	4	WHERE THERE'S SMOKE M.WRIGHT (B.P.BARKER, M.COLLIE)	JASON D. WILLIAMS RCA 8869-7
95	80	53	20	THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38 68850/CBS
96	87	98	3	IT'S TIME FOR YOUR DREAMS TO COME TRUE B.BARTON (S.RATLIFF)	BILLY PARKER CANYON CREEK 0315
97	93	92	11	OLD FLAME, NEW FIRE D.JOHNSON (B.MCDILL, P.HARRISON)	◆ BURCH SISTERS MERCURY 872 730-7
98	76	61	18	SETTING ME UP P.WORLEY, E.SEAY (M.KNOFFLER)	HIGHWAY 101 WARNER BROS. 7-27581
99	91	77	13	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34 68615/CBS
100	95	69	10	FRONTIER JUSTICE A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 002

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.

COUNTRY CORNER



by Marie Ratliff

CLINT BLACK JOINS ELITE SMALL GROUP: As "Better Man" (RCA) tops the Hot Country Singles chart this week, it marks the first time in 14 years that a recording artist's first release goes all the way to No. 1. According to our research, the last time this happened with a regular release was on May 24, 1975, when Jessi Colter's initial chart single, "I'm Not Lisa" (Capitol), went the distance.

Other members of this special group include Freddy Fender's "Before The Next Teardrop Falls" (Dot), which topped the chart for two weeks in March 1975, and Donna Fargo's "The Happiest Girl In The Whole USA" (Dot), which remained in the No. 1 position for three weeks in June 1972. We also should include a novelty record by Cledus Maggard & the Citizen's Band, "The White Knight" (Mercury), which went to the top in February 1976.

Something, too, should be said for the staying power of "Better Man." At a time when the average No. 1 record reaches the top spot in 12 weeks, this one has been making its way toward that point for a total of 17 weeks.

Black's first album, "Killin' Time," was released early in May and has already climbed to No. 14 on the Top Country Albums chart in its fourth week in the listings.

A ROSE BY ANY OTHER NAME: In case you've had some problem locating George Jones' "Ya Ba Da Ba Do (So Are You)" (Epic) on the Hot Country Singles chart, never fear, it's there—but the title has been changed. Rather than deal with possible legal entanglements, the publisher opted to change the record's title. It is now called "The King Is Gone (So Are You)" and is at No. 30.

GROUPS ARE GOING GREAT GUNS: "Response to the new Canyon record has just been phenomenal," says MD Pam Quinn, WKKQ Duluth, Minn., of its "Right Track, Wrong Train" (16th Avenue), charted this week at No. 55. "It's so easy to remember and sing along with—when I first heard it, I was singing along by the time they got to the second chorus," Quinn says. "We're bumping it up into a higher rotation this week. This is one of the best new groups to come along in a long time."

MD Chris Michaels, WDSY Pittsburgh, has a high opinion of new Warner Bros. act the Marcy Brothers, whose "Cotton Pickin' Time" is charted this week at No. 49. "I'm really impressed by their commitment—they're driving around the country in a van just to visit radio stations and meet the DJs. I'm glad to say this record is doing extremely well for them in the Pittsburgh market."

"This could be the first major record for the Marcy Brothers," says MD Lee Pitt, KRAK Sacramento, Calif. "It has a nice story and they do a great job on it. I predict it will be the one to get them noticed."

THERE'S A LOT OF TALK about the off-the-wall Kenny Rogers release, "Planet Texas" (Reprise), and the comments are about evenly divided pro and con. While some call it "weird" and "self-indulgent," others cite instant response with "phones going crazy." It is charted at No. 54 in its third week on the Hot Country Singles chart.

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
THIS WOMAN K.T. OSLIN RCA	6	22	39	67	67
TIMBER I'M FALLING IN LOVE PATTY LOVELESS MCA	11	14	16	41	129
ANY WAY THE WIND BLOWS SOUTHERN PACIFIC WARNER BROS.	3	21	16	40	93
ARE YOU EVER GONNA... HOLLY DUNN WARNER BROS.	7	15	17	39	104
NOTHING I CAN DO... WILLIE NELSON COLUMBIA	2	12	21	35	36
SUNDAY IN THE SOUTH SHENANDOAH COLUMBIA	8	15	11	34	131
I LOVE THE WAY HE LEFT YOU LEE GREENWOOD MCA	0	12	19	31	51
I'M STILL CRAZY VERN GOSDIN COLUMBIA	4	8	15	27	85
PLANET TEXAS KENNY ROGERS REPRISSE	4	5	13	22	69
NEVER GIVIN' UP ON LOVE MICHAEL MURPHEY WARNER BROS.	4	12	4	20	98

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.

"LOVE HAS NO RIGHT"

(7-99217) (PRCD 2687)

36

by

BILLY JOE ROYAL

the follow-up to

"Tell It Like It Is"

from the new album

BILLY JOE ROYAL TELL IT LIKE IT IS



(91064)

Produced by Nelson Larkin



On Atlantic America Records, Cassettes and Compact Discs
Division of Atlantic Recording Corporation

1989 Atlantic Recording Corp. A Warner Communications Co.

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

92WXTU™
PHILADELPHIA Country

Philadelphia P.D.: Bob Young

- 1 2 Clint Black, Better Man
- 2 5 Earl Thomas Conley, Love Out Loud
- 3 4 The Desert Rose Band, She Don't Spoil The Party
- 4 3 The Desert Rose Band, She Don't Love Nobody
- 5 10 Tanya Tucker, Call On Me
- 6 7 Steve Wariner, Where Did I Go Wrong
- 7 1 Rodney Crowell, After All This Time
- 8 11 Dan Seals, They Rage On
- 9 15 Ricky Skaggs, Lovin' Only Me
- 10 13 Kathy Mattea, Come From The Heart
- 11 6 The Forester Sisters, Love Will
- 12 14 J.C. Crowley, I Know What I've Got
- 13 16 Ricky Van Shelton, Hole In My Pocket
- 14 9 Randy Travis, Is It Still Over
- 15 18 Eddy Raven, In A Letter To You
- 16 17 Dwight Yoakam, I Got You
- 17 19 The Oak Ridge Boys, Beyond Those Years
- 18 20 Don Williams, One Good Well
- 19 21 Paul Overstreet, Sowin' Love
- 20 25 Chris Hillman & Roger McGuinn, You Ain't Going
- 21 22 Mary Chapin Carpenter, How Do
- 22 24 Merle Haggard, 5:01 Blues
- 23 25 Dolly Parton, Why'd You Come In Here Lookin' Li
- 24 EX Juice Newton, When Love Comes Around The Bend
- 25 EX George Jones, The King Is Gone (So Are You)
- AZ — Reba McEntire, Cathy's Clown
- AZ — Lyne LaRocca, Nobody Knows Me
- A — Patty Loveless, Timber I'm Falling In Love
- A — Southern Pacific, Any Way The Wind Blows
- A — Michael Martin Murphey, Never Givin' Up On Love

- 30 34 Dolly Parton, Why'd You Come In Here Lookin' Li
- 31 36 Emmylou Harris, Heaven Only Knows
- 32 40 George Jones, The King Is Gone (So Are You)
- A33 — Patty Loveless, Timber I'm Falling In Love
- 34 37 Vern Gosdin, I'm Still Crazy
- 35 38 Larry Gatlin/Gatlin Brothers, I Might Be What Y
- 36 39 Juice Newton, When Love Comes Around The Bend
- A37 — The Marcy Bros., Cotton Pickin' Time
- A38 — K.I. Oslin, This Woman
- A39 — Joan Sanner, (Blue, Blue, Blue) Blue, Blue
- A40 — Holly Dunn, Are You Ever Gonna Love Me

FM 93.7 wgar

Cleveland

- 1 2 Clint Black, Better Man
- 2 4 The Desert Rose Band, She Don't Love Nobody
- 3 3 Earl Thomas Conley, Love Out Loud
- 4 5 Rosanne Cash, I Don't Want To Spoil The Party
- 5 8 Dan Seals, They Rage On
- 6 1 Steve Wariner, Where Did I Go Wrong
- 7 10 Tanya Tucker, Call On Me
- 8 12 Kathy Mattea, Come From The Heart
- 9 15 Ricky Skaggs, Lovin' Only Me
- 10 18 Eddy Raven, In A Letter To You
- 11 13 The Oak Ridge Boys, Beyond Those Years
- 12 16 Ricky Van Shelton, Hole In My Pocket
- 13 19 Ronnie Milsap, Houston Solution
- 14 23 Reba McEntire, Cathy's Clown
- 15 17 J.C. Crowley, I Know What I've Got
- 16 7 Alabama, If I Had You
- 17 6 Rodney Crowell, After All This Time
- 18 9 Randy Travis, Is It Still Over
- 19 22 James House, Don't Quit Me Now
- 20 25 Paul Overstreet, Sowin' Love
- 21 EX Dwight Yoakam, I Got You
- 22 11 The Forester Sisters, Love Will
- 23 14 Skip Ewing, The Gospel According To Luke
- 24 EX The McCarters, Up And Gone
- 25 20 Restless Heart, Big Dreams In A Small Town
- 26 24 Lionel Cartwright, Like Father Like Son
- 27 26 Baillie And The Boys, She Deserves You
- 28 21 The Judds, Young Love (Strong Love)
- 29 27 Roy Orbison, You Got It
- 30 28 Patty Loveless, Don't Toss Us Away
- EX EX Dolly Parton, Why'd You Come In Here Lookin' Li
- A — George Strait, What's Going On In Your World
- A — The Statler Brothers, More Than A Name On A Wal

FM 102.5

Tempe P.D.: R.J. Curtis

- 1 2 Clint Black, Better Man
- 2 4 The Desert Rose Band, She Don't Love Nobody
- 3 1 Steve Wariner, Where Did I Go Wrong
- 4 6 Dan Seals, They Rage On
- 5 11 Earl Thomas Conley, Love Out Loud
- 6 7 Paul Overstreet, Sowin' Love
- 7 10 Rosanne Cash, I Don't Want To Spoil The Party
- 8 13 Lionel Cartwright, Like Father Like Son
- 9 17 George Strait, What's Going On In Your World
- 10 3 Rodney Crowell, After All This Time
- 11 8 Alabama, If I Had You
- 12 5 Dwight Yoakam, I Got You
- 13 20 Garth Brooks, Much Too Young (To Feel This Damn

- 14 22 Ricky Skaggs, Lovin' Only Me
- 15 24 Ronnie Milsap, Houston Solution
- 16 9 Restless Heart, Big Dreams In A Small Town
- 17 21 The McCarters, Up And Gone
- 18 16 Skip Ewing, The Gospel According To Luke
- 19 19 Tanya Tucker, Call On Me
- 20 12 The Forester Sisters, Love Will
- 21 14 Larry Boone, Wine Me Up
- 22 27 Dolly Parton, Why'd You Come In Here Lookin' Li
- 23 15 Randy Travis, Is It Still Over
- 24 29 Kathy Mattea, Come From The Heart
- 25 23 Baillie And The Boys, She Deserves You
- 26 28 George Jones, The King Is Gone (So Are You)
- 27 18 Gene Watson, Back In The Fire
- 28 33 Eddy Raven, In A Letter To You
- 29 34 Conway Twitty, She's Got A Single Thing In Mind
- 30 35 Reba McEntire, Cathy's Clown
- 31 25 The Judds, Young Love (Strong Love)
- 32 26 Shenandoah, The Church On Cumberland Road
- 33 38 Ricky Van Shelton, Hole In My Pocket
- 34 39 Merle Haggard, 5:01 Blues
- 35 40 The Statler Brothers, More Than A Name On A Wal
- 36 30 Patty Loveless, Don't Toss Us Away
- 37 EX Don Williams, One Good Well
- 38 EX Janie Fricke, Love Is One Of Those Words
- 39 EX Vern Gosdin, I'm Still Crazy
- 40 EX Eddie Rabbit, That's Why I Fell In Love With Y
- A — Lorrie Morgan, Dear Me

COUNTRY 105 FM

Sacramento P.D.: Don Langford

- 1 4 Clint Black, Better Man
- 2 6 Earl Thomas Conley, Love Out Loud
- 3 1 Rodney Crowell, After All This Time
- 4 3 Steve Wariner, Where Did I Go Wrong
- 5 7 Rosanne Cash, I Don't Want To Spoil The Party
- 6 7 The Desert Rose Band, She Don't Love Nobody
- 8 9 Dan Seals, They Rage On
- 9 10 Tanya Tucker, Call On Me
- 10 11 The Oak Ridge Boys, Beyond Those Years
- 11 12 Kathy Mattea, Come From The Heart
- 12 13 Ricky Skaggs, Lovin' Only Me
- 13 14 J.C. Crowley, I Know What I've Got
- 14 15 Ricky Van Shelton, Hole In My Pocket
- 15 16 George Strait, What's Going On In Your World
- 16 17 Merle Haggard, 5:01 Blues
- 17 18 Paul Overstreet, Sowin' Love
- 18 19 Eddy Raven, In A Letter To You
- 19 21 Reba McEntire, Cathy's Clown
- 20 20 James House, Don't Quit Me Now
- 21 22 Ronnie Milsap, Houston Solution
- 22 23 The McCarters, Up And Gone
- 23 24 Conway Twitty, She's Got A Single Thing In Mind
- 24 25 Garth Brooks, Much Too Young (To Feel This Damn
- 25 26 Lorrie Morgan, Dear Me
- 27 27 George Jones, The King Is Gone (So Are You)
- 28 29 Don Williams, One Good Well
- 29 30 Dolly Parton, Why'd You Come In Here Lookin' Li
- 30 EX Chris Hillman & Roger McGuinn, You Ain't Going
- EX EX The Statler Brothers, More Than A Name On A Wal
- EX EX Kenny Rogers, Planet Texas
- EX EX The Marcy Bros., Cotton Pickin' Time

WESC FM92

Greenville P.D.: Allen Power

- 1 2 Clint Black, Better Man
- 2 3 Earl Thomas Conley, Love Out Loud
- 3 6 The Desert Rose Band, She Don't Love Nobody
- 4 7 Rosanne Cash, I Don't Want To Spoil The Party
- 5 1 Steve Wariner, Where Did I Go Wrong
- 6 8 Dan Seals, They Rage On
- 7 9 Tanya Tucker, Call On Me
- 8 10 Kathy Mattea, Come From The Heart
- 9 11 Ricky Skaggs, Lovin' Only Me
- 10 12 Ricky Van Shelton, Hole In My Pocket
- 11 13 The Oak Ridge Boys, Beyond Those Years
- 12 14 Eddy Raven, In A Letter To You
- 13 15 George Strait, What's Going On In Your World
- 14 20 Paul Overstreet, Sowin' Love
- 15 16 Merle Haggard, 5:01 Blues
- 16 17 Conway Twitty, She's Got A Single Thing In Mind
- 17 18 Ronnie Milsap, Houston Solution
- 18 23 The McCarters, Up And Gone
- 19 24 Reba McEntire, Cathy's Clown
- 20 21 J.C. Crowley, I Know What I've Got
- 21 25 Don Williams, One Good Well
- 22 26 Lorrie Morgan, Dear Me
- 23 29 Chris Hillman & Roger McGuinn, You Ain't Going
- 24 33 The Statler Brothers, More Than A Name On A Wal
- 25 27 T. Graham Brown, Never Say Never
- 26 28 Billy Joe Royal, Love Has No Right
- 27 31 Garth Brooks, Much Too Young (To Feel This Damn
- 28 30 Mary Chapin Carpenter, How Do
- 29 32 Shenandoah, Sunday In The South



Station Sellout. Following a sellout performance at Nashville's Station Inn, singer/songwriter Guy Clark visits backstage with friends and colleagues. Pictured, from left, are Keith Case, of Keith Case & Associates; Clark; support act Buddy Mondlock, of SBK Songs; and Miles Wilkinson, co-producer of Clark's current Sugar Hill album release, "Old Friends."

Busy McEntire Takes On Film, Business Challenges

BY GERRY WOOD

NASHVILLE A movie role, a new album, a booming in-house business, and an upcoming summer tour are highlights in Reba McEntire's career as change remains her only constant.

Still ebullient following her recent favorite-female-vocalist victory in The Nashville Network's Viewers Choice Awards, McEntire has been filming a movie in the California desert. She provides few details of the project—her first motion picture role—except to note that it's a monster movie. Her part in the film should wrap on June 24, giving her a few days to relax before heading out for her busiest concert months—July, August, and September.

McEntire moved from Oklahoma to Nashville shortly after her divorce from Charlie Battles two years ago, a split that caught her family and friends off guard. "It surprised a lot of people," she admits, "but some things just don't last forever."

The Nashville move prompted consolidation of her business, Starstruck Entertainment, under one roof. Her business affairs are now handled in-house, including promotion, publicity, management, booking, advertising, and fan club. The publishing remains with PolyGram Welk. "That's what's

so neat about this organization now," says McEntire. "I don't have to come up with all the ideas, and they don't have to come up with it all—it's a team effort, and everybody feeds off each other."

McEntire also feels more in control with the in-house situation. "Before, I never knew what was going on. Everybody else was taking care of everything, and I'd hear it third-hand. Miscommunication and not enough communication are the evils of the business, and good communication is the savior of it all."

The new McEntire album, "Sweet Sixteen" (so titled because it's her 16th), finds the artist stretching her writing talents as well as her vocal parameters. She co-wrote three of the songs, two with Don Schlitz and one with Kendal Franceschi and Quentin Powers. "My New Year's resolution was to go out and write more with people." She prefers the co-writing route, admitting, "I don't write that well by myself because I'm not disciplined enough to do that."

Since Jimmy Bowen allowed her to co-produce her albums, McEntire has enjoyed that part of the recording process. She may even produce another act sometime if "they are as dedicated to the music as I am. I don't waste my time on somebody who

(Continued on next page)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	Blackwood, BMI/ATV, BMI/MacLen, BMI) HL
24 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP) HL	1 1 GOT YOU (Coal Dust West, BMI) WBM
58 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Lawyer's Daughter, BMI)	21 I KNOW WHAT I'VE GOT (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WBM
46 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	60 I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP)
41 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI)	38 I MIGHT BE WHAT YOU'RE LOOKIN' FOR (Kristoshua, BMI) CPP
67 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP	89 I PROMISE (Tree, BMI/Cross Keys, ASCAP)
65 BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI)	99 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP) HL/WBM
1 BETTER MAN (Howlin'Hits, ASCAP)	81 I WOULDN'T TRADE YOUR LOVE (Chip 'N'Dale, ASCAP)
1 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	62 IF I EVER GO CRAZY (Rick Hall, ASCAP)
52 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	29 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI) CPP
51 (BLUE, BLUE, BLUE) BLUE, BLUE (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	80 IF I NEVER SEE MIDNIGHT AGAIN (MCA, ASCAP/Don Schlitz, ASCAP/Colegms-EMI, ASCAP) HL/WBM
88 BRAND NEW WEEK (Screen Gems-EMI, BMI)	57 I'M A SURVIVOR (Ripparthur, ASCAP/Artpyl, ASCAP/Tinkertunes, ASCAP)
78 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI)	90 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
6 CALL ON ME (Irving, BMI) CPP	48 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP)
64 CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP)	12 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL
16 CATHY'S CLDWN (Acuff-Rose, BMI)	37 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) CPP
95 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	96 IT'S TIME FOR YOUR DREAMS TO COME TRUE (Bekool, ASCAP)
8 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL	30 THE KING IS GONE (SO ARE YOU) (Uncle Arte, ASCAP) CPP
49 COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, BMI)	84 LET'S SLEEP ON IT (Millhouse, BMI)
72 CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI)	50 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
26 DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	36 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)
40 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL/WBM	59 LOVE IS ONE OF THOSE WORDS (Tree, BMI/O'Lyric, BMI/Lawyer's Daughter, BMI) HL
70 DON'T TOSS US AWAY (Lionrich Music)	2 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM
91 FROM THE WORD GO (Tree, BMI) HL	44 LOVE WILL (Songs Of Polygram, BMI/GID Music, ASCAP) HL/CPP
100 FRONTIER JUSTICE (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)	7 LOVIN' ONLY ME (ESP, BMI)
39 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	74 MAYBE I WON'T LOVE YOU ANYMORE (Cookie Jar, BMI/Starbound, BMI)
32 HEAVEN ONLY KNOWS (Irving, BMI) CPP	66 MIDNIGHT TRAIN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
87 HEY BOBBY (Wooden Wonder, SESAC) HL	28 MORE THAN A NAME ON A WALL (Statler Brothers, BMI)
85 HILLBILLY HELL (Bellamy Bros., ASCAP/Tree, BMI) HL	23 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
9 HOLE IN MY POCKET (House Of Bryant, BMI)	43 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL
92 HONKY TONK SONG (Cedarwood, BMI/Tree, BMI)	63 NEVER HAD A LOVE SONG (Gary Morris, ASCAP)
15 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CPP/WBM	33 NEVER SAY NEVER (Rick Hall, ASCAP)
35 HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL	71 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP)
4 I DON'T WANT TO SPOIL THE PARTY (SBK	97 OLD FLAME, NEW FIRE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL

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REBA MCENTIRE TAKES ON FILM ROLE, NEW BUSINESS CHALLENGES

(Continued from preceding page)

thinks it's funny and doesn't take it serious." She recalls advice from the Statler Brothers: "Treat it like a business. Have fun with it, and enjoy the benefits, but treat it like a business and you'll stay in it a long time." Adds McEntire, "Of course, they are the living proof."

Her show hits the road July 1, playing California, Las Vegas, Phoenix, Utah, Idaho, Alabama, and other stops. The revamped staging includes new lights, fog, smoke, three different costume changes, new songs, and several new band members. Reminded that some fans were upset after she performed a R&B-slanted version of "Respect" on the CMA

Awards Show, McEntire says she will continue to pursue new avenues. "I don't want to get bored when people keep thinking that Reba is going to be doing this or that. That's when Reba does something different." She wants the audience to wonder "what Reba is going to do tonight" rather than say "Reba is going to sit up on a stool and sing this."

Closely following Ricky Skaggs and concurrent with George Strait, McEntire helped lead the surge of the new traditionalist movement in country music. "It was the biggest break of my career because I couldn't compete with the strings and smooth tones and the prettiness of it. I want-

ed to go back to my roots."

Recently a co-host on "Good Morning America," McEntire would like to do more TV, too. When she infrequently takes a break from the stress of show business, McEntire hits the golf links. "I play enough to stay up with the boys."

She also plans to expand the business, perhaps getting more artists and agents: Her main goal is to "remain happy and keep growing." And she plans to keep entertaining "as long as it's decent on both sides—to the listener and the singer. I want everything to remain good quality with good thoughts. If we ever get to a point where it's 'Poor Reba, she still

has to do this,' then that's when I want to be staying home sitting on the porch."

And what about those Music Row rumors that K.T. Oslin might have been rubbing salt in the wound after dethroning McEntire in awards competition by remarking, "It was a hell of a run, Reba"? McEntire feels that those who interpreted the remark as a has-been hint rather than a compliment were mistaken. "I've defended [Oslin] on that for the last two award shows [CMA and ACM]," McEntire comments. "That's just the way K.T. talks. She was giving me a huge compliment. We are very good friends and she entertains me very well."

CAPITOL CATALOG

(Continued from page 29)

\$7.98 for vinyl and cassette and \$11.98 to \$13.98 for CD. Some of the deeper catalog is priced at \$4.98 for cassette, and many of the older titles are offered in cassette format only.

Fan Fair rules prohibit the on-premises sale of records, except through a single designated store. This year, for the first time, Tower Records will be the official Fan Fair record outlet. Formerly, Music City Record Distributors handled the sales. However, when MCRD sold its Nashville Cat's stores to Turtle's last year, it signed a noncompeting agreement that effectively disqualified it from further Fan Fair activity.

EDWARD MORRIS

FOR WEEK ENDING JUNE 10, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	15	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 10 weeks at No. One
2	3	3	7	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
3	2	2	15	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	38	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
5	11	17	3	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
6	6	5	16	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
7	5	6	45	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
8	7	7	34	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
9	8	8	58	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
10	10	10	12	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
11	9	9	35	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
12	12	11	7	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
13	13	12	42	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
14	24	35	4	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
15	15	33	51	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
16	16	14	42	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
17	19	25	3	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
18	27	27	3	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
19	17	13	17	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
20	14	15	16	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
21	18	16	12	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
22	20	19	107	RANDY TRAVIS ▲3 WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	21	22	41	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
24	22	21	97	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	23	18	56	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
26	28	23	45	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
27	25	20	14	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
28	26	24	13	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
29	32	43	3	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
30	31	30	55	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
31	29	26	19	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
32	30	29	118	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
33	35	34	172	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
34	36	36	155	RANDY TRAVIS ▲2 WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
35	33	32	8	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
36	34	28	70	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
37	38	37	95	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
38	37	31	41	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	40	12	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
40	40	39	15	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
41	43	48	5	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
42	41	38	16	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
43	46	46	52	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
44	45	45	89	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
45	42	41	42	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
46	49	49	17	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
47	52	52	38	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
48	50	51	81	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
49	60	64	4	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
50	54	53	13	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
51	48	42	29	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
52	57	59	109	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
53	44	44	7	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LLOUNDER
54	51	54	32	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
55	55	57	29	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
56	69	69	3	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
57	47	50	34	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
58	NEW ►		1	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
59	53	47	39	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
60	58	56	34	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
61	56	58	63	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
62	62	61	6	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
63	59	60	11	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
64	61	55	11	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
65	68	70	61	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
66	74	73	49	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
67	NEW ►		1	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
68	63	67	55	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
69	73	71	98	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
70	72	66	56	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
71	65	65	78	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
72	67	63	239	HANK WILLIAMS, JR. ▲2 WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
73	70	72	188	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
74	64	62	48	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
75	71	—	83	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT

○ 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.

Disk Puts New Twist On Old Tunes

'80s Stars Do '50s Songs On WB Album

BY CHRIS MCGOWAN

LOS ANGELES Rick James covers the Drifters, Elton John sings a Fats Domino song, and the Manhattan Transfer performs a Frankie Lyman hit on "Rock, Rhythm & Blues," the new Warner Bros. concept album created and produced by Richard Perry.

The album, a collection of late-'50s hits recorded by a stellar lineup of late-'80s stars, is an attempt by Perry to re-create on disk one of the legendary, multiple-act concerts put on by pioneering DJ Alan Freed during the '50s at such venues as the Brooklyn Paramount. Freed helped break racial barriers with his rock/R&B

shows and was perhaps the first DJ to program R&B for a white audience; he also has been called the first to use the phrase "rock'n'roll" to describe a type of music.

"Those Alan Freed rock'n'roll shows were the greatest events I've ever attended and experienced," says Perry, whose producing credits over the last 20 years include numerous hit LPs with the Pointer Sisters, Leo Sayer, Barbra Streisand, Carly Simon, Nilsson, El DeBarge, and many other acts.

"The shows would have about 14 acts on the bill doing two songs each, all smash hits," adds Perry. "It was nonstop, power-packed entertain-

ment and each group was a show unto itself. Groups like the Temptations had great choreography and incredible matching outfits in flamboyant colors, and there was a big band of instrumental stars such as King Curtis to back them up."

The aforementioned James, John, and the Transfer, as well as Michael McDonald, Chaka Khan, Howard Hewett, Randy Travis, the Pointer Sisters, Christine McVie (with Mick Fleetwood and John McVie) and El DeBarge participate on the album, which covers a variety of hits from 1956-60. Songs include "I'm Ready" (a big hit for Domino), "Fever" (a hit for both Little Willie John and Peggy Lee), "Mr. Lee" (the Bob-

(Continued on next page)



Bruce Gets Loose. Ex-Moonlighter Bruce Willis gets help from guitarist Johnny Winter during sessions at the Hit Factory in New York for his upcoming second release on Motown. The album is being produced by composer/performer Robert Kraft, whose own "Quake City" came out in March on the Sonic Edge label. (Photo: Chuck Pulin)

Creative Matchmaking Spawns Hot Pop Pairings

BY BRUCE HARING

NEW YORK How does Elton John link up vocally with Aretha Franklin? Why have Lita Ford and Ozzy Osbourne blended in a match made in heavy-metal heaven?

There's no method to the magic of duet pairings, label executives report. Instead, most of the song teams that lately have crowded the Billboard Hot 100 Singles chart are a result of artist friendships, high-concept deal making, and a lot of "wouldn't they sound great together?"

John and Franklin's "Through the Storm" found Arista president Clive Davis acting as the matchmaker. "I felt that the song's impact would be enhanced by a strong duet pairing," Davis says. "The song needed the question-and-answer response only a duet can offer."

Davis previously recruited John for the all-star AIDS benefit single "That's What Friends Are For," and felt "to combine Aretha's soulfulness with the rock'n'roll essence

of the song required royalty from the rock world." A few phone calls later, John agreed to the pairing.

Rick Dobbis, RCA executive VP, says the Lita Ford/Ozzy Osbourne duet on "Close My Eyes Forever" was a matter of the artists' mutual admiration.

"Very simply, Ozzy and Lita are fans of each other," Dobbis says. "They share the same manager, and when Lita was making her record, the question of a duet came up, and as the old story goes, it was magic."

In some cases, Dobbis says, there would be a specific discussion about whether a particular artist is suitable for the duet. "Here's a song, we've got a kind of voice in mind, why not go for something unusual?" If one artist has a base at a particular part of the market, it can help the other."

With the movie soundtrack market expanding, Dobbis sees a natural outlet for more pairings. "The reason they're present there is because duets are love songs, and

(Continued on page 36)

Mellon Menu Includes Davis, Sanborn Jazz Fest Features Faves

PHILADELPHIA The fourth annual Mellon Jazz Festival, June 16-25, will present such headliners as Sonny Rollins, Miles Davis, Nancy Wilson, David Sanborn, Spyro Gyra, and, for the first time at the festival, local resident Grover Washington Jr. Sponsored by the Mellon Bank, which took over the underwriting four years ago, the jazz festivals began in 1982 and for three years were the Kool Jazz Festival, sponsored by the cigarette maker.

The festival this year was dedicated to Benny Golson, celebrated Philadelphia-born tenor saxophonist, jazz composer, and arranger. George Wein, festival producer, has scheduled 40 concerts; 28 are free, 12 require tickets. Major concerts will be held at the 3,000-seat Academy of Music, with tickets priced from \$22.50-\$25.

Two concerts at the academy will

feature fusion or pop-oriented jazz. Spyro Gyra will be joined by the Yellowjackets June 21 and guitarist Larry Carlton will play with saxophonist David Sanborn June 23.

In a more traditional vein, Nancy Wilson and Joe Williams will sing June 20 on a bill with trumpeter Ruby Braff. Co-starring June 24 will be Miles Davis and saxophonist Benny Golson. On June 22, Washington will be joined by Latin singer/songwriter Ruben Blades. Other ticketed concerts, priced from \$10-\$15, will be presented at smaller venues, including the Painted Bride Center, the Trocadero, and the Afro-American Museum and Community Education Center.

Local performers will be featured at free concerts at both indoor and outdoor venues during the festival.

MAURICE ORODENKER

Jackson Browne Spins 'World In Motion'; Roachford Rocks N.Y.; Street Poison

DOCTOR MY EYES: In recent years, Jackson Browne has stubbornly stayed true to songwriting that confronts, as he once put it, the evil and the good in a world increasingly gone awry. While he proved in the early '80s he could knock out hit fluff like "Somebody's Baby" with ease, Browne raised the ante with "Lawyers In Love" in 1983 and went without much radio play for the politicized "Lives In The Balance" album in 1986.

On the best tracks from his new Elektra effort, "World In Motion," however, Browne combines crusading and pop songcraft to accessible and powerful effect. A verse from the title track—already an album rock radio hit—delivers striking contrasts: "On the billboards and the T.V. screens/ They got food and cars and toys and trucks and jeans/ Like a homeless child's fitful dreams." Yet the song is ultimately upbeat.

As he has since "Lawyers In Love," with help from keyboardist/collaborator Craig Doerge, Browne has reshaped his folk-rock piano-guitar sound with shining synthesizers and programmed drums. As a result, "World In Motion" bears its messages to radio on thoroughly modern rhythms.

And those messages include, in "The Word Justice," the link between drug-fueled crimes on American streets and U.S. policies toward drug-producing Central American nations.

Browne's tendency toward didactic lyrics drags down such numbers as "How Long," and his move into reggae for "When The Stone Begins To Turn" sounds forced. But "World In Motion" contains plenty of other high points, particularly the gentle remake of a Nicaraguan folk song, "My Personal Revenge," and the cover of Little Steven's stirring anthem, "I Am A Patriot."

With "World In Motion," Browne has rediscovered how to carry his most fervently held views once more to a mass audience. And radio, this time, seems ready to listen.

ON THE ROAD: An all-star lineup featuring Bobby Brown, Karyn White, Levert, Salt-N-Pepa, Guy, M.C. Hammer, Kid 'N Play, and Rob Base played the Coca-Cola Classic Music Festival May 27 at Fulton County Stadium in Atlanta, the sponsor's corporate hometown. Coke will bring a festival lineup to Dallas in August and Philadelphia in September. Recent turmoil in China hasn't dissuaded Fawn Field Drake, an unsigned multilingual singer, from embarking on a 12-city tour in China with backing

from a silent sponsor recruited by boosters in her hometown of Denver. . . De La Soul will open the New Order show at San Diego's Aztec Bowl June 17. . . David Lindley and El Rayo-X appeared June 2 at the first free concert in the Parliament Sound Series being staged through September at Penn's Landing in Philadelphia. Upcoming acts include John Hiatt, Dianne Reeves, Leon Redbone, Karla Bonoff, Toots & the Maytals, and Kid Creole & the Coconuts. . . During a tour stop in the town, Poison

guitarist C.C. DeVille, axe and portable amp in hand, recently gave an impromptu performance on New Orleans's Bourbon Street—which abruptly ended when police promised to arrest him for disturbing the peace.

CASTING CALL: Between his musical efforts and campaign for the Amazon rain forest, look for Sting to perform in "The Three Penny Opera" on Broadway. . . Roger Daltrey acts in the film "The Teddy Bear Habit," wrapping up his role before heading on the road with the Who. . . Iggy Pop appears in director John Waters' next flick, "Cry Baby," which Al Kooper is helping score.

ON THE BEAT: Was this rock or funk or pop or soul, singer Andrew Roachford asked playfully, as his band Roachford churned and burned through its New York debut at the Cat Club May 25. He delightfully repeated the response shouted by one woman in the packed house: "It's 'Roachford music!'" . . . Nitty Gritty Dirt Band members Jim Fadden, Jeff Hanna, and Jimmy Ibbotson were among those who turned out for Foster & Lloyd's show at the Bottom Line May 23. . . "Soul Survivor," the first single and title track from Michael Bolton's upcoming album, boasts a radio-friendly sax solo from Kenny G. . . "I don't like being typecast as producer, an AOR-type guy," says Keith Olsen, who nevertheless earned that role working on records by Foreigner and Whitesnake, among others. But Olsen aimed at hot pop sound with Time Gallery, a young Swedish band that is the first signing to Olsen's own Atlantic-distributed Kore Records label.

AT LEAST THEY LISTED IT THIRD: "In the last three years, some significant events have occurred in the lives of Americans," begins a press blurb soaked in historic hype. "A new president was elected into office, the space shuttle was successfully launched, and the Burns Sisters have released their second album on Columbia, 'Endangered Species.'"



by Thom Duffy

'50s MEET THE '80s

(Continued from preceding page)

bettes), "Ten Commandments Of Love" (the Moonglows), and "I Want To Be Your Girl" (Lyman).

Doing the album was an old dream for Perry. "I just waited for the right timing and situation. At a certain point in '86, I saw that people were starting to get more involved with cutting '50s tunes, and this was well before 'Dirty Dancing.' So I sat down with [Warner Bros. chairman] Mo Ostin and explained my concept to him, and he said, 'Let's go.'"

Initially, the project was a challenge to set into motion. "This record is somewhat unprecedented, because you don't usually get together an array of artists like this without it being for a charity event or a soundtrack," says Perry. "In fact, this album is like a movie soundtrack without a movie."

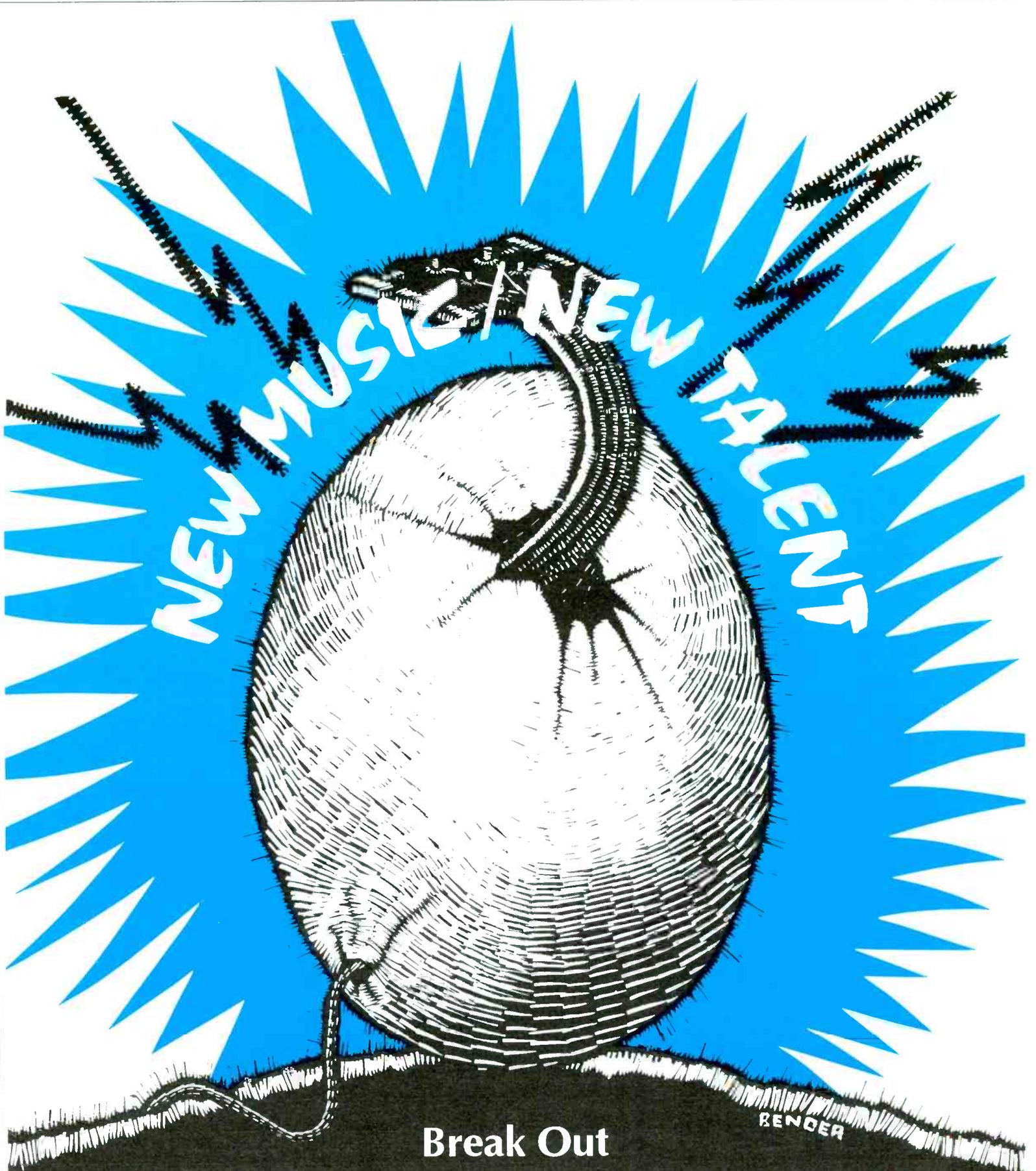
"It took a lot of time to find artists who were excited about the idea, and who weren't off touring or involved with their own projects. I had to wait six months for Elton John to come over from England, for example. There were long periods of time where I wondered if it would ever get finished. But I felt it was important for people to see just how vibrant and alive and relevant this music still is."

The first single off the album is Rick James' medley of the Drifters' "This Magic Moment/Dance With Me." Recalls James: "I went up to Richard's house in the hills and we just sat down and listened to a lot of stuff and he told me about the project. And '50s music is an area I adore because my mother was really into it and she turned me on to the Drifters. I had the whole area of the '50s to pick my songs from, so I picked them, and then suggested to Richard why not do the two songs together."

"This project was unusual for me because it was the first time in my musical life that I was doing something that I didn't produce and write. But I always wanted to pick myself up out of those shoes for a minute and let someone else do it. And Richard is one of the very few producers in the world whom I respect. And he came up with a very different sound for me, with a nice melodic funk feel to it. I'm excited and I love the album, and I think it [will appeal to] people over 30 as well as teenagers who've never heard a lot of this stuff before."

Perry explains that "rhythmically speaking, on most tracks, we tried to maintain the essence of the original. We used modern sounds and technology, using instruments like synthesizers, but in a way to enhance the integrity of the original, to provide textures that would have been impossible to do 30 years ago. But there are also some things done 30 years ago that sound better than today, and we tried to incorporate those."

Singles off the album will be promoted in a variety of ways, to top 40, AC, album rock, black, even country radio, depending on the tune and the artist. "There are quite a wide spread of styles on the album, all of which combined to create the rock'n'roll phenomenon," says Perry. "We've got three videos done and hopefully it will also come out as a 60-minute longform video."



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Bonus Distribution at New Music Seminar

New York -- July 15-19

Queensryche Expands 'Operation' With Single Aimed At Top 40

BY JIM BESSMAN

NEW YORK In the first eight months after its release in April 1988, Queensryche's fourth album, "Operation: Mindcrime," sold 300,000 copies. Since then, in the wake of a tour with Metallica and amid heavy MTV play of the "Eyes Of A Stranger" video, the EMI album has gone gold, the single is an album rock hit, and plans are in the works to take the band's forthcoming follow-up single, "I Don't Believe In Love," to top 40.

"We felt all along that ['I Don't Believe In Love'] could be a top 40

hit," says EMI's VP of marketing, Robert Smith. "But like many other records, it would take a build-up before it got there."

Smith traces the rather lengthy build-up all the way back to the initial release of "Operation: Mindcrime," when the concept album was hailed in heavy metal circles as Queensryche's equivalent of Pink Floyd's "The Wall."

"Queensryche was always a favorite group at the label, and when 'Operation: Mindcrime' came in it caught us with a vengeance," says Smith. "There was no tour or video right off, but no one panicked. We

just waited for the right opportunity."

Opportunity knocked with a September-October tour with Def Leppard, capped by the completion in January of the breakthrough video to "Eyes Of A Stranger."

"We weren't going to do a video originally," says Peter Mensch of Q Prime Inc., who manages Queensryche, Def Leppard, and Metallica with partner Cliff Burnstein. "But Julianna Roberts of [video production company] The Foundry called us every day to do one. They basically did a brilliant job and we started selling records."

The clip, which combined characters and plot lines from the album with group performance footage, formed the core of a concerted effort to break the band.

"MTV committed to playing it beyond 'Headbangers Ball' and it immediately generated requests," says Smith. "Then the band began touring with Metallica. They did extensive press beforehand, then local press during the tour and in-stores in every major market we could set up. And [vocalist] Geoff Tate and [guitarist] Chris DeGarmo came to New York or Los Angeles for more national press on their days off. The guys really worked their asses off."

Queensryche also appeared as guest hosts on "Headbangers Ball" and did additional MTV interviewing as its video nailed down a constant spot on the station's top 20

call-in show for weeks. EMI further reinforced the effort in major markets during the initial MTV breakout and bolstered national success on the local level with advertising and promotion to ensure retail stocking and sales. The video also was promoted at local broadcast outlets to enhance local radio airplay.

The intensive activity resulted in "Eyes Of A Stranger" becoming Queensryche's first hit on the Album Rock Tracks chart. A video for "I Don't Believe" has been completed along the conceptual lines of "Eyes Of A Stranger," and a 30-

minute video with nine songs from the album is in the works.

"It's textbook artist development," says Smith, adding that Queensryche has lifted itself from opening-act status to a powerful headliner role.

"You just can't drop the ball," adds Mensch, likening the long-term performance of "Operation: Mindcrime" to that of Def Leppard's "Hysteria."

"Few records take off overnight anymore. Now you have to prove it and there are 700,000 new hardcore Queensryche fans who will be there for the next record."

MATCHING UP HOT POP DUET PARTNERS

(Continued from page 34)

that's the key element in movies. You can accomplish things in duet records you can't do in others; you can ask questions and get answers. The dynamics of duets can be very different."

Producer Tommy LiPuma, whose most recent work was the Dr. John/Rickie Lee Jones duet on "Making Whoopie," says some duets come from random meetings. "If someone meets someone at a party, that may spark a song. It's not something as calculated as companies sitting down and saying, 'They should work with that artist and that artist.' It's usually some-

thing spontaneous that happens as they're doing the album, or someone sends you a song that was written in duet form."

Duets have a natural publicity edge, according to Jim Cawley, Arista VP of sales and distribution. "They really get people talking and stir interest in stores and all corners of the business as people hear about them," he says. "People have an interest in hearing what they're like. Right now, there's such a consumer appetite to hear about interesting musical situations that when word of an interesting situation gets out, it cultivates strong interest."



Stand By King. The original sheet music to his hit "Stand By Me" was donated by Ben E. King to the Hard Rock Cafe in New York. King, left, displayed the pages with help from Eric Clapton, center, and producer Russ Titelman. (Photo: Chuck Pulin)



TALENT IN ACTION

NANCI GRIFFITH

*Berklee Performance Center
Boston*

THE ONLY PROBLEM with Nanci Griffith's 1988 live collection "One Fair Summer Evening" is that it only showcases the MCA singer/songwriter's genteel side. This stunning sold-out May 6 show was more representative of her versatility.

Griffith's charm lies in her ability to mix country spunk with heartfelt sincerity. As is her trademark, the talented Texan moved effortlessly between lovely country ballads ("Gulf Coast Highway"), riveting spirituals ("From A Distance"), and hillbilly hoedowns ("Love Wore A Halo").

She unveiled a more progressive dimension when she previewed material from her upcoming August release, produced by veteran Glyn Johns, who has worked with the Rolling Stones, the Beatles, and others. "Listen To The Radio" was an upbeat tribute to Loretta Lynn. Another new song was a compassionate plea for the future that combined majestic Irish melodies with an electronic beat.

Opener Guy Clark added background harmonies on a few songs and guitarist Phillip Donnelly contributed many fine, understated so-

los.

By the show's end, it was clear that longtime country and folk fans need not worry about Griffith being swallowed by her inevitable fame and fortune. She's still in full command of her craft. **GREG REIBMAN**

**ALEXANDER O'NEAL
CHERRELLE**

*Front Row Theatre
Highland Heights, Ohio*

SOUL BEAT SHTICK by a slim margin in the technofunk these two Minneapolis artists displayed May 5, playing to 2,300 fans in this 3,000-seat theater-in-the-round, midway through a six-month tour.

The beefy O'Neal dwelt too long

on ballads and patter, but his oily baritone and boudoir phrasing were flawless, especially on "Broken Heart." It was too bad that "Criticize" boasted his deepest groove; it was only the second song of his poorly paced set.

The petite, defiant Cherrelle Norton excelled on "Affair," capping her brief turn with "I Didn't Mean To Turn You On."

The keyboard-heavy band and backup vocalists sounded plush and buoyant, particularly on "Fake," which ended the show with an on-stage dance party.

If O'Neal shed the shtick, he could be a major artist. Cherrelle isn't as ambitious but she's more believable. Their duets were easy,

swinging twines, and both kept the audience enthralled. **CARLO WOLFF**

BUNNY WAILER

Radio City Music Hall, New York

BUNNY WAILER CAME back. The last time he was in the Big Apple in 1986, he nearly sold out Madison Square Garden. Appearing May 4 at Radio City Music Hall, Wailer again packed them in.

This reggae legend—who was an original Wailer with Bob Marley and Peter Tosh—waltzed onto Radio City's great stage to a standing ovation. The audience was pumped up, ready to party, but Wailer, accompanied by a 12-piece band and dancers, dived into a slow, folky

song first. The full house was coaxed into a listening mood, and Wailer, because he's from the old school, played politically charged numbers. Most were from his latest, critically acclaimed Shanachie album, "Liberation."

These went over well. Then Wailer literally let his hair down. He announced, "It's rockers' time!" and directed the audience to its feet. Unlike the departed Tosh and Marley, Wailer knows his dub. Tracks like "Dancin' Time" and "Cool Running" caused folks to dance in the aisles. Wailer, who dedicated the last few minutes of his set to Marley and Tosh, proved to be an extremely liberating force.

HAVELOCK NELSON

Cleveland's 1st Music Biz Seminar Deemed Success

BY MICHAEL HEATON

CLEVELAND This city took another step toward rebuilding its reputation as a music-industry town May 18-19, when the newly formed Cleveland Music Group, comprising radio personnel, concert promoters, club owners, and independent record producers, hosted Undercurrents '89, a music-industry seminar modeled after New York's New Music Seminar and the South by Southwest Music and Media Conference in Austin, Texas.

The two-day affair was a modest

but successful step toward drawing national industry attention to Cleveland-area talent. Two-hundred-plus people attended panels on songwriting, song publishing, booking and band management, radio and record promotion, media and publicity, and A&R. Evening showcases featured 25 bands in four clubs.

Keynote speaker Steve Mountain, the Philadelphia-based manager of the Hooters and Tommy Conwell & the Young Rumblers, told the audience that six years ago there was virtually no music scene in Philadelphia. Mountain, who owns three

nightclubs in Philadelphia, encouraged musicians to get a sense of their own sound before attempting to promote themselves. He stressed the need to be focused and prepared before approaching professional management or a label. He talked about the pitfalls of the business end of the music field. "Good management advises, bad management babysits, and terrible management finances the band," he said.

Though the seminar was small, those involved were happy with the turnout. "We were fortunate to have a lot of high-profile, well-re-

spected industry professionals who tailored their discussion to the needs of those who participated," said Michael Belkin of Belkin Productions.

Mark Litten of the Cleveland Music Group was also satisfied. "We reached our goal. This was a good foundation on which to build these seminars for the years to come. I think next year there will be more attention paid to different kinds of alternative music, and I think we'll have a lot more music-oriented businesses involved with the trade show."

Sheila Elias



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ARTIST DEVELOPMENTS

BRIGHT 'MOONLIGHT'

Kevin Raleigh hopes his sexy single, "Moonlight On Water," will shine far beyond his native Cleveland. The song by the former Michael Stanley Band keyboardist, which received initial radio play on Ohio FM heavyweights WMMS Cleveland and WONE Akron, has since reached the Hot 100 Singles charts, drawing national attention to Raleigh's debut album, "Delusions Of Grandeur" on Atlantic Records.

The music industry veteran who guides Raleigh's career is confident the album will put the performer on the pop map.

"I think Kevin is a complete artist," says manager Bill Siddons, whose clients include David Crosby and Graham Nash. "Kevin is going to be an artist with multiple singles. 'The Art Of War' [another album track] is a powerful statement. So is 'Real Life.' Kevin also has a mastery of pop structure and

great melodies.

"My strategy is to break him through records," says Siddons, adding that Raleigh is the only artist he has ever agreed to manage on the basis of a demo alone.

"What I didn't want to do," says Raleigh, "was make all the songs fit into a neat package." The debut disk boasts production by the likes of Neil Geraldo (an old Cleveland friend), Peter Coleman, and Fernando Saunders.

"At this point, I've done my basic training," Raleigh says. "Now I'm waiting in the boat for the invasion." CARLO WOLFF

JOHNS' 'BOMBS AWAY'

Although he did the crayon-on-lightboard drawings on the front and back covers of his new Rykodisc album, "Bombs Away," Evan Johns doesn't count this as a serious artistic move. "With a mug like mine, you ain't selling any more records by putting it on the cover," says Johns, laughing.

Eschewing similar efforts in the future, John adds, "This artist thing is just too much work for a guitar player like me."

The album—billed to Evan Johns & His H-Bombs—was produced by E Street Band bassist Garry W. Tallent. Rykodisc has been promoting it by tying in with the extensive club touring schedule Johns and his band have followed as part of the Miller Band Network, while padding Johns' already impressive press pack.

"Evan feels that press has been responsible for his success thus far, and it's something we'd like to continue," says Rykodisc director of marketing John Hammond.

The tour promotion is one aspect of the campaign that Hammond relishes, for Johns is the only act among Rykodisc's first batch of original signees "to be on tour all



Sweet Margo. Cowboy Junkies lead singer Margo Timmins relishes the applause from a Town Hall audience in New York after performing the band's reworked version of Lou Reed's "Sweet Jane." The group's tour, in support of its RCA debut album "The Trinity Session," continues with West Coast shows this week. (Photo: Chuck Pulin)

the time. In essence, he's a live rock 'n' roller, and the album is a great representation of his wild approach. We want to play it up for all it's worth." DAVID WYKOFF

TUCKER'S 'LIFE IN EXILE'

When 50 Skidillion Watts, a record label in Stuart, Fla., recently released the first album by former Velvet Underground drummer Maureen Tucker to include her own compositions, it was a case of archivists stocking their own library.

Besides running the record company out of their kitchen, the husband-and-wife team of Mike C. Kostek and Kate Messer provide a clearinghouse for information about the legendary late-'60s band through their Velvet Underground Appreciation Society and its newsletter. With Tucker's album "Life In Exile After Abdication," they wrote their own next issue.

They also found themselves riding a wave of Velvet-mania. With bands from R.E.M. to the Violent Femmes citing it as an influence, the Velvet Underground is more popular now than ever. So Kostek and Messer were not surprised when Dutch East India Trading Co., which manufactures and distributes their product, said initial orders for Tucker's new album already had more than doubled the sales for her previous EP. "And that was without people hearing the record," Kostek says.

The album features Tucker singing five original songs in her child-like, off-key way and a cast of alternative-music stars, from former Velvet front man Lou Reed to members of Sonic Youth and Jad Fair.

All of which means Tucker had to quit her job at a Wal-Mart in rural Georgia to tour Europe and the Eastern U.S. this spring. The first single, "Hey Mersh," includes a blistering Lou Reed guitar solo. Tucker's odd ode to suburbia should attract adventurous programmers.

Even Tucker's five kids—a parent's toughest critics—are getting enthused. "We were having dinner about two weeks before I left and the phone rang," says Tucker, "and it was the 14-year-old's friend saying, 'Your mom's on MTV.' So right away they figured, 'OK, this is cool.'" EVELYN McDONNELL

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVID COPPERFIELD	The O'Keefe Centre Toronto, Ontario Canada	May 24-28	\$676,763 (\$809,409 Canadian) \$28.50/\$22.50/ \$19.50/\$14	32,051 sellout	Concerts Prods. International Donald K. Donald Prods. in-house
LOS BUKIS RAMON AYALA BRONCO	Los Angeles Sports Arena Los Angeles, Calif.	May 27-28	\$588,430 \$30/\$20	26,683 32,000	Jalisco Promotions
JACKIE MASON DENNIS BLAIR	Westbury Music Fair Westbury, N.Y.	May 17-21	\$458,107 \$35	14,310 sellout	Music Fair Prods.
MITZI GAYNOR	Fox Theatre Detroit, Mich.	May 11-14	\$410,335 \$37.50/\$27.50/ \$15/\$5	20,337 24,100	Brass Ring Prods.
ANNE MURRAY	The O'Keefe Centre Toronto, Ontario	May 17-21	\$358,494 (\$425,174 Canadian) \$35.50/\$30.50/ \$25.50/\$20.50	15,669 16,155	Balmur Ltd.
BOBBY BROWN LEVERT KARYN WHITE K-9 POSSE	Frank Erwin Center Univ. of Texas, Austin	May 18	\$248,917 \$17.50/\$15.50	15,506 sellout	in-house
POISON TESLA	Met Center Bloomington, Minn.	May 23	\$218,059 \$17.50	12,910 17,453	Stardate Prods. Frank Prods.
THE JUDDS STEVE WARNER	Kiva Auditorium Albuquerque, N.M.	May 12-13	\$124,672 \$18.50	7,528 sellout	Pro Tours
POISON TESLA	Sandstone Amphitheatre Bonner Springs, Kan.	May 11	\$124,098 \$18.50	7,207 18,000	in-house
NEW KIDS ON THE BLOCK SIDE F/X JILL MINOR	Atlantis The Water Kingdom Hollywood, Fla.	May 21	\$121,992 \$18.50/\$16.50	7,000 sellout	Greg Alliferis Presents
THE CHARLIE DANIELS BAND THE BELLAMY BROTHERS THE OUTLAWS TOY CODWELL	PA Country Club Gardner, Mass.	May 21	\$120,640 \$22/\$20	6,196 6,500	Cafferty Concerts
CINDERELLA WINGER BULLETBOYS	Dayton Hara Arena, Conference & Exhibition Center Dayton, Ohio	May 16	\$109,579 \$17.50/\$16.50	6,829 sellout	Jam Prods.
THE JUDDS HIGHWAY 101 CARL PERKINS	J. Lawrence Walkup Skydome Northern Arizona Univ. Flagstaff, Ariz.	April 28	\$104,570 \$17.50	6,288 7,500	Pro Tours
DICK CLARK'S "AMERICAN BANDSTAND" 35TH ANNIVERSARY CONCERT TOUR	Radio City Music Hall New York, N.Y.	May 23	\$101,683 \$25/\$22.50/ \$20	5,573 5,874	Radio City Music Prods.
KENNY ROGERS THE OAK RIDGE BOYS	John F. Savage Hall Univ. of Toledo, Ohio	May 23	\$95,673 \$17.50	5,467 10,156	North American Tours
THE JUDDS STEVE WARNER	Tucson Community Center Tucson, Ariz.	May 14	\$87,089 \$17.50	5,496 7,000	Pro Tours
THE ROBERT CRAY BAND STEVIE RAY VAUGHN WAS (NOT WAS)	Starlight Bowl San Diego, Calif.	May 20	\$86,624 \$24/\$21	4,013 sellout	Bill Silva Presents
CINDERELLA WINGER BULLETBOYS	Rochester Community War Memorial Rochester, N.Y.	May 11	\$79,194 \$16.50/\$15.50	5,012 6,000	Monarch Entertainment Bureau John Scher Presents
RATT GREAT WHITE WARRANT	Sandstone Amphitheatre Bonner Springs, Kan.	May 27	\$78,311 \$18.50	4,309 18,000	in-house
THE JUDDS HIGHWAY 101 CARL PERKINS	Angel Stadium Palm Springs, Calif.	April 30	\$73,695 \$20/\$15	6,000 10,000	Pro Tours
RAY STEVENS LINDA LOU SHRIVER LEON DOUGLAS SHERRY & SHERYL HORNE L1/70 BAND	Capitol Music Hall Wheeling, W.Va.	May 13	\$66,204 \$14.50	4,851 4,982	Ross Felton
EDIE BRICKELL & NEW BOHEMIANS STEVE FORBERT	Berkeley Community Theatre Berkeley, Calif.	May 19	\$64,991 \$18.50	3,513 sellout	Bill Graham Presents
BOB NEWHART	Riverside Theatre Milwaukee, Wis.	May 19	\$60,269 \$27.75/\$24.75/ \$19.75	2,488 2,500	Joseph Entertainment Group
ENGBERT HUMPERDINCK	Riverside Theatre Milwaukee, Wis.	May 22	\$58,003 \$28.75/\$23.75/ \$18.75	2,400 2,500	Joseph Entertainment Group
THE ROBERT CRAY BAND IVAN NEVILLE & THE ROOM	Music Hall Houston, Texas	May 16	\$45,387 \$20.50	2,380 3,775	PACE Concerts

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DANCE TRAX

(Continued from page 27)

erson treatments of our favorite Duran Duran cut, "Drug" ... Ziggy Marley & the Melody Makers are currently in the studio putting final touches on a new album, titled "One Bright Day," scheduled for an August 1 release. A summer tour is being planned. Along with Chris Frantz & Tina Weymouth, Marley and engineer Glenn Rosenstein are handling production chores as well.

For all you samplers and sound-meisters out there, Hanna-Barbera has just released a seven-album collection of 232 sound effects that is also available on CD. The vinyl album set is \$150 and the CD set is \$200, not including tax. To order, contact: Hanna-Barbera Productions, Attention: Music Dept., 3400 Cahuenga Blvd., Hollywood, Calif. 90068.

Attention, A&R Folks—The May 27-June 9 issue of *Dance Music Report* contains a tasty listing of names, contacts, and phone numbers at various U.K. dance labels that are happening at the moment, compiled by Paul Ablett. The list is good to have on file for licensing prospects and more. For your copy, call 212-860-5580. Also, the May 15 issue of *Rockpool* contains a comprehensive independent-label directory of all formats. Rockpool can be reached at 212-219-0777.

ROUND & ROUND: On the underground tip, do check out the Blaze remixes of "Cruzin'" (Polydor) by Jackie Jackson. New R&B/club treatments give the song the extra punch the original lacked. Heavy groove and hook swings ... Marley Marl has turned out "It's A Mean World" (Smokin', 212-262-0385) by Mark IV. Rerelease and remix merit your attention. The song's underground R&B/club feel is translated with a *nasty* bass line and drive ... Also in the hip-house genre comes "Get Up" (Express, 313-864-2054) by Diva. The song follows in the recognizable Detroit house sound, owing quite a bit to the Wee Papas' "Heat It Up." Female M.C.'s delivery doesn't always cut it, but the track picks up the slack.

"Take Me Away" by Bridget Grace (reviewed Jan. 21) is out now on Atlantic. The song was originally released under the name *Final Cut Featuring True Faith* ... "Can You Still Love Me?" is a R&B/club tune worth looking into on the flip of the *Style Council's* latest single, "The Promised Land" (Polydor).

BACK TRAX NO. 8: (Disco '75), "Free Man" by South Shore Commission; "Baby Face" by Wing & Prayer Fife & Drum Corps.; "Bad Luck" by Harold Melvin & the Bluenotes; "What A Difference A Day Makes" by Esther Phillips; "When You're Young And In Love" by Ralph Carter.

OUR SYMPATHIES are extended to the family of Dave Peaslee, who passed away last week. Peaslee was a regular contributor to *Billboard* and other publications; he spearheaded the DJ magazine *D.J. Direct* and was very active with the N.Y. Urban Teen Awards and within the rap community. Condolences can be sent in care of Bert and Janice Peaslee, Box 12, Guild Hall, Vt. 05905.

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Depreciation Talk Tops VSDA Seminar

BY EDWARD MORRIS

NASHVILLE The Internal Revenue Service got high marks on its video depreciation rulings from a Video Software Dealers Assn. seminar leader who spoke to more than 60 of the trade group's members here May 18. Accountant Harry F. Landsburg said that the IRS was attempting to be fair and understanding toward the video re-

tail business in its recent depreciation decisions (Billboard, May 20), which he characterized as being "90% clear."

Landsburg is a principal of accounting firm Laventhol & Horwath and has been a frequent speaker at VSDA seminars and conventions for the past few years.

Conducting the second in a traveling series of VSDA seminars on

"Financial Planning And Inventory Management," Landsburg explained the straight-line and income-forecasting options for video dealers, noting that "the entire trend in industry is toward straight-line depreciation." For either method, he noted, dealers must establish a salvage value for their tapes that should be "reasonably close" to a fair market value.

In straight-line, Landsburg explained, dealers must establish and document the useful life of their tapes—a period that currently averages about three years. He predicted that dealers would have problems with depreciation periods of less than two years. The straight-line method, he said, has the virtue of involving simple and easy bookkeeping.

The income-forecasting approach, which calls for calculating depreciation for each videotape, requires "an incredible amount of work if you're not automated," Landsburg stressed, "but is still worth it."

He said the IRS allows dealers to "mix" their methodologies, such as applying straight-line to catalog and income-forecasting to A titles.

VSDA members will soon be sent a videotaped explanation of the new rulings, Landsburg added.

The remainder of the daylong seminar covered the subjects of creating a business plan, dealing

with lenders, making financial projections, compiling financial statements, and managing inventory.

Addressing the enduring question of how video specialists can handle the sell-through competition from mass merchants, Landsburg suggested that the specialists play up such advantages as their regular contact with customers, their willingness to special-order, and the fact that they carry different titles from those promoted by the mass merchants.

He pointed out that mass merchants create product awareness by heavy advertising that leads to "residual" benefits for smaller video retailers.

In discussing Nintendo's efforts to curb rentals of its games by video retailers, Landsburg observed that "Nintendo took eight years of what Ronald Reagan taught us and put it to use in a very subtle way"—an outlook that he summarized as "teach religion in school, but let's not talk about ethics."

The retailers at the seminar disagreed on how much they should charge for late fees on Nintendo rentals, since the popular games tend often to be kept past deadline.

Some argued that the late fee must be at least as much as the daily rental fee. But one retailer disagreed, maintaining that such a policy "alienates kids" who will re-

(Continued on page 44)

VSDA, NARM Set Agenda On Operations

BY GEOFF MAYFIELD

NEW YORK Although video issues will be emphasized at the next joint Operations Conference of the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers, June 28-29 at the Deerfield Hyatt Hotel in Chicago suburb Deerfield, Ill., the event will focus on elements relevant to both music and video dealers.

Past Operations Conferences have leaned heavily toward discussions of automated systems that facilitate trading between vendors and their accounts, but the agenda for this meet has been broadened to confront other operations-oriented topics.

Along with tackling loss prevention and inventory management, the meet will address the Internal Revenue Service's recently adopted methods of depreciation for rental videotapes.

Also on the conference's revamped agenda:

- A workshop by Recording Industry Assn. of America (Continued on page 44)

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
ALL'S FAIR (PG-13) George Segal, Sally Kellerman Media/\$79.95	6/21/89 (7/7/89)	\$0.0529 (105)	Poster
COCOON: THE RETURN (PG) Jessica Tandy, Steve Guttenberg CBS/Fox/\$89.98	6/20/89 (7/6/89)	\$18.8 (997)	Poster, Standee
ECHOES OF PARADISE (R) Wendy Hughes, John Lone Academy/\$79.98	6/15/89 (7/6/89)	NA (NA)	Poster, Flyer
HEARTBREAK HOTEL (PG-13) David Keith, Charlie Schlatter Touchstone/\$89.95	6/13/89 (6/28/89)	\$5.5 (1,414)	Standee, Counter- card, Banner, Poster
THE LAST TEMPTATION OF CHRIST (R) Willem Dafoe, Harvey Keitel MCA/\$89.95	6/7/89 (6/29/89)	\$8.4 (123)	None
NO RETREAT, NO SURRENDER II (R) Max Thayer Forum/\$79.98	6/14/89 (6/28/89)	\$0.1081 (47)	Poster, Sell Sheet
PHYSICAL EVIDENCE (R) Burt Reynolds, Theresa Russell Vestron/\$89.98	6/21/89 (7/12/89)	\$3.5 (695)	Belly Band, Poster, Brochure
TRUE BELIEVER (R) James Woods, Robert Downey Jr. RCA/Columbia/\$89.95	6/20/89 (7/13/89)	\$8.7 (897)	Poster, Big Box
TRUE BLOOD (R) Chad Lowe, Jeff Fahey Fries/\$79.95	6/20/89 (7/6/89)	NA (NA)	Poster, Color Sheets
WHO'S HARRY CRUMB? (PG-13) John Candy RCA/Columbia/\$89.95	6/20/89 (7/13/89)	\$10.9 (1,198)	Poster, Big Box, Display

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BARBARIANS Peter Paul, David Paul Media/\$19.95 Prebook cutoff: 6/7/89; Street: 6/21/89	STORMIE OMARTIAN'S FIRST STEP Exercise JCI/\$19.95 Prebook cutoff: none; Street: 6/1/89
COCAINE WARS John Schneider, Kathryn Witt Media/\$19.95 Prebook cutoff: 6/7/89; Street: 6/21/89	STORMIE OMARTIAN'S LOW IMPACT AEROBIC WORKOUT Exercise JCI/\$19.95 Prebook cutoff: none; Street: 6/1/89
THE GREATEST ADVENTURE: THE STORY OF MAN'S VOYAGE TO THE MOON Documentary Vestron/\$19.98 Prebook cutoff: 6/7/89; Street: 6/28/89	TELL ME A RIDDLE Melvyn Douglas, Lila Kedrova Media/\$19.95 Prebook cutoff: 6/7/89; Street: 6/21/89
JERRY LEE LEWIS: I AM WHAT I AM Documentary J2/\$19.95 Prebook cutoff: 6/8/89; Street: 6/22/89	THE WILD PAIR Beau Bridges, Bubba Smith, Lloyd Bridges Media/\$19.95 Prebook cutoff: 6/7/89; Street: 6/21/89
STORMIE OMARTIAN'S EXERCISE FOR LIFE Exercise JCI/\$19.95 Prebook cutoff: none; Street: 6/1/89	WILD WORLD OF ANIMALS: CROCODILES Documentary Vestron/\$14.98 Prebook cutoff: 6/7/89; Street: 6/28/89

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.



by Earl Paige

MORE VEGAS GIANTS: Harold Vosko and Dale Clarke, owners of the two enormous Video Park stores in Las Vegas, are at it again. A new unit should be ready for industry inspection by the time the Video Software Dealers Assn. convenes Aug. 6-9. "We're repeating some of the stage sets [found] in the other two," says Clarke of an original store west of the Strip that is a mere 12,000 square feet, and the newer 15,000-square-foot unit that opened in early 1988 five miles east of Vegas' main stem. As hundreds of attendees of VSDA and other trade events know, the second Video Park features a yellow submarine that is 42 feet in length and houses the music video department. There's also the "haunted house," for horror titles, with porch floor boards that rattle at regular intervals.

The newest Video Park, in the city's northeast section, will again be 15,000 square feet "and more gothic in appearance—large columns, marble interior touches. Two new features will be a huge jukebox as an entrance to the music video department and a children's section enclosed in a castle," Clarke says. Retained will be the walkways that link various basic genre sections to present what approximates a city park. Still another carry-over concept—that might work only in a city like Las Vegas—is 24-hour-a-day operation.

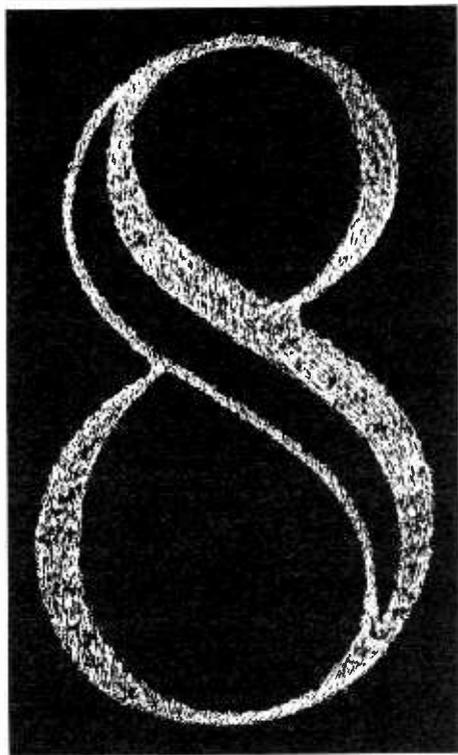
The young partners, who actually mark a decade in business next year, are not banking everything on their outside store concepts. The 17 stores in the chain include the more conventional Video Zone stores and a growing number of Video Giant outlets. The latter are 7,500 square feet, and are all in Southern California.

SELLING SELL-THROUGH: More and more retailers are opening sell-through-oriented outlets but John Day, owner of 90-unit Video Connection, Toledo, Ohio, likes a hybrid approach. Describing a new 3,200-square-foot store in the Westgate center of Toledo, Day says he put in 5,000 pieces of sell-through and 3,000 titles for rental. "The whole store is a test for us. As for rental, the idea is not to turn away the rental customer. What we have is a selection of only those movies that have been theatrical hits." As for the total store, Day likes the idea of a downtown mall environment. "Most of our sites do not have foot traffic. Westgate is a destination-oriented shopping center, people come there for a specific purpose." Day also has CDs in the store. "We gathered up everything we had to see if it blows out of there at \$9.99. We also have laserdisk. We were in laserdisk years ago. Now we'll see if the market has improved."

MORE LASERDISK: Two of the happiest about all the recent laserdisk hubbub are Jay Frank and Kirk Leonhardt, owners of two-store, 4-year-old Laser's Edge, in the Los Angeles suburb of Woodland Hills. They've just expanded into larger quarters—a 3,600-square-foot store on a hot corner of Ventura Boulevard. The added space allows for a separate demo theater as well as an audio room in which Laser's Edge offers 3,000 of what Frank calls "very select CDs." Also being enlarged is a second store in Burbank, Calif., where an unused store-room will allow for more selections in the Laser's Edge rental library (the new store boasts 3,100 rental titles).

Buoying the hopes of videodisk proponents, according to Frank, is the gradual closing of that long-frustrating gap between the time a title appears on videocassette and the time it gets pressed on laserdisk. "Beetlejuice" was actually simultaneously released. "For 'Die Hard' there was just a three-week gap," Frank adds. "Also, we're delighted that Sony will now be pressing Image Entertainment and Pioneer is into a big TV advertising campaign." Yet another plus is the move by Paramount Home Video to go with a \$24.95 list price on "Crocodile Dundee II," and, in Frank's words, "join WEA in lowering prices. We've heard that CBS/Fox may drop, too." (Continued on page 45)

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Billboard



Commtron Plans Two National Distrib Centers

BY DEBORAH RUSSELL

LOS ANGELES Commtron Corp., the nation's largest distributor of prerecorded videocassettes and a national distributor of consumer electronics, is developing two national distribution centers to increase order-fill rates and speed distribution to its approximately 40,000 U.S. customers.

The company's expanded Chicago facility and new Salt Lake City site—the largest of the company's

'The efficiency and automation we're putting in these facilities will take us far into the future'

17 distribution centers—cover approximately 65,000 and 50,000 square feet, respectively. A large portion of Commtron's catalog and sell-through video inventory, and certain of its consumer electronics inventory, will be stored in and shipped from these two primary sites.

The expanded distribution system, which will cost Commtron about \$1 million before inventory expenses, will serve more than 90% of the company's customers with second-day service via UPS ground delivery.

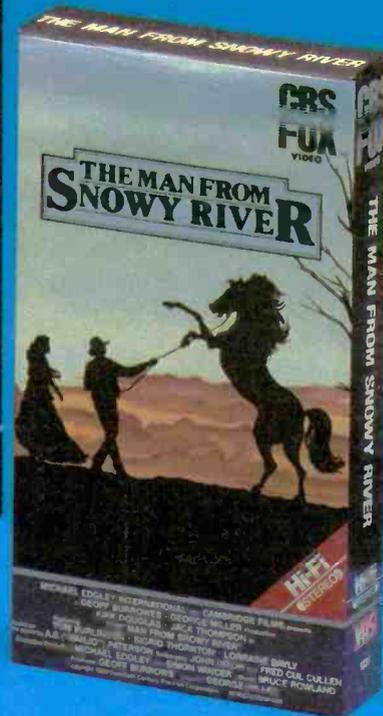
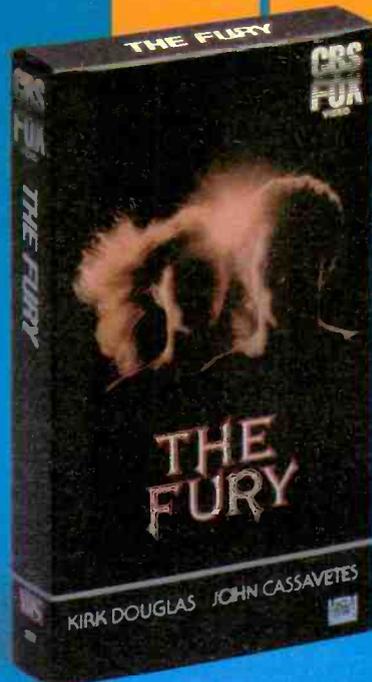
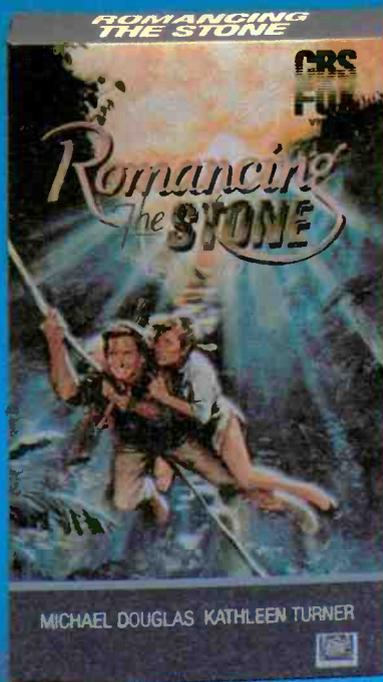
"Commtron is taking the lead in answering studio and [video] retailer demands," said Commtron president and CEO Gary Rockhold in a prepared statement. "In sustaining our electronics growth, this program will make us an even more efficient source of products in short supply."

Commtron's video customers comprise about 75% of the company's revenues, and the restructuring of the company's distribution system "makes a statement to the studios and to the industry that we want to be *the* catalog source," says Steve Lacy, Commtron VP and chief financial officer. "The efficiency and the automation we're putting in these facilities will take us quite a distance into the future, and with our existing local branch network, we've got the country very well covered."

Lacy foresees that both distribution centers will be fully operational by August, in time for Christmas selling season shipments.

Commtron will continue stocking high-demand consumer electronics items and fast-moving sell-through and catalog titles at its 15 additional distribution centers, according to Rockhold. He adds that the operational emphasis of the centers will focus on improving inventory management and will allow local branch personnel to concentrate on customer services, sales, and merchandising activity.

HOLLYWOOD LEGA



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West Coast Vid Out Of 'Closet' With New Promo

BY MELINDA NEWMAN

NEW YORK Though not many people ventured into "Cameron's Closet" during its short theatrical run, West Coast Video/National Video is hoping to draw rental patrons for the Sony Video Software release via a scratch-card promotion.

Running for two weeks starting June 15, Match What's In Cameron's Closet gives customers the chance to instantly win \$1,000 or Sony electronic products, including Walkman cassette players, digital clock radios, CD players, and AM/FM stereo cassette players.

Each store gets 2,500 scratch tickets featuring the cover art of the video. The prizes (there is only one cash award) are distributed evenly between the outlets. In addition to the cash and hardware, West Coast/National is also awarding two-for-one rentals. Patrons who don't win can enter a drawing for a Sony Walkman.

The contest takes place in 100 of the chain's 650 U.S. stores, covering metro New York, Chicago, and the Miami and Tampa/St. Petersburg, Fla., markets.

"This is our first time doing a scratch-card sweepstakes and the truth is we wanted to test it first in

(Continued on page 45)

One father. One son.
Two generations of star power in one blockbuster collection. Michael Douglas and Kirk Douglas, in an all-star package of box office hits and contemporary classics!

A family affair, studded with stars...Kathleen Turner, Charlie Sheen, Daryl Hannah, John Cassavetes, Amy Irving and many more.

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STAR-STUDED CASTS!

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June 15, 1989

Street Date:
June 29, 1989

ICSC Attendees See New Hope In Older Demo

BY EARL PAIGE

LAS VEGAS Representatives of several of the industry's leading chains believe they are poised to capitalize on the dynamic changes occurring in shopping centers, particularly the advent of an older demographic of consumers who are attracted by CDs and video.

This was a key observation by principals who attended the recent International Council of Shopping Centers annual convention in Las Vegas May 14-19, the largest gathering of its kind, which this year set a new attendance record (Billboard, May 27, June 3).

ICSC delegates recognize a number of implications growing out of an increasingly older but more demanding shopping population that is now being romanced by centers—centers that are more varied in design and product mix than ever before.

Video specialty chains are especially optimistic, according to William Fulton, national real estate manager at Erol's, now nearing 200 stores. "There's a large population of older shoppers out there that needs to be identified. The developers are seeing this. They view us like the dry cleaners in generating traffic. We also get you twice: when you rent the video and when you

(Continued on page 47)

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
WEST GERMANY Jul 8	<ul style="list-style-type: none"> • The Media Boom • Talent • Touring • Retailing • Publishing 	Jun 13
THE WORLD OF CHILDREN'S ENTERTAINMENT Jul 8	<ul style="list-style-type: none"> • New Product • Top Video • Video Labels • Audio • Distribution 	Jun 13
THE WORLD OF SOUNDTRACKS Jul 15	<ul style="list-style-type: none"> • Top Movies • Top Tracks • Specialists • Studios 	Jun 20
FRANCE 200TH ANNIVERSARY Jul 15	<ul style="list-style-type: none"> • France '89 • Talent • Ethnic Music • Worldwide Influence • Retailing • Copyright 	Jun 20

WHY THEY ARE SPECIAL:

- **WEST GERMANY** is bursting with rock, pop and metal acts set for global acceptance and ready to join the international talent mainstream. Plus, industry reports from neighboring Austria and Switzerland round out this annual look at the GAS territories.
- **CHILDREN'S ENTERTAINMENT** continues to be one of the pillar categories of audio and video. Always alive with activity despite little shelf space and selection, lower price points and shrinking profits, this self-rejuvenating product field never fails to surprise when it comes to breaking new ground.
- **SOUNDTRACKS** spotlights this year's summer wedding of music and film, with candid reports from both sides of the aisle. Sparked by video, soundtracks are still the hottest cross-marketing tool in the arsenal of both industries, grabbing free radio airtime, boosting box office, breaking new artists—keeping movie and music before the public. This "Summer Of Sequels" is already looming as Hollywood's biggest ever.
- **FRANCE 200 ANNIVERSARY** spotlight celebrates France's triumph as a cutting-edge market in the upsurge of highly contemporary national sounds. International music has long been dominant in France, but recent deregulation of radio and TV, along with the advent of satellite broadcasting, have widened the market for local talent with pan-European appeal.
- **COMING ATTRACTIONS:** NEW MUSIC/NEW TALENT, IMPORTANT RECORD DISTRIBUTORS 10TH ANNIVERSARY, NEW MUSIC/NEW TALENT, OZZY OSBOURNE 20TH ANNIVERSARY, INTERNATIONAL RECORDING STUDIOS, VSDA '89, HANK WILLIAMS, JR., HORROR VIDEO, AUSTIN ROCKS!

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VIDEO RETAILING

VSDA-NARM OPERATIONS MEET TO FOCUS ON BOTH VIDEO & MUSIC

(Continued from page 40)

members on electronic data interchange.

- A discussion about defective videos, to be led by representatives of Rank Video Services and VCA/Technicolor.

- A panel of studio executives will update attendees on technical aspects regarding anti-piracy operations.

- A tour of Rank Video Services' duplicating and distribution facilities, located near the host hotel.

Following the event's opening lunch on June 28, two pairs of the aforementioned sessions will be held concurrently. Harry Landsburg, a principal at accounting firm Laventhol & Horwath and a familiar figure on the VSDA circuit (see story, page 40), will detail the IRS-approved methods of depreciating rental videos during the same time frame as the loss-prevention discussion. The RIAA data interchange and the defective-video sessions are scheduled for the following time slot.

At the conclusion of the June 28 agenda, a speaker who will be announced later will have the podium at a dinner meeting.

The June 29 program will begin with status reports by the NARM/VSDA Operations Committee, the RIAA Operations and Data Committee, the VSDA Manufacturers Committee, and the NARM Loss Prevention Committee.

Those updates will be followed by the inventory management session, which will be conducted by Bob Francoise, Atlanta-based manager of market development, wholesale

services, for IBM. The anti-piracy session will conclude the morning's activities. After lunch, the Rank tour begins.

The fee for the June meeting is \$100 for regular members of VSDA or NARM. Associate members of either association will be charged \$150.

The Chicago-area event marks the second joint conference to be held by the two trade groups since the original NARM Operations Committee added members of the VSDA last summer (Billboard, Oct. 8). Their first joint Operations Conference took place in October in Los Angeles (Billboard, Oct. 29).

VSDA and NARM have also announced that the trade groups' third joint Operations Conference will be held in January 1990. That meet will emphasize music business topics but will also cover concerns that relate to both music and video merchandisers.

The NARM/VSDA Operations Committee is co-chaired by Jim Nermyr, VP of management information systems and treasurer of Minneapolis-based The Musicland Group, and Bob Schneider, executive VP of Amarillo, Texas-based Western Merchandisers. Joanna Baker is director of operations for NARM and VSDA.

FOR WEEK ENDING JUNE 10, 1989

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	34	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	4	17	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
3	3	193	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
4	2	86	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
5	6	32	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
6	5	137	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
7	8	156	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
8	11	31	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
9	12	2	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
10	9	156	ALICE IN WONDERLAND ♦ ♦ Walt Disney Home Video 36	1951	29.95
11	7	51	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
12	16	2	BONGO Walt Disney Home Video 546	1989	14.95
13	14	105	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
14	10	90	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	13	142	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
16	17	24	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
17	24	2	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
18	18	2	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
19	19	2	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
20	21	2	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
21	20	2	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
22	15	11	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
23	NEW ▶		BEN AND ME Walt Disney Home Video 460	1989	14.95
24	22	152	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
25	25	9	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	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.

STORE MONITOR

(Continued from page 40)

On the hardware front, Laser's Edge has added Sony and Philips players and Barco large-screen projection systems. "Pioneer has five new players. Player prices are coming down, too," says Frank, who says he believes that the steady development of a wider market in videodisk, together with more inviting CD pricing and more formats in that configuration, all add up to growth.

BLOCKBUSTER HOURS: Retailers continue to react to and ponder the extended hours of Blockbuster Video, often representing in their markets the first new major competition open until midnight. One store making a move is MultiVideo, the embattled single-store operation out in the Los Angeles suburb of Bellflower. "We're only 600 yards from them," says John English, owner. Since Blockbuster opened in January, English has regularly been eating his dinner in his van after closing at 10 p.m. and studying Blockbuster's traffic. "I finally saw enough," he says.

MultiVideo's strategy is to combine the elements of rental fee and hours open. "We're going to promote three-day rental. This will shorten our lines and spread out our traffic, reducing overtime. We're using staff who have been working odd hours and split shifts. I'm working two evenings myself. We're actually extending our hours to midnight without adding substantially to our labor overhead."

MultiVideo's new pricing is tiered: two evenings for \$1.50, \$2, or \$2.50, the latter for the new releases. For \$1 extra, an added evening is offered. One solace for English since Blockbuster moved in is that "we never hear customers talk about the store across the street that rents at 94 cents. It's like it disappeared."

WEST COAST VID PROMO

(Continued from page 43)

select markets," says Gary Delfiner, the chain's VP of promotion. The cost of the contest, which will be promoted through print ads and possibly radio, is about \$30,000 with Sony Video Software also picking up some of the cost.

"Cameron's Closet," a thriller starring Mel Harris of TV's "thirty-something," had little impact in theaters, but SVS is pushing it for the home rental market. "That's one reason we picked this title," Delfiner says. "Also, this is a fairly expensive promotion and Sony was willing to make a contribution."

"It's definitely a traffic builder because people love lotteries," Delfiner continues. "And it was interesting for Sony since the cover of the cassette is on all 250,000 scratch cards."

Should the promotion do well, the chain will pursue similar efforts. "It's a matter of seeing which studios are willing to make a commitment," Delfiner says, "but we are planning on doing more of these special promotions to highlight specific titles."

SUMMERTIME VIDEO FUN WITH The Care Bears

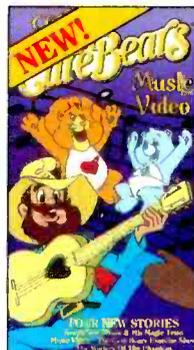
Nine Furry Ways To More Profit!

**EACH TITLE
ONLY
\$1.495!**

**EACH APPROX. 45 MINUTES
FULLY ANIMATED IN COLOR**

Fries Home Video is celebrating the coming of summer by adding a new and wonderful program to its Care Bear collection...MUSIC VIDEO... and suggesting a review of the existing titles as a sure-fire way to extra sales.

The "Care Bears" is one of the longest-running kids' series on TV, and most successful children's programming in home video.

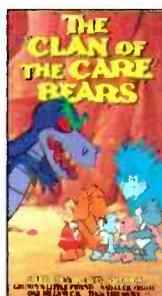


CATALOG NO. 91260

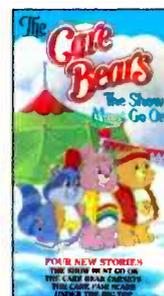
The Care Bears Music Video

A magical singing minstrel, Songfellow Strum, visits with the Care Bears in the enchanting town of Musicland, and Songfellow creates even more excitement for the Bears when they go to a concert with him. In 'The Care Bear Exercise Show,' Champ Bear is the host of an exercise variety program with musically inspired warm-up aerobics and helpful fitness hints. Finally, the Care Bears bring us their own version of a classic with, 'The Mystery of the Phantom.'

**ORDER DATE: JUNE 27
STREET DATE: JULY 18**



CATALOG NO. 91250



CATALOG NO. 91230



CATALOG NO. 91195



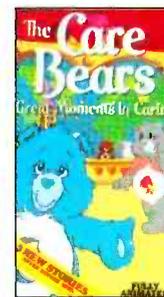
CATALOG NO. 91190



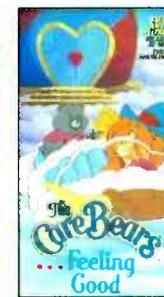
CATALOG NO. 91210



CATALOG NO. 91240



CATALOG NO. 91200



CATALOG NO. 91220

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Tucker Out. To mark the home video release of "Tucker: The Man And His Dream," Paramount Home Video and Commtron sponsored a special event at Broadway Video in Anselma, Calif., featuring producer George Lucas' own Tucker car and an appearance by Nobel Tucker, son of the auto designer. Shown, from left, are Charlene Bianchini, co-owner, Broadway Video; Tucker; Lynn Walker, Commtron representative; and Dan Goins, Northwest regional sales manager, Paramount Home Video.

Vidtron Adds 2 Franchises Vid Vendor Expands To Fill Void

BY BRUCE HARING

NEW YORK The Cleburne, Texas-based Vidtron, the nation's largest chain of drive-through video stores, has added two regional franchises to the company's roster. The company is now represented in seven states, and may soon expand internationally.

Michael Grozier, president of the 3-year-old company, says travel agency owner James Bickel of Alameda, Calif., has purchased all eight regions in that state. Additionally, hotelier Leo May has purchased rights to franchise Vidtron in Colorado. Vidtron has divided the nation into 50 territories, with California separated into eight.

Franchises are also present in Texas, Florida, Arizona, Illinois, and Georgia.

Vidtron, formerly Drive-In Movies, operates drive-up kiosks that concentrate on hit product, stocking 10-30 copies of each of the top titles, renting for \$2.49 per tape.

Grozier says his company has been low-key in its franchising prospecting. "Word gets out, and they just start calling," he says.

The territorial franchise agreements allow regional purchasers to sublicense Vidtron franchises in their designated areas. "We train them on franchise law, operations, and franchise sales," Grozier says. "We give them a stack of manuals and teach them how the system works and

what kind of sites to look for." The corporate office will also assist in the search for sites, Grozier says.

In return for the assistance, the national office receives royalties of 20% of the region's gross receipts for 15 years. The contract is renewable after that, with terms and conditions that may vary.

The California franchisee hopes to open 250 locations within the next 18 months; Colorado may have as many as 100 locations in the next three years, according to Grozier.

Despite the rapid growth, Grozier says the company's reach is not exceeding its grasp.

"We're not too quick. The idea is to roll them out hard and fast and catch the market. We're still a little behind, in my opinion. If we continue to grow at a more conservative rate, somebody else is bound to come in there and take part of the market away from us."

Grozier and his 12-person staff are now investigating international opportunities in Japan, Great Britain, Canada, and Australia, where the company would be the first such drive-up operation.

Additionally, the company has been examining the idea of a public offering, but Grozier stresses that any such concept is merely in the talking stages, with no firm plans.

Grozier has one company-owned store in Texas. The operation began in April 1986.

240 VIDEO TITLES in just 2 SQ. FT.!

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FOR WEEK ENDING JUNE 10, 1989

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	2	6	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
2	1	9	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
3	7	3	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
4	3	6	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
5	4	6	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
6	8	5	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
7	5	13	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
8	NEW ▶		COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
9	6	10	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
10	9	7	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
11	11	4	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
12	10	9	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
13	12	13	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
14	14	6	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
15	13	17	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
16	17	7	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
17	18	6	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
18	16	13	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
19	21	5	RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
20	19	17	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
21	22	4	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
22	15	13	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
23	20	10	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
24	NEW ▶		HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
25	24	5	LAST RITES	CBS-Fox Video 4757	Tom Berenger Daphne Zuniga	1988	R
26	23	10	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
27	26	6	THEY LIVE	Carollo International MCA Home Video 80843	Roddy Piper	1988	R
28	25	4	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
29	32	2	LAIR OF THE WHITE WORM	Vestron Pictures Inc. Vestron Video 5282	Sammi Davis Catherine Oxenberg	1988	R
30	NEW ▶		MADAME SOUSATZKA	Sousatzka Productions Ltd. MCA Home Video 80840	Shirley MacLaine	1988	PG-13
31	33	3	FULL MOON IN BLUE WATER	Media Home Entertainment M01218	Gene Hackman Teri Garr	1988	R
32	28	7	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
33	37	3	MILES FROM HOME	Warner Bros. Inc. Warner Home Video 766	Richard Gere Kevin Anderson	1988	R
34	30	8	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
35	34	3	SWEET HEARTS DANCE	Tri-Star Pictures RCA/Columbia Home Video 6-21025	Don Johnson Susan Sarandon	1988	R
36	27	4	FRESH HORSES	RCA/Columbia Pictures Home Video 6-21027	Molly Ringwald Andrew McCarthy	1988	PG-13
37	39	11	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
38	29	7	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R
39	31	5	MEMORIES OF ME	CBS-Fox Video 4754	Billy Crystal Alan King	1988	PG-13
40	36	17	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R

♦ 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.

OLDER DEMOGRAPHIC

(Continued from page 43)

bring it back."

Chains emphasizing prerecorded audio must continue to attract youth, but gear to the older customer who is purchase-directed and "does not cruise shopping centers for the fun of it," as one ICSC panelist put it.

"We started changing our image two years ago, essentially trying to hit both" the youthful and older shopper, said J.R. Cappelletti, VP of real estate development at 155-store The Record Bar, which recently made a dramatic store-name switch to Tracks (Billboard, May 13). "We wanted to keep the look exciting enough for the young people, but upscale enough to attract the baby boomers, now coming in to replace their LP collections with CDs."

Cappelletti indicated this could bump up rental prices, but added that sales should more than compensate for it because stores are better sited. He said developers respect how Tracks draws a wider age bracket. "We have more clout," said Cappelletti. "Maybe we don't go into a center court, nor would we necessarily want to in terms of the rental there, but we do go into the main concourse just off from an anchor. It used to be we didn't care where we were, because we knew the kids would find us."

More than ever, ICSC drove home the idea that chains need several design concepts, according to Bob Higgins, chairman of Trans World Music Corp., now comprising 437 stores and operating as far west as Oklahoma. "There are so many new strip centers. There are a lot of new products out there" in terms of store concepts, said Higgins.

Trans World has two types of store concepts for enclosed malls, freestanding units for strip centers, licensed departments for "stores within stores," and recently acquired video specialty stores.

Also emphasizing variety is National Record Mart, a chain nearing the 100-unit mark and extending out of Pennsylvania as far as Massachusetts, says Frank Fischer, president and CEO. "Chains that aren't offering an option to the traditional record store" will not remain competitive, he said, noting that NRM now has 16 of its laser-oriented Waves stores and will soon expand Oasis, its freestanding design.

Chains must now gear both for enclosed malls as well as strips, said Ann Lief, president of 45-store Spec's Music, which is expanding outside malls. Of 11 new stores on the way, only one is in a mall, she says, and most are larger—6,000-9,000 square feet. "We have a 20,000-square-foot store that will open next year," Lief said.

Lief and others stressed that chains need to recognize ICSC "as a way to get your name around," as shopping center construction becomes more competitive.

**J&R Music World
will be expanding
its video department
... see page 60**

**He Lost His Job, His Girl
And His Porsche.
And Just When He Thought
Things Couldn't Get Worse,
He Inherited...**



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Color/97 Minutes
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THE RANCH

WEST SKY ENTERTAINMENT GROUP INC. Presents **ANDREW STEVENS** Starring in "THE RANCH"

Co-Starring **GARY FIELLGAARD LOU ANN SCHMIDT ELIZABETH KEEFE**

Written by **MADLINE HOMBERT** and **NEIL GORDON** Director of Photography **DON WILDER** Music by **LUCIANO GIACCHETTA**

Edited by **RICK BENWICK** Executive Producers **MADLINE HOMBERT & SCOTT JONES** Produced by **MADLINE HOMBERT**

Directed by **STELLA STEVENS**

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PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

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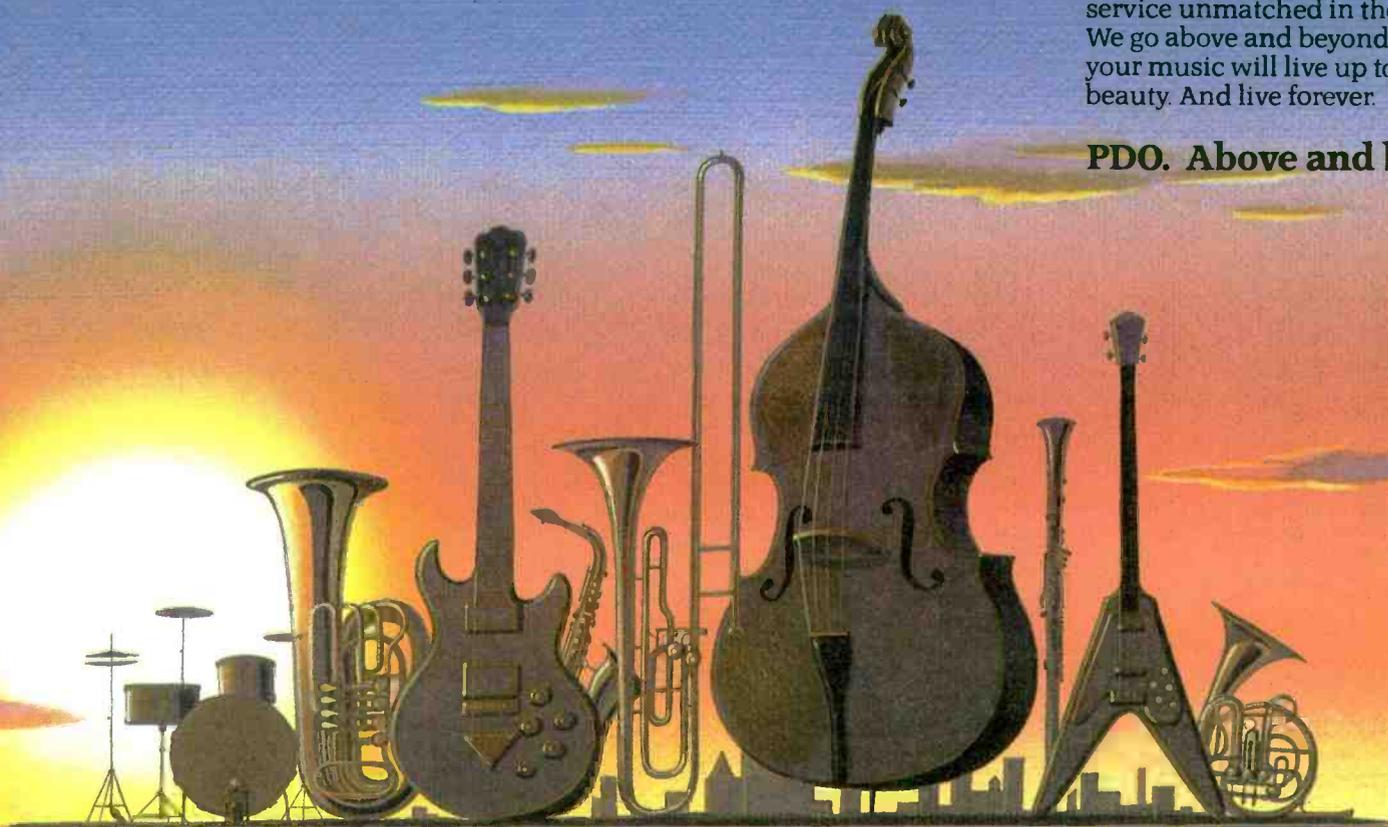
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Spotlight

S U M M E R

C E S

Will the Latest Round of Electronic Gear Unveiled in Chicago Jump Start Consumer Interest Anew? Stay Tuned to Your Big Screen TV, Your Portable VCR, Camcorder, Car Stereo, Laserdisk . . .

By AL STEWART

Here's the challenge: Take all those wonderful electronic gizmos introduced over the past few years and make them smaller, lighter and less expensive. And if it's not too much trouble, add some sexy new features—like maybe a VCR that chats with you on the phone or perhaps a combination monitor and VCR that plays full-size VHS tapes and is no larger than a lunch box.

That's the task put before the consumer electronics wizards when they sit down at the drawing board these days. You could say consumers are a bit spoiled by the dizzying array of technology that has been unleashed in the past decade. They love their hi-fi VCRs, can't live without their big screen TVs, and many even have a CD player that fits in the palm of their hand. So what's next?

Showgoers traveling to Chicago for the Summer Consumer Electronics Show June 3-6 may be pleased to know that there will be plenty of head-turning new products rolled out for inspection. Of course, persistent concerns such as the role of digital audio tape players and High-definition television are at the heart of the key issue at CES: the search for ways to keep America's love affair with electronics burning brightly.

While the innovations haven't slowed, the growth of the industry has. The VCR market has matured and there is no new attention-grabbing product that can parallel its dramatic effect on the consumer electronics market. Meanwhile, the strength of the yen has made the U.S. a less attractive market to the biggest Japanese hardware makers.

The Electronic Industries Assn. predicts that 1989 will see only a modest gain over the numbers posted for 1988. By the end of this year factory sales for consumer electronics products are expected to total \$31.7 billion, or about \$1.4 billion more than last year's \$30.3 billion.

While a gain of almost \$1.5 billion may still be impressive to some, it represents a fraction of the gains made when the VCRs category caught fire and started selling more than one million new units a month in the mid 1980s.

Now the table top VCR is expected to post its lowest sales figure since the category took off. EIA estimates that a total of 10.2 million VCRs will be sold in the U.S., or 1.4 million units less than two years ago. Perhaps even more significantly the average price of a VCR has dropped from \$351 in 1985 to \$285 this year.

Faced with declining sales and an ever-shrinking price tag, hardware makers are looking to woo buyers with bells and whistles. Among the most noticeable new features will be editing advancements including the jog/shuttle dial that allows frame-by-frame advance and pro-quality editing. Other new features are a little more unorthodox.

Take two of Panasonic's new VCRs, the \$529 PV-4926 and \$1,149 PV-S4986. In addition to bar code programming, the two new units enable users to program their VCR

(Continued on page C-16)



Canon Camcorder System RC-470 Still Video Camera, RV-301 High-Band Still Video Player and RP-420 Color Video Printer.

Ambico V-8000 Val-U-Power battery pack.



companies to lower the price of software, as is the video version: the laserdisk.

Says Mike Fidler, director of marketing for Pioneer: "The laserdisk is helping the compact disk because of the synergy in technology. Consumers see a real perceived value in owning a machine that plays all sizes of compact disks as well as both sizes of laserdisks." Fidler is referring to Pioneer's combination players models 1030 and 3030 which are both compact disk and laserdisk players. Other formats, according to those surveyed by Billboard, have not been so lucky. Here's a sampling of industry feelings about current and future formats:

VHS/BETA/8MM: It goes without saying that VHS leads the pack in the videotape format of choice. Beta, however, still isn't dead although most major retailers have

look toward the format as portable entertainment for selling to parties, camping, etc.," he says.

S-VHS: JVC is still banking on Super VHS (S-VHS) to find favor with home video companies who are still balking at releasing pre-recorded titles in the format because of the limited installed base of machines. "It's a chicken and egg problem," says Hamilton Bryan, president of Super Source Video, the company which released "On Golden Pond" as the first major theatrical feature to appear in S-VHS. "S-VHS is still a mystery to consumers who tend to view it as a recording medium for the elite," says Bryan, "They don't realize that S-VHS is the tape version of the laserdisk with the added feature of being able to record."

S-VHS has found favor in the professional and industrial markets by JVC, Panasonic and others, but has yet to gain the expected stronghold among consumers. "What is helping though," says a JVC spokesperson, "is the increasing appearance of S-VHS-ready televisions coming on the market this year. Consumers are bound to wonder what those

(Continued on page C-6)

CD

SUMMER CES

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TOP 10

(Continued from page C-3)

ble cassette and compact disk players. **Hitachi** is rolling out the VT-LC50A, a hi-fi portable VHS VCR with a 5-inch color LCD monitor. The color LCD screen is an active-matrix type and incorporates HQ circuitry. Weighing just 7.5 pounds, the two-head unit uses a three-way power supply using AC, DC or a special rechargeable battery.

The portable unit plays up to eight hours with a T-160 cassette on one battery charge, and will play stereo hi-fi sound via headphones or external speakers (not included). Suggested list: \$1,699.

Also in the video-to-go department is the new VC-V540U from **Sharp Electronics**, a portable VHS VCR with a 4-inch color LCD monitor. The 4-inch screen incorporates a Thin Film Transistor (TFT) Active Matrix System which controls each of the 115,200 pixel elements. With a handle for portability, and measuring only 11-5/8-inches by 10-inches by 5-inches, the portable VCR will be available in July. Suggested list: \$1,899.95.

In an unrelated consumer electronics category, **Sharp** introduced the Wizard, an electronic secretary. The Wizard streamlines and integrates business equipment including an appointment diary, calendar, phone directory, notepad, calculator and world clock in a sleek 4-by-6 unit that weighs in at just eight ounces. A hard-wire PC linkup accessory enables the user to bi-directionally load schedules, phone listings and documents from a personal computer.

The Wizard can be easily connected to peripherals like printers, cassette interfaces and dubbing cables designed to print hard copies or store data and transfer information, giving users a full access to what would ordinarily be a desktop worth of equipment. Suggested list: \$299.

For videophiles who need extra battery hours in the field, **Ambico** introduces an upgraded version of its V-8000 battery pack that now provides 5.0 amp hours of power for camcorders, portable CD players and other electronic devices. The portable battery will power a camcorder for more than eight hours; a CD player for more than eight hours; or a 100 watt video light for half an hour. The V-8000 (which can be recharged up to 250 times) carries a suggested list of \$59.95.

Hitachi has taken a quantum leap in the projection television arena with its introduction of the UltraVision line of 46-inch and 50-inch screens boasting 800 lines of resolution. The UltraVision line takes advantage of a dual focus system which, in addition to the conventional electrostatic focusing lens, uses a new, large diameter electromagnetic lens to improve focus by 30% over previous models.

In addition to improved picture quality, a three-way sound system offering all three types of surround sound—Dolby, Hall and Matrix—has been added. The "genius" re-

(Continued on page C-6)

MAKE SURE YOU DON'T LOSE ANYTHING WHEN PEOPLE GO FROM CD TO TAPE.



Carry the new 100 minute Maxell cassettes. Each contains the kind of high quality, high performance tape that's made Maxell the best-selling cassettes in America. And each is designed to accommodate two full CDs.

So stock up. A lot more people are going to be recording CDs. They finally have tape worth doing it on.

maxell.
The Tape That Delivers
Higher Performance.

TOP 10

(Continued from page C-4)

remote allows users to control virtually every function of the sets, and fine tune any picture attribute with the touch of a button.

The 46-inch and 50-inch UltraVision models carry suggested list prices of \$2,899 and \$3,299 respectively.

From Hama, a West German company, comes the Video Cut 10 Edit Controller that is compatible with most 8mm and VHS recorders. The controller features a built-in memory that can store up to 50 sets of editing instructions and will read the pulses from the VCR's tape counter to enable rapid location and display of a sequence. The Video Cut 10 can be used to edit home movies taken on an 8mm camcorder while they're being dubbed to VHS, or can be used to provide semi-professional editing between VHS machines. Suggested list: \$1249.50.

Shintom introduces a videocassette player (VCP) targeted at the children's market with its introduction of the 3550. The 3550 comes in four designer colors, offers a six-function remote and comes housed in a durable plastic case to absorb abuse. Although the units are "play-only" they offer a three-speed sensor to automatically set playback speed, freeze frame, automatic power on, and a play and rewind systems that is activated when a tape is inserted. Suggested list: \$239.



Scotch Camcorder Care Kit from 3M with Head Cleaning Videocassette, Pro/Camera T-120 Videocassette, Re-Labeling Tape, and Lens Cleaning Kit (brush, squeeze bulb, lens tissue, and solution).

FORMATS

(Continued from page C-3)

strange jacks are for, and want to get the most out of their television picture that they can. It can't be too long before they become aware of the advantages the format has to offer."

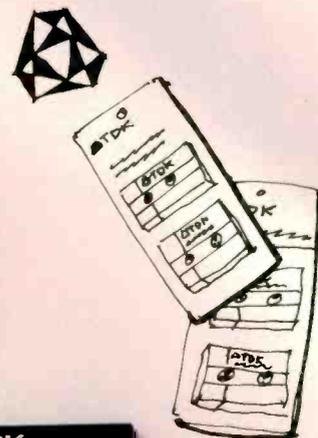
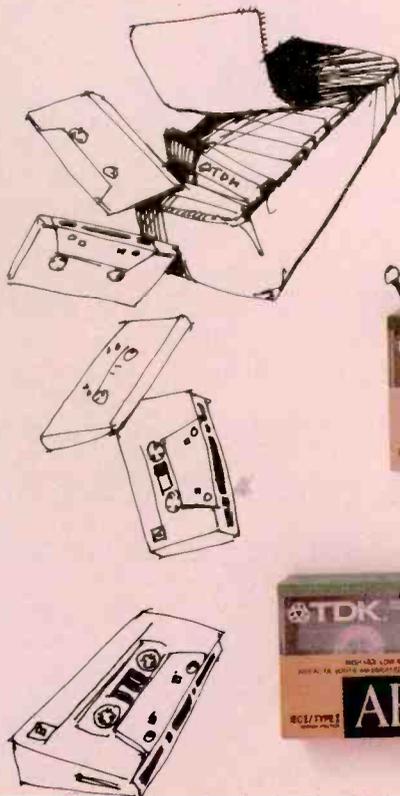
R-DAT: R-DAT is fighting a similar to S-VHS as its purpose is a mystery to most consumers, but is also hampered by continuing efforts against it by record companies and the RIAA. Digital audio tape is available for sale in the U.S., but is being bought primarily by those who are using R-DAT in professional applications, because legal consumer units are still not be-

(Continued on opposite page)

SOME
LOVE
THE FACT
THAT TDK
OFFERS
THE RECORD
RETAILER
A COMPLETE
SELECTION
OF BLANK
MEDIA
PRODUCT
SKUS
FOR THEIR
CUSTOMERS'
NEEDS...

INCREDIBLE NEW PRODUCTS

Some
Just



DESERVE INCREDIBLE NEW PACKAGING.



FORMATS

(Continued from opposite page)

ing sold here.

Casio spokesmen say there are no current plans to introduce a DAT recorder in the U.S. although they had originally planned distribution last spring. Marantz—the first company to announce it would bring DAT to America—has still to produce a consumer unit for sale here, but claims their commitment to doing so has not abated even in light of “paranoid reluctance” on the part of Far East Suppliers who fear U.S. government sanctions against them if they supply U.S. importers with product.

COMPACT DISKS: The term “compact disk” is rapidly becoming a generic term for an entire category of products that utilize the medium’s technology and size. CD-3—the compact disk’s version of the vinyl, and now, cassette single—is gaining slow acceptance among record companies and consumers. Record company executives are hoping the CD-3 will be the calling card that hooks teenagers into the habit of buying CDs. The ability to play the lower-priced CD-3 through the use of an adapter has opened up the tiny format to a vast contingent of customers who might not have otherwise given the digital format a second thought. “CD-3 is becoming a ‘real’ product,” says Jerry Shulman, VP of marketing development for CBS Records, who adds that as CD players come down in price and filter down to young-and-pre-teens, the CD-3 will find its natural market niche as an affordable music storage medium.

There are now more than 250 CD-3 titles, according to Mark Finer, director of research for Communication Research in Pennsylvania. “I see CD-3 as the single of the ‘90s.”

Other digital formats—CDV, laserdiscs, and Compact Disk-Interactive (CD-I), are all beginning to find their way in the market, according to John Messerschmitt, acting director of CD Video, an association coordinating the promotion of the compact format. “Record companies are just now beginning to get a grasp on how to market optical disks to consumers,” he says. “The consumer needs to be shown that owning music and other entertainment in an optical medium is like owning a book. You should want to build a collectible library of entertainment that you’ll have all your life.”

American Interactive Media, spearheaded by Gordon Stulberg, is expected to make great strides this year in introducing the vast possibilities of the CD-I to the American public. Two titles in the format “Tell Me Why” and “Treasures Of The Smithsonian” are being rolled out to introduce the market place to the advantages of being able to interact with the medium, and gain a new experience each time the product is played. Stulberg says production is being ramped-up on over 30 titles, and rights to more titles are being negotiated.

KEN JOY



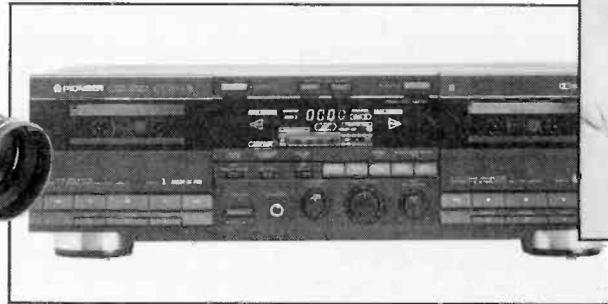
Hitachi CSK-491 AM/FM Car Stereo.

Panasonic PV-4926 VCR with Telephone Programming. A computerized voice gives user step-by-step instructions for programming with touchtone phone, and confirms the program. Suggested list: \$529.

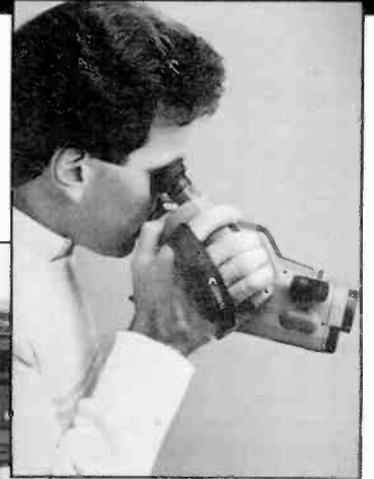


Canon 8mm Video Camcorder A1.

180-degree FlexiGrip on Canon Video Camcorder E80.



Pioneer CT-W910R Stereo Double Cassette Deck. Suggested retail: \$650.



VCR Makers Go After Kids & Portable Market WHAT'S NEW IN HARDWARE TRENDS FOR '89?

VCR makers are looking toward the sale of second and third VCRs into homes as a way to stem the tide of a sales erosion the industry has experienced over the last 12 to 18 months. With the average retail price of VCRs around \$350, videocassette recorders have become more of an appliance than the hot consumer product they were just three years ago. Because of that, marketers are going after the children's and portable market as venues to bolster stagnate sales.

The Electronics Industries Assn. predicts that only 200,000 more units will be sold this year than were sold in 1988, signifying a saturation among consumers of the video tape format. Optical disk equipment, however, is enjoying a boom—and the laserdisk a renaissance.

According to the EIA, 60,000 more laserdisk players will be sold this year than last, and compact disk player sales (both portable and shelf-models) will reach 6.6 million units by the end of 1989.

Shintom, a relative newcomer to the U.S. VCR market, is

touting portability and durability in its introduction of videocassette players aimed at children. The portable VCP, and a companion VP-5000—a top loading VCP with a built-in 5-inch color television, constitute Shintom's first entries in the U.S. under its own brand name. The VP-5000 can be used as a portable television, or videocassette player and operates on either battery or AC. With a suggested list price of nearly \$600, it is targeted as a portable unit for adults, while a less expensive VCP in designer colors is being marketed for children with a suggested list price of \$239. Shintom's marketing team feels that by introducing VCRs to children in the form of players that they can use to watch their favorite tapes, they will establish a strong buying pattern for their products as the children reach the teen stage where they'll have their own disposable income.

Besides portability, equipment manufacturers are looking to expand the use and enjoyment of video into areas other than the home and office. Hitachi is hoping to create a niche with its introduction of a 5-inch LCD color television and

VCR player destined for the car. "While the primary orientation for a 5-inch color TV and VHS VCP in the car is the playback of prerecorded video, the monitor's future applications in navigation, instrumentation, systems monitoring and, of course, CDV, are much more far-reaching than merely its capability as a TV monitor," says Gary Kelley, national sales manager for Hitachi's audio and mobile communications. Although Hitachi has already introduced the 5-inch television for the car, the linking of the VCP is coming much earlier than expected due to positive consumer response to the idea of video entertainment while travelling in the car.

In conjunction with video-for-the-auto, Hitachi is also bowing three new models of removable car stereos that will eventually provide the sound reproduction for the video system. The new units contain a device called the "AccuTuner" which consists of dual gate MOS FETs, high-band negative feedback circuitry and double balanced mixer circuits to provide consistent and accurate tracking of radio waves un-

(Continued on page C-18)

New A/V Accessories Add Sizzle to Summer of '89

As consumers add to their home audio/video systems, they develop a need for new places to store software, new ways to clean software, and new ways to enhance the use of their hardware. To that end, the accessories segment of the consumer electronics industry is enjoying a boom. Dozens of companies are bowing new add-on products to help consumers use or protect their audio/video gear. Here are some highlights:

Azden introduces several new accessory products designed to practically meet the emerging need of the video/audiophile. Transfer-It is a unique system that allows the transfer of any film medium—8mm, 16mm, Super8, slides—to videotape using a standard projector and a video camera or camcorder. Transfer-It makes use of an optical-quality glass mirror to present the projected image to the recording camera as clearly as possible. The unit incorporates a large wedged-shaped bracket which also acts as a hood to keep out unwanted light. Suggested list: \$39.95.

Also from Azden are two microphone systems for the camcorder enthusiast. The WMS-PRO is a VHF wireless microphone system designed for use by the professional videographer. The WMS-PRO has a range of over 250 feet and comes with both clip-on and handheld mics. Suggested List: \$250. The HS-7V VideoPro is a headset with a boom mic that the user wears while operating a camcorder. While wearing it, the user can record narration while shooting or to monitor the sound that the camera's external mic is recording. Suggested list: \$39.95.

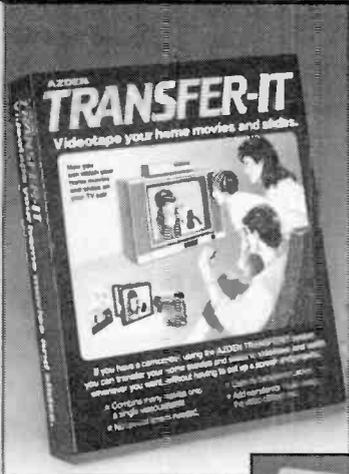
AAA International has joined the compact disk storage category with a solid teak roll-top CD storage box that holds up to 22

CDs. The unit contains built-in dividers for easy access and a front compartment to hold the empty jewel-box of the CD being played. Each individual compartment holds 5 CDs. The outer case is genuine hand-rubbed teak. List price has yet to be announced.

N.A.P. Consumer Electronics Corp. is marketing a new Philips line of audio/video accessories designed to be compatible with virtually every brand of audio/video equipment on the market today. The Philips line consists of 33 items including 11 sets of stereo headphones, four unidirectional microphones, stereo booster loudspeakers; mini-speakers; compact disk storage racks, and a range of cleaning accessories. The new selection of 11 Philips headphones can be used with a wide range of products, from low-end portable personals to high-end digital ready products engineered to meet CD sound-reproduction requirements. One CD headphone model (SBC482AC01) is rated to deliver a frequency response of 20,000-23,000 Hz. Suggested retail prices range from \$19.95 to \$69.95.

Discwasher is marketing the Video Gold-Ens series of high-performance connector cables. Gold-Ens, says Discwasher, will improve the picture and sound quality of home video systems by minimizing distortion and loss in signal transfer, providing optimum sound reproduction. The Gold-Ens series features RCA-type plugs, and comes in a variety of lengths and strand configurations. The cables are available in single, double and triple strand sets, each available in two meter lengths. Discwasher is also repackaging its video head cleaner to provide a more cosmetic appeal to maximize its visibility

(Continued on page C-15)



Azden Transfer-It system for transferring home movies and slides to videotape.

Discwasher Video Gold-Ens VCR A/V connector cables.



Bib offers stereo earphones (\$9.95 value) free with purchase of VE-40 Video Head Cleaner and audiocassette Tape Head Cleaner. Suggested retail: \$14.95 each.



AAA International's solid teak roll-top CD storage box holds 22 CDs.

Recordable CD, Car Stereo, Camcorders, 8mm, Laserdisk, Cellular Phones, HDTV INNER VIEWS, PEOPLE AND PRODUCTS SHAPING DIRECTIONS IN AUDIO & VIDEO FOR '89

By CHRIS MCGOWAN

Hardware manufacturers, software suppliers and retailers comment on product directions shaping the audio and video consumer electronics business.

BOB MILLER, VP merchandising for **Radio Shack**

On various hardware products: "Cellular phones are doing extraordinarily well for us, as are computers. We don't believe S-VHS is going to be much of anything and we won't carry it for the time being. I don't believe a customer will pay more for it; maybe it will just become a standard feature on all machines. We think 8mm will grow and that VCRs may be flat. Portable keyboards are very slow now; I think too many were produced too quickly and the market became saturated. CD players are growing, doing very nicely. Turntables are doing well for us and we may be the last people selling them."

On DAT versus recordable CDs: "We don't carry DAT recorders and don't think there's much of a future for them. Who needs them? People never bought hi-tech tape recorders before; it's never been a big business. But I think a recordable CD makes a lot of sense and not just because we

SCOTT IKIER, sales manager of **The D.A.T. Store** in Santa Monica, Calif. (owned by **Japan America Electronics**)

On DAT: "Business in DAT has been fairly brisk for the most part. We are experiencing hefty sales of units on a regular basis and getting more and more hardware all the time. We have 21 different DAT models and about 150 prerecorded titles, mostly imported from Japan and Europe except for GRP's titles. Most of our sales are to professionals—sound effects people, radio stations, recording studios, film companies. We also get a few high-end audiophiles, but they are less than 3% of our business."

"We expect to get more time-code units from Sony and Panasonic in the next 12 to 18 months; Fostex is the only machine on the market that lets you strike time code right now. Also we expect multitrack units with time-code capability to be available in the next 12 to 24 months."

"If the copy-prohibit chip is agreed on, we expect to see the U.S. market open up, though the units will still be a little on the high end, price-wise. Right now the cheapest DAT unit is an Aiwa consumer deck at about \$995, with no programable memory and analog lines in and out. The most expensive is a Nakamichi at \$10,000. At this point manufactur-

ers in Japan make a total of about 21,000 units per year for distribution. We get 5% to 7% percent of those."

MIKE FIDLER, VP home electronics marketing for **Pioneer Electronics (USA) Inc.**

On Pioneer's upcoming laserdisk campaign: "We feel a tremendous opportunity exists to expand the LaserVision format for both hardware and software retailers. This year Pioneer will launch an extensive laserdisk promotion combining the synergy of hardware and software to propel the format forward. With the introduction of a \$600 full-featured combination player, combined with two new both-side-play units, the support of major movie studios with blockbuster [LD] releases starting at \$24.95, strong regional TV and print campaigns in addition to a national print campaign, and a mall tour with a surround theater, the year of the laserdisk begins. The opportunity is huge!"

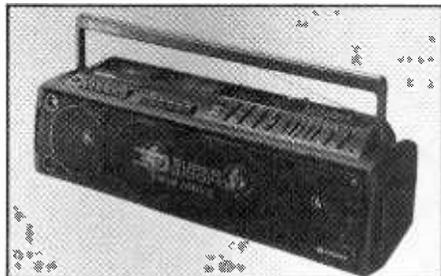
DAVID WALLACE, marketing manager for **Pioneer LDCA**

On laserdisks: "This year I see it becoming a real business and a lot of major manufacturers coming in to pick up the short fall in VCR and color TV sales; it's a window of opportunity."
(Continued on page C-14)

Pioneer PD-71 Elite CD Player with remote.
Suggested retail: \$850.



Hitachi 3D80H Stereo Portable Double Cassette Deck.



Canon 8mm Video Camera & Recorder VME-2N.



Technics CQ-H9320 AM/FM Alphatuner car stereo cassette player with CD input.



Sharp RG-F840 removable car stereo cassette player with CD input. Suggested retail: \$349.95.

[Tandy] are developing one. It can be played on existing players and it's relatively inexpensive. DAT is an expensive mechanism and will never have as low a price as a VCR."

On car audio: "We've been selling upgraded auto sound products and think that trend will continue. We're concerned about the move by car makers to exclude after-market sales; with some cars if you don't buy a radio you don't get a dash opening."

On camcorders: "They should be strong this Christmas. We think full-size will still be the major format and offers a lot of advantages. And 8mm should increase in sales at the expense of VHS-C, because I don't think people want to fiddle around with adapters [for the latter]. And 8mm is technically a little bit better system."

BOB GRUBBS, director of marketing for **Tandy Electronics**

On the Tandy THOR-CD (recordable CD): "We're still on track. We will probably introduce it sometime in 1990, and perhaps will wait until the Christmas season that year to bring it out. Our announced target price of \$500 for the entry-level audio recorder is still our goal. It produces a disk that you can play in an existing CD audio player, and you can also play prerecorded CDs in our player. It's a breakthrough to have a recordable disk compatible with existing CD players."

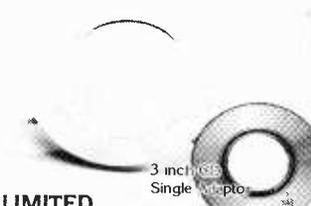
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INNER VIEWS

(Continued from page C-13)

tunity for laserdisk players, which will be a very important product to retailers in the U.S. this year. With lower prices, consumers will find that the technology is affordable and more desirable. With CD-player penetration at about 15% -17% and the combiplayer at a very affordable price point, a lot of people will choose to get the combiplayer that plays both CDs and CDVs, once they see our campaign. The price points are not that far apart [between CD players and combi-players]. And there are already over 3,000 laserdisk software titles available."

LEE KASPER, senior VP marketing for **Image Entertainment**

On laserdisks: "I think the combi-player will bring CDs and 12-inch CDVs together very rapidly. This Christmas you'll see a \$499 combiplayer and a \$299 8-inch and 12-inch player. Some stores may be selling them at even lower prices. By the end of '89 we'll see close to 200,000 more [combi or LD] players in the population and that's significant. Manufacturers from Asia are realizing that the market is growing and now is the time to come in. It's no longer tomorrow, but today. It's happening."

GEORGE FELTENSTEIN, director of programming for **MGM/UA Home Video**

On laserdisks: "We expect a big boom late this summer or in the early fall with the new players. There have been little rumors that this is going to be the year of the laser."

STEVE MACON, director of video sales and marketing for **A&M Records**

On 8mm and S-VHS: "Like laserdisk, which we're already into, we think 8mm is a new configuration with promise and we already have a Raffi title out on that. If the Sony Video Watchman flies, it'll open up people's eyes to possibilities. We think it's feasible and we're giving it a shot. As for S-VHS, we'll sit back and see how that develops. We're just happy and hoping that VHS hifi continues to expand. It's our bread-and-butter; it made music video into a whole new ballgame."

H. DOAN HOFF, corporate manager of advertising and sales promotion for **Yamaha Electronics Corp. USA**

On Yamaha products: "1989 has already been an exciting year for us. Since our recent introduction of AST [technology aimed at superb bass performance from small speakers], we've been able to enter into some new categories of products, such as complete audio systems with more portability and dramatic styling benefits. On the audio/video side, we'll also be actively involved in efforts to place more video laserdisk players into more homes and to make more consumers aware of the many advantages of this format. It is definitely the future, but this is a cate-

(Continued on opposite page)



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INNER VIEWS

(Continued from opposite page)

gory that needs industry-wide support to grow quickly. One supplier can't do it alone."

RICH COE, VP of technical development for **Alpine Electronics of America**

On car audio: "It's a hot subject now and the business is in turmoil. There is such a polarization happening at the distribution level, between the chain stores who are going toward having the lowest price product and the specialists [who do high-end installation], who are getting squeezed.

"On the product side, manufacturers are in a technology race, with the technology increasing almost exponentially with time. A lot of the stuff is becoming more and more of an installation item, but at the same time it seems like there are less and less of the specialists who can handle that technology level. At what point does the technology go beyond the capacity of these chain stores? Dealers have to choose which way they're going; if they're going to go toward high-end, then there has to be no b.s. And education is becoming a focus; we need to reinvest to keep the industry up to speed so it can keep selling that technology and get value out of it.

"Also, we're seeing more add-on and upgrade, there's more of a war for position in that area, selling speakers, amps, accessories, telephones, fax, whatever in the car."

MICHAEL TOWNSEN, VP car electronics marketing for **Pioneer Electronics (USA) Inc.**

On Pioneer car audio products:



beyerdynamic IRS 690 Wireless Headphones.

ACCESSORIES

(Continued from page C-8)

and emphasize its claim to state-of-the-art performance. The cleaner uses a tape 1mm thick which is the same thickness as recording tape. While competitors use cleaning tapes up to 7mm thick, claims Discwasher, this thinner tape allows the video head drum to travel at the proper speed so as to not trigger the sensitive shutdown sensors found on some VCRs. Suggested list: \$19.95.

For a limited time, **Bib Audio/Video Products** is offering a set of

"For the duration of '89, business will be very good for Pioneer as well as for our customers. Reasons for optimism include our new car audio products that strengthen the CD product category, i.e. our DEH-55 CD player, high power, AM/FM tuner, single DIN chassis, at a suggested retail price of \$600. Also our CD-M1/CDX-M70 plus CD-FM1 RF modulator, a multi-play CD system that can be very easily added to any existing car audio system and which will retail for \$790."

JEFF MULLARKEY, assistant VP merchandising/marketing, and **OSAMI SUZUKI**, VP merchandising/marketing for **Toshiba America Consumer Products, Inc.**

On Toshiba video products: "In the first quarter of 1990 Toshiba will begin marketing an active matrix LCD color television with a 6.5-inch screen. The LCD television will be coupled together with a videocassette recorder.

"The new Toshiba 32-inch Super Tube will have four models, all with Super-VHS. Two models will have Carver Holographic Sound. In projection TV, the Toshiba lineup includes 46-inch and 52-inch monitor receivers with the Carver sound system and MTS/stereo sound."

On the Toshiba SV-F990 Super-VHS HiFi VCR: "It incorporates, in a home deck, sophisticated editing and digital effects that were previously available only on professional VCRs. Three major editing features include automatic assemble, automatic insert and pre-roll editing. Digital effects include digital wipe, fader, color corrector, color fader, superimpose and negative/positive inversion. The SV-F990's erase head accurately erases recorded contents frame by frame, thus facilitating high-precision editing."

stereo earphones free with the purchase of the company's A-625 premium automatic gear-driven Audio Cassette Head Cleaner or the VE-40 pushbutton automatic Video Head Cleaner. The A-625 audio head cleaner features an oscillating center section that cleans and polishes the audio head while the capstan and pinch rollers are engaged by two cleaning pads during operation. The package comes complete with cleaning fluid and dust-free storage albums which makes the cleaner easy to carry in the car or to use at home. Suggested list: \$14.95.

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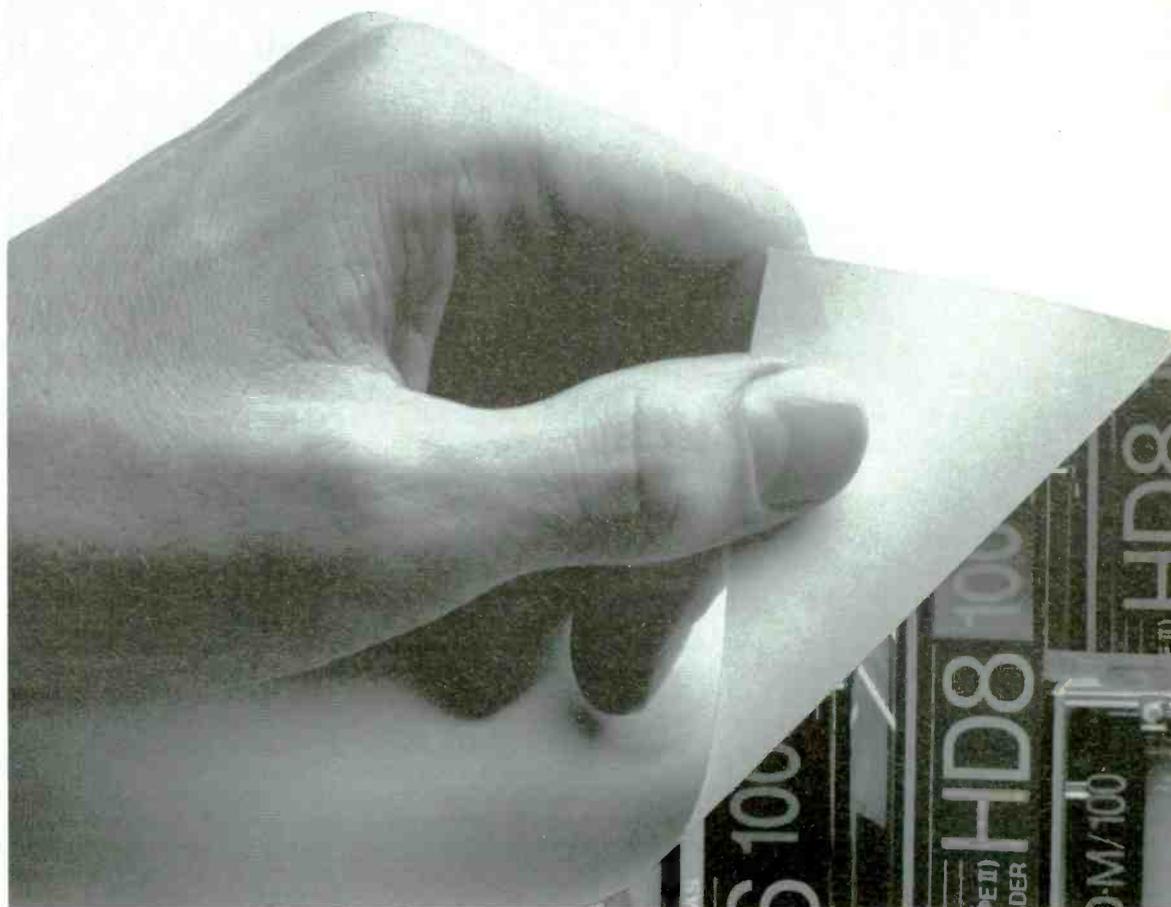
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STAY TUNED

(Continued from page C-1)

via a touchtone phone. While such a feature is not particularly new (Panasonic introduced it a year ago) these two units talk to the user. Aside from giving step-by-step instructions for timeshifting, an electronic voice confirms your directions.

Stan Hametz, VP/GM for Panasonic's consumer video group, notes that the objective has always been to "make VCR programming as easy as possible. Last year we introduced telephone programming. For 1989, we've refined this technology to make it more consumer friendly and added voice confirmation of telephone or bar code programming commands."

Meanwhile, Sharp is rolling out a combination VCR/LCD monitor that plays full-size VHS tapes. The unit, model VC-V540U, measures 11-5/8-inches wide by 10-inches high and is just under 5-inches deep. The combo unit, which features a 4-inch LCD screen, does not have a television receiver but can record TV programs when hooked to a TV set. It will be priced at \$1,899.95 when it becomes available in July.

The unit is clearly an attempt to head off one of the biggest advantages of the still-emerging 8mm format—portability. It was about a year ago that Sony rolled out its Video Walkman (or Watchman as some call it). The 8mm VCR/LCD monitor is somewhat smaller than the new full-size VHS combo unit, but Sharp plans to focus on the compatibility issue. The company believes consumers will not forsake the VHS for 8mm if they are compatible products on both sides. Other, similar combo units are expected from Toshiba and Hitachi.

"Sharp designed the unit for standard VHS cassettes to ensure maximum versatility," says Steve Search, Sharp's national marketing manager for video. "Users can choose from prerecorded videos, such as movie rental, to home videos made with VHS camcorders."

While the VHS camp works to maintain the upper hand in the market, the 8mm will be out in full force to tout its newest innovation, high-band 8mm. In addition to Sony, which pioneered both the format itself and the new upgraded version, Minolta and Cannon are expected to make a splash with high-band 8mm, or Hi8 as it has been dubbed.

Just as the Sharp combo unit is designed to lessen 8mm's size advantages, Hi8 is being run up the flag pole to offset the publicity generated by the upgraded versions of the rival formats, most notably VHS HQ (for high quality) and Super-VHS.

The chief rival of 8mm, Compact-VHS or VHS-C also appears to be picking up steam as a result of a new JVC-made VCR that is said to eliminate the need for an adapter. Until now the small-sized cassette could only be played in a full-size VHS VCR with the use of an adapter. Historically, consumers have been reluctant to use adapters be-

(Continued on page C-18)

Why Denon is the Fastest Growing Tape.

Some dealers think that all tape is the same; that there are no new sales ideas and that you can't make a dime selling it. Those dealers obviously don't know about Denon.

Starting off with the most musical formulations that earned Denon the reputation as the "high end" tape, Denon proceeded to clean the competition's clocks by inventing new tape lengths right for these times.

Denon also knows that good things come in good packages. Denon regularly develops concept and value-added tape bricks, polybags and promos — like putting a free CD3 in a special 5-pack of Denon tape.

You can't buy what you can't see, so Denon puts tape out front with the wicest assortment of powerful in-store merchandising that moves tape through.

How did the Denon "dealers who know" find out? From Denon's extensive sales training manuals, literature, co-op advertising and special year-round sales programs.

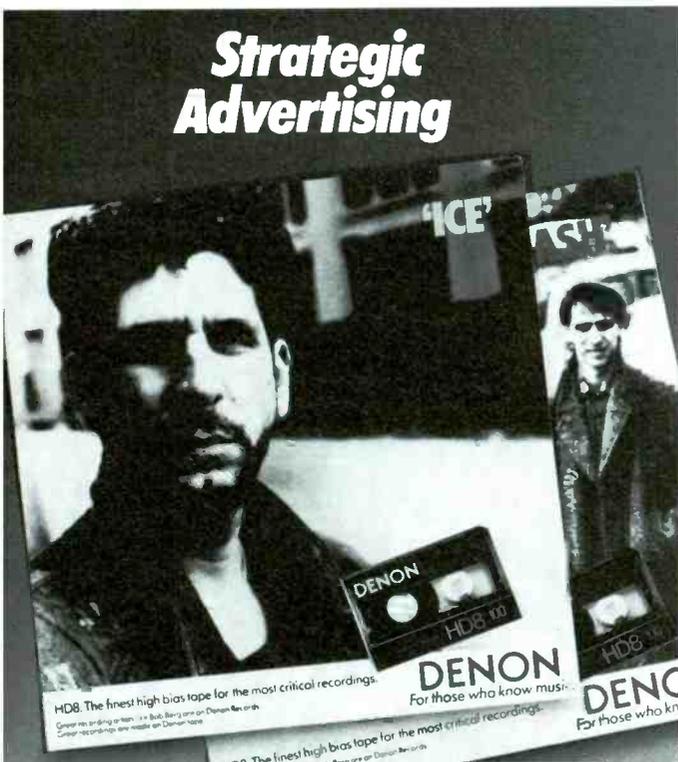
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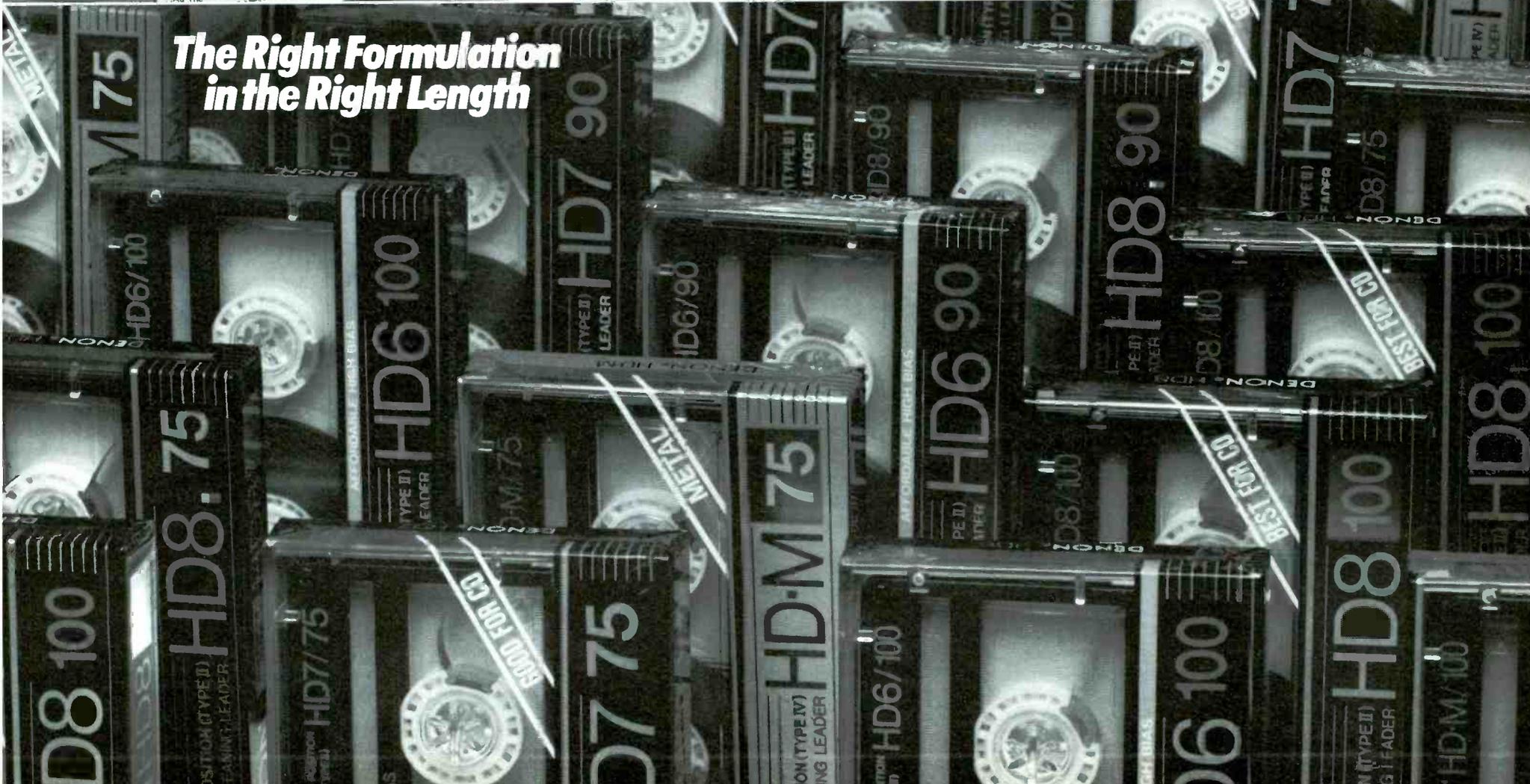
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STAY TUNED

(Continued from page C-16)

cause many seem to believe that it complicates what should be a simple procedure.

If JVC does in fact show such a VCR, industry insiders agree that it will ultimately give VHS-C a big shot in the arm. It also stands to escalate the "format wars" that have marked consumer electronics marketing since the inception of the VCR.

Of course, there are those who feel the future of video is not in tape at all. This CES is expected to see more activity on the laserdisk front than in previous years. Hardware makers are banking on laser's superior picture and sound quality to lure converts. They theorize that the high penetration of VCRs mitigates laser's inability to record. Most consumers—some 65%—already own the equipment to record their favorite show; the laser camp is hoping that perhaps now they are looking for enhanced performance.

Though High-definition television and digital audio tape players are still merely an eye-grabbing extravagance for most showgoers, there will likely be a number of interim products on hand. The industry has already seen DAT players that do not record. Now Enhanced-definition television promises many of the benefits of HDTV but, unlike HDTV, is available now.

Without question, even the most seasoned showgoer will marvel at many of the new products unveiled in Chicago. The question is, will the new round of electronic gear jump start consumer interest. The only answer available thus far is: "Stay tuned!"

HARDWARE

(Continued from page C-8)

der a variety of tracking conditions. The in-dash removable stereos also contain HASP (Hitachi Automotive Sonic-field Processor) which allows users to sample their car interior's ambience and then customize the sonic response of the stereos accordingly. List prices start at just over \$300.

Practicality is also an emerging trend, and even though the dual-well VCR has yet to see its day in the U.S. the dual-well cassette machine has become a staple of that market. Pioneer is releasing four dual-well decks designed for enhanced listening and greater recording flexibility.

"We're able to refine the performance of our analog cassette decks by improving the reproduction quality of recordings made from all source material," says Mike Fidler, VP of home electronics marketing.

One model, the CT-W910R contains two quick auto-reverse record and play decks for recording in both wells as well as parallel recording to provide two master tapes. Taking advantage of the dual-well design, the CT-W910R offers high-speed tape dubbing, as

(Continued on opposite page)

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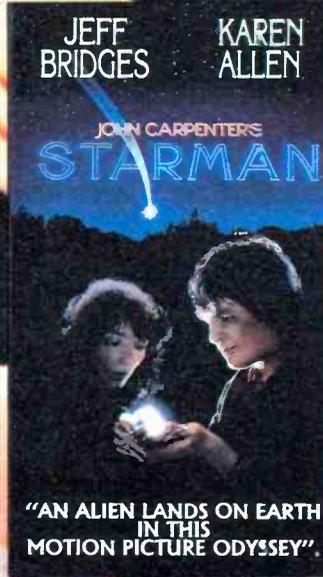
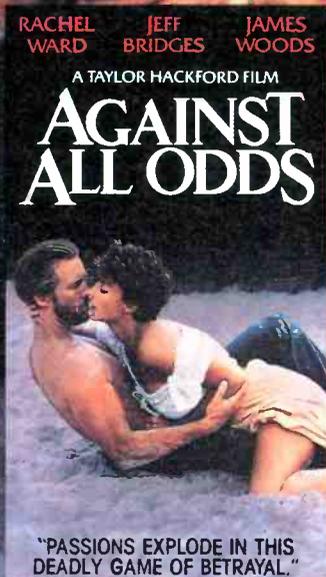
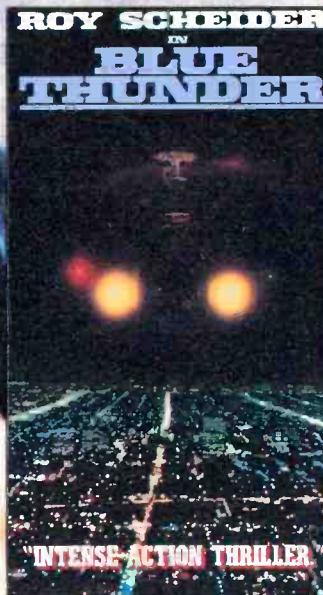
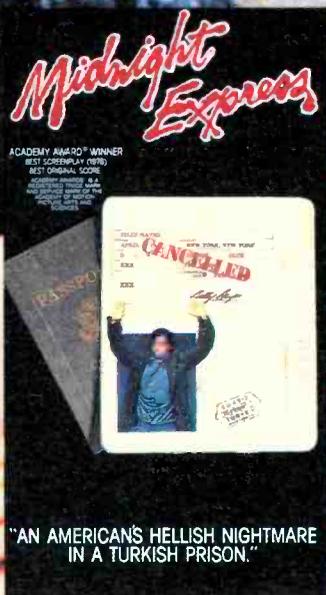
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HARDWARE

(Continued from opposite page)

well as relay play and record, allowing uninterrupted listening and dubbing from one cassette to the other. Suggested list is \$650.

Compact disk players are enjoying brisk sales, and Denon America is hoping to capture additional market share with its CES introduction of the DCD-920 CD Player, marking the first time Denon brings the benefits of its Delta 20-bit digital technology to mid-priced CD players. Using a 20-bit digital filter with eight times oversampling and double 20-bit Super Linear Converters, Denon claims the new deck is able to reproduce the CD signal with an accuracy that lower resolution players "throw away."

The system also incorporates some of the features previously only found in Denon's professional and industrial models like full remote control with variable output volume; floating pickup suspension with visco-elastic damping; DC configuration audio amplifiers; auto space and auto edit functions; index search and direct use of 3-inch CDs without adapters. List price has yet to be announced.

8mm camcorder technology takes a quantum leap with Canon's introduction of the new Hi-Band 8mm camcorder called the Canovision 8 A1. The Canovision 8 A1 camcorder conforms to the new Hi8 standards to deliver increased horizontal resolution, improved signal-to-noise performance and better color rendition.

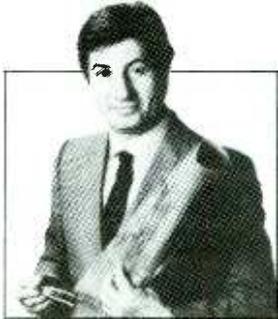
The Hi8 video system is an upgraded version of the 8mm format already available. The improvement in horizontal resolution is achieved by raising the luminance carrier to 7 MHz from 5 MHz, which expands the video bandwidth to 5.4 MHz from 3.4 MHz in standard 8mm video. Canon is also marketing an improved 8mm video tape called the Hi8 Metal Evaporated (HME) and Hi8 Metal Particle (HMP). The Hi8 system is upwardly compatible with standard 8mm. 8mm recordings made on standard 8mm camcorders or decks are playable through the A1. The reverse, however, is not true. Suggested list: \$2,999.

Also in a move toward practicality, Canon is featuring a rotating grip on its E80 and E808 camcorders. Called FlexiGrip, the grip is a combination grip and electronic viewfinder that rotates 180-degrees to make low- and high-angle shooting easier. Both the E80 and E808 also include wireless remote controllers that provide hands-off operation of recording and playback functions, including zoom and fades. Each new camcorder weighs in at about three pounds with battery, and contains a character generator, time-lapse setting, automatic focus, backlight compensation, fully automatic white balance, a self-timer and audio/video fade.

The E80 and E808 carry suggested list prices of \$1,649 and \$1,799 respectively. **KEN JOY**

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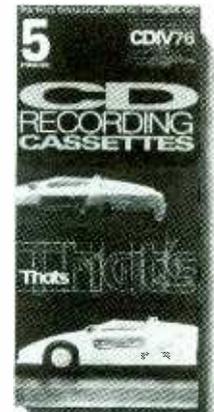


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CES Focus

By JIM McCULLAUGH

There's no doubt that 1989 is shaping up as the year of the mass merchant in home video.

After varying degrees of experimentation with seasonality, titles, price points and in-store presentation, a year round sell-through business has now evolved at many mass merchandisers around the country.

According to a recent market share report issued by media analyst Paul Kagan Associates, discount/department stores accounted for 42% of the sell-through business in 1988. Video specialists accounted for 24%, while direct mail houses had 11%, record stores 5% and all other retailers 18%. It's expected that mass merchants will take an even greater portion of the sell-through business in 1989.

Ben Tenn, Best Film & Video, observes that in most other industries, specialty stores usually lead the way with a new product category only to have mass merchants come along later to skim off the top.

"It's been the reverse in the sell-through business," says Tenn. "In many respects the mass merchants created sell-through. Now, video specialty stores see what's happening in sell-through and are trying to skim the cream away from the mass merchants."

Among the catalysts for increased mass merchant activity, say observers, have been the advent and increasing regularity of the \$20 and under price point; increasingly well-produced, low-price non-theatrical titles; more experienced rackjobbers and wholesalers; and the big studio mega sell-through promotions which are more evenly spread out over the year despite an extra concentration in the fourth quarter.

"There's no question that 'E.T.' had a major impact," says Tenn. "The mass merchants have been very powerful. When a truly big hit comes along it can be very big, even by mass merchant standards. The kinds of promotions coming from suppliers will get anybody's attention now. Thus, they [mass merchants] are moving ahead broadly, adding floor space, and looking to do more business than just around Christmas."

"What 'E.T.' did was reinforce to them that they have to be ready to take advantage of extraordinary opportunities. And one of the ways you do that is to have a 12-month-a-year business with size and growth. The hits will continue to come along."

"We think it will be better than last year," says Doug Harvey of the 379 Minneapolis-based Target store chain, all of which carry video. "There will be good, solid mature store increases in home video. We hope that we have learned a lot from 'E.T.' in terms of how to plan for blockbuster titles. While we won't have an 'E.T.' this year, nevertheless, I think we will have strong enough product to take its place which will cause our business to increase."

"About a year ago," he continues, "the business showed real signs of becoming a year-round business for us and it's developed that way. There's more and more product available now. Thus, it's even more solid on a year round basis. And the studios are helping by releasing a more regular flow of product."

"We're also advertising as frequently as we can. We'll certainly be giving as many and as prominent exposure to video as last year. As a result, we're expecting better productivity."

Except for select mass merchants who might stock non-theatrical titles in specialty departments, mass merchants for the most part have elected to create one video department.

In the mix now are movies and special interest product in sections large enough so that each genre is well represented.

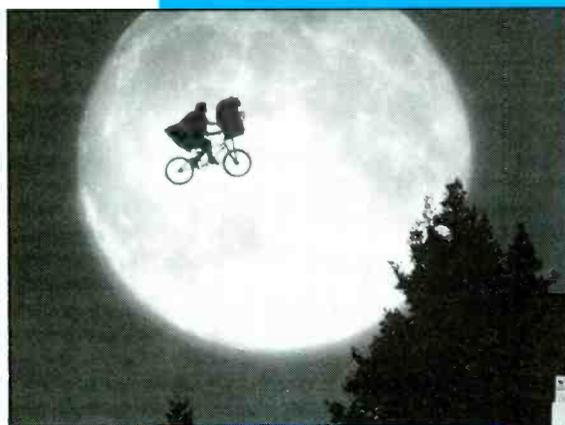
"A large portion of their selections," says Tenn, "is special interest. You'll see \$10 gondolas, \$15 gondolas and a movie gondola. They have also gotten to the point where they won't put the Rand McNally travel series next

A MASS MERCHANTISER'S GUIDE TO

SELL-THROUGH VIDEO, BLANK TAPE & ACCESSORIES

Mass Merchants Have Made Themselves Right at Home With Home Video All Year Round, and They're Expected to Snare an Even Greater Share of Sell-Through Business in '89

The Scotch brand family of VHS videotape from 3M.



"E.T.—The Extra-Terrestrial" was a boon to mass merchants.

Fuji pallet videocassette display featuring George Carlin holds up to 240 4-packs (1,120 singles) within 2-by-4-foot base. Maxi-size pallet holds 560 4-packs within 4-by-4-foot base.



to 'Star Wars.' " That doesn't benefit either and hurts both. They are also committing to more SKUs per title.

To carry anything over the \$20 price point, the title must be "unique or extraordinary" say observers, who add that mass merchants like four to six turns a year and want fair profit margins, which vary depending on whether they buy on their own or from racks.

"We look at it [home video] in terms of lineal footage and our new prototype has increased the lineal footage by 50%. And while we won't be able to retrofit the whole chain this year, we will add footage wherever we possibly can to take advantage of the growth of the business."

Harvey says he is "satisfied" with margins and turnover. "We've seen the margins get wider and the discounts get better from the studios. We believe the business is being handled intelligently and we're pleased with the level of partnership we have with suppliers."

"The only commentary I would make is to really look hard at releasing some blockbuster titles at sell-through price points initially as opposed to the second window. Occasionally make it the first window to stimulate consumer awareness and interest toward purchasing or renting."

"We think the \$29.95 price point is more or less gone by the wayside. \$24.95 seems to be the dominant price point for an A title for sell-through. \$19.95 seems to be the basic catalog sell-through price point with \$14.95 becoming the promotional price point. There has to be a very compelling reason for us to stock product over \$30."

"Quite frankly we welcome the lower price points since shrinkage is an issue. It deters the appeal for shrinkage," he says.

"They also want theft to be down and one way is to reduce price points," says Tenn.

The mass merchants are also "extraordinarily selective," he adds, saying he has to credit the increasing savvy of racks and wholesalers in helping mass merchants make better business decisions.

Apart from low-priced movies, Tenn says suppliers are learning the programming needs of the mass merchants more and more.

"We work hard at not being product driven but customer responsive," says Tenn. "We have learned to listen carefully to our customers as to the kinds of things they want that they are confident they can sell. Then we'll either produce it or acquire it."

Examples of that from his own company, says Tenn, are a new baseball card collectors tape aimed at the one million plus serious collectors in the U.S. and millions of other casual collectors.

"Mass merchants are carrying baseball cards," he says. In addition, he says, the dancing fever that has swept the U.S. with "Dirty Dancing" and the "aging of America" has prompted a multi-part Fred Astaire dance instruction series.

In addition, the company will offer its first \$9.99 list product this Christmas with two Christmas-themed titles, one a new age feeling fireside Christmas carol tape and the other a Christmas sing-a-long.

Just how low will prices go and how pervasive will they be? Alan Saffron, CEO, KVC Home Video, says the industry will see more \$10 pricing but warns that "in the end, unless quality improves, it is something customers will eventually complain about. The key is quality. If the sell-through market continues to grow, poor quality cassettes will generate a negative reaction. The video industry can't afford that."

"Part and parcel to the \$14.98 and \$9.98 price points are shrinking margins," says Rand Bleimeister, executive VP, Nelson Entertainment. "The open question is whether unit volumes will increase satisfactorily to make up for those shorter profit margins and provide for profitable growth."

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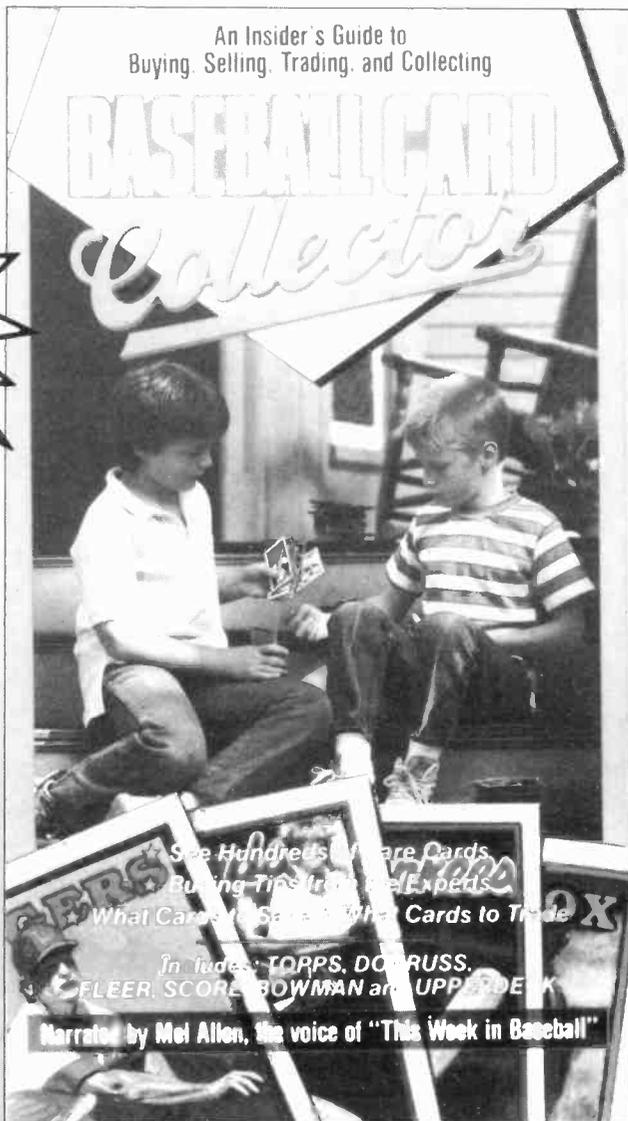
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ACCESSORIES: Blank Tape Leads Way

One reason blank tape is the leader among accessories for mass merchandisers and why that class of trade is the leader in the category "is that it sells like crazy," says one merchandiser of a national chain of discount type outlets.

Agreeing to speak frankly about the product category providing neither he nor his chain is identified, this merchandiser cites a number of problems the discount department store sector has with blank tape.

"There are too many brands and too much confusion in both audio and videotape in terms of coatings and specifications. You have all these acronyms, 'HG,' 'SX,' and so on. VHS is about the only standard acronym you see."

The confusion is particularly vexing in audio "where you have all the codes and prefixes."

Still another problem is the off-brands coming on the market in videotape. While the ideal price point for standard T-120 "is \$3 and under," there is still a requirement that top brands be presented. "You put junk out there and you'll sell it the first time. The second time, forget it."

This chain does carry its own private label in videotape plus possibly one of the broadest videotape brand arrays in mass merchandising: Scotch, TDK, Sony, BASF, Memorex, Fuji, and Kodak. Not all package variations are maintained in all these brands, with some singled out for multi-packs and others for singles. Some Beta is still stocked here and there.

The same brand lineup exists in audio except for BASF and Kodak. "Audio doesn't maintain the volume levels we require" to warrant the SKU array found in video "but even in video, our SKU levels will vary by store and region."

In this same vein, videotape is "run in every one of our circulars but audio will only be in our advertising every six to eight weeks."

Positioning the product in the stores, again, varies unit to unit. Often, blank tape is in the electronics section near prerecorded software. But more and more, blank videotape is enough of a commodity product that it can be presented in large displays almost anywhere.

Reflecting some of the concerns seen in record/tape or combo chains where the number of brands have been cut down, this mass marketer "is holding our own. We're not cutting out brands but we're not expanding either."

Agreeing that the emerging camcorder market has been a boon to blank videotape, this merchandiser thinks the ratio for standard size VHS "is around 70%." Although some TC-20s and 8mm items are stocked, "it's still a minor part of the market."

AUDIOTAPE

Product managers say they can't recall a Summer show when there was more happening in blank audiotape, all the way from Fuji's radical joint promotion with Enigma Records and TDK's series of consumer opinion polls to Sony's tie-in with magazines and SKC going after the high bias market.

In some cases, even with firms offering both audio and videotape, marketing efforts are solely directed at the sound-only product, indicative that with the continuing strength of CD and the dawn of digital audiotape a marketplace all its own is developing.

And yet amid all this activity, U.S. sales in 1988 were down both in terms of dollar volume and units, according to Electronics Industries Assn., sponsor of the show. EIA figures for dollars show audiotape dropping from \$364 million to \$354 million, units easing off from 392,892,000 to 366,355,000.

Such softening is seen by several product managers as reflecting the maturity of an emerging market that will surely change as manufacturers unleash promotions and strategies never seen before in the category. Others say the surge in CD interest has shifted emphasis away from tape.

In the same vein, with more attention focusing on the higher grade product, competition at that level remains keen and still relatively fewer units are being sold, some product managers believe.

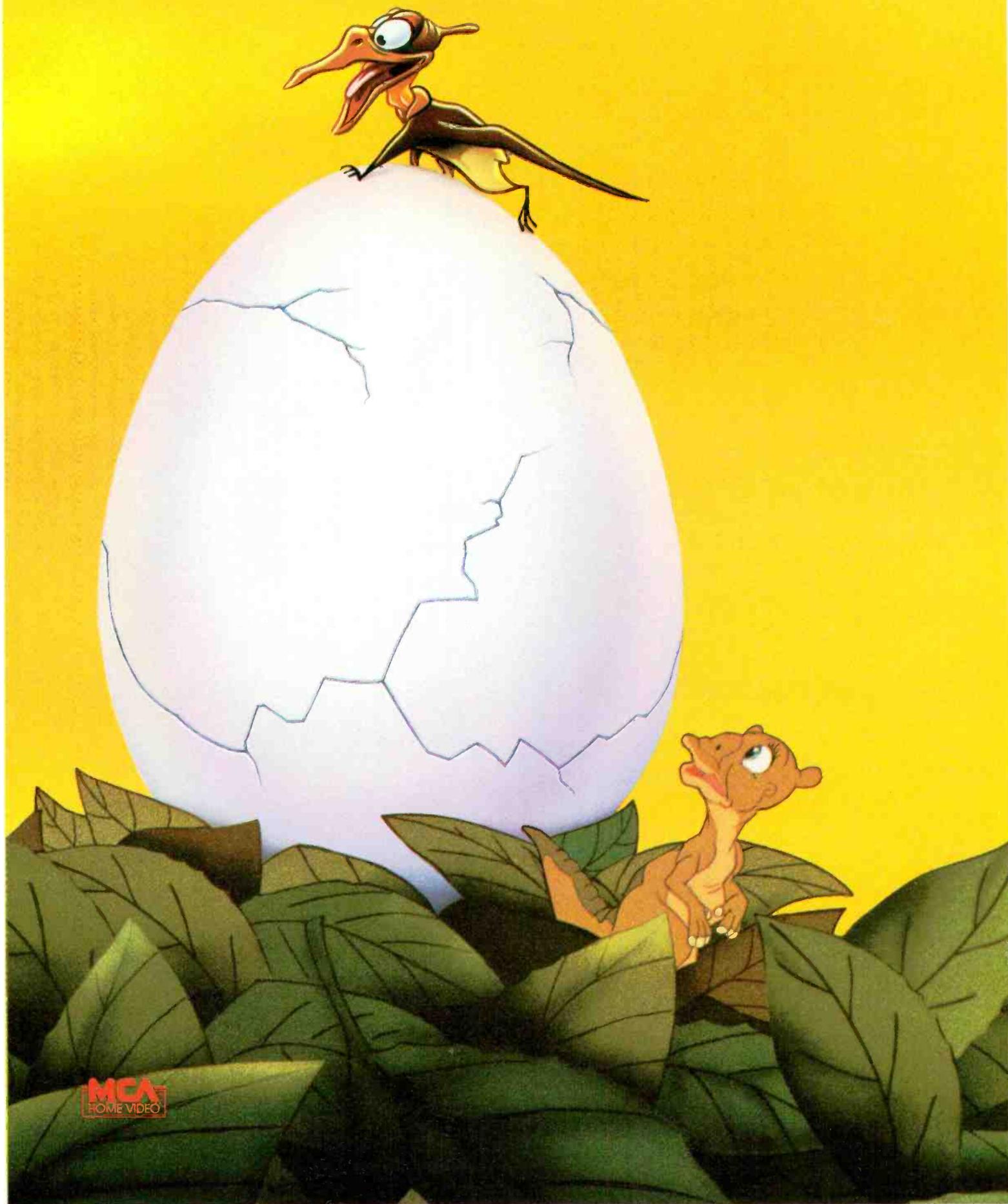
As with video, audiotape is also being sold in a steadily shifting mix of trade classes. One study has high bias at 35.5% in discount stores, 10.2% in wholesale clubs, 9% in drug stores, 8.1% in record/tape stores, 4% in electronic stores, and a divergent mix of outlets sharing the remainder. For normal bias, the ratios are 26.1 for discount outlets, 15% wholesale clubs, 17% record/tape stores, 7% electronic stores, 4% drug stores, and fewer classes of trade making up the remainder.

If there is any clear pattern amid all the promotional fireworks, one marketing strategy is going after the prime demographic in blank audiotape. This is the aim of Fuji in its association with Enigma Entertainment that will find Fuji supplying duplication pancakes, funding developing artist tours, and sponsoring a 13-week new music television

(Continued on page M-4)

Something big is breaking.

From MCA Home Video



Fuji offers audiotapes in five categories—DAT, FR Metal, FR-II Super, FR-II and DR.

AUDIOTAPE

(Continued from opposite page)

ing 8 cassettes.

One of the latest brands to enter the high bias market is SKC, heretofore hanging its hat on innovative packaging and merchandising in the normal bias segment. A complete redesign of the SKC-QX will be augmented, says Tom Anderson, national sales & marketing manager, with various offers and packaging concepts.

SKC will offer a free one 100-minute tape with three QX90s. Also, three QX90s will come polybagged. Also new is a 3-pack browser of 100-minute styled directly for bins in record/tape stores.

VIDEOTAPE

In the wake of announced price increases that have yet to be fully realized, the blank videotape marketplace is the scene of increased but not frenzied promotional activity as companies, whether at CES with a major presence or not, tend to point to the event in hauling out their marketing firepower.

Actually, videotape sales in the U.S. have slipped back after hitting a figure of \$1,006,000 in dollar value in 1987, says a spokeswoman at Electronics Industries Assn., sponsor of CES. Last year's total as measured by EIA was \$936 million, just shy of the billion mark (units as could be anticipated are up somewhat at 296,948,000 from 273,830,000 in 1987).

Marketers say the dollar slippage comes from a combination of factors, ranging from the demise of Beta format to price hikes only announced during 1988 and not taking effect; i.e., Memorex's announcement came in November.

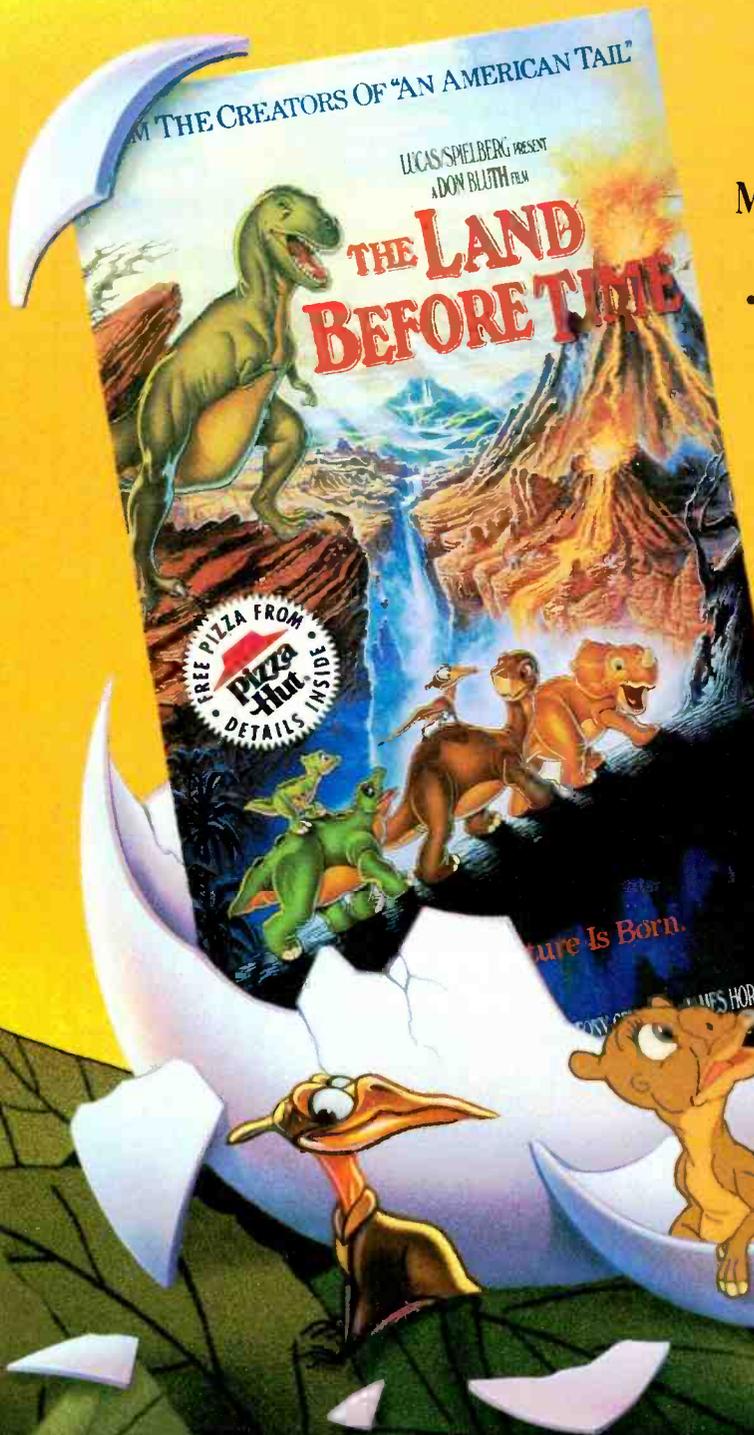
Among the bright spots in videotape is the increasing camcorder business, according to several sources, with some expressing surprise at how much of this volume continues to be full-size VHS. "Camcorder blank tape is our greatest growth area in terms of profitability," says Steve Levin, na-

(Continued on page M-6)



Sony ES standard grade videotape offers special coupon value pack for discounts on snack food and Premiere magazine. Promotion started Feb. 1.

The biggest thing since the dinosaur.



MCA Home Video and Amblin Entertainment Join Forces with Pizza Hut.

- Backed by a four month holiday season marketing campaign in excess of \$15 million, including Network TV, Spot TV in over 75 markets, and a national print campaign encompassing major family publications plus national Sunday supplement inserts.
- No Pay-Per-View, No Pay TV, No Free TV, No Cable TV offered through at least June of 1990.
- **The Land Before Time** opened up #1 at the box office and has grossed over \$46 million.
- Pizza Hut will provide retail support with merchandising efforts at over 5,700 Pizza Hut outlets nationwide.
- Free 9-inch Specialty Pizza offer (\$8.00 value) inside all **The Land Before Time** videocassettes.
- Exciting point-of-purchase materials available.
- Co-op advertising available.

\$ **24**⁹⁵ SUGGESTED RETAIL PRICE

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Color/1 Hr. 9 Mins. VHS Beta HiFi Stereo Surround digitally recorded CLOSED CAPTIONED Videocassette #80864

VIDEOTAPE

(Continued from page M-5)

tional sales manager at Maxell. "We feel fully 50% of this [camcorder] market is full-size VHS."

At Memtek Products, Bennett Curry, video product manager for Memorex, says, "In the Winter show it looked kind of like TC-20 and 8mm were setting about to kill each other off. We believe full-size VHS is between 60%-70%."

One mass merchandiser buyer, unwilling to be identified by chain or name, says, "We do have it [VHS-C and 8mm], but together it's only 1%-2% of the business."

Statistics for TC-20, or VHS-C as it's also known, and 8mm, are somewhat hard to come by. One study has VHS-C continuing to lead; almost 2% of total videotape unit volume compared to .6% for 8mm, with both, of course, dwarfed by regular VHS.

Still languishing as another Summer show rolls around is the VHS-S. Levin says the new format "is selling steady, that's about it." At Memtek, Curry says, "we're ready to come to market with it. Sales [of high resolution TV sets] are still small in the states."

With most marketing revolving around VHS, marketers continue to focus as much as anything on package improvement and display innovation in a marketplace that reflects both increasing competition in traditional outlets and increasing opportunities in terms of more classes of trade.

What marketers see is a trend among record/tape chains to cut back on the number of brands offered although no overall move to de-emphasize the product. And this same trend is mirrored somewhat less by mass merchandisers. At the same time, blank videotape is becoming increasingly important across a broader range of retail outlets, most notably in warehouse clubs and grocery stores.

One study has warehouse clubs, a relatively new class, at 9%; drug stores and department stores both at 7%; hi fi and electronics stores at 4%; and food stores, another fast-growing class, at 4%. This study puts mass merchandisers, by far the continuing leader in videotape, at 44% with a hefty remaining amount, 22%, a combination that includes record/tape chains, whether combo or not, and video specialty outlets.

All types of outlets benefit from this broadening of the marketplace, believe many marketers, among them Brian Miller, consumer product manager of Fuji, which developed a pallet merchandising technique for warehouse clubs, grocery channels, and mass merchandisers. Fuji is now customizing its array to fit any retailer's needs (one pallet, for example, holds 280 four-packs, or 1,120 singles, with a floor space footprint of just 2 by 4 feet).

Packaging improvement continues as important for many brands, among them Memorex where Curry says the Pro High Grade is being switched from an album to a sleeve to accommodate the need of con-

(Continued on opposite page)

Paramount's Sweetest Offer Yet

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Starring Eddie Murphy, Judge Reinhold, John Ashton

#1134 1984 Color 105 Min. R Stereo CC

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#8858 1980 Color 143 Min. G Stereo

STAR TREK® II: THE WRATH OF KHAN

Starring William Shatner, Leonard Nimoy, DeForest Kelley

#1180 1982 Color 113 Min. PG Stereo

STAR TREK® III: THE SEARCH FOR SPOCK

Starring William Shatner, Leonard Nimoy, DeForest Kelley

#1621 1984 Color 105 Min. PG Stereo CC

STAR TREK® IV: THE VOYAGE HOME

Starring William Shatner, Leonard Nimoy, DeForest Kelley

#1797 1986 Color 119 Min. PG Stereo CC

WILL PENNY (New release!)

Starring Charlton Heston, Joan Hackett, Donald Pleasance

#6723 1968 Color 109 Min. N/F CC

THE DESPERATE HOURS (New release!)

Starring Humphrey Bogart, Fredric March, Arthur Kennedy

#5509 1955 B/W 112 Min. N/R CC

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Starring Alan Ladd, Jean Arthur, Jack Palance
#6522 1953 Color 117 Min. N/R

THE SHOOTIST

Starring John Wayne, Lauren Bacall,
James Stewart
#8904 1976 Color 100 Min. PG

AIRPLANE!

Starring Robert Hays, Julie Hagerty, Robert Stack
#1305 1980 Color 88 Min. PG

FOOTLOOSE

Starring Kevin Bacon, Lori Singer, John Lithgow
#1589 1984 Color 107 Min. PG Stereo CC

WITNESS

Starring Harrison Ford, Kelly McGillis,
Danny Glover
#1736 1985 Color 112 Min. R Stereo CC

FLASHDANCE

Starring Jennifer Beals, Michael Nouri, Lilia Skala
#1454 1983 Color 95 Min. R Stereo CC

48 HRS.

Starring Eddie Murphy, Nick Nolte, Annette O'Toole
#1139 1983 Color 97 Min. R Stereo

TRADING PLACES

Starring Eddie Murphy, Dan Aykroyd,
Jamie Lee Curtis
#1551 1983 Color 118 Min. R CC

Sweet 15 is headed for the top of the charts. Paramount proudly brings you this sweet deal so you can offer your customers a way to build their own library of favorites. And they'll want to because who can resist such a low price?

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VIDEOTAPE

(Continued from opposite page)

sumers who maintain files or collections. That Memorex is focusing on high grade is no accident. It's a category Curry says is up 24%, or hotter than any other.

A number of brands have reacted to the Sony focus on soap opera buffs, a niche marketing move late last year that saw the creation of a package that features each day of the week. As an example, Maxell will have a video planner with felt-tip pen packaged in its three-pack of HGX T-120, says Levin. Fuji has also recently emphasized its "Weekly TV Programming Guide" available in three-packs of Super HG.

Just how important packaging options have become is seen from the new TDK packaging lineup. TDK has bricks in three sizes for its HS T-120 HS, in quantities of two, three, and four. The E-HG is also available in two and fours in bricks. All of TDK's VHS lineup is available in blister hook, as are the S-VHS, HD-XP 120, and Hi-Fi 120. For both its VHS-C and 8mm camcorder lineup, TDK offers polybags, the VHS-C in one, two, and three quantity forms.

One of the most interesting packaging moves comes from 3M where Bob Burnett, marketing director for Scotch, has announced a packaging changeover based on use requirements. Extensive focus group studies found consumers "were confused by videocassette packaging and the multiplicity of brand/product offerings, even though their buying patterns were well established."

Of all trends in video blank tape, perhaps as dramatic as any is the discovery of a heretofore undeveloped class of trade that some marketers believe could have a geometric effect on industry volume—the video store.

Long ignored because of their rental rather than sales orientation, America's video specialty store community is the focus of unprecedented attention as seen during a Commtron Corp. sales event recently in Los Angeles. BASF, TDK, Maxell, Scotch, and Fuji were all represented, most with specifically tailored tie-ins. While TDK was offering free Orville Redenbacher popcorn, BASF's rep was promising an upcoming tie-in with Stage II popcorn (BASF is already promoting Roger Ebert's 4 Star Movie Guide).

This same focus was seen in exhibit action at the American Video Assn. trade show in New Orleans April 13-16 where AVA was promoting its own four-pack sampler at \$11.99 (Scotch, JVC, Fuji, and a Universal), a first for the nine-year old buying group.

CREDITS: Editorial by Billboard editors and writers, except articles by Ken Joy and Chris McGowan, Los Angeles-based freelance writers; Design, Steve Stewart; Cover illustration by Ron Pastucha.

FCC, Manufacturers Work Toward HDTV Options

Billboard concludes its two-part series on high-definition television at the recent National Assn. of Broadcasters meet with a look at legislative and economic issues surrounding the technology discussed at the show.

BY DAVID HODES

LAS VEGAS High-definition television and advanced compatible television were, not surprisingly, the subject of numerous industry sessions at the NAB convention.

In a session on advanced television, the chairman of the FCC's Blue Ribbon Advisory Committee on Advanced Television Systems, former FCC chairman Dick Wiley, said that the FCC is in the testing phase for a wide range of proposed advanced television systems.

Actual testing will begin at the Advanced Television Test Center in Washington, D.C., in January. The committee expects to complete its testing and make recommendations in a final report to the FCC in November 1991, four years after the advisory committee was formed. The information provided by the committee will allow the commission to select a new terrestrial transmission standard by 1992.

Wiley said that the compatibility of advanced television systems with today's consumer television sets would be a key factor in any FCC

decision.

A bill recently introduced by Rep. Don Ritter, R-Pa., would provide a potential road map for the development of HDTV, Wiley noted, including such ideas as relaxing anti-trust laws to allow manufacturers to share technology so that Americans can lead and shape the developing high-definition technology.

In other sessions, the future of broadcasting high-definition signals over the air was taken to task.

On April 12, distribution of a high-definition signal over coaxial cable was successfully tested by the cable television labs and sponsored by HBO, the National Cable Television Assn., and NHK, Japan's broadcasting company.

But fiber-optics manufacturers insist that true high-definition will only be possible through fiber optic cable. They say that their systems can offer a more secure delivery capability, which cable operators view as answering a crucial need for their pay-TV services.

Cable operators are experimenting today with expanding their channel capacity through fiber optics. Over-the-air broadcasters—realizing that the cable market has now reached a penetration level of more than 52%, and feeling threatened by the technological advances of broad-band fiber optics that do not depend on spectrum allocations for delivery of high-definition televi-

sion to the home—stuck to the NAB theme of "free TV" to shore up their position in what promises to be tomorrow's techno-political battle.

At the opening general assembly, NAB president and CEO Ed Fritts said that over-the-air broadcasters must unite to assure that the television of tomorrow will provide the framework for the future of broadcasting.

"We must assure that over-the-air television is on equal footing with other video media when an advanced television system is chosen for this country," he said.

When broadcasters are able to make the jump to full HDTV, movies shot in high-definition would probably be the first programs seen by consumers using high-definition

sets. Closed-circuit applications of the technology will already have taken place by that time, said Fritts.

A new system unveiled by Scientific Atlanta during the NAB underscored the advancement of high-definition for closed-circuit use. HDB-MAC, shown in the advanced television exhibit, will be used by TeleSat Canada to distribute closed-circuit special-event performances in the high-definition mode during a two-year application trial beginning in October. Other applications of the system will include broadcasts by corporate users for major internal events.

While discussions of how to broadcast true HDTV in the U.S. continue, consumers may be able to view HDTV through home VCRs

hooked up to available high-definition monitors.

Sony has recently demonstrated a videodisk player that uses two lasers to offer an HDTV picture. Matsushita is reported to have an HDTV VCR that records on half-inch metal tape. Sharp has exhibited an HDTV VCR capable of recording on conventional VHS tape.

The television of tomorrow, shown to 50,000 attendees at the biggest NAB meet ever, was helping set today's agenda for broadcasters and manufacturers alike. The first-ever equipment demonstrations and subsequent socio-political maneuvering signaled a middle point in the evolution of "new TV." The burning question was, when will it be a reality?

AUDIO TRACK

NEW YORK

KADOMATSU WAS IN at Pyramid working on vocal tracks with producer Wayne Brathwaite. Eddie Garcia was at the board. The No Sweat Horns were in recording overdubs with Oscar Cartaya for Josue. Garcia and Jamie Chaleff were at the controls, assisted by Steve Wellner.

Relativity act Sick Of It All was in at Power Play mixing tracks in the SSL room with engineer Bryan Martin. Lazer Mike Rhodes assisted. Sleeping Bag rap act EPMD completed an album with Ivan Doc Rodriguez at the desk. D'Anthony Johnson assisted. Jive/Zomba rap-

per KRS-1 was in producing his album, "Ghetto Music," with Dwayne "D Square" Sumal at the board. Philip Harris assisted.

At I.N.S., producer Lionel Job put down basic tracks for a new album by Walter Beasley (Polydor). Dan Sheehan was at the board. Also, producer Justin Strauss was in doing basics on Sleeping Bag artist Joyce Sims. Eric Kupper was on keys and Sheehan manned the desk.

Jhon "JumpBack" Fair zipped by Unique Recording to produce Dhar Braxton's "Back To Basics" and "Acid Trip" for Sparklin' Sapphire Records.

Singer Melba Moore visited 39th Street Recording to cut vocals for her new Capitol album. Howard

King produced, with Steve Goldman at the desk. Ed Douglas assisted. The reunited Doobie Brothers tracked an interview for Westwood One's "Timothy White's Rock Stars." And, Buster Poindexter cut tracks for his next RCA record. Hank Medress produced, with Bill Scheniman at the desk. Douglas assisted.

Marcel Monroe, a trio, completed a debut album at Crystal Sound for Certain Records. Singer/songwriter/guitarist Bob Windbiel (formerly of Mod Lang), a member of the trio, produced. Other members include Kimberley Jean (from Barefoot & Pregnant) on bass and vocals, and Dave Keay (formerly of Sonic Youth) on drums. Larry Buksbaum engineered with Nicole Kelly and Jean-Marie Horvat assisting. Just when you thought it was safe to go back in the studio, the Killer Fish flipped in to work on an upcoming release, titled "Good Enough To Eat." Paul Carbonara handled vocals and guitar, Buksbaum was on guitar, Rick Knowles played drums, Billy Burt was on bass, and Peter Frank was on vox and sax.

LOS ANGELES

PRINCE MIXED SOME songs on Summa's 64-input SSL G-series for the motion picture "Batman." Prince produced with Ray Bardani engineering. (Continued on next page)

Group To Develop Improved Speakers Canada Gets 'Smart' Start

OTTAWA A consortium of seven Canadian companies and the federal National Research Council will spend \$1.6 million in what could stretch into a three-year venture to develop "smart" speakers. Using different computer and sonar-imaging technologies, such speakers would have the ability to "read" a room and the objects in it, and automatically adjust a number of parameters to render optimal performance.

The firms have formed the Canadian Audio Research Consortium to work together on basic physics and engineering problems. After that, the companies would compete in refining the speaker.

The Canadian collaboration comes as Japanese, British, and Danish teams are already at work on similar projects, which allow speakers to adjust to the size of a room and the objects in it.

"It's realized generally that this is the next frontier, and either we're there or we're not," says Floyd Toole, who heads the research council's six-member team. The council will contribute about half of the \$1.6 million effort.

Ian Paisley, president of the consortium, notes that Canadians aren't terribly adventurous in speaker purchasing. The main market for such a product may well be

abroad, says Paisley, head engineer at Audio Products International of Toronto.

Claude Fortier, president of State of the Art Elektronik of Ottawa and technical director of the consortium, says it is possible that Canadians will be able to buy smart speakers for between \$1,000 and \$5,000 within three to four years if all goes well.

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AUDIO TRACK

(Continued from preceding page)

neering; **Ryan Dorn** assisted. Also, **Belinda Carlisle** recorded vocals and overdubs for her new album. **Rick Nowels** produced with **Steve Marcantonio** at the desk. **Lori Fumar** assisted. **Cher** mixed three songs with producer/mixer **Desmond Child**. **Arthur Payson** manned the faders with **Dorn** and **Paula "Max" Garcia** assisting. **Cher** also cut overdubs on a new tune produced by **Michael Bolton**. **Frank Wolf** was at the board, assisted by **Robin Laine**.

Danny Kortchmar produced tracks on **Don Henley** at A&M's studios.

Producer **Paul Drescher** tracked **Paul Janz** at **Baby O**.

Epic artists **Stevie Ray Vaughan & Double Trouble** were in at the **Soundcastle** cutting overdubs and mixes with producer **Jim Gaines**. **Dave McNair** engineered. **Bob Laci-vita** assisted. **EMI's Tim Karr** mixed his album with engineer **Ed Thacker**. **Rick Neigher** produced. **Lacivita** assisted. And **Joy** was in with **Tony Peluso** producing and engineering. **Tracy Chisholm** assisted.

Producer **Harold Beatty** was in at **Control Center** studios doing overdubs on the **Boyz From Detroit** 12-inch "Intensive Care."

At **Take One**, Japanese artist **Christina Lawson** worked on her record for **Tei Chu Records**. **Michael Bernhard** was on keys, with **Casey Rankin** producing. **Tony D'Amico** engineered, assisted by **Steve Montgomery**.

In at the **Music Grinder** was producer **Michael Wagener** and **White Lion**. **Lawrence Ethan** assisted at the console. Producer **Tom Werman** worked with hard rockin' **L.A. Guns**. **John Prudell** co-produced, with **Duane Baron** at the desk. **Ethan** assisted. **Jennifer Holiday** and producer **Jerry Hey** worked on cuts with engineer **Richard McKernan**. **Steve Heinke** assisted.

The **Boys** were in at **Hit City West** remixing the single "A Little Romance" with producer **Alexx Antaeus**. **John D. Hiler** programmed and handled keys. **Kevin "KVOC" O'Connor** engineered. **One 2 Many** remixed "Downtown," a single produced by **Manny Lehman**. **O'Connor** engineered, assisted by **Hiler**.

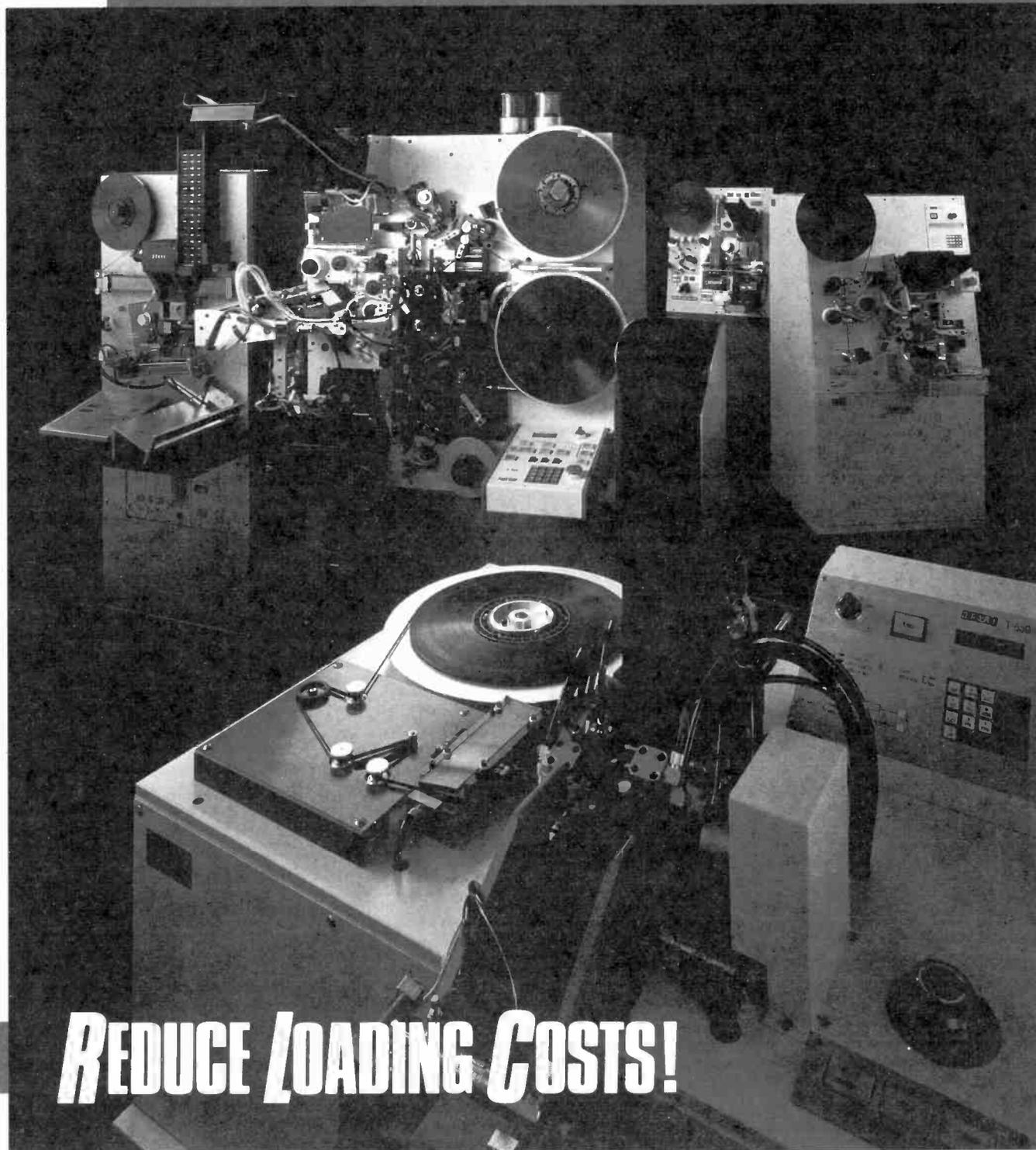
NASHVILLE

AT NASHVILLE TELE Productions, **Neil "Guitar Man" Cacci** completed mixes and work with producer **Robert Metzgar** on his release for **Stop Hunger Records**. The single is titled "Bye, Bye Baby." **Kevin Manus** ran the board.

Mac McNally was in at the **Music Mill** cutting for **Warner Bros**. **Jim Ed Norman** produced with **Allen Schulman** and **Paul Goldberg** at the desk. **K.T. Oslin** zipped in to track for **Westwood One**. **Joe Scaife** and **George Clinton** were at the board. **Butch Baker** was in doing tracks, overdubs, and mixes for a **PolyGram** album. **Harold Shedd** produced with **Jim Cotton** and **Clinton** manning the controls.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

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Fox Hills To Deliver New Smith Vid Workout Targeted To Pregnant Women

BY JAMI BERNARD

NEW YORK For her latest exercise video, Kathy Smith delivered more than just the usual product—she also delivered 8-lb.-7-oz. Kate Carlyle, making “Kathy Smith’s Pregnancy Workout” the first fitness tape made while the star was in the family way.

The 90-minute video will be available from Fox Hills Video for a list price of \$19.95 beginning July 12. The prebook cutoff date is June 28.

“I was seven months pregnant when I shot the first part,” says Smith, who divides the video into two sections, pre- and postnatal. The first consists of warm-up, aerobics, and cool-down for the pregnant and the very pregnant. (One woman who appears in the program had her blessed event just one week after shooting wrapped—“We knew it was touch and go with her, that this video could

change dramatically any second now. Each day you’d come back and count heads.”)

The second part “is more of a question-and-answer type,” says Smith. “Women want to know after giving birth why their bellies don’t just deflate like a balloon. I demonstrate what to do, not in the strict sense of let’s follow along, but more like: Here are a few things you can do to work on the abdominals. The first six weeks after a baby, you’re not thinking about exercise classes, you’re thinking about your baby, how tired you are, how to get your energy up, how to work on your stomach, your sore muscles. Those are the questions we address, to get you ready to go back to the prenatal exercises at the beginning of the tape.”

To prepare for this, her seventh fitness video, Smith completed a certification program on pregnancy and ex-

ercise, then enlisted the help of physicians in the field, including three whose interviews are included on the video.

Smith was in the early stages of a pregnancy while making her previous video, “Fat Burning Workout”—“but only people who know me well can tell. Luckily, for the first six months, I gained weight so proportionately that it wasn’t like I was fat all over, just a bigger version of myself. But very toned.”

To get through the strenuous video shoot for the pregnancy tape, Smith and the five other pregnant women who take part took extra precautions “to get enough rest and hydrate ourselves and just be very safe about it. The exercises weren’t shot in sequence.”

Snapshots of the five other women and their babies appear in the second half of the tape, where little Kate also makes her video debut.

(Continued on page 56)



A Shot Of ‘Tequila.’ Kurt Russell, left, Michelle Pfeiffer, and Mel Gibson star in the action-thriller “Tequila Sunrise.” The critically acclaimed film will be released by Warner Home Video Aug. 2 for a list price of \$89.95. The prebook cutoff is July 20.

The CAVs And CAV-Nots: Formats Offer Pros, Cons

BY CHRIS MCGOWAN

TO CAV OR NOT TO CAV: As laserdisk aficionados are aware, laserdisks come either in the CLV or CAV format. For those who don’t understand the difference, CLV (which stands for “constant linear velocity”) is the extended-play format and offers more playing time per side and fewer bells and whistles. CAV (“constant angular velocity”) is the full-feature format and offers more effects and access; with CAV you can watch a laserdisk frame by frame with full resolution and no jitter, view it at various picture-perfect slow-

motion (or fast-motion) speeds, or hook it up to a computer. frame access and have 54,000 frames per 30-minute side, the format is perfect for encyclopedic video fare and supplemental information. A recent Voyager release was “Regard For The Planet,” a collection of 50,000 still photographs by French photographer Marc Garanger, who spent 30 years shooting diverse cultures around the globe. Voyager also distributes the CAV-format “The National Gallery Of Art” (photos of 1,600 paintings, sculptures and prints), “The Louvre” (35,000 images) and “KnowledgeDisc” (an encyclopedia).

To instantly access select pages or images from these laserdisks, Voyager sells “The Box” (\$99.95), which connects players to Macintosh computers and various Macintosh Hypercard software (including the Voyager VideoStack), allowing users to call up the Mona Lisa without fast-forwarding. “We will continue to put out disks in CAV,” says Voyager/Criterion marketing director Paul Norman.

Criterion’s CAV classic-film releases (such as this month’s \$99.95 “Ghostbusters”) usually include such extensive supplementary material as outtakes, storyboards, original screenplays, and photo essays on production. “Ghostbusters” will also feature split-screen special-effects demonstrations.

MGM/UA Home Video, hoping to conjure up a sell-through tornado, will launch a \$24.95 “Wizard Of Oz” laserdisk Aug. 15 and a \$29.95 “Rain Man” laserdisk Aug. 30, according to Feltenstein. Both titles’ VHS counterparts are being released the same day.

**LASER
SCANS**

Whether the CAV format will be used much in the future for other than special-interest titles is a matter of debate, as CAV disks require greater storage space and carry 30 minutes at most per side of the laserdisk; a CLV disk can have more than twice as much playing time.

“We don’t use CAV except on rare occasions,” comments MGM/UA Home Video director of programming George Feltenstein. “But with our upcoming letterboxed James Bond laserdisks, they will all have to go over to a third side anyway. So we will make those third sides CAV, which is where the most exciting parts of the Bond films are anyway.” Agent 007 aside, the CAV format is used sparingly by laser labels, except for Voyager Co., renowned for its special-interest laserdisks and Criterion Collection deluxe editions of classic films.

Since CAV disks offer frame-by-

FOR WEEK ENDING JUNE 10, 1989

Billboard

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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	19	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	4	13	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
3	NEW		MICHAEL JACKSON: THE LEGEND CONTINUES...	Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
4	2	17	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
5	5	75	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	6	7	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
7	3	9	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
8	8	39	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
9	7	45	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
10	9	3	HOMECOMING CONCERT	CBS Music Video Enterprises 19V-49017	Gloria Estefan & Miami Sound Machine	1989	C	19.98
11	NEW		THE DOORS: LIVE IN EUROPE 1968	HBO Video 0254	The Doors	1968	C	19.99
12	NEW		PRIMER	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
13	NEW		JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	C	19.99
14	12	9	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
15	19	5	NEIL DIAMOND'S GREATEST HITS-LIVE	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
16	13	3	AEROSMITH LIVE: TEXXAS JAM '78	CBS Music Video Enterprises 19V49013	Aerosmith	1978	C	19.98
17	10	33	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
18	16	13	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98
19	17	37	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
20	11	51	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98

● 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.

Ex-'X' Star Goes 'R' In New World Series

BY JAMI BERNARD

NEW YORK Marilyn Chambers is still taking it off for the camera, just not quite as much of it. The former adult video star is appearing in a series of R-rated made-for-video movies that will soon be available from New World Video. The first one, "Party Incorporated," establishes the kind of sexy comedic tone Chambers hopes will shed the old image and push her back into the mainstream film career she once pursued. The title will be released June 27 for a list price of \$79.95. The preorder cutoff is June 14.

"I've only done five feature X-rated films, so it's not like I had done a whole slew of them," said Chambers during an interview in her New York hotel room. "I got married 2 1/2 years ago, and I was happy to be Mrs. Bill Taylor. But it came to a point where [I asked myself] what do I want to be when I grow up? I went to college for a little while, took computer classes and typing—like I'm going to be a secretary, right? My husband said, why don't you do what you do best, what you enjoy best? And that's acting."

Chambers had previously worked for the New York-based film company Private Screenings as hostess of their X-rated cable channel. The company approached her about doing a few made-for-video features, for which they'd put up the money, and Chambers signed a three-video deal that expires in three years.

Produced and directed by Chuck Vincent (who wrote the Sybil Dan-

ning slave-girlfest "Warrior Queen"), "Party Incorporated" is about a personality not unlike Marilyn Chambers, who resorts to running wild parties in order to pay off her late husband's Internal Revenue Service bill.

"The script was written around me, it was like playing myself. It was quite a whirlwind experience. We shot 10 scenes in a couple of hours. You can see the crew reflected in a mirror, and the lighting was very loose. This was the weirdest experi-

ence, it was shot very quickly, in six days, on half-a-million dollars. I've shot X-rated movies that took longer."

This is not the first time Chambers has been in a mainstream film. She made her debut in "The Owl And The Pussycat" and earned a living with modeling assignments (she later created a lot of dirty linen for Ivory Snow when the detergent company found their box-cover model was less than 99 and 44/100ths percent pure). She was in an early David Cronen-

berg horror film, "Rabid," ("I thought—oh God, a horror movie"), but her most famous role was in the adult flick "Behind The Green Door," which has gone on to enjoy a kind of cult status. "It's hard for me to watch that one today," admits Chambers. "It was cute and all, but I look so young and gawky."

Chambers, now 37, still gets her share of topless scenes in "Party Incorporated." She guardedly describes the finished video as "cute—it's what it is. I enjoyed making it."

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Marilyn Chambers stars as Marilyn Sanders, an ex-model who throws wild parties to help pay off her husband's debt, in the made-for-video feature "Party Incorporated." The video will be available from New World Video for a list price of \$79.95 beginning June 27. The prebook cutoff date is June 14.

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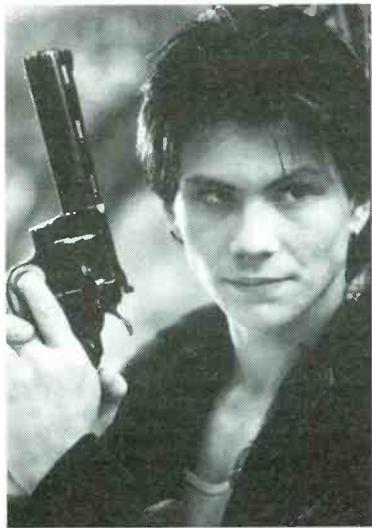
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TOP VIDEOCASSETTES SALES™

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				★ ★ NO. 1 ★ ★				
1	1	20	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	6	3	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
3	3	19	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	2	14	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
5	4	31	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
6	7	34	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
7	5	125	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	8	9	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
9	11	72	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
10	9	17	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
11	14	13	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
12	15	2	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
13	12	12	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
14	10	15	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
15	NEW ▶		PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
16	13	15	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
17	20	11	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
18	22	77	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
19	16	138	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
20	17	201	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
21	29	19	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
22	34	5	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
23	36	35	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
24	26	86	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
25	21	26	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
26	37	8	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	19.95
27	23	45	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
28	28	31	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
29	33	29	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
30	NEW ▶		BRINGING UP BABY	Turner Home Entertainment 6012	Cary Grant Katherine Hepburn	1938	NR	19.98
31	19	7	ANTHRAX: OI DIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
32	18	116	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
33	25	8	DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
34	27	114	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
35	32	32	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
36	38	29	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
37	31	33	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
38	39	23	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
39	24	10	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
40	30	3	WRESTLEMANIA V	Titan Sports Inc. Coliseum Video WF066	Various Artists	1989	NR	39.95

◆ 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.



Young Gun. Christian Slater stars as a motorcycle-riding new comer to Westerburg High in "Heathers," a film described as a "wickedly dark comedy about young adults." New World Video will release the title July 25 for a list price of \$89.95. The prebook cutoff date is July 12.

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.

"The Story Of The Stars And Stripes," and "Battle For The United States," Fireworks Home Video, 29 minutes each, \$14.95 each.

Both titles are part of the Los Angeles-based company's series of videos under the banner "Who, What, Where, Why & When," the now-stodgy journalism credo of those elements that constitute a good lead sentence in a news story. On one hand, "The Story Of The Stars And Stripes" is an informative history of the famed, well-written Armed Forces newspaper, which began as a single issue during the Civil War and was quite a communications force during both World Wars and the Korean War. This short subject, made in 1959, was itself part of the U.S. government's Big Picture series, which was widely shown on TV.

Theaters and perhaps schoolrooms were the showcases for "Battle For The United States," made during World War II. The narrator is none other than FBI chief Herbert Hoover, whose highly polished, crisis style of delivery in warning against Nazi saboteurs and spies would have far more controversial impact starting in the late '40s, when his peacetime targets included U.S. communists and communism in general. Using some of the theatrical flair familiar to viewers of the March Of Time theatrical presentations of the time, Hoover relates several well-known successes by the FBI

(Continued on page 55)

"I am zee best part of zee entire movie! I give myself a 10+ I am DELIGHTFUL! WONDERFUL! PERFECT! C'est MAGNIFICENT!"
—Napoleon Bonaparte, CONQUERING TIMES

"...AROUSING... EXCITING... EROTIC... and DEEPLY DISTURBING."
—Sigmund Freud, VIENNA EXAMINER

"TWO THUMBS UP... gladly would I give greater praise would but that I possessed more thumbs!"
—Socrates, NEWSGREEK

"Totally HOT!!! I'd stake my life on it."
—Joan of Arc, TEEN MARTYR MAGAZINE

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★★ NO. 1 ★★						
1	1	15	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	2	27	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	6	99	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
4	3	127	AUTOMATIC GOLF ▲ ◇	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
5	4	99	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
6	7	11	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Video combines biography info with career highlights of this NBA great.	19.98
7	12	3	DORF'S GOLF BIBLE	J2 Communications J2-0042	Tim Conway once again makes a shambles of America's favorite pastime.	29.95
8	14	5	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Features NBA stars in their most glorious and amusing moments.	14.98
9	5	35	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
10	NEW ▶		KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	Basketball great Kareem Abdul-Jabbar's incredible career is captured.	24.98
11	10	13	FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
12	9	53	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
13	8	71	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
14	13	29	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
15	16	69	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
16	17	127	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
17	15	73	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
18	11	105	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
19	18	69	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	20	23	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
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1	1	13	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
2	4	13	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
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4	14	71	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
5	3	113	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
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7	7	31	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
8	5	5	COLOR ME BEAUTIFUL MAKE-UP VIDEO	Random House Home Video	Carole Jackson teaches techniques for fun as well as profit.	19.95
9	6	31	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
10	8	49	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	10	127	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
12	12	77	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
13	15	7	HAIRCUTTING AT HOME	Increase Video	Simple visual guide to cutting hair and how easy it is to do it.	29.95
14	11	11	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	2	69	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95

◆ 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. Next week: Health And Fitness; Business And Education.

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Some details:

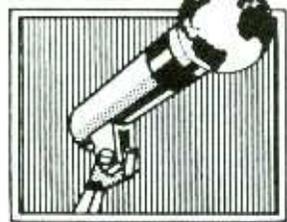
Professional Administration: The song will be administered internationally by Bug Music.

Open Books: EAH was chartered in 1985, as a charitable organization. Where the money goes is a matter of public record.

No Waste: EAH uses established and efficient food-providing organizations to channel its funds through. There is no second level of bureaucracy to sap the income because EAH is currently made up of all volunteers who are paying any necessary expenses out of their own pockets.

Good Advice: A five-person advisory board -- made up of representatives from the entertainment industry, the press, medicine and education -- decides where EAH funds are most needed.

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To contribute strong commercial songs (not simply tunes with an anti-hunger theme), or to get more information, write: Mark Renz, Director, Entertainers Against Hunger, P.O. Box 150934, Nashville, TN 37215-0934.

VIDEO REVIEWS

(Continued from page 53)

in putting an end to Nazi spy nests. This video is particularly worthwhile to students of the war-time propaganda that was employed to marshal the support of the homefront. **IRV LICHTMAN**

"The Navy—The War Of 1812," Increase Video, 21 minutes, \$29.95.

Remember those slide shows you had to sit through in history class in high school? Well, they're back! Composed entirely of artists' sketches and maps, this program traces the U.S. involvement in the War of 1812—with particular emphasis upon the part played by the young U.S. Navy. Despite the simplistic approach, the material offered is quite interesting, and the in-depth coverage of the various battles and their effects on the outcome of the war is fascinating.

However, despite this program's good points, it is difficult to imagine anyone but naval history buffs and high school history teachers purchasing it. **RICHARD T. RYAN**

"Airtro & Flora Purim: The Latin Jazz All-Stars," VIEW Video, 60 minutes, \$29.95.

Filmed at the 1985 Queen Mary Jazz Festival in Long Beach, Calif., this program features two mainstays of the '70s jazz fusion scene: Flora Purim, the vocalist for Return To Forever, and Airtro Moreira, who played percussion with Miles Davis, Weather Report, and others. This Brazilian husband-and-wife team still has its chops and here serves up high-energy fusion-style jams along with traditional Brazilian fare, such as a sensational capoeira (a musical martial-arts dance) section with the Batucaje dance troupe. Perfect for jazz and world-music fans.

CHRIS MCGOWAN

"Fly Fishing Success—Dry Fly Strategy," Vestron Video, 60 minutes, \$29.98.

Fly fishing is a complicated business and beginners will probably find this program a bit too technical for their liking. However, the seasoned fisherman may well find himself hooked by this informative presentation of approaches and strategies for hooking the big ones.

Joe Humphreys, author of "Trout Tactics," takes viewers to the stream, where he discusses fly selection, positioning, "mending," and a great deal more. There is also an extended section detailing various types of casts, such as the "push cast," "roll cast," "open loop cast," and "pocket water cast." Anyone who enjoys fishing and who is looking for some top-notch professional advice would be hard-pressed to come up with a better program than this one.

Modestly priced, this effort could well turn out to be "the reel thing" in the right markets. **R.T.R.**

"Jose Canseco's Baseball Camp," International Video Entertainment, 60 minutes, \$19.95.

American League MVP Jose Canseco instructs a group of boys and girls on the fundamentals of
(Continued on next page)

**CBS
FOX
VIDEO
SPORTS**

**WATCH OUT FOR THE OL' 1-2
FROM CBS/FOX VIDEO SPORTS**

1. Watch CBS/Fox deliver just two weeks after the final bell "The Leonard/Hearns Saga." A powerful videocassette containing two of the most exciting fights in boxing history in their entirety!

2. Our knock-out suggested retail price of \$19.98 delivers a one-two combination hitting both your sales and rental strategies! Most dealers will break even on fewer than eight rental turns...and watch the high profile of boxing's fight of the year send sales hungry customers into your corner!

Poster Offer: Consumers must buy or rent this program to get details on a special collector's fight poster offer.

Dealer order cut-off: 6/13/89

Distributor order cut-off: 6/15/89

Street date: 6/26/89

Catalog Number: 2287

Suggested Retail Price:

\$19.98

**SPECIAL NOTICE:
RETAILERS MUST NOT
ADVERTISE THE AVAILABILITY
OF THIS TITLE TO THE PUBLIC
PRIOR TO JUNE 13, 1989.**

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Survey Finds Retailers Puzzled Over Question Of What Will 'B'

EVER TRY to figure out what constitutes a B title? Is it box-office gross, notable stars, gut instinct...? We did some research to see which second-tier titles are moving and found that question somewhat baffling for dealers.

Billboard researchers asked 57 dealers to name their top five B titles. We had set out to put together a top-15-B-titles list but found mostly confusion. B titles, it turns out, are in the eye of the beholder.

Take, for example, dealers who said "Bat 21" (Media Home Entertainment) is one of their strongest B titles. Here's a film that was widely released, critically acclaimed, and features two major stars, **Gene Hackman** and **Danny Glover**. It may not be "Die Hard" (actually, it's much better, if you ask me), but it has been in the top 20 of Billboard's Top Videocassettes Rentals chart for six weeks. Unless B titles are defined as movies that begin with the let-

ter B, "Bat 21" is clearly front-line product.

Not surprisingly, the fuzzy definition of a B movie puts the category all over the map. The 29 retailers who provided the names of their top B renters gave a total of 115 entries (some could not come up with five). The list included many films that most people would immediately describe as A titles. Remarkably, only 32 titles were listed more than once.

This lack of consensus strongly suggests an information void. Most retailers only hear about B movies from the people trying to sell them. In coming weeks, this column will try to highlight some exciting B films (and that is *not* a contradiction in terms).

For example, customers anxious to see "Rain Man" will have to wait until Aug. 30. In the meantime, why not pitch them on Orion Home Video's "Dominick And Eugene"? This gripping drama is

somewhat akin to "Rain Man" in that it centers on the relationship between a mentally impaired man and his brother. It may not have the budget and star appeal of "Rain Man," but it is a remarkable film that should piggyback



the popularity of "Rain Man."

Coming June 14 from Vestron Video is "Distant Thunder." It may sound like one of those shoot-'em-up Rambo clones, but it is actually a sensitive story of a shell-shocked Vietnam vet (**John Lithgow**) and his son (**Ralph Macchio**).

"Far North" is another flick

worth promoting. Directed by **Sam Shepard** and starring **Jessica Lange**, the MGM/UA release is a dark comedy that centers on warring siblings.

THE RABBIT IS OUT OF the bag. It seems there are a few people who just can't wait for Walt Disney Home Video's Oct. 12 release of "Who Framed Roger Rabbit?" Bootleg copies have been circulating in a number of areas, including Puerto Rico. In fact, one merchant who appears to have thrown copyright laws to the wind was recently busted for selling "Roger Rabbit" and a number of other Disney films that are yet to be released on video (including "Fantasia," "Peter Pan," and "Bambi") at a flea market in rural Massachusetts. Also, the Motion Picture Assn. of America says it nabbed three copies of "Roger Rabbit" during a raid on Bella Vista Video Club in Puerto Rico.

Of course, all these illegally duplicated videos make life tough for the overwhelming majority of dealers who are on the up and up, but don't look for government authorities to step in and make the video pirates walk the plank. For law enforcement officials fighting street crime, drug wars, and the like, bogus copies of "Bambi" understandably are not a top priority. This is why the MPAA, with its staff of former FBI men, is always on the hunt for bootleg videos. They get convictions and often put unscrupulous dealers out of business.

So when you are walking through a competitor's store (or even if you are at a flea market or garage sale) and you see what appear to be pirated copies of motion pictures, call the MPAA at 800-NO-COPYS. If you don't, there is a good chance nobody, least of all the local cops, will make a fuss.

Firms Offer Stepped-Up Product Features At CES

A periodic column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

FACED WITH a shortage of low end VCRs and consumers looking for more sophisticated second decks, manufacturers are stressing their best technology in the latest machines set to debut at the Consumer Electronics Show.

Four-head units incorporating flying erase heads, quick-start mechanisms, editing capabilities, Super-VHS circuitry, digital effects, simplified programming, and universal remote control are among this summer's popular features.

Overall VCR size has also been addressed in some later models. The RCA VR700 is one of the 10 new models from the company featuring a measurably more compact design. The four-head hi-fi model also features S-VHS, flying erase head, index search, on-screen programming, MTS stereo, and a remote that controls two RCA VCRs, plus an RCA TV. It will be available this summer for \$899, suggested retail. Other new RCA decks feature built-in Dolby Stereo and a help function on the remote to guide the user through program-

ming and trouble shooting.

Toshiba's latest entry is a four-head hi-fi unit with a built-in graphic equalizer. The unit also features flying erase head, index search, synchro-editing jack, on-screen programming, and a 155-channel tuner. The suggested list is \$699.

A new top-end Sharp deck is the VC-H860U, an MTS hi-fi unit featuring quick-start to cut time between stop and play functions; auto zero back, which allows a passage to be recorded and rewound to its beginning as the counter returns to zero; programmable random repeat, to record and play back any passage repeatedly; and a real-time counter. The suggested list price for the unit, due to ship in September, is \$699.95.

Citing increased demand, Sony is increasing its 8mm deck offerings with the introduction of the EV-S800, featuring a host of videophile editing functions and PCM digital stereo for audiophile sound quality recordings. Its price will be released at the show.

Panasonic's new top-end is the four-head PV-S4990, an S-VHS hi-fi unit featuring jog/shuttle editing, digital special effects, bar-code programming with a titler, and a learning remote control.

Dolby Stereo is a highlighted feature on the new Magnavox VR9850AT, a four-head unit with on-screen programming. The suggested list is \$569.95.

HARDWARE BRIEFS

RCA retained the No. 1 VCR market

share during calendar year 1988, according to a survey published earlier this year by industry newsletter Television Digest. With a share estimated at 10.3%, RCA, owned by France-based Thompson, led the pack, followed by Panasonic, with 8.5%, Emerson with 7.7%, Sharp with 7.5%, and Magnavox with 5.5%. General Electric-brand VCRs, also marketed by Thompson, ranked sixth with a 5.3% share, followed by Sears, Zenith, Mitsubishi, Toshiba, and Fisher, all with shares in the 4%-5% range... Go-Video, the Arizona-based developer of a dual-deck VCR, says it has signed a distribution agreement with D&H Distributing Co. of Savage, Md., which grants D&H the bulk of its initial production run. The company says its first shipments of the decks, to be made by Samsung of South Korea later this year, are to be on retail shelves before year's end, priced at about

\$1,000... Mitsubishi Electric Sales of America recently unveiled what may be the largest consumer TV on the market: a 70-inch projection unit set that will be on display at CES. Model VS-7002R is said to feature a 40% brighter picture than previous models. It will retail in October for about \$6,000... NEC, meanwhile, introduced a 52-inch projection set featuring improved definition TV (IDTV) technology. The set offers 450 lines of resolution, compared with the standard 320, and will retail in July for \$6,500... Yamaha Electronics recently projected that sales of laserdisk players will double this year, to about 120,000 units, and quadruple next year, based on hardware entries from several major manufacturers and increased software production... At a recent press gathering, RCA noted that Super-VHS VCRs and camcorders have failed to make up more than a "tiny percentage" of the video market, primarily because of a lack of software and high prices from Japanese hardware makers.

VIDEO REVIEWS

(Continued from preceding page)

the national pastime. Among the topics covered are batting, base running, and outfield play. There are also brief segments on nutrition, weight training, and first aid.

Although the tape is rather superficial—due in a large part to the fact that it attempts to cover so much material—it should nevertheless serve as a fine introduction to the game for very young players. Those with more than a year's experience, however, will probably find little here to help them.

Although Canseco is an enormously talented ballplayer, the program may suffer from the adverse publicity he has generated lately as well as the fact that, due to an injury, has yet to play in a single game this season. **R.T.R.**

"A History Of Ireland," **Rego Irish Records And Tapes**, 58 minutes, \$29.95.

Millions of Americans can trace their roots to that small green is-

land we call Ireland. In fact, each year hundreds of people return to the Emerald Isle as they attempt to trace the history of their family. Rather than dealing with individuals, this program recounts the history of a nation.

Viewers are taken on a chronological tour of Ireland, beginning with the mysterious domes at Newgrange and moving through the Celts, St. Patrick, the Normans, the Great Famine, and the formation of the Republic. Hosted by Brian Munn, the program was shot entirely on location in Ireland against a backdrop of some absolutely magnificent scenery.

Although it is quite handsomely done, this program is—as might be expected—only a thumbnail sketch. However, the top-notch production values, timeless subject matter, and attractive price should all help this program in terms of sell-through. **R.T.R.**

FOX HILLS TO DELIVER NEW SMITH VID

(Continued from page 50)

Smith was back in her jeans two weeks after giving birth, but it wasn't until four months later that she felt her body was back to normal. "One thing I discovered and wanted to pass along in the postnatal section of the video is that a lot of mothers

use the excuse that if they have a baby they can't get back in shape because the baby requires too much of their time. I've found that kids love to participate in your working out and activity. It's a great time to bond with the baby, walking, jogging, hiking. I hold Katie when I'm on the stationary bicycle. You can talk and play and watch TV, have a good old time, and still work out. It doesn't have to be an either-or situation, and I have a playmate now."

Smith believes her video is unique among the few others targeted at pregnant women or new mothers, including one Jane Fonda did a few years ago. "I went through it while I was pregnant, so I'm talking from experience. And the fact that we really continue to work after the baby's been born, and show some real practical applications of exercise. I think I concentrate on really giving a message of health and of making exercise fun and safe."

VSDA/NARM confab set to operate... see page 40

Limelight Turns Spotlight On Films Vidclip Maker Expanding Into Features

BY DORIS TOUMARKINE

CANNES Limelight Films—and parent company Limelight, a major producer of award-winning videoclips—is aggressively expanding in both feature films and music video.

That was the word from Simon Fields, co-owner and co-founder of Limelight, who was on hand here at the film festival recently to discuss his company's plans. According to Fields, Limelight has several features either in the production or planning stages. The first out of the pipeline, he said, is to be the \$12 million fantasy/comedy "Teenage Mutant Ninja Turtles," being directed by Limelight co-founder Steve Barron.

Film projects set to follow include "On The Spot (Weegee The

Famous)," to be directed by Julien Temple, and "Before And After Edith," an \$8 million project with Jerzy Skolimowski set to direct. On hand here with Fields was director Temple, who mentioned he

in-house pool of talent.

"Because of our training in video, we are very streamlined," he said. "We get our writers, directors, and producers to be profit participants on the front end and therefore save on our budgets. Other personnel, like our designers and editors, will also serve as part of our creative nucleus."

Fields also said he believes Limelight has an edge in feature production because of the firm's "sense of pacing. From our exhausting work in videos and commercials, where time is such a constraint, we understand the importance of conserving energy for the longer feature shoots. Plus, I think our video experience has taught us a tremendous amount of how to get a lot for less."

As for financing film projects, Fields noted that much of the money for the features—which are in the \$8 million-\$12 million range—"comes mainly from the fruits of our video and commercial work."

Indeed, in addition to the company's push into features—highlighted by its presence here—Limelight also continues as a major presence in the music video field. Producing clips has been Limelight's primary business since the company was founded in 1980, but, as Fields pointed out, that industry has undergone some drastic changes.

"During the music video 'explosion,' with Time magazine proclaiming it a 'phenomenon,' everyone came into the business. But a lot of them soon realized that clips weren't such a phenomenon after all. They required hard work and constant creativity. Over the years, the quality of much of the work became less good."

Today, said Fields, there is just as much demand for clips as ever, "if not more, but it's not a greatly profitable business. The main advantage in making clips is that it gives you a chance to nurture talent, and help them grow into other areas," he said.

'Video experience has taught us a tremendous amount of how to get a lot for less'

would "love to have Mickey Rourke" portray Weegee, the legendary photographer, in his film.

Fields said that at least five other films, most produced by himself, are in various stages of development, one being the recently completed Limelight production "Medium Rare," about the seedier side of Hollywood B-movie making. It was screened at the festival here, and Fields says he will soon sign a deal with a U.S. distributor for the movie.

Limelight recently signed noted video director Russell Mulcahy (formerly with MGM) for music video, film, and commercial work (Billboard, June 3). Mulcahy's first project will be "Freakwave," a feature set to begin filming in Indonesia as soon as Mulcahy wraps his current "Highlander 2020," the sequel to "Highlander," which begins production in August.

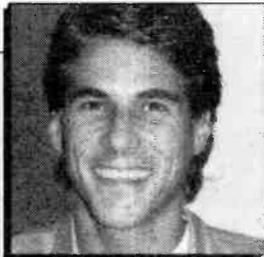
Said Fields: "Russell's track record and influence on the video business speaks for itself... Our film division will provide him with the opportunity and environment to collaborate with us on quality, broad-based feature films."

Asked about the pros and cons of a video company entering the competitive, big-stakes world of feature-film production, Fields said he believes that Limelight's advantage has to do primarily with both economics and the company's



Magic Bus. Foster & Lloyd's latest videoclip for RCA is "Fat Lady Sings." The duo is shown on location for the shoot.

THE EYE



by Steven Dupler

FROM RUSSIA WITH LOVE: As high-definition television continues to make headlines, New York-based high definition facility 1125 Productions and sister company Captain Of America Inc. were poised at press time to present the U.S. premiere of the 22-minute high-definition musical "Moscow Melodies" on June 6.

A true product of *glasnost*, the project is the first HDTV production co-produced, co-written, and co-directed jointly by American and Soviet video professionals. Soviet actors were used for the piece, shot entirely in Moscow under the auspices of the U.S.S.R. State Commission on Television and Radio, which had invited 1125/Captain's founder, David Niles, to participate. For more information about the project, contact Niles at 212-759-1125.

In an unrelated yet similarly intriguing development on the Soviet front, director Ken Thurlbeck was in at National Video Center in New York recently, posting his 90-minute documentary film on underground rock'n'roll bands in the U.S.S.R. Thurlbeck and crew spent more than six weeks in the Soviet Union to shoot "U.S.S. R&R: Rock On A Red Horse."

The program is said to illustrate the dark red underbelly of rock in the Soviet Union: Unlike the state-sanctioned bands with whom more and more Westerners are becoming familiar via the increasing relaxation of Soviet laws, the bands and artists interviewed by Thurlbeck are on the wrong side of the fence, often harassed by authorities because of the too-strong political commentary in their lyrics.

Thurlbeck says there are currently two versions of the program, one on film and one (the original version) on videotape. The latter version is intended for release to Soviet television and "videoteaters," where video programming, instead of film is shown publicly for a price. Still, while he is hoping for approval to show the film in the U.S.S.R., Thurlbeck has not received word from the Soviet government on whether it will be granted.

WHILE THE EYE often restricts its commentary on longform music video productions to the basically commercial musical genres of pop, rock, adult contemporary, etc., we occasionally feel compelled to bring to light in this space works from other areas that we feel are special and deserve attention. That's why we recommend that anyone even remotely interested in classical

music check out Kultur Home Video's new release, "Glenn Gould: A Portrait."

Gould, who died in 1982 at the age of 50, was one of the most enigmatic, brilliant, and strange among a breed of solo performers virtually rife with enigmatic, brilliant, and strange personalities—concert pianists. While his "Goldberg Variations" is considered by many to be the finest version of the Bach masterpiece ever recorded (he was 22 at the time), his personal—and in many instances his professional—life is a case history of genius ultimately breeding neuroses, hypochondria, and loneliness.

Featured in this 105-minute tape is never-before-seen footage of Gould performing, as well as interviews with his family, friends, and colleagues. The concert footage is particularly engrossing, especially since Gould stopped touring in 1964 at the age of 32 and was not seen playing live in public after that time. He did continue to record for albums, as well as TV and radio work.

The tape, available in VHS-HiFi, is priced at \$29.95. The release date is June 27.

SWITCH: Capitol Records' Lee Fehr, formerly manager of video promotion based in Los Angeles, makes the jump to the East Coast, as he steps into a similar position at Arista Records, held until recently by Linda Ingrisano. No word yet on his replacement at Capitol.

TAKIN' IT TO THE STREETS: In the wake of the MTV "Headbangers' Ball" metal tour, the 24-hour-per-day music channel is, as promised, converting another of its "genre" shows into a road tour. This time, it's Club MTV Live: The Tour, opening its 40-city run in Florida June 29. Featured artists include Tone Loc, Information Society, Milli Vanilli, Was (Not Was), Paula Abdul, and Lisa Lisa & Cult Jam. Also on hand, we are promised, will be the "Club MTV" dancers.

Sponsoring the tour from its apparently bottomless pockets is (surprise!) Coca-Cola; organizing the shows is Houston-based Pace Concerts.

POWER MAD: Hit Video USA reports it has added a new program to its weekly feature lineup: "Power Mixx USA," described as an "urban contemporary dance music video program." The host of the show, currently available on the East and West coasts, is Eric Easton.

COME TOGETHER: Jerry Kramer Productions has merged with Los Angeles-based video/film production company Visualize. Kramer, a producer/director whose credits include "The Making Of Michael Jackson's 'Thriller,'" and the new "Moonwalker" longform, has also produced shortform pieces on the Police, John Fogerty, Fleetwood Mac, David Lee Roth, Styx, and Neil Diamond, among others. Visualize (formerly known as Visual Eyes) is headed up by Alan Kozlowski and Sandra Hay.



On Call. Arista artist Kenny G's latest clip, for "Against Doctor's Orders," is a star-studded comedy video that is being billed as a "five-minute mini-film." Dudley Moore stars as a doctor who mistakenly chases the saxophonist through a hospital. "Patients" include actor Scott Baio, Nicolette Sheridan, of Knot's Landing," ex-MTV VJ Nina Blackwood, EMI recording artist Robbie Nevil, and others. Rick Friedberg directed; Lyndie Benson and Suzy Noel co-produced for G. Whiz Productions and Gorilla Films, respectively. Shown on the set, from left, are Friedberg, Moore, and Kenny G.

VIDEO TRACK

LOS ANGELES

JOE COCKER ROCKED the Wilshire United Methodist Church to set the scene for his new video, "When The Night Comes." **Michelle Mahrer** directed the piece, which comes from Cocker's album on **Capitol Records**. **Vance Burberry** was director of photography, and **Alex Abramowicz** produced for **MGMM**. Fellow **MGMM** producer **Sally Norvell** has wrapped "Don't Make Me Dream About You" for Bay area rocker **Chris Isaak**. **Geoffrey Barish** directed and **Lisa Rinzler** directed photography. The tune is the first single from Isaak's album, "Heart-Shaped World," on **Geffen Records**.

Relativity recording act **Exodus** lensed "The Toxic Waltz," a video spiced with "violent, friendly fun" with director **Daniel P. Rodriguez** and director of photography **Cameron Cutler**. The heavy metal, audience-participation clip was filmed in San Francisco's old Fillmore theater, and was produced by **Brian Good** for **Antipodes Productions**.

Guitar legend **Stevie Ray Vaughan** has wrapped "Crossfire," the new video from his "In Step" album on **Epic Records**. **VIVID** director **D.J. Webster** used 60 setups (during a weekend shoot) for the conceptual piece. **Nina D'luhy** and **Lyn Healy** produced.

NEW YORK

RAP ACT TOO NICE takes a stand against senseless gang violence in its new clip, "I Git Minz," from their **Arista** record, "Cold Facts." **Drew Carolan** directed,

and **Allen Kelman** and **Lyn Healy** produced for **VIVID**.

Uptown Records' **Guy** lensed "Spend The Night," a clip combining stage performance with footage of various New York street locations. **John Hopgood** produced for **Planet Pictures** and **Gerry Wenner** directed and photographed the piece.

10,000 Maniacs shot "Trouble Me," a new video from the band's "Blind Man's Zoo" album on **Elektra Records**. **Yurek Bogayevicz** directed the shoot outside of **Jamestown, N.Y.**, and **Sharon Oreck** executive-produced for **O Pictures**. **Anita Wetterstedt** was line producer.

OTHER CITIES

CRESCENZO NOTARILE directed "Please Don't Be Scared," a new **Barry Manilow** video featuring documentary footage of homeless children. **Greg Feinberg** produced for **Midnight Films**. **Notarile** also directed two new clips for the **Jeff Healey Band**. The London-based shoots for "Roadhouse" and "Angel Eyes" were produced by **Ian Brown** and **Fiona Prendergast** for **Midnight**.

RCA artist **Clint Black** has wrapped the title-track video for his "Killin' Time" album, directed by **Bill Young** for Houston-based **Bill Young Productions Inc.** **Mike McBath** produced.

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.

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.**

ADRIAN BELEW

Oh Daddy
Mr. Music Head/Atlantic
Cilista Eberle/Scorched Earth Productions
Adam Bernstein

THE CURE

Fascination Street (Version 2)
Disintegration/Elektra
Lisa Bryer
Tim Pope

DEACON BLUE

Fergus Sings The Blues
When The World Knows Your Name/Columbia
Roger Hunt/VIVID Productions
Tony Vanden Ende

ENTOUCH

Il Hype
All Nite/Elektra
Carl Wyatt
Geoffrey Edwards

THE FIXX

Precious Stone
Calm Animals/RCA
Michael Owen/The A&R Group
Michael Haussman

THE HYPNOTICS

Justice In Freedom
Justice In Freedom/Beggars Banquet
Richard Undedo/Blue Box Co.
Max Abbiss, Andrew Whiston

TOMI JENKINS

Telling You How It Is
Tomi/Elektra
Alan Kleinberg
Larry Blackmon

HOWARD JONES

The Prisoner
Cross That Line/Elektra
Siobhan Baron
Daniel Kleinman

STEVIE NICKS

Rooms On Fire
The Other Side Of The Mirror/Modern/Atlantic
Marty Callner/Cream Cheese Productions
Marty Callner

PIXIES

Here Comes Your Man
Dollittle/Elektra
Neil Pollock
Neil Pollock, Jon Bekeneier

TEN CITY

Where Do We Go
Foundation/Atlantic
Antony Payne, Tamara Friedman/The A&R Group
Dee Trattman

TOO NICE

I Git Minz
Cold Facts/Arista
Allen Kelman, Lyn Healy/VIVID Productions
Drew Carolan

THE WASHINGTON SQUARES

Everybody Knows
Fair And Square/Gold Castle
Linda Davis, Weak Nights
Karen Kelly
Karen Kelly

AS OF JUNE 10, 1989

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	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
Ivan Neville, Primitive Man R.E.M., Pop Song '89 Skid Row, 18th & Life Henry Lee Summer, Hey Baby Tin Machine, Under The God	Stevie Nicks, Rooms On Fire Al Jarreau, All Dr Nothing At All Sarah McLachlan, Vox Show Of Hands, Time Passes	Gladys Knight, License To Kill Vesta, Congratulations The Pasadenas, Riding On A Train 10dB, Second That Emotion Young M.C., Bust A Move Today, Take It Off Dino, I Like It David Peston, Two Wrongs Don't Make It Right Reggae Philharmonic Orchestra, Love And Hate Dr. John & Ricki Lee Jones, Makin' Whoopee El Debarge, Good Night My Love
BUZZ BIN	FIVE STAR VIDEO	
Indigo Girls, Closer To Fine Love & Rockets, So Alive	Dion, Written On The Subway Wall 10,000 Maniacs, Trouble Me Dr. John & Ricki Lee Jones, Makin' Whoopee Fine Young Cannibals, Good Thing Julia Fordham, Comfort Of Strangers Lyle Lovett, Nobody Knows Me Paul McCartney, My Brave Face	
HIP CLIP	HEAVY	HEAVY
Blue Murder, Valley Of The Kings	Paula Abdul, Forever Your Girl Elvis Costello, Veronica The Doobie Brothers, The Doctor Fine Young Cannibal, Suspicious Minds Grayson Hugh, Talk It Over Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Roy Orbison, She's A Mystery To Me Bonnie Raitt, Thing Called Love Simply Red, If You Don't Know Me By Now Donna Summer, This Time I Know It's For Real Waterfront, Cry	Atlantic Starr, My First Love The O'Jays, Have You Had Your Love Today Peabo Bryson, Show And Tell Kiara, Every Little Time Natalie Cole, Miss You Like Crazy De La Soul, Me Myself And I Diana Ross, Workin' Dvertime The Jacksons, Nothin' (That Compares 2 U) Chuckie Booker, Turned Away Mica Paris, My One Temptation James Ingram, It's Real Miles Jaye, Objective
SNEAK PREVIEW	MEDIUM	MEDIUM
Fine Young Cannibals, Good Thing Madonna, Express Yourself U2, All I Want Is You	Natalie Cole, Miss You Like Crazy Harry Connick Jr., Do You Know What It Means... Indigo Girls, Closer To Fine Rick James, This Magic Moment/Dance With Me Jerry Lee Lewis, Great Balls Of Fire Ivan Lins, You Move Me To This Mica Paris, My One Temptation Lou Reed, Busload Of Faith Rod Stewart, Crazy About Her Swing Out Sister, Waiting Game Tanita Tikaram, Cathedral Was (Not Was), Anything Can Happen	Karyn White, Secret Rendezvous Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star Joyce Irby Featuring Doug E. Fresh, Mr. D.J. LeVert, Gotta Get The Money Surface, Shower Me With Your Love Cameo, Pretty Girls Al Green, As Long As We're Together Tomi Jenkins, Telling You How It Is Milli Vanilli, Baby Don't Forget My Number Vanessa Williams, Darlin'! The System, Midnight Special New Kids On The Block, I'll Be Loving You (Forever) Grady Harrell, Sticks And Stones
HEAVY	RECORD GUIDE	HIT VIDEO
Paula Abdul, Forever Your Girl Bon Jovi, I'll Be There For You Bobby Brown, Every Little Step Cinderella, Coming Home The Cult, Fire Woman The Cure, Fascination Street Michael Damian, Rock On The Doobie Brothers, The Doctor Lita Ford/Ozzy Osbourne, Close My Eyes Forever Madonna, Express Yourself Guns N' Roses, Patience Cyndi Lauper, I Drove All Night Richard Marx, Satisfied John Cougar Mellencamp, Pop Singer New Kids On The Block, I'll Be Loving You (Forever) Stevie Nicks, Rooms On Fire Tom Petty, I Won't Back Down Warrant, Down Boys	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	10 hours daily 1000 Louisiana Ave., Houston, TX 77002
ACTIVE	CURRENT	ADDS
Bangles, Be With You Neneh Cherry, Buffalo Stance Elvis Costello, Veronica De La Soul, Me Myself And I Howard Jones, Everlasting Love King Swamp, Is This Love Living Colour, Open Letter (To A Landlord) Milli Vanilli, Baby Don't Forget My Number Queen, I Want It All Roachford, Cuddly Toy (Feel For Me) Roxette, Dressed For Success Saraya, Love Has Taken Its Toll Simple Minds, This Is Your Land Rod Stewart, Crazy About Her 10,000 Maniacs, Trouble Me Thirty Eight Special, Second Chance W.A.S.P., The Real Me Wang Chung, Praying To A New God Jody Watley, Real Love Winger, Headed For A Heartbreak	House Of Freaks, Sun Gone Down Bob Mould, See A Little Light Adrian Belew, Oh Daddy Cowboy Junkies, Misguided Angel Julia Fordham, Comfort Of Strangers 10,000 Maniacs, Trouble Me Expose, What You Don't Know Martika, Toy Soldiers Cutting Crew, (Between A) Rock And A Hard Place Was (Not Was), Anything Can Happen Scott Grimes, I Don't Even Mind Tom Petty, I Won't Back Down John Cougar Mellencamp, Pop Singer Lyle Lovett, Nobody Knows Me Mojo Nixon/Skid Roper, Debbie Gibson Is Pregnant	The Jacksons, Nothin' (That Compares 2 U) Skid Row, 18th & Life Michael Morales, Who Do You Give Your Love To Roxette, Dressed For Success Tin Machine, Under The God Jerry Lee Lewis, Great Balls Of Fire The O'Jays, Have You Had Your Love Today The Rainmakers, Spend It On Love Animation, Calling It Love TNT, Intuition
MEDIUM	POWER	POWER
Rick Astley, Giving Up On Love Expose, What You Don't Know Extreme, Kid Ego Joe Jackson, Nineteen Forever Johnny Diesel & the Injectors, Lookin' For Love Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star Tesla, Hang Tough Waterfront, Cry	UTFO, Wanna Rock De La Soul, Me Myself And I Bobcat, I Need You Big Daddy Kane, Lean On Me Slick Rick, Children's Story Ed Haynes, I Want To Kill Everybody Too Much Joy, Making Fun Of Bums	Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Paula Abdul, Forever Your Girl Warrant, Down Boys Lita Ford/Ozzy Osbourne, Close My Eyes Forever Howard Jones, Everlasting Love Bon Jovi, I'll Be There For You
BREAKOUTS	WANT TRACKS	GMT
Adrian Belew, Oh Daddy Concrete Blonde, God Is A Bullet Depeche Mode, Everything Counts The Fixx, Precious Stone House Of Freaks, Sun Gone Down Holly Johnson, Love Train Kingdom Come, Do You Like It Bob Mould, See A Little Light Slick Rick, Children's Story Wire, Eardrum Buzz	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	Continuous programming 704 18th Ave. South, Nashville, TN 37203
OTNN	ADDS	ADDS
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	Big Big Sun, Stop The World Fine Young Cannibals, Good Thing Yellow, Tied Up Jerry Lee Lewis, Great Balls Of Fire De La Soul, Me Myself And I	HEAVY
CURRENT	CURRENT	HEAVY
Patty Loveless, Don't Toss Us Away Robert Earl Keen, Jr., Goin' Down In Style Highway 101, Honky Tonk Heart The Shooters, If I Ever Go Crazy Sweethearts Of The Rodeo, If I Never See Midnight... Lyle Lovett, Nobody Knows Me Dolly Parton, Why'd You Come In Here... Clint Black, Killin' Time Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue) Reba McEntire, Cathy's Clown Lisa Ferris, I Made A Voodoo Doll Of Betsy Charley Pride, The More I Do Nitty Gritty Dirt Band, Will The Circle Be Unbroken Billy Joe Royal, Love Has No Right Lorrie Morgan, Dear Me Southern Pacific, Any Way The Wind Blows New Grass Revival, Callin' Baton Rouge Shenandoah, Sunday In The South Linda Davis, Weak Nights Canyon, Right Tracks, Wrong Train	Michael Damian, Rock On Bette Midler, Wind Beneath My Wings Donna Summer, This Time I Know It's For Real The Belle Stars, Iko Iko New Kids On The Block, I'll Be Loving You (Forever) Richard Marx, Satisfied Guns N' Roses, Patience Real Life, Send Me An Angel '89 Bobby Brown, Every Little Step Jody Watley, Real Love Hithouse, Jack To The Sound Of The Underground Xymox, Obsession Waterfront, Cry Lita Ford/Ozzy Osbourne, Close My Eyes Forever Neneh Cherry, Buffalo Stance Inner City, Ain't Nobody Better Karyn White, Secret Rendezvous Erasure, Stop New Order, Round & Round Night Tracks, 6th Birthday Show	Reba McEntire, Cathy's Clown Kathy Mattea, Come From The Heart Oak Ridge Boys, Beyond Those Years Lorrie Morgan, Dear Me Clint Black, A Better Man Dolly Parton, Why'd You Come In Here... Desert Rose Band, She Don't Love Nobody Billy Joe Royal, Love Has No Right Rodney Crowell, After All This Time Charlie Daniels, Midnight Train Keith Whitley, I'm No Stranger To The Rain Shenandoah, Sunday In The South Skip Ewing, Gospel According To Luke Sweethearts Of The Rodeo, If I Never See Midnight... The Shooters, If I Ever Go Crazy Clint Black, Killin' Time Nitty Gritty Dirt Band, Will The Circle Be Unbroken Kenny Rogers, Planet Texas Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue) Billy Joe Royal, Tell It Like It Is

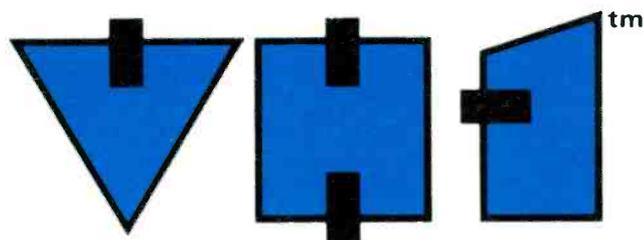


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Simply Led. Elektra led star act Simply Red to the north side of Manhattan, N.Y., for an autograph appearance at Sikhulu Records/125 St. during the band's recent six-show sellout stand at the Bottom Line. Simply smiling, from left, are Barry L. Roberts, Northeast regional promotion and marketing manager, Elektra; Erik Olesen, Elektra assistant promotion marketing manager; Mick Hucknall, the band's lead singer; Shange, owner of Sikhulu Records/125 St.; Simply Red keyboardist/vocalist Fritz McIntyre; and Rita Roberts, WEA R&B field sales manager.

For J&R Music, It's No Small World Store Adds Bldg. For Computer Product

BY JIM BESSMAN

NEW YORK J&R Music World, the multifaceted home entertainment department store across from City Hall in downtown New York, has taken another bite out of its Park Row block.

The 17-year-old dealership, which started out as a tiny classical outlet, has converted a stationery supply building next to its main store into J&R Computer World. This gives the three-building J&R complex some 85,000 square feet of retail space divided into specialty stores for audio and video hardware, portable electronics product, car stereos, telephones, home office equipment, computers, popular music,

jazz, and classical music.

The new computer center also allows expansion of J&R's prerecorded video inventory, since computers and videos had been sharing the 10,000-square-foot lower level of J&R's main store.

Rachelle Friedman, who co-owns the multistore J&R complex with her husband, Joe Friedman, says that, originally, locating video and computer product close to each other "seemed like a natural mix at the time, but now it's unnatural." Formerly occupying just 3,000 square feet on the lower level, video will now occupy the entire floor.

Meanwhile, 15,000 square feet of the new building will be dedicated to computer wares, including a showroom featuring 35 work stations with full computer/printer setups, and a 7,000-square-foot mezzanine devoted to software, books, and magazines. Additionally, a "tech room" staffed by five computer specialists will tackle problem-solving and networking.

Another 5,000 square feet of the new building's main floor will now house J&R's office equipment store, which carries such items as fax machines and copiers. This allows expansion of the portable electronics store into the adjoining area that was previously filled by office equipment.

J&R's growing chunk of Park Row real estate continues the company's commitment to expand its product base, rather than branch out with new locations.

"The record companies are always telling us to open other stores, but we have a different philosophy than other retailers," says Rachelle Friedman. "We want to be the best we can be by staying on the block rather than becoming a chain. This way we maintain control, which the

chain stores lose. So every time another store opens up we take it and either look for something new to put in or a way to expand a smaller segment of what we already have."

Such is the case with Computer World, which, according to Friedman, was game oriented and "low-ended" when it started six years ago.

"Our customers are very loyal, sophisticated, and affluent," Friedman says of her financial-district clientele. "Like with audio, they eventually demanded more high-end computer product. So we felt we should devote a whole store to computers, and waited on the block until something was available."

Noting that J&R holds options on several other neighboring locations within the next five years, Friedman predicts similar expansions of existing departments.

"Burger King is moving out within the next year and a half, so we'll move audio into it," she says. Friedman adds that J&R, which does big business in turntables, cartridges, and replacement styli, will retain its heavy vinyl stock.

According to Friedman, J&R has also greatly expanded its mail-order service, which now requires 40 toll-free-telephone-number salesmen. To handle the volume, a second 75,000-square-foot warehouse has been opened across the street from the store's existing 50,000-square-foot facility in Maspeth, Queens, N.Y. The new computer outlet is served by its own 10,000-square-foot warehouse in the new building.

Besides distributing 1 million catalogs every three months—variations of which are issued every six weeks—J&R advertises the mail-order business extensively in print and has just begun a national MTV ad campaign.

Grammy, AMA Display Winners Named NARM Taps Disc Jockey

BY CARYN BRUCE

NEW YORK Disc Jockey Records, the retail division of Owensboro, Ky.-based Wax Works, captured the top awards for both the Grammy Display contest and the American Music Awards Display contest, coordinated by the National Assn. of Recording Merchandisers.

In the rackjobbers division of the Grammy display contest, Troy, Mich.-based Handleman Co. was bolstered by its individual branches—eight were finalists—earning the rack the best-overall-company-performance award for the second straight year.

In the AMA contest, Records, Tapes & Discs in Evansville, Ind., took the top retail prize and Lieberman Enterprises led the racks.

Each contest drew close to double last year's entries from retailers and rackjobbers. The number of Grammy contest entries rose from 315 last year to 613 this year.

According to director of advertising and merchandising Ray Gianchetti, NARM distributed more mate-

rials for displays and promoted the Grammy contest more vigorously than last year. "Participating companies were reminded over and over about the contest," he said. "They got the contest entry form and then ads in [NARM newsletter] Sounding Board and then a letter from me."

The \$500 first prize in the retail division of the Grammy contest went to Village Recordland, Effingham, Ill., another Wax Works store, while Disc Jockey stores No. 49 in Greeley, Colo., and No. 2 in Lexington, Ky., nabbed the \$300 second and \$200 third prizes, respectively, helping the company retrieve the best-overall-company-performance award from last year's winner, Durham, N.C.-based Record Bar. Disc Jockey won the overall title in 1987.

Ten fourth-place prizes of \$100 went to the following stores: Record Bar stores No. 114 in Oklahoma City and No. 177 in Gainesville, Fla.; National Record Mart stores No. 13 in Steubenville, Ohio, and No. 18 in North Canton, Ohio; Record Theatre
(Continued on next page)



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GRAMMY, AMA DISPLAYS

(Continued from preceding page)

in Akron, Ohio; Music Express No. 505 in San Antonio, Texas; Record Shop No. 15 in Minnetonka, Minn.; Ann & Hope in Warwick, R.I.; Harmony House No. 22 in Rochester Hills, Miss.; and Spec's Music & Video No. 600 in Gainesville, Fla.

Handleman's winning branches included the \$500 first-prize winner in its Brighton, Miss., branch and the \$300 second-prize winners in its Chicago, Seattle, and Little Rock, Ark., branches. Third prizes of \$100 went to Handleman branches in Tampa, Fla.; Los Angeles; Denver; and Charlotte, N.C. Joining the third-place Handleman branches were Lieberman Enterprises in Chicago and Western Merchandisers in Amarillo, Texas.

Gianchetti attributed the increased participation in the second annual AMA display contest to more awareness and the incentive of a cash prize for winners.

The \$500 retail first prize in the AMA competition went to Records, Tapes & Discs in Evansville, Ind. Taking the second-place retail prize of \$300 was Disc Jockey No. 56 in Monroe, Mich., and Record Bar's store No. 177 in Gainesville, Fla., won the \$200 third prize.

Meanwhile, in the rackjobbers division for the AMA contest, Minneapolis-based Lieberman Enterprises won the award for best overall company performance. The \$500 rackjobber first prize went to Lieberman's Atlanta branch and the \$300 second prize went to its Chicago branch.

The judging for the Grammy contest was conducted April 17 by a panel composed of two representatives from NARAS: Ron Bergan, education coordinator, and Ian Dove, publications director and four label and distributor marketing specialists. The other judges were Steve Berman, national marketing services coordinator, WEA; Rob Gold, executive director of advertising and merchandising, A&M; Kathleen Lotz, special projects and merchandising, Warner Bros.; and Les Silver, West Coast marketing director, Arista.

The AMA judging took place April 14, as determined by the panel of Diana Flaherty, national sales marketing manager, and Nancy Shamess, sales representative, CEMA; Kathy Guild, director of advertising and merchandising, Virgin; Caren Hester, marketing coordinator, PolyGram; Glen Lajeski, VP of advertising and merchandising, MCA; Al Masocco, marketing manager, CBS; Rob Sides, Western regional marketing manager, Elektra; and a representative from Dick Clark Productions—sponsor of the AMA—Rita Acosta, assistant to Dick Clark.

Both the AMA and Grammy contest judging took place in the WEA corporate offices in Burbank, Calif., and the contests were evaluated by the same judging criteria for retailers: Use of NARM-provided merchandising materials in the display, inclusion of product in or near the display, prominence of display in the store, creativity and originality, and effectiveness.

Rack judging in both contests was based on similar criteria, the exceptions being prominence of the display within the department and level of participation by both reps and accounts.

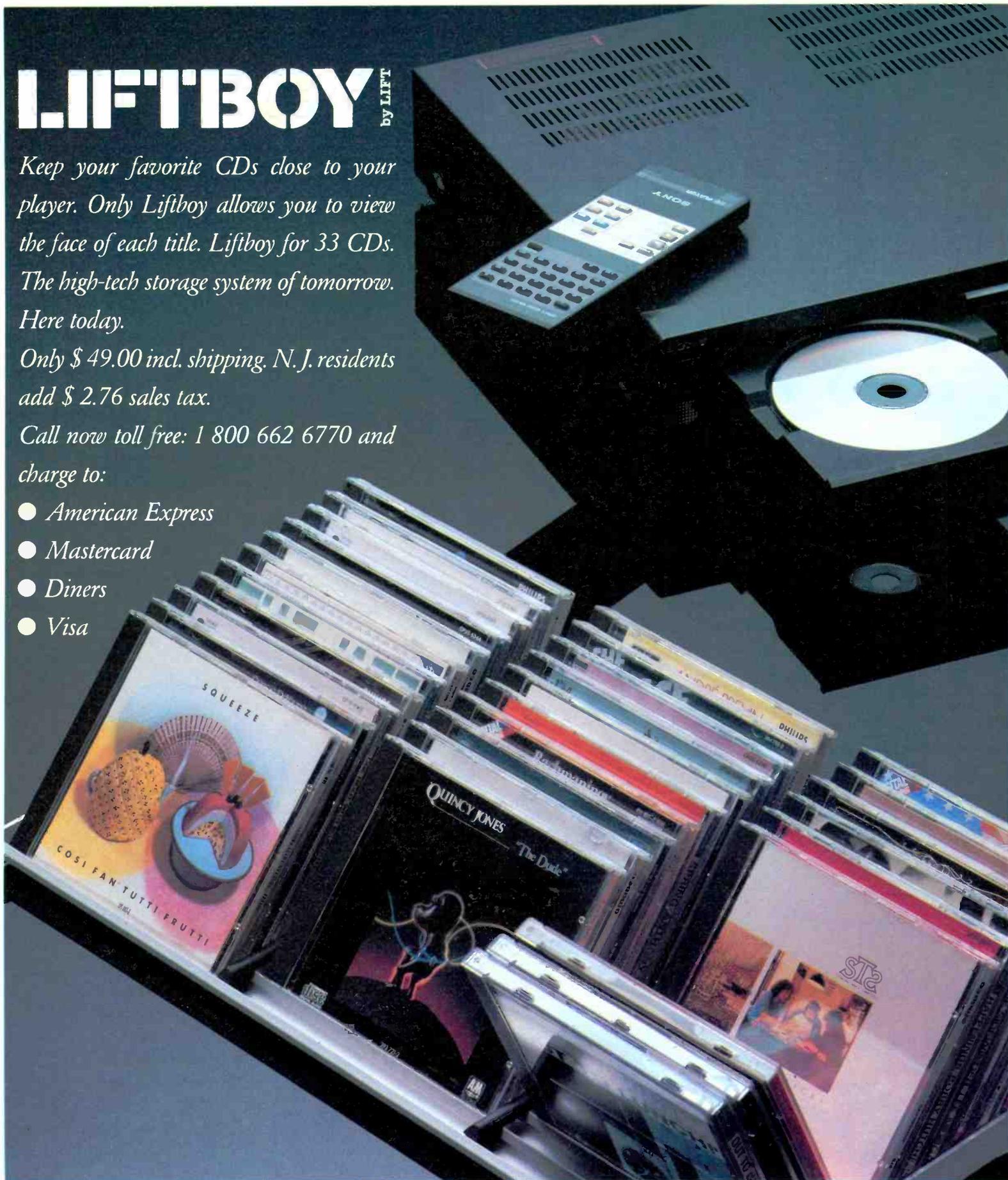
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RETAIL TRACK



by Geoff Mayfield

NOTEWORTHY: A&M is crowing because last week Michael Damian's "Rock On" became the first one-way single to hit No. 1 on Billboard's Hot 100 chart. "It's a hit," says David Steffen, the label's senior VP of sales and distribution.

Steffen is aware that some industryites were skeptical of whether his firm's singles sales would dry up after it slashed the cost of 45s by more than 40% while eliminating returns on the product.

"There's been enough people sitting on the fence about this," says Steffen, who, with a certain sense of satisfaction adds, "The fact is, [the one-way policy] didn't stop the progress. Despite or because of the non-returnable policy, it went No. 1 and I won't get any back."

The cassette single has still been the big mover for "Rock On," however. Steffen estimated that vinyl had accounted for 10% of the title's sales up to the time it hit the top of the charts.

FRESH ROSES: The 20 stores of Chicago-based Rose Records have recently started a program designed to help budding titles bloom. The vehicle is a flier, simply called Rose New Music Update, which has a circulation of 80,000 copies. The chain sells space to labels, charging a slightly higher rate for the front cover. Along with their financial contributions, record companies are also asked to provide cover art, artist biographies, and key selling points. Next, agency K. Winderpool Advertising translates the label-provided materials into layouts with appropriate copy blocks.

Rose guarantees distribution for the two-color-ink piece, which is published on the 15th of each month and circulated through the end of the following month. Copies of the flier are placed in bags with every purchase. Further, the chain mails the Rose New Music Update to consumers who order concert tickets through Ticketmaster Charge by Phone.

According to Kathryn Hixson, director of advertising

and marketing, the chain works in conjunction with labels to choose the appropriate titles. New Music Update runs separately from Fresh Sounds, the chain's ongoing developing-talent campaign, which features three to six artists per month.

There were no sale prices listed in the initial April/May edition, although the back cover did include a coupon good for \$2 off any of the featured titles. Carly Simon's Arista soundtrack for "Working Girl" held down the cover of that first Rose New Music Update. Interior pages touted Private Music's Bill Gable, Telarc's "Victory At Sea" by Erich Kunzel and the Cincinnati Pops Orchestra, and Virgin projects by E.U. and Sam Phillips. The back cover showed consumers where Rose stores are located and noted the fact that the chain has been the Chicago area's exclusive outlet for "Les Miserables" merchandise since the Broadway musical started a 16-week run in that city March 25 (Billboard, April 15) ... While we're in the Windy City, Billboard's chart department discovered that the "Les Miserables" stand at that market's Auditorium Theatre has heated up sales for two original casters of the lauded play. Both the Broadway cast version on Geffen and the older British cast version on Relativity have been selling well in that city, not only for Rose, but for other area retailers, too. Both versions showed up among the top 15 CDs during a May week at Yorktown Music Shops, the web that includes J.R.'s Music Shop and Oranges Records & Tapes.

ANOTHER SPLASH: A fourth Title Wave store is opening in the Twin Cities area of Minnesota this month. The 8,000-square-foot unit will be located in the Southtown Shopping Center in Bloomington, says president **Low Kennedy**. As is true in the other locations, the new outlet will house a full-line video rental and sales department.

Meanwhile, 1989 has been kind to Title Wave's existing superstores. Kennedy says music sales at the original, 3-year-old flagship in Crystal are up 15% over last year. At the second store, opened a year and a half ago, Kennedy says music units are up a whopping 35% over last year. The third store has not been open long enough to offer comparative numbers.

Ride Retail Track with a phone call to Geoff Mayfield at 212-536-5240, or fax him at 212-536-5038.

FOR WEEK ENDING JUNE 10, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	14	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	2	2	5	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	3	6	3	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
4	9	—	2	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
5	5	4	10	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
6	4	3	4	THE CURE DISINTEGRATION	ELEKTRA 60855-2
7	6	5	4	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
8	7	7	15	SOUNDTRACK BEACHES	ATLANTIC 2-81933
9	10	9	17	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
10	8	8	7	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
11	11	11	9	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
12	13	15	35	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
13	12	12	5	GREAT WHITE TWICE SHY	CAPITOL C2-90640
14	NEW		1	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
15	15	10	16	LOK LOK LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
16	NEW		1	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
17	NEW		1	TIN MACHINE TIN MACHINE	EMI E2-91990
18	18	20	9	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
19	14	13	19	ENYA WATERMARK	GEFFEN 2-24233
20	17	16	18	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
21	16	14	31	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
22	19	19	18	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
23	21	21	35	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
24	22	29	15	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
25	25	23	3	CYNDI LAUPER A NIGHT TO REMEMBER	EPIC EK 44318/E.P.A.
26	23	24	18	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
27	24	—	2	PUBLIC IMAGE LTD. 9	VIRGIN 91062-2
28	20	18	17	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
29	26	—	2	THE RIPPINGTONS TOURIST IN PARADISE	GRP GRD-9588
30	27	25	3	SIMPLE MINDS STREET FIGHTING YEARS	A&M CD-3927

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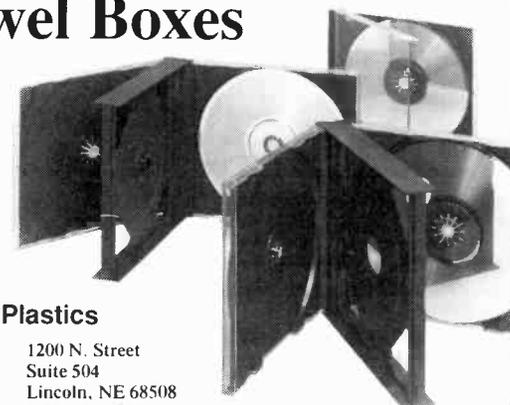


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ALBUM RELEASES

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.

POP/ROCK

ALPHAVILLE Breathtaking Blue

▲ LP Atlantic 81943-1/NA
CA 81943-4/NA

ATLANTIC STARR We're Movin' Up

▲ LP Warner Bros. 1-25849/\$9.98
CA 4-25849/\$9.98

VICTOR BAILEY Bottom's Up

▲ LP Atlantic 81978-1/NA
CA 81978-4/NA

ADRIAN BELEW Mr. Music Head

▲ LP Atlantic 81959-1/NA
CA 81959-4/NA

BLUE RODEO Diamond Mine

▲ LP Atlantic 81971-1/NA
CA 81971-4/NA

JOHNNY DIESEL & THE INJECTORS Johnny Diesel & The Injectors

▲ LP Chrysalis FV-41672/NA
CA FVT-41672/NA

DION & THE BELMONT'S Reunion: Live At Madison Square Garden 1972

▲ LP Rhino RNLP-70228/NA
CA RNC-70228/NA

DR. JOHN In A Sentimental Mood

▲ LP Warner Bros. 1-25889/\$9.98
CA 4-25889/\$9.98

FLESH + BLOOD Dead, White & Blue

▲ LP Atlantic 81957-1/NA
CA 81957-4/NA

FOGHAT The Best Of Foghat

▲ LP Rhino R11G-70088/NA
CA R41G-70088/NA

FUNKY WORM Funky Worm

EP Atlantic 81948-1/NA
CA 81948-4/NA

DEBBIE HARRY/BLONDIE Once More Into The Bleach

▲ LP Chrysalis V2X-41658/NA

CA VTX-41658/NA

HOUSE OF FREAKS Tantilla

▲ LP Rhino R11G-70816/NA
CA R41G-70816/NA

THE KINKS Greatest Hits Vol. 1

▲ LP Rhino R11G-70086/NA
CA R41G-70086/NA

KWAME Boy Genius Featuring A New Beginning

▲ LP Atlantic 81941-1/NA
CA 81941-4/NA

JULIAN LENNON Mr. Jordan

▲ LP Atlantic 81928-1/NA
CA 81928-4/NA

MIKE NESMITH Newer Stuff

▲ LP Rhino R11G-70168/NA
CA R41G-70168/NA

NEW CHOICE At Last

▲ LP Warner Bros. 1-25752/\$9.98
CA 4-25752/\$9.98

THE PROCLAIMERS Sunshine On Leith

▲ LP Chrysalis FV-41668/NA
CA FVT-41668/NA

ROCKMELONS Tales Of The City

▲ LP Atlantic 81949-1/NA
CA 81949-4/NA

SEA HAGS Sea Hags

▲ LP Chrysalis FV-41665/NA

CA FVT-41665/NA

NANCY SINATRA/LEE HAZLEWOOD Fairy Tales & Fantasies: The Best Of Nancy & Lee

▲ LP Rhino R11G-70166/NA
CA R41G-70166/NA

DONNA SUMMER Another Place And Time

▲ LP Atlantic 81987-1/NA
CA 81987-4/NA

TIME GALLERY Time Gallery

▲ LP Atlantic 81968-1/NA
CA 81968-4/NA

VICTORY Hungry Hearts

▲ LP Rampage R11G-70848/NA
CA R41G-70848/NA

VICTORY That's Live

▲ LP Rhino R11G-70847/NA
CA R41G-70847/NA

WAILERS BAND I.D.

▲ LP Atlantic 81960-1/NA
CA 81960-4/NA

FRANK ZAPPA/CAPTAIN BEEFHEART Bongo Fury

▲ CD Ryko RCD-10097/NA

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Atwater A Pistol At Colt .38 GOP Chair Jams With G. Slim

BY BRUCE HARING

PARTY ANIMAL, blues guitarist, and Republican Party National Chairman Lee Atwater was at it again in New Orleans earlier this month, dropping into the Colt .38 club on Basin Street to jam with Orleans recording artist Guitar Slim Jr.

Atwater, in town for the New Orleans Jazz Fest (which was canceled that day), made advance plans to sit in with Slim, according to Carlo Ditta, Orleans label owner.

"Lee was a fan of Guitar Slim's since the [Grammy-nominated "The

for someone to do an album right now," but says he only has the video rights to the Club .38 performance. "We'll release a video to the Public Broadcasting System eventually, probably called 'Saturday Night Live At The Colt .38.'"

Louisiana politicians are talking to Atwater about bringing the 1992 Republican Convention to New Orleans. Think the offer of a headlining concert might do the trick?

THE PHILADELPHIA Connection: Collectibles Records of Philadelphia is moving outside its usual oldies reissues sphere for "Philadelphia Freedom—Together," an all-star album designed to raise money for the Philadelphia Music Foundation, a charity organization that raises money for music scholarships in the Big Pretzel.

Teddy Pendergrass, Patti LaBelle, Grover Washington Jr., George Thorogood, Tommy Conwell & the Young Rumlbers, Robert Hazard, the Hooters, Cinderella, Jean Carn, Phyllis Hyman, Jeff Lorber, Sister Sledge, Pretty Poison, Schooly D, Billy Paul, Bobby Rydell, John Eddie, McFadden & Whitehead, and Michael Sembello have donated songs that previously appeared on their albums. The new album is produced by Nick Martinelli and Randy Kenner.

The most interesting cut on the album is a new version of Elton John's "Philadelphia Freedom," which unites the above stars and Dee Dee Sharp, Britny Fox, Tony Santoro, and Ezra Mohawk for a tribute to their musical hometown.

"We tried to pair acts together in the studio that would travel well together," says album executive producer Alan Rubens, a music industry consultant who previously ran several Philadelphia-based labels. "We brought Teddy and Patti in together, the Hooters and Tommy at the same time. It was a feeling like we put all the forms of music together and come out with something that says 'We're Philadelphia.' We didn't have to put a sign to leave their egos at the door; they knew to do it."

Collectibles pressed about 10,000 on the first run. The record should be arriving in several chain outlets this week. More information on the project is available at 215-649-7650.



Story Of My Life"] came out, and he was calling us two or three weeks prior to the jazz fest about playing a song with Slim. When he came in, we hooked up and drove in a limo to see Slim's mom and sisters. The next night, we set up some video equipment at the club, and Lee came on stage singing, 'I'm a bad boy, and I'm in your town tonight,' some old Eddie-somebody blues song."

Atwater later rendered "Te-Na-Na-Nu" by Slim Harpo before joining co-headliner Otis Jenkins to play some more bad boy blues, jamming until the club closed 'round midnight.

"He's a good guitar player," Ditta says. "He stood in there real nice with Guitar Slim. Plus, he's got an interesting voice; he loves the blues."

Ditta reports Atwater is "looking

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
			★ ★ NO. 1 ★ ★	
1	2	11	CHICK COREA AKOUSTIC BAND GRP 9582 (CD)	3 weeks at No. One CHICK COREA AKOUSTIC BAND
2	1	15	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
3	3	11	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
4	7	5	CHET BAKER NOVUS 3054/RCA (CD)	CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
5	11	3	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
6	5	29	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
7	6	9	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD)	VOODOO
8	4	25	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD)	MICHEL CAMILO
9	8	7	DAVID MURRAY PORTRAIT 44432/E.P.A. (CD)	MING'S SAMBA
10	9	9	SUPERBLUE BLUE NOTE 91731/CAPITOL (CD)	SUPERBLUE
11	NEW		SHIRLEY HORN VERVE DIGITAL 837 933/POLYGRAM (CD)	CLOSE ENOUGH FOR LOVE
12	12	7	AL HIRT PROJAZZ 670 (CD)	COTTON CANDY
13	15	3	MICHAEL PEDICIN JR. OPTIMISM 3211 (CD)	ANGLES
14	14	3	ERIC GALE EMARCY 836 369-1/POLYGRAM (CD)	IN A JAZZ TRADITION
15	10	17	HARRY CONNICK, JR. COLUMBIA FC 44369 (CD)	
				20

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	JOE SAMPLE WARNER BROS. 25781 (CD)	7 weeks at No. One SPELLBOUND
2	2	11	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
3	9	3	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
4	6	5	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
5	3	11	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
6	13	3	EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
7	4	17	KIM PENNYL OPTIMISM 3210 (CD)	PENNYL SKETCHES # 1
8	5	15	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
9	7	9	SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	LOVE MADNESS
10	NEW		RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD)	TOURIST IN PARADISE
11	12	33	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
12	11	11	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
13	8	27	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
14	15	7	JOHN PATITUCCI GRP 9583 (CD)	ON THE CORNER
15	14	23	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
16	10	13	BOBBY LYLE ATLANTIC 81938 (CD)	IVORY DREAM
17	NEW		KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
18	17	15	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
19	16	7	ANDREAS VOLLENWEIDER COLUMBIA FC 45154 (CD)	DANCING WITH THE LION
20	18	7	IVAN LINS REPRISE 25850 (CD)	LOVE DANCE
21	23	7	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
22	25	3	STEVE BACH SOUNDWINGS 2112 (CD)	MORE THAN A DREAM
23	NEW		RICARDO SILVEIRA VERVE FORECAST 837 696/POLYGRAM (CD)	SKY LIGHT
24	24	5	ERIC GALE ARTFUL BALANCE 7215/JCI (CD)	LET'S STAY TOGETHER
25	NEW		PAT KELLEY NOVA 8915 (CD)	I'LL STAND UP

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by Jeff Levenson

MUSE HAS ISSUED A PRICELESS RECORD, "Nat King Cole And The King Cole Trio," that documents the very earliest recordings by the pianist and singer. It covers the years 1938 and 1939, well before his group routinely dominated the *Down Beat* and *Metronome* jazz polls as best small combo, and years before Cole himself eschewed the piano in favor of international stardom as a pop vocalist.

Cole's pioneering trio, first formed when the leader left his native Chicago and settled in Los Angeles, featured the unique instrumentation of piano, guitar (Oscar Moore), and bass (Wesley Prince). Without the requisite drummer, the group's beat was implied more often than stated.

Cole's piano play owed much to the rhythmic mastery of Earl Hines, yet it was equally indebted to the melodic jauntiness and chord voicings of that period's incubatory music—namely bop. As such, the pianist mapped territories that few in jazz had explored, shaping a thoroughly fresh merger between improvisation and composition within the sparely configured group. Not surprisingly, the band's overall popularity inspired similarly formatted trios, especially those formed by celebrated pianists Art Tatum, Oscar Peterson, and Ahmad Jamal.

The music on this issue was engineered from 16-inch sound transcriptions, originally recorded for radio use only. The company that documented the group in the '30s did not manufacture standard records for the commercial market but rather produced specialized offerings for distribution among radio stations. Thus, much of the material we hear has never been issued in any form, much less been available on LP. It

rounds out Cole's profile as a developing artist. One particularly spirited track, "Dixie Jamboree," hints at his underlying philosophy about playing jazz and fashioning a group, even though he was barely beyond his teens at the time of the recording. With a wink and a swagger, he sings with the boys, "If a band don't rock and swing/It don't mean a thing/Dwop doddy-ah/Dwop doddy-ah/Swingin' is the thing." Obviously, King Cole was a quick study.

OVERSEAS AMBASSADORS: Dizzy Gillespie and his United Nation All Star Orchestra are in the midst of a 12-city European tour that finds them spreading international good cheer playing hybrid jazz of vari-

Muse's Nat King Cole Issue Features His Earliest Work

ous persuasions—Afro-Cuban, Latin American, Brazilian, Caribbean, and North Carolina-shtick style. The band includes Cuban trumpeter Arturo Sandoval, Panamanian pianist Danilo Perez, Brazilian percussionist Airto Moreira, and U.S. members, trombonists Slide Hampton and Steve Turre, and saxophonist James Moody (who is about to release a new RCA album).

THE GIANT AND THE WOULD-BE: So much press hype accompanied the live meeting between tenorists Sonny Rollins and Branford Marsalis at New York's Carnegie Hall last week, it was tough to say which of the gladiators took the call to arms more seriously—Marsalis, who ultimately seemed deferential and self-deprecating next to his hero on stage; or Rollins, who blew like he had something to prove. The buzz about the show was almost as much fun as the music.

A ONE-BIRD SALUTE: The National Music Council has honored Blue Note Records with an American Eagle Award celebrating the label's 50 years of meritorious service to jazz.

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TOP CLASSICAL ALBUMS™

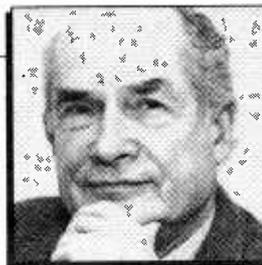
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	59	★ ★ NO. 1 ★ ★ VERDI & PUCCINI: ARIAS CBS MK-37298	11 weeks at No. One KIRI TE KANAWA
2	2	51	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	9	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
4	4	9	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101	LONDON CLASSICAL PLAYERS (NORRINGTON)
5	6	13	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
6	5	31	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
7	11	5	MAHLER: SYMPHONY NO. 1 DG 427-303	CONCERTGEBOUW ORCHESTRA (BERNSTEIN)
8	7	53	VERDI: REQUIEM TELARC CD-80152	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
9	9	9	REICH: DIFFERENT TRAINS NONESUCH 79176	THE KRONOS QUARTET
10	10	49	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
11	8	19	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
12	12	27	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
13	14	7	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012	NEW ZEALAND SYMPHONY (SCHENCK)
14	13	11	SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
15	16	27	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
16	15	7	MUSIC OF SAMUEL BARBER ANGEL CDC-49463	SAINT LOUIS SYMPHONY (SLATKIN)
17	24	3	FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071	ANDRES SEGOVIA
18	23	31	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
19	19	21	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
20	17	11	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS
21	21	5	MUSIC OF GABRIELI TELARC CD-80204	THE EMPIRE BRASS
22	20	31	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
23	25	3	GABRIELI/MONTEVERDI: ANTI-PHONAL MUSIC CBS MK-44931	CANADIAN BRASS
24	22	135	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
25	18	79	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	★ ★ NO. 1 ★ ★ VICTORY AT SEA TELARC CD-80175	1 week at No. One CINCINNATI POPS (KUNZEL)
2	1	15	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
3	3	7	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
4	4	35	SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCLINN)
5	7	45	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
6	5	13	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
7	6	27	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
8	8	35	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
9	9	19	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
10	11	39	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
11	NEW ▶		SPIRIT OF THE GUITAR CBS MK-44898	JOHN WILLIAMS
12	10	17	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
13	12	33	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
14	NEW ▶		ENCORE A&M CD-9509	LIONA BOYD
15	13	29	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING
SCORE



by Is Horowitz

BLOCKING GRAMMY GRABS: The Recording Academy has taken a step, though hardly a giant stride, toward upgrading the classical Grammy nominations. The oft-criticized awards were attacked with new vigor earlier this year when block voting swept an inordinate number of albums associated with the Atlanta Symphony Orchestra & Chorus into the winners' circle.

Now NARAS trustees, meeting in St. Petersburg, Fla., May 18-20, have voted to give at least some authority to a committee of experts to help shape the final list of nominations. But the trustees' action fell far short of corrective recommendations advanced by an outspoken cadre of disaffected persons in the classical community.

Under the new plan, all members of the academy may still name candidates for the Grammy eligibility list. And they may still vote for nominations. But instead of that latter tally determining the five official nominations in each category, the top 10s will be reviewed by a committee drawn from the NARAS membership who will be empowered to select the final five. This committee will also have the right under certain circumstances to add worthy recordings that were overlooked. All NARAS members who elected to vote for classical Grammys may then vote in the final round.

It remains to be seen how effective the new procedure will be. It can certainly help screen out some spurious entries, named because of block pressure or artist-name power. There would be no safeguard, however, to inhibit either factor in the final vote, although the nominations should represent a higher degree of legitimacy under the revised procedure.

MOST COMMERCIAL classical radio stations report

good business, although some are concerned that more pop stations are now stressing upscale audience demographics in seeking new business, a ploy classical airers have long exploited with great success. That was one of the trends noted at the recent conference of the Concert Music Broadcasters Assn. in St. Louis.

Among topics that surfaced in a confab observers say was devoted mostly to routine business, was speculation on the future of classical broadcasting in the Los Angeles market. The recent sale of KFAC-FM for a reported \$55 million has stimulated speculation that a change of format is likely, despite protestations by the new owners that classics will be continued.

Elected as CMBA president for the coming years was

Grammy nomination change is step in right direction

Ron Klemm, GM of KFUC St. Louis. **Warren Bodow**, president of WQXR New York, and **Elise Topaz**, general sales manager of WNCN New York, were named VPs. The post of CMBA secretary went to **John Major**, president of KCMA Tulsa, Okla., and that of treasurer to **Bob Goldfarb**, PD at KFAC.

CMBA will hold its convention in New York next year, during celebrations marking the 50th anniversary of the first radio broadcast by the Metropolitan Opera.

PASSING NOTES: Teldec Records will record the Van Cliburn medalists in the international piano competition that winds up in Fort Worth, Texas, June 11. A&R director **Wolfgang Mohr** says the label will issue a two-CD set of the live performances, hopefully in September. Meanwhile, it has been learned that actor **Dudley Moore**, no slouch at the keyboard himself, will be host at the awards ceremony.

Does anyone know of a fatter composition prize than that which accompanies the Grawemeyer Award? This year's prize—of \$150,000—goes to **Chinary Ung** for his "Inner Voices," commissioned for the Philadelphia Orchestra. Ung is on the faculty of Arizona State Univ.

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CBS MASTERWORKS commemorates a twenty year association with flutist **Jean-Pierre Rampal** by naming him Artist Laureate, a distinction he shares with previous honorees **Isaac Stern**, **Leonard Bernstein** and **Rudolf Serkin**. The honor coincides with the publication of Rampal's autobiography by Random House. In celebration, Masterworks is releasing three new packages including *Concertos of Mozart and C.P.E. Bach*, plus a special retrospective album that highlights Rampal's prolific career with the label.

Jean-Pierre Rampal Captures Gold Medal As CBS Masterworks Announces Next Artist Laureate

...And from fabulous flute to brilliant brass, eight-time Grammy Award-winner **Wynton Marsalis** makes a rare guest appearance on Aaron Copland's *Quiet City* on a new album by the **Eastman Wind Ensemble** and conductor **Donald Hunsberger**, re-uniting the forces behind the best-selling album, *Carnaval*.

CBS MASTERWORKS TOP 10

THIS WEEK	TITLE	ARTIST
1 NEW!	MOZART: Flute Concertos, K. 313 & 414 MK 44919	ISRAEL PHILHARMONIC/ZUBIN MEHTA
2 NEW!	C.P.E. BACH: Flute Concertos (complete) M2K 44690	FRANZ LISZT CHAMBER ORCHESTRA/JANOS ROLLA
3 NEW!	MUSIC, MY LOVE (Mozart/Bach/Joplin/Gershwin, etc.) MK 45548	VARIOUS ARTISTS
4	BACH: Flute Concertos, BWV 1055, 1056, 1035 MK 39022	ARS REDIVIVA ORCHESTRA/MILAN MUNCLINGER
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Dutch Parliament Passes Tape Levy An Exact Amount Has Not Yet Been Set

BY WILLEM HOOS

AMSTERDAM The Dutch Parliament has unanimously approved a government bill to impose a levy on blank audiotape and videotape. In the same three-hour session the Lower House in The Hague also assented to the ratification of the Rome and Geneva Conventions.

The measure marks a triumph for the NVPI, the Dutch branch of the IFPI, which has been campaigning for a levy for 13 years, supported by other organizations.

"We're glad that a decision has been taken after so many years," says Leo Boudewijns, NVPI general secretary. "It shows we have waged a well-justified battle."

Boudewijns emphasizes that the levy will apply to all audio- and videotapes. It will also cover blank DAT when it comes and other software of the future, such as the erasable CD and the write-once CD.

Rob Edwards, NVPI managing director, expresses regret that the Dutch Parliament did not agree to the imposition of a levy on audio and video hardware.

The exact amount of the levy has not yet been specified. Edwards says this will be a matter for negotiation with the manufacturers of blank audio and videotape. He believes at least 10% of the purchase price would be fair.

FIAR, the umbrella organization of the audio and videotape industry, has consistently opposed a levy on software. Edwards thinks a compromise is possible, but adds that the NVPI is prepared to take the matter to court if this proves impossible.

The parliamentary decision offers some recompense for copyright holders in Holland. This country is a hotbed of home taping, with an estimated 56 million hours of music being copied every year, the equivalent of 85 million LPs.

This research from the BUMA rights association also alleges that each LP and CD sold in the Netherlands is being home taped at least five times, on average.

An unnamed source at the Ministry of Justice in The Hague suggests the levy will be in the region of 1 guilder, or 44 cents, taking an exchange rate of 2.25 Dutch guilders to the U.S. dollar.

Philips, the Dutch multinational conglomerate, reckons from its research that 20 million blank audiotapes and 9 million videotapes were sold in Holland during 1988 with a consumer value of \$115 million.

This would produce a levy of about \$7 million according to the predicted but unconfirmed rate to be imposed. Some 15% of this would go into a special fund to stimulate audio/visual productions of Dutch origin, following a joint proposal from the Dutch ministries of culture and justice.

Bee Gees' Comeback Concerts Sell Out Venues In W. Germany

HAMBURG, West Germany After a gap of 20 years, the Bee Gees have returned to Germany for a 16-date tour, which started in Berlin June 3 and ends in Hanover July 1. Ossy Hoppe, head of Shooter Promotions, says: "We sold out all the indoor concerts weeks in advance and had to add four open-air dates to cope with really fantastic public demand." The veteran band is traveling Germany with an entourage of five giant trailers for their equipment.

WOLFGANG SPAHR

Alpine To Bow Voice-Control Audio Unit

TOKYO In July, Alpine will place on sale here a voice remote-control device for an in-car audio unit. The user inputs various movements into the control, placed by the side of the driver, and his voice then controls the unit. The control won't react to an unfamiliar voice. The Alpine unit, some 6-by-3 inches, is the first of its kind developed in Japan and will sell for just less than \$110.

SHIG FUJITA

Novello Buys Arnold Publisher Paterson's

LONDON Music publishing house Novello has acquired Paterson's, a small music publisher here whose catalog includes the bulk of Malcolm Arnold's works from 1952-64 for \$350,000. Novello is now a wholly owned subsidiary of Filmtrax. Mike Smith, Novello managing director, says: "Arnold signed earlier this year to Filmtrax for his later work. We also handle such major contemporary composers as Richard Rodney Bennett, Judith Weir, Thea Musgrave, John McCabe, and David Blake."

PETER JONES

Irish Harmonica Master Releases Album

DUBLIN, Ireland Music industry accountant Barry Gaster's Gasworks label has released blues harp star Don Baker's debut album, "Almost Illegal," through Record Services here. Baker, dubbed "the world's greatest harp man" by U2's Bono, authored "Learn To Play The Harmonica," which has sold 25,000 copies in Ireland and is published in the U.S., Australia, Japan, North Africa, and Taiwan. In October he guests at the World Harmonica Championships in West Germany, by which time his album will be released worldwide.

KEN STEWART

Nits Clinch 1989 Dutch BV Pop Award

AMSTERDAM Dutch pop band the Nits have won the 1989 BV Pop Award, worth approximately \$3,500. The trophy is an initiative of BV Pop, which now operates within the framework of FNV, the Dutch musicians' union. Awards have been made since 1985 but this year are sponsored for the first time by tobacco company Peter Stuyvesant.

WILLEM HOOS

Brit TV Series Examines Music Greats

LONDON Yorkshire Television here is networking a series of seven one-hour documentaries titled "Let's Face The Music . . ." The first, set for June 11, is "Let's Face The Music Of George Gershwin," with pianist Howard Shelley and opera singer Willard White guesting. Written by Benny Green, subsequent shows, available for syndication, will spotlight Frederick Loewe, Richard Rodgers, Lennon & McCartney, Jerome Kern, Noel Coward, and Harry Warren.

NIGEL HUNTER

Netherlands Survey: Muzak An Appetizer

AMSTERDAM According to a new research survey published here, background music, or Muzak, does stimulate consumption of food and drink in bars and restaurants. Preferred sounds are "lightly swinging" music or light classics, but not romantic music or product with a heavy beat. However, visitors to Chinese or Indonesian venues don't want any kind of music.

WILLEM HOOS

Pioneer Bows Low-Price Combi-Player

TOKYO Pioneer is the first company here to go below the 80,000-yen retail-price mark on a fully compatible videodisk player. The CLD-100 unit, which plays videodisks, CDs, and CD videos, sells for \$570 (at 140 yen to the U.S. dollar) and will be marketed at \$600 in the U.S. The Pioneer top-range compatible player costs \$1,050 here; the firm hopes the line will encourage teenagers to buy. The firm aims to ship 20,000 units monthly in Japan and 10,000 a month into the U.S.

SHIG FUJITA

Int'l Audio & Video Fair Set In Berlin

BERLIN This year's International Audio & Video Fair, to be held at the Berlin Exhibition Grounds Aug. 25-Sept. 2, is set to consolidate its status as one of the world's leading consumer electronics trade fairs, with about 400,000 visitors expected, along with 350 exhibitors and 400 other participating companies from the U.S., Europe, and Asia.

WOLFGANG SPAHR

Wide Range Of Channels Include Sports, Music, Movies Cable TV Has Taken Hold In Argentina

BY PAUL KLEINMAN

BUENOS AIRES, Argentina Cable television has now become a hot sector of the home entertainment industry here. From an uneasy start a few years ago in La Lucila, a small northern suburb of this city, cable has now reached out nationwide.

Today there are successful operators in virtually all big Argentinian

towns, covering a wide variety of national and foreign programming.

The two key companies based in Buenos Aires are CV (CableVision) and VCC (Video Cable Comunicacion) and they have virtually cornered the market here.

VCC is running six channels: CableSport (soccer, rugby, polo, etc.), Premier (special features), CableShow (shows and movies), Cablin (for kids), CablePlatea (cultural ser-

vices), and, just started this month, a music video channel called Cable-Clip.

Its rival CV has virtually the same kind of programming: CVN (news and cultural services), CVFilms (movies), CableMagico (children's material), Cinevision (one-movie-a-day channel, offering a cinema-in-the-home service), and CVmusic, which became the first music channel in Argentina when it opened up eight months ago. CVmusic also puts out a local broadcast in the Korean language, increasingly important in the Argentine-Korean community here.

Foreign import material is also increasingly important. CV has two foreign channels on an exclusive deal, Ted Turner's CNN and Brazil's Manchete Network, while VCC has exclusive use of the U.S. ESPN product and the Brazilian Bandelcantes Network. Both companies also transmit material from Italy's RAI, Spain's SVE, and Chile's TVN, and promise further additions soon.

But cable companies outside Buenos Aires also provide material from satellite, notably ATC (a public cultural and entertainment channel) and TV Libertad, which is privately owned and the most successful TV channel.

Commercials are permitted in some cases but only between two separate programs, not in the middle of a feature, except when foreign shows are put out live with their own commercials.

Although VCC and CV "imports" are on satellite and can be received perfectly through the whole of South America, they are as yet taken only for Argentina.

There are no legal regulations for cable television yet. Observers note the only limits imposed on the fast-moving industry here are those of creativity—and of the cash required to keep operating in an increasingly competitive business.

Sky TV Tries Promo Pitch And U.K. Rival Hits A Glitch

BY NIGEL HUNTER

LONDON In a further move to boost its flagging fortunes, Sky Television is to give away free decoders to anybody who subscribes to its Sky Movies channel.

Announcing the offer, Sky Television chairman Andrew Neil explains that anyone purchasing a Sky dish and receiver will get a decoder for no further charge if they subscribe to the Sky Movies channel.

The decoders become available this month, manufactured by Thomson and Philips, enabling Sky to encrypt its movie channel in the fall.

"We have yet to determine the exact date that Sky Movies will be scrambled," says Neil, "but it is now certain that Sky's pay-TV service will be fully operational before British Satellite Broadcasting is even launched, if it ever is."

This allusion was prompted by BSB's announcement that it will probably have to postpone its proposed September launch as a rival to Sky's services.

The main reason for the delay is the need to find a new manufacturer for BSB's "squarial" necessary to pick up its programs and incom-

patible with the Sky dish and receivers.

BSB's agreement with Fortel, the squarial inventor, is reported to have broken down, and talks with GEC-Marconi, one of its manufacturers, are also understood to have been terminated.

BSB has admitted it faces a problem with an essential microchip used in the receiver that has put the fall launch in jeopardy.

Anthony Simonds-Gooding, BSB chief executive, has stated the company would rather delay the launch than begin transmitting with hardly any equipment available for sale as Sky did.

Some manufacturers believe that, even if BSB comes up with a feasible redesign of the squarial, it will take up to six months to get the equipment into the stores.

Meanwhile, the embattled Sky Television has suffered another setback with the reported withdrawal of the Walt Disney Organization from the Disney Channel, which Sky was planning to inaugurate this summer. Sky has filed a multi-billion-dollar lawsuit against Disney in connection with the matter.

Top Manufacturers Team To Promote CD-I Sony, Matsushita, Philips Pledge To Polish Format

BY WILLEM HOOS

AMSTERDAM Three of the world's leading consumer electronics companies, Matsushita and Sony from Japan and Philips from the Netherlands, have revealed here they are joining forces for the promotion and marketing of compact disk-interactive (Billboard, May 27).

Jan Timmer, CEO of Philips' consumer electronics division, says: "An additional aim of this collaborative effort is to enhance further the technical capabilities of the CD-I system, including high-quality full-motion video."

And Matsushita director Tsuzo Murase adds in the general statement: "Matsushita has great confidence in the market potential of CD-I in the years that lie ahead." Sony president Norio Ohga adds: "The enlistment of Matsushita into the promotional push on CD-I is heartily welcomed by us."

Matsushita's key brand names

in consumer electronics are Panasonic and Technics.

Last year Philips and Sony completed final development on the CD-I system, reaching full agreement on a world standard for the format.

The compact disk system was jointly invented and developed by Philips and Sony. CD audio was launched at the end of 1982, followed by CD-ROM, the storage system for computer data, and then CD video, making CD-I the fourth member of this electronics "family."

CD-I combines the application possibilities of the three earlier CD sectors, offering "the opportunity for the development of a wide spectrum of software for entertainment, information, and education."

A number of leading publishers and entertainment companies in the U.S., including Rand McNally, Grolier, Time-Life, Smithsonian, Children's Television Workshop,

Parker Brothers, Harcourt Brace Jovanovich, and Philips-affiliated company American Interactive Media, are preparing CD-I titles.

Additional material is being prepared in Japan and Europe for the system, which, says Philips here, will be available for the professional market later this year.

Assuming that stage of the promotion goes according to plan, the introduction to the consumer market will be made sometime in 1990.

CD-I combines high-quality sound, text, still image and full-motion video, computer graphics, and data on a 5-inch optical disk with all forms of information used interactively and simultaneously. "The system's simplicity and versatility make it an ideal medium for consumer application," says the joint statement from the three companies.

CD-I disks will have a maximum storage capacity of 650 megabytes. To visualize CD-I information, a television monitor is needed.

Audi-Book Offers Book/CD Music Sets

BY SHIG FUJITA

TOKYO Audi-Book, an independent software firm here, has launched a series of book-plus-CD packages and is looking to have at least 10 titles in the marketplace by year's end.

The first two in the stores are "A Guide To Black Gospel" and "A Guide To Real Calypso." A third, due later this month, is "A Guide To Spanish Music."

The package comprises a hard-cover book measuring just over 6 inches by 8 inches, with a CD embedded in foam contained in the back cover.

Toshikaozu Ohtaka, president of Audi-Book, which was set up at the

start of the year, says: "The gospel package had already topped the 1,500 sales mark after six weeks. We're selling at around \$28.50, a little high compared with the normal CD price here, but the production costs are substantial."

The gospel package has 34 pages of written material by music critic Toyo Nakamura, who also picked the 25 songs featured on the CD. In his text, he traces the history of gospel music worldwide and lists some of the legendary performers in the genre. Song titles include "My Time Done Come," "In The Wilderness," and "I'm Bound For Higher Ground."

Ohtaka says neighboring rights on the songs had expired after 30

years. But copyright royalties are being paid where required to JAS-RAC, the Japanese copyright society.

Says Ohtaka: "We really believed that gospel release would be bought only by specialist fans. But we have been surprised by how many others have become interested."

The book-plus-CD packages are being sold here through record stores, which buy outright from Audi-Book. Ohtaka built extensive retail contacts from his years as a salesman for the Soup Records label. Soup catalog album titles included five each in the Latin and black pop sectors and eight in an Indonesian song series.

The "Real Calypso" package has a text by Miki Fukazawa with 23 songs from the '30s to the '50s on the CDs. Three new Audi-Book titles will be released in a few months.

'Evita' Bows In Czechoslovakia

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia The work of Andrew Lloyd Webber is not unknown in Czechoslovakia. His songs "Memory" and "Don't Cry For Me Argentina" became hits here through interpretations by local artists.

However, none of his musical shows had been performed in this country before April of this year. The famine was ended by the Hungarian Musical and Rock Theater in Budapest with its production of "Evita."

The company first staged the show in Hungary in 1980, directed by Imre Katona, and it is a perennial favorite there. The Prague production in the Vinohrady Theater April 9 and 10 proved equally popular, with an outstanding performance from Andrea Malek in the title role.

WEA Adds Field Staff In Major Restructuring

BY KIRK LaPOINTE

OTTAWA At a time when there's much wild speculation that multinational record labels are getting ready to flee Canada for the rosier climes of the United States, WEA Music of Canada, the country's largest record company, is widening its regional representation.

The Canada-U.S. free-trade agreement eliminates tariffs on recordings by 1999. A recent federal report, widely denounced by the industry and a leading cabinet minister alike, said the Canadian recording industry could face tough times when tariffs vanish because finished goods will find their way into Canada from the U.S.

But along comes WEA with a major reorganization at the top and a significant expansion in the middle. Included in this expansion are recent and soon-to-come new jobs in outlying areas of the country where no labels have full-fledged representation.

Since it ventured modestly into promo reps outside the country's handful of major markets, WEA has seen an enormous payback. In Ottawa, the presence of one person saw accounts quintuple, for example.

WEA, like other majors, has extensive staff in Toronto, Montreal, and Vancouver, British Columbia, with smaller representation in Calgary, for Alberta; Halifax, Nova Scotia, for the East; and Winnipeg, Manitoba, for the West-Central part of Canada.

What it also has that few others have are reps either in place or about to be in Ottawa; Moncton, New Brunswick; London, Ontario; Quebec City; and Regina, Saskatchewan. One rep now has full-time duties for Victoria, British Columbia, and the British Columbia interior, while one Ontario rep has responsibilities for the untapped northern Ontario market.

"I think they more than pay for themselves," WEA president Stan Kulin says of the regional reps.

Kulin is surprised that some of the rival big labels have not tried

the same move.

"It allows you to do much more for your artists," Kulin says. "Here you have people in every region of the country banging on the door of radio. All it takes is for one or two to succeed, and then you start the ball rolling nationally."

Secondary-market radio programmers and retailers have often complained of the lack of attention they get, which consists of perhaps a token visit once a year or a phone call a month from someone in Toronto who seems to be killing time. In many cases, releases arrive several days late; in the event of a postal strike, distribution often collapses.

But Kulin sees more than just good public relations in WEA's expansion.

"In Toronto, a market of 2 1/2 million, every major label has perhaps eight to 10 people working records, or about 50-70 overall," he says. "In Saskatchewan, a market of 900,000, we are all alone."

WEA is now divided into two realms, one for domestic and WEA International product and one for U.S. repertoire. Field staff report to both divisions, which have their own senior VPs and managing directors, VPs for national promotion, and product managers.

The reorganization was more than a year in the making and is similar to those carried out by WEA operations in Britain and Australia. But Kulin says there is no connection between the shuffling and the free-trade deal with the U.S.

The deal is seen by many as a possible catalyst for U.S.-based multinationals to service Canada from the U.S. Without tariffs, the chief impediment to widespread exports to Canada, it is believed that multinationals will opt to scale down their Canadian operations.

Kulin, like other chiefs at Canadian operations of multinationals, does not buy the concept.

"Nope, it's business as usual," he says. "All we're doing is getting ourselves better equipped to handle the product that is recorded abroad and to promote the music we make here."

EMI Hologram Helps Hawk Stevie Nicks Album In U.K.

LONDON EMI Records is claiming a first in marketing techniques by employing full-color holograms for retail display.

The displays were seen from May 30 in London, Birmingham, and Manchester, England, promoting the new album by Stevie Nicks, "The Other Side Of The Mirror." She appears almost life-size from an apparently blank but backlit sheet of glass in the windows of major record stores.

"As the watcher moves past," says an EMI spokeswoman, "the hologram—or stereogram, to be more precise—will evolve to show the artist raising her eyes from the crystal ball in her hands, lifting her head, and just beginning to smile slightly before she disappears from view again."

The displays are on view at four stores in London's West End and

at one each in Birmingham and Manchester. EMI/EMI U.S.A. marketing manager Mike Andrews says the expensive device can be moved around to many stores over a long period of time.

"The holograms simply show Stevie," he explains. "They do not even have the album title incorporated in the image. So we will be able to use them all this year—and beyond, perhaps—to promote her career in general and our forthcoming Stevie Nicks catalog campaign in particular."

Andrews adds that retail display is "an exhausted medium" and the stereogram provides a chance to do something "refreshing and genuinely unique."

Buyers of the first 30,000 LPs, 20,000 CDs, and 30,000 cassettes will receive limited edition printed versions of the same hologram.

Vocalist Sweeps Canadian Awards Fox Wins Four At RPM

OTTAWA George Fox, who little more than a year ago was thinking more about ranching than roping in music trophies, emerged as the big winner at the RPM Big Country Music Awards ceremonies May 28 in Toronto.

Fox, whose debut album has pegged him as the Canadian country male vocalist to watch in coming years, scored as Canadian country artist of the year, top country composer and top country single (for "Angelina"), and top male vocalist in the Canadian trade paper's annual event.

Perennial winner Family

Brown won for best album ("Til I Find My Love") and top group, while producer Randall Prescott was given an award for his production work on the album. Michelle Wright upstaged such established Canadian artists as Anne Murray and Carroll Baker to win top female vocalist.

CHAM Hamilton won as top radio station, while Cliff Dumas from the station was deemed top country radio personality.

Carmen Westfall was selected the outstanding new artist in the ceremonies, held at the Inn On The Park here.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 6/5/89

SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE/WEA
2	3 THE LOOK ROXETTE EMI/CAPITOL
3	2 GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
4	4 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
5	5 FUNKY COLD MEDINA TONE LOC ISLAND/MCA
6	7 FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
7	6 AFTER ALL CHER & PETER CETERA GEFLEN/WEA
8	9 REAL LOVE JODY WATLEY MCA/MCA
9	15 ROCK ON MICHAEL DAMIAN VIRGIN/A&M
10	18 POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
11	14 WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
12	13 I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE/BMG
13	10 THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
14	12 LOVE MAKES NO PROMISES CANDI I.R.S./MCA
15	8 WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
16	11 STRAIGHT UP PAULA ABDUL VIRGIN/A&M
17	16 HEAVEN HELP ME DEON ESTUS POLYDOR/POLYGRAM
18	NEW SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
19	17 ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC/WEA
20	19 SUPERWOMAN KARYN WHITE WARNER BROS./WEA
ALBUMS	
1	2 THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
2	1 MADONNA LIKE A PRAYER SIRE/WEA
3	3 THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
4	4 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	11 JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
6	6 TONE LOC LOC-ED AFTER DARK ISLAND/MCA
7	8 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
8	7 BLUE RODEO DIAMOND MINE RISQUE DISQUES/WEA
9	9 TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
10	10 ROXETTE LOOK SHARP EMI/CAPITOL
11	12 TOM PETTY FULL MOON FEVER MCA/MCA
12	5 ROY ORBISON MYSTERY GIRL VIRGIN/A&M
13	13 VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
14	15 LIVING COLOUR VIVID EPIC/CBS
15	14 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
16	20 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/A&M
17	16 DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
18	17 ENYA WATERMARK WEA/WEA
19	NEW GUNS N' ROSES G'N'R LIES GEFLEN/WEA
20	18 MIKE + THE MECHANICS THE LIVING YEARS ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/29/89

SINGLES	
1	2 THE LOOK ROXETTE EMI
2	1 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
3	3 AMERICANOS HOLLY JOHNSON MCA
4	5 LULLABY THE CURE METRONOME
5	4 LIKE A PRAYER MADONNA SIRE
6	6 ETERNAL FLAME BANGLES CBS
7	7 THE WAY TO YOUR HEART SOULSISTER EMI
8	9 GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME
9	15 FUNKY COLD MEDINA TONE LOC ISLAND
10	11 I BEG YOUR PARDON KON KAN ATLANTIC
11	13 AROUND MY HEART SANDRA VIRGIN
12	8 STRAIGHT UP PAULA ABDUL VIRGIN
13	NEW DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
14	NEW KEEP ON MOVING SOUL II SOUL VIRGIN
15	19 FLIEGER NINO DE ANGELO WEA
16	10 ORDINARY LIVES BEE GEES WARNER BROS.
17	18 THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
18	NEW SAMURAJ NINO DE ANGELO WEA
19	NEW HAND ON YOUR HEART KYLIE MINOGUE PWL
20	14 HELP BANANARAMA/LANANEENEENOONO LONDON/METRONOME
ALBUMS	
1	1 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	5 THE CURE DISINTEGRATION METRONOME
3	3 SOUNDTRACK RIVALEN DER RENNBahn HANSA
4	2 MADONNA LIKE A PRAYER SIRE
5	7 HOLLY JOHNSON BLAST MCA
6	4 BEE GEES ONE WARNER BROS.
7	6 SIMPLY RED A NEW FLAME WEA
8	9 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
9	8 DIE FLIPPERS LIEBE IST... DINO
10	10 MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR
11	14 HARRY BELAFONTE BELAFONTE '89 EMI
12	13 ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
13	11 TANITA TIKARAM ANCIENT HEART WEA
14	12 RAINBIRDS CALL ME EASY MERCURY/PHONOGRAM
15	19 ROXETTE LOOK SHARP EMI
16	18 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
17	16 ROY ORBISON BLUE BAYOU CBS
18	20 BLACK SABBATH HEADLESS CROSS EMI
19	17 ROY ORBISON MYSTERY GIRL VIRGIN
20	15 SOUNDTRACK RAIN MAN CAPITOL

FRANCE (Courtesy of Europe 1) As of 5/20/89

SINGLES	
1	1 MEGAMIX BONEY M BMG
2	3 LIKE A PRAYER MADONNA WEA
3	5 JOHNNY JOHNNY COME HOME AVALANCHE WEA
4	4 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
5	2 STOP SAM BROWN POLYGRAM
6	8 J'AURAIS VOU LU TE DIRE CAROLINE LEGRAND POLYGRAM
7	7 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
8	9 KOKOMO BEACH BOYS WEA
9	10 TWIST IN MY SOBRIETY TANITA TIKARAM WEA
10	6 LA FETE AU VILLAGE LES MUSCLES POLYGRAM
11	11 C IN CHINA CONFETTI USA
12	NEW I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE
13	NEW A LA MEME HEURE DANS 2 ANS ELSA GM/BMG/ARIOLA
14	NEW ON VA FAIRE LA JAVA LA BANDE A BASIL & ANDRE VERSCHUREN CARRERE
15	13 WE'LL BE TOGETHER SANDRA VIRGIN
16	NEW LA MACHINE AVALE DOROTHEE AB/POLYGRAM
17	14 ET JE DANSE LOVA MOOR EMI
18	12 SANS LOGIQUE MYLENE FARMER POLYGRAM
19	16 THE FIRST TIME ROBIN BECK POLYGRAM
20	20 LEAVE ME ALONE MICHAEL JACKSON EPIC

MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/3/89

HOT 100 SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE
2	2 THE LOOK ROXETTE PARLOPHONE
3	6 HAND ON YOUR HEART KYLIE MINOGUE PWL
4	3 ETERNAL FLAME THE BANGLES CBS
5	7 FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL
6	8 MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
7	4 AMERICANOS HOLLY JOHNSON MCA
8	5 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
9	9 MISS YOU LIKE CRAZY NATALIE COLE EMI USA
10	13 LULLABY THE CURE FICTION/POLYDOR
11	19 JOHNNY JOHNNY COME HOME AVALANCHE WEA
12	12 REQUIEM LONDON BOYS TELDEC/WEA
13	15 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
14	11 I WANT IT ALL QUEEN EMI
15	18 BRING ME EDELWEISS EDELWEISS GIG/WEA
16	14 STRAIGHT UP PAULA ABDUL VIRGIN
17	17 I BEG YOUR PARDON KON KAN ATLANTIC
18	20 THE WAY TO YOUR HEART SOULSISTER EMI
19	NEW EVERY LITTLE STEP BOBBY BROWN MCA
20	10 STOP! SAM BROWN A&M
HOT 100 ALBUMS	
1	2 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	1 MADONNA LIKE A PRAYER SIRE
3	3 SIMPLY RED A NEW FLAME WEA
4	4 THE CURE DISINTEGRATION FICTION/POLYDOR
5	8 JASON DONOVAN TEN GOOD REASONS PWL
6	6 HOLLY JOHNSON BLAST MCA
7	5 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
8	7 TANITA TIKARAM ANCIENT HEART WEA
9	9 DEPECHE MODE 101 MUTE
10	11 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
11	10 BEE GEES ONE WARNER BROS.
12	14 JEAN-JACQUES GOLDMAN TRACES EPIC
13	13 SOUNDTRACK RIVALEN DER RENNBahn HANSA/BMG ARIOLA
14	12 ROY ORBISON MYSTERY GIRL VIRGIN
15	16 ROXETTE LOOK SHARP PARLOPHONE
16	15 INNER CITY PARADISE 10 RECORDS
17	19 FRANCIS CABREL SARBACANE CBS
18	17 DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
19	NEW THE MIND BOMB EPIC
20	18 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA

BRITAIN (Courtesy Music Week/Gallup) As of 6/3/89

This Week	Last Week	SINGLES
1	1	FERRY 'CROSS THE MERSEY MARS DEN/MCCARTNEY/JOHNSON/CHRISTIANS PWL
2	3	MISS YOU LIKE CRAZY NATALIE COLE EMI
3	13	ON THE INSIDE (THEME FROM 'PRISONER CELL BLOCK #1') LYNNE HAMILTON A.1.
4	2	HAND ON YOUR HEART KYLIE MINOGUE PWL
5	8	MANCHILD NENEH CHERRY CIRCA/VIRGIN
6	4	REQUIEM LONDON BOYS TELDEC/WEA
7	19	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.
8	5	BRING ME EDELWEISS EDELWEISS WEA
9	6	EVERY LITTLE STEP BOBBY BROWN MCA
10	NEW	EXPRESS YOURSELF MADONNA SIRE
11	12	HELYOM HALIB CAPPELLA MUSIC MAN
12	7	THE LOOK ROXETTE EMI
13	26	FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY
14	NEW	SWEET CHILD O'MINE GUNS N' ROSES GEFLEN
15	21	CAN I GET A WITNESS SAM BROWN A&M
16	14	FERGUS SINGS THE BLUES DEACON BLUE CBS
17	10	I'M EVERY WOMAN (REMIX) CHAKA KHAN WARNER BROS.
18	9	I WANT IT ALL QUEEN PARLOPHONE
19	NEW	RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE
20	38	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
21	16	DON'T IT MAKE YOU FEEL GOOD STEFAN DENNIS SUBLIME
22	36	I DROVE ALL NIGHT CYNDI LAUPER EPIC
23	27	THE REAL ME W.A.S.P. CAPITOL
24	33	PINK SUNSHINE FUZZBOX WEA
25	NEW	IT IS TIME TO GET FUNKY D. MOB FEATURING LRS LONDON
26	15	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC
27	11	ETERNAL FLAME BANGLES CBS
28	31	CHANGE HIS WAYS ROBERT PALMER EMI
29	18	MY BRAVE FACE PAUL MCCARTNEY PARLOPHONE
30	NEW	FOREVER YOUR GIRL PAULA ABDUL SIREN
31	17	BEDS ARE BURNING MIDNIGHT OIL SPRINT/CBS
32	40	ONE BETTER WORLD ABC NEUTRON/PHONOGRAM
33	37	NOTHIN' (THAT COMPARES 2 U) THE JACKSONS EPIC
34	NEW	I WON'T BACK DOWN TOM PETTY MCA
35	NEW	SONG FOR WHOEVER BEAUTIFUL SOUTH GO!
36	35	PSYCHONAUT FIELDS OF THE NEPHILIM SITUATION TWO
37	22	ROOMS ON FIRE STEVIE NICKS EMI
38	24	AMERICANOS HOLLY JOHNSON MCA
39	NEW	LOVE MADE ME VIXEN EMI/USA
40	25	WHO'S IN THE HOUSE THE BEATMASTERS WITH MERLIN KING/MUTE
ALBUMS		
1	NEW	QUEEN THE MIRACLE PARLOPHONE
2	1	JASON DONOVAN TEN GOOD REASONS PWL
3	NEW	TIN MACHINE TIN MACHINE EMI USA
4	6	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
5	2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
6	8	BOBBY BROWN DON'T BE CRUEL MCA
7	5	CLANNAD PAST PRESENT RCA
8	3	INNER CITY PARADISE 10/VIRGIN
9	7	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	12	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
11	9	SIMPLY RED A NEW FLAME ELEKTRA
12	4	THE THE MIND BOMB EPIC
13	11	NATALIE COLE GOOD TO BE BACK EMI
14	NEW	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
15	10	HOLLY JOHNSON BLAST MCA
16	20	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
17	14	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
18	13	SHADOWS STEPPIN' TO THE SHADOWS POLYDOR
19	21	MADONNA LIKE A PRAYER SIRE
20	16	HUE AND CRY REMOTE CIRCA/VIRGIN
21	19	BANGLES EVERYTHING CBS
22	15	SWING OUT SISTER KALEIDOSCOPE WORLD FONTANA/PHONOGRAM
23	18	10,000 MANIACS BLIND MAN'S ZOO ELEKTRA
24	26	KYLIE MINOGUE KYLIE PWL
25	22	TRANSVISION VAMP POP ART MCA
26	24	INXS KICK MERCURY/PHONOGRAM
27	28	SAM BROWN STOP! A&M
28	17	THE CURE DISINTEGRATION FICTION/POLYDOR
29	23	DIANA ROSS WORKIN' OVERTIME EMI
30	32	GIPSY KINGS GIPSY KINGS TELSTAR
31	27	MIDNIGHT OIL DIESEL AND DUST CBS
32	25	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/PHONOGRAM
33	36	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
34	30	POISON OPEN UP AND SAY... AH! CAPITOL
35	NEW	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
36	34	MICHAEL JACKSON BAD EPIC
37	NEW	TANITA TIKARAM ANCIENT HEART WEA
38	38	ENYA WATERMARK WEA
39	NEW	TONE LOC LOC-ED AFTER DARK DELICIOUS/4TH & B'WAY
40	31	TEXAS SOUTHSIDE MERCURY/PHONOGRAM

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/28/89

SINGLES	
1	6 ETERNAL FLAME THE BANGLES CBS
2	1 LIKE A PRAYER MADONNA WEA
3	2 THE LIVING YEARS MIKE + THE MECHANICS WEA
4	3 STUCK ON YOU PAUL NORTON FESTIVAL
5	5 RING MY BELL COLETTE CBS
6	9 WIND BENEATH MY WINGS BETTE MIDLER WEA
7	4 STOP! SAM BROWN FESTIVAL
8	11 NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
9	8 LOST IN YOUR EYES DEBBIE GIBSON WEA
10	7 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM
11	16 BEDROOM EYES KATE CEBERANO FESTIVAL
12	10 CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL
13	12 CHAINED TO THE WHEEL THE BLACK SORROWS CBS
14	14 COMPULSORY HERO 1927 WEA
15	18 GOOD THING FINE YOUNG CANNIBALS POLYGRAM
16	13 I'M ON MY WAY THE PROCLAIMERS FESTIVAL
17	15 ONE SUMMER DARYL BRAITHWAITE CBS
18	17 WILD THING TONE LOC FESTIVAL
19	20 I ONLY WANNA BE WITH YOU SAMANTHA FOX CBS
20	NEW IKO IKO THE BELLE STARS EMI
ALBUMS	
1	3 DARYL BRAITHWAITE EDGE CBS
2	1 1927...ISH WEA
3	4 JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
4	16 GEORGE THOROGOOD AND THE DESTROYERS THE GEORGE THOROGOOD COLLECTION EMI
5	2 LONDON CAST PHANTOM OF THE OPERA POLYGRAM
6	6 FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
7	8 BLACK SORROWS HOLD ON TO ME CBS
8	5 TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
9	9 THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
10	19 VARIOUS HOT METAL CBS
11	12 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI
12	10 MIKE + THE MECHANICS THE LIVING YEARS WEA
13	13 MADONNA LIKE A PRAYER WEA
14	18 BETTE MIDLER BEACHES (SOUNDTRACK) WEA
15	7 ROY ORBISON MYSTERY GIRL VIRGIN/EMI
16	15 SAM BROWN STOP! FESTIVAL
17	17 THE CULT SONIC TEMPLE VIRGIN/EMI
18	14 VARIOUS HITS OF '89 VOLUME 1 EMI
19	NEW GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
20	NEW JULIAN LENNON MR. JORDAN VIRGIN/EMI

ITALY (Courtesy Musica & Dischi) As of 5/22/89

SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE
2	2 ESATTO FRANCESCO SALVI FIVE
3	3 THIS IS YOUR LAND SIMPLE MINDS VIRGIN
4	5 VASCO JOVANOTTI IBIZA
5	4 IT'S ONLY LOVE SIMPLY RED WEA
6	6 BELFAST CHILD SIMPLE MINDS VIRGIN
7	7 ALMENO TU NELL'UNIVERSO MIA MARTINI FONIT CETRA
8	11 IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELECTRA
9	NEW MY BRAVE FACE PAUL MCCARTNEY PARLOPHONE
10	9 THROUGH THE STORM ARETHA FRANKLIN & ELTON JOHN ARISTA
11	8 I WANT IT ALL QUEEN PARLOPHONE
12	12 AMERICANOS HOLLY JOHNSON MCA
13	10 TILL THE NEXT... SOMEWHERE DEE DEE BRIDGEWATER & RAY CHARLES GALA
14	17 LULLABY THE CURE POLYDOR
15	18 051/22.25.25 FABIO CONCATO POLYGRAM
16	13 TI SACCERO ANNE OXE & FAUSTO LEOLI CBS
17	14 YOU ARE ON MY MIND SWING OUT SISTER FONTANA
18	18 CANZONI MIETTE FONIT CETRE
19	15 WHEN LOVE COMES TO TOWN U2 ISLAND
20	NEW WHEN THE NIGHT COMES JOE COCKER CAPITOL

POP

PICKS

BUSTER POINDEXTER

Buster Goes Berserk
PRODUCER: Hank Medress
RCA 9665

David Johansen returns for second round in his party-happy lounge-lizard persona of Poindexter. "All Night Party" is a merry sequel to last year's now-ubiquitous hit, "Hot Hot Hot." Most of the rest of the album rocks in effervescent, slightly Latinized or bluesy grooves, played to perfection by Buster's Banshees Of Blue and the Uptown Horns. Pass the cocktail shaker and maracas.

BANG TANGO

Psycho Cafe
PRODUCER: Howard Benson
Mechanic/MCA 6300

Take a sample of AC/DC's screaming vocals, a smidgen of Guns N' Roses' rawness, and a trace of Def Leppard's smart pop sensibility and that's what Bang Tango sounds like. After releasing a successful indie EP a few months ago, the quintet comes out—no holds barred—on its Mechanic/MCA debut. For starters, drop the needle on "Attack Of Life," "Wrap My Wings," and "Love Injection." Great potential.

RECOMMENDED

WIRE

It's Beginning To And Back Again
PRODUCERS: John Fryer, Paul Kendall, Wire
Enigma/Mute 73516

Groundbreaking English foursome continues in the increasingly commercial mold of "The Ideal Copy" and "A Bell Is A Cup . . ." on latest release. "Eardrum Buzz" sounds like it could be the track to move these clever, forceful musicians out of the cult groove into wider modern rock acceptance; remainder of album will gain usual alternative and collegiate airplay.

ROB JUNGKLAS

Work Songs For A New Moon
PRODUCER: William Wittman
RCA 9677

Jungklas' last album dealt with the physical aspects of love from a rock'n'roll angle. This time the Memphis-bred rocker takes a different tack, deeply delving into the complex emotional and spiritual side of amore. From the Celtic flair of "Thirsty At The Well" to the yearning of the first single, "To Be In Love Is To Be In Heaven," Jungklas leaves no stone unturned on the subject.

LOUDON WAINWRIGHT III

Therapy
PRODUCERS: Chaim Tannenbaum & Loudon Wainwright III
Silvertone 1203

Mordant singer/songwriter arrives at his new label with a piercing package of typically wry new songs, most of which dwell on either damaged romance or the vicissitudes of the record biz. Wainwright, who is accompanied on several tracks by guest Richard Thompson, is at his tartest on title track and music industry hymns "T.S.D.H.A.V. (This Song Doesn't Have A Video)" and "Aphrodisiac."

EVAN JOHNS & THE H-BOMBS

Bombs Away
PRODUCER: Garry Tallent
Rykodisc 10117

Austin, Texas' blazing guitar-based quartet fronted by ex-Leroi Brother Johns comes out stomping, under the production aegis of E Streeter Tallent. Asbury Parkers Roy Bittan and Danny Federici guest on this mash-it-down program of blues-based rockers, picked to perfection and served up smoking.

GIBSON BROS.

Dedicated Fool
PRODUCERS: Gibson Bros.
Homestead 141

Four-piece, three-guitar band from Columbus, Ohio, (which includes no "brothers" and one "sister" on drums) continues the highly primitive, bone-rattling assault on blues-rock heard on last year's Okra/Homestead release, "Big Pine Boogie." Gnarly sound is a bit too much for conservative acceptance, though out-of-their-tree modern rockers with a taste for the Cramps could get behind this one.

THE ORDINAIRES

One
PRODUCERS: Martin Bisi, Bill Krauss, Ordinaires
Restless/Bar None 72615

Downtown New York nine-piece releases the first fully developed showcase for their intelligent, genre-smashing instrumental sound. Music ranges from the avant-garde ragtime strains of "Brenda" and "Imelda" to more elaborately composed neo-orchestral pieces by saxophonist Fritz Van Orden, such as the excellent "Bacchanal." Also includes an amusingly faithful cover of Led Zeppelin's "Kashmir."

THE SENDERS

Do The Sender Thing
PRODUCER: None listed
Midnight 143

New York veterans make a loud, sloppy document of the kind of hard, fast, full-tilt rhythm'n'roll that made them one of Gotham's club favorites. Lead singer/songwriter Philippe Marcade, sometimes hyped as the "French Ambassador Of Soul," rips through studio and live recordings of "Devil Shooting Dice," "I Feel So Bad," "Little Rocker," and "Don't Make Me Mad." Contact: 212-645-0471.

LOU ANN BARTON

Read My Lips
PRODUCERS: Paul Ray & Lou Ann Barton
Antone's 0009

Texas spitfire's third album is her bluesiest ever, and she shows her prodigious vocal chops to good effect on a repertoire of carefully chosen blues and R&B covers. Super sidemen include Fab T-birds Jimmie Vaughan and Kim Wilson, axe aces Derek O'Brien, David Grissom, and Denny Freeman, and saxman "Fathead" Newman. The lady swings. Contact: 512-322-0617.

BLACK

PICKS

JAMES INGRAM

It's Real
PRODUCERS: Thom Bell, Gene Griffin, James Ingram
Warner Bros. 25924

Deep-soul crooner's first in two years is paced by the Griffin-produced title stomp and stolen away by Bell's ballad wizardry on "Love 1 Day At A Time" and "I Didn't Have The Heart." The Levert/Gordon-produced "I Wanna Come Back" also packs comeback potential, while a Carole King/Aretha Franklin classic is turned inside out on "(You Make Me Feel Like A) Natural Man."

MAVIS STAPLES

Time Waits For No One
PRODUCERS: Prince, Al Bell, Homer Banks, Lester Snell
Paisley Park 25798

There's something for everyone on new solo album by Staples Singers stalwart. Those seeking Mavis' familiar Stax-Volt groove can latch onto "Come Home," with its "I'll Take You There" groove, while modernists may be tickled by such steamy Prince collaborations as "Interesting" and "Jaguar." Either way, it's nice to have the Memphis gospel-soul princess back on the trail.

SPOTLIGHT



KOOL MOE DEE

Knowledge Is King
PRODUCERS: M. Dewese, LaVaba, Pete Q. Harris, and Teddy Riley
Jive/RCA 1182

Kool Moe Dee's follow-up to "How Ya Like Me Now" should have no trouble surpassing its platinum predecessor. Dee has a unique straight-ahead style with less machismo and more intelligent, honest lyrics than many in the genre. First single, "They Want Money," a strike against cash-hungry women, is already climbing the Hot Black Singles chart and, following Tone Loc's success, could break into the Hot 100. Also hot are "All Night Long," the title track, and "I'm Hittin' Hard."

NEW AND NOTEWORTHY

MICHAEL DAMIAN

Where Do We Go From Here
PRODUCERS: Larry Weir, Michael Damian & Tom Weir
Cypress/A&M 0130

Straight off his No. 1 remake of "Rock On," Damian releases his first U.S. album with varying results, from catchy pop hooks to forgettable tunes. But Damian proves he's much more than just a pretty face on "The Young And The Restless" as co-writer and co-producer of all the tunes here except "Rock On." Second single, "Cover Of Love," and "Straight From My Heart" are certainly good enough to make Damian more than a one-hit wonder.

THE O'JAYS

Serious
PRODUCERS: Walter Williams, Eddie Levert Sr., Terry Stubbs
EMI 90921

Everything's up-to-date on the pop/funk hit "Have You Had Your Love Today?," steering this return to fresh audiences unfamiliar with these chart veterans. Classic soul stylings abound, brought into today's musical frame with jazz-level instrumentation and rock pluckiness on "Pot Can't Call The Kettle Black," "Serious Hold On Me," and "Friend Of A Friend."

JAY LOVE

Get Into It
PRODUCERS: Donald Dee & B-Fats
Orpheus/Capitol 75606

N.Y. rapper makes his move with title track and "I Can Get Funky." While the now-traditional style and message won't bend or offend, Love really doesn't take hold until he does hit a nerve with the issue-oriented pregnancy tale "It's Not Mine Diane," which better shows his street sense and storytelling ability.

JAZZ

PICKS

TUCK & PATTI

Love Warriors
PRODUCER: Patti Cathcart
Windham Hill 0116

Like their first album, second effort by this emotive husband-wife team reminds us that big things can come in small packages. Armed only with Cathcart's powerful voice and Tuck Andress' nimble guitar artistry, the two strike a blend that demands attention. Jazz and new age stations are already on board; clever covers of songs by the Beatles, Jimi Hendrix, and Santana could entice pop and rock formats, too.

RECOMMENDED

SUN RA

Blue Delight
PRODUCER: John Snyder
A&M 5260

The intergalactic jazz man and his Arkestra drop in from Alpha Centauri with first major-label issue in eons. Current 14-piece unit featuring Ra, band mates John Gilmore, Marshall Allen, and Julian Priester, and guests John Ore and Billy Higgins offers a varied and (for Ra) quite conservative program of sometimes meandering original compositions and heartily performed standards. Still, a very good intro to the leader's provocative style.

WORLD SAXOPHONE QUARTET

Rhythm And Blues
PRODUCERS: Marty Khan & the World Saxophone Quartet
Elektra/Musician 60864

Foursome of Julius Hemphill, Oliver Lake, David Murray, and Hamiett Bluiett concoct a concept album similar to their Duke Ellington tribute of two years ago; new disk features bracing sax-only performances of tunes associated with the O'Jays, Marvin Gaye, Otis Redding, and others, as well as three solid originals. Another probing and not wholly uncommercial venture from this seminal band.

NEW AGE

PICKS

GEORGIA KELLY & DUSAN BOGDANOVIC

A Journey Home
PRODUCERS: Georgia Kelly & Dusan Bogdanovic
Global Pacific 45152

Harpist Kelly and guitarist Bogdanovic explore their roots on this collection of traditional Yugoslavian folk songs mixed with original compositions by the duo. The high quality of playing and production is never in question; however, the material ranges from exhilarating to somniferous.

COUNTRY

PICKS

DOLLY PARTON

White Limozeen
PRODUCER: Ricky Skaggs
Columbia 44384

A worthy (and welcomed) comeback for one of country music's best songwriters and interpreters. Under Skaggs' guidance, Parton sparkles with such gems as "Slow Healing Heart," "Why'd You Come In Here Lookin' Like That," "The Moon, The

Stars And Me," and her own "Yellow Roses."

LEE GREENWOOD

If Only For One Night
PRODUCERS: James Stroud, Lee Greenwood
MCA 42300

Greenwood continues his dalliance with pop music here, but is still shy of a killer song to match his raspy, brooding voice. Best cuts: "Opinion On Love," "I Love The Way He Left You," "Any Way The Law Allows."

RECOMMENDED

NEW GRASS REVIVAL

Friday Night In America
PRODUCER: Wendy Waldman
Capitol 90739

A wise and varied collection of songs and John Cowan's bark-peeling lead vocals make this the group's most accessible album. Tunes range from the folksy "You Plant Your Fields" to the raucous "I'm Down"—both of which join "Angel Eyes," "Callin' Baton Rouge," and the title cut as best selections.

LORRIE MORGAN

Leave The Light On
PRODUCER: Barry Beckett
RCA 9594

This is an impressive debut from an artist who has nipped at the charts with singles for years but who has yet to establish a stylistic identity. Morgan's delivery has a firm country edge and a true believer's conviction. Best cuts: "Dear Me," "Out Of Your Shoes," "He Talks To Me," and "Five Minutes."

CLASSICAL

RECOMMENDED

HAYDN: SYMPHONY NO. 31 (HORNSIGNAL); SYMPHONY NO. 45 (FAREWELL)
Orchestra of St. Lukes, Mackerras
Telarc 80156

Modern instruments, but a smallish ensemble whose brisk tempi and stylish articulation provide an aural alternative to period "authenticity." The "Hornsignal" comes off particularly well, with its fanfares and section solo opportunities rendered expertly. It's the label's first stab at Haydn; surely more is on the way.

BRAHMS: CONCERTO FOR VIOLIN & CELLO/BRUCH: VIOLIN CONCERTO NO. 1

Lydia Mordkovitch, Raphael Wallfisch, London Symphony Orchestra, Jarvi
Chandos 8667

Mordkovitch and Wallfisch are of a single mind in a reading of the Brahms that strikes an apt balance between sober musicality and declamative virtuosity. The Bruch, too, is a superior performance. Jarvi is a sensitive collaborator, and the full, almost palpable Chandos sound heightens the listening experience.

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.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BETTE MIDLER SCORES THE first No. 1 single of her career as "Wind Beneath My Wings" (Atlantic) from her hit movie "Beaches" hits the top of the chart, by a razor-thin margin over "I'll Be Loving You (Forever)" by **New Kids On The Block** (Columbia). Sales points provide the edge for Midler—"Wind" is already a gold single. "Loving You" is a good bet for No. 1 next week, based on its upward momentum, although "Wind" could hold and **Bobby Brown's** "Every Little Step" (MCA) is within striking distance.

SPEAKING OF BROWN, his new single, "On Our Own," from "Ghostbusters II" (MCA), is the most-added record of the week and the Hot Shot Debut at No. 64. With 74 adds from the revised Hot 100 radio panel (see story, page 14), "On Our Own" has a strong start in its bid to become Brown's fifth top 10 single in a row. The other four new entries include the first Hot 100 single for New York quintet **Skid Row**. The band's "Youth Gone Wild" (Atlantic) is top 20 at eight reporting stations, including KXXR Kansas City (No. 2) and Q105 Portland, Ore. (15-12). Despite having more than twice as many reporting stations as Skid Row's single, **Michael Damian's** "Cover Of Love" (Cypress), the follow-up to his No. 1 "Rock On," just misses hitting the chart. (See the Hot 100 Singles Action box.) A record needs to reach a set point criteria in order to enter the Hot 100. Depending on the weights of the stations reporting a record, it may require from as few as 10 to as many as 30 stations to accumulate enough points to debut. "Youth Gone Wild," for example, charts at No. 99 with only 12 reporting stations, because it has some with high weights and is also earning bonus points because of its high-numbered position on the playlists of most of those 12 stations.

THREE SINGLES THAT LOSE bullets this week are performing well in some markets. "Fascination Street" by the **Cure** (Elektra), although only moving up two places to No. 54 nationally, is a big hit in Texas at 93Q Houston (5-4) and K106 Beaumont (6-2). "We Can Last Forever" by **Chicago**, unbulleted at No. 59, has 13 top 20 radio reports, including moves of 20-13 at WSSX Charleston, S.C., and 22-18 at Z98 Memphis. "You Are The One" by **TKA** (Warner Bros.) gets caught in a jam at the bottom of the chart and drops from No. 98 to No. 100 despite a small overall point gain and early strength at WFME Baton Rouge, La. (18-13), and KROY Sacramento, Calif. (20-16).

SPECIAL THANKS TO TWO alert readers who caught errors on last week's Hot 100 chart. **John Farkas** of Cleveland noticed that "Into The Night" by **Benny Mardones** (Polydor) mysteriously lost a week of its chart life; it now reads correctly as having spent 26 weeks to date on the Hot 100. **Bill Pitzonka** of Brooklyn, N.Y., remembered that "Hooked On You" by **Sweet Sensation** (Atco) previously charted on the indie label Next Plateau; in fact, it was the trio's first single and peaked at No. 64 in early 1987. The "weeks on chart" column has been corrected to reflect its previous chart run. Billboard strives for 100% accuracy on our charts and appreciates our readers' efforts to aid us.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 243 REPORTERS	TOTAL ON CHART
ON OUR OWN BOBBY BROWN MCA	8	22	44	74	74
LAY YOUR HANDS ON ME BON JOVI MERCURY	7	14	32	53	162
SO ALIVE LOVE AND ROCKETS RCA	0	8	29	37	149
COVER OF LOVE MICHAEL DAMIAN CYPRESS	0	3	23	26	27
HOOKED ON YOU SWEET SENSATION ATCO	2	3	19	24	60
I'M THAT TYPE OF GUY L.L. COOL J DEF JAM	2	6	16	24	30
TOY SOLDIERS MARTIKA COLUMBIA	1	8	14	23	188
EXPRESS YOURSELF MADONNA SIRE	0	2	20	22	216
IF YOU DON'T KNOW ME... SIMPLY RED ELEKTRA	1	6	15	22	200
DRESSED FOR SUCCESS ROXETTE EMI	2	5	15	22	144

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

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

- June 3, Beverly Hills Bar Assn.'s "Film Music: Hit Records To Dramatic Underscore—Legal, Business and Creative Aspects," Ramada Hotel, Beverly Hills, Calif. Thomas A. White, 213-652-0416.
- June 3-5, Showbiz Expo, Los Angeles Convention Center, a production of Live Time Inc., 213-668-1811.
- June 3-6, Dixie Dance Kings Convention, Colony Square Hotel, Atlanta. 404-587-4587.
- June 3-6, 1989 International Summer Consumer Electronics Show, Chicago. 202-457-8700.
- June 5-6, All Music's Songwriters Group, English Plaza, Red Bank, N.J. Rosemary Conte, 201-583-4959.
- June 5-11, International Country Music Fan

Fair, Tennessee State Fairgrounds, Nashville. 615-889-7502.

June 7-9, Assn. of Professional Recording Studios, Olympia II Kensington, London. 092-377-2907.

June 10, Sheila Davis' Songwriting Seminar, The New School, New York. 212-674-1143.

June 12, National Academy of Songwriters' Talk Seminar, At My Place, Hollywood, Calif. Bruce U.R. Walker, 213-463-7178.

June 13, All Music's Discussion Seminar, Count Basie Theatre, Red Bank, N.J. Rosemary Conte, 201-583-4959.

June 13-15, Ninth International Licensing Show And Merchandising Conference And Exposition, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

June 15, Video Software Dealers Assn. Educational Seminar, Hyatt Regency, Milwaukee. Linda Lauer, 609-596-8500.

June 21-24, Broadcast Promotion And Marketing Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 23-24, Bobby Poe Pop Music Survey, Sheraton Premier, Tyson's Corner, Va. 301-951-1215.

June 24, Sheila Davis' Songwriting Seminar, The New School, New York. 212-674-1143.

June 25-29, American Federation of Musicians, Stouffers Hotel, Nashville. 212-869-1330.

June 27, B'nai B'rith Music & Performing Arts Unit 25th Annual Dinner Dance, Sheraton Centre Hotel, New York. Joe Cohen, 212-582-1116.

June 28, Songwriters Guild Of America Second Annual Aggie Awards, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

June 28-29, Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, Hyatt Regency, Deerfield, Ill. Joanna Baker, 609-596-8500.

JULY

July 15-19, New Music Seminar 10, Marriott Marquis Hotel, New York. 212-473-4343.

July 22, Sheila Davis' Songwriting Seminar, The New School, New York. 212-674-1143.

AUGUST

August 6-9, 1989 VSDA Convention, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

LIFELINES

BIRTHS

Boy, Grant Justin, to **Tom and Elaine Lapinski**, May 5 in Marin County, Calif. He is producer/director of the Bay Area Music Awards and producer of the Paul Masson Music Series. She is a broadcast journalism major at San Francisco State Univ.

Girl, Lilly Johanna, to **David and Melanie Skolnik**, May 7 in Ashland, Oregon. He is proprietor of Home At Last Records there.

Girl, Linday Alayna, to **Dave and Chris Sestak**, May 9 in Allentown, Pa. He is president of Media Five Entertainment and manager of Public Affection, Fury, and Magnum.

Girl, Elizabeth Kelly, to **Allan and Maura Tepper**, May 9 in New York. He is GM of TRF Music Inc. and an artist manager.

MARRIAGES

Steve Pouliot to **Erica Gardner**, May 7 in Burbank, Calif. He is an independent record producer/en-

gineer. She is corporate assistant to Norm Pattiz, chairman of Westwood One Inc.

DEATHS

Jack Kall, 68, of cancer, May 17 in Granada Hills, Calif. He owned and operated Stinson Records, a folk label. The label's roster once included such acts as Woody Guthrie, Pete Seeger, and Leadbelly. Kall later became owner of Pacific Coast one-stop in Los Angeles, which he owned at the time of his death. He is survived by his wife and three children.

Janis Terazawa, 34, of injuries sustained in an automobile accident, May 25 while honeymooning in Japan. She was a journalist and investigative reporter, who held a number of positions with CBS during the past 10 years. Terazawa was the wife of Rick Barrett, a music journalist for "Entertainment Tonight." In addition to her husband, she is survived by her parents. In lieu of flowers, donations may be made to the Japanese Tea Garden, Golden Gate Park, San

Francisco.

Phineas Newborn Jr., 57, of undisclosed causes, May 26 at his home in Memphis. Throughout the '50s and '60s, Newborn was celebrated as one of the most distinguished pianists in jazz, a player who boasted an orchestral approach that borrowed liberally from traditional masters as well as modernists. He became identified with the music's Memphis sound. He began his playing career with Lionel Hampton's band in the early '50s, and then formed a duo with Charles Mingus. Later in the decade, he toured extensively through Europe, after which time he settled in New York and then Los Angeles. In recent years he remained in Memphis. He is survived by his mother, Rose; his two daughters, Shelly and Pamela; a son, Phineas 3d; and two grandchildren.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

U.S. CRACKS DOWN

(Continued from page 4)

Affected countries have until Nov. 1 to come up with tough national guidelines for seizure, prosecution and conviction of copyright pirates, or enforce lax on-the-books copyright infringement laws.

The eight countries on the priority list alone account for more than \$1.1 billion in lost or displaced sales to the copyright industries.

Sen. Pete Wilson, R-Calif., one of the architects of the intellectual property protection legislation, said that the administration move "sets the stage for an end to foreign rip-offs of U.S. companies that produce records... and other products to the tune of billions of dollars each year."

Other countries on the "watch list" are Portugal, Spain, Turkey, Venezuela, Yugoslavia, Argentina, Canada, Chile, Columbia, Italy, Pakistan, and Greece.

NEW COMPANIES

Productions. 19700 Belmont Drive, Miami, Fla. 33157; 305-251-6748.

R.A.F.T. (Radio Airplay For Texas), formed in a joint venture by Jamestone Records, Eagle Eye Music Service, and Schooner Communications. Address: not listed; 713-453-5674.

Image Music (U.S.), a contemporary music publishing and artist management firm, formed by Sue Elliston. Company currently handles the works and career of jazz bass player Percy Jones. 496A Hudson St., New York, N.Y. 10014; 718-267-0605.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Advance Radio Entertainment and Advance Television Entertainment, formed by Don Tracy. ARE provides syndicated radio programming. ATE provides television programming. 16034 Bryant St., Sepulveda, Calif. 91343; 818-894-5693.

Bay Rhythm, formed by Rich Olson, to visually merchandise, promote, and distribute contemporary dance music. 921 Napa St., Vallejo, Calif. 94590; 707-557-5251.

Hotline Promotions Inc., formed by Kristin Wallace. First clients include Rom Records and Thrival

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	WIND BENEATH MY WINGS	BETTE MIDLER	1
2	5	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	2
3	6	EVERY LITTLE STEP	BOBBY BROWN	3
4	7	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	9
5	3	PATIENCE	GUNS N' ROSES	6
6	2	ROCK ON	MICHAEL DAMIAN	4
7	8	BUFFALO STANCE	NENEH CHERRY	5
8	1	SOLDIER OF LOVE	DONNY OSMOND	8
9	13	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	10
10	11	SATISFIED	RICHARD MARX	7
11	19	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	12
12	15	POP SINGER	JOHN COUGAR MELLENCAMP	17
13	16	MISS YOU LIKE CRAZY	NATALIE COLE	18
14	17	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	14
15	18	CRY	WATERFRONT	13
16	12	EVERLASTING LOVE	HOWARD JONES	16
17	22	GOOD THING	FINE YOUNG CANNIBALS	15
18	21	I WON'T BACK DOWN	TOM PETTY	21
19	10	FOREVER YOUR GIRL	PAULA ABDUL	11
20	26	COMING HOME	CINDERELLA	22
21	29	I DROVE ALL NIGHT	CYNDI LAUPER	20
22	28	VERONICA	ELVIS COSTELLO	24
23	9	REAL LOVE	JODY WATLEY	19
24	14	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	30
25	35	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	23
26	33	INTO THE NIGHT	BENNY MARDONES	28
27	38	CUDDLY TOY (FEEL FOR ME)	ROACHFORD	25
28	—	WHAT YOU DON'T KNOW	EXPOSE	27
29	24	I'LL BE THERE FOR YOU	BON JOVI	26
30	—	THE DOCTOR	THE DOOBIE BROTHERS	29
31	20	ELECTRIC YOUTH	DEBBIE GIBSON	42
32	—	ROOMS ON FIRE	STEVIE NICKS	31
33	32	FUNKY COLD MEDINA	TONÉ LOC	56
34	30	I KO I KO (FROM "RAIN MAN")	THE BELLE STARS	47
35	27	AFTER ALL	CHER & PETER CETERA	36
36	25	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	46
37	31	LIKE A PRAYER	MADONNA	41
38	—	CRAZY ABOUT HER	ROD STEWART	35
39	37	FASCINATION STREET	THE CURE	54
40	—	BE WITH YOU	BANGLES	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	2
2	5	WIND BENEATH MY WINGS	BETTE MIDLER	1
3	7	EVERY LITTLE STEP	BOBBY BROWN	3
4	1	ROCK ON	MICHAEL DAMIAN	4
5	9	SATISFIED	RICHARD MARX	7
6	3	FOREVER YOUR GIRL	PAULA ABDUL	11
7	11	BUFFALO STANCE	NENEH CHERRY	5
8	4	SOLDIER OF LOVE	DONNY OSMOND	8
9	6	PATIENCE	GUNS N' ROSES	6
10	15	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	12
11	8	REAL LOVE	JODY WATLEY	19
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19	23	MISS YOU LIKE CRAZY	NATALIE COLE	18
20	26	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	23
21	29	EXPRESS YOURSELF	MADONNA	32
22	24	COMING HOME	CINDERELLA	22
23	22	POP SINGER	JOHN COUGAR MELLENCAMP	17
24	31	TOY SOLDIERS	MARTIKA	33
25	16	I'LL BE THERE FOR YOU	BON JOVI	26
26	27	CUDDLY TOY (FEEL FOR ME)	ROACHFORD	25
27	28	WHAT YOU DON'T KNOW	EXPOSE	27
28	32	THE DOCTOR	THE DOOBIE BROTHERS	29
29	30	BE WITH YOU	BANGLES	34
30	34	I WON'T BACK DOWN	TOM PETTY	21
31	36	ROOMS ON FIRE	STEVIE NICKS	31
32	38	INTO THE NIGHT	BENNY MARDONES	28
33	35	VERONICA	ELVIS COSTELLO	24
34	—	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	37
35	—	CRAZY ABOUT HER	ROD STEWART	35
36	20	SECOND CHANCE	THIRTY EIGHT SPECIAL	38
37	—	DOWN BOYS	WARRANT	39
38	—	SEND ME AN ANGEL '89	REAL LIFE	40
39	19	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	30
40	—	LAY YOUR HANDS ON ME	BON JOVI	44

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
36 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP	Hope, BMI/Virgin Songs, BMI) CPP
80 ANYTHING CAN HAPPEN (Deathless Pros., BMI/Los Was Cosmopolitanos, ASCAP/Ackee, ASCAP/MCA, ASCAP/Techno Pinocchio, BMI) HL/WBM	90 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL
12 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro) HL	55 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM
34 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL	76 HOOKED ON YOU (Lilo, BMI)
84 (BETWEEN A) ROCK AND A HARD PLACE (Virgin Songs, BMI) CPP	20 I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM
5 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL	87 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
91 CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP)	49 I LIKE IT (Island, BMI/Onid, BMI) WBM
96 CIRCLE (Geffen, ASCAP/Withrow, ASCAP/Edie Brickell, ASCAP) WBM	88 I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL
9 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	67 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL
71 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM	58 I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM
22 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	21 I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/CPP
35 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	23 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
13 CRY (SBK Blackwood, BMI) HL	47 I KO I KO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM
25 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL	2 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
61 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	26 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM
95 DARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM	98 I'LL BE YOU (Nah, ASCAP) HL
29 THE DOCTOR (Windecor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	94 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP)
39 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	69 IN MY EYES (Saja, BMI/Mya-T, BMI) HL
68 DOWNTOWN (Djo, BMI) HL/CPP	57 IN YOUR EYES (THEME FROM "SAY ANYTHING") (Clotline, BMI/Hidden Pun, BMI)
52 DRESSED FOR SUCCESS (Jimmy Fun, BMI)	28 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM
42 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	75 JOY AND PAIN (Protons, ASCAP/Hikim, ASCAP)
83 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	44 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM
16 EVERLASTING LOVE (Hojo, BMI)	41 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM
3 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	46 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My/My, BMI)
32 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	76 THE LOOK (Jimmy Fun, BMI)
54 FASCINATION STREET (Fiction, BMI)	62 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
62 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	18 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM
11 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	65 MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL
56 FUNKY COLD MEDINA (Varry White, ASCAP)	45 MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL
7 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	85 NOTHING (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP
63 GIVING UP ON LOVE (All Boys USA, BMI) CPP	64 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
15 GOOD THING (Walt Disney, ASCAP) HL	48 ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL
78 HEADED FOR A HEARTBREAK (Verseau, BMI/Small	6 PATIENCE (Guns N' Roses, ASCAP) CLM
	17 POP SINGER (Riva, ASCAP) WBM
	93 POP SONG 89 (Night Garden, BMI/Unichappell, BMI)
	73 PRAYING TO A NEW GOD (Chong, BMI/Warner-Tamerlane, BMI) WBM
	19 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
	79 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
	4 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
	86 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
	31 ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
	77 ROUND & ROUND (Be, PRS/WB, ASCAP) WBM
	7 SATISFIED (Chi-Boy, ASCAP) CLM
	38 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
	60 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	40 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
	89 SEVENTEEN (Verseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
	97 SHAKE IT UP (Howe's Business, ASCAP/TJTT, ASCAP/Phantom, ASCAP)
	53 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	74 A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Doratio, BMI) WBM
	43 SO ALIVE (Warner-Tamerlane, BMI) WBM
	8 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
	82 STOP (Irving, BMI/Doolittle, BMI/Let's See, ASCAP) CPP
	50 THINKING OF YOU (Cutting, ASCAP)
	14 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
	30 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
	33 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
	24 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
	51 VOICES OF BABYLON (Music Corp. Of America, BMI) HL
	92 WAITING GAME (Virgin Songs, BMI) CPP
	59 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP
	27 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
	10 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
	37 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM
	1 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
	81 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Veintre Tres, ASCAP) CPP
	100 YOU ARE THE ONE (Alpha, ASCAP)
	99 YOUTH GONE WILD (New Jersey Underground, ASCAP)

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(Continued from page 1)

when the labels do half of their business."

It won't do any good to look to Europe or Japan to meet excess CD demand, as the U.S. record industry did in the early days of the digital disk. Aside from the fact that such far-away plants cannot fill orders fast enough to satisfy U.S. retailers, observers note that overseas CD plants are already working at or close to capacity.

"Labels in the U.K., for instance, are scrambling to lock up volume for the rest of the year," points out Mark Galloway, VP of Nimbus, which has a manufacturing plant in Greene County, Va. "Japanese labels are already going abroad, including the U.S., to meet their needs."

In this country, there is speculation that labels are ordering much more than they need right now, because they don't want to get caught in the anticipated crunch. One knowledgeable source says that some customers who used to order three weeks ahead are now requesting a six weeks' supply of product.

Nevertheless, all those surveyed agreed that the growth in CD demand is real and not just a result of mob psychology. "Last Christmas' hardware sales have really begun to show now," comments Discronics' Roberts. He believes that nearly a million more units were sold in '88 than was expected. Considering that new player owners buy an average of 15-20 disks in their first year of own-

ership, he says, the increased '88 hardware sales should result in 15 million-20 million incremental CD sales this year.

(The Electronics Industries Assn. says 5 million CD players were sold in the U.S. last year, compared with a mid-year estimate of 4.8 million; the trade association expects 6 million players will be moved in 1989. Currently, CD market penetration is 13% in this country, according to the EIA.)

"The other thing that's helping this [growth in demand]," says Roberts, "is that you have a lot of retail outlets going out of the LP business, and there's a certain amount of replacement business going on with CDs."

Another factor in the burgeoning demand is the growing record club business, says Jim Frische, president of Sony's Digital Audio Disc Corp., which runs the largest U.S. CD plant. "The club business has been very good, and we have a substantial amount of that through Columbia House." He adds that one reason for the increases in club orders is the generous introductory offers on CDs.

Columbia House, which includes the CBS record and tape and CD clubs, gives most of its business to DADC and to CBS Records' own CD pressing operation. Ralph Colin Jr., VP of business and governmental affairs for Columbia House, acknowledges that "we're selling a lot of CDs." While he won't disclose the percentage of sales they contribute,

'89 CD Player Sales Forecast At 5 Mil

NEW YORK Total compact disk player sales—excluding boombox-type units—are expected to increase by nearly 1 million units this year, from 4.4 million in 1988 to 5.3 million in 1989.

That is the word from Communication Research Inc., a Pittsburgh, Pa.-based consumer electronics marketing and consulting firm. The forecast is based upon several sources, including Japanese import figures, Electronic Industries Assn. estimates, and confidential production and sales reports from individual manufacturers. These figures are then corroborated with retailers around the country, according to CRI president Marc Finer.

CRI does not include boombox

data in its overall figures since the all-in-one portable units contain tape decks and radios as well as CD players, but the research firm predicts the boombox will be the fastest-growing CD player product over the next two years.

"Boomboxes will increase from 500,000 units in 1988 to about 1.2 million this year," says Finer. "We see that figure growing to about 2.2 million units in 1990."

Home component players (either separates or those contained in hi-fi rack systems) are the largest-selling CD player line, with the 3.6 million units sold in 1988 expected to rise to 4.2 million in 1989. In the component area, the hottest product continues to be the CD changer. The multiple-

disk-play units are expected to account for about 50% of all component units sold in 1989, and 60% in 1990, according to Finer.

Another fast-growing product area is the CD portable, or Discman-type unit. CRI's statistics predict a jump from 670,000 units sold in 1988 to about 900,000 this year.

Even the weakest product line, CD players for the car, is expected to see significant growth in 1989, increasing from 140,000 units in 1988 to more than 250,000 in 1989. Finer points out that these numbers are for after-market, or add-on, players only, and do not account for CD decks installed as optional equipment by the car manufacturers.

STEVEN DUPLER

he adds, "CDs are up proportionately by a considerable amount."

As always, major labels have an advantage over independents in getting their manufacturing orders filled. Not only can CBS depend on DADC to supply the CDs it can't produce itself, but PolyGram can depend on Philips and Du Pont Optical to manufacture its product. Bob Wray, senior VP of marketing and sales for PDO, admits, "We cannot turn away PolyGram business because they have to buy from us" under a contract between the label and its parent corporation, Philips.

Nevertheless, PDO is being forced to turn away some other potential customers. Wray notes that since the third week of April, PDO's Kings Mountain, N.C., factory has been working at its full capacity of 40 million units a year. "Since then, we've had more orders than capacity," he says. "We're trying to find other PDO plants, but they're all filled, because European plants are in the same situation."

The high demand, he says, has increased PDO's turnaround time from two to three weeks for new orders and from one to two weeks for reorders. However, no established client is being shunted aside. "We're trying to deliver [to] all customers," he states, adding that the idea is to manufacture each customer's priority re-

leases, rather than discriminate between labels.

PDO intends to increase capacity faster than it had originally planned, says Wray. Instead of just bringing the plant up to 60 million units this year, it may be able to go as high as 80 million, using the extra equipment it purchased last year.

WEA Corp., on the other hand, is expanding more slowly than anticipated. Its Specialty plant in Olyphant, Pa., is expected to produce about 40 million units this year, only a slight increase over its capacity six months ago. And its Allied plant in Los Angeles, which was supposed to start CD manufacturing during the first quarter, won't turn on its first machine until July, according to a WEA spokesman. By the end of the year, he adds, Allied should have four assembly lines capable of making 30,000 units a day.

The Olyphant facility has been "operating full tilt ever since we started," a plant spokesman says, adding, "We're getting close to meeting our needs, but we're not there yet." WEA is still farming out some of its orders to other suppliers, he admits, and "there's a possibility" the company may not be able to obtain all the product it needs if there is a crunch next fall.

If the industry's current capacity is fully used for the rest of the year,

say observers, 1989 production could be as much as 250 million units in the U.S. That would be an enormous jump over last year's figure, which DADC's Frische estimates at 180 million-190 million CDs.

Despite the fact that DADC's 78-million-unit plant has been working at capacity in recent weeks, however, Frische is still pessimistic about the chances of raw disk prices rising above their current level, which has hovered between 90 cents and \$1 since late last year. The raw disk price refers to the prerecorded CD without jewel box or printed inserts.

"It's tough to get the pendulum stopped or going back in the other direction," he notes. "[Prices are] reaching the level where there are some people who are going to wonder how long they're going to stay in the business. I don't feel any big push at the moment to lower or raise [prices]."

Others say, though, that prices are bound to go up at some point, and that the big players cannot afford to wait until smaller suppliers drop out. "Some people who were thinking of getting out of the business may not now," notes PDO's Wray, adding that some will raise prices to furnish capital for plant expansion.

Assistance in preparing this story was provided by Irv Lichtman.

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 5/13	Close 5/26	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	907.8	31 3/4	31 7/8	+ 1/8
CBS Inc.	169.5	197 3/4	198 1/4	+ 3/8
Cannon Group				
Capital Cities Communications	53.3	434 3/4	442 1/4	+ 7 1/2
Carroll Pictures	305.4	11 1/2	12 1/4	+ 1 1/8
Coca-Cola	2335.6	59 3/4	58 3/4	- 1 3/8
Columbia Pictures	1844.3	19 3/4	20	+ 1/8
Walt Disney	1184.8	95 3/4	93 3/4	- 2 1/8
Eastman Kodak	6853	44 1/4	45 3/4	+ 1 1/8
Gulf & Western	2167.2	54 1/2	55 3/4	+ 1 1/8
Handleman	229.8	35 1/4	34 1/4	- 1/8
MCA Inc.	738.3	55 1/4	55 3/4	+ 1/8
MGM/UA	32.4	18 1/2	18 1/2	.....
Orion Pictures Corp.	114.7	20	20 1/4	+ 1/8
Sony Corp.	180	53 3/4	53	- 3/8
TDK	2.4	71	72 1/2	+ 1 1/2
Vestron Inc.	13.2	4 1/4	4 1/4	.....
Warner Communications Inc.	6912.6	51 3/4	52	+ 1/8
Westinghouse	1193.8	63	61 3/4	- 1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	18	7 3/4	7 3/4	+ 1/8
Electrosound Group Inc.	30.6	1 1/4	1 1/4	- 1/8
Nelson Holdings Int'l	250	3/4	3/4	- 1/8
New World Pictures	9.5	8 3/4	8 3/4	+ 1/8
Price Communications	115.9	7 1/4	8 1/4	+ 1 1/8
Prism Entertainment	35.5	2 1/4	2 1/4	+ 1/8
Unitel Video	11.7	13 3/4	13 3/4	.....
OVER THE COUNTER				
Acclaim Entertainment		3 1/4	3 1/4	.....
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 3/4	4 3/4	.....
LIN Broadcasting	100 3/4	103 1/2	103 1/2	+ 2 3/4
LIVE Entertainment	29 1/4	30	30	+ 1/4
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		5 1/4	5 1/4	.....
Rentrak		1 1/4	2	+ 1/2
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		70 1/4	70 1/4	+ 3/8
Shorewood Packaging		23	23 1/4	+ 1/4
Sound Warehouse				.....
Specs Music		9 3/4	9 3/4	.....
Starstream Communications Group, Inc.		1 3/4	1 3/4	.....
Trans World Music		26 3/4	27	+ 1/4
Video Jukebox Network		3 3/4	3 3/4	.....
Wall To Wall Sound And Video		3	3	.....
Westwood One		11 1/2	12 1/4	+ 3/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		203	201	- 2
Pickwick		218	220	+ 2
Really Useful Group		668	655	- 13
Thorn EMI		712	704	- 8

'OZ' AT 50 GETS VID FACELIFT, BIG PUSH

(Continued from page 1)

video. After the conclusion of the movie, the tape will carry a 17-minute "Oz scrapbook" featuring footage deleted from the film and other rare material. A 32-page booklet on the production of the 1939 movie will be packaged with the cassette.

MGM/UA says the audio and video qualities of the film have been enhanced, with the color scenes restored to their original Technicolor, while the black-and-white scenes at the beginning and end of the movie will now be shown in the sepia tones used in the original theatrical prints.

The video will be available for 6 1/2 months. It will be pulled from the market Feb. 28, 1990.

At a press conference here May 31 to announce the cassette's rerelease, officials from MGM/UA and Downy stated that the sponsorship deal was among the most ambitious ever seen at either company. "We took our time

to find a sponsor," said Dave Bishop, MGM/UA's VP of marketing, who noted that Downy's image was consistent with the family-oriented nature of the film.

John Rote, product manager for Downy, said the video promotion will be a top priority of the company's sales force.

A new TV commercial for the fabric softener will use footage from "The Wizard Of Oz" and will call attention to the video release. In addition, an Over The Rainbow sweepstakes will be launched in conjunction with 20 major-market radio stations. Prizes will include trips to anywhere in the U.S. and "Wizard" jackets. Print ads are scheduled for McCall's, People, Premiere, Take One, TV Guide, and Us.

MGM/UA will offer a dump bin designed to hold 24 cassettes as a floor display or 12 cassettes as a counter

display.

The additional footage added at the conclusion of the tape is seen as a key to sales among collectors and movie buffs, even those who already own a copy of the film. The 17 minutes of footage includes a dance by the Scarecrow (Ray Bolger) not featured in the film, the original promotion trailer, and Judy Garland receiving an Oscar for best juvenile performance of 1939.

FOR THE RECORD

In a story in the June 3 issue, the inclusion of MGM/UA Home Video among those suppliers offering titles below \$15 was based on incorrect information. The company says it has no such price promotion in the works.

NEW TECH TEASED AT SUMMER CES

(Continued from page 3)

pected to draw much attention from retailers on the show floor.

Also expected to be hot draws are the recently introduced video still cameras from Sony, Canon, and others, that can store up to 50 images on a 3.5-inch magnetic disk; Hi-Band 8mm video cameras from several makers; giant-screen TVs, which continue to increase in market share; and

the market introduction (due for the end of the year) of the first dual-well VCR made by Samsung for Go-Video and D&H Distributing Co.

But one of the most interesting technological innovations looks to be emanating from the videogame front, where NEC is introducing the first videogame unit capable of reading proprietary optical disk software.

Although they are technically not up to the global CD-interactive standard being touted by Sony, Philips, and Matsushita, NEC says it will have four high-resolution, interactive game CD software packages on the market in time for Christmas. CD-I software from companies working within the established industry standards—such as Warner New Media and American Interactive Media—is not expected to hit the street until the latter part of 1990.

Richard O'Keefe, software technical manager for NEC's home entertainment division, notes that the company is looking to give industry-leader Nintendo a run for its money with the introduction of its new \$200 TurboGrafx-16 videogame system, a unit leading the market in Japan. (Nintendo is reported to hold about 75%-80% of the \$3.2 billion U.S. videogame market.)

According to O'Keefe, the TurboGrafx's optional CD unit will cost about \$400, and will accept special interactive CDs containing videogame programs (complete with digital audio soundtracks), as well as audio-only disks, and CD + Graphics software.

How did NEC get its version of CD-I together so quickly? "CD-I was

actually a doable product five years ago," says O'Keefe. "But the companies involved with it decided to establish a wide-encompassing standard, including a computer system and full operating system, which took a long time to get together."

O'Keefe says that NEC's interactive disk format "can basically do most of the same things" that the official CD-I standard is set up for, albeit "maybe with a little lower quality." "Of course, our price is a lot less," he adds.

Looking to other home video areas, the camcorder wars are expected to heat up at this year's show. One interesting product due to be shown by both JVC and Sharp is an ultracompact VHS-C-compatible VCR that needs no adapter, and is intended to compete with 8mm units from Canon, Sony, and others.

DAT players once again will be displayed either openly or clandestinely on the CES floor—despite the continuing impasse over the configuration that exists between U.S. record companies and Japanese hardware makers. The machines have become widely available in the U.S., but only via gray-market retailers or professional audio shops.

VIDEO PRESS RELEASES HELP SPREAD WORD

(Continued from page 6)

artist to people who might not have immediate access to an artist, and alleviate some of the pressure of delivering that artist," she says.

The De La Soul video press release, produced for \$6,000, "has been used as a straight news piece" by various television outlets, Hynes says. "It gives [stations] access to a group. It's been very important to our overseas licensees, especially in West Germany, where you have a lot of television and cable." Hynes says the De La Soul press release was serviced to nearly 200 outlets, including retailers.

Stuart Cohn, whose Medium Cool Productions in Brooklyn, N.Y., has done video press releases for A&M (Joe Henry) and EMI (Diesel Park West), says most of his clips have been used for marketing.

"With Richard Marx, I did a six-minute piece meant for radio, TV, and the EMI sales force and international department, to give an idea of where Marx is at now," he says. "Most of [my video press releases] are five-to-six-minute news pieces, an interview mixed with footage of where the artist lives, walking down the street, anything that's not just a talking head."

Cohn claims the videos are best used "when you want to bring the artist to the next level. Where regu-

lar TV is not doing anything on the artist, if you send them a package, you might spark some interest."

Cohn puts the cost of the average video press release at \$10,000, but says, "you can do them for as little as \$5,000." Average turnaround time is two weeks to two months, he adds.

Michelle Cacho, product manager for the 156-store, Durham, N.C.-based Record Bar, says video press releases "definitely make an impression," and cites a recent clip on the Nitty Gritty Dirt Band that "really worked well when I sat down to make my buy."

However, Cacho says such releases "should not take the place of hearing the real music."

FOR WEEK ENDING JUNE 10, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	I'LL BE LOVING YOU (FOREVER) ♦ NEW KIDS ON THE BLOCK COLUMBIA 38-68671	3 weeks at No. One
2	2	2	13	EVERY LITTLE STEP MCA 53618	♦ BOBBY BROWN
3	3	3	12	FOREVER YOUR GIRL VIRGIN 7-99230	♦ PAULA ABDUL
4	4	5	10	BUFFALO STANCE VIRGIN 7-99231	♦ NENEH CHERRY
5	6	8	6	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	♦ MILLI VANILLI
6	5	4	13	REAL LOVE MCA 53484	♦ JODY WATLEY
7	7	11	6	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	♦ DONNA SUMMER
8	12	13	5	ME MYSELF AND I TOMMY BOY 926	♦ DE LA SOUL
9	15	22	3	SECRET RENDEZVOUS WARNER BROS. 7-27863	♦ KARYN WHITE
10	8	9	7	MISS YOU LIKE CRAZY EMI 50185	♦ NATALIE COLE
11	13	14	4	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO
12	19	—	2	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	♦ MADONNA
13	16	23	3	WHAT YOU DON'T KNOW ARISTA 1-9836	♦ EXPOSE
14	14	10	11	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
15	18	27	3	IN MY EYES LMR 74004	STEVIE B
16	11	12	7	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
17	10	7	8	LITTLE JACKIE WANTS TO BE A STAR COLUMBIA 38-68674	♦ LISA LISA
18	25	—	2	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	♦ SIMPLY RED
19	9	6	13	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	♦ MADONNA
20	21	24	4	WIND BENEATH MY WINGS ATLANTIC 7-88972	♦ BETTE MIDLER
21	20	20	4	MY FIRST LOVE WARNER BROS. 7-27525	♦ ATLANTIC STARR
22	24	17	9	I LIKE UPTOWN 53490/MCA	GUY
23	17	18	5	ROCK ON CYPRESS 1420/A&M	♦ MICHAEL DAMIAN
24	29	—	2	NOTHIN' (THAT COMPARES 2 U) EPIC 34-68688/E.P.A.	♦ THE JACKSONS
25	NEW ▶	1	1	TOY SOLDIERS COLUMBIA 38-68747	♦ MARTIKA
26	30	—	2	SEND ME AN ANGEL '89 CURB 10531	♦ REAL LIFE
27	NEW ▶	1	1	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
28	22	25	16	I WANNA BE THE ONE LMR 74003	♦ STEVIE B
29	NEW ▶	1	1	GOOD THING I.R.S. 53639/MCA	♦ FINE YOUNG CANNIBALS
30	26	16	9	IKO IKO (FROM "RAIN MAN") CAPITOL 44343	♦ THE BELLE STARS

Products with the greatest airplay gains this week. ♦ Videoclip availability. Billboard, copyright 1989.

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Billboard POWER PLAYLISTS

FOR WEEK ENDING JUNE 10, 1989
Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM		P.D.: Steve Ellis	
New York	1	1	Pajama Party, Yo No Se
	2	2	Paula Abdul, Forever Your Girl
	3	3	Donna Summer, This Time I Know It's For Real
	4	4	Bobby Brown, Every Little Step
	5	6	Neneh Cherry, Buffalo Stance
	6	8	New Kids On The Block, I'll Be Loving You (Fore
	7	10	The Belle Stars, Iko Iko (From "Rain Man")
	8	5	Jody Watley, Real Love
	9	11	Milli Vanilli, Baby Don't Forget My Number
	10	7	Cynthia, Endless Nights
	11	14	Edelweiss, Bring Me Edelweiss
	12	16	Karyn White, Secret Rendezvous
	13	19	Expose, What You Don't Know
	14	9	Madonna, Like A Prayer
	15	18	Johnny O, Highways Of Love
	16	20	Dino, I Like It
	17	21	Madonna, Express Yourself
	18	12	Lisa Lisa & Cult Jam, Little Jackie Wants To Be
	19	23	Real Life, Send Me An Angel '89
	20	25	Soul II Soul, Keep On Movin'
	21	24	Alfa Dustin, One Man Woman
	22	13	Sa-Fire, Thinking Of You
	23	28	TKA, You Are The One
	24	27	Surface, Closer Than Friends
	25	31	De La Soul, Me Myself And I
	26	29	Diana Ross, Workin' Overtime
	27	30	Maurice, This Is Acid
	28	34	Stevie B, In My Eyes
	29	17	Debbie Gibson, Electric Youth
	30	32	Simply Red, If You Don't Know Me By Now
	31	22	Howl, Change
	32	35	Sa-Fire, Gonna Make It
	33	EX	Sweet Sensation, Hooked On You
	34	EX	Lisa Lisa & Cult Jam, Just Git It Together
	35	EX	Jody Watley, Friends
	A	—	Paula Abdul, Cold Hearted
	EX	—	Buster Poindexter, All Night Party
	EX	—	Heartbreak, Never Stop Loving You
	EX	—	Joey Kid, Everything I Own

Power 106 FM		P.D.: Jeff Wyatt	
Los Angeles	1	2	New Kids On The Block, I'll Be Loving You (Fore
	2	1	Paula Abdul, Forever Your Girl
	3	3	Jody Watley, Real Love
	4	4	Bobby Brown, Every Little Step
	5	5	Michael Damian, Rock On
	6	6	Sa-Fire, Thinking Of You
	7	7	Stevie B, I Wanna Be The One
	8	8	Sandee, Notice Me
	9	9	The Boys, Lucky Charm
	10	11	Neneh Cherry, Buffalo Stance
	11	14	Donna Summer, This Time I Know It's For Real
	12	13	Boy George, Don't Take My Mind On A Trip
	13	10	Shenae, Days Like This
	14	12	Donny Osmond, Soldier Of Love
	15	20	Dino, I Like It
	16	19	Waterfront, Cry
	17	18	Lisa Lisa & Cult Jam, Little Jackie Wants To Be
	18	21	Real Life, Send Me An Angel '89
	19	24	Expose, What You Don't Know
	20	28	De La Soul, Me Myself And I
	21	17	Debbie Gibson, Electric Youth
	22	27	Milli Vanilli, Baby Don't Forget My Number
	23	26	Fine Young Cannibals, Good Thing
	24	29	Karyn White, Secret Rendezvous
	25	22	The Belle Stars, Iko Iko (From "Rain Man")
	26	25	Rick Astley, Giving Up On Love
	27	31	Madonna, Express Yourself
	28	32	Stevie B, In My Eyes
	29	EX	Baiana Paige, Open Up Your Heart
	30	23	Tone Loc, Funky Cold Medina
	A	—	Sa-Fire, Gonna Make It
	A	—	Pajama Party, Yo No Se
	EX	—	Bobby Brown, On Our Own
	EX	—	The Jacksons, Nothin' (That Compares 2 U)
	EX	—	Simply Red, If You Don't Know Me By Now

Q102		P.D.: Elvis Duran	
Philadelphia	1	1	New Kids On The Block, I'll Be Loving You (Fore
	2	2	Paula Abdul, Forever Your Girl
	3	3	Bobby Brown, Every Little Step
	4	4	Jimmy Harnen + Synch, Where Are You Now?
	5	5	Neneh Cherry, Buffalo Stance
	6	7	Rob Base & DJ-E-Z Rock, Joy & Pain
	7	16	De La Soul, Me Myself And I
	8	6	Bonny Mardones, Into The Night
	9	9	Natalie Cole, Miss You Like Crazy
	10	13	Donna Summer, This Time I Know It's For Real
	11	8	Jody Watley, Real Love
	12	24	Donny Osmond, Soldier Of Love
	13	19	Dino, I Like It
	14	10	The Belle Stars, Iko Iko (From "Rain Man")
	15	15	Lisa Lisa & Cult Jam, Little Jackie Wants To Be
	16	18	Real Life, Send Me An Angel '89
	17	20	Milli Vanilli, Baby Don't Forget My Number
	18	23	Fine Young Cannibals, Good Thing
	19	29	Expose, What You Don't Know
	20	12	Maurice, This Is Acid
	21	14	Cynthia, Endless Nights
	22	17	Waterfront, Cry
	23	28	Karyn White, Secret Rendezvous
	24	33	Sweet Sensation, Hooked On You
	A25	—	Madonna, Express Yourself
	A27	—	Roxette, The Look
	A27	—	Simply Red, If You Don't Know Me By Now
	28	EX	The Jacksons, Nothin' (That Compares 2 U)
	29	30	Pajama Party, Yo No Se
	30	31	Martika, Toy Soldiers
	31	32	Chucki Booker, Turned Away
	32	EX	New Kids On The Block, My Favorite Girl
	33	EX	Roxette, Dressed For Success
	34	EX	Mica Paris, My One Temptation
	A35	—	Stevie B, In My Eyes
	EX	—	Vanessa Williams, Darling I
	A	—	L.L. Cool J, I'm That Type Of Guy
	A	—	Holly Johnson, Love Train
	A	—	Slick Rick, Children's Story
	A	—	Soul II Soul, Keep On Movin'

KMEL 106 FM		P.D.: Keith Nafaty	
San Francisco	1	2	De La Soul, Me Myself And I
	2	4	Guy, I Like
	3	7	Karyn White, Secret Rendezvous
	4	5	TKA, You Are The One
	5	1	Bobby Brown, Every Little Step
	6	8	Guy, Piece Of My Love
	7	3	Troop, Still In Love
	8	9	Milli Vanilli, Baby Don't Forget My Number
	9	12	Stevie B, In My Eyes
	10	13	Soul II Soul, Keep On Movin'
	11	6	Paula Abdul, Forever Your Girl
	12	14	Vanessa Williams, Darling I
	13	17	Expose, What You Don't Know
	14	19	Dino, I Like It
	15	15	Natalie Cole, Miss You Like Crazy
	16	17	Roachford, Cuddly Toy
	17	21	Martika, Toy Soldiers
	18	22	L.L. Cool J, I'm That Type Of Guy
	19	24	Mica Paris, My One Temptation
	20	20	Donna Summer, This Time I Know It's For Real
	21	23	Simply Red, If You Don't Know Me By Now
	22	EX	Madonna, Express Yourself
	23	EX	Love And Blackies, So Alive
	24	EX	Chucki Booker, Turned Away
	25	EX	Tony! Toni! Tone!, For The Love Of You
	26	EX	Waterfront, Cry
	27	30	The Jacksons, Nothin' (That Compares 2 U)
	28	EX	Madonna, Express Yourself
	29	EX	New Kids On The Block, I'll Be Loving You (Fore
	30	EX	Swing Out Sister, Waiting Game
	EX	—	Sweet Sensation, Hooked On You
	EX	—	Slick Rick, Children's Story
	EX	—	Real Life, Send Me An Angel '89
	A	—	Bobby Brown, On Our Own
	A	—	Alfa Dustin, One Man Woman
	A	—	Surface, Shower Me With Your Love

TOP POP ALBUMS™

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

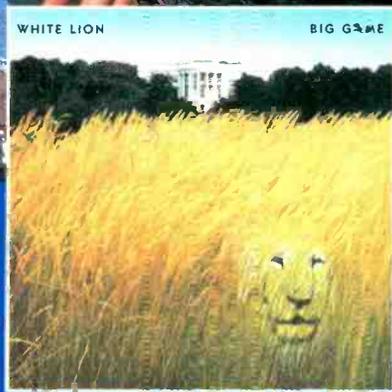
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	2	14	FINE YOUNG CANNIBALS ▲ IR-5 6273/MCA (9.98) (CD)	THE RAW & THE COOKED <i>2 weeks at No. One</i>
2	3	4	21	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
3	2	1	10	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
4	5	6	47	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
5	4	3	26	GUNS N' ROSES ▲ ² GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
6	6	8	47	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
7	9	11	5	TOM PETTY MCA 6253 (9.98) (CD)	FULL MOON FEVER
8	7	7	42	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
9	13	42	3	JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
10	10	10	7	THE CULT SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
11	8	5	17	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
12	16	20	4	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
13	14	14	12	MILLI VANILLI ● ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	12	12	36	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
15	17	21	4	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
16	11	9	41	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
17	18	18	6	GREAT WHITE CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
18	15	13	18	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
19	19	15	94	GUNS N' ROSES ▲ ⁷ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
20	20	16	9	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
21	22	19	18	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
22	24	29	9	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
23	21	17	31	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
24	31	36	11	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
25	26	25	52	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
26	23	22	17	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
27	28	27	46	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
28	25	23	95	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
29	29	30	54	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
30	33	34	15	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
31	35	40	21	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
32	27	24	38	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
33	37	45	48	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
34	68	—	2	10,000 MANIACS ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
35	32	26	38	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
36	34	31	39	WINGER ● ATLANTIC 81867 (9.98) (CD)	WINGER
37	38	38	16	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
38	39	35	28	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
39	46	48	4	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
40	40	43	15	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
41	30	28	32	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
42	41	39	16	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
43	43	44	27	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
44	47	53	14	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
45	45	47	47	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
46	52	84	3	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
47	36	32	19	ENYA ● GEFLEN 24233 (9.98) (CD)	WATERMARK
48	42	33	29	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
49	50	56	36	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
50	44	37	8	ROXETTE EMI 91098 (9.98) (CD)	LOOK SHARP!
51	51	46	35	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
52	49	49	5	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
53	65	71	9	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
54	60	62	5	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	62	64	4	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
56	63	66	4	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
57	48	41	30	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
58	53	55	8	THE JUDDS CURB 9595 1-R/RCA (9.98) (CD)	RIVER OF TIME
59	59	60	34	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
60	54	51	32	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
61	72	89	3	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
62	79	132	3	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
63	57	50	56	POISON ▲ ⁴ ENIGMA C1 48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
64	76	86	4	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
65	74	81	6	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
66	66	72	10	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
67	58	54	20	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
68	56	57	9	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
69	78	78	9	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
70	70	82	4	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
71	61	61	6	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
72	55	58	17	TESLA ● GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
73	67	67	18	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
74	64	63	34	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
75	80	80	9	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
76	83	70	18	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
77	77	77	5	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
78	86	96	5	BLUE MURDER GEFLEN 24212 (9.98) (CD)	BLUE MURDER
79	73	73	5	FRASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL
80	69	59	8	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
81	87	85	11	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
82	81	68	13	XTC GEFLEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
83	89	92	10	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
84	84	83	35	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
85	71	65	9	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
86	97	—	2	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
87	NEW ▶	—	1	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
88	93	99	7	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
89	91	94	14	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
90	75	52	14	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
91	88	69	49	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
92	85	79	14	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
93	NEW ▶	—	1	STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
94	102	102	14	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
95	82	75	18	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
96	107	164	3	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
97	95	104	15	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
98	140	152	3	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
99	96	90	38	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
100	99	101	44	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
101	92	76	16	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
102	94	87	20	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
103	90	74	20	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
104	100	91	29	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
105	101	95	26	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
106	106	103	28	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
107	120	135	5	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
108	109	97	26	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
109	NEW ▶	—	1	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)	CYCLES

○ 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.



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BIG GAME

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Featuring the first single,

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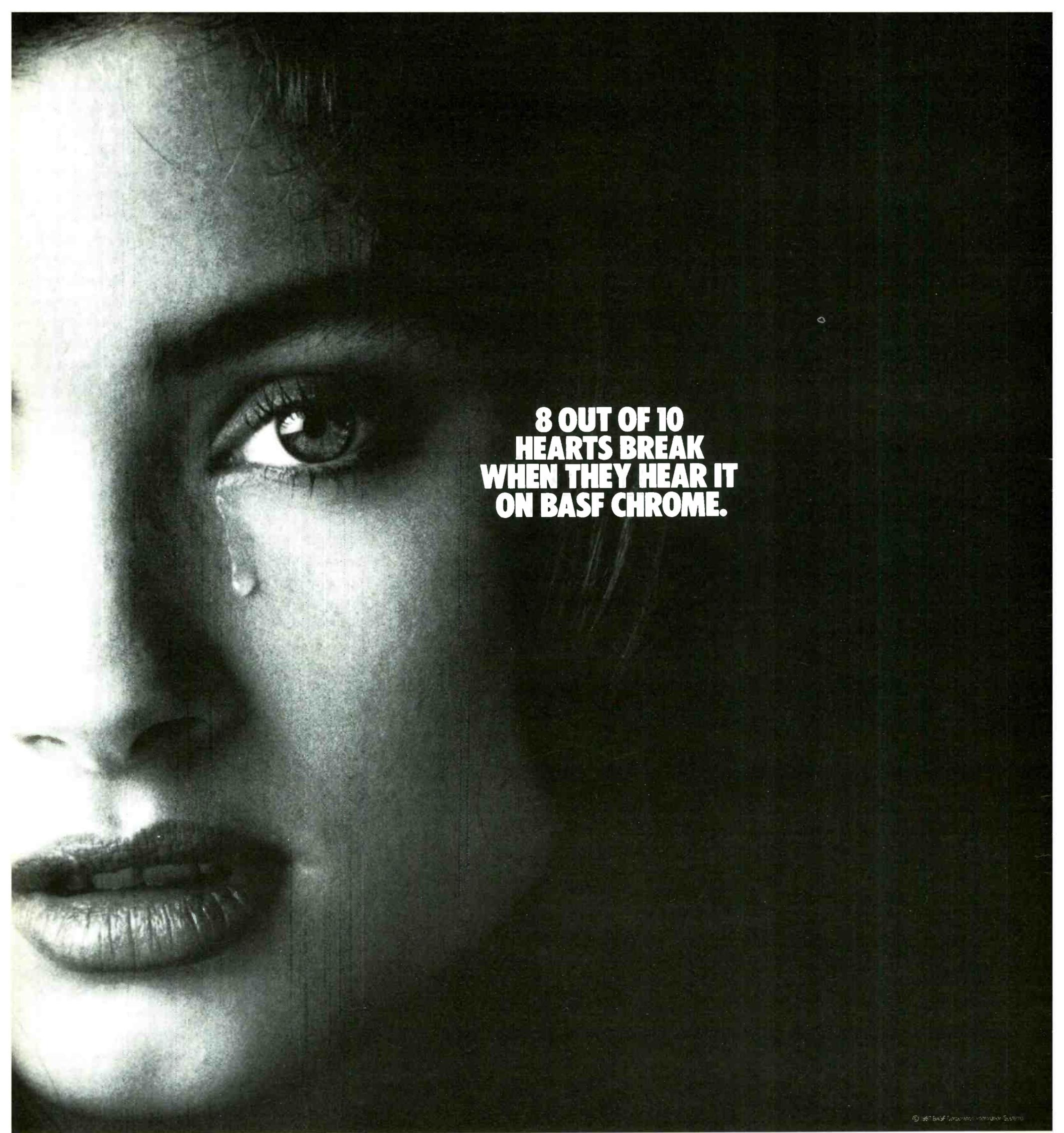
LOUD RECORDS

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FROM JUNE 15 THROUGH AUGUST!**



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WHEN THEY HEAR IT
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BASF

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	NEW		1	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
111	112	112	6	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
112	113	118	5	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
113	104	100	17	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
114	108	108	17	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
115	116	119	5	BLACK SABBATH I.R.S. 82002/MCA (9.98) (CD)	HEADLESS CROSS
116	145	160	4	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
117	98	93	17	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
118	110	110	6	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
119	161	—	2	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
120	137	153	3	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
121	121	—	2	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
122	111	116	12	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
123	103	88	33	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
124	124	111	11	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
125	125	154	4	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
126	127	150	5	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
127	105	98	36	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
128	128	134	7	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
129	147	165	3	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
130	NEW		1	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
131	131	121	69	BASIA • EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
132	177	—	2	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
133	114	107	14	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
134	115	117	11	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
135	151	191	4	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD
136	134	131	34	SIR MIX-A-LOT • NASTYMIX 70123 (8.98) (CD)	SWASS
137	191	—	2	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
138	NEW		1	LARRY CARLTON MCA 6237 (9.98) (CD)	ON SOLID GROUND
139	149	166	4	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
140	123	124	7	LEATHERWOLF ISLAND 91072/ATLANTIC (8.98) (CD)	STREET READY
141	117	109	33	U2 • ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
142	130	138	15	GEORGE STRAIT • MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
143	143	173	3	KENNY ROGERS REPRISE 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
144	118	114	35	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
145	129	130	9	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
146	NEW		1	UTFO SELECT SEL 21629 (8.98) (CD)	DOIN' IT
147	135	126	6	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED OZ 45094/E.P.A. (CD)	POWERFUL STUFF
148	NEW		1	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
149	119	115	82	GEORGE MICHAEL • COLUMBIA OC 40867 (CD)	FAITH
150	150	162	4	EARL KLUGH WARNER BROS. 25902 (9.98) (CD)	WHISPERS AND PROMISES
151	132	133	7	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
152	152	184	3	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
153	126	105	29	LEVERT • ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
154	148	140	91	SOUNDTRACK • RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
155	144	120	29	THE BOYS • MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	139	136	9	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
157	122	106	37	VIXEN • EMI 46991 (9.98) (CD)	VIXEN
158	141	122	8	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
159	159	146	10	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
160	NEW		1	WANG CHUNG GEFFEN GHS 24222 (9.98) (CD)	THE WARMER SIDE OF COOL
161	167	190	3	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
162	164	159	7	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
163	138	127	36	ANTHRAX • MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
164	133	113	10	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
165	162	169	36	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
166	190	—	2	CUTTING CREW VIRGIN 91239 (9.98) (CD)	THE SCATTERING
167	153	129	59	TRACY CHAPMAN • ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
168	146	142	49	NEW EDITION • MCA 42207 (8.98) (CD)	HEART BREAK
169	171	171	5	SEWINDERS RCA 9663-1-R (8.98) (CD)	WITCHDOCTOR
170	170	174	5	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
171	155	139	10	RED SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
172	182	195	12	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
173	142	145	5	FOSTER & LLOYD RCA 9587-1-R (8.98)	FASTER & LOUDER
174	156	128	27	TIFFANY • MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
175	166	143	12	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
176	NEW		1	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPELLA
177	163	172	6	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES
178	136	125	14	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
179	157	123	16	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
180	158	161	8	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
181	154	157	6	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
182	184	196	3	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
183	173	151	6	MOJO NIXON & SKID ROPER ENIGMA 73335 (8.98) (CD)	ROOT HOG OR DIE
184	168	141	18	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
185	187	197	9	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
186	188	—	2	XYMOX WING 839-233-1/POLYGRAM (CD)	TWIST OF SHADOWS
187	174	185	4	THE GODFATHERS EPIC FE 45023/E.P.A. (CD)	MORE SONGS ABOUT LOVE & HATE
188	169	148	8	FASTWAY GWR 75411/ENIGMA (8.98) (CD)	ON TARGET
189	180	180	47	PUBLIC ENEMY • DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
190	160	137	7	STRAY CATS EMI 91401 (9.98) (CD)	BLAST OFF
191	165	147	12	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
192	NEW		1	MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)	IRRISISTIBLE
193	176	149	42	THE JUDDS • RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
194	NEW		1	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
195	197	—	2	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
196	186	189	7	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
197	185	158	11	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
198	172	156	39	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
199	178	155	11	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
200	189	176	22	TODAY MOTOWN 6261 (8.98) (CD)	TODAY

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CONGRESS CAN REGULATE LYRICS, LAW STUDY SAYS

(Continued from page 1)

tion has come from Capitol Hill.

"There's no doubt that Congress now has the ammo if it wants to go after records," Lynn says. "Right now on the floor, they're adding sex to a TV anti-violence bill. Congress will always march into a battle about sex. Records are as good a target as any."

Lynn adds that he finds the "reasoning in the report—the analysis—inadequate."

A research-service spokesperson says that a member of Congress requested the constitutional analysis but that the identity of the lawmaker is "confidential."

The report, made available to members of Congress in June 1987 but only recently exposed publicly by a Washington journalism newsletter, reviews past case law and summarizes the constitutional questions of federal control over "indecent" and obscene sound recordings and children's access to them.

It concludes that "it would be constitutionally permissible for Congress to restrict access by children to certain records or to impose record labeling requirements, based on its authority to regulate interstate and foreign commerce."

It adds, however, that such restrictions must be "narrowly focused" so that they "do not infringe upon adults' right of access to the same material."

A spokesperson for the Recording Industry Assn. of America says the trade group was not aware of the report and has no comment.

However, an experienced First Amendment attorney with a record-industry background disagrees with the conclusions of the report.

James Fitzpatrick, of the Arnold and Porter law firm here, says there is "no justification for the broad conclusions" of the report and adds that an approval of a Congress-imposed rating system would indicate an "extreme" and "unfounded reading of the cases" cited in the study.

Fitzpatrick also says he has serious doubts that "constitutionally precise standards could be developed by the Congress to describe offensive lyrics" and that application of FCC rules on indecent speech should not apply because in the case of radio and TV rules, the "basis is government control of a limited broadcast spectrum" as opposed to public commerce in record retail stores.

"There's not total transference here to the general area," he adds.

Fitzpatrick occasionally serves as advisory counsel to the RIAA but says he is speaking "on my own here" and that "RIAA has not asked me to speak for them."

He also says that "it's relatively clear that the states have some elbow room" in making laws restricting material harmful to minors but adds that a rigorous federal law would almost certainly meet a constitutional challenge.

In 1985, as the result of requests from the politically connected Parents' Music Resource Center, the RIAA entered into a still-controversial voluntary agreement with the PMRC to place advisory labels or printed lyrics on certain sound recordings with explicit content.

The research-services' report goes through a legal history of Supreme Court obscenity cases, including the 1968 Ginsburg vs. New York case and its application to minors' access to "objectionable material."

It also reviews other federal and

state court cases, as well as federal agency precedent-setting decisions, such as the FCC's late-night-only rule for adult or "indecent" broadcasts.

The report, however, seems to indicate that lyrics that are merely suggestive would not be targets of federal law. It says that sexually oriented material of an "innuendo" or "double entendre" nature is too "vague" or "subject to more than one interpretation" to come under the provisions of any such legislation.

The report also takes a cautious position on any immediate call for legislation. "The fact that Congress has the authority, of course, does not necessarily mean that it should choose to

exercise it," it states. "There are seemingly valid and practical policy arguments on each side [of the controversy]. This paper merely indicates that there appear to be no insurmountable constitutional obstacles to the proposals discussed herein."

Throughout the text, the only group mentioned in reference to concerns about lyrics is the PMRC.

Jennifer Norwood, spokeswoman for the PMRC, says that the group heard about the report last year. "We didn't call for it," she says.

"It's not part of our agenda," adds Norwood. "We didn't even know about it until sometime in the presi-

dential campaign, when someone in [Sen. Albert] Gore's office stumbled across it."

Norwood says, however, that the PMRC had "decided to be pretty quiet" about the existence of the study. "We had no reason to use it, although we could have, because we're not after legislation."

However, the report and its conclusions are mentioned briefly in the group's spring 1989 newsletter.

A spokesperson for the research service said that the office "does not disclose the names of members of Congress who request" such a study. But she suggested that the request for the report "may have come from

one of those members interested in the issues of pornography."

Two members of the Senate subcommittee that held the well-publicized "informational" hearing on record lyrics in 1985 later ran for president in the last election—Ernest Hollings, D-S.C., and Albert Gore, D-Tenn. Gore called for the hearing, and Hollings said that he "would be looking to find if there is some constitutional means" to regulate lyrics.

A spokesperson from Gore's office denied the senator had asked for the study, and a Hollings spokesperson says that "nobody here can recall such a thing, but who knows, it was a while ago."

CD-ONLY STORES DON'T CARRY CDS ONLY

(Continued from page 3)

would have to become like our competitors, only better, if we were to survive in the long run," says Brownell.

Hitts in Columbia, S.C., was once a part of the Compact Disc Warehouse franchise, but when that franchise dissolved in August 1988, the store dropped the compact disk reference from its name and, in November 1988, began carrying cassettes.

"There was a certain novelty to a CD-only store, and that novelty wore off," says Hitts buyer James Duffy. "It was getting real hard to say no to all these people coming in looking for audiocassettes. It really hurt to say no. We finally had to bite the bullet and pick up cassettes."

The Compact Disc Warehouse in

Pasadena, Calif., also recently added audiocassettes to its inventory, stocking the top 100 titles. "We treat it like an accessory item," says manager Philip Hockwald. "We found that people wanted a cassette right away to listen to in their car."

With cassette sales picking up slowly, the jury is still out on whether cassettes are paying off for his store, says Hockwald. Some customers have reacted with concern and Hockwald has had to reassure them of the store's commitment to CDs.

Disc And DAT in Levittown, Pa., near Philadelphia, has stepped up its inventory in hardware—with such items as TVs, car radios, and car phones. (It also carries what little DAT software is available.) Accord-

ing to Chuck McGee, that diversification has been the store's "mainstay for success."

The store would be able to survive if it carried only CDs, says McGee, but the addition of hardware helps Disc And DAT thrive, while some CD-only stores are struggling.

Other outlets have toyed with the idea of diversifying, but thus far have not made the move.

Compact Disc Warehouse in San Diego—formerly part of the same franchise chain as the Pasadena store—has considered adding cassettes, but only to receive better service from major labels. "Some of the record labels will not open direct accounts for us. They want to see us carry cassettes," says manager Gerry Coon.

Coon has tried to rent laserdiscs at the San Diego outlet but bowed out after he realized that the store didn't have the capital or the space to be competitive in that area.

"We are going to stay CD-only at this location, but when we open another store, we will consider renting laser video." He says a new store might also carry music cassettes.

Lenny Piazza, who owns two 21st Century Sound outlets in the Philadelphia area, has considered adding cassettes, but has yet to make the move.

"I don't want to, but if it comes down to that, I may switch," says Piazza. The store already sells some

videocassette titles.

Even CD-only distributors are contemplating picking up cassettes. "We are looking at the possibility of adding [cassettes] to our distribution line in the near future," says Alan Meltzer, of the Connecticut-based CD One Stop, which has more than 2,000 accounts nationwide.

Meltzer notes that some of his clients have added cassettes. "It doesn't take a lot of space. All you need is a wall and some racks," he says.

Other stores, however, remain committed to the CD-only approach. Kevin Sechrist believes his four Atlanta Compact Disc stores will thrive on that basis—although affiliate stores have closed in Tampa, Fla.

"It is definitely different since those days when the chains weren't doing CD as fully as they are doing them now," says Sechrist. "But we feel that [CD-only] is still a viable concept that is working for us."

In the Dallas-Fort Worth area, the Compact Disc Center's three company-owned stores and its four franchised outlets offer such special services as listening centers and fast special orders to stay competitive.

"We have changed our strategy somewhat," says president Ted Vinson. "It used to be all a guy had to do was get some racks, some CDs, and open his doors. Now you have to work harder for your business, but that gives a specialty outlet the chance to be a specialist."

SOLAR AND EPIC INK 'JOINT VENTURE' DEAL

(Continued from page 3)

Griffey calls the Solar-Epic deal "similar to the deal that was being discussed as of last October with Capitol. It's similar to the deals I had before that with Elektra and RCA."

"CBS is going to be doing most of the day-to-day, nuts-and-bolts stuff," he continues. "Epic is going to be involved in sales, marketing, and administration, including legal and accounting. What we're going to do here is mostly creative."

The new agreement with Epic frees Solar up to issue a steady flow of new product—something Griffey admits he was reticent to do in the waning days of the CEMA deal. In fact, the label has not issued an album since Midnight Star's self-titled release last fall.

"We were still on very good terms [with CEMA], but the agreement was due to be up the last part of June, so it wouldn't make sense to put out records in April and May," Griffey says. "It was bound to have some effect on

them, knowing that they're a lame-duck distributor. From the point of maximizing things for the artist, it made sense to have our distribution system in place."

A third single from the Midnight Star album will be issued through Epic shortly.

In July, Solar/Epic will release the first album under the new deal, "Tender Love," the solo debut by Babyface, half of the hit-writing/producing team of L.A. & Babyface and a former member of Solar act the Deele. Coming in September will be a debut album by the Calloway Brothers, a duo featuring former members of Midnight Star.

Griffey says that in addition to releases from label stalwarts Shalamar, Lakeside, the Deele, and the Whispers, new albums will be forthcoming from three new Solar acts: the female duo Abidjan, male vocalist 32 Phreeze (coming in July), and singer Ralph Butler (due in August).

CDS SPARK U.K. MUSIC BIZ GROWTH

(Continued from page 1)

to have stabilized at an annual sales rate of 60.1 million, a drop of just 3% on the previous year. But while singles overall declined, the CD single advanced to an annual volume of 2.5 million from 873,000 units the previous year.

The BPI survey was conducted before the major labels began their current drive to establish the cassette single here (Billboard, May 13); the impact of this format will not be apparent until the second-quarter figures are released.

Shipments of 12-inch vinyl LPs dipped below an annual rate of 50 million units for the first time since 1972. The BPI qualifies this revelation by saying that "not too much significance" should be read into the statistics for one three-month period, but the 15% fall in the first quarter compared with January-March 1988 is a distinctly sharper decrease than has been customary in recent years.

At 46.6 million units, vinyl disks now account for less than 30% of the

combined album market. The value of vinyl LP deliveries in the year to March 1989 was \$223 million, scarcely more than a quarter of the value of the album market.

Prerecorded cassettes are maintaining their impressive growth pattern with a first-quarter volume more than 20% better than in 1988. The annual rate of deliveries is now 83.9 million units, and the value of cassette shipments is accelerating at an even faster rate. In the year to March, the configuration achieved \$370 million, a gain of 19% over the previous year.

The full-length CD is also distinguishing itself, with first-quarter shipments 35% above last year's figure to give a total for the year to March of 31.3 million units.

The average CD list price during the first quarter of this year was \$8.40, a decline of 7% on 1988. But at \$283 million, the value of CD shipments in the year to March accounted for almost a third of the value of album sales.

ROY ORBISON ESTATE SUED BY ACUFF-ROSE

(Continued from page 6)

representing itself as owning these songs.

The suit asks for a declaratory judgment from the court confirming that Acuff-Rose is "entitled to copyright ownership in all the published and unpublished songs." It also asks for an injunction to prevent Orbison's estate from assigning, licensing, or transferring copyright ownership in the disputed songs and from interfering with Acuff-Rose's exploitation of the pre-1985 titles.

In 1982, Orbison and his wife, Barbara, sued Wesley Rose, then an owner of the publishing company, and the company itself for more than \$50 million in compensatory and punitive damages, alleging that Rose, who had served as Orbison's manager, had mismanaged his career and that the company had underpaid his royalties. The suit was settled out of court; the terms were not revealed.

Acuff-Rose is now a division of the Opryland Music Group.

SURGEON GENERAL: ALCOHOL AND ROCK SPONSORSHIP DON'T MIX

(Continued from page 1)

Alcohol Abuse & Alcoholism. "The hope is that the industry will look to the spirit of the message, not the letter."

Koop stated: "Certain advertising and marketing practices for alcoholic beverages clearly send the wrong messages about alcohol consumption to the wrong audience." Those practices, he said, include "using celebrities who have strong appeal to youth; [and] sponsoring and promoting events such as rock music concerts and sports competitions where the audience is largely under the drinking age."

But alcohol companies that sponsor artist tours and concert venues say their advertising does not influence underage drinking. They also say they target concert sponsorship dollars only toward acts that appeal to older audiences.

Koop's proposals, including those to restrict these marketing practices, were branded as "drastic" and intrusive by Stephen K. Lambright, VP and group executive of Anheuser-Busch, one of the most visible players on the sponsorship field through its Michelob and Budweiser brands.

"I don't view Steve Winwood coming on stage sponsored by Michelob as encouraging my 12-year-old daughter to drink or, even worse, to drink abusively," says Lambright. He notes that the Federal Trade Commission and a congressional study in 1985 have found no clear link between alcohol advertising and alcohol abuse.

Koop countered in his remarks with the results of a U.S. Bureau of Alcohol, Tobacco and Firearms study that stated that 80% of those surveyed did believe alcohol ads encouraged underage drinking. "Teenagers who testified before the National Commission Against Drunk Driving for its 1988 youth report agreed," said Koop.

Christopher Pfau, director of sales promotion for Stroh's Brewery, which sponsored the 1982 Who tour in a tie-in with its Schlitz brand, says beer companies "carefully look at the demographics" of concert audiences to target crowds of legal drinking age.

WALL TO WALL

(Continued from page 4)

ries, and audio and video equipment, is pinning some of its hopes for a turnaround on superstores, which are three to four times the size of normal outlets. Thirteen superstores opened last year, for a total of 18.

Expansion will be much slower this year. "It's a consolidation period," says Dombrowski. "We're working on improving the operating performance in our stores opened recently."

Craig Bibb, a home-entertainment industry analyst for Prudential-Bache Securities, says Wall to Wall's superstores and many of its older, freestanding outlets are "not doing well." But he adds that its mall record shops, called Listening Booth, are good performers.

In the fourth quarter, net profit rose slightly to \$1.9 million on a 14.8% increase in revenue, to \$58.9 million.

Wall to Wall's sales break down as follows: prerecorded music, 39.1%; video rentals and sales, 5.6%; accessories, 9.8%, and audio and video equipment, 45.5%. **DON JEFFREY**

According to Josh Simons of Rockbill-ECMI, a company specializing in music-related sponsorships, the announcement comes as little surprise to the alcoholic beverage industry.

"Over the last few years, the industry has done an excellent job of regulating itself in terms of who they work with and how they reach the consumer and they're to be complimented on that." He points out the Michelob commercials that utilize such artists as Frank Sinatra and Eric Clapton, both of whom have a fan base primarily of legal drinking age.

Simons adds that the burden would be on legislators or others opposing alcohol sponsorship to show that an artist's audience is composed largely of underage patrons.

"This is going to require some sort of historical perspective of the artist and a look at who is buying the product," Simons continues. "For example, with the Rolling Stones, you've got to believe that 90% of their audience will be people

over the legal drinking age." Labatts Brewery is among the four companies angling for sponsorship of that tour.

Alcohol company sponsorship is "conservatively" worth more than \$10 million annually to touring artists, according to industry sources, with additional support channeled to the concert industry through sponsorship of venues.

"For the government to come in and say we are going to limit who can [sponsor] these shows, I think we would view that very negatively," says Ben Liss, an attorney and executive director of the North American Concert Promoters Assn.

Although there are several venues that still rely upon alcohol sponsorship, others that anticipated the concern with the alcohol tie-in now rely on other sponsors.

As one venue source says, "Over the last two years, we worked diligently to find sponsors who weren't involved in alcohol to fit our young demographics. We realized there might have been some confusion as

to whether the company's involvement was endorsement of a product or sponsorship of concert series. But to avoid any ambiguity, we decided to erase any doubt in anybody's mind by not having a beer sponsor."

Liss, of the promoters association, also questions whether restrictions on alcohol advertising, as suggested by Koop, would be constitutional.

"We also are very sensitive to those concerns" about alcohol abuse, says Liss, who notes efforts by promoters and building managers to monitor alcohol sales at concerts.

Miller Brewing Co., which concentrates on sponsoring burgeoning bands through its Miller Rock Network, as well as underwriting venues, is also active in TIPS—a program that helps train concessionaires in beer service. Miller's manager of consumer affairs, John Shafer, adds that the brewery has no plans to change its method of operations because of the report.

MADONNA, TONE-LOC LEAD MAY CERTIFICATIONS LIST

(Continues from page 6)

singers of the late '80s, Reba McEntire and K.T. Oslin, both notched their first platinum albums in May. McEntire scored with her 1987 "Greatest Hits" set; Oslin registered with her 1987 debut album, "'80s Ladies." And the Judds, the decade's hottest country duo, landed their fourth platinum album with a 1988 "Greatest Hits" collection.

Metallica struck both platinum and gold in May. The metal stars' 1984 album, "Ride The Lightning" was certified platinum, and last year's "Kill 'Em All" went gold.

Fifteen albums were certified platinum in May, but 10 of them are catalog titles that had been in release for two years or more. Three date to the mid-'70s: Jackson Browne's back-to-back hits, "For Everyman" and "Late For The Sky," and Bob Seger's "Beautiful Loser," his last album before forming the Silver Bullet Band.

Catalog titles also accounted for two-thirds of the month's 12 gold singles. Four Kool & the Gang hits from the early-to-mid '80s were certified gold, joining the group's four previous gold singles.

May was a big month for kiddie records. Kiddie megastar Raffi landed his first gold album, "Singable Songs For The Very Young." And two Disneyland/Vista singles went gold, with one—"101 Dalmations"—going on to platinum status.

Here's the complete list of May certifications.

MULTIPLATINUM ALBUMS

Bon Jovi, "New Jersey," Mercury/PolyGram, 5 million.

Bobby Brown, "Don't Be Cruel," MCA, 4 million.

Tone Loc, "Loc-ed After Dark," Delicious Vinyl/Island, 2 million.

Madonna, "Like A Prayer," Sire/Warner Bros., 2 million.

PLATINUM ALBUMS

Bob Seger, "Beautiful Loser," Capitol, his eighth.

Madonna, "Like A Prayer," Sire/Warner Bros., her sixth.

Jackson Browne, "For Everyman," Elektra/Asylum, his fifth.

Jackson Browne, "Late For The Sky," Elektra/Asylum, her fourth.

Def Leppard, "On Through The Night," Mercury/PolyGram, its fourth.

The Judds, "Greatest Hits," RCA, their fourth.

Metallica, "Ride The Lightning," Elektra, its third.

Bette Midler, "Beaches" soundtrack, Atlantic, her second.

Ronnie Milsap, "Greatest Hits, Vol. 2," RCA, his second.

The Cure, "Standing On A Beach," Elektra, its first.

Placido Domingo, "Perhaps Love," CBS Masterworks, his first.

Tone Loc, "Loc-ed After Dark," Delicious Vinyl/Island, his first.

Reba McEntire, "Greatest Hits," MCA, her first.

K.T. Oslin, "'80s Ladies," RCA, her first.

Dwight Yoakam, "Guitars, Cadillacs, Etc.," Reprise, his first.

GOLD ALBUMS

Madonna, "Like A Prayer," Sire/Warner Bros., her sixth.

Metallica, "Kill 'Em All," Elektra, its fifth.

Jody Watley, "Larger Than Life," MCA, her second.

De La Soul, "3 Feet High And Rising," Tommy Boy, its first.

Tone Loc, "Loc-ed After Dark," Delicious Vinyl/Island, his first.

Milli Vanilli, "Girl You Know It's True," Arista, its first.

Raffi, "Singable Songs For The

Very Young," A&M/Shoreline, his first.

Too Short, "Life Is . . . Too Short," Jive/RCA, its first.

PLATINUM SINGLES

Tone Loc, "Funky Cold Medina," Delicious Vinyl/Island, his second.

Madonna, "Like A Prayer," Sire/Warner Bros., her first.

Various Artists, "101 Dalmations," Disneyland/Vista.

GOLD SINGLES

Kool & the Gang, "Cherish," De-Lite/PolyGram, its eighth.

Kool & the Gang, "Joanna," De-Lite/PolyGram, its seventh.

Kool & the Gang, "Get Down On It," De-Lite/PolyGram, its sixth.

Kool & the Gang, "Too Hot," De-Lite/PolyGram, its fifth.

Debbie Gibson, "Electric Youth," Atlantic, her fourth.

Madonna, "Like A Prayer," Sire/Warner Bros., her fourth.

Paula Abdul, "Forever Your Girl," Virgin, her second.

Tone Loc, "Funky Cold Medina," Delicious Vinyl/Island, his second.

Bette Midler, "Wind Beneath My Wings," Atlantic, her second.

Tears For Fears, "Shout," Mercury/PolyGram, its first.

Various Artists, "Mickey's Christmas Carol," Disneyland/Vista.

Various Artists, "101 Dalmations," Disneyland/Vista.

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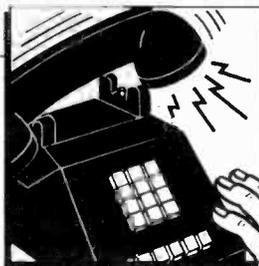
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INSIDE TRACK



Edited by Irv Lichtman

IN THE SECOND TEST CASE to establish that songwriters or their heirs are entitled to publisher performance fees on songs they've retrieved under a 19-year extension of copyright protection, the heirs of composer/lyricist **Harry Woods** have sued **Bourne Music** and **ASCAP** over a 1926 standard co-authored by Woods, "When The Red, Red Robin Comes Bob-Bob-Bobbin' Along." According to the court filing, ASCAP holds more than \$65,000 in escrow on royalties accrued by the song since it was retrieved in 1982 (ASCAP is a defendant on this basis). The suit, filed May 23 in U.S. federal court in New York, is similar to one filed March 14 on behalf of the heirs of the late composer **Harry Warren**. That action, centering on the song "I Love My Baby (My Baby Loves Me)," ended in an out-of-court settlement May 2 in which the defendant, **Shapiro-Bernstein Music**, agreed to pay to the plaintiffs a little more than \$3,000 held in escrow by ASCAP, as well as other monies on non-Warren copyrights (Billboard, May 13). Through her attorney, **Robert Osterberg**, Bourne chief **Bonnie Bourne** says she "welcomes the challenge to seek to protect her catalog and original publishers of old songs." In 1984, the U.S. Supreme Court, by a 5-to-4 vote, ruled that a publisher was entitled to mechanical royalties on recordings of a song made before termination. The decision did not address the issue of performance fees.

A FINAL SALE: The **Thorn-EMI** acquisition of the **SBK** music publishing empire was set to be finalized in New York June 1, with the final price running about \$310 million, some \$27 million less than the \$337 million price stated when the deal was first announced earlier this year. The price includes **Combine Music**.

TRACK HEARS that **A&M** will add another classical-oriented logo to its line of distributed labels. It's indie **Denon Records**, with the **A&M** launch set for around July 1. **Denon** is itself a distributor of the Czech **Supraphon Records**. The deal will add more classical clout for **A&M**, which started off its classical relationship several years ago with **Nimbus** and, more recently, **Delos**.

DID SOMEONE SAY 'DEAL'? Several sources in the retail arena say that **The Musicland Group**, already the industry's largest web with close to 700 stores, is on the verge of sewing up a deal to land 42-store **Yorktown Music Shops**, based in the Chicago area. **Yorktown** operates **J.R.'s Music Shop** and **Oranges Records & Tapes**.

RCA/COLUMBIA MOVE: Putting to rest a continuing flurry of rumors, **RCA/Columbia Pictures Home Video** announced May 31 that it has lifted territory restrictions for its 10 distributors. Earlier reports had other distributors who had been cut by the supplier—**Star Video Entertainment**, for example—being given the line back. But confusion was eliminated, says **Arthur Bach**, VP, after phone calls explained the modification.

THE WELK GROUP has added a TV/home video production company to its holdings. **The Welk Entertainment Group** is a partnership between **WG** and **Ira Pittleman**, with whom **Larry Welk**, son of the orchestra maestro, is partnered in **Heartland**, a TV marketer of recordings. Named as president and executive producer is **Jerry Gilden**, formerly with **Martindale/Gilden** productions. Home base is **WG** headquarters in Santa Monica, Calif.

ACT ONE: **Joe Kiener**, executive VP of **Chrysalis Records**, has brought his first act to the label since his recent appointment. It's **Stage Dolls**, with their self-titled album set for release June 28.

"IRRECONCILABLE DIFFERENCES" are cited by **RTV Communications Group Inc.** president **Robert W. Schachner** for his cancellation of a distribution deal with **Allegiance Records** via **Capitol Records**. **RTV** has marketed 12 albums on **Who's Who In Jazz** and three on several new age music logos, with new releases due this summer. All product will now be sold via a sales

staff at **RTV's** headquarters in Fort Lauderdale, Fla. All returns from **Capitol**, **RTV** says, will be exchanged for any **RTV** product. **Schachner** cites an inability to work directly with **Capitol** executives and administrative problems in working with **Allegiance**, while **Allegiance** president **Marty Goldrod**, partnered with CEO **Bill Valenziano**, says, "The deal just didn't work out. It wasn't that profitable."

BLACK RADIO EXCLUSIVE, one of four R&B-oriented trades hosting conventions this year, is claiming an attendance of 3,000-plus for this year's meet, held May 23-27 in Long Beach, Calif. That would put it in the same ballpark as last year's convention, but a number of key black record and radio figures say they stayed home this year or left early, citing disorganization, security problems, and a venue change from the customary Los Angeles to the less-sexy Long Beach. Topics discussed at Saturday's radio panel—which was merged into a marketing session—included back-selling and the ongoing debate over rap at black radio, also one of the prime topics of last year's session. One of **BRE's** counterparts, **Impact**, has already held its convention this year.

FORMER **CHRYSALIS RECORDS** partner **Terry Ellis** was elected chairman May 31 of **British Phonographic Industry**, the U.K. trade association. He replaces **Peter Jamieson**, who has joined **BMG** in the U.K. and will soon depart as chief of the company's section in Hong Kong. **BPI** chairmen are elected for a two-year term.

NEXT YEAR'S **GRAMMY AWARDS** telecast stays in Los Angeles. That's something of a surprise because it was expected that the show would alternate with New York or other main music towns after its return to the Big Apple in 1988.

IF AT FIRST . . . "Days Of Our Lives" is a 24-year-old TV soap that had never earned an Emmy nomination for music—until this year, that is. It has received a nomination for outstanding achievement for music direction and composition for a daytime series. And the list of writer credits is just about as long. They are **Marty Davich**, music director/composer, **composer Ken Corday**, and music supervisor **Amy Burkhard** . . . Meanwhile, **composer/pianist Earl Rose**, who has earned his third Emmy for his work on an even older soap, "Another World," has an **Irving Berlin** album on the New York-based **Amadeus** label.

THE JAILING of **James Brown** has elicited a recorded tribute from **Major Bill Smith's LeCam** label. It features Brown's "I Feel Good" by **Hogan**. And the chief of the Fort Worth, Texas-based label says he'll donate all royalties to help Brown, who is imprisoned in Georgia on drug charges.

WITH THE DEMISE, with its July issue, of 40-year-old consumer mag **High Fidelity**, pop music editor **Ken Richardson** will cover the scene as a national freelance writer. He can be reached at 609-587-8149. The **High Fidelity** circulation list and name will be incorporated into the organization of its rival, **Stereo Review**.

DAT'S ALL, FOLKS: A little more than a year after it announced it would produce prerecorded **DAT** versions of its product, **Enigma Entertainment Corp.** has decided to abandon the configuration. The company, which was the first rock label to issue the digital tapes, says that lackluster sales, coupled with a recent survey showing what **Enigma** president **Wesley Hein** calls "virtually no market" for the configuration, spurred discontinuation of the **DAT** releases. **Enigma** will continue to offer retail accounts the remaining inventory of its three **DAT** issues—**DEVO's** "Total DEVO," **Wire's** "The Ideal Copy," and **Al Stewart's** "Last Days Of The Century."

BLESSED ARE THE CHILDREN: Four-month-old **Walker Louis Baron**, son of **A&M Records** West Coast director of publicity **Diana Baron**, was christened recently by **Al Green**, who doubles as an **A&M** recording artist and a minister of the Full Gospel Tabernacle Church. At the ceremony, which was attended by family, friends, and a contingent of **A&M** execs, the Rev. Green serenaded young Walker with "You Are My Everything."

EASTERN TIME: **George Collier**, **Capitol Record's** director of West Coast operations, is moving to Nashville to become the label's director of marketing.



"Keep on movin'" just keeps on moving!

Soulful Soul

Management: Keith Bourton / Produced by Jazzie B & Nellee Hooper
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HOME
(4/2/1-25876)

Produced by Jim Scott and "He & He"
It's the toughest collection of tunes to date for these Midwest marvels. The tremendous firepower they wield onstage has finally been captured in the studio on such stellar tracks as "You Don't Get Much." Marshall Crenshaw guests on vocals.



The B-52's

COSMIC THING
(4/2/1-25854)

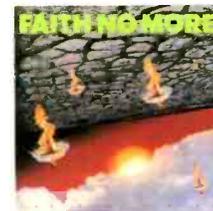
Produced by Nile Rodgers/Don Was
These longtime dance club favorites have worked their little beehives to the bone to deliver an irresistible new release—packed with wacky melodies and fresh funk. The title track is featured in the new movie "Earth Girls Are Easy."



F. Machine

HERE COMES THE 21ST CENTURY
(4/2/1-25875)

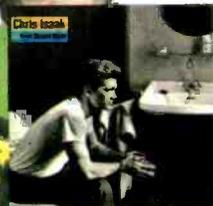
Produced by Mike Clink (Guns N' Roses' *Appetite For Destruction*); Co-produced by F. Acclaimed Englishman Simon F. returns with a new group of musicians who share his love for mixing roots, punk and the steady pulse of street music. The unstoppable "Runaway Train" leads the way.



Faith No More

THE REAL THING
(4/2/1-25878)

Produced by Matt Wallace and Faith No More
These Bay Area bashers have 'em waitin' in line for this follow-up to their Slash debut *Introduce Yourself*. This is rock & roll that's rough around the edges—fueled by a grueling tour schedule that's made them a legendary live attraction. Faith springs eternal on "From Out Of Nowhere," the featured track.



Chris Isaak

HEART SHAPED WORLD
(4/2/1-25837)

Produced by Erik Jacobsen
The third LP for this unanimous critical favorite who demonstrates dramatic growth as a singer and songwriter with each release—while cleverly updating the classic rock & roll themes of loneliness and despair. Watch for "Don't Make Me Dream About You."