

## Home Video Industry Enjoys Growth All Over Globe

### BY JIM McCULLAUGH

LOS ANGELES As the home video industry continues to expand in the U.S., the major studios are experiencing similar patterns of growth abroad—including

A SPECIAL

BILLBOARD

ANALYSIS

sell-through growth.

Overall, overseas revenues of home video suppliers are expected to grow apprexi-

mately 5%-10% this year to a net of \$1.4 billion-\$1.5 billion, according to a recent movie-industry-research study from New York-based investment house Goldman Sachs. The current domestic business reaps \$2.2 billion-\$2.3 billion in net sales.

## UA Video Chain Tries Tie-Ins With Cable, Theaters

## BY KEN TERRY

NEW YORK United Artists Entertainment, which owns United Cable and the UA theatrical chain, the nation's largest movie circuit, is quickly expanding its position in video retailing. Its United Cable Video Entertainment subsidiary already is operating 18 stores in eight states and plans to open 100 outlets—all Blockbuster franchises—by the end of 1990.

As expected, UCVE is cross-promoting its stores with UA's cable systems and theaters; based on the initial results, Blockbuster Entertainment wants to get involved in cross-promotions with those UA (Continued on page 91)

### The report also says that over the next two years, foreign markets will be "the next new technology" that will stimulate revenue growth for theatrical product, especially TV programs.

Japan accounts for about 25% of the videocassette business outside (Continued on page 97)

This story was prepared by Kirk La-

Pointe in Ottawa and Geoff May-

OTTAWA PolyGram Inc. Canada

and WEA Music of Canada Ltd. will

phase out the 6-by-12-inch packaging

standard for compact disks, offering

field in New York.

This story was prepared by Bruce Haring in New York and Chris Morris in Los Angeles.

NEW YORK Pressure on record retailers not to carry explicit product is building, and the dealers are applying heat to their suppliers as a result. The latest turn of the screw against

'Gram, WEA Canada To Drop CD Box

retailers discounts, starting July 1, to

help them pay for anti-theft mea-

PolyGram was the first Canadian

record company to make the an-

nouncement, saying it would discon-

tinue shipping compact disks in dis-

posable packaging Jan. 1, 1990. The

sures

such albums is coming from mall developers, who are apparently stepping up behind-the-scenes pressure on at least one large mall-based record chain.

Music Dealers Apply Pressure To Labels

Mall 'Censorship' Issue Heats Up

Although developer concerns over products sold by tenants is not a new phenomenon—many mall leases contain a clause governing the sale of

change will not be popular with many retailers here, so the firm is offering

an olive branch, using the elimination

of the blister pack as justification to

reduce the base price of CDs between

40 and 50 cents, effective July 1. The

savings are intended to "assist all ac-

(Continued on page 96)

graphic material—recent memos circulated to vendors and employees by the 235-store, North Canton, Ohiobased Camelot Music suggest that such pressures may have intensified over the last year.

At the same time, direct pressure from consumers and conservative groups is having a marked impact on some chains' approach to records with risque lyrics or packaging. The recent decision by the 119-store, Amarillo, Texas-based Hastings Books, Music & Video to restrict sales of certain albums to minors may be one manifestation of those concerns (Billboard, June 17).

The repercussions of these pressures have created a palpable chill in the music industry. Surveyed labels (Continued on page 90)

## Capitol Kills 45 On Most Catalog, 3 New Singles

### BY CRAIG ROSEN

LOS ANGELES In a move further signaling the demise of the 7-inch vinyl single, Capitol Records is releasing new pop titles by Jon Butcher, Billy Squier, and Crowded House solely on cassette single at retail with 7-inch vinyl versions being issued only for promotional purposes.

The label has also ceased production of 45 rpm catalog product, with the exception of 10 Beatles titles, says Ron McCarrell, Capitol VP of marketing.

Additionally, the label plans to roll out at least 13 two-song cassette single oldies from artists including Neil Diamond, Gene Vincent, the Outsid-*(Continued on page 90)* 



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**VOLUME 101 NO. 25** 

JUNE 24, 1989

## PERSONICS TRYING A NEW TACK

Personics Corp., the in-store taping system that had originally sold itself as an oldies medium, is now trying to position itself as a singles vehicle, Billboard senior retail editor Geoff Mayfield has the story. Page 6

## BMG OFFERS R&B RETAILERS TAPE SINGLES

BMG Distribution is using Black Music Month to help garner attention for the cassette single configuration at independent R&B music retailers. The promotion features a special 90-piece prepack and 120-tape fixture for stores, and a Sony radio/tape player giveaway for consumers. Retail editor Geoff Mayfield has details. Page 41

## CES PANELISTS TALK 'PLAY TV'

Interactive television is the hottest development in the world of video games, according to a June 4 workshop at the Summer Consumer Electronics Show in Chicago. Billboard's Moira McCormick and Karen O'Connor cover the new technology as well as the panel interaction. Page 45

## VID JUKEBOX TO JUMP IN SPANISH

Video Jukebox Network, the Miami-based clip request service, has targeted top Hispanic markets for its latest expansion efforts, with 24-hourper-day service planned for Dallas-Fort Worth and Miami, Tampa, and Page 69 Orlando, Fla. Latin music editor Carlos Agudelo reports.

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Hits of the World

**Music Videocassettes** 

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**Videocassette Sales** 

**Black Singles Action** 

**Country Singles Action** 

Store Monitor

Video Retailing

**Video Reviews** 

Hot Singles Adult Contemporary

## **CLASSIFIED ACTIONMART**

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## Talk Show Hosts: Much To Talk About Trade Group Launched At Boston Meet

## BY SEAN ROSS

BOSTON The 45 or so talk show hosts who met here for their first annual convention June 9-10 did come out of it with a new trade organization. They did not come out of it, as some had expected, with a new agenda for political action-but then again, most of them insisted, they

weren't looking for one. The new National Assn. of Radio Talk Show Hosts (NARTH) is the brainchild of WRKO Boston p.m. driver Jerry Williams, who also organized the "Talk Radio and the American Dream" meetings. Williams-the new group's president-was one of the key talk hosts in organizing public opposition to this winter's pro-

## **PolyGram Int'l Says '88** Was Best Sales Year Yet

## BY AL GOODMAN

ALGARVE, Portugal PolyGram International powered its way to record revenues and profits in 1988, label president David Fine told a group of managing directors at a five-day conference here.

Fine said the surge in sales and earnings was paced by 11 Poly-Gram artists, who each sold more than 1 million units last year. These successes, led by Def Leppard's "Hysteria," combined to give unit sales of more than 28 million.

Fine told Billboard: "I'm completely bullish about the record business and I think we're outperforming the industry." Some 90 senior PolyGram executives from 31 countries attended the gathering at the Hotel Quinta do Lago to hear Fine say PolyGram's market share had increased in Europe, North America, Japan, Southeast Asia, and elsewhere

Richard Asher, president and CEO of PolyGram Records Inc., said that in the U.S. the company was "nipping at CBS' heels recently. We don't have the broad roster of superstars that WEA or CBS have, but we seem to be as efficient as the competition in our areas. I'd say more than 12 million sales of (Continued on page 91)

posed congressional pay raise.

In the wake of that campaign's success, Williams had issued an invitation to his fellow hosts to discuss 'the implications of the congressional pay raise defeat or any other issues. That move prompted national consumer media coverage as well as widespread speculation that the gathered hosts would look for other political issues with which to stir up their audiences en masse.

Perhaps because of that publicity, fewer than 25% of the format's estimated 225 personalities were in Boston for the meetings, and many of the best-known names were holdouts. Syndicated host Larry King called the meeting "more of a publicity gimmick than anything else." ABC/Capital Cities-which has talk properties in Los Angeles, New York, San Francisco, and Providence, R.I., kept its hosts home.

Members of the anti-pay-raise campaign had also been attacked both by members of Congress and FCC commissioner James Quello (Billboard, May 13). Critics of talk-host activism have worried that the campaign may both have weakened the chances for certain pieces of legislation being sought by broadcasters as well as having improved the likelihood of reimposition of the fairness doctrine.

Not surprisingly, Williams says that one of the new group's goals will (Continued on page 12)

## Prince, Elfman Releases Wing Their Way To Record Stores Holy Soundtracks, Batman! There's Two!

BY MELINDA NEWMAN

NEW YORK As "Batman" flies into theaters across the country, Warner Bros. is hoping the mov ie's two soundtrack releases will have patrons zooming in their Batmobiles to the nearest record store.

Preorders for "Batman." the original motion picture soundtrack by Prince, stand at more than 800,000. The album arrives in stores Tuesday (20), three days prior to the movie opening. The "Batman" score, by Danny Elfman, will be released Aug. 8. It is believed to be the first time a movie has had two official albums prepared by its opening.

Prince's nine-song collection—six tunes appear in the \$30 million movie, the others were inspired by the film-is being hailed as his most commercial since 1984's "Purple Rain" and funkiest since "1999." The first single, "Batdance," debuted at No. 53 on the Hot 100 Singles chart, jumped to No. 41 this week, and is approaching gold status. The B side is "Two Hundred Balloons," a Batman-inspired song that isn't on the album.

Even though "Batdance" is not part of the movie, "Prince was adamant about it being the first single," says Warner Bros. VP of A&R Michael Ostin. "And he was right; it's a tremendous teaser for the film and the album. He's taken so many pieces of the dialog from the film and other music that's in it that it's like a collage." "Batman" director Tim Burton

originally planned for Prince to do

one or two songs for the movie, but that all changed once Prince saw some of the movie footage. "I brought Prince over to London [where the film was shot] and you could just tell his kind of genius was in touch with the movie," says Mark Canton, president of worldwide motion picture production for Warner Bros. Pictures.

"By the time we had dinner that night, he had three songs in his head. Three weeks later he had nine songs. He did a few more that we felt would be better for the film and ended up creating an album up there with 'Purple Rain.' " Some initial thought was given to releasing one soundtrack with highlights of Prince's tunes and Elfman's score, but after Prince proved to be so prolific, Warner Bros. decided to go with two separate records.

Although Prince's albums subsequent to the 8-million-selling "Pur-ple Rain" have been critical favorites, none has come close to matching its sales figures. And though the tie-in with "Batman" can only enhance both projects, Ostin doesn't see it as vital to Prince's career. "It's nice to have the connection, but Prince is such an amazing artist (Continued on page 97)

## 'Batman' Pirates Beware: Warner Is On Your Case

## BY AL STEWART

NEW YORK Even before the eagerly awaited "Batman" hits movie screens Friday (23), Warner Bros. has an eye on video—and video pirates.

The company is offering rewards of up to \$15,000 for information leading to the conviction of anyone distributing bogus 'Batman" cassettes. In addition. a reward of \$200 will be given for each of the first 15 pirated copies of "Batman" received by the company.

Warner says its efforts to curb illegal duplication of the film also

involve the use of an electronic marking code on all 4,000 theatrical prints shipped around the world. Though the code is not visible on the original, it can be detected in all pirated film-to-video and subsequent video-to-video transfers, according to Warner.

Molly Kellogg, Warner Bros. VP for anti-piracy, notes that the anti-piracy efforts used in connection with the film "are among the most ambitious ever seen at the company.

"There are many comic book aficionados who are committed to collecting all types of Batman (Continued on page 97)

## 1 Bill Allows Assault Virtims To Sue Vid Makers **VSDA Assails Illino's Porn Proposals**

### BY MOIRA McCORMICK

CHICAGO A proposed amendment to the Illinois Criminal code would allow victims of sexual assault or sexual abuse to recover damages from manufacturers, producers, or wholesalers of video material, if the victim could prove that viewing obscene material caused the defendant to commit the assault. The proposed legislation, HB1858, passed the Illinois House Of Representatives and was assigned to the Illinois Senate Judiciary Committee May 26, where it has remained.

Regarding an additional pair of vid-

## **Music Vet Jay Lasker Dead At 65**

NEW YORK Jay Lasker, a cigar-chomping throwback to prerock-music-industry days who adapted successfully to the modern era, died of cancer June 11 at his home in Encino, Calif. He was 65.

Lasker's last big role in the recording industry was that of president of Motown Records, from 1980-87; he left that position because of his illness.

While overseeing successful recordings by Lionel Richie and Smokey Robinson, among others, Lasker was quick to recognize the importance of the new compact disks by delving into Motown's catalog to produce a broad line of compilation disks documenting the label's hit sound. Motown also marketed a series featuring two complete catalog albums on one CD, with the original album artwork as part of the cover graphics.

As the cassette became the dominant configuration and the new CD configuration was taking hold, the label became one of the first to eliminate the LP on economy-priced lines.

Lasker began his music business career in 1945 for the Decca label (now MCA) and after obtaining a law degree, became manager of the company's Detroit branch. He rose to Decca sales manager in 1956 and later held posts at Reprise Records and Vee Jay Records.

In 1965 Lasker became a partner, along with Bruce Roberts, Lou Adler, and Pierre Cossette, in Dunhill Records, which became a strong independent label force with hits by the Mamas & the Papas, Three Dog Night and others. The Mamas & the Papas had six top five records from 1966-67. In 1966, the label was sold to ABC, with Lasker heading a combined ABC-Dunhill label.

Before joining Motown, Lasker operated the Ariola-America label, which failed to make a dent in the marketplace.

Surviving Lasker are his wife, Harriet; a daughter, Marcy; a son, Scott: and two grandchildren. **IRV LICHTMAN** 

eo-related bills, HB1056-which would require video stores to post warnings of the harmful effects of violent or sexually degrading material-passed the House and was assigned to the Senate Judiciary Committee June 6; and SB5, which would prohibit the sale or rental of X- and Rrated material to persons under 21 and 18, respectively, passed the Senate and was tabled in the House June 9.

According to Elaine Zizas, president of the Chicago chapter of the Video Software Dealers Assn., HB1858, which was sponsored by Rep. Edward Petka, R-Plainfield, was inspired by a criminal case in Illinois. Zizas says, "A young man from Will County rented an adult film with a bondage and sexual abuse scene,<sup>3</sup> and subsequently assaulted a woman in a similar manner.

However, says Zizas, "You can't blame someone's instability on Hollywood." The VSDA's objections, she says, quoting from a Legislative Alert newsletter sent by VSDA's Washington, D.C.-based attorneys, are that HB1858 "would open a Pandora's box of never-ending litigation and could serve as a dangerous and 'overbroad' tool of revenge for victims of sexual assault.'

The bill originally included retailers among the group of culpable parties, but the retailer category was later removed. The VSDA still opposes the bill, however, according to the legislative alert, even though there is "no direct effect on retailers, because it would set a dangerous precedent. It would have a chilling effect on the materials available to adults." The alert also states the bill "establishes a link between the viewing of sexually oriented material and the commission of violent crimes, a link that has never been proven."

HB1056, sponsored by Rep. E.J. Giorgi, D-Rockford, would require the posting of a warning reading, "Public Service Message: Extensive research finds violent or sexually degrading entertainment may have a harmful unconscious effect on children and adult viewers."

One warning would have to be posted for every 500 square feet of floor space. According to the legislative update, the VSDA opposes the bill because, "It violates the First

NEW YORK Geoff Mayfield, Bill-

board's senior retail editor, is moving

to the new position of associate direc-

tor of retail research. With the promotion, Mayfield

transfers from Billboard's editorial

department to the chart department,

where he will report to Michael Ellis,

director of charts. The move will be-

come effective upon the appointment

In his new position, Mayfield will

be in charge of expanding and im-

proving the chart department's retail

data collecting-including the pro-

gram to obtain piece-count reports

from music and video retailers. In ad-

dition, he will be involved with BIN

communication, support efforts, and

of a new retail editor.

Amendment rights of dealers who may not agree" with its content, going on to say that, unlike government requirements that cigarette manufacturers must label their product as harmful, this "pertains to the allegedly harmful effects of speech, not consumer products." Furthermore, the statement contained in the warning "is not proven by scientifically valid evidence."

"Five hundred square feet is not a big space-you'd conceivably have to post one of these signs in front of your Disney titles, or in front of 'Singin' In The Rain,' since the statute would require posting every 500 feet no matter what the video section is," says VSDA's Zizas. "The legislators' intentions are good, but they get carried away-and they never see what the end result is."

As for SB5, introduced by Sen. Miguel DelValle, D-Chicago, it did not make it out of committee by the deadline. However, the bill could be resurrected.

In effect, the bill gives legislative authority to the Motion Picture Assn. Of America, a private organization, and is thus unconstitutional, according to the VSDA. It would "give the California-based MPAA the power to decide which videos are illegal to rent to minors.'

Ultimately, the bill could sabotage its own desired effect, the VSDA points out: "By attaching criminal liability to a voluntary ratings system, the state will tend to cause producers to avoid rating their films. The exis-tence of the MPAA rating system would be threatened, and parents who rely on ratings would be the ultimate losers.

This type of legislation, says MPAA senior VP Simon Barsky, is not an "appropriate area for government legislation. The ratings system is voluntary, and works best without help or interference from government regulations. Legislation like this would force producers to avoid the system. We believe the voluntary ratings system that's been [adopted] by movie theater operators will also be [adopted] by video store owners."

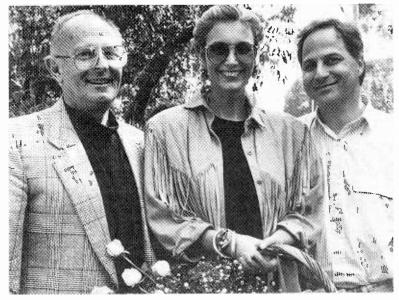
We do a good job of policing ourselves," says Zizas of VSDA. "I don't know of any video store that would rent an R-rated movie to a 12-yearold.

## **Billboard Ups Mayfield To New Chart Dept. Position**

product development.

Mayfield will maintain some of his editorial responsibilities, including the weekly Retail Track column (see page 42). In addition, he will assist in the search for a new retail editor: direct the new editor's orientation; and continue to provide overall guidance for Billboard's music and video retail coverage.

Mayfield joined Billboard as associate retail editor in December 1985. He was promoted to retail editor in April 1987 and to senior retail editor in February. Before coming to Billboard he was media communications specialist at Camelot Enterprises, parent company of Camelot Music.



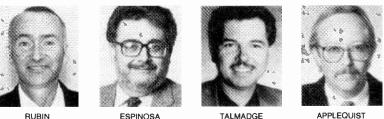
Emmylou Renewed. Emmylou Harris is re-signed to an exclusive recording contract with Reprise Records. Shown, from left, are Mo Ostin, board chairman, Warner Bros./Reprise; Harris; and Lenny Waronker, president, Warner Bros./ Reprise

## **EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Don Rubin is named senior VP, A&R, for SBK Records Group in New York. He was VP, SBK Record Productions, for SBK Entertainment World Inc.

EMI Music in Los Angeles appoints Ruben Espinosa national sales director, U.S.A. and Puerto Rico, Capitol/EMI Latin division. He was West Coast sales manager for CBS Discos.

Randy Talmadge is promoted to VP for Warner/Elektra/Asylum Music-Refuge Productions in Nashville. He was director of creative services for the



RUBIN

TALMADGE

APPLEQUIST

label's Elektra/Asylum Music.

Columbia Records in New York appoints Craig Applequist VP, sales. He was sales manager in Los Angeles for the label. CBS Masterworks in New York names Linda Novak VP, business affairs, U.S. She was counsel for CBS Records Inc.

Jamie Cohen is named VP, A&R, for Private Music in Los Angeles. He was director of A&R for Columbia Records.



Chrysalis Records in New York appoints Steve Schnur director, album rock/video promotion. He was national director of video promotion for Elektra Records.

Capitol Records in Los Angeles promotes Ritch Bloom to senior director, pop promotion; appoints Frank Palombi national director, pop promotion; and promotes Jeff Shane to national director, album rock promotion. Bloom was national director, album rock promotion; Palombi was Dallas local promotion manager; and Shane was Miami pop promotion manager, all for the label.

Marilyn Lipsius is promoted to senior director, publicity, for RCA Records in New York. She was director of publicity for the label.

David Konjoyan is promoted to manager, national AC, new AC and jazz promotion for Cypress Records in Los Angeles. He was manager of adult/ alternative promotion for the label.

Geffen Records in Los Angeles names Cat Collins promotion manager for the Tennessee/Alabama/Mississippi region, and Ed Green promotion manager for the Philadelphia region. They were, respectively, music director for WBCY Charlotte, N.C., and promotion director for WYSP Philadelphia.

RELATED FIELDS. Personics Corp. in Menlo Park, Calif., appoints John Scales VP, retail operations; Gregg Geller VP, programming and product acquisition; and Steven Cristol director of marketing. Scales was Southwest region manager for Blockbuster Video; Geller was a music industry catalog development and compilation consultant; and Cristol was managing partner for U.S. Marketing Services.

•VIDEO PEOPLE on the move, see page 58

## **Personics Humming A New Tune Custom Taping Firm Stressing Singles**

## BY GEOFF MAYFIELD

NEW YORK Personics Corp., the in-store custom taping system that originally positioned itself as an oldies medium, is aggressively trying to portray itself also as a singles vehicle, based on in-house research compiled in February at some 30 Los Angeles area stores.

Despite the upbeat digest of numbers that Personics chairman Elliot Goldman has been pitching to record companies, several distribution and label executives remain skeptical about the role the system can play in the industry. Like the handful of specific case

studies that were broken out in Personics' first round of studies, which were based on December sales, the

company's new data show success stories which suggest that exposure provided by the system can actually build additional sales for a current album.

Goldman says the second phase of tests suggests his company's service does not cannibalize prerecorded album sales, a fear many record company executives have expressed since the system was announced. "We're playing around with using

this information to say that Personics is another means of exposure for artists, including new artists," says Goldman. "What it represents as a working system on the floor is the exact same thing as when you put out a single, a new video, posters, and floor displays-it's exposure." Goldman says a small sample of stores running the system were matched with comparable stores that did not have the Personics system in order to determine whether unit sales were affected. In each of the four examples offered by Goldman, the artists who were included in the Personics catalog saw increases in the Personics stores.

According to Goldman, in the Personics sample stores, Anita Baker saw a 78% sales increase, Def Leppard got a 22% boost, Skid Row saw a 152% gain, and a catalog Depeche Mode song increased 88%. The last (Continued on page 96)



Made In The Shades. Eurythmics sign with Arista Records, which has scheduled an autumn release for their label debut album, "We Two Are One." Pictured from left are Dave Stewart, Eurythmics; Clive Davis, president, Arista; and Annie Lennox, Eurythmics.

## Winner In Battle For Time **May Be Saddled With Debt**

## BY DON JEFFREY

NEW YORK Paramount Communications Inc.'s hostile bid to buy Time Inc. and bury the proposed merger of Time and Warner Communications Inc. has initiated a takeover battle whose winner may be a debt-ridden company with diminished ability to invest and post profits.

Wall Street sources foresee the death of the originally proposed \$18billion stock-swap merger between Time and WCI. What will take its place is the subject of endless speculation.

Analysts say that if Time or Warner has to take on large debt to keep its merger alive, the new company will be less able to make acquisitions. In recent years Warner has acquired Chappell & Co. Inc., a music publishing company, and Lorimar Home Video.

But sources agree that a revised merger should not harm capital expansion of Warner's recorded-music business

Analyst Raymond Katz of Mabon Nugent says, "The music industry's capital needs are not as great over the next five years."

Mara Ballsbaugh of Smith Barney Harris Upham & Co. says she is "not worried" about Warner's ability to finance its record company's new-product or artist development because 'business is great, with huge cash flows. It's in a self-sustaining mode."

Although Wall Street believes that Paramount's \$175-a-share cash offer for Time looks attractive to Time's shareholders, no one says the bid is a sure thing.

"Time has been put into play," says Ballsbaugh. Time's shares soared last week to \$180 each, as rumors flew that General Electric or Kravis Kohlberg Roberts might bid as high as \$215.

Meanwhile, executives of Time and Warner, briefed by armies of bankers and lawyers, were discussing ways to preserve their merger and ward off Paramount and other suitors

These options included:

- Time acquiring Warner.
- Warner buying Time. • Time acquiring Paramount.

• Time and Warner concluding a (Continued on page 90)

## Tom Petty's 'Fever' Breaks—Into Top 5; **Cherry Tops McCartney As Albums Debut;**

**TOM PETTY's** first solo album, "Full Moon Fever," jumps to No. 5 on the Top Pop Albums chart, spelling good news for Petty, producer Jeff Lynne, and MCA Records.

"Fever" is Petty's first album to reach the top five since 1980-81, when he and the Heartbreakers scored with "Damn The Torpedoes" and "Hard Promises." The first single from the new album, ʻI Won't Back Down," jumps to No. 14 on the Hot 100, becoming Petty's fifth top 15 hit.

"Fever" is the third top five album of the year for producer Lynne, following Roy Orbison's "Mystery Girl" and the "Travel-ing Wilburys" collaboration-which featured Lynne, Petty, Orbison, George Harrison, and Bob Dylan. Lynne's current hot streak as a producer began 18

months ago with Harrison's "Cloud Nine," which went top 10 and yielded the No. 1 single "Got My Mind Set On You." Lynne, who led **Electric Light Orchestra** to four straight top 10 studio albums in the '70s, is currently recording his first solo album for Warner Bros.

With Petty at No. 5, MCA has three of the top five albums for the first time in its history. Fine Young Cannibals (on I.R.S./MCA) hold at No. 1 for the fourth week; Bobby Brown rebounds to No. 3. The strong showing, which comes six years after Irving Azoff took charge of the then-moribund label, is especially impressive because it encompasses artists from three distinct genres: album rock, alternative rock, and black crossover.

## HE ROOKIE noses out the legend as Nench Cherry enters the pop albums chart at No. 58 with her critically lauded debut album, "Raw Like Sushi," and Paul McCartney bows at No. 66 with his eagerly anticipated comeback album, "Flowers In The Dirt.

While the order of those debuts is surprising, it largely reflects the relative standing of the artists' current singles. Cherry's "Buffalo Stance" jumps to No. 3 and is in position to take over the No. 1 spot next week, while McCartney's "My Brave Face" edges up just three notches to No. 33. Being a legend is nice, but having a single in heavy rotation will move more albums any day.

AST FACTS: **Richard Marx** lands his second No. 1 pop hit in less than a year as "Satisfied" jumps to No. 1 on the Hot 100. "Hold On To The Nights" rang the bell in July 1988. Marx's second album, "Repeat Offender," holds at No. 13 in its sixth week on the pop albums chart. His self-titled debut took 60 weeks to crack the top 15. David Harris of Glasgow, Ky., adds that Marx is only the second artist in the -following Whitney Houston—to reach the top '80s

three on the Hot 100 with his first five solo hits. Milli Vanilli's "Baby Don't Forget My Number" jumps to No. 4 on the Hot 100, becoming the second straight top five single from the duo's first U.S. al-bum, "Girl You Know It's True." The album enters the top 10 on the pop albums chart at No. 9. It's only the third debut album so far this year to reach the top 10 and yield two top five singles, following Paula Abdul's "Forever Your Girl" and Tone Loc's "Loc-Ed After Dark."



## by Paul Grein

Martika lands her second straight top 20 pop hit as "Toy Soldiers" jumps to No. 15 on the Hot 100. "More Than You Know" reached No. 18 in April. The "Martika" album leaps from No. 145 to No. 86, its highest ranking to date. Don Henley's "The End Of The Innocence"

is the top new entry on the Hot 100 at No. 62. It's the title track from Henley's third solo album, which was released last week. Henley's previous album, "Building The Per-fect Beast," went double platinum and yielded the top five, Grammy-winning smash, "The Boys Of Summer." The former **Eagle's** 1982 solo debut, "I Can't Stand Still," also generated a top five hit,

"Dirty Laundry." The **Jackson**s' "Nothin (That Compares 2 U)" has run into roadblocks at pop radio and dips from No. 77 to No. 79 in its fourth week on the Hot 100. (It's doing much better at black radio and sprints to No. 15 on the Hot Black Singles chart.) The pop resis-tance doesn't bode well for the group's first album in five years, "2300 Jackson St.," which inches up two rungs to No. 63 in its second week on the pop albums chart.

Rosanne Cash's update of the Beatles' "I Don't Want To Spoil The Party"—which originated as the B side of "Eight Days A Week" in 1965—jumps to No. 1 on the Hot Country Singles chart. It's the first No. 1 country hit for songwriters John Lennon & Paul McCartney. In March, Sweethearts Of The Rodeo hit No. 9 on the country chart with a remake of the Beatles' 1965 hit, "I Feel Fine."

WE GET LETTERS: Ian Wallis of Scarborough, Ontario, notes that Jimmy Harnen with Synch's "Where Are You Now?" took 28 chart weeks to crack the top 10 on the Hot 100, which puts it in a tie with Paul Davis' 1978 hit, "I Go Crazy," as the slowest-climbing top hit ever

Eric Fader of Peekskill, N.Y., notes the irony that Madonna's "Express Yourself" was the top new entry in the June 3 issue, which also contained a fourcolor ad for Mavis Staples' new album. Asks Fader: "Am I the only one who has noticed the resemblance of Madonna's record to the Staple Singers' 1971 hit, 'Respect Yourself' ?"

## VH-1 Sounds 'World Alert' Launches Environmental Spots

### BY MELINDA NEWMAN

NEW YORK Cable music channel VH-1, Greenpeace, and Geffen Records have teamed up to promote the environmentalist/peace group, its issues, and "Rainbow Warriors," Geffen's double-record compilation that benefits the organization.

Officials from all three organizations announced their intentions at a June 14 press conference here. Recording artists Bruce Hornsby, Jerry Harrison, and Julia Fordham and actor Richard Gere also spoke on behalf of the project.

The thrust of the liaison is VH-1's "World Alerts"—a series of 60second spots featuring celebrities discussing a variety of environmental issues. Twenty-six of them have been produced so far in New

6

York, Los Angeles, and London. The segments end with the Greenpeace logo and a toll-free number superimposed over a pic-ture of the planet Earth. VH-1 VP Jeff Rowe stressed that these

alerts, one of which will air every three hours, are programming elements of the network, not public service announcements. "We have three goals in mind," Rowe said. "We want to expose the album, broaden Greenpeace's awareness, and increase our viewers' awareness of the environment." As of April 1989, VH-1 had

31.8 million subscribers. The "World Alert" spots began running for an unspecified time June 14, coinciding with the re-lease of Geffen's "Rainbow Warriors" album, due Tuesday (20). (Continued on page 90)

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## **Entertainment Law Is Rife With Conflicts Of Interest CALIFORNIA TARGETS ATTORNEYS' ETHICS**

MMENTARY

## BY LEONARD M. MARKS

Discussing ethical considerations in the entertainment field often invites sarcastic comparisons to "military intelligence," "benign neglect," "jumbo shrimp," or other examples of oxymoronic wit. Entertainment lawyers are subject to unflattering analogies not only because of some well-publicized instances of lawyers' overreaching, but because of the unique aspects of their practice.

Entertainment law is particularly fraught with conflicts of interest for a couple of reasons: 1) There is an interlocking web of relationships inherent in entertainment contracts involving agents, personal managers, producers, and distributors; and  $\hat{2}$ ) entertainment lawyers often represent multiple parties with interests that are potentially adverse to one another. Where the lawyer dons an additional hat and takes on a managerial role or enters into other business relationships with his or her clients, conflicts can become even more acute.

California has adopted new Rules of Professional Conduct, effective May 27. The rules govern all attorneys practicing in the state as well as California attorneys practicing anywhere. These rules are of particular importance and interest to all entertainment lawyers and their clients.

Rule 3-300 prohibits an attorney from entering into a business transaction with a client or acquiring a financial interest adverse to a client unless the terms of the transaction are fair and fully disclosed in a written form understandable to the client, the client is advised in writing of the opportunity to seek independent legal advice, and the client consents in writing.

California's new limitations on business relationships with clients are more stringent than those in effect in New York, which do not require written disclosures or written consents, or that the client be advised to obtain independent counsel. Because of the lawyer's professional responsibility and superior knowledge, the burden will always be on him to justify the fairness of all terms of his business with a client.

New York's rules do require that a lawyer refrain from giving legal advice to a nonclient not represented by alternative counsel. In a leading case, the widow of popular songwriter and singer Jim Croce sued in New York federal court, claiming unconscionability and breach of fiduciary duty against Croce's publishers and managers and the attorney on the contracts. At the initial meeting, the attorney was intro-duced to the Croces as "the lawyer" and reviewed the contract terms. The Croces were aware that the attorney had a business relationship with the publishers and managers on the transaction.

Although the court upheld the Croce contracts, it found the attornev liable for all of the legal fees incurred by the plaintiff in challenging those contracts. The court held that the attorney had breached a fi-

duciary duty to the Croces by failing to advise them to seek independent counsel. The lesson of the Croce case is that a lawyer who stands to profit from a business enterprise may find himself in a fiduciary relationship with a nonclient by failing to advise him to get independent counsel at the outset.

Entertainment lawyers some-

times represent more than one party on a transaction. Typical examples would include the representation of all members of a band or singing group, or the representation of both a manager and an artist. Indeed, some law firms so frequently represent multiple parties that they now try to use a "hold harmless" letter in which all the parties to the transaction acknowledge that the firm is representing all of them and that they will not seek legal recourse against the firm in the event of a dispute.

Rule 3-310 (B) of California's Rules of Professional Conduct will now prohibit the concurrent representation of multiple clients whose interests may conflict unless the clients give their informed written consent and there has been full disclosure of any actual or reasonably foreseeable adverse effects of multiple representation. Moreover, an advance agreement with a client to limit a lawyer's malpractice exposure is void and against public policy.

The potential for a conflict may also arise from the representation of a former client whose interests may be adverse to those of a current client. Rule 3-310 (A) requires the informed written consent of all affected clients, including former clients.

The requirement of informed written consent also raises issues concerning a lawyer's duty to preserve a client's confidences. When multiple parties use the same attorney on a common matter, they will lose any expectation of secrecy among themselves and their attor-

## 'California's new code for lawyers is more stringent than New York's'

Leonard M. Marks is a New York attorney and a senior partner at Gold, Farrell & Marks. Robert P. Mulvey of the same firm helped prepare this article.

> ney. They will not be able to assert an attorney-client privilege in subsequent litigation among themselves. Attorneys must now disclose this potential loss of the attorneyclient privilege as well as other consequences of multiple representation to ensure that clients understand what they are giving up if they agree to joint representation.

Traditionally, a lawyer has been required to withdraw as counsel if it becomes apparent that he will be called as a witness on the subject matter of his representation. California's new code has eased this rule and requires withdrawal of counsel only in jury trials. Moreover, even in a jury trial, the lawyer may continue to be both advocate and witness if the client gives his informed written consent.

New York's rule is tougher and better, disqualifying a lawyer who is a witness from acting as an advocate, regardless of whether it is in a jury trial. In my view, a lawyer loses credibility if he acts as both an advocate and a witness for his client's cause.

Rule 4-100 requires the preservation of clients' funds in separate trust accounts and the maintenance of detailed records for five years of all funds and property of a client

coming into the lawyer's possession.

In a case involving actress Doris Day, the court found that her California attorney had bilked her for 16 years. The attorney used a retainer agreement—which was held to be enforceable-that gave the attorney 10% of everything Day and her late husband owned as well as earned. The attorney commingled his clients' funds with his own, never provided Day with an accounting, and involved Day and her husband in a series of sham transactions that financially benefited the lawyer but were disastrous for Day. The attorney was held liable for \$26 million, including \$1 million in punitive damages, and was disbarred.

Both New York and California maintain clients' security funds to compensate the victims of unscrupulous lawyers. For a client to recover such a loss in California, it must have been caused by the dishonest act of an attorney involving a client's money or property and the attorney must have been disciplined by the state bar or have voluntarily resigned from practice. The client may also sue the lawyer and his firm for damages.

New York's experience in managing its clients' security fund has demonstrated that attorney theft from trust accounts is a persistent problem. Since 1982, 832 lawyers were found to have wrongly taken clients' funds. Some \$2.6 million was paid to clients by the New York fund alone last year.

Recent events in Washington, D.C., including the Iran-Contra scandal, the John Tower nomination, and the allegations involving Jim Wright, continue to raise questions about the ethical underpinnings of our society. Attorneys must become models of ethical behavior if the rule of law is to be respected.

Attorney misconduct, particularly in the misuse of clients' funds, contributes to the already tarnished public perception of lawyers. Corrective measures such as clients' security funds and the tightening of ethical codes for lawyers serve both clients and the entire legal profession. One hopes that the term "unscrupulous lawyer" in time will become an oxymoron itself.



### ART, NOT POLITICS

Carlos Agudelo's Latin Notas column in Billboard's May 27th issue was his best so far. I'm so glad he wrote about the Miami fiasco with Andy Montañez.

If I were to do the same thing that Miami's Kiwanis club did to Montañez, I would not play any music from Miami Sound Machine on my station, since they have per-formed in Chile, which is ruled by another dictator.

I do not like dictators from the left or from the right.

If the uninformed Cubans in Miami get away with their censorship, it will be horrible for the music industry, but it will be even worse if we ignore our U.S. Constitution.

> Frank Preciado Program Director, KAWC-AM Yuma, Ariz.

### INSULTED & OUTRAGED

I found the Bon Jovi ad in your May 20 issue and the UTFO ad in the May 27 issue insulting and offensive.

It makes me angry as hell to see these everyday assaults against women in the media-and in a trade publication like Billboard.

What a sickening waste of creative energy. No, excuse me-it's really a total lack of creative energу

And you know what? People are just too scared and numb to speak up. I was told to write this as a personal letter rather than on my company letterhead. "Why stir anything up?"

Try and use some sensitivity in your editorial policies.

Jeb Stuart-Bullock Ossining, N.Y.

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.



## Jocks Tune In To TV Options DJs Channel Energies Into Dual Careers

### BY CRAIG ROSEN

The third story in a three-part look at the link between radio and TV.

LOS ANGELES It is possible for an air personality to use radio as a pipeline into television and find success in both mediums, but a talent that can pull off the dual career successfully is a rarity.

"TV and radio are two entirely different things," says "American Top 40" host Shadoe Stevens, who after a decade in radio broke into TV as the zany pitchman for the Federated electronics chain. "I did 1,200 commercials in every style I could think of. They couldn't ignore me. They had to start thinking of me more in the visual medium."

Stevens' television presence eventually returned him to radio as host of "AT40" and made him the on-camera announcer of "Hollywood Squares." He is currently working on a movie for CBS, tentatively titled "The Loose Cannon," which could blossom into a series.

Stevens isn't the only air personality enjoying a dual career. KPWR (Power 106) Los Angeles a.m. driver Jay Thomas is a semi-regular on NBC's "Cheers." WLUP Chicago morning man Jonathan Brandmeier recently signed an exclusive talentdevelopment contract with NBC-TV, which will allow him to star in specials, make prime-time guest appearances, and host a late-night series. Radio veterans Casey Kasem and KFI Los Angeles' Gary Owens have enjoyed success on radio and TV for more than two decades.

Air personalities have taken different roads to TV. While Brandmeier got a deal that allowed him to stay in Chicago, Owens, Kasem, and even

## 'Part of the deal we constructed at KIIS was to have some TV days'

Thomas had to move across the country. In 1963, Owens says, he left St. Louis for Los Angeles simply because "there wasn't a lot of work in films, TV, and cartoons." To date, he has made more than 1,000 TV appearances on series including "McHale's Navy," "The Munsters," "The Green Hornet," and a lengthy run as a regular on "Laugh-In." Despite his success, Owens hasn't considered leaving radio. There, he says, "you know you have a contract. In television, you are only good for 13 weeks or when the show is picked up."

Acting has always been a dream of Kasem's. The voice most widely associated with countdowns brought his hit list to television a decade ago with "America's Top 10." He was also the voice of Shaggy on "Scooby Doo," the longestrunning animated series in history, and has appeared as a character actor on camera in such series as "Charlie's Angels," "Quincy," and "Fantasy Island." Yet he acknowledges that acting "is a full-time job. What you do most is what you do best." These days, Kasem has all but given up on acting, concentrating instead on his radio program and activism in such causes as nuclear disarmament and better Arab-Jewish relations.

Power 106's Thomas, who recently received a star on the Hollywood Walk of Fame, is arguably the most successful air personality currently enjoying a dual career. A semiregular on "Cheers" as hockey player Eddie LeBec, Thomas has also appeared on episodes of "The Golden Girls," "Family Ties," "Almost Grown," and "A Year In The Life." In 1979, he left WXLO New York to become a regular on ABC's "Mork And Mindy."

"My first priority is my radio show, (Continued on page 14)



**Golden Greats.** For a hot second before its June 10-11 reunion of New York radio legends, oldies WCBS-FM New York managed to assemble them all in one place for a photo. Seen here, standing from left, are WCBS-FM VP/GM Rod Calarco, Ed Baer, Harry Harrison, Joe O'Brien, Charlie Greer, Chuck Leonard, Jack Spector, Hal Jackson, Alan Fredericks, and WCBS-FM PD Joe McCoy. Seated, from left, are Dean Anthony, Jack Lacy, Cousin Brucie Morrow, Herb Oscar Anderson, Dan Ingram, and Ron Lundy.

## Simulcast Era Dawns In Atlanta, Albany; WHBQ Says Elvis Hasn't Left The Building

N ATLANTA, WYAY (Y106) has finally made official its intention to simulcast its country format on its newly acquired sister station WEKS—licensed to the other end of the now-sprawling metro. WEKS will switch from urban to WYAI (Y104) sometime around the beginning of July and the joined stations will go by both digital nicknames. By themselves, both stations have had signal problems, especially in the glass canyons of downtown Atlanta. Now, GM Bob Green says the stations' combined signals will reach from Anderson, S.C., to Montgomery, Ala.

WYAY won't be the first F'M simulcast in a top 60 market, however; that honor will go to Bruce Lyons, new owner of both AC WACS Cobbleskill, N.Y., and oldies WNYJ Rotterdam, N.Y. On Wednesday (21), they'll become WSHQ/WSHZ Albany, N.Y., running bright AC as Show 98.3 & 103.5 FM. WNYJ PD Chuck Taylor will be PD; Tom Holt from WFEA/WZID Manchester, N.H.,

joins as VP/operations and programming and will also work mornings with Mike Elston, previously of WBBM-FM (B96) Chicago.

AS A TOP 40 STATION in the early '80s, WHBQ Memphis used the slogan "Where it all began" as part of its legal ID. As an oldies outlet, however, new GM Roy Mack says he felt the station was making too much of its legacy as the station that broke Elvis Presley. "Even our request line was 458-ELVS," he says.

So Mack says he decided to do what a lot of stations do with their current product: back off on Elvis music and see if anybody missed it. What happened, however, was that night jock **Ron Jordan** and longtime Elvis pal **George Klein** began complaining about the new policy on the air, prompting a flood of listener response. Competing oldies station **WRVR-AM** began giving away Elvis CDs. Eventually, WHBQ was forced to hold a press conference to redeclare its allegiance to Elvis—something that Mack says *was not* his intention all along.

thing that Mack says was not his intention all along. Mack recently replaced Wayne Smith as WHBQ's GM; he was previously in the local music business and still owns a local ad agency. He was also PD of WMPS (now WRVR) in the mid-'70s. Jordan has recently been promoted to PD and will move to mornings.

CR THE LAST FEW MONTHS, the New York Arbitron standings have depended on whether you add easy WPAT's AM and FM together. Now there's a similar situation in Los Angeles. In the second spring trend for New York, the WPAT twins are down 6.2-5.6 12-plusoverall while top 40 WHTZ (Z100) is back up 5.1-5.5. Z100

has gotten some other good news recently. Its revamped Morning Zoo with **Ross & Wilson** has posted its first good showing, rising 5.9-6.4. And in the spring Birch, Z100 opens its lead, going 5.8-6.7.

Other noteworthy New York numbers: oldies WCBS-FM, 5.0-4.9; AC WLTW, 4.9-4.9; and urban WRKS, up 3.8-4.3 in one month while rival WBLS—now sounding considerably more gold-oriented under new PD Ray Boyd—goes 3.6-3.0. Album WNEW-FM goes 3.8-4.3 against classic rock WXRK's 3.2-3.4; in the Birch, WNEW-FM is up 4.2-5.3.

In Los Angeles, crossover KPWR (Power 106) rebounds 5.9-6.4 to recapture first place. AC KOST is in second with a 6.1, unless you add the AM and FM for KIIS, in which case that station is at a 6.2. KIIS-FM has a 5.7. While the growth of the city's softer outlets seems to be leveling—AC KBIG goes 4.5-4.7; easy KJOI went 4.0-4.1—rock 40 KQLZ (Pirate Radio) shound its first simifi-

a Ross rate Radio) showed its first significant movement in this survey, rising 2.7-3.4 while album KLOS was down 4.3-3.9.

In Chicago, the most-watched Arbitrend figure probably belongs to a station in the two-share range. Adult alternative WNUA—the subject of ongoing formatchange rumors—was up 1.6-2.1. Otherwise, that market's top five was relatively stable: N/T WGN (8.8-9.0); urban WGCI-FM (6.6-6.8); album WLUP-FM (5.4-5.1); urban/AC WVAZ (5.3-5.1); and N/T WBBM (4.9-5.0).

**P**ROGRAMMING: Following Susquehanna's takeover of full-service AC KNBR San Francisco, **Bob Agnew** has been named PD, replacing **Rick Sadle**, who leaves to become senior VP of consultancy Radio Success Services. Agnew was previously PD/ND for Financial Broadcasting Network; his replacement there is production director Scott Carpenter. In addition, KFOG VP/ GM Tony Salvadore adds those duties for KNBR as GSM Patrick Cline becomes KFOG's station manager.

Becoming the third consultant to return to day-to-day programming in the last several months, Andy Bloom is back as PD of classic rock WYSP Philadelphia after a brief stint with Fred Jacobs' Media Strategies company. Bloom replaces John Roberts who, after two album rock jobs, now wants to return to top 40 or AC and can be reached at 215-667-7190.

Jim McClain, previously PD of oldies KODS Reno, Nev., is now programming oldies KKSN-FM Portland, Ore. In addition, John Williams, previously with crosstown KGW, has joined for mornings. The pair replace Danny Davis, who may stay with Heritage Media (Continued on page 14)

## Canada's Spring BBM Book Brings A Few Surprises

This story was compiled by Kirk La-Pointe in Ottawa and Sean Ross in New York.

OTTAWA With full-service AC monoliths remaining in control of Canada's three largest markets—Toronto, Montreal, and Vancouver, British Columbia—the races in those cities were, as usual, races for second place and for improved showings below. Surprises in the spring Bureau of Broadcast Measurement ratings include an FM AC upset in Toronto, an album rock comeback in Vancouver, and some improved showings for the country's battered top 40 format.

In Toronto, where several stations changed program directors during the spring, or went through the book without them, full-service AC CFRB expanded its double-digit market lead in share-points. While CHUM-FM remained the only Canadian station with more than 1 million hours tuned in the ratings week with 1,112,590, its AC rival CHFI was ahead in share for only the second time, and by a wider lead than before.

Adult standards CJCL, one of the stations with a new PD, and also the subject of one of the market's longest-standing format-change rumors, rebounded 5.2-7.6 on the strength of

Toronto Blue Jays baseball. Modern rock CFNY—which also got a new PD in March—also turned around, going 4.6-5.3.

Perhaps one of the happiest stations in Toronto, however, is top 40 CFTR, which, in recent months, had expanded its traditionally tight music policy and had begun leaning toward "rock 40." CFTR was up 5.8-6.4 this time while traditional album powerhouse CILQ (Q107) was down 6.7-5.5. The punch line may have come days after the numbers came back, however, when reports surfaced that CFTR had stolen Q107's Morning Zoo team Gene Valaitis & Jesse Dylan for afternoons (see Vox Jox, this page).

There was a similar "rock 40" vs. album rocker story in Ottawa, where Standard's CJSB (54 Rock), a longtime market nonentity, surged ahead 1.4-4.4 while the usually steady CHEZ was down 9.9-6.6. Elsewhere in the market, mainstream top 40 CFGO (Energy 1200) recaptured the lead (9.2-11.1) while French top 40 FM CKTF was up 5.8-6.9.

And as warmer weather approached, news for other top 40s was generally good. In Montreal, Frenchlanguage FMs CKMF and CKOI were up, despite the debut of new English-language AM CHTX (980 Hits), *(Continued on page 12)* 





**YesterHits**<sub>©</sub>

### Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES-10 Years Ago

- 1. Hot Stuff, Donna Summer,
- 2. We Are Family, Sister Sledge,
- ATLANTIC 3. Ring My Bell, Anita Ward, JUANA 4. Just When I Needed You Most, Randy Vanwarmer, BEARSVILLE 5. Bad Girls, Donna Summer, CASBILANCA
- The Logical Song, Supertramp, A&M
- Chuck E's In Love, Rickie Lee CHUCK E S IN LOVE, RICKIE LEE Jones, WARNER BROS
   She Believes In Me, Kenny Rogers, UNITED ADDISTS
- 9. Boogie Wonderland, Earth, Wind & Fire With The Emotions, arc
- 10. You Take My Breath Away, Rex Smith, COLUMBIA

## TOP SINGLES-20 Years Ago

- Get Back, Beatles, APPLE
- Love Theme From Romeo & Juliet, Henry Mancini & His Orchestra, RCA
   Bad Moon Rising, Creedence Clearwater Revival, FANTASY
- 4. In The Ghetto, Elvis Presley, RCA
- Too Busy Thinking About My 5. Baby, Marvin Gave, TAMLA
- 6. One, Three Dog Night, DUNHILL 7. Love (Can Make You Happy),
- 8. Grazin' In The Grass, Friends Of Distinction\_RCA
- 9. Good Morning Starshine, Oliver, JUBILEF
- 10. Spinning Wheel, Blood, Sweat & Tears\_columbia

### TOP ALBUMS-10 Years Ago

- 1. Breakfast in America, Supertramp,
- 2. Bad Girls, Donna Summer
- 3. We Are Family, Sister Sledge,
- 4. Rickie Lee Jones, Rickie Lee
- Jones, warner Bros 5. Cheap Trick At Budokan, Cheap
- 6. Desolation Angels, Bad Company,
- 7. Van Halen II, Van Halen, warner
- I Am, Earth, Wind & Fire With The 8.
- 9. Spirits Having Flown, Bee Gees, RSO 10. Flag, James Taylor, COLUMBIA

### TOP ALBUMS-20 Years Ago

- Hair, Original Cast, RCA
- Blood, Sweat & Tears, COLUMBIA Age Of Aquarius, Fifth Dimension, SOUL CITY
- 4. Romeo & Juliet, Soundtrack,
- 5. Nashville Skyline, Bob Dylan,
- 6. In-A-Gadda-Da-Vida, Iron Butterfly,
- Galveston, Glen Campbell, CAPITOL 8. Bayou Country, Creedence Clearwater Revival FANTASY
- Greatest Hits, Donovan, EPIC
   Happy Heart, Andy Williams, COLUMBIA
- COUNTRY SINGLES-10 Years Ago
- 1. Nobody Likes Sad Songs, Ronnie
- Amanda, Waylon Jennings, RCA
   She Believes In Me, Kenny Rogers, UNITED ARTISTS
- 4. You Feel Good All Over, T.G.
- eppard, wARNER/CUI
- 5. When I Dream, Crystal Gayle, UNITED
- 6. If Love Had A Face, Razzy Bailey,
- 7. Two Steps Forward and Three Steps Back, Susie Allanson, ELECTRA/CURB
- 8. | Can't Feel You Anymore, Loretta
- 9. Shadows In The Moonlight, Anne MURRAY CAPITOL
- 10. Red Bandana/I Must Have Done Something Bad, Merle Haggard,

### SOUL SINGLES-10 Years Ago

- Ring My Bell, Anita Ward, JUAN Boogie Wonderland, Earth, Wind & Fire With The Emotions, arc 2
- 3. Hot Stuff, Donna Summer,
- Ain't No Stoppin' Us Now, McFadden & Whitehead, PLR.
   We Are Family, Sister Sledge, COTILION
- 6. I Wanna Be With You, Isley
- Brothers, T-NECH
- Brothers, intera
  Shake, The Gap Band, MERCURY
  Chase Me, Con Funk Shun, MERCURY
  Do You Wanna' Go Party, KC & The
- 10. Bustin' Out, Rick James, GORDY

## TALK SHOW HOSTS MEET IN BOSTON, LAUNCH ORGANIZATION (Continued from page 4)

be to "try and upgrade the image of radio talk show hosts so that we're not referred to as 'jabbermeisters' or 'disk jockeys.' We want to respond to attacks on us from the print and other major elite media so that we don't come off as being a group of people who do 'shock radio.

But the bulk of NARTH's current agenda now pertains to housekeeping. There will be a newsletter where hosts can exchange ideas—probably called Vox Popular. There will be convention planning for next year; Williams says four cities have offered already. There may be a 900 number for mass communication between hosts, as well as a national talk hostto-talk host simulcast at next year's convention, similar to the all-day broadcast on WRKO that kicked off the confab.

What sort of participation Williams will have isn't known. ABC/Capital Cities radio president Jim Arcara won't discuss why he allegedly kept his hosts home this year-there was one network representative at the convention-or whether he'll allow them to join NARTH. (At the conference, hosts repeatedly accused ABC of staying away to protect its chances of being granted permanent cross-ownership waivers that will allow it to keep both radio and TV properties in New York, Chicago, and Los Angeles.)

Williams says he'll make an effort over the next two months to contact the hosts who weren't there and that he hopes to double his turnout by next year. He also says the organization will be open to hosts who don't specialize in political advocacy.

### **'NO CONSPIRACY'**

Throughout the confab, organizers

repeatedly stressed that because of the wide political diversity among talk hosts, there could be no conspir-ing on issues. "We have no fiat. There's no orientation or central pur-pose here," said KING Seattle's Mike Siegal. "You can't bring all the people in this room together in one central purpose. That's the beauty of talk radio."

And in another recurring theme, WRKO host Gene Burns compared the notion that talk hosts single-handedly defeated the pay raise to claims that the media had single-handedly impeached Richard Nixon or lost the Vietnam War. "What we did was focus the already existing [public] irri-tation about the pay raise." If critics of talk radio don't like the format's political activism, "their complaint is with Thomas Jefferson and our way of life, not with us," he said.

Yet despite the frequent disavowals of an agenda, the day's dis-

1970 Mar 24

cussion often returned to political topics-especially the ongoing savings and loan crisis-which various hosts felt their brethren should embrace. And when asked at a midday press conference whether any of the assembled hosts weren't in favor of political advocacy, no hands went up.

DIO

And Clive Thomas of WWNZ Orlando, Fla., pointed out that at the National Religious Broadcasters' convention, "Their hosts don't talk about how to say the rosary. They do get together on an agenda." Citing the pressure groups that had attacked "The Last Temptation Of Christ," "Married With Children," the "Roe Vs. Wade" TV movie, and Madonna's "Like A Prayer" video, Thomas said, "We need to pressure some commercial interests like NRB does.'

### WHERE WAS MORTON? There were also plenty of guest



Public Rendezvous. Urban WMGL Charleston, S.C., was backstage with Karyn White during a recent show at the Carolina Coliseum. Pictured, from left, are WB's Trupiedo Crump, White, WMGL PD Earl Boston, and WB's Toni Payne.

CBF

CKVL

CIEL

CFCF

CBF-FM

CBM-FM

CKNW

CEOX

CKWX

CBU

CFUN

CFMI

CKLG

CKKS

CISL

CHOM-FN

сном

ско

CJJR

СКХҮ

CHRX

CBU-FM

top 40

2.7 2.2 2.7 2.3

СНТХ

CBM

## **SPRING '89 BBM RATINGS**

		Su	Fa	W	Sp			Su	Fa	W	Sp		
Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	' <b>8</b> 9	Call	Forn
	TORO	оти				CBL	CBC	5.6	5.4	5.8	4.3		м
CFRB	AC	12.2	12.7	12.6	13.2	CKFM	AC	4.1	4.6	4.6	4.2	CKAC	Fr/a
CHFI	AC	7.9	9.1	8.2	9.4	CKEY	oldies	3.7	3.0	3.9	4.0	CFGL	Fren
CHUM-FM	AC	8.2	9.6	8.5	8.7	CHUM	AC	3.2	3.9	3.6	3.7	CKMF	Fren
CJCL	adult std	7.7	6.7	5.2	7.6	CFGM	country	3.3	2.3	4.4	3. <b>2</b>	CJMS	Fren
CFTR	top 40	6.6	6.5	5.8	6.4	CBL-FM	CBC	2.2	3.3	3.8	2.9	CITE	Fren
CILQ	album	7.4	7.8	6.7	5.5	СКО	n/t	1.6	1.8	1.6	2.0	CHOM	albu
CFNY	modern	5.4	5.2	4.6	5.3	CFMX	classical	_	_		1.3	CJAD	AC
CJEZ	easy		3.8			CJRT	classical	1.3	.7	1.0	1.1	CKOI	Fren
0722	,	0.0										CJFM	AC
												CFQR	easy

### CANADA'S SPRING BBM BOOK (Continued from page 10)

which went 1.0-2.0 in its first book. (In the English-language-only ratings, CHTX debuted with a 6.6 share.) In Vancouver, CKLG (LG73) rebounded 4.6-5.3. CHED Edmonton, Alberta, was up 11.5-11.9, although album CIRK (K97) shot into No. 1 ahead of it. 10.7-13.0. CKOC Hamilton, Ontario, was up 7.8-8.5.

In Vancouver, album CFOX zoomed into second 7.5-9.8 while its rivals, album-leaning CFMI and new classic rocker CHRX, were both down. CFOX PD Jim Johnson credits the station's success to a rise in a.m. drive where new morning team Larry Hennessey & Willy Percy are starting to kick in after a year. Country CKWX (WX1130) was up strongly: oldies CISL had its best book in recent memory.

In other highlights, French-language outlets captured the top five slots in Montreal, where the English leader, album CHOM, fell from its usual place in the nine-share range to a 7.5. Full-service CJOB Winnipeg, Manitoba, maintained its hold on that market, rising 18.4-21.6. Country CHAM Hamilton was off 13.4-11.9 but remained four-tenths of a share ahead of full-service AC CHML.

As for Calgary, Alberta's numbers, don't look for them for at least another two weeks. Widespread industry rumors say that BBM forgot to mail the third round of diaries; BBM will say only that the survey has been "delayed at source."

		Su	Fa	w	- 51
	Format	'88	'88	'89	'8
	MONTRE	AL			
	Fr/adult std		11.4	13.2	10.
	French/AC	9.5			9.0
	French/top 40				8.3
	French/AC	5.8	7.9	6.7	8.0
	French/AC	7.0	7.1	5.6	7.9
	album	9.8	9.5	9.0	7.
	AC	7.8	7.7	6.7	7.0
	French/top 40	5.8	4.6	5.7	6.0
	AC	5.8	5.1	5.3	5.3
	easy	4.9	5.7	5.5	4.
	French/CBC	3.2	3.7	4.7	4.
	French/talk	4.2	3.8	3.1	3.
	French/AC	2.5	2.3	3.5	2.
	adult std	2.3	2.4	2.4	2.
	French/CBC	1.5	1.5	1.9	2.
	top 40	2.0	2.1	1.0	2.
	CBC	1.7	2.2	2.3	1.
	CBC	1.7	1.5	1.7	1.
	VANCOUVER	. R	C.		
	AC	12.5		18.5	16.4
	album	8.4	8.4		9.
	country	7.5	8.3		
	CBC	6.3	7.0	7.4	
	AC	5.8	6.2		5.
	album	6.4	5.8	6.1	5.
	top 40	5.8	5.5	4.6	5.
	AĊ	5.7	5.0	4.5	5.
	oldies	4.3	3.0	4.0	5.
1	easy	5.7	6.7	6.1	4.
	adult std	5.9		4.2	3.
	n/t	2.7	2.2	2.7	3.
	cls rock	5.1	4.4	5.1	3.
	CBC	4.0	2.1	2.9	
	country	3.3	2.7	3.2	2.

Es W

speakers at the meeting to pitch their concerns. Columnist Jack Anderson urged hosts to come out in favor of 'zero tolerance" policies on drug use. WOR New York's Dr. Bob Atkins wanted them to turn their attention to the Food and Drug Administration's battle with the alternative medicine community.

\*\*\*\*\*\* :\*\* \*

(Anderson was the only one of the meet's three scheduled headliners to show. Ralph Nader was kept away by weather. Morton Downey Jr. was apparently at the hotel but had disappeared. "He's in the bathroom," quipped one audience member. "He had difficulty putting the swastika on backwards," added Williams.)

Other topics at the meetings included:

•Sexy vs. nonsexy topics: "The congressional pay raise was one of those rare issues where the left and right came together," noted WOR New York's Gil Gross. He was responding to audience comments that in attacking the congressional pay raise, talk hosts had ignored less glamorous issues such as the S&L crisis or the role of political action committees.

Tied in with that was the notion, expressed by Carole Hemingway from suburban L.A.'s KGIL, that hosts were baiting Congress but were too cautious with the executive branch. When Hemingway accused President Bush of "waffling" on the current China crisis, XETRA San Diego's Mark Williams responded, "People who drive to work in San Diego don't care about China." Similarly, KFI L.A.'s Tom Leykis called the S&L crisis a perfect example of an important issue "that doesn't hit people in the gut." Later that day, WMCA New York's Barry Farber told the assembled hosts that he hoped their "great force" wouldn't be expended on "cowardly issues."

### WHERE WERE WOMEN?

•Female hosts, or the lack thereof-the topic of several of the meetings' most heated exchanges. When author Murray Levin asked why there were only eight female hosts present, WRKO's Williams said he didn't think there was deliberate discrimination, but that there was a shortage of "competent, reliable women," a claim that drew groans from the audience. When Williams tried to explain himself by saying that there weren't many great hosts of either sex, and that it was hard to find people who were "challenging, entertaining, and fun," Hemingway shot back, "I guess women aren't like that." And WHAM Rochester, N.Y.'s Karen Grace said she had received pressure from her "good ol' boy" managers to tone down her prochoice views.

•"Soft talk": While political advocacy represents a minority of the programming on news/talk stations, especially given the recent proliferation of financial-oriented outlets, hosts here unsparingly bashed their "happy talk" compadres. XETRA's Williams complained about being bumped from his morning drive slot by Steve Garvey, whom he called "a baseball player with a high sperm count" as well as the proliferation of deposed politicos-turned-talk hosts (Williams' rival on crosstown KSDO had been former mayor Roger Hedgecock).

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## Chairman Patrick, 2 Commissioners Due To Exit Will FCC Be Hampered By Staff Changes?

### BY BILL HOLLAND

WASHINGTON The possibility of a lame duck or even a nonfunctioning FCC looms larger as the outgoing chairman and several commissioners, one whose term will end this month, wait for the administration to announce, and the Congress to confirm, their replacements.

At press time, the White House still had not announced the nomination of the new FCC chairman and two commissioners, and a letter to outgoing chairman Dennis Patrick from the powerful chairman of the House Commerce Committee, Rep. John Dingell, D-Mich., hints that even when the administration announces its choice, it may take until the end of summer—or the end of the year—before a new chairman can actually take over the reins.

In Dingell's June 12 letter, which is addressed to Patrick and deals with reregulation of the cable industry, Dingell writes: "Unfortunately, at this time, it is impossible to predict whether a new chairman will be seated by the end of summer or even by the end of the year." He then asks Patrick, despite his announced resignation, to begin work on a congressional cable industry update report.

The commerce committee chairman also oversees broadcasting. With such pending legislation as the radio-only reform bill and unsolved problems such as indecency, fairness doctrine codification, the possibility of lotteries for broadcast licenses, and potential alcohol-ad bans still on the burner, Patrick might have a busier FCC summer than he expected, even if the nominations are announced

There is also the real possibility



that commissioner Patricia Diaz Dennis, whose term officially ends June 30, could leave before a replacement is confirmed. She has already disqualified herself from voting on common carrier issues that could affect prospective employers, and although she has not yet done the same with any broadcasting issue, it could occur.

Further, if she leaves before a replacement is confirmed, it would make a commission quorum an impossibility, and raises the potential nightmare of an FCC that cannot act beyond staff recommendations.

### NAB: NO STATION LOTTERIES

The National Assn. of Broadcasters has finally told the FCC it opposes any proposed lottery system to select new applicants for new radio and TV licenses. Instead, its June 9 filing urged the commission to continue reforms of the current comparative licensing process. The NAB says lotteries would make selections "a

roll of the dice," and would thus overlook preferences for local residents, women, and daytime broadcasters.

### MORE FCC EED FINES

The FCC has conditionally renewed the license of Beasley's WLIT/WYAV Myrtle Beach, S.C., after in-house investigations turned up repeated EEO violations. The commission also fined the company \$3,000 and made renewal contingent on periodic reporting of improvements.

### AD TAX HITS CANADA?

Meanwhile in Ottawa, Canada's radio and broadcast industries are concerned about a proposed 9% federal tax, to be effective in 1991, that would be applied to goods and services, including each stage of the advertising process. A current \$100,000 radio buy would cost \$109,000 with the new tax. Broadcasters are concerned that ad budgets will not expand to take the tax into account, thus resulting in less advertising by firms. TV networks are already fretting about the impact of the tax, saying they doubt their revenues will match more than one-third of the increase. Radio stations are privately fearing problems, and the Canadian Assn. of Broadcasters is examining the impact the tax will have.

Assistance in preparing this column was provided by Kirk La-Pointe.

## **JOCKS CHANNEL ENERGIES INTO DUAL RADIO, TV CAREERS** (Continued from page 10)

but if I was only a disk jockey, I would only make enough to pay for one room," says Thomas. "If I'm offered a part, the first thing I say is, 'I can't be there until 11 a.m.'... I try to keep both careers separate.

"I'm sure there are some people that will say, 'Why do they want to bring stupid Jay Thomas the disk jockey in?' And there are others that have no interest in having some bigmouth DJ coming in their office and pretending that they're an actor." Yet Thomas says he doesn't run into



Lion Eyes. WSM Nashville's Al Wyntor visits with Tosha, a 3-year-old male cougar whose owner, Jeff Hargis, dropped by for an on-air discussion of exotic animals owned by area residents.

such stereotyping too often. "A lot of people know me only as an actor. Some casting directors listen to the news stations."

Thomas also tries to avoid talking about his television career on the radio. "If you are on the radio talking about the TV thing, that's a mistake. I just kind of blow it off when someone calls in [about it]. When I came to Power, I think [management] wondered what it would be like. I think everybody was waiting for me to be an asshole."

It is too soon to tell how Brandmeier's radio career will be affected by his upcoming TV work. He doesn't think the career move is that unusual. "I always wanted to entertain," he says. "It didn't matter if I could do it on radio or television." The Chicago morning star didn't get into radio with the intent of crossing to TV, but says his radio career has certainly been helpful. "The more people that hear you, the better your chances are getting in that door."

KIIŠ Los Angeles night jock Hollywood Hamilton was once a regular on the ABC soap "One Life To Live" while he was working late-nights on WHTZ (Z100) New York. One day, then-Z100 PD Scott Shannon gave him an ultimatum: "What do you want to be—a TV star or a radio star? You have 10 minutes to make up your mind." Hamilton left the soap, but he didn't forget about acting, and soon headed for Los Angeles. "Part of the deal we constructed at KIIS was to have a certain amount of TV and film days." Last season, Hamilton hosted "Flip," a Saturday morning show for CBS. He also co-hosted the new "Gong Show." Currently, he is working on a pilot for a new series, as is KIIS veteran morning man Rick Dees. Dees, who is no stranger to TV, having hosted the syndicated "Solid Gold," says, "It's time for somebody else to break on through to television. I would love that opportunity. It is so much fun."

Another KIIS jock, weekender Joe Cipriano, has landed a part in the NBC pilot "Knight And Daye," which focuses on two air personalities from the '40s who are reunited at a San Diego station. Cipriano, who is also the voice of the Fox TV network, admits he got into radio "because I thought it was the direct pipeline to TV, but I found out it wasn't anymore. Unfortunately in Hollywood, when you tell them you are a disk jockey, they always have those preconceived notions."

Others are making their presence known on news-type programs, such as WQCD New York night host Holly Levis, who doubles as a reporter for sister station WPIX-TV. "It is amazing how much of what I learned in radio is helpful now," Levis says. "Everybody says the two mediums are so different, but I think they're similar in a lot of ways."

WLUP's Brandmeier differs. "I don't know much about television," he says. "All I know is that I watch it. I look at this [deal with NBC] as being a real learning experience."



**Close My Ranks Forever.** Lita Ford recently dropped by KXXR Kansas City, Mo., one of the stations responsible for breaking "Close My Eyes Forever." Ford, second from right, is seen here with KXXR MD Gary Franklin, PD Brian Burns, and RCA's Denise Lutz and Randy Ostin.

## VOX JOX

### (Continued from page 10)

in some capacity ... Seven months after leaving the KJJO Minneapolis OM post, Scott Klohn is back with its AM, Satellite Music Network Z-Rock affiliate KZOW, as OM. Klohn had opened a local CD store that he'll continue to operate. He'll also do occasional weekend shifts on KJJO.

After nearly five years at top 40 WKSE Buffalo, N.Y., Paul "Boom Boom" Cannon jumps to similarly formatted WPRO-FM Providence, R.I., following the departure of Mike Osborne (Billboard, June 10). Look for PRO's traditionally long list to tighten somewhat toward WKSE's more conservative approach.

In its third PD change this year, Jay DuBard is in at urban WQQK Nashville from similarly formatted WIZF Cincinnati, replacing two-months PD Rick Lee, who stays on for middays. In addition, WQQK—which had veered toward black AC long before it became an identifiable national format—has become noticeably more up-tempo. Across town, at AC WLAC-FM, creative services director Jim Hicks is now sharing PD duties with Dave Mason.

After several months, PD Jim Prewett is gone at crossover KHQT (Hot 97.7) San Jose, Calif. At co-owned album KCAL San Bernadino, Calif., former KNX-FM Los Angeles MD Rick Shaw is the new PD... A few months ago, Charlotte, N.C., had no true oldies station. Now it has two. Adult standards WAES is back in the format with SMN's Kool Gold service. No people changes are involved.

**Bob Stephenson**, PD of religious **KFIA** Sacramento, Calif., is now OM for that station and new sister FM **KLIQ** (Q102), which is running a mixture of Christian AC and jazz. **Steve Gasser** goes from MD to PD of the AM. Across town, **KHTN** has gone from Transtar AC to the Transtar's CNN Headline News format under new GM Lee **Schlesinger**, making it a rare allnews FM.

**KSLA** New Orleans switches to FBN business N/T from the Business Radio Network programming that moved crosstown to **WTIX**  last week. FBN also adds WFOM Atlanta, which switches from Christian AC. BRN, meanwhile, will go on KEZX-AM Seattle, currently simulcasting its FM adult alternative format. KEZX's new GM is Kevin Lorance, previously in sales at WLAC-AM-FM Nashville.

In the Unusual Use of Suburban AMs department: WNVR Vernon Hills, Ill., a Chicago-area BRN affiliate is now becoming Great America Radio during the day, targeted to the Great America theme park. WGN Chicago is consulting the AC programming, which will emphasize acts or shows playing at the park and which will also include park-related announcements and the like.

Kevin Carter is out as PD of urban-slanted top 40 KMGX (X104) Fresno, Calif., which will switch to "rock 40" under new calls KRZR and the consultancy of Brian Burns, PD at co-owned KXXR Kansas City, Mo. The PD/MD team will reportedly be E. Curtis Johnson, who most recently did middays at KCPX Salt Lake City, and KXXR night jock George McFly, who'll return to his real name of Brian DeGaus.

The owners of AC WLVW Ocean City, Md., have taken over crosstown WQHQ, bringing with them GM Ron Gillenardo and OM Jay Dennis. WQHQ will now be the only mainstream AC in the market. Its AM, WSBY, will take the WLVW calls and go oldies ... Tomm Rivers is out as PD/MD of crossover KKSS Albuquerque, N.M.; no replacement has been named.

Pat McMahon leaves the MD slot at top 40 WNCI Columbus, Ohio, for the PD slot at KEZB (B94) El Paso, Texas, replacing Gary Winter ... At top 40 KYRK Las Vegas, PD Bob Cummings is now interim GM, and MD Anthony Miles is interim PD following the departure of Michael Brandt for GSM at KITS San Francisco. The arrangement should become official around July 1 ... J.L. Fisk is the new PD of country WKJN Baton Rouge, La., replacing Glen Miller; he was PD at top 40 KCIZ (Continued on next page)



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Billboard.

**VOX JOX** 

## (Continued from preceding page)

### Fayetteville, Ark.

**P**EOPLE: The names Jesse Dylan & Gene Valaitis may not mean a lot to Americans, but in Canada, their defection from mornings at album CILQ (Q107) Toronto to top 40 rival CFTR is one of the year's biggest stories, especially since they'll be bringing their high-profile act to afternoons. Dylan & Valaitis' move means that Brother Jake Edwards, now in mornings at CKIS Winnipeg, Manitoba, will return to Q107 where he previously did a.m. drive for a year.

KDHT Denver is on the air fulltime now with an adult alternative format whose artists range from Tom Petty to the Indigo Girls. Staffers include Chuck Burrows from crosstown KRZN (mornings); Bari Mitchell from KKOB-FM Albuquerque, N.M. (middays); PD Ira Gordon (afternoons); Michael London of crosstown KHIH in nights; and Rick Lofgren, former PD of Denver's previous Z-Rock outlet KDZR (overnights).

MTV VJ Adam Curry has been doing weekends on WHTZ (Z100) New York for a few months; now he'll be a member of the Z100 Morning Zoo as well. Across town, longtime ND/morning show fixture Shelli Sonstein is gone from top 40 WPLJ ... The 1989 Art Vuolo Radioguides are out in conjunction with Buick and National Car Rental. For a full set of dial



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At crossover KZHT (Hot 94.9) Salt Lake City, overnighter John Griffin adds APD/MD duties. In addition, Faith Martin joins for afternoons from local shortwave outlet KUSW, J.O. comes aboard for nights from KFBQ Cheyenne, Wyo., and production director Mike Parsons goes on-air for middays. Leaving are Roberta Michael (middays) and Jammin' Jay Michaels (nights) who can be reached at 503-679-6382.

Veteran rap host/recording artist Lady B is out at urban WUSL (Power 99) Philadelphia. Replacing her on weekends is Don "Mystic Mack from crosstown WDAS-FM Dave Stone, midday man at top 40 WBSB (B104) Baltimore goes to the new creative services director job at AC WLTT Washington, D.C., as Norm Miller.

Area alternative music veteran George Gimarc will do p.m. drive on modern KDGE Dallas ... Hollywood Haze moves from nights at KCPW Kansas City, Mo., to that slot at top 40 WRQC (92Q) Cleveland. In addition, veteran area weathercaster/TV host Don Webster joins 92Q's morning show ....

Bill Early is promoted to MD at country WGNA Albany, N.Y., and will move from nights to middays. He replaces Jack Madden.

Talk producer Russ Garrett will leave AC WICC Bridgeport, Conn., when it changes owners. Call 203-366-9384 ... AC WKXW Trenton, N.J., MD Steve McKay is out and can be reached at 609-448-8394. Replacing him in afternoons at WKXW is area veteran Jay Soren-. Kristie Wiemar goes from son WGRE Greencastle, Ind., to mid-days at top 40 WFHN New Bedford, Mass., replacing Susan Lyons.

Doug Allen adds MD stripes to his night duties at AC WYLT Raleigh, N.C. ... Dave Donovan joins the morning team at top 40 WKHI Ocean City, Md., from WAMS Wilmington, Del. Also, Bret Edwards from B104 joins as production director ... Robin King goes from WYDD Pittsburgh (now WNRJ) to nights at top 40 WKSS Hartford, Conn.

Assistance in preparing this column was provided by Craig Ro-sen, Caryn Bruce, and Moira Mc-Cormick.

## newsline.

MIKE STEINHILPER has been named president/chief operating officer of Arrow Communications, replacing Marshall Magee (Billboard, June 17). Steinhilper was with Keymarket Group for 11 years and most recently was the GM at Arrow's WKRZ Wilkes Barre, Pa.

HENRY BROADCASTING has named Al Smith executive VP, replacing Greg Reed, now the president of RPM Broadcasting. Smith will maintain his GM duties at both KRSO/KDUO San Bernadino, Calif., and KMJ/KFYE Fresno, Calif.

DAVID GRECO will become GM of WNYM New York following that station's pending takeover by Radio Vision Christiana and call-letter change to WWRV. Greco is the executive director of RVC, which already produces the bulk of WNYM's programming. RVC's Eddie Cisternas will program WMRV. Its format will remain primarily Spanish-language religious. Current GM Arnold Brown will stay with present owner Salem Media, which will close on WMCA New York later this summer.

AT WFMT CHICAGO, Torey Malatia has been named director of the WFMT Radio Division and will maintain his duties as PD of WFMT's Beethoven Satellite Network; Alfred Antlitz has been upped from director of engineering to chief operating officer; and production director Lawrence Rock is named director of the Fine Arts Network syndication division.

 ${\bf BOB}$   ${\bf GOULD}$  has been named VP/GM of Olympia's KXXR Kansas City, Mo., replacing Bill Hazen, now at KLUV/Dallas. Gould was previously VP/GM at WMET Chicago (now WNUA) and also worked with Media Monitors Inc.

HARRY WILLIAMS has been named VP/GM of KHAA New Orleans, pending that station's takeover by Beasley Broadcasting. Williams had been VP GM of sister WBLX-AM-FM Mobile, Ala., where GSM David Clark is promoted to that position. In addition, Pat Norman has signed a five-year deal with Beasley to remain GM of KRTH-AM-FM Los Angeles when the company takes over those stations.

AT GROUP W RADIO: 10-year company veteran Charlie Furlong goes from director of communications to VP/communications and controller Wesley Spencer adds VP stripes.

NATIONAL RADIO AUDIENCE SIZE has remained stable over the last six months, according to the recently released spring '89 RADAR radio usage report. Among its findings: 96% of the U.S. population 12-plus-about 191 million -listens to radio; FM penetration remains at 76%; out-of-home lispeopletening holds at 58%. RADAR's network ratings were not included in its current measurements and will be released in August.

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ROOMS ON FIRE

I WANT IT ALL

WORLD IN MOTION

DON'T SAY YOU LOVE ME

HEY BABY

MARTHA SAY MERCURY LP CUT/POLYGRAM

A FRIEND IS A FRIEND

NEED A LITTLE TASTE OF LOVE

HEADED FOR A HEARTBREAK

THE DOCTOR

SO ALIVE

UNDER THE GOD

MY BRAVE FACE

SATISFIED

Compiled from national album rock radio airplay reports.

\* \* NO.1 \* \*

BROTHER OF MINE ANDERSON, BRUFORD, WAKEMAN, HOWE

\* \* \* FLASHMAKER \* \* \* THE END OF THE INNOCENCE

ARTIST

TOM PETTY

OUEEN

STEVIE NICKS

JACKSON BROWNE

HENRY LEE SUMMER

THE DOOBIE BROTHERS

THE DOOBIE BROTHERS

PETE TOWNSHEND

LOVE AND ROCKETS

PAUL MCCARTNEY

RICHARD MARX

TIN MACHINE

WINGER

JOHN COUGAR MELLENCAMP

BILLY SQUIER

DON HENLEY



## **Acts On Comeback Dominate Programming TRACKS**TM Some Worry Vets Are Squeezing Out New Talent

LOS ANGELES Network syndicators and their affiliates say the plethora of comeback releases by established acts are the perfect fodder for weekly and special programs.

In recent months, such veterans as Bonnie Raitt. Stevie Nicks, the Stray Cats. the Doobie Brothers, David Bowie's Tin Machine, Paul McCartney, Jackson Browne, Todd Rundgren, Queen, and Anderson, Bruford, Wakeman & Howe have dominated the interview shows and album release party broadcasts. Also making for prime special material is the Who's 25th anniversary tour and two special performances of "Tommy."

Mark Felsot, producer of Global Satellite Network's "Rock-line," is pleased with the recent glut of classic rock artists. You're seeing a lot of the mainstay of album rock radio for the last 15 years still making records." he says. "It's healthy because these artists are in it for the long run and their music is still pertinent to listeners. And it is great for me. These artists are the staple of the format."

"You may call them dinosaur bands, but they are still receiving a lot of airplay, and selling a lot of records and tickets, says Westwood One VP/GM Thom Ferro. WW1 recently aired Nicks and Tom Petty album party specials, a McCartney special, and is planning a series of Who broad-casts. It is also planning the launch announcement for Ringo Starr's upcoming tour on Tuesday (20) and the stereo simulcast of a Grateful Dead pay-per-view show the next day.

But the avalanche of new product from veteran album rock acts does have some negative effects, especially for new acts that are being shut out of syndicated pro-grams. On "Rockline," veteran acts receive the full 90 minutes of programming, leaving no time for new talent to be featured. Only in weeks when the show doesn't have a veteran booked does it present two or three newer acts. WW1 features new acts on its "In Concert" series and new hard rock talent on its "High Voltage," but veteran acts dominate its other shows

That is just fine with WQFM Milwaukee PD Dave London. even if he acknowledges that both

## Attention **Networks &** Syndicators:

Billboard's Networks And Syndication column has moved west. All news, press releases, or other material pertaining to the column should be sent to Craig Rosen, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Phone number is 213-859-5348. Fax is 213-859-5302/5351.

album rock and syndicators are "burning their libraries by not developing core artists for the future." Although he calls "Rock-



## by Craig Rosen

line" a "great show," London says that the show occasionally suffers by taking risks with new acts. "I cringe when I hear stuff like that. How many dials are being turned? How many buttons are being pressed?" He even admits that there have been times when I wanted to tell them I have satellite problems."

KLOL Houston PD Ed Levinenow on his way to WJFK Washington—says that since a station is "taking dollars" out of its inventory when it broadcasts a syndicated show, it is important that an established act is featured. KLOL does carry "Rockline" and will also carry all of WW1's Who specials, but don't look for the station to gamble on a special by an act that isn't a core artist.

"There is not a lot of time for a lot of fluff when you are giving away that inventory," he says. Yet Levine acknowledges it is important to give the new acts some exposure on syndicated programs. "It is best for the business when you have an established act for 80% of the show and an up-andcoming act in the other 20%.

### **KLOS SHAKEDOWN CONTINUES**

Meanwhile, Bill Sommers, pres-(Continued on page 18)

				JUNE 24, 1989	
V			JE	RN ROC	
WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		Commercial and Airplay Reports. ARTIST
1	2	2	8	SO ALIVE	1 ★ ★ LOVE AND ROCKETS 1 week at No. One
2	1	1	10	FASCINATION STREET ELEKTRA 7-69300	THE CURE
3	3	3	5	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
4	4	4	7	PET SEMATARY SIRE LP CUT/WARNER BROS	THE RAMONES
5	5	5	6	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
6	6	7	6	SEE A LITTLE LIGHT	BOB MOULD
7	11	15	4	SHAKE THAT COSMIC THING SIRE LP CUT/REPRISE	B-52'S
8	7	9	5	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
9	9	16	4	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
10	8	10	7	GOIN' SOUTHBOUND	STAN RIDGWAY
11	13	14	4	UNDER THE GOD	TIN MACHINE
12	15	19	5	KING FOR A DAY GEFFEN LP CUT	XTC
3	14	13	7	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
14	17	18	14	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
15	23	23	7	GOD IS A BULLET	CONCRETE BLONDE
16	20	22	4	THE BEATEN GENERATION EPIC LP CUT/E.P.A.	THE THE
17	16	12	11	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
18	30	-	2	WAITING FOR MARY FONTANA LP CUT/POLYGRAM	PERE UBU
19	10	11	10	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
20	21	21	9	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
<b>2</b> 1	NE	WÞ	1	HERE COMES YOUR MAN	PIXIES
22	NE	WÞ	1	TAKE A STEP BACK	SIMPLE MINDS
23	NE	WÞ	1	LET THE DAY BEGIN	THE CALL
24	22	20	8	OBSESSION WING LP CUT/POLYDOR	XYMOX
25	19	6	9	NINETEEN FOREVER	JOE JACKSON
26	12	8	12	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
27	28	-	2	HUNGRY SIRE LP CUT/WARNER BROS.	ROYAL CRESCENT MOB
28	29		3	SAVED UNI LP CUT/MCA	SWANS
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NEW Billboard, copyright 1989

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77        9     21       13     6       11     27       14     15       15     31       20     23       18     14       24     24       355        32        37     49	2 5 12 8 8 6 5 11 8 2	EPIC LP CUT/E.P.A. THE WANT OF A NAIL WARNER BROS. LP CUT FIRE WOMAN SIRE 7-27543/REPRISE IS THIS LOVE? VIRGIN 7-99212 POP SONG 89 WARNER BROS. 7-27640 TROUBLE ME ELEKTRA 7-69298 LAY YOUR HANDS ON ME MERCURY 874 452-7/POLYGRAM I WONT BACK DOWN MCA 53369 FASCINATION STREET ELEKTRA 7-69300	VAUGHAN & DOUBLE TROUBLE TODD RUNDGREN THE CULT KING SWAMP R.E.M. 10,000 MANIACS BON JOVI TOM PETTY
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35 — 32 — 37 49		ELEKTRA 7-69300	
32 — 37 49	2		THE CURE
37 49		ATCO LP CUT	
	2	LITTLE FIGHTER ATLANTIC LP CUT	WHITE LION
	3	LET THE DAY BEGIN	THE CALL
22 28	7	CHROME PLATED HEART ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
33 44	4	PRAYING TO A NEW GOD GEFFEN 7-22969	WANG CHUNG
26 20	13	ONCE BITTEN TWICE SHY	GREAT WHITE
25 26	9	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE
29 32	5	ROADHOUSE BLUES	THE JEFF HEALEY BAND
NEW	1	STATESBORO BLUES	THE ALLMAN BROTHERS
30 33	3	SOUTH OF THE BORDER	THE DOOBIE BROTHERS
15 —	2	SMOOTH UP	BULLETBOYS
NEW	1	FORGET ME NOT	BAD ENGLISH
NEW	1	SUN KING	THE CULT
40 47	3	BLUE MONDAY ARISTA LP CUT	BOB SEGER
28 22	13	COMING HOME	CINDERELLA
34 35	6	HANG TOUGH	TESLA
39 43	4	GOOD THING	FINE YOUNG CANNIBALS
14 —	2	MY PARADISE	THE OUTFIELD
41 —	2	ONE GOOD LOVER MERCURY LP CUT/POLYGRAM	RED SIREN
42 42	8	FREE FALLIN'	TOM PETTY
43 —	2	18 AND LIFE ATLANTIC LP CUT	SKID ROW
48 46	4	LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
NEW	1	LOVE LETTER CAPITOL LP CUT	BONNIE RAITT
31 18	13	LOVE HAS TAKEN ITS TOLL	SARAYA
225 29 115 115 115 115 115 115 115 115 115 11	26         32         EW ▶         33            47         22         35         43            42            42            46	26       9         32       5         EW▶       1         33       3          2         EW▶       1         47       3         22       13         35       6         43       4          2         42       8          2         42       8          2         46       4         EW▶       1	Common     Common       26     9     CLOSE MY EYES FOREVER RCA 8899       32     5     ROADHOUSE BLUES ARISTA LP CUT       EW ▶     1     STATESBORO BLUES POLYDOR LP CUT/POLYGRAM       33     3     CADITOL LP CUT       -     2     SMOOTH UP WARNER BROS LP CUT       EW ▶     1     FORGET ME NOT EPRC LP CUT/REPRISE       47     3     ARISTA LP CUT       22     13     COMING HOME MERCURY 872 982-7/POL YGRAM       35     6     GEPEN LP CUT       43     4     GOOD THING LP CUT       -     2     ONE GOOD LOVER MERCURY LP CUT/POLYGRAM       42     8     FREE FALLIN' MERCURY LP CUT/POLYGRAM       42     8     MCA LP CUT       -     2     18 AND LIFE ATLANTIC LP CUT       -     2     18 AND LIFE ATLANTIC LP CUT       -     2     18 AND LIFE ATLANTIC LP CUT       46     4     LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM       EW ▶     1     LOVE LETTER CAPITOL LP CUT

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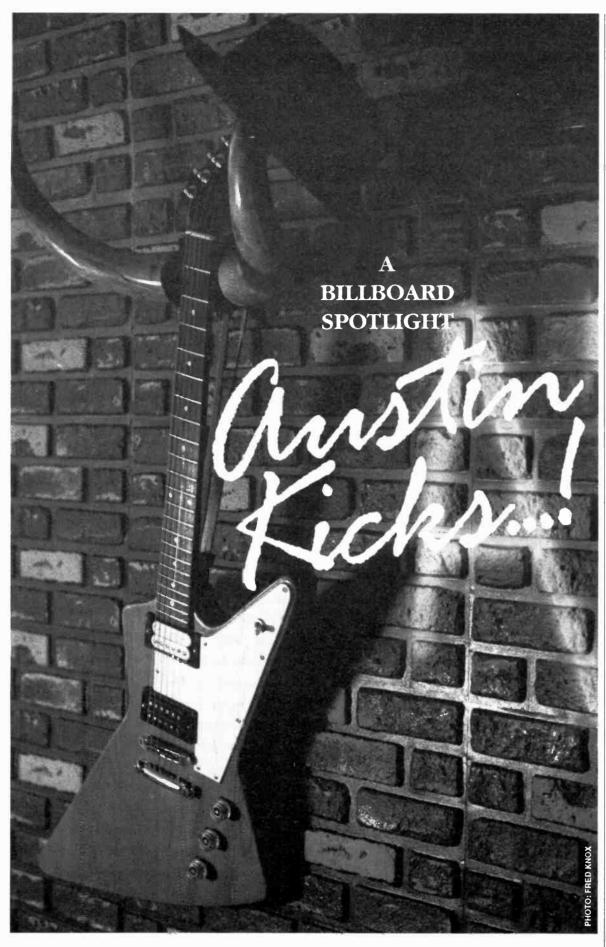
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## **NETWORKS & SYNDICATION** (Continued from page 16)

ident/GM of album rock **KLOS** Los Angeles, has made good on his promise to drop syndicated programs from the **ABC** O&O as contracts expire (Billboard, April 29). Since January, Sommers has cut six shows, including WW1's "Rock & Roll Never Forgets," **Album Network/Bullet Productions/ SJS Entertainment**'s "In the Studio," and GSN's "Reelin' In The Years."

The most recent syndicated program to get the ax is Global's "Powercuts," which is hosted by KLOS afternoon driver Geno Michellini, proving that nothing is sacred to Sommers. That puts an end to speculation that Sommers is retaliating against WW1 for launching its rock-40 KQLZ (Pirate Radio). The two syndicated shows still heard on KLOS are WW1's "In Concert," which Sommers plans to retain, and "Rock-Sommers has expressed inline. terest in moving that show to a later time slot, but said it is not likely since it airs live in Los Angeles.

## ABC TAKES ON ABORTION ISSUE

On Wednesday (21), ABC Radio Network will air an "American Agenda Radio Special," hosted by Barbara Walters, focusing on the abortion issue. The one-hour show will feature National Organization for Women president Molly Yard, American Life League president Judie Brown; Planned Parenthood executive VP David Andrews; and the Free Congress Foundation's Michael Schwartz. Listeners will be invited to call in comments and questions on 800- numbers.

Apparently affiliates aren't shying away from the hot topic. As of June 9, ABC had secured stations in 19 of the top 25 markets and expects to clear 150 stations overall. "It is an issue that isn't going away any time soon," says executive producer **Jim Farley**. "And Barbara Walters' [presence] makes this special. I think that is what these stations realize."

KGO San Francisco operations director Jack Swanson agrees that "the key here is Barbara Walters," he says. "But there is something more subtle and far more important to me—the relationship between ABC radio, ABC-TV, and my radio station." Swanson hopes to hear more big-name ABC-TV talent in future radio network specials.

### AROUND THE INDUSTRY

Burbank, Calif.-based Radio Direct, Bauman Productions, and **Fred Jones Recording Services** are planning a weekly two-hour bartered oldies series, "Bowzer's Golden Oldies Countdown," to premiere in October. Jon Bauman of Sha Na Na fame will host . Radio Direct, a division of SSA Communications, is exploring the possibilities of launching a live two-hour weekly entertainment talk show hosted by KFI Los Angeles' Bill Moran. Half of Moran's four-hour Saturday night KFI show would be available via satellite ... In the next month L.A. Inc., the joint venture between Lee Abrams and the Satellite Music Network, will activate new 900numbers for each of SMN's current-based formats, which listeners can call to hear new records. SMN will use the lines to gather research. Abrams is also now consulting SMN's "Heart And Soul" format ... The CBS Radio Networks open a Southwest sales office in Dallas this month. Midwest AE Craig Zurek has been named Southwest Sales Manager.

### 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 23-25, The Best Of American Bandstand, United Stations Programming Network special, three hours.

June 23-25, George Carlin/Jeff Goldblum/Johnny Maestro of the Crests, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

June 23-25, Jody Watley, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 23-25, Motley Crue, Metalshop, MJI Broadcasting, one hour. June 23-25, The Jacksons, Star Beat, MJI

June 23-25, The Jacksons, Star Beat, MJ Broadcasting, one hour.

June 23-25, Donny Osmond/Rod Stewart/ Leonard Nimoy, Party America, Cutler Productions, two hours.

June 23-25, **The Bangles Story**, The Weekly Special, United Stations, 90 minutes.

June 24-25, Third World/Stephanie Mills/David Peaston/"Batman," RadioScope, Lee Bailey Communications, one hour.

June 25-July 2, Gilda Radner Special, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

June 25, Jackson Browne/Bon Jovi/Billy Squire, Powercuts, Global Satellite Network, two

hours. June 26, Tom Petty, Rockline, Global Satellite Network, 90 minutes.

June 26-July 2, Eddie Money, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 26-July 2, BBC Concert Classic: Supertramp, In Concert, Westwood One Radio Networks, 90 minutes.

June 26-July 2, R.E.M., Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 26-July 2, White Lion, High Voltage, Westwood One Radio Networks, two hours.

June 26-July 2, The Beatles/Joe Jackson, Classic Cuts, MJI Broadcasting, one hour.

June 26-July 2, Pete Townshend, Rock Today, MJI Broadcasting, one hour.

June 26, **Eddy Raven**, Country Today, MJI Broadcasting, one hour.

June 26-July 2, Eddie Rabbitt, Westwood One Presents, Westwood One Radio Networks, one hour.

June 26-July 2, New Edition, Night Scene, Westwood One Radio Networks, one hour.

June 27, The Who: "Tommy," Live From Radio City Music Hall, Westwood One Radio Networks special, three hours.

June 30-July 2, The Animals, The British Invasion Series, United Stations Programming Network special series, 90 minutes.

June 30-July 1, Mike + the Mechanics, On The Radio, On The Radio Broadcasting, one hour.

## BILLBOARD RADIO: First with serious network coverage

# DEBBIE COUNTS'EM DOWN !

Atlantic Records artist **DEBBIE GIBSON** will be guest hosting "**American Top 40 with Shadoe Stevens**" next Weekend (June 24-25).



The following weekend **(July 1-2)**, when Shadoe returns from vacation, AT40 will become the first countdown show available to stations each week on **compact disc!** 



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## Sticks & Stones Break Bones, But Words Give Ratings?

## BY CARYN BRUCE

NEW YORK Stations that want to be neighborhood bullies may find that on-air attacks of other stations' promotions are actually free advertising for their rivals, say some of the combatants. "What do you really want to win

from your station?" asked a promo on oldies WYST Baltimore. "Coffee and danish or cash? A jukebox or cash?" WYST was referring albeit not with specific calls-to similarly formatted WFBRwhich was giving away break-fasts—and oldies FM WQSR's jukebox giveaway. But PD Dan O'Neil admits the promo backfired: "Winners came to the station to get their money and they wanted the jukebox.'

Stations take on-air shots at each other all the time. "It's like the pleasure you get out of poking someone in the eye," says WQOK Raleigh, N.C., PD Cy Young. "I wake up in the morning and look forward to a new day and new ways to beat up on [competitors]." But according to McVay Media's promotion and marketing consultant Dan Garfinkel, on-air references to rival stations-even when they're intended to demoralize a competitor-could make listeners uncomfortable and tempt them to

sample another station. Recently, urban WQOK Raleigh and format rival WFXC (Foxy 107) duked it out with similar contests---Powermax and Supermax, respectively (Billboard, June 17). Foxy 107 ran promos using recordings of its winners and compared them with WQOK's "less than enthusiastic'' winners. WQOK responded with its own promo featuring a screaming Foxy winner, Young says. "Why is this woman

screaming?" it asks. "Could [it be that] she never got her prize? Is it a scream of frustration?"

Then there was a promo featuring an Andy Rooney voice on Top 40 WWCK (CK105.5) Flint, Mich., alluding to the fact that format rival WIOG was actually a Saginaw, Mich., station, and deriding WIOG's \$1,000 giveaway to one person as opposed to WWCK's larger number of smaller prizes. "Why is it that some radio sta-

tions give away cash to one person, and that one person is never you?" asked the promo. "And they always end up living in Bay City or Bad Axe or somewhere in the Yukon Territory." At the promo's end, listeners are told WWCK has "50% more music" and "100% Flint winners.<sup>\*</sup>

By the same token, WIOG told listeners that when they won one of the station's prizes, they didn't have to give it back—a stab at WWCK for giving away the use of a truck for only a year. WIOG also uses a liner similar to WWCK's "50% more music" promising "onethird less commercials.

But WIOG PD Rick Belcher says his truck promo was uncharacteristic, and that he usually takes the cautious approach to on-air attacks that, he says, "serve to promote us well. I never ignore what the competition are saying, but I don't necessarily acknowledge them.'

Garfinkel thinks that on-air attacks are mostly for the benefit of competing PDs. "Stations can get so caught up in the excitement of a battle that they forget their purpose, and that is to serve the listener," he says.

Better, he says, are the type of promotional battles where one staand its competitor gives away their T-shirts outside the venue. Or, better yet, the competitor supplies free parking for the event and talks about that on the air. Usually, Garfinkel says, "Physically demonstrating your radio station without on-air comparison has better effects [than on-air at-



### tacks]."

Some of Garfinkel's other suggestions to stations that are being attacked on-air: respond in the newspaper and leave your airwaves free for promoting your station; send the other station a thank you note for the free publicity; turn the battlefield around by telling listeners that your station cares what they think, not other stations; finally, if the attacks are bordering on slander, get legal advice.

### CONCERT CALENDAR

Top 40 WEGX (Eagle 106) Philadelphia sponsors Daryl Hall & John Oates at Eaglefest '89 on Sunday (25) . . . Country WMZQ Washington, D.C., celebrated 12 years as a country station with a concert featuring Clint Black, Exile, and K.T. Oslin . . . Country KYGO Denver will sponsor Restless Heart at a free concert with fireworks July 4 at the Auraria Campus Athletic Field ... Urban/ AC ŴVAZ (V103) Chicago is bringing in Karyn White, Najee, and the Chi-Lites to raise money for the Kupona Network for AIDS Education on Friday (23).

### **IDEA MILL**

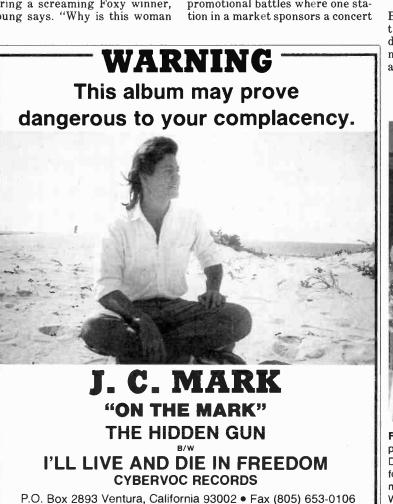
Top 40 WOVV West Palm Beach, Fla., is dispensing justice to a ninth-grader who sued her date for standing her up on prom night. Morning co-hosts Jon Howe and Kriss Klaus will pick up Tomontra Mangrum in a limousine, treat her to dinner at an Italian restaurant, and then continue on to a teen nightclub. They'll also reimburse her for what she spent on her prom shoes and hairdo.

Similarly, KIIS Los Angeles' morning man Rick Dees has given Lakers coach Pat Riley his own coach-of-the-year award to make up for the one Riley didn't get from the NBA this year. A local company will design a trophy; another one will provide Riley with his trademark custom-made suits.

Album KRXQ Sacramento is driving up to listeners and offering them "the money or the glovebox." Listeners can take the cash and run or open the glovebox for more cash, a car phone, or a fly swatter . . . Top 40 KMPZ (Z98) Memphis went on the air from atop a billboard from 6 a.m.-8 p.m. every day, June 1-9, to boost ticket sales for a local NFL exhibition game in hopes of increasing that city's chances of getting an expansion team.

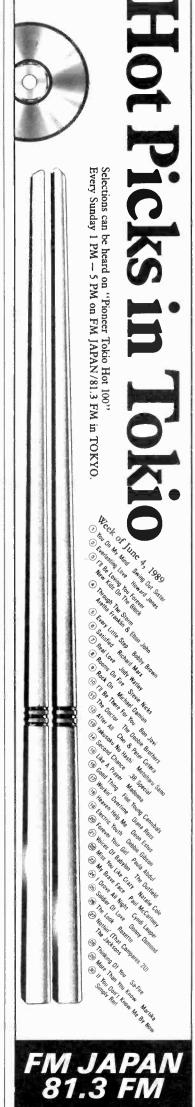
Top 40 KUBE Seattle is holding its annual Women's Only party. The event will feature a swimsuit contest, two body-building demonstrations, and two male aerobic dancers . . . Country KLAC Los Angeles has been doing different travel remotes over the last six months. Now KLAC is planning what it claims is the first such broadcast from Helsinki, Finland. The promotion was launched with a client party at the Finnish council's L.A. office.

The National Cancer Institute has released Eat Your Way To Good Health-a public service campaign to promote awareness that eating the right foods may prevent some forms of cancer. Spots and campaign materials have been sent to about 7.000 stations. For more information, call Penny Murphy, 301-468-6555, extension 2093.



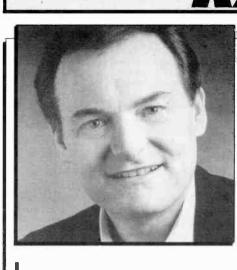


Four-Wheeling Crusade. Album KATT Oklahoma City kicked off its sneak preview of "Indiana Jones And The Last Crusade" with a mock "Temple Of Doom." Listeners who negotiated the maze won prizes, including an off-road four-wheel vehicle. Shown, from left, is the winner of the four-wheeler; the KATT mascot: KATT's Chad Fitzgerald; a Pepsi representative: and KATT's John Williams as Indiana



() PIONEER PRESENTS





T HAS BEEN NEARLY three years since Bonneville's KBIG Los Angeles began its gradual evolution from easy listening to mainstream AC, yet the station is still having a hard time shedding its easy-listening image. That's why KBIG recently became "Big Mix 104." "We picked 'Mix' because it says 'vari-

ety' and that is how we want to be perceived. We have evolved into almost a mainstream, current-based AC station," says KBIG VP of programming and operations Rob Edwards, who has been with the station for 11 years. "But there is a vast group of listeners who have not sampled KBIG, and I assume that is based on their perception of the old format.

"That's really what the new campaign is all about. We are just trying to get them to sample. Our research says once they sample they like the station and stay with it."

And what will skeptical listeners hear when they tune into KBIG? A recent hour of middays featured Debbie Gibson, "Fool-ish Beat"; Billy Joel, "Just The Way You Are"; Aretha Franklin & Elton John, "Through The Storm"; Kool & the Gang, "Cherish"; Simon & Garfunkel, "Home-ward Bound"; One 2 Many, "Downtown";

America, "Sister Golden Hair''; Jack Wagner, "All I Need"; Chicago, "Look Away"; Toto, "Africa"; the Supremes, "I Hear A Symphony" Steve Winwood, "Don't

Steve Winwood, Don't You Know What The Night Can Do"; and the Mamas & the Pa-pas, "Monday, Monday." They'll also hear such recent adds as 10,000 Maniacs' "Trouble Me" and Tim Finn's "How'm I Gonna Sleep," songs by artists that were once more likely to be heard on modern rock KROQ than KBIG.

With its 105,000-watt signal beaming out from atop Mount Wilson, KBIG was a consistent performer, placing in the top 10 in Los Angeles for years. Despite its proven success, Edwards decided to gradually change KBIG's direction in November 1986. He retained the 300 vocal cuts that were featured, completely dropped instru-mentals, and added 400-500 more vocals. 'Our demos were aging and we decided we had to make that transition," he says.

Eventually, KBIG evolved from goldbased AC to a more current version by summer 1988. "Our original target was KIQQ [K-Lite]," Edwards recalls. "They were on Transtar's Format 41 service and we saw some vulnerability there." Last March, Outlet Communications turned KIQQ over to Westwood One, which changed it to "rock 40" KQLZ (Pirate Ra-dio). "We felt that our arrival in the format hastened their departure," Edwards says. (Album KEDG has since gone to soft AC and picked up the K-Lite nickname.)

Now KBIG is setting its sights on Cox's KOST, which has topped the 25-54 demo for 26 consecutive books. In the winter 1989 book, 12-plus, KBIG rose 3.3-4.0 12-plus



overall, while AC champ KOST gained slightly, from a 5.4-5.6. Both picked up roughly a half-share in the first spring Arbitrend following KIQQ's demise.

"KOST has had seven years in that for-mat," says Edwards. "Time is on their side." Yet he feels that KBIG will eventually give KOST some serious competition. While KOST offers listeners "continuous soft hits," and "love songs" at night, KBIG is betting on promotions, personalities, and a more contemporary sound.

"We are more promotionally oriented," says Edwards. "We do a promotion in vir-tually every daypart." KBIG is presently reviving its annual summer promotion as Summer Station Three, in which listeners get concerts, parties, and ticket giveaways during the "104 days of summer.

While some AC programmers leave contests to the younger-targeted top 40 and album rock stations, Edwards feels they pay off for KBIG. "The studies show that not that many people play actively," he says. "But then you have another 40% that play vicariously. They like to hear people win.'

Edwards says KBIG also has a distinc-tively different sound than KOST. "Formatically we are more of a foreground station.

Our personalities are more individual in their style. KOST has a more generic sound. Our sound is more dependent on the overall packaging, but our personalities also help develop our style and sound."

'KOST has a more

generic sound'

Despite Edwards' contentions, some ac-cused KBIG of copying KOST when it paired former KFI staffers Bill Maier and Sylvia Aimerito in late '87 for a morning show similar to KOST's Mark Wallengren and Kim Amidon. Edwards maintains that he "was looking more at what was successful with the format than copying KOST." He also says KBIG, which in the past has been heavily involved with charity events, is more community oriented than its rival.

Then there is the music. "We are more current [than KOST]. And we get on music faster. Sometimes it will be a race to break a song if it is a core artist, but I think we are more adventuresome when it comes to new music." Climie Fisher, Vanessa Williams, and Grayson Hugh are just some of the new talent that KBIG has "helped get up the charts," Edwards says.

Yet KBIG won't entirely surprise its listeners with new music. Expressing a similar philosophy to that of KOST PD Jhani Kaye, Edwards says, "Our listeners expect a certain sound. It is not so much artist oriented, but song oriented."

Thus far, Edwards is pleased with the station's performance. "We are very happy with the way the station has progressed," he says. "We don't expect to overtake KOST in 1989. They really didn't come into their own until the last three years. We still have listeners to gain, while KOST is maintaining its awareness level." CRAIG ROSEN

## Aretha Franklin's Back On Stage And She's In Fine Voice **Queen Of Soul Is Ready To Reign Again**

by Nelson George

ARETHA FRANKLIN'S MUSICAL IMPACT has been so immense, so touching, and so enduring that, some 20 years after her commercial peak, she still towers over all who have come after her. Thanks to advances in marketing and promotion, Whitney Houston and Anita Baker have had records that sold more than any single Franklin did in the '60s.

Yet neither, for all their gifts, touched this nation like this preacher's daughter from Detroit. In fact, since the soul era only one other singer, Chaka Khan,

The

Rhythm

and the

Blues

has been as influential. Like Ray Charles, Frank Sinatra, and a few other singers, Franklin is an American icon of mythic proportions. However, she has never been comfortable standing still and has battled hard since the '70s to remain current, with the "Who's Zoomin" Who" album probably

epitomizing the best of these efforts.

If there has been one roadblock to her commercial rebirth, it's that she has toured little in this decade and, since she does few interviews, has had little direct dialog with her audience. Well, as she said on the Caesar's Palace stage over Memorial Day weekend, "I'm back!" The Queen of Soul appeared in Atlantic City, N.J., as part of her first East Coast appearances in years.

Backed by five singers and a full orchestra (real strings and horns!), Franklin was in good spirits and fine voice. Her voice doesn't soar as often as it used to; she prefers to pick her spots and go up only for dra-matic effect on ballads. For example, she made the too-often-recorded "It's My Turn" into a fiery testament of one individual's commitment by pushing her voice forcefully into its upper range. The lady was really quite powerful.

Unlike many shows in the '70s, when she moved away from her soul classics for show tunes, Franklin sang the standards ("Respect," "Chain Of Fools") and some you didn't expect ("I Say A Little Prayer") with great gusto. Though the instrument is no longer a natural wonder, Franklin's delivery had a warm and earthy commitment, which made one realize how much she understands about the art of singing. Commitment is a key word here, because after all these years it wouldn't be hard for her to be bored by these songs. But she seemed to be having a great time.

Her sense of humor was quite in evidence when

duet partner Peabo Bryson appeared on-stage after his cue for "I Knew You've Been Waiting." Sister Ree "read" him like the newspaper. At one point she chided him by saying, "When I tell a man to get up, he bet-ter stay up." Bryson took the ribbing graciously but, as is also apparent in her duet with Whitney Houston ("It Isn't, It Wasn't, It Ain't Never Gonna Be"), there is no question Franklin has a way with put-down lines. If you have a chance to see Franklin at Radio City

Music Hall in New York or at a date scheduled for

Washington, D.C., later this month, please go. She deserves (and perhaps needs) the encouragement to continue touring. Moreover, it would be nice if folks yelled for her to play piano. Quietly, she is a quite brilliant pianist and it would be nice if, even for just one song, she accompanied herself.

Worth noting is that St. Martin's Press is about to publish a biography of Franklin titled "Queen Of Soul," by Mark Bego. As the first hardcover booklength work on Franklin it is of interest to fans and contains a few fascinating moments (e.g., an interview with her first husband, Ted Fox). But it is not the detailed or revealing work so many crave.

**S**HORT STUFF: Gerald Alston has had the good taste to cover "I Can't Tell You Why," a great song originally recorded by the Eagles. In fact, Timothy B. Schmidt, the lead vocalist on the Eagles' version, appears in Alston's video for the song T. The sound-track for Spike Lee's "Do the Right Thing" is being delivered to radio in a pizza box in keeping with the film's story about a Brooklyn pizzeria employee played by Lee. Inside, Motown has squeezed in an album, tape, press kit, and video with clips from the movie shown over Public Enemy's "Fight The Power." The rap is noteworthy for its crunching beat and P.E.'s disrespect for American pop icons Elvis Presley and John Wayne. It's sure to offend many, which is very much the point . . . Levert now has a 900 num-ber. The trio also recently completed taping a public service announcement for television, "Just Schoolin"," which uses the music from the hit "Just Coolin" "to push a stay-in-school message and a Sprite radio com-The National Black Network has purmercial chased radio rights to broadcast the Mike Tyson-Carl (Continued on page 28)

## **New Albums Land Singers Bryson, Ingram Back On Charts (Where They Belong)**

BY DAVID NATHAN

LOS ANGELES In a year when the number of new artists is high and airplay as tight as ever. two established male vocalists are back with new albums after significant periods away from the charts.

Although Peabo Bryson scored a sizable R&B hit with "Without You," his 1987 duet with Regina Belle, the Atlanta-based singer/ songwriter is the first to admit that his five years with Elektra Records were nowhere as fruitful as his previous tenure with Capitol Records, to which he has now re-signed. "We had major differences," he says, "and a lot of misinterpretation and miscommunication.

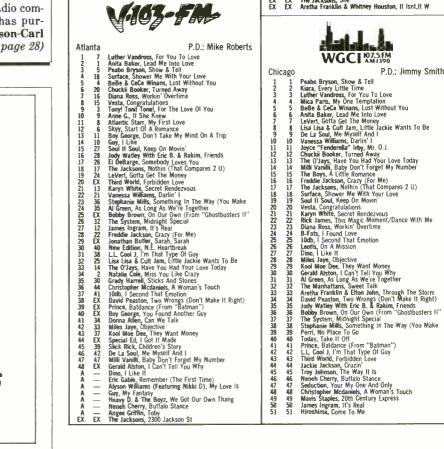
Bryson's new album for Capitol, "All My Love," produced with longtime partner Dwight Watkins and Sir Gant, is musically more in keeping with his recordings there from 1978 to 1983, a stint that in-cluded "I'm So Into You," "Reach-ing For The Sky," the classic "Feel The Fire," and the pop hit "To-night I Celebrate My Love," a duct with Roberta Flack. The first single from the new album, a remake of Al Wilson's 1974 hit, "Show And Tell," has helped rebuild his black audience base.

James Ingram's black chart return with the Gene Griffin-pro-duced single, "It's Real," represents a similar triumph, although Ingram's chart hiatus resulted from contractual changes. The Los Angeles vocalist (who co-produced several of the cuts on his album) switched from Quincy Jones Qwest label to Warner Bros. Ingram admits that he has attempted to create a solid black base with the hip-hop-flavored title track since his prior success had been with pop ballads.

"I didn't try to cross over as most [black music] artists do. By working with Quincy, I automatically found myself in that situation." Ingram's hits ("Just Once," "One Hundred Ways," and duets "Baby Come To Me" and "How Do You Keep The Music Playing?") tagged him a balladeer in much the same way that Bryson was labeled with his early Capitol charted singles and his 1984 major Elektra single, "If Ever You're In My Arms Again.'

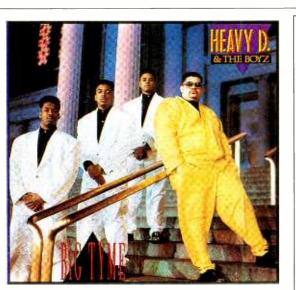
Both vocalists have similar objectives in wanting to cement their black music base but are using different approaches. For Bryson, it's a return to a sound that endeared him to audiences during his previous chart run. He says, Truthfully, I haven't felt as good about my music in a long, long time. To me, the new album is like finding comfort with an old friend. This isn't a begging, pleading Peabo Bryson, feeling sorry for (Continued on page 28)

EX EX The Jacksons, She EX EX Aretha Franklin & Whitney Houston, It Isnt, It W



Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations



HEAVY D. & THE BOYZ HAVE HIT THE BIG TYME-BLOWIN' UP IN YOUR FACE! **BIG TYME** (MCA-42302), THE NEW ALBUM FEATURING THE SMASH SINGLE **WE GOT OUR OWN THANG** (MCA-53628). NOW ON M-TVI!! CATCH HEAVY D. ON YO, M-TV RAPS THE WEEK OF JUNE 17TH, AND AS GUEST HOST ON BET MCA/UPTOWN RECORDS, EXEC, PROD · ANDRE HARRELL AND GENE GRIFFIN. MGMT.: UPTOWN

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PRODUCERS OF THE FAMED "SHOWTIME AT THE APOLLO" SAY, "RETIRE HIM OR RENAME THE SHOW..." David Peaston, Brooklyn School teacher, còoir member at St. Paul's Community Baptist Church, celebrating bis sixth consecutive win on "Showtime At The Apollo," was asked to retire – not from bis singing career, but from bis winning streak. His unprecedented popularity prompted producers of the legendary talent competition to establish a win limit. But David Peaston had won more than fame or fortune. He had won the hearts of millions of Americans. Tune in and discover David Peaston for yourself.

introducing... DAVID PEASTON (GHS 24228)

The Debut Of A True American Success Story On Geffen Cassettes, Compact Discs and Records. Featuring The Single

**\*TWO WRONGS (DON'T MAKE IT RIGHT)**"

Produced by Michael J. Powell

Management: Barry Hankerson



10



CAN'T BELIEVE MY EYES: Take a look at the Hot Black Singles chart and count the bullets. There are 59. In February (Feb. 11 issue) there were 55, and that was an unusually high number for this chart. This week, 11 records debut, as happened in February, and there are 48 other records that gain sufficient points to maintain bullets. One record, "As Long As We're Together" by Al Green (A&M), is not bulleted even though it shows respectable radio gains and is very close to the criteria needed for a bullet. "Together" picks up five stations, and 62 stations report this title moving up. It is new at WRAP Norfolk, Va.; WOIC Columbia, S.C.; WBLX Mobile, Ala.; WJHM Orlando, Fla.; and WIZF Cincinnati. The total increase from radio and retail points combined were just not enough this week.

**H**OLDING AT NO. 1 IS "Have You Had Your Love Today" by the O'Jays (EMI). Radio is beginning to drop off, but there is a small increase in retail points that has helped to hold it at the top. Fast on the rise is "Show And Tell" by **Peabo Bryson** (Capitol). It ranks No. 3 overall in radio points and shows a significant point increase even though it loses two stations. The thrust that moves this record 7-2 comes from a tremendous increase in retail points. It is No. 1 at 12 stations, including KACE Los Angeles; KMJM St. Louis; WTMP Tampa, Fla.; and WNHC New Haven, Conn.

HE COLOR OF SUN RAYS: "Keep On Movin' " by **Soul II Soul** (Virgin) is the next-strongest mover at the top of the chart. It is on 93 stations and climbing at 66. Three stations come in: WDKS Fayetteville, N.C.; WFXE Columbus, Ga.; and WATV Birmingham, Ala. The Northeast jumped on the import early; No. 1 reports are listed at seven stations, including WRKS New York; WAMO Pittsburgh; WDAS Philadelphia; WHUR Washington, D.C.; WEBB Baltimore; and WCDX Richmond, Va.

**"C**ONGRATULATIONS" to A&M for regaining the bullet on this single, by Vesta. For the past two weeks it has moved up steadily without a bullet. This week the record kicks in at No. 30 and regains its bullet from seven new reports and strong playlist conversions such as WILD Boston and WNHC New Haven (both 14-7); WMGL Charleston, S.C (17-9); WLOU Louisville, Ky. (15-4); and KACE Los Angeles (15-11).

Likewise, EMI was able to put **Mikki Bleu** back on track with "Something Real" (79-61). Bleu gained 12 new stations for a total of 56 out of 99 reporters. It is on in Baltimore at both WXYV and WEBB. WHRK Memphis starts it at No. 34, and the West comes in with three stations: KACE Los Angeles and KSOL and KDIA, both in San Francisco.

LIGHTS, CAMERA, ACTION: Over the last couple of years, records from movie soundtracks have appeared more frequently on the black singles chart. This week's Power Pick/Airplay record is "On Our Own" by **Bobby Brown** (MCA) from "Ghostbusters II." It catapults to No. 37 in its third week on the chart by gaining 16 new reports for a total of 88, with top 20 reports at nine stations. WHRK Memphis reports it at No. 2; it moves 40-20 at WCDX Richmond, 36-19 at WOWI Norfolk, and 21-15 at both WFXC Raleigh, N.C., and WFXE Columbus.

HOT BLAC	k sir	NGLE	ES A(	CTI	DN
RAD	IO MOS	T ADD	ED		
	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 99 REP	TOTAL ON ORTERS
REMEMBER (THE FIRST TIME)					
ERIC GABLE ORPHEUS	3	8	17	28	52
SPEND THE NIGHT.					
ISLEY BROTHERS WARNER BROS.	4	10	14	28	33
BATDANCE (FROM "BATMAN") PRINCE wARNER BROS	3	8	15	0.6	70
YOU FOUND ANOTHER GUY	3	8	15	26	78
BOY GEORGE VIRGIN	1	9	16	26	54
MY FANTASY					
TEDDY RILEY FEAT. GUY MOTOWN	6	9	11	26	26
LET GO					
SHARON BRYANT WING	5	6	11	22	32
GOTTA BE A BETTER WAY					
FOSTER/MCELROY ATLANTIC	0	8	10	18	41
RIDING ON A TRAIN	,	0			
THE PASADENAS COLUMBIA WHY YOU WANNA	1	8	9	18	34
DEZI PHILLIPS TABU	2	3	13	18	26
N.E. HEART BREAK					
NEW EDITION MCA	1	6	10	17	30
Radio Most Added is a weekly nation of the radio stations reporting to Bill cally as changes are made, or is av Billboard Chart Dept., 1515 Broadw	board. The fu ailable by se	Il panel of ra nding a self-	dio reporters i addressed sta	s publishe	d periodi-

GET ON THE PASADENAS' EXPRESS!

<image>

"Give	s ou	r forn	nat	B	of fres ernie M San Fra	foodie	2	

"Great summer record and the phones are ringing."

Ron Atkins WYLD

the new single exploding at:

WALT WHUR MOOK WNHC KMJJ KWIQ WANM KMJM WTMP KSOL WCKX KPRW KPRW KBCE WKIE WPAL WDKS TTLW Z-104 WOFX WQIS 7.99

PLAY IT,

SAY IT!

## The Pasadenas. "To Whom It May Concern." Featuring the hits, "Riding On A Train" and "Tribute (Right On)."

On Columbia Cassettes, Compact Discs and Records. Columbia Records Salutes Black Music Month.

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In A Different World. Three popular television actresses, from left, Marsha Warfield, Jeannette Du Bois, and Dawnn Lewis, appeared at the BMI Motion Picture and Television Awards in Los Angeles. Du Bois, a BMI songwriter, wrote "Movin' On Up," the theme to "The Jeffersons."

### BRYSON, INGRAM BACK AGAIN (Continued from page 23)

himself. This is straightforward kind of music, done passionately, in earnest, and with sensitivity.

Bryson adds that he looks back on his Elektra years "as an ordeal. It's not a bad company but it just didn't work for me. Being there helped me in a lot of ways to grow as a person, having to contend with what I've had to contend with for the last five or six years. One thing I discovered early on is that being an intelligent artist doesn't always go over well."

Ingram is choosing to create an expanded audience, dividing his new album into two distinct sides: one geared toward a younger demographic and the other toward his core following. He says, "It's all personal taste; if you don't like the up-tempo material, don't play side A, and if you hate the ballads, don't turn it over.'

Manager Barry Hankerson and Warner executive Benny Medina suggested Ingram work with Griffin by "pointing out to me that the largest segment of the music-buying public is between 13 and 25, he says. Moreover, he felt very

comfortable singing up-tempo, noting, "I came out to Los Angeles from Ohio in 1974 with the group Revelation Funk, and for this album I've gone back to my roots in funk.'

In response to comments about being a part of the "assembly line" approach of some of today's hot producers, Ingram is emphatic: "I wanted to get on that assembly line and influence it. All the tracks I did with Gene [Griffin] and Levert's Marc Gordon & Gerald Levert were tailor-made for me. Whatever music I do, I'm still go-ing to be James Ingram." The album also contains ballad perfor-mances produced by "Philly sound" vet Thom Bell and Anita Baker collaborator Michael Powell.

Both Bryson and Ingram are planning live performances. Bryson recently worked Atlantic City with Aretha Franklin and is slated to do dates this summer with Patti LaBelle and Natalie Cole. Ingram anticipates touring in the fall with dates yet to be confirmed.

## **RHYTHM & BLUES** (Continued from page 23)

"The Truth" Williams heavyweight championship fight July 21. The bout will be beamed live via satellite to NBN's 152 affiliates. Don King Productions gave NBN the broadcast rights ... Ruth Brown is cutting her second Fantasy album. Her first, "Have A Good Time," was released last



year . . . An unreleased Big Joe Turner-Count Basie Orchestra collaboration, "Flip, Flop And Fly," recorded in Europe in 1972, is coming soon on Pablo . . . The reactivated Volt label has several R&B vets back in business. Look for albums on the label by the Dramatics, the Spinners, and Dorothy Moore ... Sly & Robbie go hiphop on their next Island album, "Silent Assassin," with production assistance from Boogie Down Productions' KRS-One and guest raps by Latifah, Young MC from Delicious Vinyl, and new rapper Shar . Ziggy Marley & the Melody Makers' new album is "One Bright Day.'

Billboard. Hot Black Singles SALES & AIRPL

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.

o¥.	⊢∺	SALES	HOT BLACK POSITION
WEEK	LAST	TITLE ARTIST	Ξğ
1	2	MR. D.J. JOYCE "FENDERELLA" IRBY	7
2	3	HAVE YOU HAD YOUR LOVE TODAY THE O'JAYS	1
3	4	LITTLE JACKIE WANTS TO BE A STAR LISA LISA	8
4	12	SHOW & TELL PEABO BRYSON	2
5	1	ME MYSELF AND I DE LA SOUL	16
6	13	KEEP ON MOVIN' SOUL II SOUL	6
7	11	LEAD ME INTO LOVE ANITA BAKER	4
8	10	WORKIN' OVERTIME DIANA ROSS	5
9	8	FOR THE LOVE OF YOU TONY! TON!! TONE!	17
10	14	OBJECTIVE MILES JAYE	11
11	17	BABY DON'T FORGET MY NUMBER MILLI VANILLI	9
12	15	FOR YOU TO LOVE LUTHER VANDROSS	3
13	5	CHILDREN'S STORY SLICK RICK	29
14	21	GOTTA GET THE MONEY LEVERT	10
15	7	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK	25
16	23	DARLIN' I VANESSA WILLIAMS	14
17	18	MY ONE TEMPTATION MICA PARIS	27
18	6	LOST WITHOUT YOU BEBE & CECE WINANS	19
19	20	THEY WANT MONEY KOOL MOE DEE	21
20	25	SHOWER ME WITH YOUR LOVE SURFACE	12
21	9	EVERY LITTLE TIME KIARA	24
22	24	TURNED AWAY CHUCKII BOOKER	13
23	32	I'M THAT TYPE OF GUY L.L. COOL J	26
24	26	IT'S REAL JAMES INGRAM	18
25	30	NOTHIN (THAT COMPARES 2 U) THE JACKSONS	15
26	28	THE MAN WE ALL KNOW AND LOVE KWAME	36
27	16	MISS YOU LIKE CRAZY NATALIE COLE	39
28	39	SECRET RENDEZVOUS KARYN WHITE	20
29	19	MY FIRST LOVE ATLANTIC STARR	34
30	—	BUFFALO STANCE NENEH CHERRY	35
31	22	STICKS AND STONES GRADY HARRELL	50
32	1_	CRAZY (FOR ME) FREDDIE JACKSON	22
33	-	MIDNIGHT SPECIAL THE SYSTEM	28
34	1-	FRIENDS JODY WATLEY WITH ERIC B. & RAKIM	23
35	37	NO PLACE TO GO PERRI	41
36	-	I SECOND THAT EMOTION 10DB	31
37	27	JOY AND PAIN ROB BASE & D.J. E-Z ROCK	64
38	38	A WOMAN'S TOUCH CHRISTOPHER MCDANIELS	33
39	_	WE GOT OUR OWN THANG HEAVY D. & THE BOYZ	40
40	31	SELF DESTRUCTION THE STOP THE VIOLENCE MOVEMENT	80
		1000 Diff. I Diblication for No and of this sublication may be reproduced	stored

WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK
1	2	FOR YOU TO LOVE	LUTHER VANDROSS	3
2	1	HAVE YOU HAD YOUR LOVE TOD	DAY THE O'JAYS	1
3	5	SHOW & TELL	PEABO BRYSON	2
4	8	WORKIN' OVERTIME	DIANA ROSS	5
5	7	LEAD ME INTO LOVE	ANITA BAKER	4
6	12	NOTHIN (THAT COMPARES 2 U)	THE JACKSONS	15
7	13	KEEP ON MOVIN'	SOUL II SOUL	6
8	15	SHOWER ME WITH YOUR LOVE	SURFACE	12
9	14	TURNED AWAY	CHUCKII BOOKER	13
10	17	GOTTA GET THE MONEY	LEVERT	10
11	19	DARLIN' I	VANESSA WILLIAMS	14
12	18	BABY DON'T FORGET MY NUMB	ER MILLI VANILLI	9
13	23	SECRET RENDEZVOUS	KARYN WHITE	20
14	21	IT'S REAL	JAMES INGRAM	11
15	20	OBJECTIVE	MILES JAYE	1
16	22	CRAZY (FOR ME)	FREDDIE JACKSON	2
17	25	FRIENDS JODY WAT	LEY WITH ERIC B. & RAKIM	2:
18	26	CONGRATULATIONS	VESTA	30
19	27	MIDNIGHT SPECIAL	THE SYSTEM	21
20	10	LOST WITHOUT YOU	BEBE & CECE WINANS	1
21	6	FOR THE LOVE OF YOU	TONY! TON!! TONE!	17
22	28	I SECOND THAT EMOTION	10DB	3
23	36	ON OUR OWN	BOBBY BROWN	3
24	33	SOMETHING IN THE WAY	STEPHANIE MILLS	3
25	4	MR. D.J.	IOYCE "FENDERELLA" IRBY	7
26	30	THEY WANT MONEY	KOOL MOE DEE	2
27	3	LITTLE JACKIE WANTS TO BE A	STAR LISA LISA	8
28	34	AS LONG AS WE'RE TOGETHER		3
29	38	SOMEBODY LOVES YOU	EL DEBARGE	4
30	37	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	3
31	11	ME MYSELF AND I	DE LA SOUL	1
32	9	EVERY LITTLE TIME	KIARA	2
33	39	I'M THAT TYPE OF GUY	L.L. COOL J	2
34	—	BATDANCE (FROM "BATMAN")	PRINCE	4
35	_	TWO WRONGS (DON'T MAKE IT	RIGHT) DAVID PEASTON	4
36	—	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	4
37	_	I LIKE IT	DINO	4
38	40	BUFFALO STANCE	NENEH CHERRY	3
39	-	FORBIDDEN LOVE	THIRD WORLD	4
40	24	MY FIRST LOVE	ATLANTIC STARR	3

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### BLACK SINGLES A-Z **PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC** 54

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- AGAINST DOCTOR'S ORDERS (Brennee, BMI/High Tech, BMI/Kuzu, BMI/SBK Blackwood, BMI/Irving, BMI/Gernia, BMI)
- AS LONG AS WE'RE TOGETHER (AI Green, BMI/Irving, 38
- 46 35

- AS LONG AS WE'RE TOGETHER (AI Green, BMI/Irving, BMI) CPP BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro) BATDANCE (FROM "BATMAN") (Controversy, ASCAP) BUFFALO STANCE (Virgin Songs, BMI/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) CPP/WBM CAN WE TALK (Screen Gems-EMI, BMI/EMI) CHILDREN'S STORY (Def American, BMI) CHILDREN'S STORY (Def American, BMI) CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/AIME, ASCAP/CPE
- ASCAP/Almo ASCAP) CPP ASCAP/AImo, ASCAP) CPP CONSTANTLY (Stone Diamond, BMI/Feel The Beat, BMI) CPP CRAZY 'BOUT YOU (Harrindur, BMI/Noisneta, BMI) CRAZY (FOR ME) (Zomba, ASCAP) CRUZIN' (Sac-Boy, ASCAP/MCA, ASCAP/Copyright

- 14 DARLIN' L (RaceR-ex ASCAP/PolyGram International DARLIN' I (Racek-ex, ASCAP/PolyGram international ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP
- EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI) FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs 17
- FOR THE LOVE OF YOU (two fum-cnum, own/songs Of PolyGram, BMI) WBM FOR YOU TO LOVE (SBK April, ASCAP/Uncke Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP/ FORBIDDEL LOVE (Worters, ASCAP/ACA, ASCAP) PolyGram, BMI/O Dad, BMI) 3
- FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, 97
- ASCAP) CPP 23
- ASCAP) CPP FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) FUNKY COLD MEDINA (Varry White, ASCAP)
- GITCHI U (Looky Lou, BMI/Bright Light, BMI) GOING OUT (Bugnon, ASCAP/Vic's Slic, BMI/Bupple,
- GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O
- Dad, BMI) 10 GOTTA GET THE MONEY (Trycep, BMI/Ferncliff,
- BMI/Wildsson, BMI) BMI/Wildsson, BMI) HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI) HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) LP URL FOR YOU (Air Rest, BMI/Warner, Tamarlan 68
- I BURN FOR YOU (Air Bear, BMI/Warner-Tamerlane,
- I BUM POR YOU (AIT Deal, Dm) Wainer-Laineitane, BMI/MCA, ASCAP/Music Corp. Of America, BMI/Mike Chapman, ASCAP/Knighty-Knight, ASCAP) I CAN'T TELL YOU WHY (Cass County, ASCAP) Cloud, ASCAP/Jeddrah, ASCAP) WBM I FOUND LOVE (Clita, BMI/Sign Of The Twins, asCAD) 62 55
- ASCAP) I GOT IT MADE (Promuse, BMI/Howie Tee, 57

PRETTY GIRLS (All Seeing Eye, ASCAP/PolyGram International, ASCAP/Better Days, BMI) WBM QUIET STORM (Miami Spice, ASCAP) REMEMBER (THE FIRST TIME) (Lamont BMI/Special Ed, BMI) I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba ASCAP) CPP I LIKE IT (Island, BMI/Onid, BMI) WBM 71 Coward, BMI/Bright Light, BMI) RIDING ON A TRAIN (CRGI, BMI)

92

20

80 100

12

32

61

93

81

75

50

67

21

99

13

47

60

63

ASCAP)

ASCAP) WBM

Songs, BMI)

ASCAP)

RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)

SAKAN, SAKAN (AOIMDA, ASUAF) SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) OPP SELF DESTRUCTION (Zomba, ASCAP/Willesden, BMI) SHE'S SO COLD (Kaptain Keyboards, BMI/Tim Tim,

SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)

SHOW & TELL (SKR Blackwood, BM//Fuliness, DM SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM SOMEBODY LOVES YOU (Jobete, ASCAP) CPP SOMETHING IN THE WAY YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM

(Angel Notes, ASCAP/MB, ASCAP) WOM SOMETHING REAL (El King, ASCAP) SPELL (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Mason Bros., BMI) SPEND THE NIGHT (CHORDING) SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP) START, CA. BPOMANCE (Allingther, ASCAP)

STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP SWEET TALK (Music Corp. Of America, BMI/Bayiut

Beat, BMI) TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI) CPP THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)

THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsong, ASCAP WBM TIGHT ON TIME ('LL FIT U IN) (Rhett Rhyme, ASCAP/BMG Songs, ASCAP/Pitchford, BMI) CPP TOBY (Toby, BMI)

TURNED AWAY (Selessongs, ASCAP/Honey Look,

ASCAP) TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP) THE WAY IT IS (Anointed, ASCAP) WE GOT OUR OWN THANG (Zomba, ASCAP/SBK

ASCAP/Bridgeport, BMI) WHAT MORE CAN I DO FOR YOU (Flyte Tyme,

WHAI MORE CAR TO FOR YOU (Fyre Fyrie, ASCAP/Avant Garde, ASCAP) WBM A WOMAN'S TOUCH (Babyan, BMI) WORKIN' OVERTIME (Tommy Jymi, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations,

YOU ARE MY STARSHIP (Electrocord, ASCAP)

YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin

April, ASCAP/Across 110th Street, ASCAP/Way To Go,

START OF A ROMANCE (Alligator, ASCAP)

SARAH, SARAH (Anmba, ASCAP)

- I SECOND THAT EMOTION (Jobete, ASCAP) CPP IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril,
- ASCAP/Cal-Gene, BMI) IF YOU DON'T KNOW ME BY NOW (Assorted,
- BMI/Mighty Three, BMI) I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) 25
- I'M THAT TYPE OF GUY (Def Jam. ASCAP/L.L. Cool J. 26

- IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP
- 64 6 4

- 79 LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My! My!, BMI) A LITTLE ROMANCE (Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Pera, BMI/CPP LOCKING FOD A LOUC (Paceb Neuros

- 70 LOOKING FOR A LOVE (Beach House,
- ASCAP/Tawanic Lamont, ASCAP) LOST WITHOUT YOU (Vellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI) MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, 95
- BMI) CPP THE MAN WE ALL KNOW AND LOVE (Turnout Bros. 36
- ASCAP/Dickebird, BMI) MENYSELF AND I (Tee Girl, BMI/Bridgeport, BMI) MIDNICHT SPECIAL (SBK April, ASCAP/Science Lab,
- 28
- Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI) CPP
- MR. DJ. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP MY FIRST LOVE (Jodaway, ASCAP) MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City,
- ASCAP) 27 MY ONE TEMPTATION (Chappell, PRS/Abacus,

- 15 RMI) CPP
- OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPF
- ON A MISSION (Def Jam, ASCAP/Slam City, ASCAP/KUN, ASCAP) ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP 37
- BILLBOARD JUNE 24, 1989

65

31

66

- ASCAP/D And D, ASCAP/Virgin, ASCAP) IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer
  - Brother, BMI) IT'S MY TURN (Beach House, ASCAP/Stezo, ASCAP) 18
  - JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP) KEEP ON MOVIN' (Virgin, ASCAP) CPP

  - JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP) KEEP ON MOVIN! (Virgin, ASCAP) CPP LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melainee, ASCAP) CPP LET GO (Almo, ASCAP) LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., 87

  - 56

  - 19

  - MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren 39

  - 51

  - MY ONE TEMPTATION (Chappell, PKS/Abadus, PRS/Chappell & Co., ASCAP) N.E. HEART BREAK (Flyte Tyme, ASCAP) NO PLACE TO GO (Aahsum Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP) NOTINI (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, DUID GOTE
  - 11 59

# TOO WORD IS GOLD AND SO IS HIS ALBUM!

He's the OAKLAND B-BOY who made it B-I-G on the street. Now his new album is heading to platinum! "LIFE IS...TOO SHORT" 1149-13 teaturing the new single; "I AIN'T TRIPPIN'" on your desk now.

AMPHITHEATER 6/7 LOUISVILLE GARDENS 6/8 6/9 **KEMPER ARENA** 6/10 REUNION ARENA THE SUMMIT 3/11 MARGET SO, APENA 6/15 MEGGA ARENA 6/15 SWILLION 6/17 6121218 6/18 6/22 COUNTUN 6/23 COUSEUN S/24 ARENA 6/25 SPECTOUM 6/30 NUNICIPAL AUDITORIUM COLISEUM 7/1 SUNDOME 7/2 ARENA 7/3

NASHVILLE, TN LOUISVILLE, KY **KANSAS CITY, MO** DALLAS. TX HOUSTON, TX INDIANAPOLIS, IN **MILWAUKEE, WI** CHICAGO, IL CINCINNATI, OH **GREENSBORO, NC** CHARLOTTE, NC **BALTIMORE, MD** PHILADELPHIA, PA MOBILE AL **JACKSONVILLE, FL** TAMPA FL MIAML FL

The(s) @ Reg



TOO SHORT

1149-1-3

al A

TO MACK

### FOR WEEK ENDING JUNE 24, 1989

Billboard.

## HOT DANCE MUSIC

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	~	0			V
WEEK	WEEK WEEK S. AGO S. AGO			CLUB PLA	
THIS	LAST	2 WKS.	WKS. ON CHART	Compiled from a national sample of dance	club playlists. ARTIST
		~	>0		
$\square$	2	4	7	* * NO. 1 * *	SOUL II SOUL
2	3 3 9			VIRGIN 0-96556 1 week at No. One SECRET RENDEZVOUS (REMIX)	◆ KARYN WHITE
				WARNER BROS. 0-20962	
3	1	2	8	VIRGIN 0.96559	♦ INNER CITY
4	6	8	8	SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
5	5	6 8		THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
<u>(6)</u>	17	40	3	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	♦ MADONNA
7	9	13	7	FASCINATION STREET	♦ THE CURE
8	14	18	7	SEND ME AN ANGEL 89 CURB CRB-10303	♦ REAL LIFE
9	7	12	8	BRING ME EDELWEISS ATLANTIC 0-86423	♦ EDELWEISS
(10)	16	20	5	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	♦ MILLI VANILLI
11	15	19	6	WORKIN' OVERTIME	◆ DIANA ROSS
(12)	23	31	4	WHAT YOU DON'T KNOW ARISTA ADI-9837	♦ EXPOSE
13	4	1	9	UH-UH OOH OOH LOOK OUT (HERE IT COMES)	ROBERTA FLACK
14	19	22	5	ATLANTIC 0-86435 THAT'S HOW I'M LIVING	TONI SCOTT
	21	28	4	I NEED A RHYTHM (LP)	THE 28TH ST. CREW
(15)	_			VENDETTA SP-5246	
16		15	6	ATLANTIC 0-86417 WAITING FOR A CALL	
17	20	25	4	ATLANTIC 0-86419 FORGET THE GIRL	DEEP STATE
(18)	25	32	4	EPIC 49 68784/E.P.A.	TONY TERRY
19	22	24	5	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	♦ WAS (NOT WAS)
20	27	36	3	NOTHIN (THAT COMPARES 2 U) EPIC 49 6B233/E.P.A.	♦ THE JACKSONS
21)	29	34	4	MACHINE GUN CURB 003	HUBERT KAH
2	30	37	3	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	PRECIOUS
				* * * POWER PICK *	**
23	33	49	3	WE GOT OUR OWN THANG UPTOWN 23942/MCA	♦ HEAVY D. & THE BOYZ
24)	31	44	3	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	♦ THE STYLE COUNCIL
25)	35	46	3	DEFINITION OF LOVE	KOS
26	8	5	11	ME, MYSELF & I TOMMY BOY TB-926	♦ DE LA SOUL
27	10	7	8	IKO IKO (REMIX) CAPITOL V-15475	• THE BELLE STARS
28	13	9	9	TIED UP MERCURY 872 761-1/POLYGRAM	♦ YELLO
29	18	16	8	HEARTS AND MINDS GEFFEN 0-21193/WARNER BROS.	♦ NITZER EBB
30	11	10	10	RHYTHM IS THE MASTER	CK CHILLOUT AND KOOL CHIP
(31)	40		2	SO ALIVE/BIKE DANCE	♦ LOVE AND ROCKETS
(32)	44	<u> </u>	2	BEGGAR'S BANQUET 8908-1-RD/RCA	STEVIE B
		-		LMR 4004	
33	36	41	3	PROFILE PRO-7250 CUDDLY TOY (FEEL FOR ME)	KECHIA JENKINS
34	34	35	5	EPIC 49 68232/E.P.A.	◆ ROACHFORD
(35)	NE	wÞ	1	GOOD THING * * HOT SHOT DEBUT	★ ★ ★ ◆ FINE YOUNG CANNIBALS
(36)	50		2	LR.S. 23959/MCA	◆ TINE FOOTE OM HIBRES
				4TH & B'WAY 483/ISLAND	
37			1	EPIC 49 6B801/E.P.A. DISAPPOINTED	
38		W	1	VIRGIN PROMO TO THE MAX/IT'S MY TURN	PUBLIC IMAGE LTD.
39	43	48	3	FRESH FRE-80129/SLEEPING BAG	♦ STEZO
40	41	47	3	LET'S DANCE PROFILE PRO-7246	SWEET TEE
(41)	48	-	2	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VE-7021	SEDUCTION
42	28	23	5	THE CIRCUS/IT'S JUST IN HOUSE FRESH FRE-80128/SLEEPING BAG	THE TODD TERRY PROJECT
43	NE	WÞ	1	TIGHT ON TIME (I'LL FIT U IN) COLUMBIA 44 68780	JUNE POINTER
44	49	-	2	WAITING GAME FONTANA 874 191-1/POLYGRAM	SWING OUT SISTER
(45)	45	- 1	2	CRAZY (FOR ME) CAPITOL V-15461	FREDDIE JACKSON
46	26	14	10	OBSESSION/HITCHHIKER'S DANCE GUIDE	◆ XYMOX
(47)			1	ALWAYS THERE	CHARVONI
48	24	11	11	CAPITOL V-15482	◆ NEW ORDER
			<u> </u>	OWEST 0-21062/WARNER BROS.	
(49)				CONE 020-001 CHILDREN'S STORY	
50	39	39	4	DEF JAM 44 68223/COLUMBIA	
BR	EA	KOL	JTS	<ol> <li>LET IT ROLL DOUG LAZY ATLANTIC</li> <li>101 SHEENA EASTON MCA</li> <li>JUST GIT IT TOGETHER LISA LISA &amp; CULT JAM COLU</li> <li>I'M THAT TYPE OF GUY L.L. COOL J DEF JAM</li> </ol>	MBIA

Ť	WEEK	AGO		12-INCH SINGLES	SALES
THIS WEEK	ST WE	WKS. P	WKS. ON CHART	TITLE	
표	LAST	2 <	₹Ţ		ANIIST
		_		★ ★ NO. 1 ★ ★	
( <b>1</b> )	3	5	6	VIRGIN 0-96556 1 week at No. One THIS TIME I KNOW IT'S FOR REAL	SOUL II SOUL
2	1	3	6	ATLANTIC 0-86415	◆ DONNA SUMMER
3	2	1	10	TOMMY BOY TB-926	◆ DE LA SOUL
4	8	9	7	MOTOWN 4634	JOYCE "FENDERELLA" IRBY
5	7	7	7		◆ INNER CITY
6	9	10	5	WORKIN' OVERTIME MOTOWN MOT 4639	◆ DIANA ROSS
7	5	6	8	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
8	4	2	8	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
9	14	23	5	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
10	6	4	12	BUFFALO STANCE VIRGIN 0-96573	♦ NENEH CHERRY
11	11	16	6	IKO IKO (REMIX) CAPITOL V-15475	♦ THE BELLE STARS
1 <b>2</b>	12	19	5	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
(13)	15	24	4	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
14	10	8	8	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
(15)	21	37	3	WE GOT OUR OWN THANG UPTOWN 23942/MCA	♦ HEAVY D. & THE BOYZ
(16)	24	41	3	WHAT YOU DON'T KNOW ARISTA ADI-9837	♦ EXPOSE
	28		2	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	♦ L.L. COOL J
(18)	27	_	2	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	♦ KARYN WHITE
19	13	15	7	FASCINATION STREET ELEKTRA 0-66704	♦ THE CURE
20	16	21	5	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
					* * *
21)	NE	w Þ	1	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	♦ MADONNA
22	17	20	7	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	♦ HITHOUSE
23)	23	44	3	IN MY EYES LMR 4004	♦ STEVIE B
24)	26	39	3	THEY WANT MONEY JVE 1215-1-JD/RCA	♦ KOOL MOE DEE
25	18	18	9	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
26	34	50	3	NOTHIN (THAT COMPARES 2 U) EPC 49 68233/EPA.	♦ THE JACKSONS
27	20	12	11	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
28	22	11	14	REAL LOVE MCA 23928	◆ JODY WATLEY
29	33	43	3	SUBOCEANA SIRE 0-21193/WARNER BROS.	◆ TOM TOM CLUB
30	36	31	8	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	♦ XYMOX
31)	42		2	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	WAS (NOT WAS)
32	30	29	6	DOWNTOWN A&M SP-12297	♦ ONE 2 MANY
33)	44		2	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
34	29	25	17	THIS IS ACID VENDETTA VE-7016	MAURICE
35	NE	WÞ	1	YOU ARE THE ONE TOMMY BOY TB 929	ТКА
36	38	35	7	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	♦ SLICK RICK
37	25	14	12	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	♦ MADONNA
38	40	45	4	IF SHE KNEW ATLANTIC 0-86445	♦ ANNE G.
39	46	48	3	RHYTHM IS THE MASTER	K CHILLOUT AND KOOL CHIP
40	43	47	4	ONCE AROUND THE BLOCK	MARK KALFA
(41)	48	_	2	VENDETTA VE-7018 WAITING FOR A CALL	DEEP STATE
(42)		wÞ	1	ATLANTIC 0-86419 YOU'RE MY ONE AND ONLY (TRUE LOVE)	SEDUCTION
(43)		w	1	VENDETTA VE-7021	◆ FINE YOUNG CANNIBALS
-			9	I.R.S. 23959/MCA START OF A ROMANCE	SKYY
44	37	26	+ -	ATLANTIC 0-86444	
45	32			TIME MARCHES ON	ROB BASE & D.J. E-Z ROCK
(46)			1	GOTTA GET THE MONEY	JUNGLE WONZ
(47)			<u> </u>	ATLANIC 0-86422 NOW YOU'RE IN HEAVEN	♦ LEVERT
(48)	<b>NEW</b> 1		<u> </u>	ATLANTIC 0-86417	◆ JULIAN LENNON
49	19	13	9	TOO MUCH TOO LATE VENDETTA VE-7015	DENISE LOPEZ
50	50	-	2	LET IT GO HIP ROCK AROB9	AFRO-RICAN
BR	EAI	KOL	ITS	1. EXPRESS YOURSELF N.W.A. RUTHLESS 2. IT'S REAL JAMES INGRAM WARNER BROS. 3. THIS IS SKA LONGSY D WARLOCK 4. GONNA MAKE IT SA-FIRE CUTTING	

Titles with the greatest sales or club play increase this week. Stideoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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.

## Soul II Soul Keeps U.S. Movin'

SMILE ON: It's finally out-the debut album, "Keep On Movin'" (Vir-gin), from Soul II Soul (it's called "Club Classics Vol. 1" in the U.K.), that is. We've been grooving heavily to this one since last year (courtesy of Virgin Music Publishing's Dave Steel, who's been screaming about this innovative project since its inception) and we dared to warn you about it in our year-end wrap-up. The response that the title track and first single has spawned stateside (it's No. 1 this week on both of Billboard's dance charts) is reassuring since the project was initially looked upon with much skepticism by the label prior to its release.

Soul II Soul is a South Londonbased musical concept led by Jazzie B & Nellee Hooper, who refer to themselves and their comrades affectionately as "The Funki Dreds" and whose motto is "a happy face, a thumping bass, for a loving race. The album is a unique collection of danceable R&B combining elements of rap, jazz, reggae, and tribal rhvthms that showcase female vocalists Carvn Wheeler, Do'Reen, and Rose Windross as well as Jazzie and features accompaniment by the Reggae Philharmonic Orchestra.

In its fashionable appearance alone, this "organization" has got it nailed down with a definitive style; musically, the outfit's stripped-down, uninhibited approach is refreshing compared with the too-often-manufactured sound of U.S.-originated R&B. As its U.K. title suggests, this album was conceived with the club and DJ in mind. Positive lyrics, heavy rhythms, and percussive hooks prevail from the instrumental "African Dance" to the slammin' a cappella "Back To Life" and the dub of "Happiness." For those hip to the title cut, 'Fairplay," "Jazzie's Groove," and the fierce import 12-inch of "Back To Life" (the act returned to the studio to put music to the vocals) come with the highest recommendation. The crossover potential for Soul II Soul is great considering it didn't play by the rules and now everyone will undoubtedly be knocking down the door for a piece of the action. The impact of "Keep On Movin'" is sure to be felt by year's end.

OVE CLOSER: The Beloved has the potential to be huge stateside after a number of failed attempts to catch fire in its U.K. homeland. "Your Love Takes Me Higher" (Atlantic) effectively bridges the melancholy vocal approach of many malesung European technopop tracks with a feverish dance pulse. Various mixes are provided, but our faves are the smooth and creamy "Deep Joy" versions postproduced and mixed by Adam & Eve (who are they, anyway?)... For those who didn't pump "My Love Is Free," you can make amends by getting on the latest from new diva Bas Noir, called "I'm Glad You Came To Me" (Nu Groove, 212-398-1855), right now. Produced by Ronald Burrell and mixed by Burrell and Tommy Musto, the R&B/club track kicks with tasty vocal and instrumental arrangements. Black radio should take note as well. Irresistible . . . The queen of house, Liz Torres, marks her major-label debut with "Payback Is A Bitch" (Jive). The track recalls some of the artist's earlier work with a contemporary slant. Not a blockbuster by Torres' standards but the underground clubs should approve. Try the Spanish ver-'I Got It Goin' On" (Delicious sion Vinyl/Island, 212-995-7800) from Tone-Loc works by unashamedly utilizing Tom Browne's classic "Funkin' For Jamaica" as its rhythmic



## by Bill Coleman

base. The instrumental is great for mixing ... "Lay All Your Love On Me" (Tommy Boy, 212-722-2211) is Information Society's timely disco cover of Abba's dancefloor classic. The act remains rather faithful to the original in its mixes, provided by Justin Strauss and Phil Harding. The flip features the notable hip-hop instrumental track "Funky On 45," a suggestion we made last year for the album track "Make It Funky."

BEATS & PIECES: A joint venture between Warner Bros. Records in the states and WEA U.K. to increase its visibility on the street has begun with an as-vet-unnamed label headed by Pete Edge, former VP of Chrysalis/-Cooltempo. Offices will be set up in both New York and London to cater to more "left-field black and dance music," says Edge. The label, which was the brainchild of Benny Medina, VP of black music A&R for Warner Bros., is an effort by Warner Bros. to expose the new breed of black music on the rise in both the U.S. and Britain. The first three signings have been a three-piece black rock band called Stress, a project produced by the Bassment Boys, and the Chicagobased soloist Darryl Pandy. Edge will be working closely with Dave Shaw, associate director of black music A&R, Warner Bros., and Danny D's U.K.-based Slam Jam production company. For more inofrmation contact Shaw at 212-484-6770 or Edge at 01-938-5569.

The B-52's recently completed a 30second music video spot as part of the American Foundation for Aids Research's Art Against Aids campaign. The spot was directed by Tom Rubnitz and MICA-TV (Carole Klonarides & Michael Owen) and features such notables as David Byrne, Quentin Crisp, Beverly Johnson, and Nile Rodgers as well as a host of New York hipsters and

club fixtures. The spot visually reinterprets the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" cover art set to an unreleased version of "Summer Of Love" ... Sleeping Bag is apparently putting together a compilation album titled "Mixdown—Part 1." The double album is a comprehensive, 16-full-length-track collection of the label's classics.

Not included in the New Music Seminar schedule but of considerable interest will be New Jersey Night, sponsored by Movin' Records and Crazy Rhythm Records. The evening, to be held July 16, will feature the following artists: Adeva, Channelle, KC Flightt, CC Rogers, Lachandra, Vicki Martin. and Kechia Jenkins. The 9 p.m. show will take place at popular Newark, N.J., nightspot Club Zanzibar with sounds provided by Tony Humphries. Apparently, transportation will be provided from N.Y. to N.J. for all NMS attendees. For more information contact Frank Balesteri (201-744-5787) or Abby Adams (201-674-7573).

## **NEW ON THE CHARTS**

What initially served as an instrumental track from New York Underground Records' now-deleted 'Back To Basics" EP is now the hip-house hit "Definition Of A Track" for newcomer Precious.

Just earlier this year, the Newark, N.J. native was completing a degree in education and sociology before being tapped by old friend



and the song's co-producer Dwayne "Spen" Richardson to add a rap to the popular instrumental cut, now on the Big Beat label (212-691-8805). In addition to the original version, the flip, "In Motion," sports the same rap backed by a different rhythm track.

Having dabbled with rap in her high school days, Precious, along with her partner/sister Aisha Deluxe, shared the stage with such notables as Roxanne Shante and

Doug E. Fresh. Of her newfound career, Precious says: "I want to have the image of not just being a rapper but being a person with a positive message. I'm someone that just wants to make it and let my people know that they can, too."

**BILL COLEMAN** 

## Milli Vanilli's Aim Is 'True' On Album Debut Hot Arista Act Hits The Dance And Pop Charts

### **BY JIM RICHLIANO**

NEW YORK Rob Pilatus and Fab Morvan, better known to international audiences as Milli Vanilli, are quickly emerging as Arista's hottest act of the year. The duo's Arista debut album, "Girl You Know It's True," has just been certified platinum and spawned the top three pop smash title cut. Their second single, "Baby Don't Forget My Number," has already cracked the top 10 and is nearing gold certification.

The trendy pair began performing in Germany two years ago after meeting at a Los Angeles dance club. A demo tape of their work fell into the hands of producer Frank Farian, who was known at the time for his work with Eurosensation Boney M. Farian is credited with creating Milli Vanilli's sound in his studio. This sound initially caught on in Europe ("Girl" spent six weeks at No. 1 in Germany and went to No. 2 in the U.K.) before making it in the U.S.

Along with establishing a niche at pop radio, the duo has shown tremendous crossover potential, which has fueled its success. The

12-inch single of "Girl" went to No. 1 on Billboard's 12-inch Singles Sales chart and top three on Billboard's Club Play chart. This week, "Baby" is logged in at 13 on the sales chart and debuts in the Club Play chart's top 10.

According to Kirk Bonin, associate director of national R&B marketing for Arista, "Girl" has sold a reported 200,000 12-inch singles and "Baby" is currently at reported 59,000. Bonin says these numbers indicate that along with Taylor Dayne and Exposé, Milli Vanilli has become one of Arista's most successful dance outfits of the '80s.

Milli Vanilli has just signed with a manager for the first time and is currently preparing for this summer's Club MTV tour; its next single, scheduled for a July release, will be "Blame It On The Rain."





Cannibal Magnetism. I.R.S./MCA recording artists Fine Young Cannibals celebrated the current U.S. success of their second album, "The Raw & The Cooked," with a special live performance recently on NBC's "Saturday Night Live." Shown, from left, are Andy Cox, Roland Gift, and David Steele. (Photo: Bob Gruen)

## **'Disintegration' Materializes In Pop Top 40 Can The Cure Survive Success?**

### BY DAVE DIMARTINO

LOS ANGELES For a group as stubbornly individualistic as the Cure, which has never let commercial consideration color its distinguished musical output, it may be the time to ask-will commercial success spoil the band's music?

It may be a clichéd question, but considering the deeply personal nature of such past Cure albums as "Faith" and "Pornography"-drone filled, alienation laden, and as far removed from top-40 land as any artist might wish to go-it's worth asking. Now more than ever, in fact, as the group's new Elektra release, "Disintegration," takes its place on the Top Pop Albums chart with such company as New Kids On The Block and Madonna, and as the Cure further cements its reputation as an international superstar, one wonders if the band's artistic integrity will suffer. "No," says Robert Smith, the

group's guitarist, lead vocalist, and central figure. "I think it's too late for that to happen. It's been too gradual—too slow—for it to go to my head now."

'Slow" is certainly one way of looking at it: The band's first U.S. album hit these shores in 1980 on the independent PVC label. Since then, the group's numerous works have appeared on A&M, Relativity, and Sire. The band's 1985 debut on Elektra, "The Head On The Door," signaled a healthy and comparatively long-term label berth. Elektra has since issued a greatest-hits collection, which just went gold, and the group's ultimate U.S. breakthrough set, the 1987 double album "Kiss Me, Kiss Me, Kiss Me." In a further show of faith, the label last year issued a large portion of the Cure's back catalog.

"I've been very pleasantly surprised by Elektra's attitude toward us," says Smith. "Because all the other labels that we've been on in America always made us really wild promises when we signed-how they'd leave us alone and try to do things the way we wanted them to be done, and not go in for the really horrible hard sell and all. And so far, Elektra have been true to their

want to be seen in America-which is the most important thing, I think, because we're not there. I think that with some people in the company it goes a bit beyond just selling records-they actually respect what we're trying to do, musically.

Further demonstrating that respect, Elektra has just issued a commercial 5-inch CD single bearing the group's current single, "Fascina-

## New album gives band top 40 cache

tion Street," an extended remixed version of the track, and "Babble" and "Out Of Mind," two tracks unavailable elsewhere.

Longtime fans have noted a stylistic similarity between "Disintegration" and the comparatively bleak 1982 album, "Pornography." Smith agrees. "I was certainly trying to capture the same kind of emotion and intensity that existed on that record and 'Faith,' " he says. "I don't think we've done anything close to that in the last few years, and I just wanted to get back to that. And it seems that the best idiom that I can communicate that sort of emotion in is music quite similar

to what we did at that time. "Having said that, I think it's a little more complete. 'Pornography' was a very intense record-but it probably wasn't as realized as this one is.

Smith himself has said that, while recording "Pornography," he was in psychological turmoil; now, however, his manner reveals a somewhat upbeat personality with a unique-and very often humor--perspective. ous-

"The things that actually bothered me at the time of 'Pornography'-and have bothered me ever since I've been able to think-still bother me. It's just that I'm more well-adjusted to them in everyday life. They still worry me," he says. 'When I'm alone in bed at night, I still have the same nightmares

At present, the band looks likely to tour the U.S. in August—"not

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more than 20-25 concerts," says Smith.

Meanwhile, Smith has compiled a private tape of solo material that, he says, may or may not see the light of day. Also, during the recording of "Disintegration," the group did a 'side project.'

"When we got too drunk to re-cord the 'Disintegration' album properly," he says. "We switched over into carrying on a thing that I wanted to do a couple of years ago called 'Music For Dreams'-which is a series of instrumental pieces.

"I would hope that we would have the courage to do an instrumental album next," says Smith. "It would also save me writing any more words for a while."

## **Red Siren Plays Name Game** ... But Song Remains The Same

NEW YORK "When we found out we had to change our name from Siren, we had about 24 hours where we contemplated suicide, but PolyGram got us an analyst who talked us off the ledge," jokes Robert Haas of Red Siren, who leads the group with Kristin Massey.

Just as "All Is Forgiven," the title track from the band's debut, bumped into the top 10 on the Album Rock Tracks chart, other groups claiming the name Siren began to surface. And it was then that Red Siren learned an invaluable lesson: Just because it had received a trademark on the name and conducted a name

search did not mean it had exciu sive rights to its use.

"There was absolvcely nothing we could do," says PolyGram VP of A&R Dick Wirgate. "It has to do with commerce law. There's some law that gives a group the right to use 2 name if they can prove they've had it for longer and used it under certain circumstances. It has nothing to do with securing a trademark.

The record company opted not to pull any remaining copies of the 140,000-run first pressing. But a new jacket was designed for the next pressing.

Haas-who was also landed on (Continued on page 35)

## **Phranc-ly Giving A Damn; lenner's Signers; Great Raitt; White Lion Roars Again**

HRANC TALK: "I was told this was an 'intimate evening," said Phranc (rhymes with Hank), taking the stage at the Nowhere bar in New York's Greenwich Village, and dressed appropriately. In pajamas. And combat boots

The boyish young woman in the flat-top haircut began to strum and sing: "They're giving away acoustic guitars on MTV/They got a Dylan look-alike holding up a Gibson/for all the world to see/'Cause now everybody wants to be/a folk singer!" A spoof of the latest folk revival

was long overdue and who better to deliver it than this sharp and offbeat singer/songwriter. On her new Island album, "I Enjoy Being A Girl," Phranc writes witty songs about lovers confronting a bunk bed, about her pet parakeet, about the joys of Toys R Us. But then she turns to deftly skewer intolerance in songs like "Take Off Your Swas-tikas," aimed at the ignorance of

aimed at the ignorance of certain punk fashions. And intolerance is something she knows first hand.

A self-described Jewish lesbian, Phranc celebrates all aspects of her identity in skillful songs that ought to reach a mainstream audience regardless of her lifestyle or appearance. Someone at Island Records confided to the Beat that the label isn't quite sure how to market Phranc. That's one reason why I like her so much.

UN THE LINE: Austin Texas's eclectic and joyous Poi Dog Pondering, wooed by a number of major labels in recent weeks (Billboard May 27), has signed with Columbia Records after a direct pitch and commitment from label president Don Ienner ... Jive Records has signed Dr. Ice, former lead rapper for UTFO. His Jive debut, "The Mic Stalker," produced by Full Force, is due out this summer ... Columbia Records also has signed Toad The Wet Sprocket from Santa Barbara, Calif.

UN THE BEAT: "You can't imagine what it feels like to get a record with this kind of reaction," said Bonnie Raitt at New York's Ritz June 7, rocking through tracks from her Capitol comeback album, "Nick Of Time." The disk marks Raitt's long-overdue commercial breakthrough, and the emotional show was packed with supporters including manager Danny Goldberg, Capitol president David Berman, Blue Note president and Capitol East Coast GM Bruce Lundvall, producers Paul Rothschild and Rob Fraboni, and Raitt's mom, Marge . As White Lion well-wishers packed New Raitt York's Lone Star Roadhouse June 7 to preview the video for the band's new single, "Little Fighter (In Memory Of The Rainbow Warrior)," guitarist Vito Bratta looked



### by Thom Duffy

over the crowd, all nibbling chicken wings and sipping drinks from the open bar, and asked: "Am I paying for this?" Atlantic Records should have no problem picking up the tab. "Little Fighter," a solid chunk of metal-pop from the new "Big Game" album, gives White Lion a certain chance of matching the double-platinum sales of its debut, "Fight To Survive." Lead singer Mike Tramp is donating his share of the mechanical royalties from the single to Greenpeace ... During his recent tour with Lyle Lovett & His Large Band, Private Music artist

Leo Kottke says he served as "spiritual adviser" to the other musicians-which, he says, mainly involved teaching them how to sleep on a rolling tour bus. Promoting "My Father's Face," his first album in eight years with vocal tracks, Kottke sacrificed some sleep of his own to host a recent press breakfast at a Greenwich Village cafe ... Former Hooters bassist Andy King, recently named most promising new

artist at the Philadelphia Music Awards, has stepped out on his own. With a bent toward thoughtful lyrics and melodic rock hooks, King played the Cat Club June 1 in a showcase set up by ASCAP's Terry Bleckley and Jonathan Lowe. Manager Jim Johnson says King will play Philadelphia's Trocadero Club June 27.

UN THE ROAD: For Neil Diamond, L.A.'s fine, the sun shines most of the time-and ticket sales are phenomenal. Diamond has set another record at the Great Western Forum in Los Angeles, selling out 10 dates in the hall, tying a record for consecutive indoor arena shows set by Bruce Springsteen at New Jersey's Meadowlands arena in 1981. Now if only Diamond's recent albums would sell as well ... Debbie Gibson will open a U.S. tour at the Worcester (Mass.) Centrum July 28... Columbia Records' Full Circle was joined on stage by Cory Glover of Living Colour and Gladys Knight at a recent benefit for the Bermuda Council on Drug Abuse. Glover sang "Satin Doll" and Knight swung through "Yesterday.

AN EARTHSHAKING REUNION: On June 9, two days before the latest minor quake rattled the Los Angeles area, Geffen Records artist Peter Case was joined on stage at Club Lingerie by his former pals from the Plimsouls, including Eddie Ramirez, David Pahoa, and Lou Ramirez. Was this a case of Plimsouls prescience? Perhaps. The song they picked: "Shakey City.

Associate editors Chris Morris and Melinda Newman contributed to this column.

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## BUYERS EYE SPYZ

They're black. They play hard rock. And that's where the similarities between 24-7 Spyz and certain other bands end, declares guitarist Jimi Hazel.

"We're not the next Living Colour; we're not the Black Rock Coalition's exhibit No. 2," Hazel says. Bassist Rick Skatore adds: "We don't care what kind of audience we play for. We're an equal opportunity band."

Although they were members of the Vernon Reid-led Black Rock Coalition, an organization devoted to breaking down racial barriers in rock, 24-7 Spyz recently departed the ranks because of philosophical disagreements. But that hasn't slowed the industry buzz on the band's debut album, "Harder Than You" on In Effect/ Relativity, which is showing strong retail action right out of the box.

Formed in 1986, the Spyz consist of Hazel, Skatore, vocalist Peter Fluid, and drummer Anthony Johnson. The band's first gig was on Jan. 7, 1987, at Kenny's Castaways in New York. Total attendance: seven.

But a strong demo landed 24-7 Spyz with Relativity's new In-Effect label, an offshoot devoted to the street sounds bubbling up from New York's hardcore scene. The debut album was recorded in 23 hours and mixed in two days, slightly exceeding 24-7 Spyz's goal of 24 hours, seven minutes.

The In-Effect label has released two singles from "Harder Than You," servicing 12-inch "Jungle Boogie" singles formatted for alternative and urban radio airplay and a 12-inch of "Spill My Guts" formatted for metal radio.

"'Jungle Boogie' is obviously our single," says Howie Abrams, In-Effect label manager. "But we serviced 'Spill My Guts' to metal radio because the record is so diverse. We wanted metal programmers to know there is metal on this record, because you never know where they might turn it on." BRUCE HARING

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### **KINGDOM COME AGAIN** Jitters are common for any

band trying to follow up a millionselling debut. But for Kingdom Come, an opening slot on last year's Monsters Of Rock tour helped ease the anxiety.

"I think if we'd waited until the very last minute to start [working on a new album] we would have felt more pressure," says guitarist Rick Steier. "But we were writing the whole time we were on the road."

"Kingdom Come is a real loud live band and we had that live aspect in mind when we recorded 'In Your Face,' " adds drummer James Kottak.

For PolyGram, the concern was continuing the upward spiral generated by the debut and tour. "The only sure-fire way to prolong the excitement and prevent a slump is to deliver an even stronger record than the first one and we felt this second record could match people's expectations," says product manager Rick Hunt.

On "In Your Face," the whole band contributed songs, rather than relying solely on lead singer Lenny Wolf, who wrote the first album's tunes. "Sometimes we'd just sit around on the [tour] bus and spit out ideas for lyrics," says Kottak, "and those songs turned out to be some of our best tracks." The label chose hard rocker "Do You Like It" as the first single to strengthen the band's identity. For the more conservative album-rock stations, "that might have been a little too strong for some of them," says Hunt. "So the new single, 'Who Do You Love,' has a broader appeal for mainstream album radio."

The band is opening a summer tour for Black Sabbath and Hunt expects them to be on the road for quite some time. Guitarist Steier is also looking forward to playing some small dates as the headliner. "One of the things I came to grips with on the Monsters tour is that oftentimes you're just a speck to the 50,000 people in the audience. In smaller halls, you're under more intense scrutiny." MELINDA NEWMAN

## BRAND NEW GAYE

The brother of Marvin Gaye is looking to launch his own solo career, working with a collaborator of the late Motown legend. Frankie Gaye has recorded a single, "People We All," on the Pittsburgh-based independent Hitsburgh Records. And in the works is "Universal Love," an album of songs by Al Cleveland, the owner of Hitsburgh and the co-author of "What's Going On."

Frankie Gaye's manager, Frank (Continued on next page)

## Marley Tops Int'l Reggae Awards List Ziggy Takes 3 Trophies

BY MOIRA McCORMICK CHICAGO Ziggy Marley & the Melody Makers led the field at the eighth annual International Reggae Music Awards, garnering trophies in three categories: best international entertainer, best album, and best song. The event, held here May 6 at the Copernicus Center, combined the international honors with local Chicago reggae awards for the first time since 1983.

Marley & the Melody Makers were presented with the Bob Marley Memorial Award for top inter-

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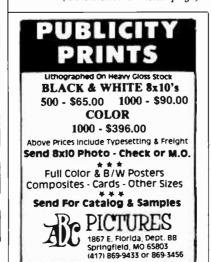
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national entertainer and won bestalbum honors for their album "Conscious Party." Their single "Tomorrow People" shared the best-song award with Lovindeer's "Wild Gilbert." Those artists were not present to receive their awards.

Jamaican recording stars General Trees and Edi Fitzroy headed the list of live performers at the awards show, produced by Ephraim Martin of Martin's International, a Chicago-based organization.

Other performers included Jamaican comedian Oliver Samuels, the evening's MC, E.T. Webster, and Junior Soul. Chicago-based performers included Yabba Griffiths & Traxx, T-Jaxx & Mellow Vibes, Carl Brown, Mekidah, (Continued on next page)



ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
ARRY MANILOW	Gershwin Theatre New York, N.Y.	April 18- 23, 26-30, May 3-7, 10-14, 19- 22, 24-28, 31, June 1- 4, 7-10	\$3,177,150 \$50/\$42.50/ \$35	77,079 83,600 sellout	Stiletto Nederlander Organization
OD STEWART	Skydome Toronto, Ontario	June 8	\$759,562 (\$905,246 Canadian) \$28.50/\$25.50	33,437 sellout	Concert Prods. International
OD STEWART	Great Woods Center for the Performing Arts Mansfield, Mass.	May 28-29	\$540,771 \$18.50/\$16	28,955 30,000	Tea Party Concerts
ONY BENNETT He count basie Rchestra	Fox Theatre Detroit, Mich.	June 1-4	\$371,183 \$37.50/\$25/ \$10/\$5	19 <b>,476</b> 24,100	Brass Ring Prods.
IE DOBBIE BROTHERS He Rainmakers	Red Rocks Amphitheatre Denver, Colo.	June 9-10	\$326,603 \$19.50/\$18.50	16,038 18,000	Fey Concert Company
on Jovi Kid Row	Montreal Forum Montreal, Quebec	June 3	\$272,459 (\$326,951 Canadian) \$21.50	1 <b>5,207</b> seliout	Donald K. Donald Prods.
ICKSON BROWNE AVID LINDLEY & EL RAYO X	Radio City Music Hall New York, N.Y.	June 10-11	\$268,928 \$25/\$22.50/\$20	11, <b>748</b> sellout	Radio City Music Prods.
eil young Idigo girls	Great Woods Center For The Performing Arts Mansfield, Mass.	June 9	\$262,030 \$18.50/\$15	1 <b>4,432</b> 15,000	Don Law Company
on jovi Kid row	Colisee de Quebec Quebec City, Quebec	June 4	\$248,558 (\$298,270 Canadian) \$21.50	1 <b>3,873</b> 14,320	Donald K. Donald Prods.
ETALLICA He cult	Met Center Bloomington, Minn.	June 10	\$232,181 \$17.50	13,517 seliout	Jam Prods.
AM KINISON	Bally's Hotel Las Vegas, Nev.	May 27-28	\$227,389 \$30.25	7,517 10,000	Fey Concert Co.
DD STEWART	Moncton Coliseum Moncton, New Brunswick	June 6	\$208,719 (\$249,210 Canadian) \$32.50	7,668 8,300	Donald K. Donald Prods.
HE ROBERT CRAY BAND TEVIE RAY VAUGHAN & OUBLE TROUBLE DHN HIATT	Champs de Brionne Amphitheatre George, Wash.	May 27	\$188,103 \$19/\$17.50	1 <b>0,495</b> 12,000	Media One
OD STEWART	Sydney Center 200 Sydney, Nova Scotia	June 5	\$160,871 (\$192,563 Canadian) \$32.50	<b>5,925</b> sellout	Donald K. Donald Prods.
OISON ESLA	Great Woods Center For The Performing Arts Mansfield, Mass.	June 11	\$136,001 \$18.50/\$15	<b>6,901</b> 15,000	Don Law Co.
ENNY G	Jones Beach Theater Wantagh, N.Y.	June 10	\$130,000 \$20	<b>6,500</b> 10,000	Ron Delsener Enterprises
DISON ISLA	Sioux Falls Arena Sioux Falls, S.D.	May 10	\$114,942 \$17.50/\$16.50	7,249 8,000	West Central Prods.
NDERELLA INGER JALLETBOYS	Roberts Municipal Stadium Evansville, Ind.	May 19	\$114,860 \$16.50/\$15.50	<b>7,301</b> 18,000	Sunshine Promotions
ENNY G	Mann Music Center Philadelphia, Pa.	June 8	\$112,651 \$27.50/\$21.50/ \$13.50	5,636 13,239	The Concert Company
INDERELLA INGER ULLETBOYS	UTC Arena Univ. of Tennessee, Chattanooga	June 7	\$106,293 \$16.50	<b>6,592</b> 12,000	Mid-South Concerts
SHFORD & SIMPSON IICA PARIS	Radio City Music Hall New York, N.Y.	June 9	\$101,810 \$25/\$22.50/ \$20	<b>4,287</b> 5,874	Radio City Music Prods.
OLLE FESTIVAL: Conne Raitt, Richard Hompson Mayd Bromberg, Ivingston Taylor Arla Bonoff, Eausoleil Tashington Squares, Hawn Colvin Hchael Cooney	Great Woods Center For The Performing Arts Mansfield, Mass.	June 10	\$98,333 \$22.50/\$20/\$15	4,485 15,000	Don Law Company
INDERELLA INGER ULLETBOYS	Rupp Arena Lexington Center, Lexington, Ky.	May 20	<b>\$87,980</b> \$15.75	6,041 7,733	Sunshine Promotions
HE REPLACEMENTS LAMMIN' WATUSIS	Aragon Ballroom Chicago, III.	June 10	\$87,500 \$17.50	5,000 seliout	Jam Prods.
HE ROBERT CRAY BAND TEVIE RAY VAUGHAN & OUBLE TROUBLE DHN HIATT	L.B. Day Amphitheatre Oregon State Fairgrounds, Salem, Ore.	May 26	\$78,681 \$17.50	4,253 8,868	Media One

## **ARTIST DEVELOPMENTS** (Continued from preceding page)

Beaty, of C-Star International in Denver, showcased the singer in Denver June 2 and 3 and wants to stage a Marvin Gaye Tribute tour featuring Frankie Gaye, David Ruffin, Eddie Kendricks, and others.

Both Cleveland and Gaye quickly acknowledge the vocal likeness between the brothers but the similarities on "Universal Love" are more than coincidental. Cleveland had originally written the songs for Marvin to record. "The concept of 'Universal

"The concept of 'Universal Love' came up about eight years before Marvin died," says Cleveland. "And we were going to try to get it back to Marvin before the accident." Gaye was fatally shot by his father in April 1981. Gaye, who also looks remark-

4,5

Gaye, who also looks remarkably like his brother, is flattered by the inevitable comparisons, but after the tribute tour, C-Star plans to promote him as a performer in his own right. "You want your own individuality," Gaye says. "The opportunity is here now for me."

PETER M. JONES

### **RED SIREN PLAYS THE NAME GAME** (Continued from page 32)

the best-selling-books chart as the author of "Eat To Win"—considers the moniker change only a temporary glitch and is looking forward to the second single, "One Good Lover." "It's basically about going through problematic relationships and asking for one good lover for the rest of your life," Haas says. That track, as with the entire album, was recorded DirectTo-Disk and is the first entire rock album to be done in that manner. Besides, the band might have

the last laugh on the name game. "We took all the groups that claimed to have a right to the name before us and introduced them to each other," Haas snickers. "Now they get to battle it out."

MELINDA NEWMAN

## ZIGGY MARLEY TAKES 3 INT'L REGGAE TROPHIES

(Continued from preceding page)

Fred Baker's Dance Company, and African dancer Rosie Udo.

Other award-winners included J.C. Lodge, named best female vocalist; Maxi Priest, best male vocalist; Aswad's "Don't Turn Around," best crossover song; Trees, most-outstanding stage personality; Third World, mostoutstanding show band; Burning Spear and Edi Fitzroy, tying for most-culture-oriented artist; Oliver Samuels, best comedian and most promising entertainer; and Reggae Sunsplash, concert of the year.

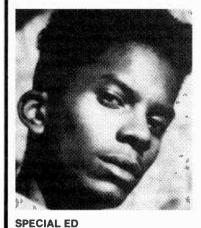
Toots & the Maytals were inducted into the International Reggae Hall of Fame, joining Bob Marley, Clement "Coxsone" Dodd, and Jimmy Cliff. The late soundsystem pioneer King Tubby posthumously received the Martin's International Honor Award.

Chicago-area winners included Tony Bell & Kutchie, cited as best reggae band; Carl Brown, best male vocalist; and Debbie DeFire, best female vocalist.

This year's ceremony brought the International Reggae Music Awards back to Chicago after two years of shows in Miami. According to Martin, next year's awards will be presented in New York, while the 10th annual show will be staged in Jamaica.

## **NEW ON THE CHARTS**

The crossover success of rap music is evident on Billboard's Black Singles chart, which includes a cast of rap characters like De La Soul, Slick Rick, Kool Moe Dee, and Kwamé. Now joining that show is Special Ed (real name: Edward Archer) with "I Got It Made," a song from



his debut Profile album, "Youngest In Charge." Special Ed is taking command of

special Lu is taking command of his career at a very young age. Just last year, when he was only 15 years old, he established a rapport with his current producer and Brooklyn, N.Y., neighbor, Howie Tee. The teen rapper watched Tee perform in his garage and later worked with him on his demo.

In addition to co-producing songs on his album, Special Ed is credited with co-writing his own material, a skill he learned in English class. "I used to like writing poetry in public school, and creative writing," he says. "I wrote a lot of lyrics that amused my teachers and I kept at it. Even when I was younger, I could kick a beat with my hands and rhyme at the same time."

Currently, Special Ed is finishing his junior year of high school and is scheduled to begin touring later this month. JIM RICHLIANO NMS 10 Schedules 100-Plus Acts

## BY THOM DUFFY and

NEW YORK The July 19 triple-bill of New Order, the Sugarcubes, and Public Image Ltd. at the Meadowlands Arena in New Jersey leads the lineup of bands booked for the New Music Seminar July 14-19. More than 100 acts are set to perform during the 10th anniversary gathering.

Talent and concert promotion will be the topic of several panels at the seminar at the Marriott Marquis Hotel, where delegates will discuss international talent and booking; management; independent talent and booking; and festival promotion. The North American Concert Promoters Assn. and facility operators also will stage meetings.

The seminar's opening night party will feature rappers De La Soul and Israeli pop singer Ofra Haza. In addition, a brew of French and Afro-French bands—including Kassav, Mory Kante, Niagra, and Jean-Paul Gaultier—will perform at a "French Revolution" concert July 14, the 200th anniversary of Bastille Day.

As in 1988, most of the NMS performances and showcases are being marketed separately as New York Nights: the International Music Festival. Prominent segments of the festival include a showcase of top rappers July 15, featuring Ice T, 2 Live Crew, M.C. Hammer, N.W.A., and Eazy-E at Payday in lower Manhattan; and a country music bill at the Ritz nightclub featuring Kathy Mattea, Foster & Lloyd, the Desert Rose Band, and Southern Pacific.

A schedule of venues and acts has not yet been set. However, performers confirmed so far include: 13 Cats, 13 Engines, Adrian Dodz, Alice Donut, B.A.L.L., BETTY, Blanca "Flystrip" Miller, Birdsongs Of The Mesozoic, Blue Hippos, Bob Mould, Bullet La Volta, Children, Chop Shop, Sean Colvin, Norman Cook, Cycle Sluts From Hell, Cows, Doughboys, Downy Mildew, Dr. Miller & the Cute Hoors, Ed Kuepper, Excel, Fatal Flowers, Fetchin' Bones, Figures On A Beach, Fish & Roses, Frogs, Galaxie 500, Ghost Of An American Airman, Gilberto Gil, God Bulles, Goto Blazes, Gwar, Happy Flowers, Ham, Hetch Hetchy, House Of Usher, House Of Freaks, Jacklords, Lemonheads, Los Charayos, the LA's, Les Satellites, and Lucinda Williams.

and Lucinda Williams. Also: Mano Negra, Mary My Hope, Naked Raygun, Nirvana, No Means No, Old Skull, Patalamos Do Successo, Popealopes, Raging Fire, Rainbirds, Raw Deal, Reptile, Rhys Chatman, Roger Miller, Royal Crescent Mob, Sami, Scrawl, Screaming Trees, Seahags, Seething Wells, Sick Of It All, the Snakes, Souled Americans, Soundgarden, Stone Roses, Sunny Boys, Surgery, The Men They Couldn't Hang, the Nits, Thieves, Pat Thomas, Too Much Joy, Trip Shakespeare, Pierce Turner, Underdog, Uniform Choice, Urban Dance Squad, Vic Chestnut, Jack Waterson, White Zombie, Wygals, and Lori Yates. Bookings are subject to change.

## "OZZY TURNS 21"

A Special 21st Anniversary Salute

to

## **OZZY OSBOURNE**



Issue Date: July 29, 1989 Advertising Deadline: July 5, 1989

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Outta The Pen. Capitol artist Garth Brooks celebrates the release of his debut album with industry well-wishers, following his performance during the release party at Nashville Cargate. Pictured are, from left, Jim Foglesong, president of Capitol-Nashville; Lynn Shults, VP of A&R, Capitol-Nash.; Brooks; Allen Reynolds, producer of the album; Terry Choate, director of A&R, Capitol-Nash.

## **Fan Fair Fulfills Expectations** Rain Didn't Dampen Crowd Enthusiasm

### BY EDWARD MORRIS

UNTRY

NASHVILLE Except for the weather being cooler and rainier than usual, the 18th annual International Fan Fair at the Tennessee State Fairgrounds here, June 5-11, was pretty much a replay of last year's event.

Registration figures are still being tallied, but observers estimate the crowd to have been comparable to 1988's official total of 23,000. Using that number, the Nashville Chamber Of Commerce calculates that Fan Fair brought \$7,040,300 into Nashville. Of that amount, \$1,495,000 comes from the registration fees alone, which were \$65 per person this year.

Underscoring the perception that Fan Fair is at least keeping up

with its past numbers is the fact that the city's hotels and motels had occupancy rates that topped 90% during the week.

Rain hit the fair hardest on Thursday. It began drizzling in the morning, imperiling to some small degree the Capitol and 16th Avenue label showcases. And by the time the CBS concert was ready to open that evening, the downpour

## Clint Black was the hit of the fair'

had become near torrential. Even so, none of the shows was canceled or delayed. Fans simply sought such protection as they could in the partially covered grandstand and toughed it out.

In response to widespread fan criticism last year that superstars were ignoring the event, the labels trotted out a lot of name acts to perform, among them the Oak Ridge Boys, Ricky Van Shelton, the Statlers, Kathy Mattea, Ronnie Milsap, Sawyer Brown, Ricky Skaggs, Vern Gosdin, Carl Perkins, Lee Greenwood, the Gatlin Brothers, the Nitty Gritty Dirt Band, Charley Pride, John Conlee, and Mickey Gilley.

The official program book showed 256 exhibitors, including artist fan clubs, record labels, fan publications, special interest groups, and manufacturers and distributors of musical products.

For the first time, Tower Records operated the fair's official record store. In previous years, that plum fell to Music City Record Distributors, owner of the Cat's chain. When Cat's sold its Nashville-area stores to Turtle's last year, it signed a noncompeting agreement that prevented it from working Fan Fair.

m. 8. 4

According to Michael Ludvik, manager of the Nashville Tower outlet and supervisor of the Fan Fair facility, "Our biggest seller by far was Keith Whitley, with Clint Black second." Whitley, one of country music's most promising new artists, died May 9 at the age of 33. Black, his charismatic RCA Records label mate, is reported to already have album sales of more than 225,000 on the strength of his first single.

Ludvik characterizes Black as "the hit of Fan Fair," noting that the artist's in-store appearance there drew "more people than we could possibly handle." Black also performed on the RCA show June

Traditional country music sold especially well, Ludvik reports, noting that he had to replenish his stock of budget-line cassettes and cutouts twice within the first three days. These items sold for \$3.25 each or three for \$9.

Records were sold at a flat price that included sales tax. Albums carrying the suggested retail price of \$9.98 sold for \$9.75, while \$8.98 titles went for \$8.85 each.

Compilation music videos were also active sellers, according to Ludvik, notably Warner Bros.' Young Country," which completely sold out. Like the other booths, the record

store was open from 10 a.m.-6 p.m. daily and had from eight to 10 clerks on duty at all times. There were three checkout stations, two for cash and one for credit-card purchases.

Ludvik says the fans were so enamored of the lavishly used pointof-purchase material that he gave it to them on the last day of the fair.

## **Music City News Readers** Vote Randy Travis No. 1

NASHVILLE Subscribers to Music City News have voted Ricky Van Shelton awards for best artist, best album, best single, and best video. But the top award—the entertainer-of-the-year prizewent to platinum-selling traditionalist Randy Travis.

The results were announced June 5 at an awards ceremony televised from the Grand Ole Opry house here. Hosted by Barbara, Louise, and Irlene Mandrell. the two-hour show featured perfor-mances by the Mandrells, Shelton, Travis, Kathy Mattea, Conway Twitty, the Statler Brothers, and Ray Stevens.

Shelton's winning album was "Loving Proof," while his "I'll Leave This World Loving You" scored in both the single and video

Johnny Cash won the living legend award and accepted it via a live remote from Hawaii, where he was vacationing. The honor is reserved for acts whose performing careers span at least 25 years. Reba McEntire, a perennial winner, took the female artist honors. The Judds copped the vocal duo prize. And Dwight Yoakam and Buck Owens were pronounced the year's best vocal collaboration.

Other winners were the Statler Brothers, vocal group; Ricky Skaggs, instrumentalist; Ray Stevens, comedian; the Whites, gospel group; Patty Loveless, star of to-morrow; "Nashville Now," television series; and "A Country Music Celebration: 30th Anniversary Of The Country Music Association," television special.

EDWARD MORRIS

**Rosanne Cash and Joanne Gardner's Acme Productions** sees an upswing in country clips ... see The Eye, page 66

## Despite Some Foul Weather & Long Lines, The Shows Go On **Faithful Fans Flock To Fun-Filled Fair**

FUN FAIR '89: Again, more than 20,000 dyed-hard-inthe-wool country music faithful journeyed to their Mecca, Nashville, for a week of praising musical mullahs, visiting shrines such as the Country Music Hall of Fame and Museum, attending song-full sermons by the likes of Kathy Mattea and Clint Black, and engaging in such self-flagellation as being caught in the stampede between the autograph booths of Gary Morris and Ricky Van Shelton and sitting through cloudbursts to catch the latest liturgies from John Conlee and Vern Gosdin.

Though the death of the Ayatollah Ruhollah Khomeini cast a pall over Nashville and the rest of the uncivilized world, the country music fans, noted for their perseverance in the face of adversity and karma-decreed defeat, gallantly put the loss of Iran's Big Kahuna behind them and proceeded with more important projects

getting Barbara Mandrell's autograph.

The weather gods didn't cooperate fully. Half the

week was Nashville at its best-temperatures around 80, sunny and breezy skies. But the other half was rainy,

chilly, foggy, and misty. The fans basked in the former

and endured the latter. They proved the depth of their

passion for the music by sitting through some rain-

Though the full Fan Fair story is told elsewhere on

these pages, some vignettes will help convey the mood

of this manic event unique to country music. (Can you

imagine a heavy metal or rap version of Fan Fair in

which fans patiently wait in line for autographs of, and

photos with, their favorite stars? We'd need the militia

from three states and New Jersey to protect both sides

from each other.) Caught in the crunch of the popular

superstar booths were the smaller booths hawking T-

shirts, cassettes, and videos of such country music would-bes as Tanya Opry and the Singing Surgeon.

(Let's hope that if the singing surgeon ever operates on

you, he isn't singing the blues when you lurch out of an-

esthesia.) But when such entertainers as Eddy Raven

reach down from the stage to touch the hands of those

gathered in front, there's an electricity, a joy, a rush for

all concerned, fans and stars alike. That's the closeness,

the family feeling, the magic of country music. And

WHEELS ACROSS AMERICA: Charlie Daniels and

there's nothing like it anywhere.

drenched shows, protected by ponchos and pathos.



Rex Gosdin ... Look for K.T. Oslin and RCA label mate Clint Black to play

booking for country music.

BIG MARCEL: A national McDonald's radio campaign is hitting the air, featuring Jerry Clower and his entire Ledbetter family-Ardell, Burnell, Raynell, Marcel, Claude, Clovis, Newgene, Uncle Versi, and Aunt Pet, etc. (whatever happened to W.L.?). The first five-spot campaign was produced by Ron Chancey in Nashville's Sound Emporium Studios and was directed by the Leo Burnett advertising agency of Chicago. (As part of Nashville Scene's truth-in-print commitment, it must be admitted that the news release outlining this information contained the obvious payolalike certificate for 50 cents off a McDonald's breakfast) ... Some 150 artists, managers, and publicists attended a June 7 luncheon at the Scene Three Video facilities in Nashville, hosted by the Country Music Assn. and the Grand Ole Opry. The CMA says the event was to thank the artists and let them know how the organization works for them.

LOVELY LISA, PHOTO MADE: The photo in Billboard's June 3 issue showing Bonnie Raitt, Emmylou Harris, Wynonna Judd, and ASCAP's Dona Spangler-Mueller was taken by none other than Lisa Zhito. If that name rings a bell, it's because she's the daughter of Billboard's Lee Zhito. Lisa is working in Nashville disguised as a reporter for Amusement Business Magazine. Nashville Scene has learned she takes orders only from a weak-eved publisher and an overweight editor.

www.americanradiohistory.com

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New York's Carnegie Hall this October. That's a major

### his band played a recent benefit concert at Billy Bob's Texas, raising some \$9,000 for the Miami Project To Cure Paralysis. The Fort Worth, Texas, show was dedicated to Bill Duff and the Wheels Across America Tour. The six-month, 5,000-mile cross-country journey of the wheelchair athlete Duff is taking him from Los Angeles

to New York, with an expected arrival date of June 28. He left L.A. Jan. 17 ... Ray Griff returns to his Canadian homeland for a summer tour, starting in Regina, Saskatchewan. He'll play 40 shows with all lights and sound provided by Show Pro of Calgary, British Columbia

\*\*\*\*

. Nashville Scene hears that Chris Hillman of the Desert Rose Band hopes a duet or vocal by Vern Gosdin will be on the band's next album. Hillman's first band, the Hill-men, included Vern and



by Gerry Wood

such as seeing Lee Greenwood in a strip-tease act and

## THANKS HANK, JR.



Michael M. Pierce, C.F.E. Executive Director, The Centroplex Staff, Mayor Tom Ed McHugh, Metropolitan Council, The Police and Fireman's Tragedy Fund, and last but not least, your fans in Baton Rouge, Louisiana,

**THANKS HANK** for your fantastic return performance. See you next year!



P.O. Box 4047 Baton Rouge, LA 70821 (504) 389-3030 Michael M. Pierce, C.F.E. Executive Director

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5 10	_		rd			R			SINGLES
WEEK	WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of radio playlists. TITLE PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				★ NO. 1 ★ ★ I DON'T WANT TO SPOIL THE PARTY 1 week at No. One ROSANNE CASH	50	33	19	17	I GOT YOU P.ANDERSON (D.YOAKAM)
	2	4	14	R.CASH,R.CROWELL (JLENNON, P.MCCARTNEY) COLUMBIA 38-68599	(51)	65	-	2	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)
2	6	8	11	A.REYNOLDS (S.CLARK, R.LEIGH) MERCURY 872 766-7	52	43	29	16	IF I HAD YOU B.BECKETT, ALABAMA (K.CHATER, D.MAYO)
3	5	7	12	LOVIN' ONLY ME R.SKAGGS, SBUCKINGHAM (E.STEVENS, H.KANTER) EPIC 34-68693/CBS	53	57	64	5	CALLIN' BATON ROUGE
4	4	6	13	CALL ON ME TANYA TUCKER JCRUTCHFIELD (G.E.SCRUGGS) TANYA TUCKER CAPITOL 44348	54	69		2	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLO, R.SMITH)
5	8	9	10	HOLE IN MY POCKET RICKY VAN SHELTON S.BUCKINGHAM (B.BRYANT, F.BRYANT) COLUMBIA 38 68694/CBS	(55)	60	63	5	NEVER HAD A LOVE SONG J.BOWEN, G.MORRIS (G.MORRIS, J.BRANTLEY)
6	10	12	10	IN A LETTER TO YOU EDDY RAVEN BBECKETT (D.LINDE) UNIVERSAL 66003	56	51	50	19	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)
7	9	10	13	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER) THE OAK RIDGE BOYS MCA 53625	57	38	21	14	I KNOW WHAT I'VE GOT J.LEO,L.M.LEE (J.C.CROWLEY, J.SILBAR)
8	11	13	9	WHAT'S GOING ON IN YOUR WORLD         GEORGE STRAIT           J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)         MCA 53648	(58)	63	72	4	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)
9	13	14	12	SOWIN' LOVE PAUL OVERSTREET J.STROUD (P.OVERSTREET, D.SCHLITZ) RCA 8919-7	59	56	59	6	LOVE IS ONE OF THOSE WORDS C.WATERS (C.WATERS, T.SHAPIRO, H.DUNN)
10	14	15	9	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ) RCA 8868-7	60	50	47	18	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)
	15	16	7	CATHY'S CLOWN JBOWEN/R/MCENTIRE (D.EVERLY) CATHY'S CLOWN MCA 53638	(61)	68	74	4	MAYBE I WON'T LOVE YOU ANYMOR
12	16	17	10	SHE'S GOT A SINGLE THING IN MIND CONWAY TWITTY JBOWENG.TWITTY.D.HENRY (W.ALDRIDGE) MCA 53633	<b>62</b>	70	78	3	M.LLOYD,M.DANIEL (B.HART, B.HART) BROTHERLY LOVE
13	1	2	15	LOVE OUT LOUD EGORDY, JR.R.LSCRUGGS (T.SCHUYLER) EARL THOMAS CONLEY RCA8824-7	<b>63</b>	71	75	4	J.KENNEDY (J.STEWART, T.NICHOLS) SOMEBODY PAINTS THE WALL
14	17	20	11	UP AND GONE THE MCCARTERS	<b>64</b>				N.LARKIN,R.REYNOLDS (E.KAHANEK, T.SMITH, C.BF
(15)	19	22	10	ONE GOOD WELL DON WILLIAMS		72	76	4	B.KILLEN (M.REID, M.ROBBINS)
16	7	5	15	D.WILLIAMS.G.FUNDIS (K.ROBBINS. M.REID) RCA 8867-7 THEY RAGE ON • DAN SEALS	65	52	37	16	K.LEHNING (K.BELL, L.HENLEY) DON'T YOU
17	-	-		K.LEHNING (B.MCDILL, D.SEALS)         CAPITOL 44345           MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)         GARTH BROOKS AREYNOLDS (R.TAYLOR, G.BROOKS)	66	NE	- ·	1	W.WALDMAN (O.YOUNG, J.PIERCE)
-	20	23	14	SHE DON'T LOVE NOBODY	67	74	83	3	B.MONTGOMERY (K.BROOKS, M.FIELDER) THE GOSPEL ACCORDING TO LUKE
18	3	3	15	P.WORLEY,E.SEAY (J.HIATT) MCA/CURB 53616/MCA WHY'D YOU COME IN HERE LOOKIN' LIKE THAT ODLLY PARTON	68	55	39	17	J.BOWEN, S.EWING (S.EWING, D.SAMPSON)
	21	25	8	R.SKAGGS (B.CARLISLE, R.THOMAS) COLUMBIA 38-68760/CBS	69	61	44	19	LOVE WILL J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE
$ \rightarrow $	22	26	11	B.BECKETT (C.WHITSETT, S.MATEER) RCA 8866-7	70	77	84	3	LET'S SLEEP ON IT P.SULLIVAN (C.RAWSON, L.ANDERSON)
21	24	27	9	R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN) UNIVERSAL 66006	71	47	51	8	(BLUE, BLUE, BLUE) BLUE, BLUE B.HALVERSON,R.BENNETT (T.SEALS, E.SETSER)
-	25	28	7	MORE THAN A NAME ON A WALL THE STATLER BROTHERS JKENNEDY (JFORTUNE, JRIMEL) THE STATLER BROTHERS MERCURY 874 196-7	72	82		2	A MOUNTAIN AGO BLOGAN (D.SCHLITZ, P.OVERSTREET)
23	27	31	6	SUNDAY IN THE SOUTH RHALL:R.BYRNE (J.BOOKER) COLUMBIA 38 68892/CBS	73	67	62	17	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)
24	12	1	19	BETTER MAN CLINT BLACK M.WRIGHT.J.STROUD (C.BLACK, H.NICHOLAS)	74	78	89	3	I PROMISE P.MCMAKIN (R.HELLARD, B.JONES)
25	28	34	5	TIMBER I'M FALLING IN LOVE PATTY LOVELESS T.BROWN (KOSTAS) MCA 53641	75	NE	N 🕨	1	THE COAST OF COLORADO J.BOWEN, S.EWING (S.EWING, M.D.BARNES)
26	29	32	9	HEAVEN ONLY KNOWS EMMYLOU HARRIS R.BENNETT.E HARRIS (P.KENNERLEY) REPRISE 7-22999/WARNER BROS.	(76)	NE	N 🕨	1	SIT A LITTLE CLOSER E GORDY, JR. (M.WARDEN, M.PALERMO)
27	26	30	9	THE KING IS GONE (SO ARE YOU)         GEORGE JONES           B.SHERRILL (R.FERRIS)         EPIC 34 68743/CBS	77	73	73	5	WHO NEEDS YOU S.ROBERTS (C.WRIGHT)
28	32	36	6	LOVE HAS NO RIGHT NLARKIN (R.SCRUGGS, B.J.ROYAL, NLARKIN) ATLANTIC AMERICA 7-99217/ATLANTIC	78	66	68	5	THANK THE COWBOY FOR THE RIDI N.WILSON (P.RICHEY, E.BRUCE)
29	31	35	11	HOW DO MARY CHAPIN CARPENTER (M.C.CARPENTER) COLUMBIA 38 68677/CBS	79	NE	WÞ	1	JUST CAN'T CRY NO MORE B.BROMBERG.W.REESE (J.RYMES)
(30)	36	46	5	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC JE NORMAN (J.MCFEE, A.PESSIS) & SOUTHERN PACIFIC WARNER BROS. 7-22965	80	NE	WÞ	1	HEARTS IN THE WINO J.BOWEN.G.DAVIES (G.DAVIES, K.CUMMINGS)
(31)	35	41	5	ARE YOU EVER GONNA LOVE ME HOLLY DUNN CWATERS H. DUNN (C.WATERS, T.SHAPIRO, H.DUNN) WARNER BROS, 7-22957	81	NE	WÞ	1	BUENAS NOCHES FROM A LONELY ANDERSON (YOAKAM)
32	18	18	12	5:01 BLUES MERLE HAGGARD	82	NE	WÞ	1	THE ONLY THING BLUER THAN HIS J.BOWEN, J.STROUD (B.BROOKSHIRE, J.HALE)
(33)	42	48	5	I'M STILL CRAZY VERN GOSDIN	83	64	52	18	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBE
34	23	11	17	B.MONTGOMERY (V.GOSDIN, S.GOSDIN, S.CANNON) COLUMBIA 38 68888/CBS WHERE DID I GO WRONG STEVE WARINER	(84)	NE	WÞ	1	ALL YOUR TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)
	- 1			JBOWEN.S.WARINER (S.WARINER) MCA 53504 NEVER GIVIN' UP ON LOVE ♦ MICHAEL MARTIN MURPHEY	85	88	_	2	I STILL LOVE YOU BABE G.KENNEDY (LEASTERLING)
35)	39	43	6	SGIBSON_JE.NORMAN (M.SMOTHERMAN) WARNER BROS. 7-22970	86	81	69	21	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)
36	45	56	3	THIS WOMAN H.SHEDD (K.T.OSLIN) RCA 8943-7	87	58	40	14	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)
37	37	38	8	I MIGHT BE WHAT YOU'RE LOOKIN' FOR	88	83	82	7	THAT'S WHY I FELL IN LOVE WITH Y R.LANDIS (B.J.WALKER, JR., E.STEVENS, E.RABBITT
38	41	45	7	TURN OF THE CENTURY RSCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	(89)	NE	-	1	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)
(39)	44	49	6	COTTON PICKIN' TIME	(90)		w	1	BLUE BLUE DAY
(40)	46	54	5	R.HAFFKINE (P.OVERSTREET, E.STEVENS)     WARNER BROS. 7-22956       PLANET TEXAS <ul> <li>KENNY ROGERS</li> <li>JE.NORMAN (J.A.PARKS III)</li> <li>REPRISE 7-27690/WARNER BROS.</li> </ul>	91		53	14	B.KILLEN (D.GIBSON)
	30		9	NEVER SAY NEVER T. GRAHAM BROWN		75	<u> </u>		R.BAKER (F. YOUNG, B.DEATON)
41	-	33		AND SO IT GOES JOHN DENVER/NITTY GRITTY DIRT BAND	92		W D	1	J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)
(42)	49	58	5	R.SCRUGGS,NITTY GRITTY DIRT BAND (POVERSTREET, D.SCHLITZ) UNIVERSAL 66008 NOTHING I CAN DO ABOUT IT NOW WILLIE NELSON	93	84	-	2	NOBODY KNOWS ME T.BROWN.B.WILLIAMS.L.LOVETT (L.LOVETT) THE PRECIOUS JEWEL
43	54	71	3	F.FOSTER (B.N.CHAPMAN) COLUMBIA 38 68923/CBS	94	87	-	2	H.WAYNE (R.ACUFF)
44	48	55	7	R.CHANCEY (S.A.TAYLOR, L.WILSON) 16TH AVENUE 70426	(95)	-	WÞ	1	SON OF A PREACHER MAN H.BRADLEY (R.WILKINS, J.HURLEY)
45	40	42	8	JLEO (JLEO, P.TILLIS, M.WRIGHT) RCA 8815-7	96	NE	WÞ	1	SOUTHERN LADY L.JACKSON (J.GARRIS)
46	53	60	4	I LOVE THE WAY HE LEFT YOU J.STROUDL.GREENWOOD (RESTRICT) LEE GREENWOOD	97	NE	wÞ	1	NO ONE TO TALK TO BUT THE BLU A.BRUNO (W.WALKER-SHERRY)
47	34	24	18	AFTER ALL THIS TIME TBROWNLR.CROWELL (R.CROWELL)	98	NE	WÞ	1	JUST BECAUSE YOU'RE LEAVIN' J.ZIMMERMAN (D.RICHARDSON, M.T.BARNES)
				*** HOT SHOT DEBUT*** I WONDER DO YOU THINK OF ME KEITH WHITLEY	99	NE	WÞ	1	SINGING THE BLUES M.BORCHETTA (M.ENDSLEY)
(48)	NE	w 🕨	1	G.FUNDIS,K.WHITLEY (S.D.SHAFER)	100	89	80	11	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)

HIS	LAST WEEK	2 WKS AGO	WKS. OP CHART	TITLE	ARTIST
≓≥ 50	_] ≥ 33	~~₹ 19	≥0 17	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
(51)	65	15	2	PANDERSON (D. YOAKAM) GIVE ME HIS LAST CHANCE	REPRISE 7-27567/WARNER BROS. • LIONEL CARTWRIGHT
52	43	29	16	T.BROWN,S.SMITH (LCARTWRIGHT)	MCA 53651 ALABAMA
(53)	57	64	5	B.BECKETT, ALABAMA (K.CHATER, D.MAYO) CALLIN' BATON ROUGE	RCA 8817-7 ♦ NEW GRASS REVIVAL
(54)	69	04	2	W.WALDMAN (D.LINDE) HONKY TONK HEART	CAPITOL 44357 HIGHWAY 101
(55)	60	63	5	P.WORLEY.E.SEAY (J.PHOTOGLO, R.SMITH) NEVER HAD A LOVE SONG	WARNER BROS. 7-22955 GARY MORRIS
56	51	50	19	J.BOWEN,G,MORRIS (G.MORRIS, J.BRANTLEY)	UNIVERSAL 66011 LIONEL CARTWRIGHT
57	38	21	15	T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	J.C. CROWLEY
58	63	72	4	JLEO,L.M.LEE (J.C.CROWLEY, J.SILBAR) CROSS MY BROKEN HEART	SUZY BOGGUSS
59	56	59	6	W.WALDMAN (V.THOMPSON, K.FLEMING)	JANIE FRICKIE
60	50	47	18	C.WATERS (C.WATERS, T.SHAPIRO, H.DUNN) YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	COLUMBIA 38-68758/CBS THE JUDDS
<b>61</b>			4	MAYBE I WON'T LOVE YOU ANYMORE	CURB/RCA 8820-8/RCA JOHNNY LEE
(61) (62)	68	74		M.LLOYD,M.DANIEL (B.HART, B.HART) BROTHERLY LOVE	CURB 10536 MOE BANDY
	70	78	3	J.KENNEDY (J.STEWART, T.NICHOLS) SOMEBODY PAINTS THE WALL	JOSH LOGAN
(G)	71	75	4	N.LARKIN, R. REYNOLDS (É.KAHANEK, T.SMITH, C.BROWDER, N.LARKIN) WHEN HE LEAVES YOU	CURB 10528 DONNA MEADE
(64)	72	76	4	B.KILLEN (M.REID, M.ROBBINS) IS IT STILL OVER	MERCURY 874 280-7 RANDY TRAVIS
65	52	37	16	KLEHNING (K.BELL, L.HENLEY)	WARNER BROS. 7-27551 THE FORESTER SISTERS
(66)	NE		1	W.WALDMAN (Ö. YOUNG, J.PIERCE)	WARNER BROS. 7-22943
(67)	74	83	3	B.MONTGOMERY (K.BROOKS, M.FIELDER) THE GOSPEL ACCORDING TO LUKE	EPIC 34 68919/CBS
68	55	39	17	J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	THE FORESTER SISTERS
69	61	44	19	J.STROUD,B.BECKETT (D.PFRIMMER, B.GALLIMORE)	WARNER BROS. 7-27575 GRAYGHOST
(70)	77	84	3	(BLUE, BLUE, BLUE) BLUE, BLUE	MERCURY 874 194-7
71	47	51	8	B.HALVERSON, R.BENNETT (T.SEALS, E.SETSER) A MOUNTAIN AGO	MASON DIXON
(72)	82		2	BLOGAN (D.SCHUTZ, POVERSTREET)	CAPITOL 44381 ◆ THE SHOOTERS
73	67	62	17	W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	EPIC 34-68587/CBS
74	78	89	3	I PROMISE P.MCMAKIN (R.HELLARD, B.JONES)	EVERGREEN 1091
(75)	NE	WÞ	1	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
(76)	NE	WÞ	1	SIT A LITTLE CLOSER E GORDY JR (M.WARDEN, M.PALERMO)	WAGONEERS A&M 1435/RCA
77	73	73	5	WHO NEEDS YOU S.ROBERTS (C.WRIGHT)	THE SANDERS AIRBORNE 75741/ALLEGIANCE
78	66	68	5	THANK THE COWBOY FOR THE RIDE	
(79)	NE	WÞ	1	JUST CAN'T CRY NO MORE B.BROMBERG.W.REESE (J.RYMES)	THE LONESOME STRANGERS HIGHTONE 511
(80)	NE	w	1	HEARTS IN THE WINO J.BOWEN.G.DAVIES (G.DAVIES, K.CUMMINGS)	GAIL DAVIES MCA 53442
(81)	NE	WÞ	1	BUENAS NOCHES FROM A LONELY ROOM ANDERSON (VOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
(82)	NE	WÞ.	1	THE ONLY THING BLUER THAN HIS EYES	♦ JONI HARMS UNIVERSAL 66012
83	64	52	18	BIG DREAMS IN A SMALL TOWN T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON	
84)	NE	WÞ	1	ALL YOUR TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)	PAL RAKES ATLANTIC AMERICA 7-99214/ATLANTIC
85	88	-	2	I STILL LOVE YOU BABE G.KENNEDY (LEASTERLING)	MARILYN MUNDY DOOR KNOB 322
86	81	69	21	SHE DESERVES YOU KLEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
87	58	40	14	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
88	83	82	7	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.J.WALKER, JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
89	NE	WÞ	1	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	SHELBY LYNNE EPIC 34-68942/CBS
90	NE	WÞ	1	BLUE BLUE DAY B.KILLEN (D.GIBSON)	THE KENDALLS EPIC 34-68933/CBS
91	75	53	14	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
92	NE	WÞ	1	CALIFORNIA BLUE J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
93	84	-	2	NOBODY KNOWS ME T.BROWN,B.WILLIAMS,L.LOVETT (L.LOVETT)	♦ LYLE LOVETT MCA/CURB 53650/MCA
94	87		2	THE PRECIOUS JEWEL H.WAYNE (R ACUFF)	CHARLIE LOUVIN, ROY ACUFF HAL KAT KOUNTRY 63058
95)	NE	wÞ	1	SON OF A PREACHER MAN H.BRADLEY (R.WILKINS, J.HURLEY)	BOBBI LACE 615 1017
96)	NE	wÞ	1	SOUTHERN LADY L.JACKSON (J.GARRIS)	ARNE BENONI ROUND ROBIN 1879
97)	NE	wÞ	1	NO ONE TO TALK TO BUT THE BLUES A.BRUNO (W.WALKER-SHERRY)	MARIPAT OAK 1073
98	NE	wÞ	1	JUST BECAUSE YOU'RE LEAVIN' J.ZIMMERMAN (D.RICHARDSON, M.T.BARNES)	LORIE ANN SING ME 41
99	NE	wÞ	1	SINGING THE BLUES M.BORCHETTA (M.ENDSLEY)	JEFF GOLDEN MGA 104
100	89	80	11	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	SWEETHEARTS OF THE RODEO COLUMBIA 38 68684/CBS

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





by Marie Ratliff

WILLIE'S GOT IT IN A COUNTRY GROOVE: Programmers are lauding the return of Willie Nelson to new material that is straight country— his "Nothing I Can Do About it Now" (Columbia) is charted at No. 43 in its third week on the Hot Country Singles chart.

"This is the one his fans and others have been waiting for, just Willie doing some good country music," says MD Tim Wilson, WAXX Eau Claire, Wis. "We've only been on it a short time and it's already generating a lot of good phone response."

Adds MD Al Hamilton, KKAJ Ardmore, Okla., "It reminds me of 'For-giving You Was Easy' [Nelson's 1985 chart topper]. I liked him doing the old standards but this is the Willie that does so well in the Southwest. It's the old two-beat stuff that his fans out here love." Hamilton is also sold on Highway 101's "Honky Tonk Heart" (Warner

Bros.), which made its chart debut last week and shoots up to No. 54. "This is my favorite of the new stuff," he says. "If I could get a country song like this once a week, I'd be very happy. The arrangement and production are tremendous and show off the talents of [lead singer] Paulette Carlson so well.'

T ADDS A LOT OF SPICE to our radio station sound," says MD Buddy Owens, KNIX Phoenix, of Holly Dunn's first Warner Bros. release, "Are You Ever Gonna Love Me." "I expect some really big things out of this one." Dunn is at No. 31 on the Hot Country Singles chart.

Owens predicts big things, too, for the just-released Keith Whitley single, "I Wonder Do You Think Of Me" (RCA), which easily earns the Hot Shot Debut title this week at No. 48. "It has a sound that's almost haunting, and it's so timely. We've had a lot of calls already after just a few plays. It's going to be a monster."

PD Mike Meehan, WCMS Norfolk, Va., agrees with Owens on the record's hit potential. "As soon as we added it, it became the No. 1 song on our 'Top 10 At 10' show. I'm seeing such an emotional outpouring on this one, it will be a real fast chart topper."

AREA ACTION: MD Mark Burns, WCAV Brockton, Mass., is getting good response from his core audience to "The Precious Jewel" by Charlie Louvin & Roy Acuff (Hal Kat Country). "This is a couple of legends together," says Burns. "Louvin sounds angelic and Acuff hasn't sounded this good in years."

"Josh Logan reminds me of Mel Street on 'Somebody Paints The Wall' [Curb]," says MD Jerry King, KYKX, San Antonio, Texas. "It's a fabulous song and our listeners love it." Logan moves to No. 63 this week.

MD Jeff Scott, KLLL Lubbock, Texas, is featuring a cut from a various artists album, "Rock, Rhythm & Blues" (Warner Bros.), called "It's Just A Matter Of Time" by Randy Travis. "It's the old Brook Benton song," says Scott, "and the first time I played it, we had a ton of calls on it. This album wasn't serviced to country stations, but I understand the song will be on Travis' next one."

By the way, congratulations are in order for Scott, who tied the marital knot with Cathy Cox on June 10.

# HOT COUNTRY SINGLES ACTION **RADIO MOST ADDED**

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REP	TOTAL ON PORTERS
I WONDER DO YOU THINK.					
KEITH WHITLEY RCA	11	21	37	69	78
HONKY TONK HEART HIGHWAY 101 WARNER BROS	4	9	25	20	74
DON'T YOU	4	9	25	38	74
FORESTER SISTERS WARNER BROS	5	13	16	34	36
GIVE ME HIS LAST CHANCE LIONEL CARTWRIGHT MCA	4	12	16	32	77
NOTHING I CAN DO.	5	12	13	30	91
THE COAST OF COLORADO SKIP EWING MCA	1	7	18	26	26
I'M STILL CRAZY					
VERN GOSDIN COLUMBIA	5	11	9	25	129
THIS WOMAN					
K.T. OSLIN RCA	8	12	5	25	127
BEFORE THE HEARTACHE.	0	10	10	20	80
ARE YOU EVER GONNA HOLLY DUNN warner bros	7	7	4	18	139

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 periodi-cally 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.



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

- HOW DO (Getareation: ASCAP/SBK April: ASCAP) HL TITLE (Publisher - Licensing Org.) Sheet Music Dist. 29
- 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL AFTER ALL THIS TIME (Granite, ASCAP/Coolwell,
- ASCAP) HI ALL YOUR TAKIN' IS MY LOVE (Snakeman, ASCAP) 42
- ALL YOUR TAKIN IS WIT LOVE (Shakelinan, NSCAP) AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schiltz, ASCAP) HL ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, 30
- ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) 31
- HL/CPP 49 BEFORE THE HEARTACHE ROLLS IN (BMG Songs,

- 83
- BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) CPP BETTER MAN (Howlin'Hits, ASCAP) BEYONO THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncie Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM (BLUE, BLUE, BLUE) BLUE, BLUE (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM BLUE BLUE DAY (Acuff-Rose, BMI) BNOTHERLY LOVE (Peer-Taibot, BMI/Milsap, BMI) BUENAS NOCHES FROM A LONELY ROOM (SHE WORE RED DRESSES) (Coal Dust West, BMI) 71
- 81
- BULRAS NUCHES FROM A LONELY ROUM (SHE WORE RED DRESSES) (Coal Dust West, BMI) CALIFORNIA BLUE (Orbisongs, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP) CALL ON ME (Irving, BMI) CPP CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL CATUYIS (OWM (Auril Baro, DMI) CDD 92
- 53
- CATHY'S CLOWN (Acuff-Rose, BMI) CPP 11 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden 75
- 2
- COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, 39
- BMI) CPP 58 CROSS MY BROKEN HEART (SBK April ASCAP/Ides
- CROSS MT BRUREN HEART (SDR April, ASCAP/IO Of March, ASCAP/Inving, BMI/Eaglewood, BMI) Cf DEAR ME (Acuff-Rose, BMI/Artin, BMI) (CP DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) od, BMI) CPP 20 87
- HL/WBM
- 66 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) GIVE ME HIS LAST CHANCE (Silverline, BMI/Long
- 51
- THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP HEARTS IN THE WIND (Silverline, BMI/Hit List, 68 80
- BMI/Ken Cummings, BMI) HEAVEN ONLY KNOWS (Irving, BMI) CPP HOLE IN MY POCKET (House Of Bryant, B 26 t BMI) 54
- HOLE IN MY POCKET (House OF Bryant, Bmi) HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) 10
- HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM

ASCAP/Refuge, ASCAP/Macy Place, ASCAP) ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP THE ONLY THING BLUER THAN HIS EYES (Gid, 15 82 ASCAP)

44

12

99 76

ASCAP)

- HOW DU (Getarealgoo, ASCAP/SBK APIRI, ASC) THE HURTIN'SIDE (Almo, ASCAP/Brio Blues, I DONT WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL I GOT YOU (Coal Dust West, BMI) WBM PLANET TEXAS (Hila Lou, BMI) 1 KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-40 THE PRECIOUS JEWEL (Acuff-Rose, BMI) RIGHT TRACK, WRONG TRAIN (Milene, ASCAP/Zomba
- 50 57 Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WRM I LOVE THE WAY HE LEFT YOU (Rick Hall,
- ASCAP/Milene, ASCAP) CPP I MIGHT BE WHAT YOU'RE LOOKIN' FOR (Kristoshua, 37
- 74 | PROMISE (Tree, BMI/Cross Kevs, ASCAP)
- 40 73 52
- I PROMISE (ITEE, BMI/LYCRS REYS, ASCAP) I STILL LOVE YOU BABE (Chip'NDale, ASCAP) I WONDER DO YOU THINK OF ME (Acufi-Rose, BMI) IF I EVER GO CRAZY (Rick Hall, ASCAP) IF I HAD YOU (Acufi-Rose, BMI/Tioaga Street, BMI/Haar No Evil, BMI) CPP IF I NEVER SEE MIDNIGHT AGAIN (MCA, ASCAP/Don CABING, ASCAP/Don 100
- In THEVER SEE MILDHIGH LAGAIM (MCA, BSAR/DON Schlitz, ASCAP/Colgems-EMI, ASCAP) HL/WBM (1M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) HL/CPP IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis 33
- Linde, BMI) HL IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) 65
- 98 JUST BECAUSE YOU'RE LEAVIN' (Cross Keys,
- ASCAP/Tree\_BMI)
- 79
- ASLAPY (Tee, BMI) JUST CAN'T CRY NO MORE (Cattle Drive, BMI/Calhoun St., BMI/Bug, BMI) THE KING IS GONE (SO ARE YOU) (Uncle Artie, 27
- ASCAP) CPP LET'S SLEEP ON IT (Millhouse, BMI) 70 56
- LET'S SLEEP ON TI (Mininouse, BMI) LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schitz, ASCAP/Almo, ASCAP) CPP LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/JIs4Fun, ASCAP) LOVE IS ONE OF THOSE WORDS (Tree, BMI/O'Lyric, BMI/Lawyer's Daughter, BMI) HL/CPP OVE OUT (JUN (Score, Core, EMI) BMI/Cathlohom 28
- 59
- 13 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, RMD WRM
- 69
- BMI) WBM LOVE WILL (PolyGram International, ASCAP/GID Music, ASCAP) HL/CPP LOVIN' ONLY ME (ESP, BMI) CPP MAYBE I WON'T LOVE YOU ANYMORE (Cookie Jar, 61
- BMI/Starbound, BMI) MORE THAN A NAME ON A WALL (Statler Brothers, 22 BMI) CPP
- 72
- BMI) CPP A MOUNTAIN AGO (MCA, ASCAP/Don Schiitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP) NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy
- 35 Boy, ASCAP) HL
- 55
- Boy, ASCAP) HL NEVER HAD A LOVE SONG (Gary Morris, ASCAP) NEVER SAY NEVER (Rick Hall, ASCAP) NO ONE TO TALK TO BUT THE BLUES (Cedarwood, BMI/Wayne Walker, BMI/Chery W. Lynn, BMI) NOBODY KNOWS ME (Michael H. Goldsen, SOODY HALM ASCACH
- 93 ASCAP/Lyle Lovett, ASCAP)
- 43 NOTHING I CAN DO ABOUT IT NOW (WB,

ASUAF) SINGING THE BLUES (Acuff-Rose, BMI) SIT A LITTLE CLOSER (Hollywood Avenue, BMI/Irving, BMI/Rosker, BMI) SOMEDOUY PAINTS THE WALL (Joyna, DOEDOU HT LOCED (LINE) 63 95

NIGHT I KAUA, WKUNG I KAIN (MIIERE, ASCAP/ZOMDA, ASCAP) CPP SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM SHE DON'T LOVE NOBOOV (Lillybilly, BMI/Bug, BMI)

SHE'S GOT A SINGLE THING IN MIND (Rick Hall,

- SOMEBODY PAINTS THE WALL (Joyna, ASCAP/JIs&Fun, ASCAP/Noted, ASCAP) SON OF A PREACHER MAN (Tree, BMI) SOUTHERN LADY (Memory Maker, BMI) SOWIN LOVE (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP) HL/WBM SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) THANK THE COWBOY FOR THE RIDE (Richey, BMI/Set 6 Jarving, BMI) 78
- BMI/Eds Palamino, BMI) THAT'S WHY I FELL IN LOVE WITH YOU (Fishin' Fool, 88
- BMI/Music Of The World, BMI/ESP, BMI/Eddie Rabbitt RMI

- Rabbitt, BMI) THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL THIS WOMAN (Wooden Wonder, SESAC) TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, 25 BMI) HL
- 38
- 14 67
- 64
- TIMBER I'M FALLING IN LOVE (Songs OF PolyGram, BMI) HL TURN OF THE CENTURY (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM UP AND GONE (Farm Hand, ASCAP/Deberris, ASCAP/SBK April, ASCAP/Ides Of March, ASCAP) HL WEAK NIGHTS (Tree, BMI/Cross Keys, ASCAP) WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP WHEN HE LEAVES YOU (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Cotter Bay, BMI) CPP WHEN LOVE COMES AROUND THE BEND (Mopage, BMI/Blood, Sweat and Ink, BMI/Warner-Elektra-Asylum, BMI/Wrightchild, BMI) WBM WHERE DI I GO WRONG (Steve Wariner, BMI/Irving, 45
- WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, 34 BMI) CPP 77
- BMI) CPP WHO NEEDS YOU (David 'N' Will, ASCAP) WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP) WINE ME UP (Acuf: Rose, BMI) CPP 19
- 91
- YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM 21 60 YOUNG LOVE (STRONG LOVE) (Irving, BMI/Colter Bay, BMI) CPP



# **Arista Records Celebrates Its Arrival On The Nashville Scene**







Arista Arrives. Celebrating Arista Records' establishment of a Nashville office are: From left, in photo at left, Tim DuBois, VP/GM Arista-Nashville; Waylon Jennings; and Clive Davis, president of Arista Records. From left, in center photo, Davis; Joe Galante, senior VP/GM RCA-Nashville; producer Kyle Lehning; and DuBois. And, from left, in photo at right, Anthony Von Dollen, A&R assistant, Arista-Nashville; Jim Cawley, VP of sales, Arista; Ramona Simmons, executive assistant, Arista-Nashville; DuBois; Davis; Roy Lott, senior VP of operations, Arista; and Melani Rogers, VP of publicity, Arista.

#### FOR WEEK ENDING JUNE 24, 1989

Billboard. TOP COUNTRY ALBUMS

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THIS WEEK	WEEK	S. AGO	ON CHART	Compiled from a national and one-stop sa	
THIS	LAST	2 WKS.	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
	_			* * NO.	1 * *
	2	5	5		week at No. One SWEET SIXTEEN
2	1	1	17	HANK WILLIAMS, JR. • warner/curb 25834/warn	(ER BROS. (8.98) (CD) GREATEST HITS III
3	4	2	9	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
4	3	3	17	GEORGE STRAIT • MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
5	5	4	40	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
6	7	7	47	RANDY TRAVIS A WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	8	8	36	RICKY VAN SHELTON  COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	9	9	60	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
9	6	6	18	ALABAMA • RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
10	12	14	6	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
	14	15	53	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
(12)	13	17	5	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL.II
13	11	11	37	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
14	10	10	14	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
(15)	16	18	5	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
16	15	12	9	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
17	17	13	44	DWIGHT YOAKAM • B REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
18	19	16	44	THE JUDDS A RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
19	18	20	18	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
20	22	22	109	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	21	21	14	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
(22)	26	29	5	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
23	20	19	19	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
24)	29	_	2	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
25	23	23	43	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
26	27	26	47	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
27	24	24	99	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
28	25	27	16	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC	C (8.98) (CD) TELL IT LIKE IT IS
29	28	25	58	<b>REBA MCENTIRE</b> • MCA 42134 (8.98) (CD)	REBA
30	33	33	174	ALABAMA A RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
31	34	32	120	RICKY VAN SHELTON  COLUMBIA 40602/CBS (CD)	) WILD EYED DREAM
32	32	31	21	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
33	30	30	57	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
34	31	28	15	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
35	35	35	10	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
36	37	34	157	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS, 1-25435 (8.98) (CD	) STORMS OF LIFE
37	36	37	97	PATSY CLINE  MCA 12 (8.98) (CD)	GREATEST HITS
38	38	36	72	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
<u> </u>		·	<u> </u>	• • • • • • • • • • • • • • • • • • • •	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHAR	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(39)	41	39	14		STRANGER THINGS HAVE HAPPENED
(40)	46	58	3	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
41	42	44	91	GEORGE STRAIT A MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
42	40	41	7	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
43	39	40	17	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
44	47	43	54	ALABAMA • RCA 6825-R (9.98) (CD)	ALABAMA LIVE
45	43	45	44	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
46	53	—	2	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
(47)	54	54	34	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
48	49	50	15	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
49	56	52	111	<b>REBA MCENTIRE</b> ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
50	50	56	5	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 4227	7 (8.98) (CD) PURE 'N SIMPLE
51	57	67	3	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
52	55	49	6	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
53	51	46	19	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
54	61	55	31	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
(55)	63	57	36	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
56	NE	WÞ	1	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
57	52	51	31	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
58	44	42	18	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
59	45	38	43	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
60	64	48	83	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
61	60	60	36	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
62	NE	w	1	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
63	NE	WÞ	1	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
64	71	74	50	HANK WILLIAMS, JR.  WARNER/CURB 25725/WARNER E	WILD STREAK
65	73	_	47	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
66	75	69	100	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
67	66	72	241	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
68	69	68	57	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS	(CD) ONE TIME, ONE NIGHT
69	62	59	41	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
70	68	63	13	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
71	58	53	9	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LLOUDER
72	48	47	40	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98)	(CD) RUNNING
73	67	65	63	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
74	59	64	13	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
75	65	62	8	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
$\overline{\bigcirc}$	lhume			st sales gains this week (CD) Compact disk available • Rec	porting Industry Assn. Of Amorica (PIAA)

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.



# **BMG Spurs Cassette Single Sales** *Promo Aimed At Holdout R&B Stores*

### BY GEOFF MAYFIELD

NEW YORK BMG Distribution is using Black Music Month as an event to spur cassette single sales in a market niche that has been slow in adopting the 2-year-old configuration: independently owned R&B stores.

The June campaign is a carryover of the one-stop-driven campaign that BMG launched last year, in which mom-and-pop stores received a \$30-cost countertop fixture in which they can merchandise the tapes (Billboard, Dec. 24). The new promotion also features a consumer giveaway, designed to boost consumer awareness of the product, in which the stores are giving away portable Sony radio/tape player combos.

So far, the new phase has yielded positive results, according to senior directors Lou Tatulli and Richie Gallo, who are the distributor's liaisons for A&M and Arista, respectively.

"Initial response is that accounts are enthused and product is beginning to sell through," says Tatulli. "We're starting to see some small reorders."

"It was the one last segment of retail that wasn't taking off with cassette singles," says Gallo, who sees the current effort as a means to "focus attention" on the configuration. In the R&B program, BMG offered the same 120-tape fixture that it distributed in the 1988 campaign at no charge to stores that buy a prepack of 90 pieces (nine titles, 10 deep). Gallo and Tatulli say they did not require the stores to buy 120 pieces in anticipation of the fact that stores would want to carry titles from other labels in the rack.

"We figured this would be the quickest, most efficient way to get them in the business," says Tatulli. The fixture was delivered with

The fixture was delivered with two header cards, one that touted the Black Music Month contest, the other was the same generic cassette singles header that BMG shipped with the piece in last year's campaign.

BMG directed the attack at a list of 150 key stores in 18 major markets, as determined by input from Arista, RCA, and A&M, the three primary labels it distributes.

The cost of the fixtures was split four ways between the three labels and BMG. Those four companies also split the cost of the Sony players. Sony, parent of BMG rival CBS Records, also helped out with the prizes, donating some of the players at no cost and offering a volume rate on the units that were purchased.

The fixture and product were delivered in person, either by a BMG merchandiser or local sales representative, a step that allowed the company to provide store owners and staffers personal orientation about the product line and the display unit.

Initial orders were sold direct, but all reorders are sold through onestops. "Not only did we want to grow the configuration for a segment of the business that wasn't selling cassette singles, we also wanted to grow the business for one-stops," Tatulli explains. Of the 18 markets involved in the

Of the 18 markets involved in the Black Music Month cassette singles campaign, Tatulli and Gallo say the best early response has come from Detroit, Baltimore-Washington, D.C., San Francisco, New York, Los Angeles, and Atlanta.



**Brothers in Arms.** Verve act the Harper Brothers played a set at the jazz department in Tower Records' downtown New York store. Swinging, from left, are band members Stephen Scott and Justin Robinson; Brian Bacchus, PolyGram national radio promotions manager; band co-leader Winard Harper; David Weyner, PolyGram Classics president; Cliff Preiss, Tower jazz buyer; James Genus, band member; co-leader Philip Harper; and Sheila Barnard, PolyGram jazz publicity coordinator.

# Tie-In Teams Tower, Macy's, Windham

#### BY JIM BESSMAN

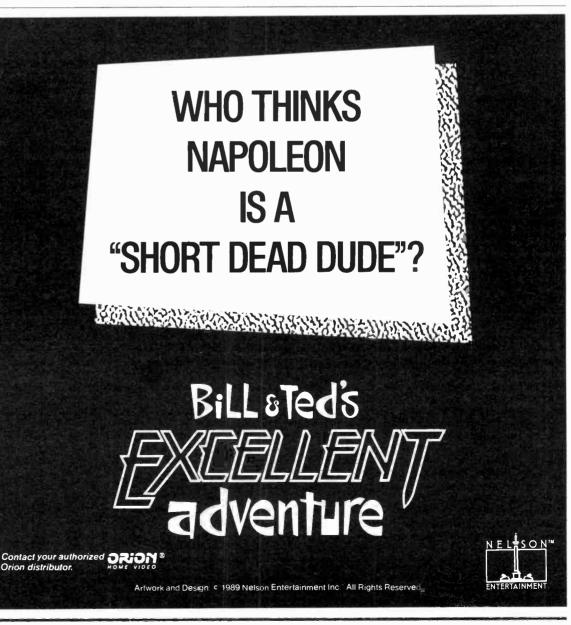
NEW YORK Does Gimbel's tell Macy's? No, but Tower Records will in a Windham Hill/CD hardware sales tie-in.

In the June 4-18 campaign, anyone buying a CD player at any Northern California Macy's store gets a Windham Hill "kit" including the label's "Sampler '89" CD, a Tower Records coupon book worth \$2 off any Windham Hill CD and \$5 off any of the label's videocassettes, and an invite to join Windham Hill's mailing list.

Additionally, Macy's Union Square store in San Francisco was scheduled to sponsor an in-store appearance/performance by Windham Hill acoustic act Nightnoise on June 13, supported by in-store signage and display advertising.

Coinciding with the Macy's campaign—which involves 23 stores from Santa Rosa to Monterey and Reno to Fresno—18 correspondingarea Tower outlets set up special Windham Hill end-cap displays featuring new releases and other titles from June 4-Saturday (24).

According to Roy Gattinella, Windham Hill's Western regional sales manager, who is stationed at the label's Stanford, Calif., headquarters near San Francisco, Tower suggested the Windham Hill tie-in after Macy's approached Tower for *(Continued on page 43)* 



# Informal NAIRD Committee Sets Plans Children's Group Eyes Growth

## BY BRUCE HARING

NEW YORK Bouyed by a strong showing at the National Assn. of Independent Record Distributors and Manufacturers convention in May, an informal NAIRD children's music committee has mapped out an ambitious agenda for the coming year.

The coalition of 10-15 children's labels—which anticipates formal approval as a standing committee at the October NAIRD board of directors meeting—met at the American Booksellers Convention in Washington, D.C., June 4-6, to discuss several joint marketing strategies, among them a unified retail display and a network for Canadian distribution.

"We plan to develop some demonstration projects that will show stores they can sell our product," says Michael Frank, president of the Chicago-based Earwig Music. "Some of this is in the formative stages, but we discussed improving our media coverage by becoming a part of the NAIRD Notes [newsletter], expanding their list with our mailing list, so it would become more targeted to those who write about our products."

Frank says the committee also is concentrating its efforts on developing a uniform packaging of children's products. "Since we're going into a lot of nonrecord stores, the display space varies from one store to the other. Most of our sales are in cassettes; we're still finding that CDs for children's products are not [working]. LPs are a rarity; the bookstores don't have room for them."

To increase penetration into record stores, the committee is also looking into the possibility of a single display unit, packaging several labels under the heading of "fine quality children's recordings," according to Virginia Callaway, president of High Windy Audio in Fairview, N.C. The display may tie in with a plan to create a nonprofit organization that will donate a percentage of profits to children's charity organizations, Callaway adds, an issue discussed during the book convention.

The children's committee is seeking greater interaction with Canadian and other international children's music labels, with a goal of joint marketing, advertising, and research. English-language countries will be the first target.

The marketing innovations are a tool to break down continued resistance from major record chains, Frank says, noting how many distributors complain that chains are reluctant to take on the independent children's product.

"They move a lot of Disney and the A&M labels, but that's about it," he says. "One thing helping us [toward gaining acceptance] is (Continued on page 43)



FOR WEEK ENDING JUNE 24, 1989



## by Geoff Mayfield

NEW AGE SPOKEN HERE: With increasing frequency, record labels and artist managers are trying to play an annoying cat-and-mouse game with Billboard's album review page. For whatever reason, several titles that would logically be merchandised in music stores as new age albums are pitched to our album review editors, Melinda Newman and Chris Morris, for consideration in other categories. Sometimes the artists' reps ask (and in several cases, practically demand) that the works be reviewed as jazz albums; more frequently, we get pressure to list these reviews in the pop section.

These almost-constant attempts to maneuver where Billboard will position a new age review are symptomatic of what appears to be a deeper conflict in the marketplace. Many purveyors of new age product have been uncomfortable with the phrase "new age" since it was coined in the early-to-mid-'80s, but the fact is, until that tag was adopted, stores had a real problem figuring out where to display such acts as George Winston, Andreas Vollenweider, and Mannheim Steamroller.

I'll be the first to admit that the phrase can be a bit awkward. For example, albums by Tangerine Dream and Brian Eno that were more than 10 years old suddenly were packaged as "new age," but the handle is certainly more comfortable than any of the alternatives that were pitched in those days. One camp was lobbying for the category to be dubbed "space music," an ID that no doubt would have been a turn-off to the older consumers who have become an important segment of new age's buying public.

There is an awareness that certain observers have lumped new age music in with mineral water, hot tubs, power ties, and BMWs as an affectation of the yuppie crowd; since many new age artists approach their craft with high-minded goals, they don't appreciate the association. New age labels and managers are also sensitive to the fact that some in the music industry tend to look at new age as a low-rent district, a land of smaller budgets and smaller unit sales than one would find elsewhere in the business. But, by continually trying to resist the genre's application, such purveyors further cheapen the category's reputation.

Artists, labels, and managers fear that the phrase "new age" will lessen a shopper's desire to buy a given title, but, in the end, consumers are more motivated by whether they like the music on an album than by whatever handle might be ascribed to that music. After all, is any genre's name totally descriptive of that category's content? "Classical" can mean a quiet Bach quartet, a full-bodied Beethoven symphonic piece, or a sparse, obtuse exercise by modern composer John Cage. The word 'jazz" encompasses such diverse elements as the Dixieland band tradition, David Sanborn's fusion romps, a weird avant-garde ride from Anthony Braxton, and the smooth mainstream stylings of a Horace Silver. "Rock" designates anything from a Chuck Berry oldie to the hard-toothed attack of a Queensryche.

The efforts by labels to ditch the new age tag remind me of the salmon's fight to swim upstream to spawn, except in this instance, there's no reward for the struggle. In trying to shake association from the genre, new agers run the risk of being citizens without a country. It is better to have a section in the store where like-minded shoppers can find the sorts of artists they enjoy than it is to force an album into a bin where it might be ignored-and thus, eventually returned. Or, to put the matter into common retailers' parlance, if it ain't broke, don't fix it.

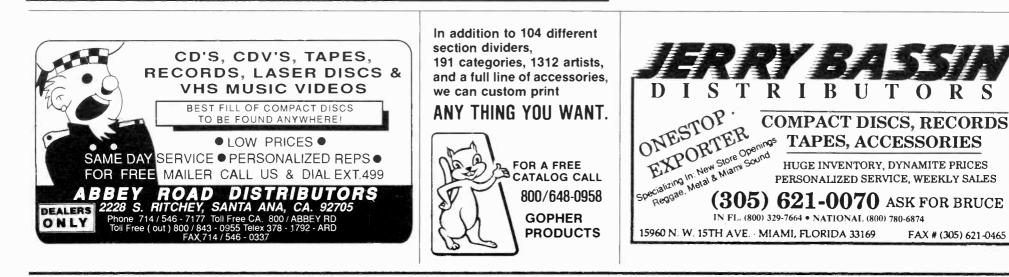
ADD NEW AGE: As for Billboard and its album review page, editors Newman and Morris and their reviewers will continue to call the shots as they see them. Our ongoing, stated policy has always been to list each album's critique under the format where the review staff believes it will have the greatest chart impact. I should also point out that there have been examples in the past when the magazine happily moved artists from a specialty category to the broader pop banner.

Following the multiplatinum success of "Duotones," which was reviewed as a jazz set, Kenny G earned a Spotlight pick with his next album. We even stepped out and reviewed **Bobby McFerrin**'s "Simple Pleasures" as a pop album, rather than jazz (although we were a bit conservative tapping it as "recommended," rather than the "pick" status that it ultimately deserved. So, did you have any idea in April 1988 that McFerrin would wind up with a No. 1 album and a No. 1 single?).

So, the best way to get Billboard to consider reviewing an artist's next album as a pop entry, which simply means music that has broad, mass-market potential, is to achieve that sort of sales base and/or airplay exposure with the current album. To make such a conversion before an act proves its crossover appeal is not in anyone's best interests, including those of the artist. Besides, given the pragmatic parameters that guide a buyer's decisions, even if Billboard did allow artist reps to gerrymander a review from, say, new age/pick to pop/ recommended, I doubt that the switch would fetch even one additional unit sale

RACKING: Wal-Mart Stores have pledged to roll out 155 Wal-Mart discount units, 20-25 new Sam's Wholesale Clubs, and another Hypermart USA during the current fiscal year, which closes the last day of January 1990. The pace represents 10 more openings than happened in 1988. Last year, the company operated 1,259 Wal-Marts, 105 of the Sam's outlets, and three hypermarts, along with 14 discount-oriented drug stores. The Handleman Co., Lieberman Enterprises, and Western Merchandisers are the racks that service entertainment products for that huge chain ... Albany, N.Y.-based Trans World Music Corp. has hired the VP of store operations it has been seeking since last year's exit by former The Limited exec Chuck Wilkinson. The new Trans World VP is Ed Marshall, who was recruited from the Fayva shoe-store chain ... Word is that Music Plus has bought the Discount Records shop in Torrance, Calif., that The Musicland Group has been running since landing that location in its 1986 purchase of Licorice Pizza from The Record Bar. The former Pizza sits in the much-talked-about power intersection of Sepulveda and Hawthorne, where Tower Records and (Continued on page 48)

Sil	lb	ba	rd	<ul> <li>©Copyright 1989, Billboard Publicat No part of this publication may be re in any retrieval system, or transmitter or by any means, electronic, mechani otherwise, without the prior written pr</li> </ul>	produced, stored d, in any form cal, photocopying, recording, or
	0	P	С	OMPACT	DISKS
VEEK	NEEK	, AGO	ON CHART	<b>POP</b> Compiled from a national samp	
THIS WEEK	LAST WEEK	2 WKS.	WKS. (		BEL & NUMBER/DISTRIBUTING LABE
1	1	1	16	★ ★ NO. 1 FINE YOUNG CANNIBALS THE RAW & THE COOKED	★ ★ I.R.S. D-6273/MCA
2	2	2	7	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	3	14	3	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
4	6	4	4	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
5	4	3	5	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
6	NE	WÞ	1	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2-91653
7	5	16	3	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
8	10	12	37	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
9	9	6	6	THE CURE DISINTEGRATION	ELEKTRA 60855-2
10	7	5	12	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS
11	8	17	3	TIN MACHINE TIN MACHINE	EMI E2-91990
12	12	10	9	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
13	NE	WÞ	1	QUEEN THE MIRACLE	CAPITOL C2-92357
14	13	9	19	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
15	14	7	6	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
16	11	8	17	SOUNDTRACK BEACHES	ATLANTIC 2-81933
17	15	11	11	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
18	16	18	11	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
19	NE	WÞ	1	PETER GABRIEL THE PASSION	GEFFEN 2-24206
20	18	13	7	GREAT WHITE TWICE SHY	CAPITOL C2-90640
21	23	22	20		EPIC EK 44099/E.P.A.
22	24	-	2	INDIGO GIRLS	EPIC EK 45044/E.P.A.
23	NE	WÞ	1	JACKSON BROWNE WORLD IN MOTION	ELEKTRA 60830-2
24	20		4	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
25	17	15	18	TONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
26	21	23	37	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
27	22	21	33	TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
28	RE-E	NTRY	79	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
29	26	20	20	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
30	19	26	20	DEBBIE GIBSON	ATLANTIC 2-81932



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Read Her Lips. Lou Ann Barton signed autographs at Antone's Records and Tapes in Austin, Texas, to promote "Read My Lips," the title of her first work in three years and a phrase that is apparently favored these days by people who call Texas home. Barton's album features Joe Ely plus members of the Fabulous Thunderbirds and Stevie Ray Vaughan's Double Trouble.

### **SALES TIE-IN** (Continued from page 41)

help in its biggest-ever CD hardware promotion. "They probably chose us because

"They probably chose us because there are Northern California stores, and we started here and have a strong reputation," says Gattinella. "They wanted to tie in a label, and Windham Hill is fairly obvious because you figure the Windham Hill buyer and Macy's customers are demographically similar." To further "embellish" the

To further "embellish" the Macy's tie-in, which Gattinella says is a label first, Windham Hill supplied 4,000 sampler CDs to meet the projected number of hardware buyers, as well as Nightnoise, an act represented on the sampler.

"We wanted somebody on the sampler and an emsemble rather than a solo artist," says Gattinella. "Plus Nightnoise is acoustic oriented, with piano, guitar, violin, and flute. Macy's is creating a little-theater environment with a stage, lighting, and sound system."

Macy's also included Windham Hill in its extensive print-ad support in 21 newspapers throughout the region.

"They give you a good kit for the first-time CD buyer," says Gattinella of the promotion. "You walk out with a CD player, something to play on it, and something to make you go buy more."

### **NAIRD COMMITTEE** (Continued from page 41)

that there is a real touring market for these artists. Plus, we're sort of paving the way to show other labels how to get into nontraditional markets. Because our direct-mail volume is so high, other labels [outside the children's market] want to learn from us, how to get into those markets and continue to grow while trying to make inroads into the traditional means of distribution."

Frank says the informal NAIRD children's committee will confer at least several times a year, either in person or on the phone.

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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.  $\bullet = Simultaneous$  release on CD.

## POP/ROCK

JOANNA CONNOR Believe It!

LP Blind Pig BP-3289/NA CA 3289/NA

STERLING COOKE Have Guitar ... Will Rock CA Force 10 TKO-001/\$6.98

GAIL ANN DORSEY The Corporate World

LP Reprise/Sire 1-25913/\$9.98
CA 4-25913/\$9.98

ELLA MENTAL Ella Mental ▲ LP Warner Bros. 1-25882/\$9.98 CA 4-25882/\$9.98 EVILDEAD Rise Above

TAILING

EP RC RC 9466/\$4.98 CA 9466/\$4.98 JAMES INGRAM It's Real

LP Warner Bros. 1-25924/\$9.98 CA 4-25924/\$9.98 JUNKYARD

Junkyard LP Geffen GHS 24227/\$9.98 CA M5G 24227/\$9.98

K.D. LANG & THE RECLINES Absolute Torch And Twang

LP Sire 1-25877/\$9.98 CA 4-25877/\$9.98 LEATHER Shock Waves

**A LP RC 9463/\$8 98** CA 9463/\$8.98

THE MANHATTANS Sweet Talk

LP Valley Vue D1 72946/NA CA D4 72946/NA CLAIR MARLO Let It Go

#### ▲ LP Sheffield Lab TLP-29/\$14.95 CA CAS-29/\$9.95 HOLLY NFAR

Sky Dances ▲ LP Redwood 8902/\$9.98 CA 8903/\$9.98 OBITUARY Slowly We Rot

LP RC RC 9489/\$8.98 CA 9489/\$8.98

RAMONES Brain Drain

▲ LP Sire 1-25905/\$9.98 CA 4-25905/\$9.98 KENNY ROGERS

Something Inside So Strong LP Reprise 1-25792/\$9.98 CA 4-25792/\$9.98

ROTONDI Preaching And Confessing

▲ LP ROM 26005-1/\$9,98 CA 26005-4/\$9.98 ROYAL CRESCENT MOB Spin The World

▲ LP Sire 1-25914/\$9.98 CA 4-25914/\$9.98

TODD RUNDGREN Nearly Human

▲ LP Warner Bros. 1-25881/\$9.98 CA 4-25881/\$9.98

SEPULTURA Beneath The Remains LP RC RC 9511/\$8.98 CA 9511/\$8.98

HUBERT SUMLIN Heart And Soul

LP Blind Pig BP-3389/NA CA 3389/NA SWORD

Sweet Dreams LP Roadracer RR 9476/\$8.98 CA 9476/\$8.98

VARIOUS ARTISTS Every Day Is A Holly Day

LP Emergo EM 4965/\$8.98 CA 4965/\$8.98 VARIOUS ARTISTS Rock, Rhythm & Blues

LP Warner Bros. 1-25817/\$9.98 CA 4-25817/\$9.98

WANG CHUNG The Warmer Side Of Cool LP Geffen GHS 24222/\$9.98 CA M5G 24222/\$9.98

SOUNDTRACKS VARIOUS ARTISTS

Cookie LP Uni/MCA 600/NA CA 600/NA

VARIOUS ARTISTS Earth Girls Are Easy

▲ LP Reprise/Sire 1-25835/\$9.98 CA 4-25835/\$9.98 VARIOUS ARTISTS

A LP Warner Bros. 1-25922/\$9.98 CA 4-25922/\$9.98

JOHN WILLIAMS Indiana Jones And The Last Crusade

LP Warner Bros 1-25883/\$9.98 CA 4-25883/\$9.98

fied.

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Above, Gordy Co. exec AI Bell delivers his keynote: "Sell records out of the trunks of your cars, sell records out of your bedroom, sell records any way you can, but sell records." At right, Philadelphia music veteran Kal Mann recounts the glory days at the "Legends" panel, one of the first-day events at NAIRD.

# **GRASS ROUTE**

This week, Grass Route offers a quick look at the National Assn. of Independent Record Distributors and Manufacturers convention, held May 10-14 at the Wyndham Franklim Plaza Hotel in Philadelphia. We will return to our regular programming next week.





NAIRD Trustee Clay Pasternack of Action Music Sales in Cleveland, left, presents Pete Seeger's NAIRD Independent Music Hall of Fame award to Tony Seeger, nephew of the famed folk singer and administrator of the Rounderdistributed Folkways label.



Optimism Records artist Michael Pedicin served up some jazz fusion as an appetizer to the sushi at the Meiji-En Japanese restaurant, the scene of the convention's opening night dinner.



High Windy Audio president Virginia Callaway receives her label's 1989 Indie Award from WHYY Philadelphia DJ Bob Carlin. The label triumphed in the storytelling/spoken-word category, winning for Pete Seeger's "Stories And Songs For Little Children."

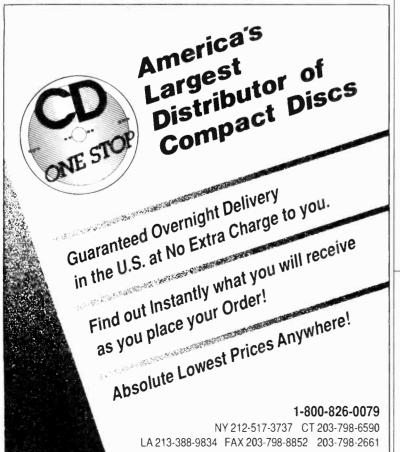
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# **Panel Predicts Winning Future For Interactive Games**

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

CHICAGO In a workshop demonstration titled "The Future Of Toys And Games: Interactive Television," held June 4 at McCormick Place during the Summer Consumer Electronics Show here, interactive TV was hailed as Nintendo's successor in the electronic game world—though some reservations were voiced by one panel member.

A number of interactive TV games were demonstrated during the panel discussion, some of which are currently available and some that are still in development. The panel consisted of Howard Blumenthal, who co-developed the MTV show "Remote Control"; Bruce Davis,

CEO of Mediagenic; Diana Gagnon of the Massachusetts Institute of Technology, director of new business



development for ACTV; and Ken Wirt, assistant VP of home entertainment for NEC. The panel was moderated by Greg Fagan, senior editor of Video Review.

Fagan, who noted that, "Interactive TV is an obscure category; it means a lot of different things and interactive TV and game development seem to go hand in hand," set the stage for Gagnon's comments.

"The area of interactive TV is confusing," Gagnon said. "Most people think of it as videodisks—in reality it means a number of different things." Gagnon went on to explain the difference between play-along TV and interactive TV, using "Wheel Of Fortune" as a semifictitious example: "In playalong TV, you use a device that lets you know the answer [already available to the public], but Vanna still turns the letters the on-air contestants choose," she said. "With an interactive TV device, Vanna would turn over the letters you chose."

Play-along TV, she said, involves a simulcast with encoded signals; interactive services could be delivered to the home via broadcast TV, cable TV, and fiber optics; interactive rerecorded sellthrough would include videotape and optical media. "Many companies," said Gagnon, "believe that, in the future, when people buy a CD player, they'll be buying an interactive audio CD player."

Viewmaster interactive TV system Interactive Vision was demonstrated, involving a VCR add-on device and specially recorded tapes. Interactive TV, it was pointed out, allows a storyline to be woven into the video game, giving "more of a purpose for playing the game," according to Gagnon. An example featuring the Muppets was shown. As the story progressed, Kermit The Frog knocked over a jar, spilling yellow and blue bugs. As Kermit caught the yellow bugs, the viewer caught the blue bugs by manipulating a joystick. Depending upon how many bugs were caught by the viewer, the ensuing storyline takes different turns

"The ability to develop characters and storylines also can be educational," Gagnon pointed out. "It has learning potential." Another example involved Big Bird of "Sesame Street" and a blackboard, in which the viewer could draw on the blackboard via a joystick.

"In the area of games themselves, interactive TV provides real stories as opposed to cartoon scenarios," said Gagnon, "and it allows more development in the area of education. I think we'll see game design open up quite a bit." NEC's Wirt made a pitch for his company, saying, "Atari was last generation, Nintendo is this generation, and we think the next generation will be NEC," before demonstrating a racing game called "Turbo Graphic 16." The blackand-white game featured 16-bit generation, graphics, sound, action, and expandability. "Music is very important to the entertainment value of the game," he noted. "It makes the fantasy come alive."

The next game demonstrated was Activision's "Cosmic Osmo," in which the viewer could wander around the room and do different things. In one room, the viewer could dial a telephone, and in another could load a CD player. "This is unlike a typical video game," Mediagenic's Davis noted. "There is no tension, no big challenges. The viewer can just wander around and explore."

MTV's Blumenthal sounded a cautionary note about interactive TV, saying, "I've noticed people are underwhelmed when they see it for the fourth time. It's terrific the first time, OK a week or two later, and by a month, it's been forgotten about by everyone except 11-year-old boys.

"Viewers have changed dramatically in what they think about TV," he continued. "People used to watch half-hour shows but 'Sesame Street' changed that. Now we've inherited three-minute TV and channel changing." He mentioned some interactive devices such as a system that allows a viewer to get a print of a coupon shown during a TV commercial, noting derisively, "You hit a button and get 75 cents off your next pizza purchase—but the device itself probably runs \$75." In general, he reiterated, "There's a heavy concentration on interactive TV at first, but it seems to fall off, because we're creating this as we go along. Somebody's missing the boat, but we don't know where the boat's going."



**Deep Thinker.** Joe Amodei, IVE Northeastern regional sales manager, dressed appropriately when he solicited Artec for orders on "Deepstar Six" during the distributor's meeting in Burlington, Vt.

# Mediacast Makes Move Into Video Promotion Market

### BY CARYN BRUCE

NEW YORK Mediacast Video Promotions Inc. debuts its services with a Break The Video Vault promotion, created to boost midweek rentals for video retailers

Break The Video Vault works as a game of chance with rub-off lottery-type tickets that are given to customers. "The best part about it is that it affords a retailer the flexibility to give away whatever prizes he wants," says Michael Wickey, president of Mediacast Video Promotions, a sister company to Mediacast Television Entertainment Ltd.

Mediacast Video Promotions will have more than eight video retail promotions by the end of summer, including Carnival Of Prizes and Search For The Stars. Wickey previously was the director of production with Telecomp Production, where he helped create such promotions as the Monopoly game cards for McDonald's' national contest.

Wickey says the video rental marketplace is more competitive than ever and he thinks stores need promotions to get ahead. He suggests that retailers tie in promotions with other local stores—pizza shops and travel agencies. Also, he says, "It is so important for all store employees to get excited about a promotion. Have them dress the part and talk it up."

Mediacast Video Promotions offers "local market exclusivity" for the first store that buys a promotion. This will be determined by ZIP codes, says Wickey. The first store in a ZIP code to order the promotion gains that right.

The Break The Video Vault package is available to any video retailer for \$250, and it includes 1,000 game tickets with 381 winners, full-color window posters, customized pointof-purchase posters, ad slicks camera-ready art, winner registration forms and posters, an instruction book, an Odds & Rules banner, and prepaid shipping.

"Down the road we will expand to the large video chains," says Wickey. He also wants to develop campaigns for supermarkets with video departments and will target other market sectors, such as oil companies and food chains.

• COMIN A WEEKLY PREVIEW OF U			
TITLE (MPAA RATING)	PREBOOK	BOX OFFICE	P-O-P
STARS	CUTOFF	IN MILLIONS	AVAIL-
STUDIO/LIST PRICE	(STREET DATE)	(# OF SCREENS)	ABILITY
CRUSOE (PG)	6/27/89	\$0.1313	Standee,
Aidan Quinn	(7/12/89)	(18)	Poster,

Aidan Quinn Virgin Vision/\$89.95	(7/12/89)	(18)	Poster, Release Sheet
FOOD OF THE GODS: PART II (R) Paul Coufos IVE/\$89.95	6/28/89 (7/20/89)	NA (NA)	Sell Sheet, Admats
QUACKBUSTERS (G) Animated Warner/\$19.98	6/29/89 (7/19/89)	NA (NA)	Poster, Sell Sheet
SHORT FUSE (R) Art Garfunkel Vidmark/\$79.95	6/27/89 (7/12/89)	NA (NA)	Flyer, Poster
SPLIT DECISIONS (R) Gene Hackman, Craig Sheffer Warner/\$89.95	6/28/89 (7/19/89)	\$0.6958 (405)	Poster, Sell Sheet
WINDRIDER (R) Tom Burlinson MGM/UA/\$79.95	6/29/89 (7/18/89)	NA (NA)	Poster

#### **OTHER TITLES**

Media/\$29.95

NAM ANGELS

NIGHT PATROL

PRISON

Lane Smith

New World/\$19.95

Documentary Vestron/\$29.98

THE STUFF

THE TELEPHONE

Whoopi Goldberg New World/\$19.95

THUNDERBIRDS

Documentary Goodtimes/\$9.95

TOP GUN ACES

Documentary Goodtimes/\$9.95

WHALES!

Documentary

THE ANDY KAUFMAN SPECIAL Andy Kauffman, Cindy Williams

Prebook cutoff: 6/21/89; Street: 7/7/89

Brad Johnson, Vernon Wells Media/\$79.95 Prebook cutoff: 6/21/89; Street: 7/7/89

Pat Paulsen, Linda Blair New World/\$9.95 Prebook cutoff: 6/21/89; Street: 7/6/89

Prebook cutoff: 6/21/89; Street: 7/6/89

SEA TURTLES: ANCIENT NOMADS

Prebock cutoff: 6/24/89; Street: 7/12/89

Michael Moriarty, Andrea Marcovicci, Garrett Morris New World/\$9.95 Prebook cutoff: 6/21/89; Street: 7/6/89

Prebook cutoff: 6/21/89; Street: 7/6/89

Prebook cutoff: none; Street: 7/4/89

Prebook cutoff: none; Street: 7/4/89

Vestron/\$29.98 Prebook cutoff: 6/24/89; Street: 7/12/89

ADVENTURES OF THE GALAXY RANGERS: TOWER OF COMBAT AND OTHER TALES Animated Magic Window/\$19.95 Prebook cutoff: none; Street: 7/13/89

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

AMONG THE CINDERS

Paul O'Shea, Derek Hardwick New World/\$9.95 Prebook cutoff: 6/21/89; Street: 7/6/89

AURORA ENCOUNTER Jack Elam, Peter Brown, Dottie West New World/\$14.95 Prebook cutoff: 6/21/89; Street: 7/6/89

BEAU PERE Patrick Dewaere, Nathalie Baye Cinematheque/\$59.95 Prebook cutoff: 6/21/89; Street: 7/7/89

THE BEST OF GILDA RADNER Gilda Radner Warner/\$19.98

Prebook cutoff: none; Street: 6/21/89 BLUE ANGELS Documentary

Documentary Goodtimes/\$9.95 Prebook cutoff: none; Street: 7/4/89

COLUMBIA CARTOONS STARRING MR. MAGOO Animated Magic Window/\$19.95 Prebook cutoff: none; Street: 7/13/89

THE DEADLY COMPANIONS Brian Keith, Maureen O'Hara New World/\$14.95 Prebook cutoff: 6/21/89; Street: 7/6/89

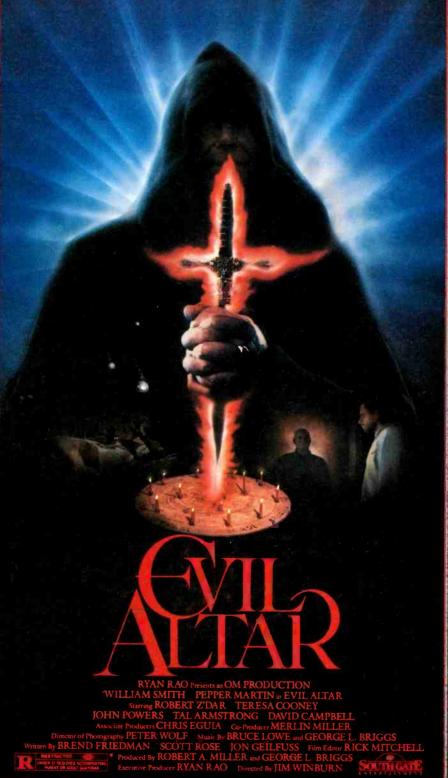
GRIZZLY AND MAN: UNEASY TRUCE Documentary Vestron/\$29.98

Prebook cutoff: 6/24/89; Street: 7/12/89 JAYCE AND THE WHEELED WARRIORS: DEADLY REFLECTIONS AND OTHER TALES

Animated Magic Window/\$19.95 Prebook cutoff: none; Street: 7/13/89

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# Computer Links Buyers, Sellers Of Used Videos

BY BRUCE HARING

NEW YORK Frank D'Alessio used to run a small web of video stores, so he knew the routine: Order, drive to pick up the order, run to the bank for a certified check.

He told himself there had to be a better way. Then he came up with his version of the better way— Compusen, a computerized trading network for used tapes.

"It was so difficult to buy and sell merchandise," D'Alessio says

# More than 1,100 stores are signed up for the service

of his days running Videovues, a five-store chain in northern New Jersey. "But when I'm involved with a particular retail operation, it's to look at the industry and see what I can do from a larger base."

D'Alessio sold the stores and hired some outside programmers to develop a computer network written to his guidelines. The result was Compusen, a computer bulletin board that lists used merchandise for sale and buyers looking for particular merchandise.

The service debuted last year at the East Coast Video Show in Atlantic City, N.J. The client base was then built at other trade shows, through direct mail, and by telephone solicitation.

More than 1,100 stores are signed up for the service, representing 716 subscribers. Several distributors and used-tape brokers are also Compusen clients, according to D'Alessio. The company is based in Glen Rock, N.J., and employs 22 people.

D'Alessio's firm serves as a brokerage between the used-tape buyer and seller. Compusen holds the funds during the transaction, and takes a commission from the seller after the buyer inspects the shipment. Paperwork is provided to both parties by Compusen. There is no charge to list merchandise for sale on the network.

The telephone and a computer modem are the tools used to con-(Continued on next page)



SCREEN ME!

Billboard

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	LAST WEEK	ON CHART					
1	3	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
	4	3		★ NO. 1 ★ ★ Paramount Pictures	Eddie Murphy	1988	R
2	2	5	THE ACCUSED	Paramount Home Video 32157 Paramount Pictures	Arsenio Hall Kelly McGillis	1988	R
-+-	_			Paramount Home Video 32149 Touchstone Pictures	Jodie Foster Tom Cruise	1988	R
-	1	8		Touchstone Home Video 606	Bryan Brown	1988	PG
	3	11	BIG	CBS-Fox Video 4754	Tom Hanks Sigourney Weaver	1988	PG
5	5	8	GORILLAS IN THE MIST	MCA Home Video 80851 Paramount Pictures	Bryan Brown Jeff Bridges		
6	6	8	TUCKER: THE MAN AND HIS DREAMS	Paramount Home Video 32144	Martin Landau Catherine Hicks	1988	PG
7	7	7	CHILD'S PLAY	MGM/UA Home Video M800951	Chris Sarandon	1988	R
8	8	15	A FISH CALLED WANDA	CBS-Fox Video 4752	Jamie Lee Curtis	1988	R
9	9	12		Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
10	10	9	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
11	15	2	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
12	12	6	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
13	11	11	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
14	13	8	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
15	14	15	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
16	21	2	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-1
17	16	19	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
18	19	8	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
19	18	9	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
20	17	15	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
	23	6	CLARA'S HEART	Warner Bros. Inc.	Whoopi Goldberg	1988	PG-1
	26	2	PUMPKINHEAD	Warner Home Video 11823 MGM/UA Home Video 901605	Lance Henriksen	1988	R
_	20	15	MARRIED TO THE MOB	Orion Pictures	Michelle Pfeiffer	1988	R
	36	2		Orion Home Video 8726 Orion Pictures	Matthew Modine Michael Caine	1988	PG
		2	HALLOWEEN 4: THE RETURN OF	Orion Home Video 8733 CBS-Fox Video 2100	Ben Kingsley Donald Pleasence	1988	R
	24			Orion Pictures	Ellie Cornell Kevin Costner	1988	R
	22	19	BULL DURHAM	Orion Home Video 8722	Susan Sarandon River Phoenix		
	25	7	RUNNING ON EMPTY	Warner Home Video 11843 Vestron Pictures Inc.	Judd Hirsch Sammi Davis	1988	PG-
28	27	4	LAIR OF THE WHITE WORM	Vestron Video 5282 RCA/Columbia Pictures Home Video 6-	Catherine Oxenberg Sally Field	1988	R
29	30	12	PUNCHLINE		Tom Hanks	1988	R
30	31	7	LAST RITES	CBS-Fox Video 4757	Daphne Zuniga	1988	R
31	28	6	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-
32	33	8	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
33	NE	WÞ	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
34	29	3	MADAME SOUSATZKA	Sousatzka Productions Ltd. MCA Home Video 80840	Shirley MacLaine	1988	PG-
35	35	12	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
36	34	9	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-
37	38	10	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	P
38	37	6	FRESH HORSES	RCA/Columbia Pictures Home Video 6- 21027	Molly Ringwald Andrew McCarthy	1988	PG-
	39	19	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
39		1		New World Entertainment	Claire Higgins	t	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.



 With Keyboard Promotion

 BY MELINDA NEWMAN

provided by the supplier, in various outlets.

NEW YORK Patrons of the 23store, Kansas City, Mo., franchise of Applause Video are thinking "Big," as a replica of the keyboard used in the hit Tom Hanks movie makes its way from store to store.

Although the CBS/Fox Video has been available for three months, Applause has kept interest alive by placing the keyboard,



Applause Video in Kansas City, Mo., celebrated the opening of a new store in grand style with a replica of the piano tickled by Tom Hanks in "Big." At left, a budding pianist holds up her prize for playing. Below, people line up to hit the keys.

The promotion started the

weekend of April 15 when the chain carted the 8-foot-long keyboard around to four different stores. The stops were advertised with in-store fliers and ra-

dio spots. The promotion culmi-

nated in a big party at the opening of its latest outlet in Sesquahanna Shopping Center in

Independence, Mo. Applause Video erected a 40-foot balloon on

the roof of the store and local radio station KUDL brought out its big boom box, which is 22 feet long and 15 feet high, for further

(Continued on page 56)



### **COMPUTER LINKS BUYERS, SELLERS OF USED VIDEOS** (Continued from preceding page)

tact Compusen. Potential clients call the company and receive an account number and password, which allows them access to the computerized bulletin board. They then dial up the network via modem, discovering a list of buyers and sellers of prerecorded videocassettes, Nintendo games, and display boxes. The network does not trade adult tapes.

Transactions can be made entirely by computer. Buyers indicate on the screen their desire to purchase listed material. The computer screen advises the buyers exactly what they bought and directs them to send a check to Compusen by a certain date. The computer will track the purchase until the check comes in.

Compusen will then send a confirmation from the buyer to the seller and send an order slip to the seller, listing the merchandise in the transaction. Compusen also mails a packing list to the seller. The freight is then shipped prepaid by the seller.

When the buyer's check arrives

at Compusen's offices, the company will act to ensure that the check clears the bank. Meanwhile, the buyer is contacted to be certain that the proper merchandise was received in good condition.

The charge for any transaction is done through yearly membership in the Compusen network, which entitles a customer to be both buyer and seller. For \$300 per year, customers are charged a 6.5% commission on any sales; for \$150, they are charged 10% sales commission; or, for no subscription charge, a seller can transact with a 15% sales commission.

To date, D'Alessio claims there has been but one dispute through the network, which came when a seller mistakenly listed Nintendo games at a price lower than intended.

In addition to its brokerage services, Compusen researches its own computerized information, advising buyers and sellers where particular merchandise is doing well.

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#### **RETAIL TRACK** (Continued from page 42)

Wherehouse Entertainment both have impressive combo superstores. Nearby, there's a Major Video store and one of Musicland's mall stores ... MTV promises that the retail display contest for this year's Sept. 6 Video Music Awards will be bigger than ever. The top prize for the most creative entry will be a pair of tickets to the event at the Universal Ampitheatre, invites to a postshow party, hotel accommodations, and \$1,000 in spending money.

ROM PAGE ONE: "My personal opinion, based on 25 years in the music business, is that our industry has broken more new artists in the last two years than ever before," says Joe Bressi, senior VP at Camelot Music, in regard to last week's frontpage Billboard story on the wave of chain-implemented new-artist pro-grams. "VH-1, MTV, and all these various new-artist retailer programs have played a big part in this," he . Last week's page 1 story adds about the flood of radio conventions that record companies are asked to support each year reminded me of similar concerns that have been expressed over the past couple of years about the plethora of retail conventions that now congest the calendar. With more and more smaller chains jumping into the game, it becomes more difficult for sales and marketing staffs to draw a line as to how much support is appropriate for each meet. And, since so many of the chain

gatherings overlap one another, particularly from August through October, the convention circuit creates demanding (and expensive) travel schedules for many key staffers at a time when labels and distributors want to focus on crucial fourth-quarter priorities.

SEE YOU LATER: Retail Track was sorry to miss the June 9 goingaway party held in Atlanta by Arista for associate regional marketing director **Denise Bagley Willis**, who had to resign her post for personal reasons. On behalf of her co-workers, her Southeast accounts, and others who got to know her on the convention trail, she will be missed, and we hope that she will return to the industry soon.

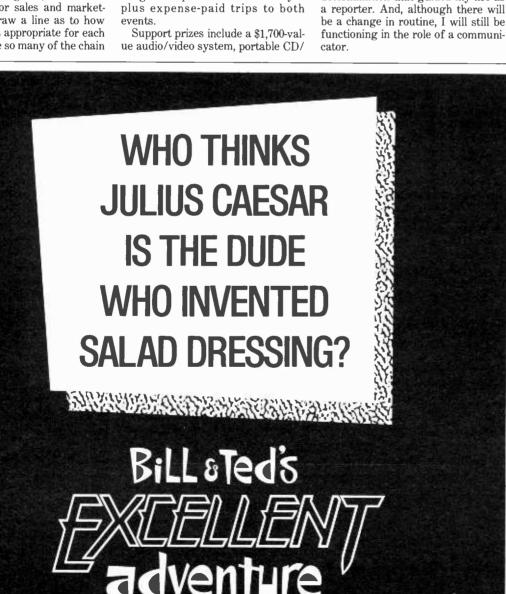
UMP INTO JAZZ: GRP is in the midst of repeating its annual June Is GRP Month promotion, and VP of sales **Bud Katzel** says orders for the '89 campaign were at an all-time high, with more retailers and more one-stops jumping on board than ever before. The top prize for the program's display contest is a pair of tickets to two major sporting events—one of the games in Major League Baseball's World Series in October, and the National Football League's Super Bowl next January plus expense-paid trips to both events. cassette players, GRP jackets, and GRP watches. "There's more prizes than in any other year," says Katzel, "and more participants, too."

**O RETAILING** 

**G**EOFF'S MOVE, YOUR MOVE: As you will read in another part of the magazine, I have accepted a promotion to become associate director of charts, a step that will remove me from the day-to-day activities of the editorial department. However, I will be continuing as your Retail Track columnist (for which I am most pleased) and will help keep the magazine abreast of retail news and trends.

There will be a transition period of four-to-eight weeks before I assume the new position on a full-time basis. During that time, one of our obvious priorities will be to find a new retail editor. Candidates interested in applying should direct resumes to managing editor Ken Schlager in our New York office, or, if you have any questions about the position, feel free to call me directly.

A major part of my new assignment will be to spearhead the magazine's plan to utilize the latest inventory-management technology to improve the accuracy of its chart methodology. You can expect me to embrace this challenge with the same determination that guided my life as a reporter. And, although there will be a change in routine, I will still be functioning in the role of a communicator.



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torily revamp its chart systems without the cooperation and guidance of the industry's account base. And, we don't pretend to know all the answers on how to get from here to there. A large part of my new job will be to find out your concerns, your ideas, and yes, your complaints, to ensure that our new methodology best serves the needs of the home entertainment industries. With your help, we can make that happen.

Billboard knows it cannot satisfac-

Get in touch with Retail Track by calling Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

## FOR WEEK ENDING JUNE 24, 1989

Billboard.

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D KIN VINEN SALES

THIS WEEK	AST WEEK	WKS, ON CHART	Compiled from a national sample of retail store sales reports.	Year of Release	Suggested
Ŧ		Š	Copyright Owner, Manufacturer, Catalog Number	Rei	s.
1	1	36	★★ NO.1 ★★ . CINDERELLA Walt Disney Home Video 410	1950	26.
2	2	19	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING</b> Family Home Entertainment 23980	1989	14.
3	3	88	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.
4	4	4	TEEN MUTANT NINJA TURTLES: THE SHREDDER Family Home Entertainment 23981	1987	14.9
5	7	4	BONGO Walt Disney Home Video 546	1989	14.9
6	5	195	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.9
7	6	34	TEEN MUTANT NINJA TURTLES: HEROES Family Home Entertainment 23978	1988	14.9
8	9	158	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.9
9	8	139	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.9
10	18	4	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.9
11	12	4	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.9
12	19	4	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.9
13	17	53	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.9
14	10	4	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.9
15	15	158	ALICE IN WONDERLAND  A  Walt Disney Home Video 36	1951	29.9
16	16	33	RAFFI IN CONCERT WITH THE RISE & SHINE BAND Troubadour Records Ltd./ A&M Video VC61719	1988	19.9
17	13	4	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.9
18	14	26	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.9
19	24	3	BEN AND ME Walt Disney Home Video 460	1989	14.9
20	11	144	WINNIE THE POOH AND THE HONEY TREE Walt Disney Home Video 49	1965	14.9
21	23	13	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.9
22	20	107	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.9
23	21	154	WINNIE THE POOH AND THE BLUSTERY DAY Walt Disney Home Video 63	1968	14.9
24	22	92	AN AMERICAN TAIL Amblin Entertainment/ MCA Home Video 80536	1986	29.9
25	25	11	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	14.9

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.

L Th



SPOTLIGHT ISSUE IN

IN THIS SECTION AD DEADLINE

		- 22
10TH Jul 22 ANNIV. OF IMPORTANT/ RELATIVITY RECORDS	<ul> <li>I.R.D. Today</li> <li>History</li> <li>Distributed Labels</li> <li>Artists</li> <li>Success Formula</li> </ul>	Jun 27
NEW Jul 22 MUSIC/ NEW TALENT	<ul> <li>Breakthrough '89</li> <li>Russian Rock</li> <li>College Radio</li> <li>World Music</li> <li>Labels</li> </ul>	Jun 27
OZZY Jul 29 OSBOURNE 21ST	<ul> <li>Ozzy Now</li> <li>U.S. Success</li> <li>International</li> <li>On The Road</li> <li>Management</li> </ul>	Jul 5
INT'L Aug 5 RECORDING STUDIOS	<ul> <li>Recording</li> <li>Studios</li> <li>Talent</li> <li>Equipment</li> <li>Producers</li> </ul>	Jul 11

## WHY THEY ARE SPECIAL:

- IMPORTANT RECORD DISTRIBUTORS/RELATIVITY RECORDS 10TH ANNIVERSARY issue highlights the impressive growth of this trend-setting independent record company. With labels like Relativity, Combat and In-Effect and artists like Joe Satriani, Exodus, and Dark Angel, I.R.D. has the majors' A&R staffs watching their every move. Bonus distribution at N.M.S.
- NEW MUSIC/NEW TALENT captures the eclectic flavor of N.Y.C.'s New Music Seminar, July 15-19, with a look at the new music market, its breakthroughs and vanguard. While last year's frontiers may sound a lot like this year's mainstream, the front lines of global music keep generating unique and vital talents that keep the industry growing.
- OZZY OSBOURNE'S 21ST ANNIVERSARY salute pays tribute to a performer who keeps surprising with new growth. As a result of his hit duet with Lita Ford and amazing drawing power of his world tour, Ozzy has decided it's also time to grow up and turn 21. Though he continues to rack up gold and platinum while many of his peers are doing their rocking in chairs, Ozzy sees turning 21 as beginning all over again.
- INTERNATIONAL RECORDING STUDIOS surveys European studio heads and producers to explain what it is that brings U.S. acts over to record in Europe, and American acts, managers and producers to explain the things they look for when they record abroad. The latest state-of-the-recording art—town, residential and mobile—is explored in depth in this unique studio update.
- COMING ATTRACTIONS: VSDA '89, HANK WILLIAMS JR., HORROR VIDEO, HOLIDAY VIDEO, AUSTIN ROCKS.

FOR **AD DETAILS** CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

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LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040. NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290. LONDON: Tony Evans 439-9411.



### by Earl Paige

**B**ACKING B TITLES: Yet another chain enthusiastic about spotlighting obscure or overlooked titles is **Palmer Video**, now that results are in on the first flight of titles in its program Hidden Treasures (Billboard, May 27). All four titles from May—"Last Rites," "Dominick And Eugene," "Watchers," and "They Live"—are still in the chain's top 25, competing right along with A titles. June titles are also renting strongly, says **Susan Barr**, director of advertising and marketing at the 150-store web, which stretches from its hub in Elizabeth, N.J., as far west as Texas. The June titles are "High Spirits," "Distant Thunder," "Deep Star Six," and "Spellbinder." For July, the chain has tabbed six titles: "Tape Heads," "Heartbreak Hotel," "I'm Gonna Git You Sucka," "True Blood," "Crusoe," and "The Boost," the latter earning a special vote of confidence via a press release from **HBO Video**.

Barr is upbeat about the way vendors are picking up on programs like Palmer's. In MGM/UA's trade ads for "I'm Gonna Git You Sucka," copy highlights how the title was picked by **Erol**'s as part of that chain's Discovery Series—one of the first full-scale marketing programs geared to focus on overlooked product.

**T**URMOIL ON "TEMPTATION": Anticipating the release of "The Last Temptation Of Christ," Kentucky retailers "are bracing for a certain amount of

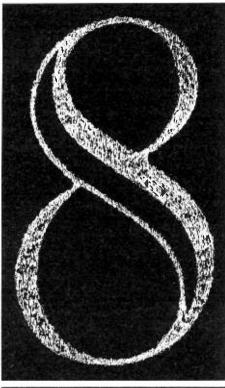
vandalism, spilling soft drinks on the videocassette, or even bulk-erasing them," says **Tom Underwood**, executive director of the **Video Software Dealers Assn. Kentucky Chapter** in Frankfort, Ky. "We're right in the heart of the so-called Bible Belt," he adds. Some members are allowing customers to decide if the controversial title will be carried by placing a petition on the counter. "Others are contending the public has a right to decide and that it's not up to the store to make that decision," Underwood adds.

**MEETING MERRY-GO-ROUND:** Considering all the conventions and committee gatherings lately, many VSDA insiders have that feeling of confronting themselves coming and going. John English, head of the Southern California Chapter, wonders if anyone can top his recent experience. Rushing to the Consumer Electronics Show in Chicago, he stopped at the first convenient hotel, obviously without a reservation. It was the Quality Inn. "Turns out there was a cancellation and I got a room and that this was the very place where the Chicago Chapter was meeting." English had only vague awareness of the meeting and had not planned to attend. "I was able to trade plane tickets during CES and stay over," says English, who first went to Phoenix for a board meeting of the American Video Assn. on the eve of CES.

**B**ILL BATTLES: Illinois retailers are far from celebrating, but many feel optimistic after battling three proposed measures, reports **Elaine Zizas**, head of the **Chicago Chapter** of the VSDA and **Movies In Motion** arm of **Orland Video**, Orland Park, Ill. One interesting bill, HB 1056, would have required the posting of signs in stores reading: "Public Service Message: Extensive Research Finds Vio-(Continued on page 55)



# MEET ME AT



# Do you want to make deals, friends and maybe even headlines?

Eighth Annual Convention Video Software Dealers Association August 6-9, Las Vegas, Nevada

# **T** REASONS YOU SHOULD ATTEND:

**1.** It's the largest video Convention in the world, complete with all the fanfare and festivities you'd expect—and more!

**2.** There's no substitute for meeting face-to-face with your fellow retailers, distributors and manufacturers.

**3.** You'll hear two of the world's top businessmen— **Ted Turner** and **Tom Peters**—share their knowledge and insights.

**4.** "Retail activist" **Peter Glen** will give you *100 Ideas In 100 Minutes*, which will improve your bottom line.

**5.** A first-rate blend of seminars and workshops offer information you can put to productive use your first day back on the job.

**6.** You'll visit with the major manufacturers and suppliers of prerecorded video, accessories, hardware, computer software, video distribution, and media—all under one roof.

7. For four days and nights, a star-studded agenda of receptions, dinners, parties, and concerts will dazzle and delight you.

**8.** If you're serious about video, you have to be there. It's that simple!

## **REGISTRATION PARTICULARS**

- VSDA Members Only You must be a current VSDA member or join the Association to attend.
- **4,000 Full Registrants Only** Full Registration includes admission to all Business Sessions, Seminars, Meals and Social Functions.

• Exhibits/Seminars Only Registrations Available for admission to exhibit area and seminars at the Las Vegas Convention Center.

## PLEASE SEND ME CONVENTION REGISTRATION INFORMATION

I am a □ Retailer Name	🗆 Manufacturer	Wholesaler (prerecorded video software)	Other Supplie (please specify)	er Company		
Address						
City		State		Zip	Phone	
VSDA Member 🗆	Yes 🗆 No Comp	any Number				
🗆 I want to join VS	SDA and attend the		Billboard			
Return to VS	DA 3 Eves Driv	ve. Suite 307. Marlto	n. NJ 08053	(609) 596-8500.		

IDEO RETAILING

### **STORE MONITOR** (Continued from page 53)

lent or Sexually Degrading Enter-tainment May Have Harmful Unconscious Effects on Children and Adult Viewers." This measure would also require "separate, concealed" areas for adult video and "obscene" or "sexually violent material." All three bills are analyzed in VSDA's State Legislative Reports. One report includes the criticism that another bill, SB 5, would give "force of law" to the Motion Picture Assn. of America ratings This bill would prohibit sale or rental of X-rated videos to persons under 21 or R-rated movies to persons under 18 unless the latter has parental consent. In discussing this bill, VSDA says, "It is an unconstitutional restriction of speech. The Supreme Court has permitted states greater leeway where minors are concerned, but the R rating encompasses nearly half of all MPAA-rated films and goes far beyond what states may legally regulate." Possibly most troubling is HB 1858, which would allow recovery of damages in sexual assault cases where victims could "prove" an accused person viewed "obscene" material in a video. This bill passed in the Illinois House by a vote of 86-18-8. Zi-zas pays high tribute to the MPAA representation at the state capital and says, "Our VSDA members cooperated very well, calling key legislators in their areas."

**B**USINESS BRIEFS: It's official. **Blockbuster Entertainment** has signed a definitive agreement to acquire Video Superstore Master Limited Partnership, formerly its largest franchisee. The Chicagobased business was known until recently as Blockbuster Midwest L.P. The deal will close at about 8,200,000 shares of common stock as adjusted for the two-for-one split payable May 31, dependent on certain option and warrant holders ... Also official according to a recent SEC filing, once high-flying LaserLand Corp. USA, Denver, has ceased operations, citing lack of success in obtaining financing, according to the Denver Business Journal.

**B**OARD ROOM: VSDA insiders and board candidates are thankful that **Sharon House** resigned from the board prior to the election; now the eight candidates have the opportunity for an added slot instead of, as before, just four posts. The telephone has been disconnected at **Video Crossings**, the store Sharon and husband **Larry** operated in the Lakeville suburb of Minneapolis. Local VSDA members indicate the couple may have moved out of Minnesota.

**C**HAPTER BRIEFS: Michael Fortino, the much-traveled president of Priority Management, is now being featured in a special three-hour employee training seminar. Both the St. Louis Chapter and Rocky Mountain group scheduled these expanded programs recently that get into such areas as "creatively describing movie plots," "telephone personality," and other elements of cus-*(Continued on next page)* 



# IDEO RETAILING

# THE ONE GAME YOU SHOULD NEVER PLAY

MIND GAMES...The powerful story of a family that falls prey to a psychotic's bizarre experiment in manipulation and total domination.

MIND GAMES stars Maxwell Caulfield ("Electric Dreams," "The Boys Next Door") Edward Albert ("Butterflies Are Free," "Forty Carats," "Midway," "The Greek Tycoon") and Shawn Weatherly ("Police Academy III," "Cannonball Run II").

> MIND GAMES is a strong mix of suspense and drama with crossover appeal to adults drawn to its theme of a family in crisis, and younger customers who will enjoy it as a psychological thriller.

Catalog No. 4760 • Street Date: 8/3 • Dealer Order Date: 7/18 • Suggested Retail: \$79.98



MTA/PERSIK PRODUCTIONS Presents a BOB YARI Film MAXWELL CAULFIELD EDWARD ALBERT SHAWN WEATHERLY "MIND GAMES" Introducing MATT NORERO Music by DAVID CAMPBELL Edited by ROBERT GORDON Director of Photography ARNIE SIRLIN Executive Producers BOB YARI MARY APICK WILLIAM IMMERIAN Written by KENNETH DORWARD Reverse Produced by MARY APICK Directed by BOB YARI

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## **APPLAUSE THINKS 'BIG'** (Continued from page 47)

visibility.

More than 500 people attended the party, says the franchisee's marketing director, Joe Guarino. Patrons were treated to free refreshments and those attempting to play the keyboard received prizes ranging from free video rentals to T-shirts.

The one worry was that the stores wouldn't have enough copies of "Big" to satisfy customer demand. "That's all anybody wanted during the weekend," Guarino says. "But since we have a reservation system, we could just arrange for people to reserve it another night."

He adds that the promotion has continued to bring people into the participating stores. The new store leapt into fifth place among the 23 outlets, and another store that had moved to another location continues to draw especially well following the event.

Since the first weekend, Applause has placed the keyboard at two other stores and left it there for one week each. Guarino says he hopes to eventually get around to every outlet.

Of course, not everyone who tries out the piano is a novice. "At one of the first stores we did, we had two pianos and this older lady came walking up," Guarino says. "I asked her if she wanted to try it and she declined. I asked her again and she jumped onto one of them and started playing Mozart or something really fancy. I asked her if she played the piano, and she said, no, she had a big keyboard similar to this one at home."

## **STORE MONITOR**

(Continued from preceding page)

tomer service . . . In a similar vein, on Thursday (22) the **Sacramento** Chapter will hear Bob Tacy Jr., president of Modern Creative Seminars, discuss training and motivating employees in the area of sell-through video. Another ticklish area of employee relations, internal theft, was the topic at a recent Baltimore Chapter meeting under the broad heading "Employ-er Rights." Panelists discussing internal theft included **Travis** Campbell, director of the security, wage, and hour division of the U.S. Department of Labor ... Several chapters continue focusing on recreational events, as with the San **Diego** VSDA group. A Day Of Fun With Disney is set for June 25 at the Family Fun Center for a threehour period. A daylong program begins with a breakfast buffet and presentation by Walt Disney Home Video with attendance required for fun center passes . . The Kentucky Chapter hopes to harness all elements of the media in its drive on First Amendment rights. For one meeting, Jon Flei-shaker, counsel for the Louisville Courier-Journal, was a featured speaker.

> HBO has a sweet deal for retailers ... see page 58

# WARNER BROS. AND **BATMAN** DECLARE WAR ON VIDEO PIRACY.

The Caped Crusader of Gotham City and Warner Bros. will protect the integrity of this major motion plcture release. We will prosecute those engaged in any form of its illegal distribution to the fullest extent of the law.

Warner Bros. has evolved some unique and wide-ranging protective measures:

When BATMAN opens June 23 across the United States and Canada, every one of the 4,000 worldwide theatrical prints will bear an electronic marking code.

This code marking — not readily visible — is nonetheless detectible in all pirated film-to-video and subsequent videoto-video transfers. Using our own resources and the Motion Picture Association of America's, which includes 400 investigators and special agents worldwide, we will be able to trace pirate copies to the original film print source.

We will energetically investigate and prosecute pirates. Warner Bros. joined by other film companies has raided more than 3,799 pirate establishments worldwide in 1989, 211 in the U.S. alone.

We have already commenced our enforcement program. Warner Bros. has a ready obtained from a federal court in New York an order permitting it to seize a piratical copy of a trailer relating to the BATMAN motion picture. That crder has been executed and Warner Bros. is proceeding to trial.

In conjunction with the Film Security Office of the Motion Picture Association of America, Warner Bros. will offer

•Rewards up to \$15,000 for information leading to the prosecution and conviction of any person(s) guilty of illegal video distribution of BATMAN.

•A reward of \$200 for each of the first 15 "pirate copies" of BATMAN received.

Film piracy is investigated by the FBI and may constitute a felony. The maximum penalty is up to five years in prison and/or a \$250,000 fine.



Information regarding BATMAN piracy can be telephoned to MPAA at (800) 662-6<sup>-97</sup>7. Confidentiality will be preserved.

TM & ©1964 DC Comies Inc

# Video Promo Offers Retailers A Sweet Deal

#### **BY AL STEWART**

NEW YORK HBO Video will come calling with a box of candy when it promotes its three new releases, "Jacknife," "Out Cold," and "Criminal Law.

Dealers ordering multiple copies of any of the three films will receive a free case of candy valued at \$50. The three films, available in the fall for a list price of \$89.95 each, will also be the focus of an ambitious promotion dubbed Star Power. The company plans to send merchandising kits to 25,000 retailers and issue a unique point-of-purchase display featuring holographic images.

According to Eric Kessler, HBO's senior VP of marketing for new releases, the decision to use candy as a premium incentive as well as the creation of "breakthrough" p-o-p came as the result of a series of focusgroup meetings with retailers. "We found that 72% of the dealers

are already involved in the sale of

candy and we also found that p-o-p can have a significant impact at retail," says Kessler, who notes that 80% of rental decisions are made after the customer has entered the store.

Kessler points out that the candy does not have to be redeemed with

# 'These candies are sold in theaters'

coupons or proofs-of-purchase. Instead, the case of candy will be shipped alone with the cassettes. Hence, dealers who order three copies of "Jacknife" (street date Sept. 6) will receive a case of Good N' Plenty; with three copies of "Out Cold" (street date Sept. 20) a case of Switzers Red Licorice will be sent; and a four-unit order of "Criminal Law" (street date Oct. 4) will be shipped with a case of Chuckles Ju-Jus Softies.

"The 30% of the video retailers that do not sell candy will look at this as a great opportunity to generate incremental profit," says Kessler. "These are candies that are sold in three-outof-four movie theaters."

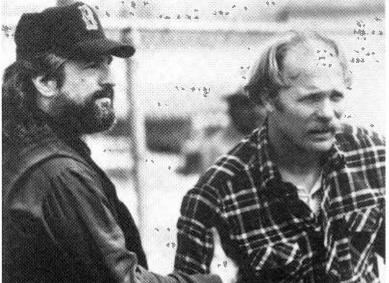
And if the offer of free candy is intended to catch the retailer's eye, the unique p-o-p material is clearly designed to catch the eye of the video store customer. During the focus group meetings, retailers confirmed that p-o-p can have a significant impact on the rental of titles, particularly those that are not blockbusters.

A three-sided mobile with a holographic effect will tout the three films in the promotion. Kessler says the display was five months in the making.

The chief selling point of the promotion, he says, is the stars who appear in each film.

"Jacknife" stars Robert DeNiro as a troubled Vietnam veteran who, along with a down-and-out war bud-(Continued on page 63)

Billboard.



Robert DeNiro, left, and Ed Harris star in the suspense film "Jacknife." As part of its Star Power promotion, HBO Video is offering dealers a free case of Good N' Plenty candy for every three copies they order. The videocassette is slated for release Sept. 6 at a list price of \$89.95

# **VIDEO PEOPLE**

Video People spotlights personnel changes and promotions announced by prerecorded video suppliers distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to: Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Media Home Entertainment makes the following announcements: Glenn Greene is appointed president; Barbara Hodgson is upped to VP of public relations; Ted Rosenblatt is promoted to VP, foreign sales and administration; Tom Compton is upped to director of financial planning and analysis; and Neil Denker is named director of acquisitions and production analysis.









CBS/Fox Home Video announces the following: Michael Beck is upped to national sales manager; Scott Ryder become regional sales manager based in Denver; and Eric Trovinger is named regional sales manager based in California. Previously, Beck was a regional sales manager, Ryder was national sales director for Magnum Entertainment, and Trovinger was retail sales and merchandising representative for Paramount Pictures.

Vestron Video makes the following announcements: Kevin Kasha is named national sales manager; Don Gold becomes national accounts manager, Western region; and Roy Millonzi is named national accounts manager, Eastern region. Also, named to the position of regional sales manager are Tom Sykes, Scott Fields, and Steve Nurme.

Claire Gruppo is named president and chief operating officer of Special Interest Video (S.I. Video). Previously, she was VP of development and acquisitions for American Express Publishing.

Alisse Kingsley joins Warner Home Video as manager, publicity and promotion. Previously, she was with Media Home Entertainment as a product manager.

Mel Howard is named VP and controller for RCA/Columbia Pictures Home Video.

Schwartz Brothers makes the following announcements: Bill Crystal is upped to field sales manager at the Lanham, Md., branch; Rex Poindexter is named marketing manager; and Kim Allen becomes advertising manag-

Ingram Video names Jeff Bigach VP of finance and administration. Also, Michael Vassen becomes director of marketing. Previously, Bigach was with Aladdin Industries, a housewares manufacturer, and Vassen was director of product development for Nelson Entertainment.

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# **FOP MUSIC VIDEOCASSETTES**

×	AGO	CHART	Compiled from a nat	5.			70	
THIS WEEK	2 WKS. A	WKS. ON (	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	21	MOONWALKER	★ NO. 1 ★ ★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	3	3	MICHAEL JACKSON: THE LEGEND CONTINUES	Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
3	2	15	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
4	6	9	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	С	19.98
5	5	77	\$19.98 HOME VID CLIFF'EM ALL!	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	С	19.98
6	4	19	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
7	7	11	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	С	19.98
8	9	47	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
9	10	5	HOMECOMING CONCERT	CBS Music Video Enterprises 19V-49017	Gloria Estefan & Miami Sound Machine	1989	С	19.98
10	13	3	JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	С	19.99
11	8	41	FAITH 🛦	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
12	11	3	THE DOORS: LIVE IN EUROPE 1968	HBO Video 0254	The Doors	1968	С	19.99
13	12	3	PRIMER	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
14	15	7	NEIL DIAMOND'S GREATEST HITS- LIVE	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
15	20	53	MADONNA CIAO ITALIA: LIVE FROM	Sire Records Warner Reprise Video 38141-3	Madonna	1988	С	29.98
16	14	11	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
17	16	5	AEROSMITH LIVE: TEXXAS JAM '78	CBS Music Video Enterprises 19V49013	Aerosmith	1978	С	19.98
18	17	35	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	С	19.99
19	19	39	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
20	18	15	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98

■ 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.



Yo Dudes! Alex Winter, left, and Keanu Reeves star in the actioncomedy "Bill & Ted's Excellent Adventure." The film, priced at \$89.95, will be released by Nelson Entertainment Aug. 31 and will be backed by a \$2 million marketing campaign.



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.

#### "A Tribute To Ricky Nelson," Rhino Video, 45 minutes, \$19.95.

A generation of Americans grew up with Ricky Nelson, watching him on the "Ozzie And Harriet" show. A talented musician, Nelson garnered 24 gold records and sold more than 60 million albums; as a result, he now ranks fourth on the list of all-time best-selling artists. With its concert footage, including such standards as "Hello Mary Lou," "Travelin" Man," "I'm Walking," and "Garden Party," this program is certain to delight any fan of Nelson, who died in 1986.

However, an added bonus may be found in the many interviews with Nelson's musical counterparts. Scattered throughout the program are segments featuring Jerry Lee Lewis, John Fogarty, Kris Kristofferson, Fats Domino, and the late Roy Orbison, among others, all of whom pay tribute to the talent that was Rick Nelson.

Don't be surprised if this tape, priced to move and boasting extremely high production values, starts walkin' right off the shelves. **RICHARD T. RYAN** 

#### "Austria, Land Of Music," International Video Network, 51 minutes, \$24.95.

NEW WORLD VIDEO

The land of Mozart, Strauss, and the Vienna Boys Choir, it seems as though Austria has always enjoyed a special affinity for music. (Continued on page 62)

# THE WHOLE TOWN IS TALKING ABOUT THIS YEAR'S MOST PROVOCATIVE FILM

athe

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HE VIDEO

"A IO! ABSOLUTELY BRILLIANT SATIRE, A REMARKABLE FILM." GARY FRANKLIN, KABC-TV

"HEATHERS'...REACHES WILD AND ORIGINAL COMIC HIGHS...SLATER'S SLY CHARISMA EVOKES JACK NICHOLSON...THIS PROVOCATIVE BLAST OF SATIRICAL MALICE IS TO BE RELISHED." DAVID ANSEM, NEWSWEEK

COMEDY

"THIS JOYFULLY NASTY BLACK COMEDY IS ONE OF THE MOST ORIGINAL OFF-BEAT PICTURES THIS YEAR." USA KARLIN, WABC-RADIO

"INVENTIVE AND HILARIOUS SATIRE." DONALD LYONS, DETAILS MAGAZINE

Westerburg High's elite quartet is "The Heathers" composed of the powerful Heather Chandler, the green with envy Heather Duke, and the cowardly Heather McNamara. Reunding out the foursome is Veronica Sawyer (Winona Ryder), who is so fed up with the Heathers and the entire peer pressure cooker that she starts running with J.D. (Christian Slater) a motorcycle-riding newcomer. But what begins as their noble effort to rid Westerburg of its bad apples, ends up taking a real toll. And their teen rebellion produces a seriaus and mounting body count.

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NEW WORLD PICTURES IN ASSOCIATION WITH ONEMARQUE ENTERTIAINMENT (USA) LTD. PRESENTS "HEATHERS" STARRING WINONA RYDER • CHRISTIAN SLATER SHANNEN DOHERTY PROSPARY FRANCIS KENNY LEUREN NORMAN HOLLYN "SE DAMD NEW VAN PROJECT CHRISTOPHER WEBSTER "STEW DAVIEL WATERS ""STEM CHRISTOPHER WEBSTER "STEW DAVIEL WATERS "DENISE DI NOM DRESS MICHAEL LEHMANN

## Released Theatrically in 1989.

#### Closed captionec by the National Used with permission

© 1989 New World Video, Los Angeles, California. Actual Videocassette Artwork.

Beta R.



\$89.95



Billboard.

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# TOP VIDEOCASSETTES SALES

Nintendo-Re	tailer Battle				U	<b>P VIDEO</b>	CASSET	
Rages On At			I HIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a na	ational sample of retail store sales repo Copyright Owner, Manufacturer, Catalog Number	rts. P
NINTENDO is steamed. It doesn't	candy worth \$50. Eric Kessler, a	-	<u></u>	2	3		* * NO. 1 * *	
want video dealers to rent its video game cartridges. But, alas, there is	VP at HBO, says the promo is a natural because seven out of 10		1	1	5	MICHAEL JACKSON: THE LEGEND CONTINUES	Vestron Musicvideo 5358	N
really nothing the video game man- ufacturer can do but complain	dealers already stock candy. So you can expect video games to		2	3	21	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	J
about how unfair it is. And even as the company's lawyers explore	become a staple of video rental out- lets. And you can also expect Nin-		3	2	22	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	N
ways to stop the rental of video games, dealers are being told that	tendo to make a fuss. This is one is- sue that is not going to go away.	4	4	4	16	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	ι
it's crazy to ignore its profit poten- tial.	<b>D</b> ENNIS DONAVAN, the presi-		5	5	127	CALLANETICS A $\diamond$	Callan Productions Corp. MCA Home Video 80429	c
This conflict was clearly in evi- dence at the recent Consumer Elec-	dent of Raedon Entertainment, has engineered what may be the first		6	6	33	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	F
tronics Show. A panel discussion that explored the future of video re-	box recall in the industry. No, it wasn't that the initial packaging		7	8	36	CINDERELLA	Walt Disney Home Video 410	A
tailing must have spent 20 minutes talking about the viability of video	was offensive. On the contrary: It turns out the first box wasn't ris-	1	8	10	4	PLAYBOY WET AND WILD	HBO Video 0277	V
game rental. Gary Delfind of West Coast Vid-	que enough. The original package for "Midnight Warrior," a film	9	9	9	11	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	s
eo remarked that stores with no vid- eo game rentals are "missing the	about a TV newsman on the prowl for big stories, simply featured the	1	10	7	74	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	F
boat." The always tactful Allan Ca- plan of Applause Video said Nin-	film's star, Kevin Bernhardt, hold- ing a TV camera as though he was	1	1	12	15	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	v c
tendo was	about to shoot some big news	1	2	22	3	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	۲
AL STEWAR	story. The new box added a	1	13	15	13	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	N
				- 1				

stand against video stores. For their part, Nintendo and its licensees talk about 'intellectual

properties" and the need to protect their copyrights. In fact, Nintendo's entire argument mirrors that of the movie studios. You'll remember that Hollywood initially cited essentially the same reasons when it tried to prevent retailers from renting movies on video.

tial

At CES, the topic of video stores renting video game cartridges did not sit well with executives manning the 52,000-square-foot Nintendo booth. "If video retailers are serious about video games, they will sell them, not rent them," said Ed Bernstein, a VP for Broderbund Software, a Nintendo licensee. Bernstein allowed that dealers have-at least for the time beinga legal right to rent the cartridges.

His problem with game rental is that a video game is not like a movie that can be watched in an hour-anda-half. "It takes 40-50 hours of practice to get good at these games-so what's the point of a consumer renting them? You would have to rent them over and over again to really enjoy a game. It would be cheaper for the consumer to buy it.

That may be so, but shouldn't it be the consumer who decides? How about people who'd like to try out a game for a day or two before they buy it? No matter, Nintendo does not want video dealers to rent its games. Will it be able to stop this growing practice? Don't bet on it.

Keep in mind, though, that a lot of specialty dealers would just as soon stick to video-but can't. Competitive pressures have pulled specialty dealers in many directions. Some stores now have Lotto machines or sell beer or anything else that will help the bottom line. Look. for example, at HBO's latest promotion (see story, page 58). When you order multiple copies of one of three new videos, you get a case of

OME VIDEO

naked woman holding a gun in one hand, her arm wrapped around Bern-' savs

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hardt's shoulders.

"Packaging is everything," Donavan. "Most people don't know what they are going to rent when they go into a video store. With the right type of packaging you can get people to rent a film they are not familiar with."

Donavan says he realized the video was not going anywhere after several weeks on the street. "We pride ourselves on looking after the retailers who buy our videos. We want them to make money on our product. So when we saw that the video wasn't doing well after a few weeks, I thought a new package might help."

Dealers who have the video with the original packaging can mail it (the cover, not the tape) along with \$1 to cover postage and handling to Raedon Entertainment Group, Suite #173, 8707-D Lindley Ave., Northridge, Calif. 91325.

"I want people to know that they can make more money from 'Midnight Warrior' than from that ninth copy of 'Rain Man.'

WHAT DO Frankie Valli, Tony Orlando, Billy Preston, Debby Boone, and Marilyn McCoo have in common? They are all doing voices for a new animated feature that will debut on video in September. The video, "Kingdom Chums: The Original Top Ten," will be released by WORD Inc. for a list price of \$19.98 and is scheduled to air as a TV special on ABC. It may even end up as a weekly show.

In case you are wondering, the "Top Ten" in the title has nothing to do with the Billboard charts. It refers to the 10 Commandments, Our ace video critic Rich Ryan says his daughter Kaitlin loves it, and this is a kid who is always crying about something.

	LAST WEE	WKS. ON C	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
	1	5	MICHAEL JACKSON: THE LEGEND	★ NO. 1 ★ ★ Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
t	3	21	JANE FONDA'S COMPLETE	Lorimar/LightYear Ent.	Jane Fonda	1989	NR	29.98
+	2	22	WORKOUT	Warner Home Video 650 Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
1	4	16	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
+	5	127		Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
t	6	33	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
╉	8	36	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
╈	10	4	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
t	9	11	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
1	7	74	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
1	12	15	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
İ	22	3	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
T	15	13	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
t	14	17	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
T	11	19	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
T	19	31	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
T	13	14	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
ĺ	24	28	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
Ţ	RE-E	NTRY	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
	16	79	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
	20	17	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
	RE-E	NTRY	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
	37	140	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
	17	9	ANTHRAX: OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
	21	2	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
	25	10	DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
	23	118	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
	29	7	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
	RE-E	NTRY	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.95
	28	10	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	19.95
	27	21	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
	18	203	THE SOUND OF MUSIC A	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
	RE-E	NTRY	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
	32	12	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 501 32-3	The California Raisins	1988	NR	14.98
_	RE-E	NTRY	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
-	33	116	THE WIZARD OF OZ	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
	RE-E	NTRY	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	19.98
	RE-E	NTRY	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
	30	31	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
	35	2	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	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.  $\Diamond$  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







**Torch Song Note.** Screenwriter/ actor Harvey Fierstein autographs a "Torch Song Trilogy" poster for the staff at RCA/Columbia Pictures Home Video. The company is releasing the critically acclaimed film Thursday (22) for a list price of \$89.95. With Fierstein is Fritz Friedman,

RCA/Columbia's executive director of publicity.

# Lawmen Seize Bogus Videos

NEW YORK Authorities looking for illegally duplicated videocassettes seized some 2,700 tapes in nine separate video store raids around the U.S. during the week ending June 10.

Six raids resulted from lawsuits filed by the Motion Picture Assn. of America, while the remaining three were initiated by federal authorities. The MPAA estimates the value of the confiscated tapes at \$137,000.

Among the stores targeted during the sweep were Stadium Video and Metro Video in Baltimore; Primera Video in Miami; New World Video in Morristown, Tenn.; Front Row Video in Burton, Mich.; and Angel Video and Video Hits, both in Brooklyn, N.Y.

Other stores alleged to be carrying illegal tapes are M&M Video in Long Beach, Calif., and Mikey's Video in Chino, Calif.





AMERICA'S MOST OUTRAGEOUS COMIC!





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Pick a character. Any character. From Little Richard Simmons and Bill Cosby to James Brown. From Buckwheat and Stevie Wonder to Mr. Robinson. Everybody's fair game when EDDIE MURPHY puts on his makeup and puts on the world in these hilarious sketches from TV's legendary Saturday Night Live. Contact your authorized Paramount Home Video Distributor today and cash in on America's hottest comedian with "The Best of EDDIE MURPHY Saturday Night Live."





**ON VIDEOCASSETTE** 





# Take Home A Robot, 2 Killers, An Ex-CIA Agent, A Loony, A Quarterback, A Frog, A Car Thief, A Revolutionary, And 7 Crazies. Now Only \$19.98

ME VIDEO



Wild. Dangerous. Cute. And at an all-time low price in these 9 hit films! Recent releases that pleased audiences and critics. Starring Danny DeVito, Dan Aykroyd, Billy Crystal, Rodney Dangerfield, Burt Reynolds, Walter Matthau, Anthony Michael Hall, Charlie Sheen, Elliott Gould, Roseanne Barr and more. Take advantage of these 9 popular films, now at popular prices!







MALONE #8706, Rated R

ORDER CUT OFF: JULY 6TH









JOHNNY BE GOOD #8715, Re-Rated R

> © 1989 Orion Home Video. All Rights Reserved. RELEASE DATE: AUG. 1ST

#1026, Rated G.

For Family Audience



On The Edge. Anthony Perkins stars as Mr. Hyde in the suspense thriller "Edge Of Sanity." Virgin Vision is offering both a rated and an unrated version of the Dr. Jekyll/Mr. Hyde remake. Both versions will be available beginning Sept. 6 for a list price of \$89.95.

## **VIDEO REVIEWS**

(Continued from page 59)

However, this exciting travel program shows us that there is more to the land of "The Beautiful Blue Danube" than its musical heritage. Viewers are taken on a tour of the famous ski resort, Innsbruck, travel down the Danube to a wine harvest, visit the world-renowned Lippizaner stallions, and meet with one of the last descendents of the Hapsburgs. In addition, video travelers are taken on a tour of Austria's famous lake district, the section which served, appropriately enough, as the setting for "The Sound Of Music."

A veritable feast for the ears and the eyes, this program both teaches and delights. An absolute must for travel buffs, but especially for anyone planning to visit this charming country. R.T.R.

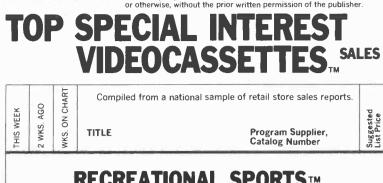
"The Peace Tapes, Volume I, A Video Guide To Peace," Clear/Cut Teleproductions, 72 minutes, \$19.95.

The turbulent '60s spawned long hair, hippies, and a counterculture that was most clearly seen in the "peace movement." For anyone who might have been wondering, the quest for peace is very much alive and well, and though it may have dissolved into splinter groups, each of those is much more focused than the larger, more nebulous movement ever was.

By means of interviews and on-location footage, this program shows us the contemporary heirs to the movement of the '60s. Such groups as Greenpeace, Beyond War, The World Federalist Assn., and many others are profiled, and viewers are introduced to the people who still believe in giving peace a chance and are encouraged to take action themselves. Among those on the program exhorting others to get involved are Yoko Ono, Richie Havens, Country Joe McDonald, Bob Weir, and Ron Howard.

For those who grew up in the '60s or simply believe that we can still improve the world we inhabit, this program is must-see fare.

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# **RECREATIONAL SPORTS**<sup>TM</sup>

1	5	101	DORF ON GOLF ♦	★ ★ NO. 1 ★ ★ J2 Communications J2- 0009	29.95
2	1	17	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
3	2	29	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
4	6	13	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
5	4	129	AUTOMATIC GOLF A $\Diamond$	Simitar Entertainment, Inc. VA 39	14.95
6	3	101	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
7	8	7	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
8	7	5	DORF'S GOLF BIBLE	J2 Communications J2- 0042	29.95
9	18	107	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
10	NE	WÞ	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	16	129	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	84.95
12	13	73	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
13	9	37	NFL TV FOLLIES	Fox Hills Video	19.95
14	NE	WÞ	BASEBALL THE RIGHT WAY: PITCHING FOR KIDS	Parade Video	14.95
15	12	55	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
16	11	15	FOOTBALL FOLLIES	Fox Hills Video	19.95
17	14	31	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	HBO Video 0091	14.99
18	17	75	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
19	10	3	KAREEM REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
20	20	25	SPORTS ILLUSTRATED-GET THE	HBO Video 0092	14.99

# SELF IMPROVEMENT<sup>™</sup>

1	_	_	SWAYZE DANCING	★ ★ NO. 1 ★ ★ First Run Video FRV-130	No listing
2	-	-	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
3	—	—	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
4	-	—	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
5	-	-	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
6	-	-	PREVENTION MAGAZINE: POUNDS OFF	Best Film & Video Corp.	19.95
7	-	-	MONTESSORI IN YOUR HOME	Best Film & Video Corp.	19.95
8	-	-	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
9			MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
10			JULIA CHILD: VEGETABLES	Random House Home Video	29.95
11	-	-	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	29.95
12	-	-	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	29.95
13		-	THE GRAND CANYON	Norman Beerger Prod.	49.95
14	-	-	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	19.95
15	_	_	CAREER STRATEGIES 2	Polaris Communication	19.95

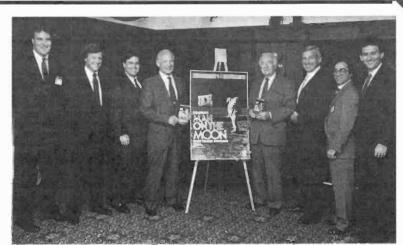
In a gold centration in a final manufactor 12,5000 units of a bollar volume of spinitor at relation to the the the the trial to the the the trial to the the trial of the the trial of 
# **Special Interest Charts Revised**

NEW YORK Beginning this week, Billboard is changing the way it presents sales information on special interest videocassettes. The data now will be reported in three charts, instead of four.

This week's issue carries two charts: The original Recreational Sports chart, which continues to report the top 20 titles in that category; and the new Self Improvement chart, which combines the old Business & Education and Hobbies & Crafts charts. This new chart (at left) is 15 titles deep.

Next week, Billboard will print a single special interest sales chart in the original Health & Fitness category. This chart will continue to run 20 titles deep.

In addition, Billboard has doubled the size of the Top Videodisk sales chart. The new 20-title chart will appear next week.



ME VIDEO

Moon Shot. Veteran newsman Walter Cronkite (fifth from left) and former astronaut Buzz Aldrin (fourth from left) join the crew from CBS/Fox Video for the launch of "Man On The Moon." The documentary video was culled from the original 32-hour CBS news broadcast of the first lunar landing. Pictured, from left, are Mike Dunn, director of marketing, CBS/Fox; Bruce Pfander, VP of marketing, CBS/Fox; George Krieger, president/CEO, CBS/Fox; Aldrin; Cronkite; Gene Jankowski, chairman, CBS Broadcast Group; Robert DeLellis, president CBS/Fox North America; and Ken Ross, VP of video, CBS Inc. The 60-minute video, which is hosted by Cronkite, will be available beginning July 7 for a list price of \$19.95.

### HBO VIDEO PROMO OFFERS RETAILERS A SWEET DEAL (Continued from page 58)

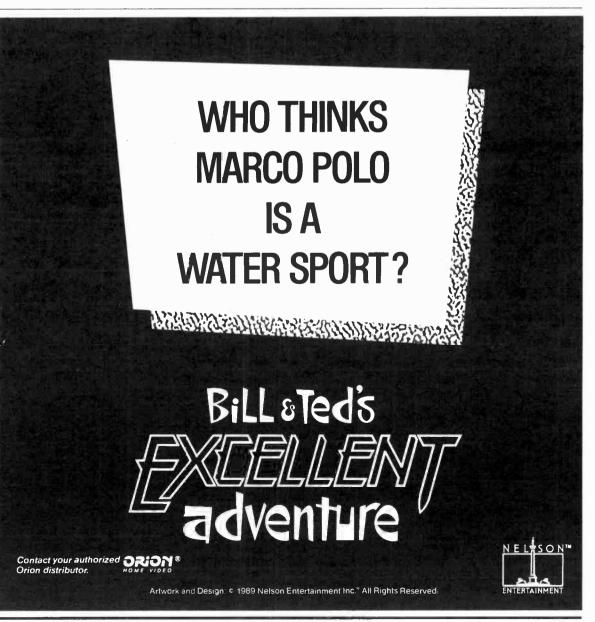
dy, attempts to deal with tortured memories of the war. The war buddy is played by Ed Harris ("The Right Stuff").

The comedy "Out Cold" stars John Lithgow as a shy butcher who thinks he killed his partner by locking him in a freezer. Teri Garr is the wife of the frozen butcher and Dennis Quaid is a bumbling detective hunting for the real killer.

Described as a "spellbinding tale of murder and mayhem," "Criminal Law" stars Kevin Bacon ("Footloose") as a murder defendant and Gary Oldman ("Sid & Nancy") as his lawyer. According to Kessler, the film grossed some \$10 million at

the box office.

"A film does not necessarily have to make \$150 million at the box of-fice to attract interest at retail," says Kessler. "With the star appeal of these movies, there are a lot of people who will want to see them on video.'



# HOT SUMMER C



# **"THE BEER DRINKER'S GUIDE TO FITNESS & FILMMAKING"**

A RITCHIE/SULLIVAN/SWEENEY Production Written, Produced, Edited & Directed by FRED G. SULLIVAN Music by KENNETH HIGGINS & JAMES CALABRESE Executive Producers CHARLES L. RITCHIE, JR. & WILLIAM A. SWEENEY Associate Producers DANIEL P. REILLY & BILL SWEENEY Photography by HAL LANDEN



# STRAIGHT FROM HOT MOVIE BOX OFFICE DIRECT TO VIDEO

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"A QUIRKY AND ENDEARING FILM... DESTINED TO BECOME A CLASSIC"

- PEOPLE MAGAZINE.

"CAPTIVATINGLY INSANE"

-MARY BETH CRAIN, L.A. WEEKLY.

**"A REAL DELIGHT"** —JANET MASLIN, N.Y. TIMES.

"FRESH AND DISARMING" — JAY CARR, BOSTON GLOBE.

The Beer Drinker's Guide to Fitness & Filmmaking' brings to the movie screen the fun, pathos and family interplay that you'd expect from a great **PG** rated family movie.

The true comic memoir of a filmmaker and his family. Sullivan is a steadfast filmmaker—harassed by creditors, and distracted by a mountain of diapers.

Trying to balance the demands of career and family, he embarks on a raucous and rowdy expose of his bumbling attempts at filmmaking and fatherhood. All interact with disparaging remarks from his children, who can't understand why their dad is such a flake.

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# **Chrysalis Beefs Up Video Dept.** New Director Plans Promotional Push

#### BY JIM BESSMAN

NEW YORK Expect Chrysalis Records' newly expanded video department to honor music video as a promotional format on the same prominent level as audio product.

This, according to the label's newly appointed national director of album/ video promotion Steve Schnur, is apparent just by his title. And as Schnur notes, the appellation reflects newly expressed recognition by label brass that video promotion should be applied hand-in-hand with radio promotion, instead of as a secondary support vehicle.

"One thing that relieved me about Chrysalis was that Tom Gorman and Michael Stotter [respectively, Chrysalis' VP of promotion and VP of marketing] both came over recently from Capitol, where belief in video promotion was always on a par with records," says Schnur, who was at Elektra, where he was national director of video promotion.

"While they're letting me go to town with video promotion, at the same time I've been dying to get back to radio promotion. "That's how I started at Elektra."

Schnur says Norwegian rock band Stage Dolls will be the first Chrysalis act to benefit from the label's beefedup video front. "The song ["Love Cries"] is great, and they look great, so visuals are the key to breaking the band," he says. He also cites Sea Hags' "Half The Way" video, which is currently scoring on MTV's "Headbangers' Ball," and upcoming summer clips from Living In A Box, Johnny Diesel & the Injectors, and Billy Idol as pace setters for the label's newly aggressive approach. Thus, video promotion at Chrysalis will now be a starting player in the label's overall promotional "game plan," says Schnur. Rather than lazily lobbing a promo clip out to the video stations or focusing solely on MTV play, Schnur plans to borrow from his Elektra playbook by developing a comprehensive, "grass roots" approach built on hard contact with local as well as national programmers.

To that end, he has brought along his Elektra video associate, Suzanne Olsson, who, as video promotion coordinator, expands her duties to include national outlets as well as her former regional/locals.

The key word is 'contact,' " continues Schnur. "Video programmers need to know we're there. Like at Elektra, we'll support them with giveaways and tickets, and establish a lot of excitement. Of course, national outlets like MTV/VH-1, Hit Video USA, BET, and Night Tracks will be absolutely essential to breaking bands at Chrysalis, but local outlets like Tracks and Facts in Birmingham, [Ala.], V32 in Tampa, [Fla.], MV50 in Chicago, and Teletunes in Denver will be essential in building a base by combining local video play with local radio.'

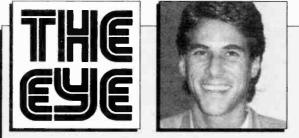
Schnur stresses videos will be promoted as part of a longterm strategy where initial placement and play is not the endpoint.

"10,000 Maniacs is the best example of what I'm talking about," says Schnur. "Here's a band with a 50,000 base, tops, and initially very little radio. But we got 100% saturation of video outlets in the country—including BET—and started selling hundreds of thousands of records, then radio came in and we went platinum. Video took them from step one to three, then radio took them to step five."

To duplicate such success, Schnur and Olsson will also work closely with video production director Lynda Wuelfing. Digitalized sound copies of clips will be sent out to an expanded mailing list and, in coordination with the Chrysalis publicity department, supported further by a barrage of information about the artists represented in the videos, including press clippings and tour itineraries. Improved video interviews and station IDs are also part of the new video promotional package.



**Planetary Flightt.** Taking a break during the filming of his new video for the song "Planet E" is RCA artist kc Flightt, second from left, along with his clip costars, from left, Jazz, David Byrne, and Kim Craig. "Planet E" samples liberally from Byrne's "Once In A Lifetime."



by Steven Dupler

Steven Dupler is on vacation. This week's column was written Jim Bessman.

**A**CME ACTIVE: In Nashville for Fan Fair, the Guest Eye was strolling past Acme Productions' second-floor Music Row office when partners Rosanne Cash and Joanne Gardner virtually beamed him up through the window—they have that much creative energy.

"We've done three videos in the last four days," chirped Gardner, counting off "You'll Never Be Sorry" for the Bellamy Brothers, "Never Had It So Good" for Mary Chapin Carpenter, and "Twist Of Fate" for Cee Cee Chapman. Other artists recently videotaped by Acme include Russell Smith, Billy Joe Royal, Jason D. Williams, and Lionel Cartwright, who are all country, and local rock band the Snakes.

Why all the activity? "Because we're so cute!" theorized Cash, cradling 6-month-old "magic baby" Carrie who's cuter still. But Gardner attributed the increased production load to Nashville labels' "resurgent interest" in making videos for new artists.

"There's also a recent tendency at [Country Music Television] to credit directors and producers on the clips, and I think people are recognizing when clips they like are Acme jobs."

Cash added that Acme is also involved in its first longform production—for the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken, Vol II" album and concerts—with TV and home video deals pending. "Deals are flying out of this office!" she beamed, depositing the Guest Eye back out on the street.

**U**UR BIANNUAL pilgrimage to the venerable "Hee Haw" set proved more consciousness-raising than usual, thanks to forward thinking at the evergreen country music/variety show, now entering its 22nd season.

"We've long surpassed 'Gunsmoke' and other TV favorites," said producer **Sam Lovullo**. "We're the only variety show in existence, and we reach out to 15 million people a week. But our media buyers feel we should go 'uptown' a bit—which has been our problem."

One way to rectify this is by developing new talent to replace such dearly departed "Hee Haw" comics as Archie Campbell, Kenny Price, Grady Nutt, and Junior Samples. Lovullo pointed to studies showing that even while "Hee Haw" demos are in the 54-plus group, loyal viewers want to see some younger faces in this and other performance areas as well. "We've found them in Mike Snider and Jeff Smith,

"We've found them in Mike Snider and Jeff Smith, whom we're emphasizing along with Gailard Sartain and George Lindsey in our new comedy spots," Lovullo said, noting that this younger breed of "Hee Haw" haha also fits in well with still-snappy seniors like Minnie

#### Pearl and Grandpa Jones.

There will be fresh changes on the music side, as well. Likening his traditional audience to a "closeknit chain of stout-hearted country people," Lovullo conceded their past resistance to dilution by younger, poppier country artists. "Now they've graciously opened the chain a bit to let in youth, like **Randy Travis** and **Ricky Van Shel**ton. They had to or the music would never survive."

NN TESTIMONY: The Guest Eye will go almost anywhere to see Chris Hillman, even to Nashville's Thom 2 Productions, where TNN was shooting a series of on-air promos directing viewers to "pass the word!" regarding TNN. The Desert Rose Band star was one of 27 country artists enlisted to recite lighthearted TNN testimonials designed to encourage viewer participation in expanding TNN viewership.

It's the net's biggest-ever campaign, according to director of creative services **H. Brian O'Neill**, who says such grassroots word-passing is needed "because we don't have millions in ad dollars to hit the New York market."

**S**O WHERE'S THE country longform beef? Opryland USA Home Video has just added nine titles to its product line: three volumes of "#1 Country Hits" (covering the '50s, '60s, and '70s); "Pop Hits," "Honky Tonk," and "Duos," country-hit compilations; and three volumes of "Greats Of The Grand Ole Opry."

As label director Mary Healy notes, these tapes are not rehashed TNN programming footage, but are original home video packagings made up of archival clips and production footage, all produced in response to viewer demand. She adds that the product is available via mail order now, with an extensive promotional campaign being worked up to take to retail as well.

Meanwhile, New Media Inc. opened a Fan Fair booth to hustle subscriptions to its bimonthly Inside Country Music Video Magazine, which launches this month with a behind-the-scenes look at a Travis/Tammy Wynette show as its cover story.

**R**EFLECTIONS IN A BLOODSHOT GUEST EYE: Fan Fair festivities couldn't cloud our perception that country video is definitely on an upswing. Forking over a handful of early returns from a new survey of country radio programmers, Jeff Walker, president of the Aristo Music Associates public relations/promotion firm, observed that country videos are now affecting earlier airplay of corresponding singles.

Other noteworthy developments cited by Walker include a solid 10-million-plus homes reached by CMT; TNN's doubled commitment to country clip programming; the Country Music Assn.'s revived video-of-theyear award; Aristo's successful promotion of Foster & Lloyd's "Fat Lady Sings" to noncountry video outlets; movie soundtrack country videos emerging from "Pink Cadillac," "Great Balls Of Fire," and "Next Of Kin"; and talk of the return of country-clip play to VH-1.

"With the number of new videos and their improved quality this year, we're reaching the point where we can effectively compete with the clips from other formats and in alternative markets," said Walker.

# Trade Group Cracks Down On Clubs' Use Of Vids Singapore IFPI Hits The Discos

#### BY CHRISTIE LEO

SINGAPORE Persistent reports of unauthorized use of pirate music videos in some of this city's leading discotheques have encouraged the regional IFPI branch here to check out the extent of infringement of its members' rights.

IFPI, which represents local recording companies as well as major labels, now believes that clubs showcasing pirate music videos are doing so illegally in breach of copyright owned by member firms. Additionally, these clubs are playing the tapes without paying royalties.

Says Giouw Jin Chian, IFPI deputy regional director in Southeast Asia: "We're considering action under criminal law here, specially over clubs reported to be showing pirate tapes for their customers."

He adds that discos and clubs playing legitimate music videos will be charged public performance fees, though the amounts to be levied have not yet been determined by the trade group.

IFPI has initiated a survey to pinpoint the exact extent of the use of music videos in this territory. Legal action will be taken against clubs that persist in the use of illegal tapes while IFPI will collect all fees payable on legitimate videoclips on behalf of its members.

Local law, which covers performance rights, stipulates that any party guilty of screening a pirate video is liable to a fine of up to \$10,000 and/or a two-year jail sentence. Suppliers of pirate tapes can be fined up to \$5,000 for each tape involved, or a total of \$50,000, whichever is lower, or be jailed for five years.

IPFI's Giouw Jin Chian: "Our main job now is to check out and control the supply source."

He says the eventual performance-fee tariff will be based on such factors as club capacity, the type of establishment, and whether music videos are used as a primary entertainment source or as a backdrop.

It is understood that none of the record companies here supply clubs with music videos for promotional purposes. And it is noted that some Singapore clubs have already stopped screening music videos and instead use excerpts from theatrical movies on videos, which seems certain to trigger action from the local branch of the Motion Picture Exhibitors' Assn. of America.

3 OF JUNE 24, 1909		
Billboard, THE C	LIP LIS	A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.
TV	VH1	Lita Ford/Ozzy Osbourne, Close My Eyes Forever Neneh Cherry, Bulfalo Stance Madonna, Express Yourself
NUSAC TELEVISION" Continuous programming 1775 Broadway, New York, NY 10019	VIDEO HITS ONE" Continuous programming 1775 Broadway, New York, NY 10019	5.3
ADDS	ADDS	
Badlands, Dreams in The Dark Bon Jovi, Lay Your Hands On Me	Bonnie Raitt, Thing Called Love Michael Bolton, Soul Provider	Black Entertainment Television
Bobby Brown, On Our Own The Fabulous Thunderbirds, Knock Yourself Out	Donny Osmond, Sacred Emotion Tim Finn, How'm I Gonna Sleep	1899 9th St. NE, Washington, DC 20018
The Godfathers, She Gives Me Love Martika, Toy Soldiers Prince, Batdance	FIVE STAR VIDEO	ADDS Prince, Batdance
Jody Watley W/Eric B., Friends White Lion, Little Fighter	10,000 Maniacs, Trouble Me Adrian Belew, Oh Daddy!	Guy, Spend The Night Foster/McElroy, Gotta Be A Better Way
BUZZ BIN	Dion, Written On The Subway Wall Fine Young Cannibals, Good Thing	L.L. Cool J, I'm Not That Type Of Guy Ten City, Where Do We Go D'Artra Hicks, Sweet Talk
ndigo Girls, Closer To Fine Love & Rockets, So Alive	<ul> <li>Love &amp; Rockets, So Alive</li> <li>Various Artists, Greenpeace Music Video</li> </ul>	The Gyrlz, Jam Jam (If You Can) Michael Bolton, Soul Provider
Sob Mould, See A Little Light	HEAVY	Entouch, II Hype Joyce Sims, Looking For A Love
BREAKTHROUGH Ioward Jones, The Prisoner	Paula Abdul, Forever Your Girl Natalie Cole, Miss You Like Crazy	HEAVY
	Elvis Costello, Veronica The Doobie Brothers, The Doctor	The O'Jays, Have You Had Your Love Today Peabo Bryson, Show And Tell
SNEAK PREVIEW J2, All I Want is You	Grayson Hugh, Talk It Over Madonna, Express Yourself Paul McCartney, My Brave Face	The Jacksons, Nothin' (That Compares 2 U) Chuckii Booker, Turned Away Milli Vanilli, Baby Don't Forget My Number
HEAVY	Stevie Nicks, Rooms On Fire     Roxette, Dressed For Success	Diana Ross, Workin' Overtime Surface, Shower Me With Your Love
Paula Abdul, Forever Your Girl Cinderella, Coming Home	Simply Red, If You Don't Know Me By Now Rod Stewart, Crazy About Her	Levert, Gotta Get The Money Kiara, Every Little Time
The Cult, Fire Woman The Cure, Fascination Street	Donna Summer, This Time I Know It's For Real Waterfront, Cry	Miles Jaye, Objective Vesta, Congratulations Karyn White, Secret Rendezvous
Michael Damian, Rock On The Doobie Brothers, The Doctor	MEDIUM	James Ingram, It's Real
Fine Young Cannibals, Good Thing Lita Ford/Ozzy Osbourne, Close My Eyes Forever Great White, Once Bitten Twice Shy	Harry Connick, Jr., Do You Know What It Means Cowboy Junkies, Misguided Angel	MEDIUM Vanessa Williams, Darlin' I
Cyndi Lauper,   Drove All Night Madonna, Express Yourself	Dr. John & Ricki Lee Jones, Makin' Whoopee Julia Fordham, Comfort Of Strangers Bill Gable, Go Ahead And Run	Mica Paris, My One Temptation Al Green, As Long As We're Together
Richard Marx, Satisfied John Cougar Mellencamp, Pop Singer	Jerry Lee Lewis, Great Balls Of Fire Mica Paris, My One Temptation	The System, Midnight Special David Peston, ~wo Wrongs Don't Make It Right Tomi Jenkins, ~elling You How It Is
New Kids On The Block, I'll Be Loving You (Forever) Stevie Nicks, Rooms On Fire Fom Petty, I Won't Back Down	Chris Rea, On The Beach Lou Reed, Busload Of Faith	The Boys, A Little Romance Alyson Williams, My Love Is So Raw
Warrant, Down Boys Winger, Headed For A Heartbreak	Swing Out Sister, Waiting Game Tanita Tikaram, Cathedral	Gladys Knight, License To Kill Heavy D & the Boyz, We Got Our Own Thang
ACTIVE		Dino, I Like It Cameo, Pretty Girls
Anderson, Bruford, Wakeman & Howe, Brother Bangles, Be With You		
Blue Murder, Valley Of The Kings Neneh Cherry, Buffalo Stance	O NEW	
Elvis Costello, Veronica De La Soul, Me Myself And I	₩G U I D E	HIT VIDEO
Peter Gabriel, In Your Eyes (ing Swamp, Is This Love .iving Colour, Open Letter (To A Landlord)	Five 1/2-hour shows weekly	
Milli Vanilli, Baby Don't Forget My Number Queen, I Want It All	1000 Laurel Oak, Voorhees, NJ 08043	10 hours daily
R.E.M., Pop Song '89 Roachford, Cuddly Toy (Feel For Me)	CURRENT	1000 Louisiana Ave., Houston, TX 77002 ADDS
Roxette, Dressed For Success Skid Row, Youth Gone Wild Rod Stewart, Crazy About Her	24-7 Spyz, Jungle Boogie Sonic Youth, Silver Rocket Suicidal Tendencies, How Will I Laugh Tomorrow	Prince, Batdance
Fin Machine, Under The God Nang Chung, Praying To A New God	Robyn Hitchcock/Egyptians, Madonna Of The Wasps Warrant, Down Boys	Donny Osmond, Sacred Emotion Living In A Box, Blow The House Down Howard Jones, The Prisoner
MEDIUM	Badlands, Dreams In The Dark Bang Tango, Someone Like You	Mike & the Mechanics, Nobody Knows Michael Damian, Cover Of Love
Adrian Belew, Oh Daddy! Paul McCartney, My Brave Face	Skid Row, Youth Gone Wild The Jeff Healey Band, Road House Blues Dangerous Toys, Teasin' Pleas'	Badlands, Dreams In The Dark Billy Squirer, Don't Say You Love Me
The Jeff Healey Band, Angel Eyes LO,000 Maniacs, Trouble Me	Edie Brickell & New Bohemians, Circle Violent Femmes, Nightmares	Tora Tora, Walkin' Shoes Johnny Diesel & The Injectors, Don't Need Love
BREAKOUTS	Fishbone, Freddy's Dead De La Soul, Me Myself And I	POWER
The Call, Let The Day Begin Concrete Blonde, God Is A Bullet	NWA, Straight Outta Compton     King Swamp, Is This Love     The Call, Let The Day Begin	Martika, Toy Soldiers New Kids On The Block, I'll Be Loving You (Forever) Madonna, Express Yourself
idelweiss, Bring Me Edelweiss xpose, What You Don't Know	Noiseworks, Simple Mind Sidewinders, Witchdoctor	Waterfront, Cry Donna Summer, This Time I Know It's For Real
van Neville, Primitive Man The Rainmakers, Spend It On Love	Special Ed, Í Got It Made Blue Rodeo, Diamond Mine	Warrant, Down Boys Neneh Cherry, Buffalo Stance Milli Vanilli, Baby Don't Forget My Number
Real Life, Send Me An Angel '89 (Version II) Saraya, Love Has Taken Its Toll Henry Lee Summer, Hey Baby	The Rainmakers, Spend It On Love	Bette Midler, Wind Beneath My Wings Expose, What You Don't Know
24-7 Spyz, Jungle Boogie Waterfront, Cry		The Doobie Brothers, The Doctor Fine Young Cannibals, Good Thing
Wire, Eardrum Buzz	WE HER	Richard Marx, Satisfied
· · · · · · · · · · · · · · · · · · ·	TRACICS	
<b>EDTNN</b>		
C JINN.	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	GMIT
The Nashville Network	ADDS	Country Main Television
13 Hours Weekly	The Jeff Healey Band, Angel Eyes	Continuous programming
2806 Opryland Dr., Nashville, TN 37214	Badlands, Dreams In The Dark Donny Osmond, Sacred Emotion Mary's Danish, Don't Crash The Car Tonight	704 18th Ave. South, Nashville, TN 37203 HEAVY
CURRENT Dak Ridge Boys, Beyond Those Years	Johnny Diesel & the Injectors, Don't Need Love Howard Jones. The Prisoner	Oak Ridge Boys, Beyond Those Years
Kathy Mattea, Come From The Heart Skip Ewing, Gospel According To Luke Dolly Parton, Why'd You Come In Here	Diesel Park West, When The Hoodoo Comes Stan Ridgway, Goin' Southbound Young M.C., Bust A Move	Billy Joe Royal, Love Has No Right Reba McEntire, Cathy's Clown Dolly Parton, Why'd You Come In Here
White Lion, Little Fighter Je Lovett, Nobody Knows Me	Gladys Knight, License To Kill Kenny Rogers, Planet Texas	Keith Whitley, I'm No Stranger To The Rain Kathy Mattea, Come From The Heart
Shenandoah, Sunday In The South Billy Joe Royal, Love Has No Right	Prince, Batdance	Shenandoah, Sunday In The South Lorrie Morgan, Dear Me
Nitty Gritty Dirt Band, Will The Circle Be Unbroken Desert Rose Band, She Don't Love Nobody	HEAVY	Clint Black, Killin' Time The Shooters, If I Ever Go Crazy Clint Black A Better Man
Lee Greenwood, Home To Alaska Charlie Daniels, Midnight Train Jo-El Sonnier, Blue, Blue (Blue, Blue, Blue)	Milli Vanilli, Baby Don't Forget My Number Donna Summer, This Time I Know It's For Real New Kids On The Block, I'll Be Loving You (Forever)	Clint Black, A Better Man Desert Rose Band, She Don't Love Nobody Kenny Rogers, Planet Texas
Reba McEntire, Cathy's Clown Freddy Fender, Spanish Harlem	Martika, Toy Soldiers Roxette, Dressed For Success	Nitty Gritty Dirt Band, Will The Circle Be Unbroken Charlie Daniels, Midnight Train
Canyon, Right Tracks. Wrong Train Charley Pride, The More I Do	Richard Marx, Satisfied Cyndi Lauper, I Drove All Night	Rodney Crowell, After All This Time Jo-El Sonnier, Blue, Blue (Blue, Blue, Blue) Michael Martin Murphey, Never Givin' Up On Love
Ronnie Milsap, Houston Solution New Grass Revival, Callin' Baton Rouge Lionel Cartwright, Ride On (King Of The Cowboys)	Fine Young Cannibals, Good Thing Bobby Brown, On Our Own Waterfront, Cry	Skip Ewing, Gospel According To Luke Sweethearts Of The Rodeo, If I Never See Midnight

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the debut single and video from Norway's new rock sensations





Chrysalis.

AS OF JUNE 24, 1989

# VIDEO TRACK

### LOS ANGELES

**PRINCE'S** "BATDANCE," the first single from the Warner Bros. soundtrack, features the Purple One playing himself and "Gemini," a dual-personality character split between Batman and the Joker. Directed by Albert Magnoli and choreographed by Barry Lather, the clip features 15 Batman, Joker, and Vicki Vale dancers. Helen Hiatt and Susan Stella designed the costumes, and Jim Bienke designed the makeup and masks. Greg Feinberg produced "Batdance" for Propaganda Films.

Robyn Hitchcock & the Egyptians' second video from "Queen Elvis" will be "One Long Pair Of Eyes." Alex Abramowicz produced for Siren Pictures Inc. and Vance Burberry, director of photography, lensed the video for the A&M release.

Former Go-Go Charlotte Caffey's new band, the Graces, lensed "Lay Down Your Arms," an anti-war video from "Perfect View" on A&M. Peter Kagan directed and Jonathan Gribetz produced for the Stiefel Company.

#### **NEW YORK**

PARIS BARCLAY OF Black & White Television recently directed two videos for Atlantic Records' Kwamé. "U Gotz 2 Get Down" and "The Rhythm" are thematically

linked and can be shown together or independently. Several characters, in-cluding a Rod Serling type, appear in both pieces. Alastair Bates produced the videos, and Joel Hinman executive-produced.

The members of Tangier lensed "On The Line" with director Jeff Zimmerman and producer Craig Fanning for Mark Freedman Productions. Marty Mondino directed photography for the ATCO release.

Director Mustapha Kahn combined the smooth coolness of Blue Magic with the band's street appeal in the latest clip, "It's Like Magic,"

from the Columbia album, "Out Of The Blue." Reginald Hudlin produced the Long-Island-based shoot for Vanguard Films.

SIC VIDEO

Harry Connick Jr. was at the Algonquin Hotel for the filming of "Do You Know What It Means To Miss New Orleans," his latest video from the album "20" on Columbia. Jeb Brien directed and Luke Thornton produced for N. Lee Lacy.

#### **OTHER CITIES**

JULES LICHTMAN RECENTLY directed Larry Boone's video "Fool's

Paradise" for the country artist's Mercury album, "Swingin' Doors, Sawdust Floors." Terance Power produced the Nashville-based shoot for Fragile Films and Rupert Wainwright executive-produced.

Limelight's Nicholas Brandt directed the Grayson Hugh clip, "Talk It Over," shot in London's Griphouse Studios. Graham Fowler was director of photography and Bridget Blake-Wilson was producer.

E.U. lensed "Taste Of Your Love," a ballad from the "Livin"

Large" album on Virgin. Kim Watson directed and Natalie Hill produced. Joel Hinman and Paris Barclay executive-produced for Black & White Television.

Production companies and postproduction 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 videoclips 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 Videoclips, 1515 Broadway, New York, N.Y. 10036.

# ROB BASE & D.J. E-Z ROCK

Times Are Gettin' III It Takes Two/Profile Ralph McDaniels/Classic Concept Lionel Martin

MICHAEL DAMIAN Cover Of Love

Where Do We Go From Here/Cypress/A&M Pam Tærr/Squeak Productions Dick Buchley

BUCK HALL **Risky Business** Risky Busimess/Traci Buzz Casom Buzz Casom

HIGHWAY 101 Honky Tonk Heart Highway 1012/Warner Bro Chuck Morris/Sunrise Teleproduction: Michael Merriman

INDIO Hard Suin Big Harvest/A&M Louise Feldman/O Matt Mahurin n/OPtctures

THE LONESOME STRANGERS Just Can't Cry No More The Lonescme Strangers/HighTone Tina Silvey/Silvey & Co. K.K. Barrett

NATIVE (What A) Wonderful World No Boundaries/Ode/A&M Pam Tarr/Squeak Productions David Kellogg

KENNY ROGERS Planet Texas Something Inside So Strong/Reprise Amanda Temple/Limelight Productio Julien Temple

10dB I Second That Emotion Steppin' Out/ Bill Laxson Lynn Fickwell

TORA TORA Walkin' Shoes Surprise Attack/A&M David Naylor/DNA Pro Jean Pellerin

TWIN HYPE

Do It To The Crowd

Lauren Zalaznick/Boomer Pictures Pam Thomas

VESTA Congratulations Vesta 4U/A&M Fritz Goode/Masai Enterprises Inc. Fritz Goode

THE WAGONEERS Sit A Little Closer Jim May, Carlyne Majer/Studio Productions Jim May

Video Jukebox will offer its clip-request service on regional, Spanish-language cable ... see page 69



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# Latin Markets To Get Vid Jukebox **Regional Cable Services Are Planned**

#### BY CARLOS AGUDELO

NEW YORK Video Jukebox Network, the music video service that allows people to request their favorite clips at a cost of \$2 each (or three for \$5), is planning to start regional cable services geared toward the Latin population in the country's leading Hispanic markets.

The Latin Video Jukebox will feature continuous programming, custom made for each regional market, 24 hours a day. At any given time, a viewer can dial a 976 number on a touch-tone phone, input a three-digit code, and voila, his or her favorite video will be on the screen.

The system works through established cable services and does not require additional equipment from the subscriber. Billing is done automatically through the telephone company.

The Latin regional channels, programmed for specific markets, will begin with a three-month test period in the Dallas-Fort Worth area sometime around the middle of July. Miami, where Video Jukebox was created in 1982, will follow, along with Tampa and Orlan-

do, Fla. "In this particular area—Fort Worth-we will use the channel for the Latin audience," says Andy Orlof, president of Video Jukebox Network. "If it is successful, we will roll out other Latin music channels."

"Dallas-Fort Worth has the type of Hispanic population mix we want to start with," says Sergio Munzibai, a New York-based pro-

# 'The real important aspect is the ability to localize each individual channel according to requests'

ducer who is in charge of setting up the programming for the new service. To reflect the tastes and preferences of the target audience, the initial music mix will include, besides the Spanish-language videos, some other genres that appeal to today's young Latin population, such as pop, rock, black. and hip-hop music.

The system, however, is de-signed to program itself. "Viewers' requests, either through the per-view 976 number or through a

toll-free 800 number, will be used to determine programming of the service," Munzibai says. "New requests will be logged into the computer and added to the rotation, according to their demand. If they want salsa, we will give them salsa. If they want rock, we will give them rock." "The real important aspect of it

is the ability to localize each indi-vidual channel," says Orlof. "They will be programmed by each community according to its own musical taste."

The network currently has 19 programming offices operating in some 15 markets across the country. Each of them includes a selfcontained, computerized unit that receives calls, logs the requests, and prepares the videos for broadcast, in a manner similar to that of a regular jukebox.

We are more than happy to have a new format," says director of corporate communications John Robson. "We recognize that ethnic programming is increasingly important and believe the Latin market for videos is underdeveloped."

The Video Jukebox Network currently claims to reach 550,000 households, with a potential for 400,000 more through low-powered television stations.



#### by Carlos Agudelo

AFTER TRYING FOR A WHILE TO give his music a contemporary pop sound, Pedro Pardo, the Cuban-born singer based in Miami, decided to go back to the straight romantic music that, according to him, is what the people buy. "The romantic and the tropical dance music is what really sells," says Pardo, who records for Sonotone. "I had been looking for a while for some commercial arrangements, sweet, something to caress the ear," he says. He found his sound and his man in Chile, in the person of Roberto Espinosa, who produced Pardo's latest record with lots of strings, those of Chile's symphonic orchestra. Now Pardo's "De Carne Y Hueso" can be heard every day, albeit partially, as the main theme of the soap opera "Abigail," broadcast through the Telemundo network in the U.S. and soon, according to him, to air in Puerto Rico and other Latin American countries. The soap opera will assure 10 months-200 chapters-of weekday promotion for the record. You can't beat that, Pardo, 36, is set to start his first national tour in the U.S. sometime in September. A Latin American tour is also in the works as well as a possible leading role in a soap opera next year.

RUBEN ESPINOSA HAS BEEN APPOINTED national sales director, U.S.A. and Puerto Rico, for Capitol/EMI's Latin division. Espinosa, who reports to Jose Behar, VP/GM of the division, is responsible for supervising all sales operations in the U.S. and Puerto Rico, including directing the activities of the division's four regional sales representatives. Espinosa goes to Capitol/EMI from CBS Discos, where he worked as sales manager. West Coast, for four years . . . A new concept in merengue is coming our way, according to sources at BMG. The company, which let its tropical roster go a few years ago,

is preparing the release of Algoritmo, a band with synthesizers and no horns. It will be interesting to hear. Also from BMG is a new Sergio Hernandez merengue album ... Globo Records is conducting high-level talks with the Sonido Co. (Fania) for a possible compilation of all-time salsa hits. The company has also put out a Jose Luis Perales compilation of old Hispavox tunes . . . Watch out for Kuban-ey's rerelease of a **Bola de Nieve** album on CD, a lit-tle hidden jewel of Latin music . . . Yale Univ. awarded Celia Cruz an honorary doctor of music degree during the university's 288th commencement exercises. "Your unique style has forged in this, your adopted country, a new form of Caribbean music and made salsa an international rhythm in which

## Pedro Pardo offers sweet 'Carne' on 'Abigail' soap

you have once again proclaimed an unbowed affirmation of life," said a citation by Yale president Benno C. Schmidt Jr., during the ceremonies in New Haven, Conn. ... Singer/composer Juan Gabriel is being sued for \$3.6 million by Arcos Management of Chicago. The firm is using the RICO act, which stands for Racketeer Influenced and Corrupt Organizations, to accuse the singer/composer of mail and wire fraud in conjunction with his participation and control of the Juan Gabriel USA Tour 1988. He is also charged with fraud, breach of contract, and unjust enrichment. Arcos alleges Gabriel failed to pay the company commissions and fees from the tour and failed to reimburse Arcos for expenses. The singer also failed to appear at contracted performances in Long Beach, Calif., and Chicago during the tour.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		iled from national Latin dio airplay reports. TITLE
$\bigcirc$	1	1	11	LUIS MIGUEL WEA LATINA	LA INCONDICIONAL 5 weeks at No. One
2	2	2	9	JOSE LUIS RODRIGUEZ	BAILA MI RUMBA
3	3	3	10	BRAULIO CBS	AMANDOTE Y SONANDOTE
4	6	8	6	FRANCO DE VITA CBS	TE AMO
5	4	10	6	ANA GABRIEL	SIMPLEMETE AMIGOS
6	5	5	12	CHAYANNE	ESTE RITMO SE BAILA ASI
7	8	4	20	JOSE JOSE ARIOLA	COMO TU
8	7	9	20	RICARDO MONTANER	♦ SOLO CON UN BESO
9)	12	14	16	ROCIO DURCAL	EL AMOR MAS BONITO
10	9	7	23	VIKKI CARR	♦ MALA SUERTE
11	11	11	11	EL GRAN COMBO	AMAME
12		19	3	JULIO IGLESIAS	BAMBOLEO/CABALLO VIEJO
	14			CBS	YA NO PUEDO VOLVER CONTIGO
13	10	6	14	ARIOLA ROCIO JURADO	AMOR DE NOCHE
14)	19	27	3	EMI-CAPITOL LATIN	NO PODRAS ESCAPAR DE MI
15	15	22	10	SONOTONE	
16)	24	15	30	CHAYANNE CBS	◆ TU PIRATA SOY YO
17	16	36	5	EDDIE SANTIAGO TH-RODVEN	ME FALLASTE
18	18	29	6	JOSE JOSE RCA	PIEL DE AZUCAR
19	13	12	31	ISABEL PANTOJA RCA	ASI FUE
20	17	16	6	WILLIE COLON FANIA	EL GRAN BARON
21	20	32	4	YOLANDITA MONJE CBS	QUITAME ESE HOMBRE DEL CORAZON
2	NE	wÞ	1		DE SHOT DEBUT * * * AUNQUE MAL PAGUEN ELLAS
23)	29	30	7	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
24	25	_	2	ROCIO DURCAL	EXTRANANDOTE
25)	33	37	4	EDNITA NASARIO	MI CORAZON TIENE MENTE PROPIA
(26)	38	23	4	★★★ LUCIA MENDEZ	
27	21	21	12	YOLANDA DEL RIO	VALGAME DIOS
28)	32	17	14	LASER TONY VEGA	♦ YO ME QUEDO
29	34	38	3	LOS CAIFANES	LA NEGRA TOMASA
				RCA EDNITA NASARIO	APRENDERE
30	31	20	27		VETE CON ELLA
31	26	33	15		UN HOMBRE BUSCA UNA MUJER
32	28	25	23		ES EL AMOR QUE LLEGA
33	23	13	25	CBS	
34)	NE	WÞ	1		
35)	40	-	2	JOSE JAVIER SOLIS	QUE HABLEN
36	30	24	19	ROBERTO CARLOS	TRISTES MOMENTOS
37	35	31	39	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
38)	RE-E	NTRY	14	ROBERTO CARLOS CBS	MIS AMORES
39	3 <b>9</b>	-	4	LOS YONICS FONOVISA	PERDON POR TUS LAGRIMAS
			-		

FOR WEEK ENDING JUNE 24, 1989

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



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**D.III** 

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	I	T	DP JAZZ ALBUMS
EEK	AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	2 WKS.	WKS. O	ARTIST TITLE
			* * No. 1 * *
1	1	13	CHICK COREA AKOUSTIC BAND GRP 9582 (CD) 5 weeks at No. One CHICK COREA AKOUSTIC BAND
2	2	17	MARCUS ROBERTS NOVUS 3051/RCA (CD) THE TRUTH IS SPOKEN HERE
3	4	7	CHET BAKER NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
4	5	5	DR. JOHN WARNER BROS. 25889 (CD) IN A SENTIMENTAL MOOD
5	3	13	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD) REVELATIONS
6	6	31	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD) BLUE SKIES
7	9	9	DAVID MURRAY PORTRAIT OR 44432/E.P.A. (CD) MING'S SAMBA
8	8	27	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD) MICHEL CAMILO
9	7	11	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD) VOODOO
10	11	3	SHIRLEY HORN VERVE DIGITAL 837 933/POLYGRAM (CD) CLOSE ENOUGH FOR LOVE
	13	5	MICHAEL PEDICIN JR. OPTIMISM 3211 (CD) ANGLES
12	12	9	AL HIRT PROJAZZ 670 (CD) COTTON CANDY
13	15	19	HARRY CONNICK, JR. COLUMBIA FC 44369 (CD) 20
14	14	5	ERIC GALE EMARCY 836 369/POLYGRAM (CD) IN A JAZZ TRADITION
(15)	NE	wÞ	DAVID NEWMAN ATLANTIC JAZZ 81965/ATLANTIC (CD) FIRE!

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## TOP CONTEMPORARY JAZZ ALBUMSTM

1	1	11	JOE SAMPLE WARNER BROS. 25781 (CD)	9 weeks at No. One SPELLBOUND
2	2	13	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
3	3	5	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
4	4	7	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
5	6	5	EARL KLUGH WARNER BROS. 25902 (CD)	HISPERS AND PROMISES
6	5	13	TERRI LYNE CARRINGTON VERVE FORECAST 83	7 697/POLYGRAM (CD) REAL LIFE STORY
$\bigcirc$	10	3	RIPPINGTONS FEATURING RUSS FREEMAN	GRP 9588 (CD) TOURIST IN PARADISE
8	NE	wÞ	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
9	17	3	KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
10	7	19	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES #1
11	12	13	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
(12)	21	9	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
13	13	29	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
14	NE	WÞ	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
	8	17	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
15	0		KENNY G A ARISTA 8457 (CD)	
15 16	11	35	KENNY G A ARISTA 8457 (CD)	SILHOUETTE
	_	35 11	KENNY G ▲ ARISTA 8457 (CD) SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	SILHOUETTE
16	11			
16 17	11 9	11	SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	LOVE MADNESS
16 17 18	11 9 22	11 5	SHERRY WINSTON HEADFIRST 729/K-TEL (CD) STEVE BACH SOUNDWINGS 2112 (CD)	LOVE MADNESS
16 17 18 19	11 9 22 15	11 5 25	SHERRY WINSTON       HEADFIRST 729/K-TEL (CD)         STEVE BACH       SOUNDWINGS 2112 (CD)         TAKE 6       REPRISE 25670/WARNER BROS. (CD)	LOVE MADNESS MORE THAN A DREAM TAKE 6
16 17 18 19 20	11 9 22 15 16	11 5 25 15	SHERRY WINSTON       HEADFIRST 729/K-TEL (CD)         STEVE BACH       SOUNDWINGS 2112 (CD)         TAKE 6       REPRISE 25670/WARNER BROS. (CD)         BOBBY LYLE       ATLANTIC 81938 (CD)	LOVE MADNESS MORE THAN A DREAM TAKE 6 IVORY DREAM LOVE DANCE
16 17 18 19 20 21	11 9 22 15 16 20	11 5 25 15 9	SHERRY WINSTON       HEADFIRST 729/K-TEL (CD)         STEVE BACH       SOUNDWINGS 2112 (CD)         TAKE 6       REPRISE 25670/WARNER BROS. (CD)         BOBBY LYLE       ATLANTIC 81938 (CD)         IVAN LINS       REPRISE 25850 (CD)         RICARDO SILVEIRA       VERVE FORECAST 837 696/POL	LOVE MADNESS MORE THAN A DREAM TAKE 6 IVORY DREAM LOVE DANCE
16 17 18 19 20 21 22	111 9 222 155 16 20 23	11 5 25 15 9 3	SHERRY WINSTON       HEADFIRST 729/K-TEL (CD)         STEVE BACH       SOUNDWINGS 2112 (CD)         TAKE 6       REPRISE 25670/WARNER BROS. (CD)         BOBBY LYLE       ATLANTIC 81938 (CD)         IVAN LINS       REPRISE 25850 (CD)         RICARDO SILVEIRA       VERVE FORECAST 837 696/POI         BRIAN MELVIN'S NIGHTFOOD       GLOBAL PACIFIC         ANDREAS VOLLENWEIDER       COLUMBIA FC 45154	LOVE MADNESS MORE THAN A DREAM TAKE 6 IVORY DREAM LOVE DANCE LYGRAM (CD) SKY LIGHT 40733/COLUMBIA (CD) NIGHTFOOD



by Jeff Levenson

BY THE TIME PIANIST BILL EVANS recorded his second album for Riverside, "Everybody Digs Bill Evans," in 1958, he had already invented himself. His touch was unmistakable (an easy call in any blindfold test) and so, too, were the qualities that defined him: His lyricism, introspection, concision were all in evidence, uncluttered by flashy notes or the excessive play we expect of young musicians, and washed with sepia hues of melancholy that communicate a rare depth of feeling. One needed only to hear "Peace Piece," his chilling improvisation inspired by Leonard Bernstein's "Some Other Time," to realize that Evans was tiptoeing through internal minefields of vulnerability. Music was his cover.

A few years back **Fantasy** issued a handsome box of his complete works on Riverside, recorded during the years 1956-63. It was an exceptionally fine package. A companion box has just been issued, "The Complete Fantasy Recordings," which captures Evans throughout the '70s, in the period just prior to his death. His play during that time was no less telling.

The pianist was especially expressive in the trio setting. In this respect, the two boxes invite comparison. During the Riverside years he had the support of bassist Scott LaFaro and drummer Paul Motian (one of the most empathetic and interactive small groups ever), and during his stay at Fantasy he developed powerful fellowships with bassist Eddie Gomez and drummers Marty Morell and Eliot Zigmund. Clearly, he enjoyed special closeness with his bass players; he opened up to them in ways that bespoke trust and nurturing. (Gene Lees' notes offer rare insight into Evans' personality, including the manner with which he approached important relationships.)

The other group configurations represented in the col-

lection showcase equally brilliant facets of the pianist's musicianship: quintet performances featuring **Harold Land, Kenny Burrell, Lee Konitz,** and **Warne Marsh,** among others; duo outings, notably Evans' poignant exchange with vocalist **Tony Bennett**, a masterwork; and solo turns that find him dissecting and rearranging melodies, probing each of his perfectly chosen notes for inner resonances.

The sum effect is music that affirms the genius first heard on "Everybody Digs." At its most immediate, it attests that, though everybody knows the feeling of pain, Evans figured out how to make it sound beautiful.

HE KEYS TO SUCCESS: Anybody notice how many piano players are vying for honors on the top jazz chart? In recent weeks we've seen albums by McCoy Tyner,

# Fantasy issues 2nd boxed set on pianist Bill Evans

Marcus Roberts, Michel Camilo, Chick Corea, Dr. John, and Harry Connick Jr. sliding in and out of key positions (not to mention Joe Sample, who is heading up the contemporary entries). Can't quite figure out why, but note they each represent musical points of view that cover a wide range of stylistic territories. Moreover, some have benefited from media coverage beyond the world of record sales: Connick has been receiving tremendous press, resulting in sellout engagements at New York's Alice Tully Hall and the Algonquin Hotel; Camilo was just featured in People magazine; Dr. John did "The Tonight Show"; and Roberts had segments on "Michelob Presents Sunday Night," "Day's End," and "The Today Show." (Publicists! Start your engines!)

**S**ETTING THE RECORD STRAIGHT: Label confusion, a hellish syndrome that preys on unsuspecting music writers, attacked me last week while I was playing with bubble-pack. It's **Savoy**, and not **Muse**, that just issued **Nat King Cole & the Nat King Cole Trio**. (I plead nolo contendere—both labels get mailed from the same office.)

sizers. It may be by different artists, but it basically sounds like the same song. "What I've tried to do probably won't be reaching the

"What I've tried to do probably won't be reaching the larger market. You have to be very wise in how you do it—it is sometimes very frustrating for me. The record company is very supportive of what I do, but I do appreciate that they *have* to have the sales.

"As for my ministry, it sould seem that while there is an obvious market for my music in the States, I really dream of establishing my ministry in Europe. There isn't a gospel market over here yet. Perhaps I will have to do well in the States to support what I do in England and Europe. My heart's desire is to be a part of really establishing gospel music over here—with the traditional R&B singing sound where you can actually hear the

# Lavine Hudson set sights on a straight-ahead sound

voice and the lyrics—with words that really inspire you. "Otherwise, you've just another black girl with a sexy image showing off her body. I won't do that."

T LOOKS LIKE Cornerstone '89 has its best lineup of artists and speakers ever this year. The popular Christian music festival, held June 29-July 2 at the Lake County Fairgrounds in Grayslake, Ill. (about 40 miles north of Chicago), is sponsored by Cornerstone magazine, a publication of Jesus People USA—one of the most important and anointed inner-city community ministries in the world.

This year's Cornerstone features the Russ Taff Band, Choir, Jeff Johnson (in a rare festival appearance), Mylon & Broken Heart, Tonio K., thrash-rockers Vengeance, Mad At The World, Rez, Larry Norman, Shout, Larry Howard, Charlie Peacock, Margaret Becker, Adam Again, and Vector, among others. This year's speakers include Tom Sine and Mike Yaconelli, editor of the semilegendary Christian humor magazine The Wittenburg Door. No word yet if the iconoclastic Wauhob Family will make a dramatic appearance.



by Bob Darden

This is the second half of an interview with Lavine Hudson, the new Virgin/Reunion artist who just released her debut album, "Intervention." The English singer/songwriter held out for eight years before signing a contract in order to be allowed to make a gospel album.

MTERVENTION," WHICH includes contributions from the Winans and Twinkie Clark, is straight-ahead black gospel—which is exactly what Lavine Hudson wanted, even though there's virtually no market for traditional gospel in the U.K.

"I had no choice—I just can't stand 'you' songs songs where artists try to disguise religious songs as love songs," she says angrily. "I don't think you can do a whole gospel album without mentioning God even once. I can't understand it, it's like telling you about somebody important and never mentioning their name.

"Another problem gospel artists face is that England is one of the hardest countries to be successful in unless you're strictly in a pop vein. We don't even buy real R&B by real singers like Anita Baker or Luther Vandross. Unless it is a straightforward pop thing by someone like Michael Jackson or Whitney Houston, it's not Top Of The 'Pops' in England. And since I refuse to bend and do commercial pop, that does pose problems."

Even over the crackly long-distance line from London, Lavine's voice is full of charm and emotion. She seems remarkably committed to her vision.

"I like music, real music you can sing," she says firmly. "I have nothing against today's R&B except that it takes away from the voice. In most songs there is too much going on, too many drum beats, too many synthe-





by Is Horowitz

GONE BUT NOT FORGOTTEN; High Fidelity magazine came on the scene in the early '50s, one of the most exciting eras in the history of recorded music. The LP had been introduced just a few years earlier, setting off an explosion of new label activity. High Fidelity was there to document the galloping catalog growth, as such labels as Westminster, Vox, Vanguard, Angel USA, and a host of others supplemented the activity of the majors.

On the equipment side, there were developments that brought audio fans such exotica as push-pull amplifiers, diamond styli, and sand-filled speaker enclosures. The magazine was there to react, comment, and enlighten.

There were glory years under the editorial leadership of the late Roland Gelatt, who also found time to write one of the authoritative histories of the recording industry

Over the years, and for a variety of reasons, High Fidelity lost its cutting edge, particularly in classics. A few weeks ago word came down that its name and subscriber list were sold to the publishers of Stereo Review. Its last issue will be in July. The name, however, will still echo resonantly for those who were around in the early days.

PASSING NOTES: The Vladimir Horowitz floodgates open wider. Now BMG Classics has finally broken its logjam on CD reissues by the pianist, with four scheduled for August. Each is devoted to a single composer and comprise, respectively, works by Schumann, Clementi, Scriabin, and Rachmaninoff. The latter features a performance of the Piano Concerto No. 3, with Fritz Reiner conducting. The Horowitz CDs will appear on the midline RCA Gold Seal series.

The first release from Art & Electronic, the label set up as a joint venture between Mobile Fidelity and entrepreneurs in the Soviet Union, has been pushed back from July until August. There will be seven titles in the debut release, distributed here through MCA Records. They will be preceded by several weeks with a release of six CDs processed by Mobile Fidelity from Melodia catalog material, also to be marketed by MCA.

A&E, incidentally, got an unexpected boost last month when one of its first artist signings, Soviet violinist Vadim Repin, won the prestigious Queen Elisabeth contest in Brussels, Belgium. Repin's first recordings for the label will program sonatas by Bach and Brahms.

Itzhak Perlman and Kathleen Battle will be recording an all-Bach album for Deutsche Grammophon in August. John Nelson will conduct the St. Luke's Chamber Orchestra .... The Tokyo String Quartet, which celebrates its 20th anniversary next season, continues an

# High Fidelity exits the scene; Horowitz CD reissues set

ambitious recording program for RCA Red Seal. More in its cycle of the Schubert Quartets are due, as well as live recordings of the Beethoven Quartets.

Riccardo Muti's contract as music director of the Philadelphia Orchestra has been extended through the 1991-92 season. Automatic renewal provisions are said to apply beyond that time. Meanwhile, Joseph Kluger, GM of the orchestra, has been upped to executive director. He succeeds Stephen Sell, who died May 26 ... Luciano Pavarotti will appear on "Great Performers At Lincoln Center" in each of the next three years.

In one of the more useful radio-station promotions to surface, WNCN New York is distributing a fact-loaded reference booklet, Classical Classifieds, to area music lovers. Dozens of concert venues and record stores are listed in the gratis publication, which also includes a rundown of the station's top hits.

CBS MASTERWORKS TOP 10

17	5	FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071 ANDRES SEGOVIA
18	33	WINTER WAS HARD NONESUCH 79181 KRONOS QUARTET
24	137	HOROWITZ IN MOSCOW DG 419-499 VLADIMIR HOROWITZ
19	23	BACH: SONATAS & PARTITAS ANGEL CDCB-49483 ITZHAK PERLMAN
21	7	MUSIC OF GABRIELI TELARC CD-80204 EMPIRE BRASS
23	5	GABRIELI/MONTEVERDI: ANTIPHONAL MUSIC CBS MK-44931 CANADIAN BRASS
NE	WÞ	STRESS BUSTERS RCA 60011-RG VARIOUS ARTISTS
20	13	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065 VARIOUS ARTISTS
22	33	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816 LUCIANO PAVAROTTI

## TOP CROSSOVER ALBUMSTM

1	1	11	★ NO. 1 ★ ★ VICTORY AT SEA TELARC CD-80175 3 weeks at No. One CINCINNATI POPS (KUNZEL)	
2	2	17	UTE LEMPER SINGS KURT WEILL LONDON 425-204	
3	_	-	POPS BRITANNIA PHILIPS 420-946	
3	3	9	BOSTON POPS (WILLIAMS)	
4	4	37	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
5	5	47	JAMES GALWAY'S GREATEST HITS RCA 7778-RC JAMES GALWAY	
6	6	15	MANCINI'S GREATEST HITS TELARC CD-80183 CINCINNATI POPS (KUNZEL)	
7	7 NEW▶		A DISNEY SPECTACULAR TELARC CD-80196 CINCINNATI POPS (KUNZEL)	
8	7	29	BIG BAND HIT PARADE TELARC CD-80177 CINCINNATI POPS (KUNZEL)	
9	9	21	RAMIREZ: MISA CRIOLLA PHILIPS 420-955 JOSE CARRERAS	
10	8	37	DIGITAL JUKEBOX PHILIPS 422-064 BOSTON POPS (WILLIAMS)	
11	14	3	ENCORE A&M CD-9509 LIONA BOYD	
12	NE	<b>N Þ</b>	FROM LONDON TO BROADWAY PICKWICK PRD-18000 LONDON POPS (AMRAM)	
13	12	19	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375 THE KING'S SINGERS	
14	11	3	SPIRIT OF THE GUITAR CBS MK-44898 JOHN WILLIAMS	
15	10	41	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	

CONDUCTING BUSINESS	CARLOS KLEIBER NEW YEAR'S CONCERT 1989 VIENNA PHILHARMONIC
	425564 (2,CD Set)
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1	NEW YEAR'S CONCERT 1989 MK2 45564 VIENNA PHILHARMONIC/CARLOS KLEIBE					
2	DOMINGO AT THE PHILHARMONIC MK 44942 NEW YORK PHILHARMONIC/ZUBIN MEHT					
3	"QUIET CITY" Music Of Copland, Husa, Vaughan Williams, Hindemith, etc. MK 44916 WYNTON MARSALIS/EASTMAN WIND ENSEMBLE/DONALD HUNSBERGE					
4	R. STRAUSS: Metamorphosen MK 44702 NEW STOCKHOLM CHAMBER ORCH./ESA-PEKKA SALONEN					
5	HAYDN: Sonatas Nos. 33, 38, 58, 60 MK 44918 EMANUEL A					
6	DVOŘÁK: Piano Quintet, Op. 81; String Quartet, Op. 96 "American" <sup>MK 44920</sup> HIROKO NAKAMURA/TOKYO STRING QUARTI					
7	TCHAIKOVSKY CHAMBER ORCHESTRA Works by Barber, Mozart, Rachmaninoff, Haydn, etc. MK 44529 LAZAR GOSMAN/TCHAIKOVSKY CHAMBER ORCHESTR					
8	PORTRAIT Of YO-YO MA Bach, Haydn, Beethoven, Kreisler, etc. MK 44796 YO-YO					
9	RACHMANINOFF: Piano Concerto No. 3 MK <sup>44761</sup> VLADIMIR FELTSMAN/ISRAEL PHILHARMONIC/ZUBIN MEHT					
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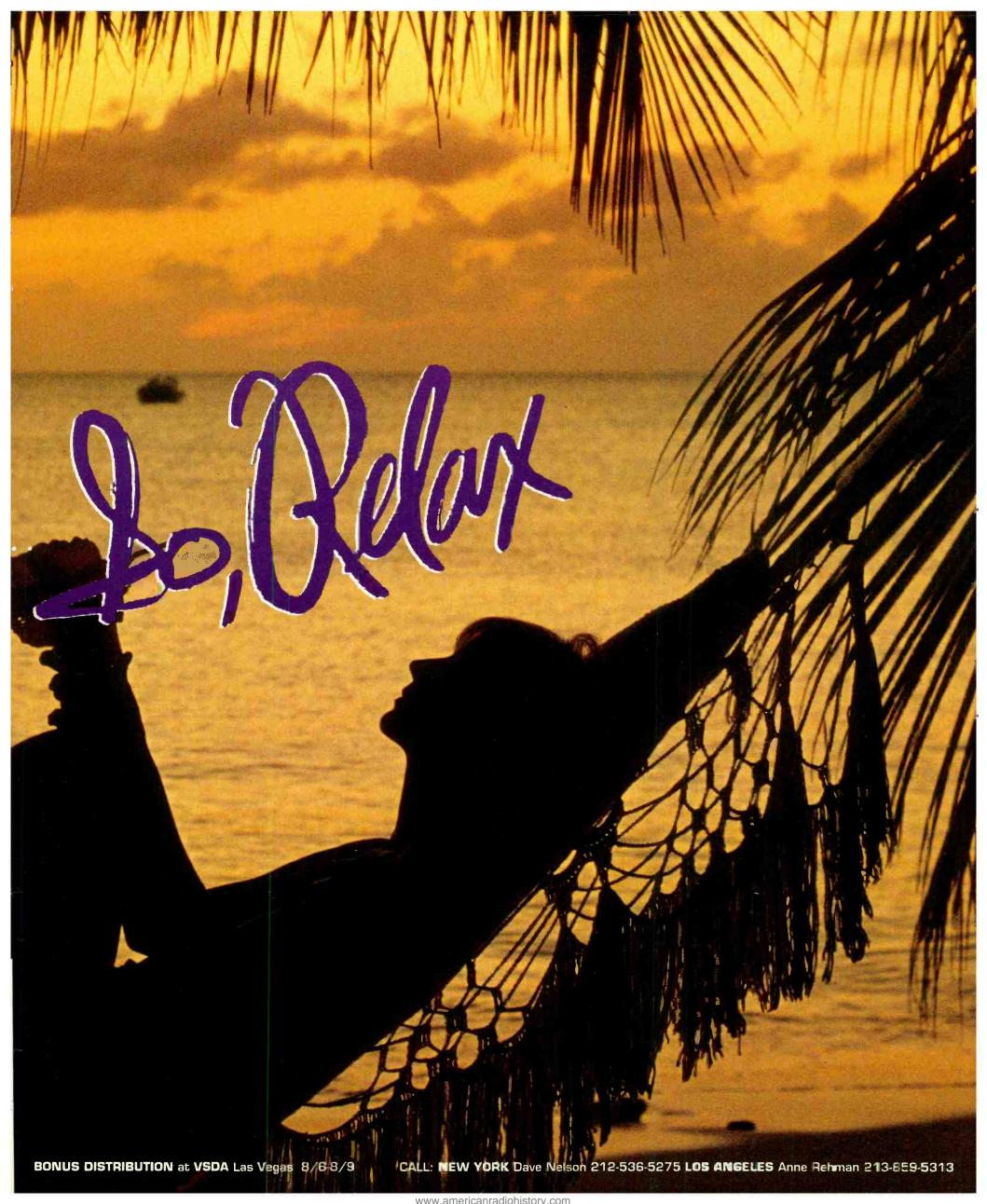
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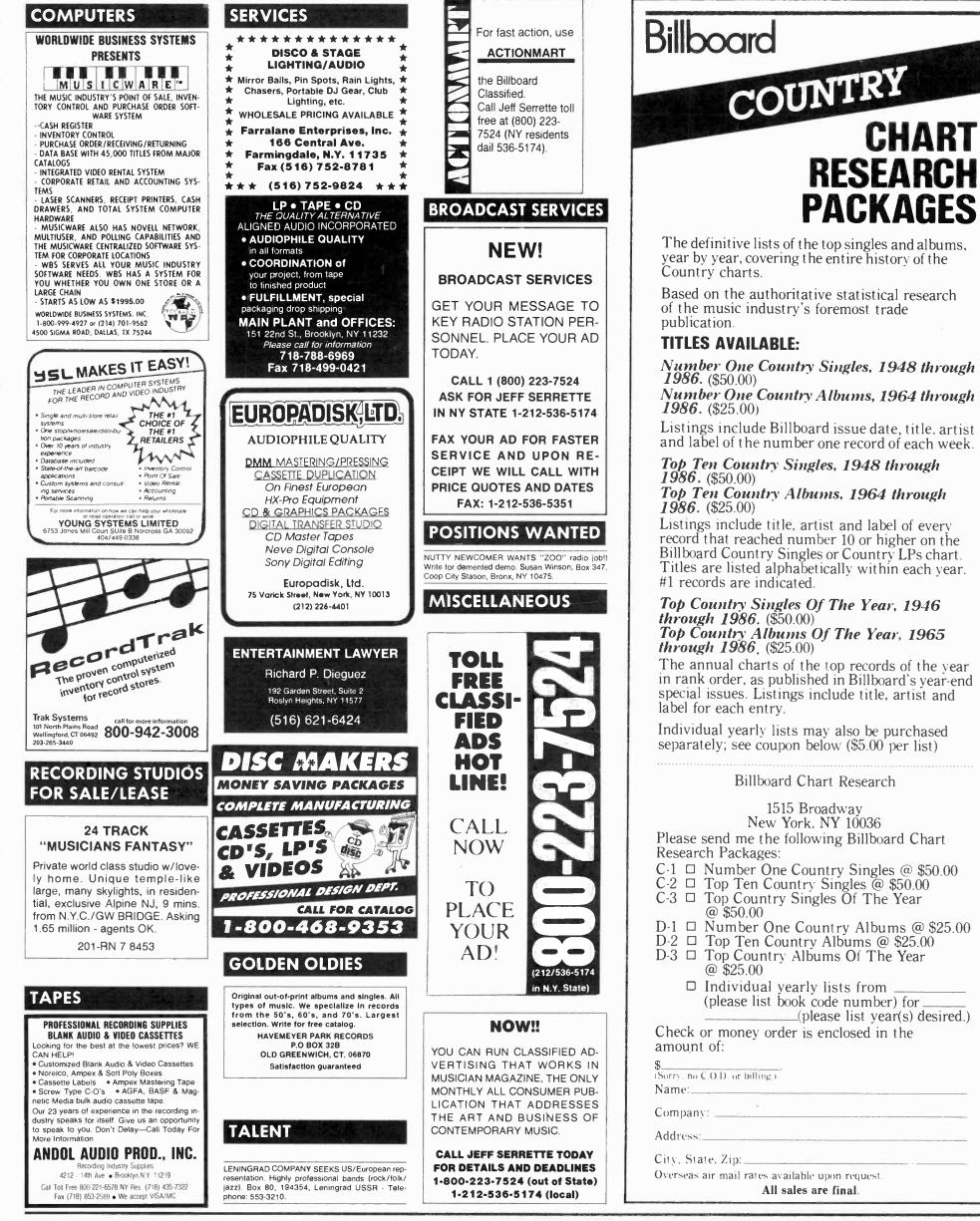
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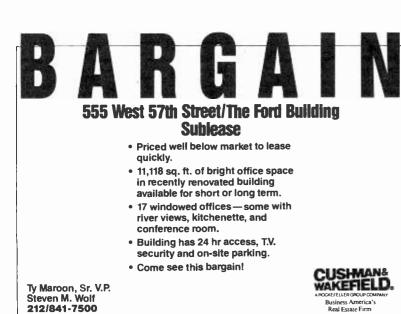
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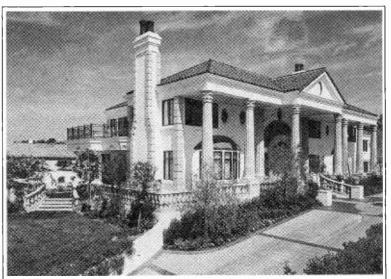
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# SSL Studio Doesn't Count On Commercials **Music Matters At Chicago Trax**

#### BY MOIRA McCORMICK

CHICAGO Chicago Trax Studios' recent purchase of a Solid State Logic 4000 G console makes it the only SSL-equipped recording facility in Chicago that does not rely on commercial work as its main source of income. Chicago Trax, which co-owner Reid Hyams stresses is a music studio first and foremost, has also renovated all its studios, in particular Studio B, and brought in a Time Lynx synchronizer for locking video and multitrack machines. "With the SSL [which features

32 inputs in a 40 main frame], we're giving music clients the opportunity to work with a high-end console," says Hyams, "without worrying about ad clients getting in their way, as they do at the downtown commercial studios. Here, they can lock out the room for days." Trax does have a commercial production arm of its own, Music Chicago, notes Hyams, "but we'll book time in the downtown studios if it interferes with a music client here.'

Chicago Trax encompasses three recording rooms: Studio A, with a live-end/dead-end 440square-foot control room and 1,000-square-foot studio; Studio B

BY STEVEN DUPLER

NEW YORK In a move that com-

mercially unites two of the most

prestigious names in pro audio for

the first time, high-end console

manufacturer Neve becomes exclusive North American distribu(400 square feet), with LE/DE control room and automated 36-channel Harrison MR4 console, used primarily for synthesizer work and overdubbing; and Studio C, used for editing, production work, and tape duplicating. "All rooms have Otari and Studer tape recorders,' says Hyams.

# 'They can lock out the room for days'

According to Hyams, Chicago Trax has been seeing more majorlabel work than in the past, partly due to the studio's upgrading and to the fact that a number of Chicago artists recently signed to major labels "want to work at home."

"We've been doing a ton of mixes for Jive Records," Hyams notes, "ever since they opened their own Chicago studio [Billboard, March 25]. They do a lot of tracking there, and then come here to mix on the SSL."

Engineer Steve Spapperi has overseen sessions for Beat Mas-ters and Lisa M, both U.K.-based artists, as well as a cut called "Acid Tracks" for Adonis. Ivan Neville was in recently as well, cutting tracks with Chicago's

Neve To Distribute Mitsubishi DAT

Mitsubishi had previously acted

as its own North American distrib-

utor for the past several years.

The new arrangement will see Mit-

subishi Electric Professional Digi-

tal Audio sales and service offices

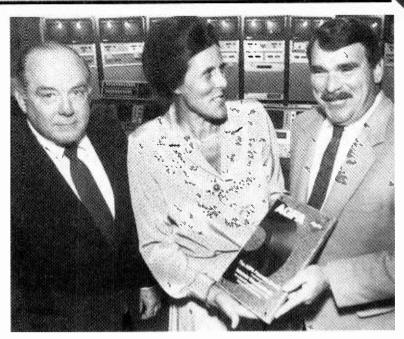
throughout North America con-

Nicholas Tremulis and Mars Williams from the Psychedelic Furs.

RO AUDIO/VIDEO

Chicago Trax is the studio of choice for booming Chicago indie Wax Trax Records (Billboard, April 8), and Ministry is recording its new Sire album here. Ministry also collaborated with Cabaret Voltaire for a Wax Trax single titled "No Name No Slogan."

Other recent clients have included Die Warsau Symphony for U.K. label Fiction; former Manhattan Records artist Gavin Christopher, who cut a series of demos; Jello Biafra, who recorded a project called Lard with Ministry's Al Jourgensen and Paul Barker, for his Alternative Tentacles label; Darryl Pandy, who is recording his first Warner Bros. single, with Keith Henderson producing; and Donnell Rush, for the Island-distributed label 4th and Broadway, produced by Rick Barnes.



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Pancake Pride. The very first Agfa Pancake Award is presented to duplicator Technicolor Videocassette for achievements in quality control of high-capacity videocassette duplication. Shown, from left, are Ray Reilly, VP of purchasing for Technicolor; Maria Curry, VP/GM Agfa Magnetic Tape; and Emmet Murphy, president of Technicolor.

# AUDIO TRACK

#### **NEW YORK**

**PRINCE PAUL OF Stetsasonic re**mixed "Good Thing" for the I.R.S. act Fine Young Cannibals at Calliope. Mike Teelucksingh was at the

Bethel, Conn., headquarters, and

its regional offices in New York,

Los Angeles, and Nashville. Sono-

technique, Neve's Candian distrib-

utor, will now handle the full Mit-

Although Mitsubishi's digital

multitrack and two-track decks are

subishi line as well.

locked up the loops. Miller, Miller, Miller & Sloan worked on album tracks with producer Joe Marden. Dan Miller was at the board. At Baby Monster, Jane Gillman

faders. Stetsasonic recorded a third

album for Tommy Boy. Bob Coulter

tracked an album for Green Linnet Records. Steve Burgh produced and engineered. Tony Garnier and Hugh McDonald handled bass tracks, with Richard Crooks and Dave Rataiczak on drums and Charlie Giordano on keys. Doug Sahm tracked material for a new PolyGram album with Gregg Geller producing. Rick Rowe ran the board.

Charlie Karp and the Name Droppers were in at Northlake Sound tracking a second album for Grudge/BMG. Karp produced. Ed Solan ran the board.

At Barry Diament Audio, engineer Diament mastered CDs for Genesis' Tony Banks' upcoming Virgin album and the Questionaires' new release on EMI. Other projects in-cluded Edie Brickell & New Bohemians' "Love Like We Do" and Enya's "Storms In Africa" on Geffen.

#### LOS ANGELES

FORMER FOUR SEASON and Critters lead Don Ciccone was in cutting at Clearlake Audio with session men Buzzy Feiten, Reggie McBride, Steve Madaio, Jack Bruno, and Bobby Martin. Bob Margoeleff engineered.

Red Zone played host to a Motown reunion recently, put together by Ian Levine, Rick Gianatos, and Steven Wagner of Nightmare Records. A record and documentary is planned. Those attending included Freddy Gorman, the Originals, Sisters Love, Claudette Robinson (Smokey's wife and former Miracle), Frankie Gaye, Mary Wells, Jean Terreil (former Supreme), and Gladys Horton (of the Marvellettes).

The Red Hot Chile Peppers were in at Westlake Audio mixing on the Harrison Series 10. Michael Beinhorn produced with Dave Jerdin at the helm. Darryl Dobson assisted.

#### NASHVILLE

**UANA MCVICKER** WAS in at the Music Mill cutting album tracks and vocals with producer Bud Logan for Capitol. Pete Green, Paul Goldberg, and George Clinton engineered. **Bohby Vinton** was in overdubbing and mixing for Curb. Jerry Kennedy produced with Snake Reynolds and Goldberg at the board.

Shelby Lynne (CBS) was in at the Bennett House working on cuts for CBS Records. Bob Montgomery produced with Gene Eichelberger at the board. Shawn McLean was second engineer. Russ Taff was in with producer James Hollihan for Word Records. Tim Crich ran the board with McLean assisting. And, producer Keith Thomas was in with 1st Call (Word). Billy Whittington ran the board.

#### **OTHER CITIES**

GUITARIST JACK STARR was in at Recordamatt, W. Islip, N.Y., working on his upcoming solo album, "A Minor Disturbance." The project The project features Randy Coven, Felix Haneman (of Zebra), and John O'Reilly. Frank Cariola produced with Joe Chinnici at the board.

At Sonic Images, Santa Clara, Calif., Lou Cass wrapped up work on his "Rated X" record. Ed Goldfarb produced.

Molly Hatchet was in at Parc Studios, Orlando, Fla., working on a Capitol album, titled "Lightning Strikes Twice," with producers Pat Armstrong and Andy Deganahl. Deganahl engineered. Tentative release date is July 26.

The Georgia Satellites dropped in at SoundScape in Atlanta to record some new material. Edd Miller engineered. Richy Kicklighter was in completing tracks for his solo album on Ichiban Records. Larry Turner ran the board.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn.

Jazz Concepts. Alphastar Concepts Inc., opened in April 1988 by Frank Carola in McKeesport, Pa., recently hosted tracking dates for noted jazz saxophonist Nathan Davis (who is also a doctor of jazz studies at the Univ. of Pittsburgh). The studio features facilities for both audio and video recording, as well as 16mm and 35mm film-score production. The control room houses a 40-channel automated desk, as well as Otari MX-80 recorders. Shown, from left, are owner Carola and Davis, in the control room.

solidated with Neve's four sales widely used in studios throughout tor of Mitsubishi Electric Co.'s full and service centers, including its North America (the company says line of digital audiotape recorders its installed base of two-tracks and

and ancillary gear.

multitracks in the U.S. is 200 machines), Sony, the firm's chief competitor, continues to lead the professional digital recorder market. But according to Barry Roche, Neve North America president, it is hoped that the new distribution arrangement will increase Mitsu-

bishi's market share by linking Mitsubishi sales and service with Neve's extremely well-established market presence.

'Both Neve and Mitsubishi feel that this synergistic partnership will expand sales and provide a more comprehensive package to their customers," he says, noting that Neve will also now incorporate Mitsubishi digital recorders into its display booths at all major pro audio trade exhibitions.

While the overwhelming majority of its consoles still incorporate analog circuitry, Neve was the first manufacturer to introduce a fully digital transfer console (the DTC-1000), several years ago. The DTC-1000 is found now in most top mastering facilities in the U.S. Overall, Neve says, there are

about 600 Neve desks in use in the U.S., including about 70 of the firm's new V Series models.

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# may '89

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- 7. hamburg-sporthalle
- 12. nürnberg-frankenhalle
- 13. nürnberg-frankenhalle
- 15. frankfurt-festhalle
- 16. frankfurt-festhalle
- 21. münchen-olympiahalle
- 22. münchen-olympiahalle

# june '89

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- 3. berlin-waldbühne
- 5. stuttgart-schleyerhalle
- 6. stuttgart-schleyerhalle

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## Polydor U.K. **Inks Deal With Big Life Label**

#### BY PIPPA COLLINS

LONDON Polydor (U.K.) and independent record label Big Life have set up a joint venture deal that will allow Big Life to operate autonomously in the U.K. while the label is licensed exclusively by Polydor throughout the rest of the world.

Big Life was set up by Jazz Summers, former manager of the Wham! duo of George Michael and Andrew Ridgely and its roster is topped by Yazz, who is married to Summers, and who has sold 1.2 million albums and 3 million singles worldwide. She also comfortably won many of the U.K. "top female singer" awards in popularity polls over the past 12 months.

Her album, "Wanted," has been a big seller worldwide and her single hits include "Where Has All The Love Gone," "Fine Time" and "Stand Up For Your Love Rights." As a result of this new deal, Yazz will no longer be with Elektra in the U.S. but will instead be handled by PolyGram.

Other important Big Life acts include Coldcut and De La Soul.

The Polydor venture means that the major receives a share of Big Life profits, plus overseas li-censing income. Polydor managing director David Munns says: "This is a tremendous deal for us and we're delighted to have acquired the licensing of these artists overseas. I have the utmost confidence in Jazz Summers' ability to develop Big Life into a major force not only in the U.K. market but also worldwide."

For Big Life the new deal represents an immediate cash injection. Says Summers: "The effect of the venture will be two-fold. It represents an immediate financial investment in all our artists, and at the same provides coordinated releases worldwide.

"I describe this as a deal with a difference because Polydor will allow me to stay independent and run my company as I have in the past, while giving me that coordinated support I need for our art-ists overseas."

**BY SHIG FUJITA** 

Ofra Haza scooped the grand prize

and a cash award of some 3 million

yen (about \$21,125) at the 18th Tokyo

Music Festival, staged June 2 at the

the best-performance trophy and

about \$14,100 in cash for its energetic

performance of "Walk The Dino-

Was (Not Was) from the U.S. took

## South Africa's Shifty Label Hit With Government Bans

#### BY JOHN MILLER

JOHANNESBURG, South Africa Three of South Africa's most liberal and anti-apartheid white Afrikaans acts have been banned from various campus concerts here and many of their recordings have been withdrawn from airing on state radio and television.

The "Voelvry" tour, which features two rock-oriented acts and a folk singer, has been barred from appearing at four Afrikaans universities as well as at a string of high schools. The reason given was that their music is "too contentious

Lloyd Ross, founder and director of Shifty Records, which handles the concert packages and the recordings, says the concert bannings were "not that surprising" but he says the situation has made more Afrikaaners aware of what is being sought in an eventual postapartheid atmosphere here.

Ross set up his controversial label here six years ago, operating at first from a caravan and now with a team of four in a Johannesburg office. He was initially funded by an injection of cash as an advance from a Swedish buyer of the Shifty catalog of some 30 acts, half of whom are black.

Despite the ban on product by the state broadcasters, Ross says his company's support for the basic human rights policy of freedom of expression goes on, as does the work to create a postapartheid democratic country here.

The release and distribution of the album "Change Is Pain," by black politi-cal detainee Mzwakhhke Mbuli, has been banned, Ross says, with security forces claiming it would "encourage revolution." This factor merely adds to the Shifty determination to fight on, he says.

In fact, the Mbuli album was released through Rounder Records in the U.S., Sweden, and West Germany. Ross says: "The problem has been getting together with Mbuli to work on a follow-up album, first mooted a year ago. He's had four or five spells in detention under the ongoing state of emergency in South Africa.'

The Shifty label also has problems over distribution through the majors to some retail outlets. But label policy remains that "the artist should not be com-pelled to tailor his work to suit a major company's commercial requirements."

## **Eric Clapton To Headline Swaziland Benefit Concert**

JOHANNESBURG, South Africa Eric Clapton and Johnny Clegg headline a roster featuring some 30 Southern Africa acts set to perform in a three-day festival in July as part of the King of Swaziland's Trust fundraising organization.

The event is to take place in the 35,000-capacity Somhlolo National Stadium in Swaziland, with proceeds going to the children's charity set up by King Mswati III along the lines of the Prince's Trust established by Prince Charles in London.

Officials of the South Africa-encircled kingdom have negotiated with authorities in Pretoria, South Africa, to have border posts open 24 hours a day during and prior to the event.

Clapton is providing an "all-star band," including Steve Farrone (formerly of Duran Duran), Nathan East (formerly with Michael Jackson), Ray Cooper (Elton John percussionist), Alan Clark (formerly with Dire Straits), Phil Palmer, Katie Kissoon, and Tessa Niles. Along with Clegg, other acts include Ray Phiri and Stimela, plus performers from South Africa, Zimbabwe, Lesotho, Mozambique, and several leading Swaziland groups.

Tickets are already on sale in both South Africa and Swaziland for what will be the first international concerts of Swaziland's 21 years of independence from the U.K. About 100,000 fans are expected over the three days.

Swaziland is one of the few countries in the region not to be affected by South African destabilization policies as claimed by the other frontline states, even though the population of 750,000 live in an apartheidfree society and condemn the internal policies of their powerful neighbor.

Karl-Heinz Lang, marketing manager for the event, says that re-sponse from overseas musicians has been "overwhelming," even though none of them are being paid. But one problem had been that many acts noted a clash of dates with their own tours.

After his stay in Swaziland, Clapton is set to play two concerts in Zimbabwe, and one each in Botswana and Mozambique. JOHN MILLER

## Argentina Rocks To Beat Of 2 New Music Channels

#### BY PAUL KLEINMAN

BUENOS AIRES, Argentina Despite all its economic and social problems, Latin America is breaking convincingly into the age of cable and satellite television.

Two decades ago, with the upsurge in popularity of television, Buenos Aires earned the title of "television capital of South America" and became very much the industry leader.

Those were the years of Goar Mestro's Rio de la Plata TV, golden years that saw the birth of some of the most memorable classics in the emergent South American TV scene.

Today, the Buenos Aires influence is declining to an extent but the city remains the most important cultural center of Latin America, producing the most creative talents. And here the first, and only, two music channels are developing. They are CVmusic and CableClip,

owned by local cable firms Cablevision and VCC.

Was (Not Was), Living In A Box, Cover Girls Also Win Prizes

**Israel's Haza Wins Tokyo Music Fest** 

Juan Carlos Reguiro, for 30 years a television producer and CableClip director, says, "We're still at a launch stage, but our ambitions for the future run high.'

Both channels are "very international," reflecting the cosmopolitan atmosphere of this city. Their programs include international (mainly U.K. and U.S.) clips from pop names and product from Latin American (mostly Argentinian) rock bands. Neither uses tango, salsa, or other Latin music genres but they don't precisely follow the route of U.S. and British networks.

Juan Cebrian, CVmusic director, says, "We don't copy anyone but are looking for a style of our own.'

It is generally agreed that rock music has been the most important cultural movement in Argentina over the past five years, and a high percentage of youngsters there belong to rock bands with varying levels of professionalism and talent. The Argentinian underground music market has created a tremendous impact, growing at a remarkable speed since the return of political freedom and democracy in 1983.

CVmusic and CableClip follow two very different programming routes. CVmusic opts for a wide audience age group, playing anything from Depeche Mode and the Bangles to Ella Fitzgerald and Frank Sinatra. from Soda Stereo and Charly Garcia to Erasure and Madonna.

But CableClip goes straight for the youth market, offering music-related special features alongside video pack-

CableClip's main V.J. is Raquel Mancini, a noted model; CVmusic has no chat between videos, except for a weekly special, "Backstage," hosted by director Cebrian.

Both channels are still on an "experimental" basis and plan to go on satellite in the next few months so they can be received by cable companies and satellite TV customers throughout the Western Hemisphere.

There are some commercials, but as yet very few on either channel.

## **Malaysia Goes International** Execs Say Piracy Down, Sales Up

#### BY Y.S. MING

KUALA LUMPUR, Malaysia International music sales have shown considerable improvement in recent months, according to industry executives who stress that the growth has not been at the expense of vernacular

and regional product. Says Eric Yeo, PolyGram's mar-keting manager, "The music market

mances in recent years.

racy, PolyGram cornered the market for Chinese product, particularly recordings emanating from Hong Kong, while it built a strong base for vernacular Malay recordings.

"International acts, which aver-

aged less than 4,000 units previously, now sell well in excess of 10,000, Yeo says.

Though current chart releases do well here, Yeo says a substantial part of the international gross comes from back catalog titles. Other reasons for the upturn include better radio and television programming, anti-piracy activities and aggressive marketing tactics.

The MGB-Pacific label claims that consumers and dealers use Radio-Television Malaysia's locally compiled Top 10 charts as a barometer for sales.

On the international sector repertoire front, heavy metal seems to provide the staple best seller for Poly-Gram and for EMI, while market leader WEA relies heavily on its pop and jazz-fusion products.

EMI's best-selling rock release, German band the Scorpions' "Savage Amusement," earned the group a (Continued on page 83)

saur." Haza and Was (Not Was) were TOKYO Singing a modern version among 12 finalists competing in the of a folk song that goes back to the 16th century, "Im Nin' Alu," Israel's 10,000-seat venue.

The U.K.'s Living In A Box, per-forming "Blow The House Down," and U.S. trio the Cover Girls, singing "All That Glitters Isn't Gold," each took gold awards and cash prizes of just more than \$7,000.

Three silver awards and cash prizes worth roughly \$3,500 went to Alyssa Milano (U.S.) for "What A Feeling," Julia Fordham (U.K.) for

"Happy Ever After," and Vaya Con Dios (Belgium) for "Don't Cry For Louie.

Originally there were to be 13 acts involved in the festival, but the U.K.'s Jonathan Butler canceled because of illness. The other finalists appearing were Rouge (West Germany), Danny Chan (Hong Kong), Yang Soo-Kyung (South Korea), and Yukari Morikawa and Ayako Shimizu, both from Japan.

Sheena Easton of the U.K. was the guest singer this year.

www.americanradiohistory.com

Nippon Budokan Hall.

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for legitimate product is obviously much bigger without the piracy that has bugged our efforts for so long."

He estimates that international music comprises 35% of sales in this territory, "a very encouraging improvement over our average perfor-

In the bad old days of Malaysian pi-

## NTERNATIONAL

## **75-Year-Old PRS Reports Income Of More Than 100 Million Pounds**

LONDON Gross annual revenue for the Performing Right Society (PRS) has exceeded 100 million pounds for the first time. Income in 1988 totaled 104.4 million pounds (\$161.8 million), up 9.6% over the previous year. Gross licensing income from Great Britain and Ireland was up 17.7% (\$110.2 million at an exchange rate of \$1.55 to the pound sterling), with royalties from radio and television up 12.1% to \$62.46 million, and revenue from public performance licenses up 25.9% to \$47.7 million. Revenue from overseas, however, was down 3.2% to \$45.57 million. The society is celebrating its 75th anniversary. PETER JONES

## Austria's Lift Starts New Company

VIENNA, Austria Vienna-based Lift, specialist in CD display products, has set up a new company, Lift Plastics Ltd., producing CD and video storage units for retail and domestic sale. It is projected to manufacture about 43 million units annually, with 90% of its output for export. Revenue for the Lift group as a whole this year should reach \$16.3 million, compared with the \$148,000 posted 10 years ago. Just 8% of the 1989 gross comes from Austria, the most important foreign markets being Japan, the U.S., France, West Germany, and the U.K. The firm has 10 distributors in 20 countries, all sending delegates to a sales meeting here June 29. MANFRED SCHREIBER

## Monsters' Have No Home In London

LONDON This year's "Monsters Of Rock" heavy metal festival at Donington Park has been called off, following long-running police and local council talks about safety regulations. At the 1988 event, two fans were crushed to death and others were injured when the crowd surged forward during the Guns N' Roses set. New license conditions were set this year which were not acceptable to the promoters, notably that the crowd be limited to 70,000. An appeal will take too long to enable a show to be organized, say the promoters, who are "confident" the festival will return next year. PETER JONES

## Malfunctions Are Ireland's Band Of Year

DUBLIN The Malfunctions have won the Irish "Band Of 1989" contest, sponsored by the Sunday Press and Radio 2FM. The success carried a prize of \$2,800 from EMI here, to cover the costs of cutting a single and buying equipment, plus a Remo drum kit. The group comes from Donegal, a remote Irish county that has produced a long list of successful talent, including Clannad, Eyna, and Rory Gallagher. KEN STEWART

## For Sony, VCR Production Is Booming

TOKYO Sony Corporation here is to produce 4.9 million 8mm, Beta and VHS VCRs in the fiscal year ending March 1990, up 30% from the 3.78 million manufactured last year. The biggest increase is in the VHS range, up 236% to 900,000 units. The 8mm total jumps 33% to 2.4 million units, but the number of Beta VCRs stays the same. Of 8mm VCRs, the ratio between camcorders and desk models is 8-to-2. SHIG FUJITA

## More Recorders, Rentals, In Britain

LONDON The video boom in the U.K. continues, with 61% of households now with VCRs, according to the British Videogram Assn. Weekly rentals in the first quarter of this year were up 11% to 7.2 million from the same quarter in 1988. With the average nightly video rental rate up four pence, business is up to some \$15.8 million a week. Sales are an average 1.04 million units a week, generating \$14.24 million at an average retail price of \$13.70. PETER JONES

## Stevie Wonder Wows Eastern Europe

PRAGUE, Czechoslovakia Stevie Wonder's Eastern European tour, which took in Poland, Hungary, and Yugoslavia as well as Czechoslovakia, was the biggest show of its kind ever in this territory. He brought in a team of 100 people, plus 12 equipment trucks. His first gig at the Sparta Praha football stadium left 10,000 tickets unsold, the ticket price of \$17 being very high for Czechoslovakian fans, yet his Brati-slava concert was a 40,000-ticket sellout. PETER BELOHLAVEK

## Door Opens For Dutch Sound Archive

AMSTERDAM Elco Brinkman, Dutch culture minister, says he is prepared to discuss the foundation of a national sound archive with the local record industry. Dutch IFPI group NVPI has lobbied for an archive for at least 10 years, pointing out that West Germany, Austria, the U.K., France, and other countries have long had centers for historic recordings. The government has already invested \$15 million in the preservation of audiovisual productions of Dutch broadcast organiza-WILLEM HOOS tions

## **Broadcasters Accused Of Commandeering Music \$\$ Industry Blasts CAB Tape-Levy Plan**

NADA

#### BY KIRK LaPOINTE

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OTTAWA A heavyweight group of eight music industry organizations has slammed the Canadian Assn. of Broadcasters for its proposal for spending tape levies, calling it a 'transparent" bid to use music industry money to solve broadcasting industry problems.

Later this year, the federal government is widely expected to adopt some form of a blank-tape levy in a second wave of copyright reforms. **Communications Minister Marcel** Masse has said he hopes to introduce amendments to the Copyright Act by September.

The music industry has long advocated using blank-tape-levy revenue to compensate copyright holders. But in a recently unveiled plan for the next decade, the CAB said a Canadian Music Foundation should be created to oversee the disbursal of the levy for production and touring.

The CAB plan resembles an existing \$5-million-a-year federal Sound Recording Development Program. There are concerns within the music

business that the government will simply use tape levy funds to offset its existing expenditure as part of a general move by the government to keep its spending down.

But the Music Copyright Action Group, which comprises the leading music industry associations in Canada, says it is surprised that the CAB 'would take it upon themselves to speak on behalf of the music industry" without ever discussing the plan but purporting it to be in the best interests of the music business.

Simply stated, the strategy focuses on commandeering a proposed home taping royalty for rights holders, opposing a performing right and a performers right in sound recordings, and rejecting the idea of increasing Canadian-content regulations on the FM band to match those in effect on AM radio.

MCAG comprises l'Association Quebecoise de l'Industrie du Discque du Spectacle et de la Video (ADISQ); the Composers, Authors and Publishers Assn. of Canada: the Canadian Independent Record Production Assn.; the Canadian Music Publishers

Assn.; the Canadian Mechanical Reproduction Rights Agency; the Canadian Recording Industry Assn.; the Performing Rights Organization of Canada (PROCAN); and the Songwriters Assn of Canada.

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MCAG believes that the CAB plan is a bald attempt to bolster Canadian music production so radio stations would have more to choose from. CAB is trying "to obtain substantially more music to fulfill the Canadiancontent requirements while at the same time opposing any increase in the actual playing of Canadian records.

"The message is very clear: 'Let's use your money to solve our prob-lems'", the group said.

The music industry group, which was started several years ago to represent the music business interests in the first wave of copyright reforms, says it would welcome a dialog on the matter.

A CAB spokesman said the policy was part of a much larger broadcast industry plan and that no changes are anticipated.

## **MAPLE BRIEFS**

E CAME, HE PRAISED, but Communications Minister Marcel Masse didn't leave a bigger check upon departure. He attended a large-scale reception May 5 in Toronto for the Foundation to Assist Canadian Talent on Record, an industry and government-sponsored organization that helps finance the production of recordings, videos, and radio programming. FACTOR has been begging for more than the \$3.7 million it gets from the federal government, but the government seems intent on tightening its belt.

A HANDFUL OF Canadian Rockers, including Glass Tiger, Tom Coch-rane, Kim Mitchell, and Triumph's Gil Moore, will participate in "Take Care," part of a \$20 million, four-year national public awareness campaign to encourage responsible drinking. Molson Breweries of Canada is sponsoring the campaign, which features sports and entertainment celebrities.

A&M SIGNING DAVID GIBSON is out touring 17 malls in 10 cities as part of a Pontiac's Rising Stars tour that includes comedian Neil Hedley and a computer interactive video character called Wheels. Gibson performs twice daily on the tour.

**ALTHOUGH THERE WERE many** last-minute concerns about safety arrangements, the 57,000-seat Sky-Dome opened on schedule with a gala concert June 3 in Toronto. It is the world's first retractable dome stadium (it takes about 20 minutes for the geometric lid to enclose the facility). Rod Stewart was to be the first concert headliner June 8, while the Toronto Blue Jays made their debut there June 5.

HE VIEWS ON WHETHER to decrease the controversial 55% Frenchlanguage vocal requirement for

French radio stations will be aired starting November 7 in Montreal at a federal hearing. The rule is seen by French stations as a major detriment to competitiveness, but the Quebec music industry sees it as essential to the promotion of its music.

COUNTRY JOE MacDONALD, Ritchie Havens, Sha Na Na, Melanie, John Sebastian, and Canned Heat are among the scheduled lineup August 13 north of Toronto for a 20th-anniversary-of-Woodstock concert. Steppenwolf, Iron Butterfly, The Band Of Gypsies with Buddy Miles and Jack Hammer also take the stage for the Molson Canadian Rocks presentation

HE CANADIAN CHAMBER Ensemble has been given \$105,000 for an upcoming tour of South America with solo violinist Angele Dubeau. The multi-awarded Kitchener-based ensemble features the 16 principal musicians of the Kitchener-Waterloo Symphony under the direction of Raffi Armenian.

SAMANTHA TAYLOR IS leaving CBC-TV's Video Hits on July 28 after a half-decade as host. The weekday music video program is seen by more than a million people weekly. No replacement has been named.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

## **CRIA Indifferent To Gold? Only 9 May Titles Certified**

OTTAWA More evidence emerged in May of one of two things: continued industry doldrums or continued industry indifference to getting recordings certified.

While retailers report a so-so year so far and record companies talk about the declines in vinyl being more than offset by CDs, it's clear from the May list of certifications that revenue may be staying high but unit shipments and sales aren't.

The Canadian Recording Industry Assn. monthly list turned up only nine certifications in what should have been a brisk month of sales.

Bon Jovi's "New Jersey" was head and shoulders above the pack, registering quintuple platinum in the month, the second straight halfmillion-unit release in Canada for the act. "Slippery When Wet" has eclipsed the 1 million mark, in fact. But after Bon Jovi, the soup is pretty thin. Two albums hit plati-

num, while six went gold. The two platinum-shipped releases: "Big Daddy" by John Cougar Mellencamp and "Loc-Ed After

Dark" by Tone Loc. Among the six gold albums are three by Canadians, all of them Quebec-based, but two of these are in English: Leonard Cohen's "I'm Your Man," Juno-winning Sass Jordan's "Tell Somebody," and Yves Duteil's "La Langue de Chez-Nous." Others to hit gold: the Mellencamp release, "Vivid" by Living Colour, and "Hangin' Tough" by New Kids On The Block.

<u> </u>			CAN		(Courtesy The Record) As of 6/19/89	AR	sie	E MEDE PAN-EUROPEAN CHARTS 6/17/89
	1		VAN		SINGLES			
			1	4	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M	1	1	HOT 100 SINGLES
			3	2	THE LOOK ROXETTE EMI/CAPITOL	2	2	THE LOOK ROXETTE PARLOPHONE
			4	8	ROCK ON MICHAEL DAMIAN VIRGIN/A&M	3	4	ETERNAL FLAME THE BANGLES CBS AMERICANOS HOLLY JOHNSON MCA
	-		5	3	FUNKY COLD MEDINA TONE LOC ISLAND/MCA REAL LOVE JODY WATLEY MCA/MCA	5	NEW	SEALED WITH A KISS JASON DONOVAN PWL
			7	12	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL	6	5 11	FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL JOHNNY JOHNNY COME HOME AVALANCHE WEA
			8	7	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA	8	NEW	THE BEST OF ME CLIFF RICHARD EMI
	Ι,	the	9	9 11	POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA	9	6 14	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA LULLABY THE CURE FICTION/POLYDOR
0		the	11	NEW	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M	10	NEW	EXPRESS YOURSELF MADONNA SIRE
	T :		12 13	14 NEW	PATIENCE GUNS N' ROSES GEFFEN/WEA GOOD THING FINE YOUNG CANNIBALS LR.S./MCA	12 13	8 12	MISS YOU LIKE CRAZY NATALIE COLE EMI USA I WANT IT ALL QUEEN EMI
			14	5	GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG	14	15	MANCHILD NENEH CHERRY VIRGIN
			15	6	AFTER ALL. CHER & PETER CETERA GEFFEN/WEA	15 16	7 9	HAND ON YOUR HEART KYLIE MINOGUE PWL LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG
\			16 17	13 20	I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE/BMG EVERLASTING LOVE HOWARD JONES WEA/WEA			ARIOLA
	V		18	18	STRAIGHT UP PAULA ABDUL VIRGIN/A&M	17	13	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL FUNKY COLD MEDINA TONE LOC DELICIOUS VINYL/ISLAND
			19 20	15	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC/WEA IKO IKO BELLE STARS CAPITOL/CAPITOL	19 20	NEW 20	RIGHT BACK WHERE WE STARTED SINITTA FANFARE
					ALBUMS	20	20	STOP! SAM BROWN A&M
		ght 1989, Billboard Publications, Inc. No part of this publication eproduced, stored in any retrieval system, or transmitted, in any	1 2	1 2	THE RAW AND THE COOKED FINE YOUNG CANNIBALS LR.S./MCA MADONNA LIKE A PRAYER SIRE/WEA	1	1	HOT 100 ALBUMS SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
fori	m or b	by any means, electronic, mechanical, photocopying, recording,	3	4	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM	2	2	MADONNA LIKE A PRAYER SIRE
ord	otherw	vise, without the prior written permission of the publisher.	4	3	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM	3	3 4	QUEEN THE MIRACLE PARLOPHONE THE CURE DISINTEGRATION FICTION/POLYDOR
DDITA			5	5	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG	5	5	SIMPLY RED A NEW FLAME WEA
BRITA		(Courtesy Music Week/Gallup) As of 6/17/89	7	9	TOM PETTY FULL MOON FEVER MCA/MCA	6	7	JASON DONOVAN TEN GOOD REASONS PWL TANITA TIKARAM ANCIENT HEART WEA
Week			8	8	ROXETTE LOOK SHARP! EMI/CAPITOL VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA	8	10	GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN
1 2	1 2	SEALED WITH A KISS JASON DONOVAN PWL THE BEST OF ME CLIFF RICHARD EMI	10	11	TONE LOC LOC-ED AFTER DARK ISLAND/MCA	9 10	8 11	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
3	12	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON	11	13	LIVING COLOUR VIVID EPIC/CBS	11	9	HOLLY JOHNSON BLAST MCA
4	6	WHEELER 10/VIRGIN RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE	12 13	7	BLUE RODEO DIAMOND MINE RISQUE DISQUE/WEA GUNS N' ROSES G N'R'LIES GEFFEN/WEA	12 13	13 12	ROXETTE LOOK SHARP PARLOPHONE BEE GEES ONE WARNER BROS.
5	5	EXPRESS YOURSELF MADONNA SIRE	14	12	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA	14	15	JEAN-JACQUES GOLDMAN TRACES EPIC
67	8	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN MISS YOU LIKE CRAZY NATALIE COLE EMI	15 16	15	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA ROY ORBISON MYSTERY GIRL VIRGIN/A&M	15 16	14 17	DEPECHE MODE 101 MUTE DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
8	17	I DROVE ALL NIGHT CYNDI LAUPER EPIC	17	18	BOBBY BROWN DON'T BE CRUEL MCA/MCA	17	16	SOUNDTRACK - RIVALEN DER RENNBAHN RIVALEN DER
9	10 9	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS. MANCHILD NENEH CHERRY CIRCA/VIRGIN	18	17	DISINTEGRATION THE CURE ELEKTRA/WEA	18	NEW	RENNBAHN HANSA/BMG ARIOLA STEVIE NICKS THE OTHER SIDE OF THE MIRROR MODERN
11	23	SONG FOR WHOEVER BEAUTIFUL SOUTH GO	19 20	NEW	TIN MACHINE EMI/CAPITOL BON JOVI NEW JERSEY MERCURT/POLYGRAM	19	18	RECORDS/EMI FRANCIS CABREL SARBACANE CBS
12 13	19 7	IT IS TIME TO GET FUNKY D.MOB FEATURING LRS LONDON ON THE INSIDE (THEME FROM 'PRISONER CELL BLOCK H') LYNNE				20	19	INNER CITY PARADISE 10 RECORDS
1 1		HAMILTON A.1.	WES	T GF	RMANY (Courtesy Der Musikmarkt) As of 6/12/89	AUST	RAI	(Courtesy Australian Record Industry Assn.) As of 6/4/89
14	3	FERRY 'CRDSS THE MERSEY MARSDEN/McCARTNEY/JOHNSON/CHRISTIANS PWL	TTLO		SINGLES	1001		SINGLES
15	25	THE ONLY ONE TRANSVISION VAMP MCA	1	1	THE LOOK ROXETTE EMI	1	6	WIND BENEATH MY WINGS BETTE MIDLER WEA
16	18 22	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE PINK SUNSHINE FUZZBOX WEA	2	2	AMERICANOS HOLLY JOHNSON MCA	2		BEDROOM EYES KATE CEBERANO FESTIVAL ETERNAL FLAME THE BANGLES CBS
18	11	HAND ON YOUR HEART KYLIE MINOGUE PWL	4	5	ETERNAL FLAME BANGLES CBS	4	NEW	HAND ON YOUR HEART KYLIE MINOGUE MUSHROOM/FESTIVAL
19 20	16 33	FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY CRUEL SUMMER (SWING BEAT VERSION) BANANARAMA LONDON	5	6	LIKE A PRAYER MADONNA SIRE	5	8	NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
21	13	REQUIEM LONDON BOYS TELDEC/WEA	6	3	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS	7	2	STUCK ON YOU PAUL NORTON FESTIVAL LIKE A PRAYER MADONNA WEA
22	38 14	JOY AND PAIN DONNA ALLEN BCM EVERY LITTLE STEP BOBBY BROWN MCA	8	12	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS	8	3	THE LIVING YEARS MIKE + THE MECHANICS WEA
24	26	FOREVER YOUR GIRL PAULA ABDUL SIREN	9	8	IBEGYOUR PARDON KON KAN ATLANTIC IWANT IT ALL QUEEN PARLOPHONE	9 10	5	RING MY BELL COLETTE CBS STOP! SAM BROWN FESTIVAL
25	15 20	BRING ME EDELWEISS EDELWEISS WEA HELYOM HALIB CAPPELLA MUSICMAN	11	10	GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME	11	15	GOOD THING FINE YOUNG CANNIBALS POLYGRAM
27	21	CANIGET A WITNESS SAM BROWN A&M	12	7	THE WAY TO YOUR HEART SOULSISTER EMI	12 13	9 12	LOST IN YOUR EYES DEBBIE GIBSON WEA CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL
28 29	39 35	ORANGE CRUSH R.E.M. WARNER BROS.	13 14	14 NEW	KEEP ON MOVING SOUL II SOUL VIRGIN MANCHILD NENEH CHERRY VIRGIN	13	10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM
30	NEW	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA	15	NEW	REAL LOVE JODY WATLEY MCA	15	NEW	POP SINGER JOHN COUGAR MELLENCAMP POLYGRAM
31 32	NEW 24	BE WITH YOU BANGLES CBS THE LOOK ROXETTE EMI	16 17	13	AROUND MY HEART SANDRA VIRGIN HAND ON YOUR HEART KYLIE MINOGUE PWL	16 17	NEW	THE LOOK ROXETTE EMI COMPULSORY HERO 1927 WEA
33	NEW	TILL I LOVED YOU PLACIDO DOMINGO/JENNIFER RUSH CBS	18	19	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC	18	13	CHAINED TO THE WHEEL THE BLACK SORROWS CBS
	NEW NEW	SUPERWOMAN KARYN WHITE WARNER BROS. WALTZ DARLING MALCOLM MCLAREN & THE BOOTZILLA	19	NEW		19 20	20	IKO IKO THE BELLE STARS EMI I ONLY WANNA BE WITH YOU SAMANTHA FOX CBS
		ORCHESTRA EPIC	20	18	STRAIGHT UP PAULA ABDUL VIRGIN			ALBUMS
36	36 37	LOVE MADE ME VIXEN EMI USA GREEN AND GREY NEW MODEL ARMY EMI	1	1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN	1 2	1 4	DARYL BRAITHWAITE EDGE CBS GEORGE THOROGOOD & THE DESTROYERS THE GEORGE
38	27	ETERNAL FLAME BANGLES CBS	2	2	THE CURE DISINTEGRATION METRONOME QUEEN THE MIRACLE PARLOPHONE			THOROGOOD COLLECTION EMI
	NEW NEW	GATECRASHING LIVING IN A BOX CHRYSALIS LICENCE TO KILL GLADYS KNIGHT MCA	4	3	SOUNDTRACK RIVALEN DER RENNBAHN HANSA	3	2	1927 ISH WEA JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE
		ALBUMS	5	5	MADONNA LIKE A PRAYER SIRE			
1 2	1	JASON DONOVAN TEN GOOD REASONS PWL NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN	6	6				INJECTORS FESTIVAL
					HOLLY JOHNSON BLAST MCA	5	6	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
4	NEW NEW	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE	8	8 7	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS.	6 7	6 10 NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI
5	NEW 9	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN	<b>8</b> 9	8 7 9	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON	6 7 8	6 10 NEW 14	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA
5	NEW 9 2 3	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI	8	8 7	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI	6 7 8 9 10	6 10 NEW 14 5 8	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
6 7	NEW 9 2 3 5	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE MICKS THE OTHER SIDE OF THE MIRROR EMI BOBBY BROWN DON'T BE CRUEL MCA	8 9 10 11 12	8 7 9 10 NEW 13	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI NORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA TANITA TIKARAM ANCIENT HEART WEA	6 7 8 9 10 11	6 10 NEW 14 5 8 7	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA BLACK SORROWS HOLD ON TO ME CBS
6 7 8 9	NEW 9 2 3 5 17 10	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI BOBBY BROWN DON'T BE CRUEL MCA ENYA WATERMARK WEA GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN	8 9 10 11	8 7 9 10 NEW	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI NORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA	6 7 8 9 10	6 10 NEW 14 5 8	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
6 7 8 9 10	NEW 9 2 3 5 17 10 4	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI BOBBY BROWN DON'T BE CRUEL MCA ENYA WATERMARK WEA GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS	8 9 10 11 12 13 14 15	8 7 9 10 NEW 13 17 12 20	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI NORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA TANITA TIKARAM ANCIENT HEART WEA ROY ORBISON BLUE BAYOU CBS DIE FLIPPERS LIEBE IST EINO TONE LOC LOC-ED AFTER DARK ISLAND	6 7 8 9 10 11 12 13 14	6 10 NEW 14 5 8 7 11 12 13	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA BLACK SORROWS HOLD ON TO ME CBS SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI MIKE + THE MECHANICS THE LIVING YEARS WEA MADONNA LIKE A PRAYER WEA
6 7 8 9 10 11 12	NEW 9 2 3 5 17 10 4 7 6	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI BOBBY BROWN DON'T BE CRUEL MCA ENYA WATERMARK WEA GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS CLANNAD PAST PRESENT RCA SIMPLE MINDS STREET FIGHTING YEARS VIRGIN	8 9 10 11 12 13 14	8 7 9 10 NEW 13 17 12	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI NORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA TANITA TIKARAM ANCIENT HEART WEA ROY ORBISON BLUE BAYOU CBS DIE FLIPPERS LIEBE IST EINO	6 7 8 9 10 11 12 13	6 10 NEW 14 5 8 7 11 12	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA BLACK SORROWS HOLD ON TO ME CBS SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI MIKE + THE MECHANICS THE LIVING YEARS WEA
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6 7 8 9 10 11 12 13 14 15 16	NEW 9 2 3 5 17 10 4 7 6 8 14 11 16	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN QUEEN THE MIRACLE PARLOPHONE STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI BOBBY BROWN DON'T BE CRUEL MCA ENYA WATERMARK WEA GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS CLANNAD PAST PRESENT RCA SIMPLE MINDS STREET FIGHTING YEARS VIRGIN TIN MACHINE TIN MACHINE EMI USA SIMPLY RED A NEW FLAME ELEKTRA INNER CITY PARADISE 10/VIRGIN MADONNA LIKE A PRAYER SIRE	8 9 10 11 12 13 14 15 16 17 18	8 7 9 10 NEW 13 17 12 20 11 18 14	HOLLY JOHNSON BLAST MCA SIMPLY RED A NEW FLAME WEA BEE GEES ONE WARNER BROS. FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON ROXETTE LOOK SHARP EMI NORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA TANITA TIKARAM ANCIENT HEART WEA ROY ORBISON BLUE BAYOU CBS DIE FLIPPERS LIEBE IST EINO TONE LOC LOC-ED AFTER DARK ISLAND MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA RAINBIRDS CALL ME EASY MERCURY/PHONOGRAM	6 7 8 9 10 11 12 13 14 15 16 17 18	6 10 NEW 14 5 8 7 11 12 13 9 19 15 17	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM VARIOUS HOT METAL CBS JAMES REYNE HARD REYNE EMI BETTE MIDLER BEACHES (SOUNDTRACK) WEA LONDON CAST PHANTOM OF THE OPERA POLYGRAM TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA BLACK SORROWS HOLD ON TO ME CBS SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI MIKE + THE MECHANICS THE LIVING YEARS WEA MADONNA LIKE A PRAYER WEA THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL GUNS N' ROSES APPETITE FOR DESTRUCTION WEA ROY ORBISON MYSTERY GIRL VIRGIN/EMI THE CULT SONIC TEMPLE VIRGIN/EMI
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# **A Night For Latin Music**

MIAMI An array of international artists shined at the first Lo Nuestro awards gala for Latin music May 31 at the James L. Knight Convention Center in Miami. The awards were sponsored by Billboard magazine and the Univision television network.



Émilio Estefan and Gloria Estefan of Miami Sound Machine, winner of two awards: best duo in the pop/ballad category and top crossover act.



Jose Luis Rodriguez, one of the stars who performed at the ceremony, awaits the results of the awards with wife Carolina Perez.



Pop artist Brenda K. Starr, left, and Jorge Muniz combine efforts in presenting awards at the ceremony.



Yuri, here with Franco, left, was honored for record of the year.



Angela Carrasco belts out her entry.



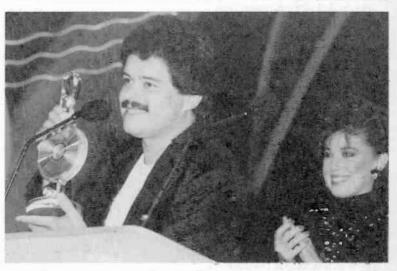
Roberto Carlos performs before more than 2,500 record company executives, promoters, performers, and producers.



Key executives behind the first Lo Nuestro awards gather before the ceremonies. Shown from left is Filberto Fernandez, Polaroid marketing director; Emma Carrasco, Univision senior VP marketing services; John Babcock Jr., Billboard publisher; Hernan Gonzalez, Pepsi's Latin marketing director; Georgina Challis, Billboard licensing director, and Joaquin Blaya, Univision Inc. president.



Enjoying the gala atmosphere are, from left, Frank Welzer, president of Discos CBS International; artist Vikki Carr, Betty Pino of WCMQ (FM 92) Miami; and Miami promoter Air Kaduri.



Puerto Rican salsa artist Lalo Rodriquez swept the tropical/salsa category, winning honors for best male artist; album of the year for "Un Nuevo Despertar"; and best record for "Ven Devorame Otras Vez."



New salsa artist winner Luis Enrique, left, joins fellow awards presenter Marco Anesnis Solis, leader of the Mexican band Los Bukis.

## 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 21-24. Broadcast Promotion And Marketing Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 22, National Academy of Songwriters Lifetime Achievement Award Dinner, Sand And Sea Club, Santa Monica, Calif. 213-463-7178. June 23-24, Bobby Poe Pop Music Survey,

Sheraton Premier, Tyson's Corner, Va. 301-951-

LIFELINES

#### 1215.

1116

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-

June 28, Songwriters Guild Of America Second Annual Aggie Awards, Vanderbilt Plaza Ho-

tel, Nashville. Kathy Hyland, 615-329-1782. June 28-29, Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, Hyatt Regency, Deerfield,

III. Joanna Baker, 609-596-8500. June 29-July 2, Cornerstone Festival '89,

#### Lake County Fairgrounds, Gray's Lake, III. Jane Hertenstein, 312-989-2080. JULY

July 5-9, R&B Report Forum '89, Hyatt Regency Hotel, Chicago. Winki Sims, 818-843-7225.

July 11, Miller/Viglione's Music Business Monthly Career Workshop II. Holiday Inn, Somerville, Mass, Joe Viglione, 617-935-5386.

July 13-16, Upper Midwest Communications Conclave, Sheraton Park Place, Minneapolis. 612-927-4487.

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 Ve-

gas Hilton, Las Vegas. 609-596-8500. August 17-20. Jack The Rapper's 13th Annual

Family Affair, Atlanta Airport Marriott, Atlanta. Billve Love, 407-423-2328.

Blue Suede Duet. Rock legend Carl Perkins, left, is joined by Eric Clapton for an informal jam at New York's The Bottom Line. Perkins debuted material from his new Universal Records album, "Born To Bock.

#### **BIRTHS**

Boy, Zachary Michael, to Michael and Robin Gordon, May 20 in Nashville, Tenn. He is the drummer for MCA recording artist Patty Loveless. She is an administrative assistant at PolyGram International Publishing Co. there.

Girl, Elizabeth Cole, to David and Shelley Sonenberg, May 23 in New York. He is the president of DAS Communications Ltd., a management company.

Girl, Alanna Lee, to Joe and LuAnn Battaglia, June 7 in New York. He is GM at WWDJ there.

#### MARRIAGES

Steve Lee to Madeleine Pittet, May 27 in Glen Ellen, Calif. He is the manager for Rainbow Records in San Francisco. She is a bookkeeper for the Rosebud Agency.

**Russell Ziecker to Anne Mari Snv**der. May 27 in New York. He is creative director of Chrysalis Music Group.

Narvel Blackstock to Reba McEntire, June 3 in Lake Tahoe, Nev. She is a recording artist for MCA Records. He is McEntire's personal manager.

#### DEATHS

Bill Steadman, 73, of sudden ill-ness, May 29, at Allen Bennett Memorial Hospital in Greer, S.C. He

was a radio announcer at WPJM in Greer. His radio career began in 1933 for WSPA in Spartanburg. During his career, he did special programs for NBC and CBS radio. He is survived by his wife, Gail; his son, Scott; his daughters, Sherri, Beverly and Julia; and his brother, Fred. In lieu of flowers, donations may be made to Pleasant Grove Baptist Church, 1002 S. Buncombe Road, Greer, S.C. 29651.

Oliver "Bud" Dashiell, 60, after a lengthy illness, June 2, in Providence, R.I. He was half of the folk duo Bud & Travis, who were noted for having more than 20 albums on the Liberty label. He is survived by his wife, Mary; his daughters, Kim and Shannon; and his granddaughter, Cody Noel.

Jay Lasker, 65, of cancer, June 11 at his home in Encino, Calif. Lasker spent 44 years in the recording industry, most recently as president of Motown Records. See story, page 4.

Rodney Tyrone Martin, 21, of a fatal gunshot wound, June 11 near Washington, D.C. He was a local rap performer known as "Fat Rodney.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

leases contributed more than

\$325,000 in sales revenue for the

international sales in coming months because of new distribution deals for

IRS, Chrysalis and U.K. indie Fac-

tory. EMI shipped its first batch of

IRS product this month, while the

Sales prospects for CBS continue

to look good with expanding vistas in

the jazz-fusion product line, and with

new age and classical releases. Says managing director Rick Loh, "We're

constantly studying new ways of

breaking different musical genres to

Malaysian consumers. We recently

took on an A&R manager to expand

our catalog range to ensure a more

consistent product flow.'

Chrysalis deal starts in July.

EMI is especially optimistic about

month of April.

NEW COMPANIES

Foxworthy Records Inc., an independent record label, publishing, management, and merchandising company, formed by Douglas Foxworthy. Company is currently seeking national distribution for record product. 4002 Liggett Drive, San Diego, Calif. 92106; 619-226-4152

Nova Star Productions Inc., formed by Bruce "Tony" White. Company provides production, publishing, artist management, distribution, manufacturing, tour consultation, and concert and special event promotion. 3rd floor. 153-34 Hillside Ave., Queens, N.Y. 11432; 718-658-8210.

small-time austin records/publishing, formed by Bronx Irish Catholics. First release is "Eponymous" by Bronx I.C. P.O. Box 402346, Austin, Texas 78704-0346; 512-447-7107.

Katayama Productions Inc., formed by Shinichi Stan Katayama and Sirabhorn Ti Muntarbhorn. Company handles sound engineering production and services in Southern California. 6953 Goodland Ave., North Hollywood, Calif. 91605; 818-982-7208.

VRI Scharff Rentals, formed through the merging of Video Rentals Inc. (VRI) and A/TScharff Rentals. Company rental items range from 24-track digital recorders to complete mobile videotape trucks. Rental facility: 599 11th Ave., New York, N.Y. 10036; 212-582-4400. Administrative: 235 Pegasus Ave., Northvale, N.J. 07647; 800-255-2874.

Vault Management, formed by Greg Lewerke and Bob Ringe. First signings include Ian Hunter and Mick Ronson, the Blasters, and King & Evans. Suite 310, 9157 Sunset Blvd., Hollywood, Calif. 90069; 213-278-3815.

Starlight Promotions, formed by John Anzalone. Company specializes in concert promotions and artist management. One City Hall Square, Lynn, Mass. 01901; 617-598-9002

UFO Concert Lighting, formed by Martin S. Thomas. Company specializes in concert and video lighting design and direction. P.O. Box 42911, Tucson, Ariz. 85733; 602-795-1716.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

# rket act

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS** COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas

PAINE WEBBER RESEARCH, New York, N.Y. 1001				
	Sale/ 1000's	Open	Close	Change
Company NEW YORK STO		6/6	6/12	change
Blockbuster Entertainment	996.8	15%	15%	+ 1/4
CBS Inc.	307.2	201 %	2057/	+41/
Capital Cities Communications	138.4	450	4691/	+191/
Carolco Pictures	213.8	12%	12	-1/.
Coca-Cola	3244.4	581/.	56%	-11/2
Columbia Pictures	3155.8	19%	21	+11/
Walt Disney	1396.6	94	93%	-%
Eastman Kodak	15424	46%	49%	+3
Handleman	1245.5	331/	301/	-3
MCA Inc	1948	54%	56%	+11/4
MGM/UA	175	183/	18%	
Orion Pictures Corp.	309.4	21 %	21 3/	+ 3/4
Paramount Communications Inc.	15076.6	53	57%	+41/
Pathe Communications	38.9	4	4	
Sony Corp	152.2	54 1/2	531/4	-11/4
ТОК	8.1	75	73%	-11/4
Vestron Inc.	229.4	4%	4%	-1/4
Warner Communications Inc.	16854.5	52	54%	+23/4
Westinghouse	1537.5	63%	64 1/4	+ 5/.
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AMERICAN STO				
Commtron	52.3	81/4	8	-1/4
Electrosound Group Inc	5.3	1 1/1	1 1/4	+1/4
Nelson Holdings Int'l	74.5	*/	1	
New World Pictures		8%	8%	
Price Communications	126.5	7%	7 1/2	+ 1/8
Prism Entertainment	1.6	23/4	23/4	
	1.6 5.4	23/4 133/	133/6	
Unitel Video	5.4	13%		
Unitel Video Company OVER THE	5.4 COUNTER	13¾ June 12 Open	13% Close	
Unitel Video	5.4 COUNTER	13 <sup>3</sup> / <sub>s</sub> June 12 Open . 3 <sup>7</sup> / <sub>s</sub>	133/s Close 37/s	 Change 
Unitel Video	5.4 COUNTER	13 <sup>3</sup> / <sub>a</sub> June 12 Open . 3 <sup>7</sup> / <sub>a</sub> . 1 <sup>5</sup> / <sub>a</sub>	133/ <sub>6</sub> Close 37/ <sub>6</sub> 1%	 Change 
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions	5.4 COUNTER	13 <sup>3</sup> / <sub>a</sub> June 12 Open . 3 <sup>7</sup> / <sub>a</sub> . 1 <sup>6</sup> / <sub>a</sub> . 4 <sup>7</sup> / <sub>a</sub>	13 <sup>3</sup> / <sub>8</sub> Close 3 <sup>7</sup> / <sub>8</sub> 1 <sup>5</sup> / <sub>8</sub> 5	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting	5.4 COUNTER	13 <sup>3</sup> / <sub>6</sub> June 12 Open . 3 <sup>7</sup> / <sub>6</sub> . 1 <sup>5</sup> / <sub>8</sub> . 4 <sup>7</sup> / <sub>8</sub> . 124	13 <sup>3</sup> / <sub>6</sub> Close 3 <sup>7</sup> / <sub>6</sub> 1 <sup>9</sup> / <sub>8</sub> 5 124 <sup>3</sup> / <sub>4</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment	5.4	13 <sup>3</sup> / <sub>a</sub> June 12 Open . 3 <sup>7</sup> / <sub>a</sub> . 1 <sup>9</sup> / <sub>a</sub> . 4 <sup>7</sup> / <sub>a</sub> . 124 . 19	13 <sup>3</sup> / <sub>8</sub> Close 3 <sup>7</sup> / <sub>8</sub> 1 <sup>8</sup> / <sub>8</sub> 5 124 <sup>3</sup> / <sub>4</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp.	5.4	$\begin{array}{c} 13\frac{3}{a} \\ \text{June 12} \\ \text{Open} \\ \cdot & 3\frac{7}{a} \\ \cdot & 1\frac{9}{a} \\ \cdot & 4\frac{7}{a} \\ \cdot & 124 \\ \cdot & 19 \\ \cdot & 5\frac{1}{2} \end{array}$	13 <sup>3</sup> / <sub>8</sub> Close 3 <sup>7</sup> / <sub>8</sub> 1 <sup>6</sup> / <sub>8</sub> 5 124 <sup>3</sup> / <sub>4</sub> 18 <sup>1</sup> / <sub>8</sub> 5 <sup>1</sup> / <sub>2</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications	5.4	$13\frac{3}{a}$ June 12 Open $3\frac{7}{a}$ $1\frac{9}{a}$ $4\frac{7}{a}$ $124$ $19$ $5\frac{1}{2}$ $5\frac{1}{2}$	13 <sup>3</sup> / <sub>4</sub> Close 3 <sup>7</sup> / <sub>4</sub> 1 <sup>8</sup> / <sub>8</sub> 5 124 <sup>3</sup> / <sub>4</sub> 18 <sup>1</sup> / <sub>8</sub> 5 <sup>1</sup> / <sub>2</sub> 5 <sup>1</sup> / <sub>2</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak	5.4 COUNTER	13 <sup>3</sup> / <sub>4</sub> June 12 Open . 3 <sup>7</sup> / <sub>4</sub> . 1 <sup>9</sup> / <sub>4</sub> . 124 . 19 . 5 <sup>1</sup> / <sub>2</sub> . 5 <sup>1</sup> / <sub>4</sub> . 1 <sup>2</sup> / <sub>4</sub>	13 <sup>3</sup> / <sub>4</sub> Close 3 <sup>7</sup> / <sub>4</sub> 1 <sup>8</sup> / <sub>4</sub> 5 124 <sup>3</sup> / <sub>4</sub> 18 <sup>1</sup> / <sub>4</sub> 5 <sup>1</sup> / <sub>2</sub> 5 <sup>1</sup> / <sub>4</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc.	5.4 COUNTER	$\begin{array}{c} 13\frac{3}{4}_{4} \\ \text{June 12} \\ \text{Open} \\ \vdots \\ 3\frac{7}{4}_{4} \\ \vdots \\ 1\frac{3}{4}_{4} \\ \vdots \\ 124 \\ \vdots \\ 19 \\ \vdots \\ 5\frac{5}{4}_{2} \\ \vdots \\ 5\frac{3}{4}_{4} \\ \vdots \\ 1\frac{3}{4}_{4} \\ \vdots \\ 5\frac{5}{4}_{2} \end{array}$	13 <sup>3</sup> / <sub>4</sub> Close 3 <sup>7</sup> / <sub>4</sub> 1 <sup>8</sup> / <sub>4</sub> 5 124 <sup>3</sup> / <sub>4</sub> 18 <sup>1</sup> / <sub>4</sub> 5 <sup>1</sup> / <sub>2</sub> 5 <sup>1</sup> / <sub>4</sub> 1 <sup>3</sup> / <sub>4</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting	5.4 COUNTER	$\begin{array}{c} 13\frac{3}{4}_{4} \\ \text{June 12} \\ \text{Open} \\ \cdot & 3\frac{7}{4}_{4} \\ \cdot & 1\frac{9}{4}_{4} \\ \cdot & 124 \\ \cdot & 129 \\ \cdot & 5\frac{7}{2}_{2} \\ \cdot & 5\frac{7}{4}_{4} \\ \cdot & 5\frac{7}{2}_{2} \\ \cdot & 71 \end{array}$	$13\frac{3}{4}$ Close $3\frac{7}{4}$ $1\frac{9}{4}$ $5$ $124\frac{3}{4}$ $18\frac{1}{4}$ $5\frac{1}{2}$ $5\frac{1}{2}$ $5\frac{1}{2}$ $5\frac{1}{2}$ $7\frac{1}{4}$	Change  + $\frac{1}{4}_{a}$ + $\frac{3}{4}_{a}$ - $\frac{3}{4}_{a}$  - $\frac{1}{4}_{a}$  + $\frac{1}{4}_{a}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Reeves Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{7_{a}} \\ \text{June 12} \\ \text{Open} \\ \cdot & 3 \frac{7}{4} \\ \cdot & 1 \frac{9}{4} \\ \cdot & 124 \\ \cdot & 19 \\ \cdot & 5 \frac{7}{4} \\ \cdot & 5 \frac{7}{4} \\ \cdot & 5 \frac{7}{2} \\ \cdot & 71 \\ \cdot & 24 \end{array}$	13 <sup>3</sup> / <sub>4</sub> Close 3 <sup>7</sup> / <sub>4</sub> 1 <sup>8</sup> / <sub>4</sub> 5 124 <sup>3</sup> / <sub>4</sub> 18 <sup>1</sup> / <sub>4</sub> 5 <sup>1</sup> / <sub>2</sub> 5 <sup>1</sup> / <sub>4</sub> 1 <sup>3</sup> / <sub>4</sub>	Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse	5.4 COUNTER	$\begin{array}{c} 1 3 \frac{3}{4} \\ \text{June 12} \\ \text{Open} \\ . 3 \frac{7}{4} \\ . 1 \frac{9}{4} \\ . 124 \\ . 124 \\ . 124 \\ . 5 \frac{1}{4} \\ . 24 \\ . \end{array}$	13% Close 3% 1% 5 124% 18% 5% 5% 5% 7% 1% 23%	Change + 1/ <sub>4</sub> + 3/ <sub>4</sub> - 3/ <sub>4</sub> - 1/ <sub>4</sub> - 1/ <sub>4</sub> - 1/ <sub>2</sub>
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music	5.4 COUNTER	$\begin{array}{c} 13\frac{3}{7_{4}}\\ \text{June 12}\\ \text{Open}\\ \cdot & 3\frac{7_{4}}{2}\\ \cdot & 1\frac{5}{4}\\ \cdot & 124\\ \cdot & 19\\ \cdot & 5\frac{5}{7_{4}}\\ \cdot & 1\frac{3}{4}\\ \cdot & 5\frac{7_{2}}{7}\\ \cdot & 24\\ \cdot & 9\frac{7_{4}}{2}\\ \cdot & 9\frac{7_{4}}{7}\end{array}$	133, Close 37, 14, 5 1243, 184, 54, 54, 54, 54, 714, 234, 93,	Change  + $\frac{1}{4}_{4}$ + $\frac{3}{4}_{4}$ - $\frac{3}{4}_{4}$  - $\frac{1}{4}_{4}$  + $\frac{1}{4}_{4}$ - $\frac{3}{4}_{4}$  - $\frac{1}{4}_{4}$ 
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc.	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{s} \\ \text{June 12} \\ \text{Open} \\ \cdot 37_{s} \\ \cdot 19_{s} \\ \cdot 47_{s} \\ \cdot 124 \\ \cdot 19 \\ \cdot 57_{s} \\ \cdot 57_{s} \\ \cdot 57_{s} \\ \cdot 57_{s} \\ \cdot 71 \\ \cdot 57_{s} \\ \cdot 97_{s} \\ \cdot 97_{s} \\ \cdot 14_{s}	133/4 Close 37/4 5 1247/4 187/4 57/4 57/4 57/4 717/4 237/2 93/4 17/4	Change + <sup>1</sup> / <sub>4</sub> + <sup>2</sup> / <sub>4</sub> - <sup>3</sup> / <sub>4</sub> - <sup>1</sup> / <sub>4</sub> - <sup>1</sup> / <sub>4</sub> - <sup>1</sup> / <sub>4</sub> + <sup>1</sup> / <sub>4</sub>
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Shorewood Packaging Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{8} \\ \text{June 12} \\ \text{Open} \\ . 3 \frac{7}{4}_{8} \\ . 1 \frac{9}{4}_{8} \\ . 124 \\ . 19 \\ . 5 \frac{9}{4}_{8} \\ . 124 \\ . 5 \frac{1}{4}_{8} \\ . 5 \frac{1}{4}_{8} \\ . 5 \frac{1}{4}_{8} \\ . 5 \frac{1}{4}_{8} \\ . 24 \\ . 1\frac{9}{4}_{8} \\ . 26 \frac{1}{4}_{8} \end{array}$	13% Close 3% 1% 5 124% 18% 5% 5% 5% 71% 23% 9% 4 1% 25%	Change + $\frac{1}{4}$ + $\frac{3}{4}$ - $\frac{1}{4}$ + $\frac{1}{4}$ + $\frac{1}{4}$ + $\frac{1}{4}$ + $\frac{1}{4}$ + $\frac{1}{4}$ - $\frac{1}{4}$ - $\frac{1}{4}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. LiN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Starstream Communications Group, Inc. Trans World Music Video Jukebox Network	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{a} \\ \text{June 12} \\ \text{Open} \\ . 3 \frac{7}{4}_{a} \\ . 1 \frac{9}{4}_{a} \\ . 124 \\ . 124 \\ . 124 \\ . 5 \frac{1}{4}_{a} \\ . 5 \frac{1}{4}_{a} \\ . 5 \frac{1}{4}_{a} \\ . 5 \frac{1}{4}_{a} \\ . 24 \\ . \\ . 9 \frac{1}{4}_{a} \\ . 26 \frac{1}{4}_{a} \\ . 3 \frac{9}{4}_{a} \end{array}$	$13\frac{3}{4}$ Close $3\frac{7}{4}$ $1\frac{9}{4}$ $5\frac{5}{124\frac{3}{4}}$ $18\frac{3}{4}$ $5\frac{3}{4}$ $5\frac{3}{4}$ $2\frac{3}{2}$ $9\frac{3}{4}$	Change + $\frac{1}{4}$ , + $\frac{1}{4}$ , - $\frac{3}{4}$ , - $\frac{1}{4}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{8} \\ \text{June 12} \\ \text{Open} \\ \cdot 37_{4} \\ \cdot 124 \\ \cdot 124 \\ \cdot 124 \\ \cdot 57_{4} \\ \cdot 24 \\ \cdot \\ \cdot 24 \\ \cdot \\ \cdot 267_{4} \\ \cdot 37_{4} \\ \cdot 37_$	133/4 Close 37/4 15/4 55 1244/4 184/4 55/5 55/5 124/4 25/5 23/2 93/4 25/5 37/4 33	Change + $\frac{1}{\sqrt{4}}$ + $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. LiN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Starstream Communications Group, Inc. Trans World Music Video Jukebox Network	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{s} \\ \text{June 12} \\ \text{Open} \\ \cdot 37_{s} \\ \cdot 19_{s} \\ \cdot 54_{s}	$13\frac{3}{4}$ Close $3\frac{7}{4}$ $1\frac{9}{4}$ $5\frac{5}{124\frac{3}{4}}$ $18\frac{3}{4}$ $5\frac{3}{4}$ $5\frac{3}{4}$ $2\frac{3}{2}$ $9\frac{3}{4}$	Change $+\frac{1}{4}$ $+\frac{3}{4}$ $-\frac{3}{4}$ $-\frac{3}{4}$ $+\frac{3}{4}$ $-\frac{3}{4}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{8} \\ \text{June 12} \\ \text{Open} \\ \cdot 37_{4} \\ \cdot 124 \\ \cdot 124 \\ \cdot 124 \\ \cdot 57_{4} \\ \cdot 24 \\ \cdot \\ \cdot 24 \\ \cdot \\ \cdot 267_{4} \\ \cdot 37_{4} \\ \cdot 37_$	133/4 Close 37/4 15/4 55 1244/4 184/4 55/5 55/5 124/4 25/5 23/2 93/4 19/4 25/5 33/4 3	Change + $\frac{1}{\sqrt{4}}$ + $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Satellite Music Network, Inc. Satellite Music Network, Inc. Strarstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company	5.4 COUNTER	$\begin{array}{c} 1 3 \frac{3}{4}_{s} \\ \text{June 12} \\ \text{Open} \\ \hline \\ 3 \frac{7}{4}_{s} \\ 1 \frac{9}{4}_{s} \\ 1 \frac{4}{4}_{s} \\ 1 \frac{24}{5}_{s} \\ 5 \frac{5}{4}_{s} \\ 5 \frac{5}{4}_{s} \\ 7 \frac{1}{4}_{s} \\ 5 \frac{5}{4}_{s} \\ 7 \frac{1}{4}_{s} \\ 2 \frac{4}{5}_{s} \\ 2 \frac{4}{5}_{s} \\ 2 \frac{4}{5}_{s} \\ 3 \frac{3}{4}_{s} \\ 3 \frac{3}{4}_{s} \\ 3 \frac{1}{5}_{s} \frac{1}{4}_{s} \\ 0 \frac{1}{5}_{s}	133/4 Close 37/4 15/4 55/1247/4 187/4 57/5 57/5 1247/4 257/5 37/4 257/5 37/4 257/5 37/4 3 12	Change + $\frac{1}{\sqrt{4}}$ + $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Shorewood Packaging Sound Warehouse Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LUNDON STOCK EX	5.4 COUNTER	13% June 12 Open 37/4 19/4 124 19 57/2 57/4 57/4 71 24 97/2 97/2 24 24 24 3% 12/4 17/4 12/4 19/2 57/2	13% Close 3% 1% 5 124% 18% 5% 5% 5% 71% 23% 9% 1% 25% 3% 3% 3 12 Close 6/12	Change + $\frac{1}{\sqrt{4}}$ + $\frac{3}{\sqrt{4}}$ - $\frac{3}{\sqrt{4}}$ - $\frac{1}{\sqrt{4}}$ + $\frac{1}{\sqrt{4}}$ - $\frac{1}{\sqrt{2}}$ - $\frac{3}{\sqrt{4}}$ - $\frac{1}{\sqrt{2}}$ Change
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Shorewood Packaging Shorewood Packaging Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK EX	5.4 COUNTER	$\begin{array}{c} 13 \frac{3}{4}_{a} \\ \text{June 12} \\ \text{Open} \\ 3 \frac{7}{4}_{a} \\ 1 \frac{9}{4}_{a} \\ 124 \\ 19 \\ 5 \frac{5}{4}_{a} \\ 124 \\ 19 \\ 5 \frac{5}{4}_{a} \\ 1 \frac{7}{4} \\ 24 \\ 0 \\ \frac{9}{4}_{a} \\ 24 \\ \frac{9}{4}_{a} \\ 3 \frac{9}{4}_{a} \\ 3 \frac{3}{4} \\ 3 \frac{3}{4} \\ 12 \frac{4}{4} \\ 0 \\ 0 \\ 0 \\ 0 \\ 0 \\ 0 \\ 0 \\ 0 \\ 0 \\ $	13% Close 3% 1% 5% 124% 18% 5% 5% 5% 71% 23% 9% 3% 3% 3 12 Close 6/12 195	Change $+ \frac{1}{2} \frac{1}{4} + \frac{3}{4} \frac{1}{4} - \frac{1}{4} \frac{1}{4$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Satellite Music Network, Inc. Satellite Music Network, Inc. Strarstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK EX Chrysalis Pickwick	5.4 COUNTER	$\begin{array}{c} 1 3 \frac{3}{4}_{s} \\ \text{June 12} \\ \text{Open} \\ \vdots \\ 3 \frac{7}{4}_{s} \\ 1 \frac{1}{4}_{s} \\ \cdot \\ 1 \frac{3}{4}_{s} \\ \cdot \\ 1 \frac{3}{4}_{s} \\ \cdot \\ 5 \frac{5}{4}_{s} \\ \cdot \\ 5 \frac{5}{4}_{s} \\ \cdot \\ 7 \frac{1}{4}_{s} \\ \cdot \\ 2 \frac{4}{5}_{s} \\ \cdot \\ 2 \frac{3}{4}_{s} \\ \cdot \\ 3 \frac{3}{4}_{s} \\ \cdot \\ 3 \frac{3}{4}_{s} \\ \cdot \\ \frac{6}{5}_{s} \\ \begin{array}{c} 2 \frac{6}{4}_{s} \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{6}{5}_{s} \\ \begin{array}{c} 2 \frac{6}{4}_{s} \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{3}{4}_{s} \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{3}{4}_{s} \\ - \frac{3}{4}_{s} \\ \cdot \\ - \frac{3}{4}_{s} \\ - $	$13\frac{3}{4}$ Close 3 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 2 $$	Change $+ \frac{1}{\sqrt{4}} + \frac{1}{\sqrt$
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK EX Chrysalis Pickwick Really Useful Group	5.4 COUNTER	13% June 12 Open . 3% . 1% . 4% . 124 . 19 . 5% . 5% . 71 . 24 . 26% . 3% . 26% . 3% . 26% . 3% . 24% . 24% . 24% . 24% . 24% . 24% . 5% . 71% . 5% . 5% . 71% . 5% . 71% . 5% . 5% . 71% . 5% . 5% . 71% . 5% . 71% . 24% . 5% . 71% . 26% . 26% . 26% . 26% . 3% . 26% . 5% . 26% . 5% . 26% . 5% . 26% . 5% . 26% . 5% . 20% . 20% . 3% . 2% . 3% . 2% . 3% . 3%	133/4 Close 37/4 1% 5 1243/4 181/4 55/2 55/2 55/2 715/2 715/2 715/2 93/4 18/4 251/2 93/4 38/4 37/4 12 Close 6/12 195 222 630	Change + $\frac{1}{2}$ + $\frac{1}{2}$ + $\frac{1}{2}$ + $\frac{1}{2}$ - $\frac{1}{4}$ + $\frac{1}{2}$ + $\frac{1}{2}$ - $\frac{1}{2}$ - $\frac{1}{2}$ Change - 1
Unitel Video Company OVER THE Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Satellite Music Network, Inc. Satellite Music Network, Inc. Strarstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK EX Chrysalis Pickwick	5.4 COUNTER	13% June 12 Open . 3% . 1% . 4% . 124 . 19 . 5% . 5% . 71 . 24 . 26% . 3% . 26% . 3% . 26% . 3% . 24% . 24% . 24% . 24% . 24% . 24% . 5% . 71% . 5% . 5% . 71% . 5% . 71% . 5% . 5% . 71% . 5% . 5% . 71% . 5% . 71% . 24% . 5% . 71% . 26% . 26% . 26% . 26% . 3% . 26% . 5% . 26% . 5% . 26% . 5% . 26% . 5% . 26% . 5% . 20% . 20% . 3% . 2% . 3% . 2% . 3% . 3%	$13\frac{3}{4}$ Close 3 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 5 $\frac{7}{4}$ 1 $\frac{7}{4}$ 2 $$	Change + $\frac{1}{4}$ , + $\frac{1}{4}$ , + $\frac{1}{4}$ , - $\frac{1}{4$

## INTERNATIONAL MUSIC SALES UP IN MALAYSIA

(Continued from page 79)

gold disk (awarded here for sales of 20,000 units), while Iron Maiden's "Seventh Son Of The Seventh Son' has already hit the 10,000 mark.

EMI label chief Richard Chong says, "Judging by the sales performance of these two acts previously. I'd say it's an improvement of anything from 10% to 50%."

He says that dance product is particularly popular, too, among local music consumers. Rick Astley's "Whenever You Need Somebody, Madonna's "Like A Prayer" and Ky-lie Minogue's "You Should Be So Lucky" debut release here all have sold in excess of 30,000 units.

WEA marketing manager Eddie Goh says, "There's no really accurate way to determine how much international product accounts for overall sales." But WEA international re-



Original Motion Picture Soundtrack Batman PRODUCER: Prince Warner Bros. 25936

Holy Moly! Prince hits a commercial gold mine on this nine-song opus inspired by the forthcoming Caped Crusader flick. Each song is delivered through the eyes of one of the lead characters. From Bruce Wayne's salacious, steamy ballad "Scandalous" (who'd have thought it!) to Vicky Vale's "Lemon Crush," there's not a loser in the bunch. But the best are the Joker's three songs, "Electric Chair," "Partyman," and "Trust," proving that he's definitely the funkiest, coolest villain around. Run to the nearest Bat Cave and throw it on the CD player



Walking With A Panther PRODUCER: L.L. Cool J Def Jam/Columbia 45172 In his follow-up to the multiplatinum "Bigger & Deffer," LL may be a little too mainstream for the trendy,

progressive rap audience, but as the great first single, "I'm That Type Of Guy," proves, he looks like the next crossover hit. LP contains 16 songs, the cassette and CD 20. Among the best: "Droppin' Em," "Clap Your Hands," and "1-900-LL COOL J."

## POP

#### PICKS

STEVIE RAY VAUGHAN & DOUBLE TROUBLE In Step PRODUCERS: Jim Gaines & Stevie Ray Vaughan Epic 45024

Guitar ace's first studio set in some time finds his original trio augmented by keyboardist Reese Wynans. Vaughan burns as brightly as before, laying down plenty of sizzling licks on a varied program of originals and covers. Best is the stormy bluesrocker "Tightrope." A good choice for fret aficionados

#### 

THE BATS Daddy's Highway PRODUCERS: The Bats

U.S. issue of a 1988 Flying Nun record by this New Zealand quintet is a welcome release indeed. Group forges a low-key, melody-conscious sound that will appeal to fans of the Go-Betweens and other like-minded, intelligent tunesmiths. Modern rockers should ignore at their own risk—this is one of the year's most noteworthy indie releases.

#### SEE NO EVIL

PRODUCER: Richard Robinson Robinson Records/CBS Associated 45165 New York-based quartet makes its bow on first outing for Robinson's CBS-distributed imprint. Straightahead rockers have a potential drawing card in vocalist Robin Salmon, who counts Jim Morrison and U2's Bono among his highly apparent influences but still cuts it as a distinctive front man. "To Be Free" and "Edge Of Darkness" could seduce album rock or modern rock ears.

#### BRIAN GODDING

From pure pop with Brit bands Blossom Toes and B.B. Blunder to landmark jazz with U.K. greats Mike Westbrook and Keith Tippett, guitarist Godding has demonstrated admirable versatility; this set, which could easily appeal to fans of the instrumental work of Jeff Beck, Joe Satriani, or Allan Holdsworth, carries on that tradition and more. In-store play guarantees quick sales.

**BLACK** 

ORIGINAL MOTION PICTURE SOUNDTRACK

Soundtrack for director Spike Lee's

latest "joint" is jammed to bursting

"Morade Fublic Enemy's uncompromising "Fight The Power," the Teddy Riley-Guy collaboration "My Fantasy," EU's typically punchy "Party Hearty," and Take 6's a cappella "Don't Shoot Me." Controversial film has already as side

Controversial film has already excited

REPUMBENDED

comment; album is likely to do the

After three years of trying to tone

down, Jackson is talking dirty again on her third live album and posing on

a toilet seat to make sure fans get the message. While not as startling as

some of her earlier groundbreaking work, "Shit" still offers some decent

Waiting Baby," "Will You Still Love Me Tomorrow," and hot versions of

some of Jackson's "clean" material.

they haven't moved on to Marvin

Sease or 2 Live Crew

KON KAN

Should bring back her core audience if

DANCE

**HINK** 

Move To Move PRODUCERS: Barry Harris, Jon Lind & other Atlantic 81984

Success of "I Beg Your Pardon (I Never Promised You A Rose

Garden)" bodes well for this Canadian duo. Second single, "Harry Houdini," should also crowd the dance floor.

with first-class tracks. Monsters include Public Enemy's

Do The Right Thing PRODUCERS: Various Motown 6272

MILLIE JACKSON

Back To The Shit PRODUCER: Millie Jackson Jive/RCA 1186

**SPOTLIGHT** 



LBUM REVIEWS

## PETER GABRIEL

Passion PRODUCER: Peter Gabriel Geffen 24206 Don't look for a follow-up to "Sledgehammer" here. This is a 21there are vocals but no lyrics—that is by turns innovative, intense, and vocative. The work encompasses Gabriel's soundtrack for "The Last Temptation Of Christ," and features his compositions as well as traditional tunes. It's fascinating to hear exotic instruments, but the most beautiful of the tools are the voices on "With This Love-Choir



EXPOSÉ What You Don't Know PRODUCER: Lewis A. Martined Arista 8532

A protracted legal battle delayed the follow-up to the group's double-platinum debut, but the catchy title track is already zooming up the chart, firmly reestablishing them where "Point Of No Return" left off. A natural second single is the "Stop, Listen, Look & Think." All three females very capably trade off lead vocals, but Jeanette Jurado's impassioned pleading on ballad 'When I Looked At Him'' shows the high potential of the trio.



PRODUCER: Chris Kimsey, Jon An Arista 90126

Former Yes-men prove a rose by any other name still sounds as sweet. This effort harks back to the often-brilliant Yes of yore thematically and musically, complete with cover art by Roger Dean. In addition to soaring virtually anything here will score on album radio. Obviously the members spent all their creativity on the record and not their name. They could have learned a thing or two from Aristacheck out the product code.

Other potential follow-ups include "Bite The Bullet" and "Glue And Fire.

## 1477

#### TERJE RYPDAL The Singles Collection PRODUCER: Manfred Eicher ECM 837749

Ironically titled collection of brief instrumental tracks—none of which were singles—nonetheless carries considerable commercial weight. Norwegian guitarist Rypdal, here in what is ultimately a sophisticated, fusion-oriented context, at the very least boasts the chops of rockers like Joe Satriani; airplay or store play could crack this deserving artist in the instrumental market.

#### THE WILLIAMS

In Good Company PRODUCERS: Miriam Cutler & Ron Berinstein Verve 837932

The company is very good indeed, as the veteran vocalist shares the stage with Marlena Shaw, Shirley Horn, and the Supersax saxophone section. Williams' mellow voice is as limber as ever, and he wraps it around some eloquently chosen standards on this frisky and listenable date.

#### FRANK MANTOOTH

Suite Tooth PRODUCER: Frank Mantooth and Freddie Breitberg Optimism 3217

Leader/arranger Mantooth makes a risky tightrope walk between big band and pop sensibilities sound like an easy stroll. Guests Bobby Shew, Art Farmer, and Louis Bellson-who each owns a spotlight on the title suite's three movements-are hot, as is Mantooth's adventurous chart of "I Only Have Eyes For You."

HER INCO

#### PHIL MILLER

Split Seconds PRODUCERS: Phil Miller, Dave Stewart, John Mitchell Reckless 8 Former guitarist with cult U.K

fusion-style bands Matching Mole, Hatfield & The North, and National Health turns in his second recent solo album with near-stellar results. Including most of his old band mates as well as former Soft Machinist Elton Dean, line up provides elegant, intelligent playing on Miller's intricate—yet never overly busy-compositions.

ANITA O'DAY

In A Mellow Tone PRODUCER: Hugh Fordin DRG 5209

At 70, the great jazz stylist is, at this writing, wowing 'em at New York's Michael's Pub. The reasons why are well documented in this session recorded in Los Angeles last March. The title song tells most of the story, but on the last track, "Lover Come Back To Me," O'Day really tips into the chorus after a leisurely offering of the standard's lovely verse. Her six-piece backing serves O'Day well.



RECOMMENDED

DAVID SLATER

Be With Me PRODUCER: Randy Scruggs Capitol 91181

Slater's vocals and Scruggs' production make this a slick and unabashedly pop outing. Best cuts: 'We Fell In Love Anyway" and

## **NEW AND NOTEWORTHY** BORIS GREBENSHIKOV

Radio Silence PRODUCER: David A. Stewart Columbia 44364

8

Grebenshikov is making waves as the first Soviet rock star to record on an American label. Highly enjoyable set of a dozen songs—two of which are in Russian— is aided by Eurythmic Stewart's able production. Whole album, especially title track (the first single) and "Fields Of My Love" has an innocent '60s feel. Though he's called the Soviet Dylan, Grebenshikov's voice actually recalls Mark Knopfler, and both "The Wind" and "The Time" have a Dire Straits feel. Long after the curiosity and novelty wear off, the strong music will remain.

VARIOUS ARTISTS

Greenpeace—Rainbow Warriors PRODUCERS: Various Geffen 24236

Twenty-seven of today's top artists donated hit songs to Greenpeace for this double-record set, first released in March in the Soviet Union Enjoyable compilation includes material by U2, Sting, Lou Reed, Grateful Dead, Talking Heads, Peter Gabriel, and many others. Only omission is an address and number for Greenpeace so interested listeners can make a contribution, but a massive promotion with VH-1 should help alleviate any confusion

"Whatcha Gonna Do About Her."

## **CLASSICAL**

REFINIERIEI

#### PROKOFIEV: SYMPHONIES NOS. 1 & 5 Montreal Symphony Orchestra. Dutoit London 421813

Elegant readings that shun bombast and overstatement. The music unfolds naturally, in tempos that seem eminently just, and the sound is full and attractive, well up to the enviable standard set by the label for this orchestra in its home recording venue. Highly recommended

#### HANDEL: CONCERTO GROSSI, OP. 3 Handel & Haydn Society, Hogwood L'Oiseau-Lyre 421729

In its first recording for the label, the Boston-based early music group proves itself equal (or superior) to more widely known European ensembles. They are sharply responsive to Hogwood's enthusiastic direction, and are favored with an attractive acoustical setting. Performances reflect recent musicological findings.

SPOTLIGHT: Predicted to hit top 10 on Bill-board's Top Pop Albums chart or to earn plati-

board's Top Pop Albums chart or to earn plati-num 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 al-hums of cuestion cuelto.

to chart in the respective format; also, other al-bums 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.

Slaughter On Shaftesbury Avenue PRODUCER: None listed Reckless 16

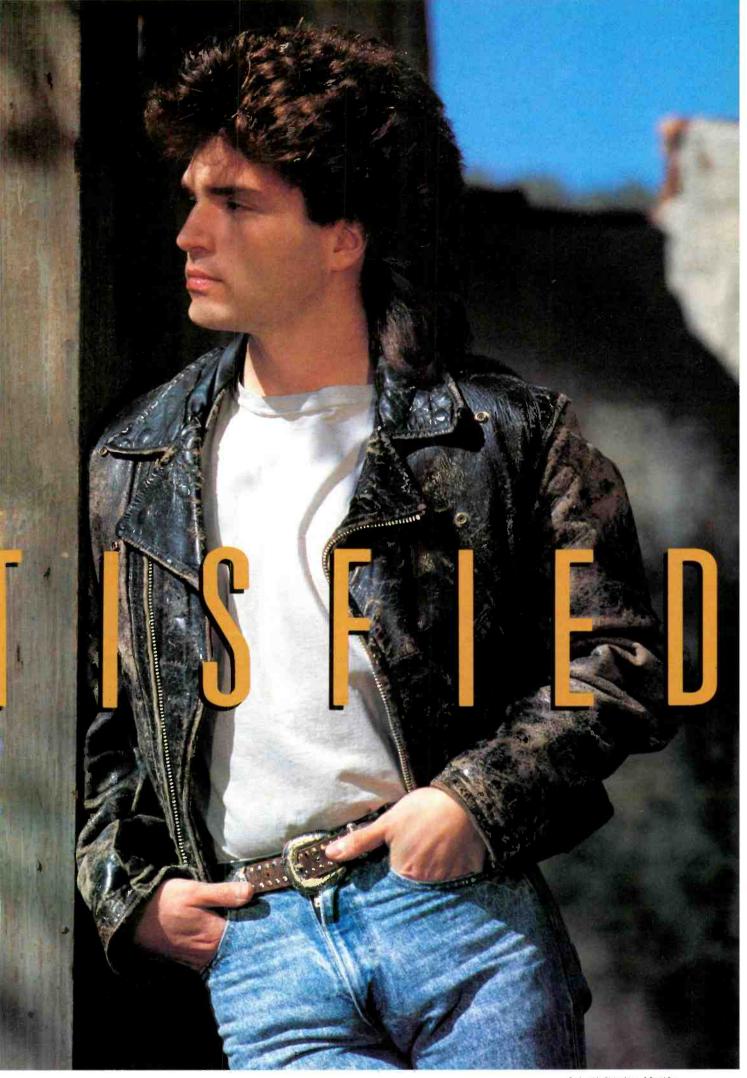
## the fir<mark>st hit sing</mark>le from the <mark>platinum</mark> album





THE RECORD SPEAKS FOR ITSELF.





Produced by Richard Marx & David Cole. Management: Allen Kovac / Left Bank Management

## The Indigo Attraction

"The Indigo Girls...have simply made the best debut album so far this year." -Boston Globe

"Color them brilliant."

-Herald Examiner

"Indigo Girls make the most striking impression on (their) self-titled Epic debut."

-Philadelphia Inquirer

The inspired debut album, "Indigo Girls," has made its mark through strong word of mouth, a phenomenal tour and explosive retail activity. Lalbum sales are approaching 350,000

- -5-day album sales of over 80,000
- -Top-10 at College Radio
- --Buzz Bin on MTV™
- Top-50 on Billboard's Pop Albums chart

"Closer To Fine," the stunning first single is ready to soar! "Indigo Girls." The excitement is contagious.

On Epic Cassettes, Compact Discs and Records.





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#### by Michael Ellis

**MICHARD MARX** SHOULD BE more than "Satisfied" (EMI) as he hits No. 1, dethroning New Kids On The Block, whose single "I'll Be Loving You (Forever)" (Columbia) slips to No. 2 but is certified gold. "Satisfied" has a good chance to hold at No. 1 next week, although there are two strong challengers: "Buffalo Stance" by Neneh Cherry (Virgin), bulleted at No. 3, is already No. 1 in sales points and could hit No. 1 overall if it gains strongly on the airplay side, where "Satisfied" has a wide lead; and "Baby Don't Forget My Number" by Milli Vanilli (Arista) is also within striking distance. And the Fine Young Cannibals are on the path to No. 1, as "Good Thing" (I.R.S.) is the most widely-played single at top 40 radio with only seven holdout stations among the panel of 243.

THERE ARE SOME INTERESTING stories among the nine new entries. Two of three artists bowing on the chart are prominent in the new British soul movement, already represented on the Hot 100 previously by the **Pasadenas**. Soul II Soul, a musical project of U.K. producer Jaz-zie B., enters at No. 82 with "Keep On Movin" (Virgin). The single, with lead vocal by **Caron Wheeler**, is breaking out of New York, where it moves 15-12 on Z100. Nineteen-year-old singer **Mica Paris** is the other British soul act to debut, as "My One Temptation" enters at No. 97. It is showing early strength at KQMQ Honolulu (15-7). New York singer/ keyboardist Grayson Hugh makes his chart bow with "Talk It Over' (RCA), already a top 10 hit on the Hot Adult Contemporary chart, and breaking pop out of the Southeast: 27-17 at WBBQ Augusta, Ga., and 16-12 at WRVQ Richmond, Va. Michael Bolton's new single, "Soul Provider" (Columbia), is one of the 10 most added with 31 adds but just misses hitting the chart; look for a strong debut next week.

"BATDANCE" BY PRINCE (Warner Bros.) wins the Power Pick/Airplay by a huge margin; no other record below No. 20 even comes close to its point gain at radio. "Batdance" scores 56 adds and great jumps like 37-20 at WTIC-FM Hartford, Conn., and 40-20 at WKBQ St. Louis. The area of the chart from No. 38 to No. 45 is so jammed, however, that "Bat-dance" jumps "only" 12 places to No. 41, less than it normally would with those gains. Also caught in the jam are "On Our Own" by **Bobby Brown** (MCA), with 28 adds but only a three-place move to No. 42; Henry Lee Summer's "Hey Baby" (CBS Associated), with 13 adds and seven top 10 radio reports but only a one-place move to No. 43; and Dino's "I Like It" (4th & B'way), which has 18 adds and early No. 1 reports from KIKI-FM Honolulu and KLUC Las Vegas, but still only moves two places to No. 39.

UICK CUTS: Billy Squier's "Don't Say You Love Me" (Capitol), debuting at No. 93, is the first major-label release to be issued commercially on cassette single only. Jukebox operators, with an enormous investment in vinyl-only boxes, may be the most severely affected by this trend .... An error in last week's column needs to be corrected: "Love Train" by Holly Johnson (Uni), bulleted at No. 78, is not a remake of the O'Jays hit, but a new composition by Johnson.

## **HOT 100 SINGLES ACTION RADIO MOST ADDED**

PLATINUM/ BRONZE/ GOLD SILVER SECONDARY ADDS ADDS ADDS ADDS 22 REPORTERS 56 REPORTERS 165 REPORTERS TOTAL TOTAL ADDS ON 243 REPORTERS THE END OF THE INNOCENCE 78 DON HENLEY GEFFEN 8 24 110 110 COLD HEARTED 7 101 22 65 94 PAULA ABDUL VIRGIN BATDANCE (FROM "BATMAN") 6 9 41 56 186 PRINCE WARNER BROS NO MORE RHYME 11 47 DEBBIE GIBSON ATLANTIC 0 36 128 SACRED EMOTION DONNY OSMOND CAPITOL 5 32 6 43 106 SOUL PROVIDER MICHAEL BOLTON COLUMBIA 2 5 24 31 31 ON OUR OWN BOBBY BROWN MCA 2 6 20 28 169 ONCE BITTEN TWICE SHY 0 GREAT WHITE CAPITOL 3 20 23 125 I'M THAT TYPE OF GUY L.L. COOL J DEF JAM 23 80 1 4 18 FRIENDS JODY WATLEY MCA 2 23 73 5 16

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 periodi-cally as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

## Billboard. 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	SALES TITLE ARTIST	HOT 100 POSITION	
1	4	BUFFALO STANCE NENEH CHERRY	3	
2	1	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK	2	
3	6	SATISFIED RICHARD MARX	1	
4	7	BABY DON'T FORGET MY NUMBER MILLI VANILLI	4	
5	10	GOOD THING FINE YOUNG CANNIBALS	5	
6	8	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER	7	
7	11	MISS YOU LIKE CRAZY NATALIE COLE	9	
8	9	CRY WATERFRONT	10	
9	2	EVERY LITTLE STEP BOBBY BROWN	8	1
10		I WON'T BACK DOWN TOM PETTY	14	
11	3	WIND BENEATH MY WINGS BETTE MIDLER	6	
12	15	I DROVE ALL NIGHT CYNDI LAUPER		
13	5	CLOSE MY EYES FOREVER LITA FORD/OZZY OSBOURNE	18	
14	20	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	11	1 1
15	19	VERONICA ELVIS COSTELLO	19	í ľ
16	22	WHAT YOU DON'T KNOW EXPOSE	16	1
17	24	THE DOCTOR THE DOOBIE BROTHERS	17	1 1
18	18	COMING HOME CINDERELLA	20	i i
19	23	INTO THE NIGHT BENNY MARDONES	23	1 1
20	12	POP SINGER JOHN COUGAR MELLENCAMP	31	1 1
21	34	EXPRESS YOURSELF MADONNA	13	1
22	25	ROOMS ON FIRE STEVIE NICKS	22	
23	13	ROCK ON MICHAEL DAMIAN	21	
24	33	TOY SOLDIERS MARTIKA	15	
25	26	CUDDLY TOY (FEEL FOR ME) ROACHFORD	27	
26	28	CRAZY ABOUT HER ROD STEWART	24	
27	17	PATIENCE GUNS N' ROSES	34	
28	30	MY BRAVE FACE PAUL MCCARTNEY	33	1
29	16	WHERE ARE YOU NOW? JIMMY HARNEN WITH SYNCH	32	
30	29	ONCE BITTEN TWICE SHY GREAT WHITE	35	j İ
31	31	BE WITH YOU BANGLES	30	] [
32	37	WHO DO YOU GIVE YOUR LOVE TO? MICHAEL MORALES	28	1 1
33	_	LAY YOUR HANDS ON ME BON JOVI	29	] [
34	—	SO ALIVE LOVE AND ROCKETS	26	
35	21	SOLDIER OF LOVE DONNY OSMOND	37	1 [
36	27	FOREVER YOUR GIRL PAULA ABDUL	25	
37	36	ME MYSELF AND I DE LA SOUL	49	1 1
38	38	FASCINATION STREET THE CURE	46	
39	_	I LIKE IT DINO	39	1 1
40		SEND ME AN ANGEL '89 REAL LIFE	36	1 1

VEEK	LAST WEEK	AIRPLAY TITLE ARTIST	
έ≩	Zž		
1	2	SATISFIED RICHARD MAR)	
2	1	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK	
3	6	BABY DON'T FORGET MY NUMBER MILLI VANILL	
4	5	BUFFALO STANCE NENEH CHERRY	
5	7	GOOD THING FINE YOUNG CANNIBALS	;
6	3	WIND BENEATH MY WINGS BETTE MIDLER	2
7	4	EVERY LITTLE STEP BOBBY BROWN	
8	9	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER	2
9	13	EXPRESS YOURSELF MADONNA	
10	12	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	
11	16	TOY SOLDIERS MARTIKA	
12	14	I DROVE ALL NIGHT CYNDI LAUPER	2
13	10	CRY WATERFRONT	_
14	17	MISS YOU LIKE CRAZY NATALIE COLE	
15	22	WHAT YOU DON'T KNOW EXPOSE	:
16	23	THE DOCTOR THE DOOBIE BROTHERS	;
17	11	FOREVER YOUR GIRL PAULA ABDUI	
18	8	ROCK ON MICHAEL DAMIAN	-
19	33	SO ALIVE LOVE AND ROCKETS	5
20	21	COMING HOME CINDERELLA	
21	28	ROOMS ON FIRE STEVIE NICKS	
22	27	I WON'T BACK DOWN TOM PETTY	-
23	35	LAY YOUR HANDS ON ME BON JOV	1
24	32	WHO DO YOU GIVE YOUR LOVE TO? MICHAEL MORALES	5
25	30	INTO THE NIGHT BENNY MARDONES	
26	36	CRAZY ABOUT HER ROD STEWART	·
27	37	DOWN BOYS WARRAN	-
28	29	VERONICA ELVIS COSTELLO	
29	38	SEND ME AN ANGEL '89 REAL LIFE	-
30	31	BE WITH YOU BANGLES	-
31	19	CLOSE MY EYES FOREVER LITA FORD/OZZY OSBOURNE	-
32	39	I LIKE IT DINC	-
33	20	WHERE ARE YOU NOW? JIMMY HARNEN WITH SYNCH	-
34	40	DRESSED FOR SUCCESS ROXETTE	
35	-	BATDANCE (FROM "BATMAN") PRINCE	_
36	26	CUDDLY TOY (FEEL FOR ME) ROACHFORD	-+
30	15	SOLDIER OF LOVE DONNY OSMONI	-
38	15	ON OUR OWN BOBBY BROWN	
39		ONCE BITTEN TWICE SHY GREAT WHIT	-
40	1	MY BRAVE FACE PAUL MCCARTNE'	-+
40		FAUL WOUARTINE	

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80 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two

GOOD THING (Walt Disney, ASCAP) HL HEADED FOR A HEARTBREAK (Verseau, BMI/Small

HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hooe, BMI/Virgin Songs, BMI) CPP HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM HOOKED ON YOU (Lifo, BMI) D ROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM

I LIKE IT (ISIAND, BMI/UNIG, BMI) WBM I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/CPP

H TOB DOW T MORE DF NOW (VISION (VISION), BMI/Mighty Three, BMI) IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP)

Jersey Underground, ASCAP/Songs of Polygram, BMI)

I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J,

Pieters, BMI) HL GONNA MAKE IT (Cutting, ASCAP)

LLIKE IT (Island, BMI/Onid, BMI) WBM

IF YOU DON'T KNOW ME BY NOW (Assorted,

I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New

#### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

90

53

43

12

39

61 14

11

69

2

52

54

45

23

49

60

97

51

79

42

35

WBM

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 59 AFTER ALL (LOVE THEME FROM "CHANCES ARE")
- (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, 76
- BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)
- HL 41 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)
- BE WITH YOU (SBK Blackwood, BMI/Bangophile, 30
- BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP (Lisabella, ASCAP) WBM COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) COMIN' DOWN TONIGHT (Rocknocker, ASCAP) Hillist, ASCAP/Ko Tall, BMI) 3
- 70
- 18

- 83 ASCAP/Too Tall BMI)
- COMING HOME (Eve. ASCAP/Chappell, ASCAP) HL 20 72 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers,
- COVER OF LOVE (St. Lecelia, BMI/Weir Brothers, ASCAP) CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP CRY (SBK Blackwood, BMI) HL 24
- 10
- CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL DANCING IN HEAVEN (ORBITAL BE-BOP) (Zomba,
- DANCING IN HEAVEN (UKBITAL BE-BUF) (201109, ASCAP) DARLIN'T (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM THE DOCTOR (Windecor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL Blackwood (Canada), BMI) HL
- 17
- DON'T SAY YOU LOVE ME (Songs Of The Knight, 93
- DUM'I SAY YOU LOVE ME (Songs Of The Knight, BMI) DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich McDitch, BMI/Crat Lips, BMI (CPP DRESSED FOR SUCCESS (Jimmy Fun, BMI) 38
- 62
- DRESSED FOR SUCCESS (Jimmy Fun, BMI) ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) EVERLASTING LOVE (Hojo, BMI) EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Web Girl, ASCAP/Black Lion, ASCAP) WBM FASCINATION STREET (Fiction, BMI) FIRE WOMAN (Chappell Ltd,/Chappell & Co., ASCAP) HL 13
- FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, 25
- ASCAP) CPP FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A 66
- Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) FUNKY COLD MEDINA (Varry White, ASCAP) 74
- Hunter, ASCAP) HL PATIENCE (Guns N' Roses, ASCAP) CLM POP SINGER (Riva, ASCAP) WBM

BMI) CPP/WBM

- 63 47
- POP SONG 89 (Night Garden, BMI/Unichappell, BMI) PRAYING TO A NEW GOD (Chong, BMI/Warner-Tamerlane, BMI) WBM REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI) ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane BMI/Enture Furniture, ASCAP/Coleems-
  - 22 Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
- 58
- EMI, ASCAP) WBM SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) SATISFIED (Chi-Boy, ASCAP) CLM SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL 68
- 44 SECRET RENDEZVOUS (Kear, BMI/Hip Trip.
- SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweeed, BMI) HL SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tameriane, BMI/Dorafto, BMI) WBM SO ALIVE (Warner Tameriane, BMI) WBM
- SO ALIVE (Warner-Tamerlane, BMI) WBM 26
- 37 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of
- SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) THINKING OF YOU (Cutting, ASCAP) THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) OPP THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP TROUBLE ME (Christian Burial, ASCAP) VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
- 7 89
- 15
- 19
- 99 VOICES OF BABYLON (Music Corp. Of America, BMI)
- HL WAITING GAME (Virgin Songs, BMI) CPP WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI)
- 16
- WHERE ARE YOU NOW? (Harnen, BMI/Congdon, 32
- WHERE ARE TOU NOW? (Narinii, bm//congoun, BMI/Empire, ASCAP/Jakota, ASCAP) WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM WIND BENEATH MY WINGS (FROM "BEACHES") (WB
- - Gold, ASCAP/Warner House of Music, BMI) WBM YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Veintre Tres, ASCAP) CPP 77
- 92 YOU ARE THE ONE (Tarpell, ASCAP)

89

- IN MY THE OF BUT (DET BAIL, ASCAP/ LC CO ASCAP/D AND D, ASCAP/Virgin, ASCAP) CPP IN MY EYES (Saja, BMI/Mya-T, BMI) HL IN YOUR EYES (THEME FROM "SAY ANYTHING") IN YOUK EYES (IHEME FROM SAY ANT HING') (ICIDIE, BIN/HIGHE PUN, BMI) INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM JOY AND PAIN (Protons, ASCAP/Hikim, ASCAP) KEEP ON MOVIN' (Virgin, ASCAP) LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PTI, ASCAP/NBM LIKE A PRAYER (Web Girl, ASCAP/WB, ASCAP /IDANON YUMB, BMI) WBM
- 73
- 94 95
- LINE A FRATER (WEDD GIT, ASJAF/WD, ASCAP/JOHNT YUma, BMI) WBM LITTLE FIGHTER (Vavoom, ASCAP) LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willsden, BMI/MylMyl, BMI) LOVE TRAIN (Mangoward Ltd., ASCAP/WB, ASCAP) 78

WBM ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI) MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, DMI/Screen Gems, ASCAP/Irving, BMI/Gemla,

MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL NY BRAVE FACE (MPL, ASCAP/Plangent Visions,

MY ONE TEMPTATION (Chappell, PRS/Abacus,

PRS/Chappell & Co., ASCAP) NO MORE RHYME (Deborah Ann's, ASCAP/Walden

music, ASGAP) NOTHIN (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP

ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear,

BMI/Hip Trip, BMI/Green Skirt, BMI) CPP ONCE BITTEN TWICE SHY (SBK April, ASCAP/lan

#### MUSIC DEALERS APPLY PRESSURE TO LABELS AS MALL 'CENSORSHIP' ISSUE HEATS UP

(Continued from page 1)

insist that final approval on content is left to the discretion of each artist: but when asked whether explanations of chain resistance to controversial product are viewed as a veiled threat or a form of censorship, one prominent executive admits, "I can't read the artists' minds."

One thing is clear: Distributors and labels are receiving more and more complaints from retailers about consumer reaction to particular albums. For example, in a memo dated April 7 and addressed to WEA president Henry Droz, WEA VP and Cleveland branch manager Mike Spence suggests that a series of memos from Camelot be "required reading for many of our label people."

Spence's memo states: "Paul David [Camelot's president] tells me he's getting calls from mall developers who are telling him, 'Look, we've got 2 million square feet in a certain mall where we've given Camelot 2,000 square feet and we have pickets in front of your store and throughout the mall, plus letters and phone calls on obscene product being sold. You have leases in 30 of our malls and another 10 coming soon ... We do not need this problem with any tenant.

"You can bet that this product will be removed by Camelot before they lose leases or endanger their relationships with mall owners/developers," Spence concludes. "And the same goes for Musicland, Record Bar, Trans World, etc. It does no one any good to have artist integrity maintained if the product is not available on the shelf!'

Camelot is clearly reacting to some sort of pressure. Two recent memos from senior Camelot executives warn that the chain will not risk losing locations over controversial product content.

#### DEBT MAY BE WINNER IN PARAMOUNT-TIME AFFAIR (Continued from page 6)

revised merger and bidding for Paramount.

• A friendly company buying Time. • Time paying a huge dividend to its shareholders.

The proposed merger of Time and Warner would create the world's largest media and entertainment company, with total revenues this year projected by Mabon Nugent at \$10.3 billion. That would include Warner's recorded music and music publishing businesses, with projected revenues this year of \$2.6 billion. Time-Warner would also have under its umbrella four home video companies: Warner Home Video, Cannon Home Video, and Lorimar Home Video, all owned by Warner, and HBO Video, owned by Time.

A Time-Paramount entity would have no recorded-music business but would house under one roof HBO Video and Paramount Home Video.

The biggest problem with the Paramount offer is debt: Paramount would have to borrow approximately \$14 billion to buy Time. Paramount, formerly known as Gulf & Western, says it will borrow \$1 billion from Citibank and will form a syndicate to raise the other \$13 billion. Paramount's bid is valued at \$10.7 billion. The \$14 billion would cover the purchase of stock, acquisition fees, refinancing of existing debt, and working capital.

Such a mountain of debt would result in bloated interest payments, trimming profits and making it possible that Paramount would have to sell some Time assets to pay off the loans. Although Paramount chairman Martin Davis has denied that he would dismember Time, other sources, including WCI chairman Steve Ross, say Davis would have no choice.

Another potential problem with a Time-Paramount union is the huge amount of good will, estimated at \$9.2 billion, that would have to be written off from profits for up to 40 years. Thus, the new company could have diminished long-term earnings and a depressed stock price as well.

The original Time-Warner deal is more attractive to many observers because it is virtually debt-free. It is a straight exchange of stock.

Shareholders of Time and Warner were expected to vote on that plan Friday (23). But Time was required to respond to Paramount's cash tender offer for its shares by Wednesday (21).

Meanwhile, Time has asked the FCC to reject Paramount's application to set up a voting trust that would hold Time shares until the FCC grants new licenses to Paramount to operate what are now Time's cabletelevision franchises across the country. Obtaining license transfers could take at least six months.

Paramount has petitioned the courts to nullify a Time and Warner plan to immediately swap a certain amount of stock, which would give Warner enough Time shares to prevent any hostile takeover.

Warner is suing Paramount's lender, Citibank, charging that the bank violated an agreement not to interfere with the Time-Warner deal.

However, Camelot senior VP Larry Mundorf, asked to comment on the memos, downplayed the role of mall developers in any product decisions and says the chain has not removed any product because of lease clauses.

One Camelot memo, dated April 3 and sent to all the major distributors, paints a grimmer picture of the pressures facing the chain and makes clear the company's planned response. In a section titled, "Retailing and the 'F' Word," executive VP Joseph Bressi writes, "We have been threatened with pickets at some stores, which could cause us to lose our mall leases and garner very negative press. Camelot is not about to let this happen. We'll pull the product if it comes to that. I guess that is our constitutional right.'

Bressi's memo to the vendors adds: "Don't take my word for the seriousness of the problem. Call Musicland, Hastings, Handleman, or any of the others. Sticker questionable albums, make alternative covers available to us when needed, and ask the artists to see our side of the issue. We don't want to censor or pull product, but we don't want to lose locations over this, either. And we don't need the extremely raunchy lyrics to have a successful music business."

Bressi's letter appears to be a reaction to a March 23 memo addressed to Camelot management and associates. In that communication, Larry Mundorf, senior VP, wrote that the problem with controversial product "is growing and gathering momentum."

Camelot's sentiments are not unique. Jim Williamson, VP of finance for Albany, N.Y.-based Trans World Music, lays some of the blame for consumer complaints at the feet of record label marketing personnel.

"Our larger concern is that quality control at the labels is not catching the problem before the album is released," Williamson says. "It makes us look poor to the customer and the label as well. When we call the labels to apprise them of the situation, it's as if we were the first to let them know there was a problem.'

But WEA's Droz says he has heard about the problem from other dealers besides Camelot. "No others have gone on written record about it, but many, especially those in malls, have voiced similar sentiments."

Many mall leases contain clauses which forbid the sale or display of certain kinds of explicit product, according to one senior executive at a large, mall-oriented chain.

"There are all sorts of different legal terms," the source notes. "Landlords may have a clause about X-rated [product]. They may use the term 'no pornography.' They have those types of clauses. We'll use our own judgment [in determining what fits in that clause]. We may not put the product up front, but we will put it in the store.

Camelot, like many chains, has been the object of community ire, Mundorf admits. "We seem to have occasional incidents, most recently in the southern and southwestern areas of the country," he says. "Generally speaking, we have not had major flare-ups or picketing.

For more than a year, Camelot has had a policy of prohibiting sales of certain albums to minors, including any title that bears a label-provided warning sticker or features nudity in its packaging.

Another major U.S. chain with a significant number of mall locations.

Hastings Books, Music & Video, recently took the unprecedented step of stickering certain albums to prohibit their sale to minors.

Bob Schneider, executive VP of Western Merchandisers, the parent of the Hastings chain, said that the main objections concerning Hastings' sales were from the customer base. Asked if Hastings has had any objections from mall operators, Schneider replied, "Not to my knowledge. Maybe there is a case of that, but I'm not aware of that."

Steve Bennett, VP of marketing for Durham, N.C.-based Record Bar, whose 158 stores are mostly in malls. says that his chain has not seen any pressure from malls regarding explicit product. But Bennett adds, "I'm very sensitive to that. In the mall business you have to be sensitive to any furor.

Bennett acknowledges that the issue of what should or should not be sold in stores is becoming a critical one. "I do think this is going to develop into more of a problem than it has been," Bennett says. "The stuff is moving into the white teenage community. Rap stuff has really drawn the attention-it's not just [objections from religious groups]-or heavy metal. It's strictly the lyrics in rap stuff."

Arnie Bernstein, executive VP of operations and human resources for the 697-store Musicland Group in Minneapolis, says that his chain (which counts 86% of its locations in malls) has not had any confrontations with mall developers.

Bernstein acknowledges that there have been "maybe three to five pieces in the last three years" that Musicland stores have chosen not to carry. One recent example was Happy Mondays' Elektra album, "Bummer," which contains artwork featuring full frontal nudity.

Assistance in preparing this story was provided by Geoff Mayfield in New York and Earl Paige in Los Angeles.

#### **PORTRAIT-LESS E/P/A** (Continued from page 98)

U.S. distribution from CBS to CEMA at the end of this month.

According to Chrysalis executive VP Joe Kiener, CEMA will ship albums by two of his label's acts, Stage Dolls and Living In A Box, June 28. As of July 1, he says, "everything [on Chrysalis] will be taken over by CEMA."

He adds that after that date. "all returns will go to CEMA, even if [the records were] shipped by CBS." Under an agreement between the two companies, CBS and CEMA will sort out the handling of the returns between them, he notes. KEN TERRY

#### **CAPITOL DELETES SOME VINYL 7-INCHES** (Continued from page 1)

ers, the Human Beinz, Anne Murray, the Raspberries, and the Knack.

Not all current Capitol singles will be exclusively available on cassette at retail. "Certain black and country product will continue to be issued on 7-inch, but we will watch retail sales closely," says McCarrell. "My hunch is that this trend will continue and we will go to the cassette single [exclusively at retail]."

Originally set for June release (Billboard, April 15), Capitol's cassette-singles oldies line will instead debut when the inventory of 7-inch vinyl singles is depleted, adds McCarrell. "Before we make much of the same repertoire available, it would seem prudent to clean up the market as best we could," he says

It is not yet decided if Capitol will license rights to deleted singles to an oldies distributor-such as Los Angeles-based American Pie-which could press 7-inch vinyl singles specifically for jukeboxes and collectors.

We haven't made that judgment yet, particularly as it relates to the jukebox business," says McCarrell.

The possibility exists that Capitol may reactivate certain catalog titles in the 7-inch format, he adds. "There is flexibility here. If there is demand beyond those Beatles titles and there is reason to do it, we will. But for the most part, the direction we are headed is for the cassette single.

"It's a logical step," says McCarrell. "I think that the singles business has shifted to the cassette single. We are approaching it on an experimental basis, but I think it is going to work. I think we will find that there is a very viable market there.'

EMI Records is making a similar move, according to Ira Derfler, VP of sales there. "We are going to fade out oldies on vinyl and will reissue them on cassette single," says Derfler.

Furthermore, EMI will parallel

Capitol's new single strategy with Robert Palmer's upcoming " Tell Me I'm Not Dreaming" single-though not completely. While the title will not be available on 7-inch vinyl, it will be issued on 12-inch vinyl in addition to the cassette single version. Although A&M, RCA, Columbia,

and Epic already have cassette-single oldies on the market, some retailers are still skeptical that the pairing of oldies and the relatively new cassette single format will work.

"I don't believe that people want to buy oldies on cassette tape," says Russ Solomon, president of Sacramento. Calif.-based Tower Records.

Other labels contacted have no plans to halt production of oldies titles on 7-inch vinyl. MCA recently issued "30-40" new catalog titles out of Nashville with "jukebox operators in mind," says John Burns, executive VP at MCA Distributing Corp. MCA has no current plans to release catalog titles on cassette single.

WEA also has no plans to stop pressing catalog titles on 7-inch vinyl, yet the distributor is set to release 73 titles on cassette-single oldies in mid-July on the Warner Bros., Atlantic, Elektra, Island, and Geffen labels.

For new releases, the WEA labels are evaluating the 7-inch format on a "case-to-case basis," says VP/director of product Jody Raithel.

Nonetheless, Jackson Browne's new "World In Motion" Elektra single is available only on cassette single at retail—and there are no plans for a 7-inch vinyl release, according to a source at the label.

Recently De La Soul's "Me Myself And I" on Tommy Boy Records and Whistle's "Right Next To Me" on Select Records became the first singles on the Hot 100 not commercially available on 7-inch vinyl (Billboard, June 17). Both, however, can be found in the 12-inch configuration.

of Greenpeace, and the record is

'Rainbow Warriors'' contains 27

the top seller in the Soviet Union.

hit songs donated by artists rang-

ing from U2 and Talking Heads to

John Cougar Mellencamp and Be-

linda Carlisle. Geffen VP Gary

Gersh noted that all of the partici-

"Breakthrough," was released in March in the U.S.S.R. on the Meloto Greenpeace and that all others involved with the project-includdia label. Four million copies have ing Geffen, Warner Bros., WEA Corp., WEA Manufacturing, and been pressed there, according to Ivy Hill Packaging—are providing Peter Bahouth, executive director

their services for free. In the Soviet Union, proceeds from "Breakthrough" are being split between Greenpeace and the international Foundation for Survival and Development of Humanity. The Soviet album includes a 16page booklet on Greenpeace and membership application forms

#### VH-1 SOUNDS 'WORLD ALERT' IN NEW SPOTS (Continued from page 6)

The same double set, called donating their worldwide royalties

#### UA VIDEO CHAIN TRIES TIE-INS WITH CABLE, THEATERS

(Continued from page 1)

properties in markets where it has stores and UCVE does not.

According to Tom Gruber, senior VP and chief marketing officer for the 720-unit Blockbuster chain, "We'd want to work out tieins with them whereby we'd be able to take advantage of their cable systems and movie theaters on behalf of company-owned stores and franchisees alike."

While these tie-ins are only in the planning stage, Gruber foresees that they will be worked out "on a market-by-market basis. When you're tying in with the theater down the street, it has to be very local."

Blockbuster will have a lot to work with in UA's movie circuit,

#### POLYGRAM INT'L

(Continued from page 4)

'Hysteria' proves that.

"We try to keep the roster relatively small and work hard on all of [our artists]."

Fine said the growth of CDs, pioneered by PolyGram since 1982, has had a "potent effect" on the industry, which could sell 600 million units in the format this year.

"In the case of PolyGram, CDs in 1988 accounted for 45% in value of our recorded music sales. In the classical sector, CDs provided 73% of the value."

But he warned against "ill-considered price reductions" on CDs, which could erode profitability for a product viewed as a quality item, and voiced concern that CD demand was outpacing production at the plants in Europe and the U.S. (Billboard, June 10).

Fine said London-based Poly-Gram's strong international position should reap rewards as the European Economic Community becomes a unified market in 1992. "Our greatest strength is in Europe and we'll be a major beneficiary," he stated. "It will give us a single market, improved distribution, less inventory, and more opportunity. We're a Europe-based company. I want us to be very successful in the U.S., but I don't want to lose sight of our origins. Europe is going to be a huge market.

"Because of our classical product and our national and international pop markets, we have a rather broader spread than most other record companies."

Maurice Oberstein, chairman and CEO of PolyGram U.K., said the group's international positioning, with strength on both sides of the Atlantic, boosted corporate growth. "Suddenly you feel you can com-

"Suddenly you feel you can compete with anybody on any deal. Poly-Gram has become very much a talent-oriented company. When you hear good music coming from Germany, Australia, and Mexico, as we have at this conference, then you know it is an international company."

The 11 PolyGram albums that each sold over 1 million units last year were by Def Leppard, Bon Jovi, Dire Straits, Cinderella, Scorpions, INXS, Bananarama, Wet Wet Wet, Kingdom Come, John Cougar Mellencamp, and the original cast of "Phantom Of The Opera."

New product set for later this year includes Elton John's "Sleeping With The Past," with a 20-nation tour to promote it, and a new Tears For Fears album, both planned for September release. which includes 686 theaters with 2,700 screens in the U.S., plus other locations in the U.K., Puerto Rico, and Hong Kong.

Cable systems operated by United Cable and UA have some 2 million subscribers, but that is only part of the cable universe open to Blockbuster. Telecommunications Inc., the majority shareholder of UA Entertainment under a merger completed May 25, is the largest cable system operator in the country. Including the United Cable/ UA systems, TCI claims a total base of 7.5 million subs, of which 3.6 million are in owned and managed systems.

Both United Cable and UA have already been tied in with the UCVE Blockbuster stores, and UCVE president Ken Warner says, "That's been a plus in certain markets." He adds that UCVE will work out similar deals with TCI and third-party cable systems as the retail operation expands.

UCVE's initial stores are based mainly on the two coasts, with a third of them in California. UCVE is trying to find locations for new

FOR WEEK ENDING JUNE 24, 1989

stores in markets where the company has cable systems (unless that market already has Blockbuster outlets). Besides the crosspromotional angle, Warner says, it is easier to get leases in areas where property developers recognize the United Cable name.

In some video stores, Warner notes, fliers advertise the local United Cable system. Renters who become Blockbuster club members are offered a 50% discount on basic cable installation or on a pay cable upgrade.

Warner also describes a crosspromotion with the UA theatrical chain: "When we opened our first store a year ago in San Leandro, Calif., renters could fill out coupons [for a drawing], and 50 of the prizes were free passes to UA theaters. In addition, fliers in the theaters announced that a Blockbuster video store was now open in your area."

Warner, who has a finance background and was with United Cable for nine years before heading up UCVE, notes that the video retailing chain already has a staff of 400, including 25 national staffers and district managers. While acknowledging that his staff has much to learn about retailing, he sees its cross-media experiments as valuable feedback for the Blockbuster chain.

One reason for UA's interest in helping Blockbuster is that it owns a 13.8% stake in the company that was originally held by United Cable before it was merged with UA. According to a Blockbuster spokesman, UA's 7.6 million Blockbuster shares, acquired in two phases last year, are second in size only to the block of 10 million shares held by Blockbuster chairman/CEO H. Wayne Huizenga. Warner says UA has no plan to

Warner says UA has no plan to increase its stake in Blockbuster, but he does not rule out the possibility that UCVE may open more than 100 franchises. "We have our plan for the next 16-18 months," he says, "and after that, we'll take it from there."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.



HOI тм Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music. WKS, ON CHART 2 WKS. THIS NEEK ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL \*\*\* \* NO.1 \*\* I'LL BE LOVING YOU (FOREVER) ♦ NEW KIDS ON THE BLOCK 1 12 1 1 BUFFALO STANCE ♦ NENEH CHERRY 2 12 2 4 BABY DON'T FORGET MY NUMBER ♦ MILLI VANILLI 3 4 5 8 ME MYSELF AND I TOMMY BOY 926 ♦ DE LA SOUL 4 6 7 8 I LIKE IT 4TH & B'WAY 7483/ISLAND DINO (5) 7 11 6 SECRET RENDEZVOUS ♦ KARYN WHITE 6 8 9 5 BOBBY BROWN EVERY LITTLE STEP 7 3 2 15 WHAT YOU DON'T KNOW ARISTA 1-9836 ♦ EXPOSE (8) 10 13 5 EXPRESS YOURSELF MADONNA 9 11 12 4 THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER 10 9 7 8 FOREVER YOUR GIRL VIRGIN 7-99230 PAULA ABDUL 11 5 3 14 STEVIE B (12) IN MY EYES 13 15 5 13 IF YOU DON'T KNOW ME BY NOW SIMPLY RED 15 18 4 MISS YOU LIKE CRAZY ♦ NATALIE COLE 14 12 10 9\* MARTIKA (15) TOY SOLDIERS 16 25 13 ON OUR OWN BOBBY BROWN 16 17 \_ 2 KEEP ON MOVIN' VIRGIN 7-99205 ♦ SOUL II SOUL (17) 18 27 3 BATDANCE (FROM "BATMAN") PRINCE 18 NEW 1 ♦ JODY WATLEY WITH ERIC B. & RAKIM (19) FRIENDS 27 2 \_ ♦ I I . COOL I I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA 20 2 23 \_ REAL LOVE ♦ JODY WATLEY 21 14 6 15 SWEET SENSATION HOOKED ON YOU (22) 28 \_\_\_\_ 2. 23 SHOWER ME WITH YOUR LOVE SURFACE NEW T SEND ME AN ANGEL '89 ♦ REAL LIFE 24 22 26 4 ♦ FINE YOUNG CANNIBALS GOOD THING 25 24 29 3 WIND BENEATH MY WINGS ATLANTIC 7-88972 ♦ BETTE MIDLER 26 20 20 .6 ♦ ATLANTIC STARR MY FIRST LOVE WARNER BROS, 7-27525 27 25 21 6 NOTHIN (THAT COMPARES 2 U) EPIC 34-68688/E.P.A. THE JACKSONS 28 26 24 4 YOU ARE THE ONE WARNER BROS 7-22946 ТКА 29 30 2 \_\_\_\_ JOY AND PAIN ♦ ROB BASE & D.J. E-Z ROCK 30 29 ×2 \_

Products with the greatest airplay gains this week. 
Videoclip availability. Billboard, copyright 1989.



Billboard.

# TOP POP ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
	1		16	FINE YOUNG CANNIBALS A THE DAMENT THE COOK
-	1	1	16	IRS. 6273/MCA (9.98) (CD) 4 weeks at No. One THE RAW & THE COURT
2	2	2	23	SOUNDTRACK 🛦 ATLANTIC 81933 (9.98) (CD) BEACH
3	4	4	49	BOBBY BROWN ▲ <sup>4</sup> MCA 42185 (9.98) (CD) DON'T BE CRU
4	3	3	12	MADONNA A2 SIRE 25844/WARNER BROS. (9.98) (CD)
5	6	7	7	TOM PETTY MCA 6253 (9.98) (CD) FULL MOON FEV
6	5	6	49	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD) FOREVER YOUR GI
$\bigcirc$	9	8	44	NEW KIDS ON THE BLOCK ▲2 COLUMBIA FC 40985 (CD) HANGIN' TOU(
8	7	9	5	JOHN COUGAR MELLENCAMP MERCURY 838-220-1 / POLYGRAM (CD) BIG DAD
9	11	13	14	MILLI VANILLI & ARISTA AL 8592 (9.98) (CD) GIRL YOU KNOW IT'S TR
10	10	10	9	THE CULT SIRE 25871/REPRISE (9.98) (CD) SONIC TEMP
11	8	5	28	GUNS N' ROSES ▲2 GEFFEN GHS 24198 (8.98) (CD) G N' R LI
12	12	12	6	THE CURE ELEKTRA 60855 (9.98) (CD) DISINTEGRATIO
13	13	15	6	RICHARD MARX EMI 90380 (9.98) (CD) REPEAT OFFEND
14	15	17	8	GREAT WHITE CAPITOL C1-90640 (9.98) (CD) TWICE SI
(15)	21	93	3	STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD) THE OTHER SIDE OF THE MIRR(
16	14	11	19	TONE LOC ▲2 DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD) LOC-ED AFTER DAI
17	16	14	38	BON JOVI A <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD) NEW JERS
(18)	23	34	4	10,000 MANIACS ELEKTRA 60815 (9.98) (CD) BLIND MAN'S Z(
19	17	16	43	
		-		LIVING COLOUR & EPIC BFE 44099/E.P.A. (CD) VIV
20	19	19	96	GUNS N' ROSES ▲7 GEFFEN GHS 24148 (8.98) (CD) APPETITE FOR DESTRUCTIO
21	18	18	20	DEBBIE GIBSON ▲2 ATLANTIC 81932 (9.98) (CD)         ELECTRIC YOU"
22	25	21	20	SKID ROW • ATLANTIC 81936 (9.98) (CD) SKID RO
23	20	20	11	JODY WATLEY ● MCA 6276 (8.98) (CD) LARGER THAN LI
(24)	26	109	3	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD) CYCL
25	22	22	11	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD) NICK OF TIM
26	24	24	13	DE LA SOUL © TOMMY BOY 1019 (9.98) (CD) 3 FEET HIGH AND RISIN
27)	27	27	48	GUY & UPTOWN 42176/MCA (8.98) (CD) GI
28	30	30	17	WARRANT COLUMBIA FC 44383 (CD) DIRTY ROTTEN FILTHY STINKING RIC
29	29	33	50	LITA FORD A RCA 6397-1-R (8.98) (CD)
30	35	148	3	TIN MACHINE EMI 91990 (9.98) (CD) TIN MACHI
31	31	31	23	SLICK RICK    DEF JAM FC 40513/COLUMBIA (CD) THE GREAT ADVENTURES OF SLICK RIC
32	34	39	6	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD) LOVE AND ROCKE
(33)	36	44	16	SIMPLY RED ELEKTRA 60828 (9.98) (CD) A NEW FLAN
34)	38	38	30	M.C. HAMMER   CAPITOL C1-90924 (8.98) (CD)  LET'S GET IT STARTI
(35)	37	36	41	WINGER ▲ ATLANTIC 81867 (9.98) (CD) WING
36	33	29	56	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)         OUT OF ORDI
(37)	43	46	5	CYNDI LAUPER EPIC OF 44318/E.P.A. (CD) A NIGHT TO REMEMBI
38	28	23	33	TRAVELING WILBURYS A <sup>2</sup> WILBURY 25796/WARNER BROS. (9.98) (CD) TRAVELING WILBURY
39	41	37	18	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)         LIFE IS TOO SHOI
40	32	25	54	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD) MELISSA ETHERIDG
(41)	45	45	49	CINDERELLA ▲2 MERCURY 834 612 1/POLYGRAM (CD) LONG COLD WINTI
42	40	40	17	N.W.A. • RUTHLESS 57102/PRIORITY (8.98) (CD) STRAIGHT OUTTA COMPTO
43	39	28	97	DEF LEPPARD ▲9 MERCURY 830 675 1/POLYGRAM (CD) HYSTER
(44)	49	49	38	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD) IT TAKES TW
45	50	43	29	EAZY-E A RUTHLESS SL 57100/PRIORITY (8.98) (CD) EAZY-DUZ
(46)	67	-	2	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD) KNOWLEDGE IS KIN
47	44	35	40	METALLICA & ELEKTRA 60812 (9.98) (CD) AND JUSTICE FOR A
48	47	42	18	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD) SPI
49	46	32	40	EDIE BRICKELL & NEW BOHEMIANS ▲ SHOOTING RUBBERBANDS AT THE STAI
(50)	51	53	11	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD) INDIGO GIR
51	42	26	19	ROY ORBISON & VIRGIN 91058 (9.98) (CD) MYSTERY GI
		41	34	BANGLES & COLUMBIA OC 44056 (CD)
52	48	1 41		
52 (53)	48 56	56	6	DONNA SUMMER ATLANTIC 81987 (9.98) (CD) ANOTHER PLACE AND TIM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
55	52	48	31	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
56	53	51	37	KARYN WHITE A WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
57	58	50	10	ROXETTE • EMI 91098 (9.98) (CD)	LOOK SHARP!
(58)	NE	wÞ	1	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
59	59	61	5	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
(60)	63	87	3	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
61	61	62	5	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
62	62	65	8	SOUNDTRACK WTG SP 45140/EPA. (CD)	SAY ANYTHING
(63)	65		2	THE JACKSONS EPIC OF 40911/E.P.A. (CD)	2300 JACKSON ST.
64	57	47	21	ENYA	WATERMARK
65	60	52	7	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
<b>66</b> )		w Þ	1	PAUL MCCARTNEY CAPITOL C1-91653 (9-98) (CD)	
67	-	55	6		FLOWERS IN THE DIRT
-	55			ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
68	66	66	12	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
<b>69</b>	72	78	7	BLUE MURDER GEFFEN 24212 (9.98) (CD)	BLUE MURDER
70		W)	1	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
71	70	73	20	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
72	64	64	6	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
73	68	60	34	ANITA BAKER A3 ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
74)	81	132	4	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
75)	88	94	16	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
76	71	69	11	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
77	73	59	36	KENNY G A2 ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
78	79	86	4	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
79	82	88	9	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
80	75	63	58	POISON ▲ <sup>4</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY AHH!
(81)	93	96	5	HENRY LEE SUMMER CBS ASSOCIATED 0Z 45124/E.P.A. (CD	i se de la companya de la companya de la companya de la companya de la companya de la companya de la companya d
82	76	70	6	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
(83)		WÞ	1	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
(84)	97	119	4	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
85	85	76	20		
		/0	-	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
<b>86</b>	145		16	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
87	91	67	22	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
88	86	89	16	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
<b>89</b>	101	110	3	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
(90)	102	107	7	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
91	92	82	15	XTC GEFFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
92	69	57	32	MIKE + THE MECHANICS  ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
93	117	—	2	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
94	90	75	11	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
95	80	83	12	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
96)	107	-	2	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
97	78	71	8	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
98	99	81	13	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
99	77	58	10	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
	87	77	7	LISA LISA & CULT JAM COLÚMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
100	01	72	19	TESLA © GEFFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
100	83	1.2		THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
101	83 89	74	36	111111 LIVITI OF EVIAL A&M 5P 5218 (8.98) (CD)	NUUN OLKULL SINAILGY
101 102	89	74	36		
101 102 103	89 74	68	11	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
101 102 103 104	89 74 98	68 98	11 5	NITTY GRITTY DIRT BAND WILL UNIVERSAL 12500/MCA (12.98) (CD)	VOICES OF BABYLON THE CIRCLE BE UNBROKEN, VOL.II
101 102 103 104 105	89 74 98 105	68 98 116	11 5 6	NITTY GRITTY DIRT BAND WILL UNIVERSAL 12500/MCA (12.98) (CD) WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	VOICES OF BABYLON THE CIRCLE BE UNBROKEN, VOL.II WATERFRONT
101 102 103 104 105 106	89 74 98 105 95	68 98	11 5	NITTY GRITTY DIRT BAND WILL UNIVERSAL 12500/MCA (12.98) (CD)	VOICES OF BABYLON THE CIRCLE BE UNBROKEN, VOL.II
101 102 103 104 105	89 74 98 105	68 98 116	11 5 6	NITTY GRITTY DIRT BAND WILL UNIVERSAL 12500/MCA (12.98) (CD) WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	VOICES OF BABYLON THE CIRCLE BE UNBROKEN, VOL.II WATERFRONT
101 102 103 104 105 106	89 74 98 105 95	68 98 116 84	11 5 6 37	WITTY GRITTY DIRT BAND         WILL           UNIVERSAL 12500/MCA (12.98) (CD)         WILL           WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)         QUEENSRYCHE ● EMI 48640 (9.98) (CD)	VOICES OF BABYLON THE CIRCLE BE UNBROKEN, VOL.II WATERFRONT OPERATION: MINDCRIME

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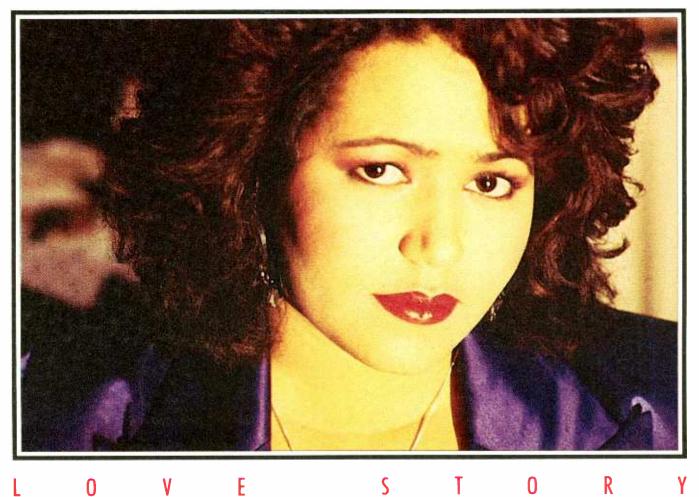
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## FOR WEEK ENDING JUNE 24, 1989 Billboard. TOP POP. ALBUNS TM continued

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(110)	152	172	14	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
	112	112	7	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
(112)	130	130	3	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
(113)	123	122	14	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
(114)	127	129	5	<b>KWAME</b> ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
115	100	80	10	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
116	96	97	17	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
117	103	91	51	VANESSA WILLIAMS • WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
118	108	95	20	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
(119)	129	135	6	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD
120	111	118	8	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
121	110	114	19	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LE LOVETT AND HIS LARGE BAND
122	136	137	4	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
123	133	_	2	THE RAMONES SIRE 25905/WARNER BROS. (9.98) (CD)	BRAIN DRAIN
124	124	111	8	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
125	134	136	36	SIR MIX-A-LOT   NASTYMIX 70123 (8.98) (CD)	SWASS
126	126	138	3	LARRY CARLTON MCA 6237 (9.98) (CD)	ON SOLID GROUND
127	106	92	16	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
128	128	152	5	BOB MOULD VIRGIN 91 240 (9.98) (CD)	WORKBOOK
129	115	106	30	JOURNEY A2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
130	114	105	28	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
131	119	108	28	KID 'N PLAY  SELECT 21628 (8.98) (CD)	2 HYPE
132	120	120	5	<b>ТНЕ О'ЈАҮЅ</b> ЕМІ 90921 (9.98) (CD)	SERIOUS
133	125	115	7	BLACK SABBATH LR.S. 82002/MCA (9.98) (CD)	HEADLESS CROSS
(134)	142	160	3	WANG CHUNG GEFFEN GHS 24222 (9.98) (CD)	THE WARMER SIDE OF COOL
135	94	79	7	ERASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL
136	158	176	3	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPELLA
137	138	126	7	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
138	116	101	18	HANK WILLIAMS, JR.   WARNER/CURB 25834/WARNER BROS	G. (9.98) (CD) GREATEST HITS III
139	146	121	4	KEITH WHITLEY RCA 6494-1-P (8.98) (CD)	DON'T CLOSE YOUR EYES
140	113	131	71	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
141	141	143	5	KENNY ROGERS REPRISE 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
142	163		78	PETER GABRIEL ▲ <sup>2</sup> GEFFEN GHS 24088 (8.98) (CD)	SO
143	143	146	3	UTFO SELECT SEL 21629 (8.98) (CD)	DOIN' IT
144	NE!	W Þ	1	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
145	135	127	38	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
146	122	104	31	SAMANTHA FOX • JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
(147)	169	165	38	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
148	140	128	9	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98)	) (CD) DICE
(149)	172		2	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
150	150	166	4	CUTTING CREW VIRGIN 91239 (9.98) (CD)	THE SCATTERING
(151)	184		2	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
152	137	124	13	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
153	131	99	40	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
154	177	182	5	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
	156	161	5	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)*	TITLE
156	185	—	2	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
157	118	102	22	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
158	159	155	31	THE BOYS A MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
159	132	103	22	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
160	144	125	6	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
161	139	139	6	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
162	NE	WÞ	1	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
163	176	192	3	MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)	IRRESISTIBLE
164)	NE	WÞ	1	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
165	147	134	13	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
166	155	123	35	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
<b>(67)</b>	199	170	7	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
168	157	142	17	GEORGE STRAIT • MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
169	NE\	WÞ :	1	SEA HAGS CHRYSALIS FV 41665 (CD)	SEA HAGS
170	164	156	11	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
171	167	158	10	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
172	154	113	19	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
173	161	190	9	STRAY CATS EMI 91401 (9.98) (CD)	BLAST OFF
174	165	149	84	GEORGE MICHAEL ▲7 COLUMBIA OC 40867 (CD)	FAITH
175	151	117	19	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
176	166	181	8	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
177	121	90	16	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
17 <b>8</b>	178	162	9	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
179	179	195	4	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
180	153	145	11	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
(181)	193	—	2	MILES DAVIS WARNER BROS. 25873 (9.98) (CD)	AMANDLA
(182)	NE	WÞ	1	STEVE MORSE MCA 6275 (9.98) (CD)	HIGH TENSION WIRES
1 <b>83</b>	170	151	9	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
184	180	167	61	TRACY CHAPMAN ▲3 ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
1 <b>85</b>	148	141	35	U2 ▲ <sup>3</sup> ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
186	186	175	14	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
187	194	194	3	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
188	188	—	2	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
189	160	154	93	SOUNDTRACK ▲10 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
190	171	153	31	LEVERT • ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
(191)	NE	WÞ	1	CRACK THE SKY GRUDGE 4500 (8.98) (CD)	FROM THE GREENHOUSE
192	175	157	39	VIXEN • EMI 46991 (9.98) (CD)	VIXEN
193	174	174	29	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
194	181	188	10	FASTWAY GWR 75411/ENIGMA (8.98) (CD)	ON TARGET
195	168	144	37	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
196	NE	WÞ	1	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
(197)	NE	w 🕨	1	RAY LYNCH MUSIC WEST MW 103 (9.98) (CD)	NO BLUE THING
198	183	171	12	RED SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
199	182	187	6	THE GODFATHERS EPIC FE 45023/E.P.A. (CD)	MORE SONGS ABOUT LOVE & HATE
200	195	177	8	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES

#### TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 18 24-7 SPYZ 156 Paula Abdul 6 Accept 164 Alabama 172 Animotion 186 Rick Astley 157 Atlantic Starr 160 Badlands 60 Anita Baker 73 Bangles 52 Rob Base & D.J. E-Z Rock 44 Basia 140 David Benoit 111 Black Sabbath 133 Clint Black 112 Blue Murder 69 Bon Jovi 17 The Boys 158 Edie Brickell & New Bohemians 49 Bobby Brown 3 Jackson Browne 70 BulietBoys 166 Larry Carlton 126 Tracy Chapman 184	Neneh Cherry 58 Cinderella 41 Andrew Dice Clay 148 Natalie Cole 59 Concrete Blonde 167 The Connells 200 Eivis Costello 48 Cowboy Junkies 87 Crack The Sky 191 The Cut 10 The Cure 12 Cutting Crew 150 Michael Damian 93 Dangerous Toys 149 Miles Davis 181 De La Soul 26 Def Leppard 43 Depeche Mode 98 Dino 110 Dion 161 The Doobie Brothers 24 Eazy-E 45 Enya 64 Erasure 135 Deon Estus 152 Meissa Etheridge 40	Extreme 95 Fastway 194 Fine Young Cannibals 1 Lita Ford 29 Samantha Fox 146 Aretha Franklin 67 Kenny G 77 Peter Gabriel 142 Debbie Gibson 21 Gipsy Kings 130 The Godfathers 199 Great White 14 Guns N' Roses 20.11 Guy 27 M.C. Hammer 34 The Jeff Healey Band 147 Hiroshima 113 House Of Freaks 176 Indigo Girls 50 Inner City 162 Joe Jackson 97 The Jacksons 63 Miles Jaye 163 Dr. John 154	Howard Jones 76 Journey 129 The Judds 99 Kid 'N Play 131 King Swamp 179 Carole King 124 Kingdom Come 65 Kool Moe Dee 46 Kwame 114 K.D. Lang & The Reclines 96 Cyndi Lauper 37 Julian Lennon 165 LeVert 190 Lisa Lisa & Cult Jam 100 Lisa Lisa & Cult Jam 100 Lisa Lisa & Cult Jam 100 Lisa Lisa & Cult Jam 100 Living Colour 19 Love And Rockets 32 Lyle Lovett 121 Ray Lynch 197 Madonna 4 Barry Manilow 72 Martika 86 Richard Marx 13 Paul McCartney 66 Reb McEntire 78 Sarah McLachlan 183	John Cougar Mellencamp 8 Metallica 47 George Michael 174 Mike + The Mechanics 92 Milli Vanilli 9 Michael Morales 151 Steve Morse 182 Bob Mould 128 N.W.A. 42 The Neville Brothers 68 New Kids On The Block 7 New Order 85 Stevie Nicks 15 Nitty Gritty Dirt Band 104 The Nylons 136 The O'Jays 132 Oaktown's 3-5-7 137 Roy Orbison 51 K.T. Oslin 153 Donny Osmond 54 The Outleid 103 Mica Paris 90 Doro Pesch 178 Tom Petty 5 Pixies 120	Poi Put Que Que R.E Bor The Roz The Roz The Roz The Roz Sir Sa- Sa- Sa- Sa- Sa- Sa- Sa- Sa- Sa- Sa-
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Poison 80 Public Image Ltd. 122 Queen 83 Queensryche 106 R.E.M. 55 Bonnie Raitt 25 The Ramones 123 Red Siren 198 Lou Reed 159 The Replacements 175 Rippingtons/Russ Freeman 89 Roachford 119 Kenny Rogers 141 Diana Ross 144 Roxette 57 Todd Rundgren 109 Sa-Fire 145 Joe Sample 180 Saraya 79 Sea Hags 169 Simply Red 33 Simple Minds 82 Sir Mix-A-Lot 125 Skid Row 22 Skyy 155

Slick Rick 31 Phoebe Snow 94 SOUNDTRACKS Beaches 2 Beauty & The Beast 188 Cocktail 108 Dirty Dancing 189 Rain Man 177 Road House 74 Say Anything 62 Special Ed 84 89 Stevie B 75 Rod Stewart 36 George Strait 168 Stray Cats 173 Donna Summer 53 Henry Lee Summer 81 Surface 88 Sweet Sensation 71 Swing Out Sister 61 Take 6 127 Tesla 101 Thirty Eight Special 102 Three Times Dope 171 Tiftany 193 Tanita Tikaram 118

Tin Machine 30 Tom Tom Club 170 Tone Loc 16 Too Short 39 Traveling Wilburys 38 Tuck & Patti 196 U2 185 UTFO 143 VARIOUS ARTISTS TV Toons/Commercials 187 Vixen 192 Andreas Vollerweider 107 W.A.S.P. 115 Wang Chung 134 Warrant 28 Was (Not Was) 195 Waterfront 105 Jody Watley 23 Karyn White 56 Keith Whitley 139 Hank Williams, Jr, 138 Vanessa Williams, Jr, 138 Vanessa Williams, J17 BeBe & CeCe Winans 116 Winger 35 XTC 91

#### POLYGRAM, WEA CANADA TO DROP CD BOXES

(Continued from page 1)

counts in the purchase of theft prevention devices of their choice," Poly-Gram said in the letter that announced the changes.

WEA Music of Canada Ltd. sent accounts a letter June 12 advising of a \$1 list price drop on its front-line and SuperSaver CDs (with a wholesale cut similar to PolyGram's), effective July 1, says senior VP Garry Newman.

Other Canadian companies have suggested they are contemplating the elimination of the 6-by-12-inch standard, but there was no indication of other pending moves at press time. The industry here has not shown any agreement on an alternative, but Newman says WEA's research indicates "that all consumers say they want the jewel box."

Industry sources say the U.S. and Canada are the only countries that use extended packaging for the merchandising of CDs, and Canadian dealers have long warned that jewelbox-only shipments will mean enormous increases in shoplifting and other thefts of CDs. "We feel it's the retailer's responsibility to take care of that," says PolyGram Canada spokesman Bob Ansell.

PolyGram Canada's policy change cannot be construed as an indication of an agenda for the company's U.S. operation. In fact, executives at the firm's New York headquarters were unaware of the Canadian announcement when they were contacted.

Meanwhile, in the U.S., distributors say merchandisers still insist on the foot-long packaging, although WEA president Henry Droz says he would be amenable to discontinuing his company's use of the 6-by-12-inch long box if the account base favored wanted the move.

"Canada and the U.S. are the only countries that use the enhanced, expanded packaging," says Droz. "We're not locked into it. We're going to listen to our customers." He adds, though, that WEA's U.S. operation has no immediate plans to dispose of disposable packaging.

Like Droz, Jim Caparro, senior VP of sales and distribution for Poly-Gram U.S., is willing to leave the 6by-12's fate in the hands of his accounts. "If we find our customers and consumers respond favorably to that sort of change we would certainly consider it," says Caparro.

John Burns, executive VP of MCA Distributing Corp. in the U.S., says "it will be interesting to see what happens" when PolyGram Canada makes the switch. As for his own company, Burns says, "There's no decision reached on that," nor has he received requests from accounts to consider dropping the 6-by-12 to accom-



In the June 3 issue, the credits for the Starfile feature on Jean-Jacques Goldman were missing. The text was written by Billboard's correspondent in France, Philippe Crocq, with photographs by Claude Gassian from the book on Goldman published by Editions Paul Putty.

The first-quarter net profit for Recoton Corp. was incorrectly stated in the June 17 issue of Billboard. The correct figure is \$235,000. modate a price cut.

Paul Smith, president of CBS Distribution, remains an adamant advocate of the 6-by-12, not only as a means to curb pilferage, but also as a merchandising vehicle to replace the void created by the absence of the 12by-12-inch LP cover since that configuration lost floor space at many U.S. stores. Citing those two factors, Smith declares, "There's an absolute need for enlarged packaging."

In reducing CD base prices, Poly-Gram Canada is hoping retailers will channel the saved funds into antitheft devices. "But it's possible, too, that retailers will simply pass on the savings to consumers or use them in some other way," says Ansell.

Looking at the PolyGram Canada move, CBS Distribution's Smith says it is highly doubtful the policy change will result in lower shelf prices, saying that whatever savings accounts realize from removal of the 6-by-12inch package will likely be shifted to other theft prevention measures. "The idea that it's going to drop the consumer price is pure bullshit," says Smith.

The PolyGram Canada policy is similar to an industry proposal drafted by Rob Simonds, CFO for indie label Rykodisc (Billboard, March 4, April 1). In Simonds' plan, labels would pay a one-time contribution to accounts, based on a schedule of 20 cents for every unit sold over a six month period, which would be used to purchase reusable, theft-deterrent merchandisers.

Simonds further proposed that labels use the savings that would be realized by elimination of the 6-by-12 to affect a lower wholesale cost, on the proviso that the cut would be passed along to consumers. He points to cost factors, warehouse considerations and environmental concerns as justification for his ambitious plan.

Ryko is not the only indie to rail against disposable packaging. At roughly the same time Simonds released his proposal, the National Assn. of Independent Record Distributors and Manufacturers board drafted a strongly worded statement condemning the U.S. industry's use of the 6-by-12 standard.

At press time, Simonds was unavailable for comment, but Ryko president Don Rose was delighted to learn of the PolyGram Canada announcement, and added that his company's proposal has also received support from two other Canadian vendors. "We're just waiting for the big guys to come around," said Rose. Despite movement in Canada, Ry-

Despite movement in Canada, Ryko's proposal is still a tough sell in the U.S. Steve Bennett, VP of marketing for Durham, N.C.-based The Record Bar, is worried about the rise of CD theft that he would anticipate if the U.S. industry did away with the 6-by-12-inch standard.

While Bennett concedes that blister packs and long boxes can be violated with a knife or razor blade, he worries that the jewel box's smaller dimensions would "make it easier to steal."

Citing theft-prevention measures and needed fixturing adjustments, Bennett says that even if labels did ditch the long box, it would be difficult for most U.S. retailers to either add more CD units to their stores' inventories or pass along any savings that might be realized in that type of plan.



commodation because its systems are set up for four-digit numbers.

**REEBOK** WILL PAY Radio City Music Hall \$1 million over the next three years to sponsor concerts and other events at New York's Pier 84, an 8,400-seat venue that will be rechristened the **Reebok Riverstage**. Willie Nelson will open the pier season July 12, foreshortened this summer because a city contract for the site was awarded to Radio City less than three months ago. However, Scott Sanders, executive VP for entertainment and creative development at Radio City, says the deal will increase pier bookings in 1990 and 1991 and predicts the Reebok-Radio City partnership may expand into markets outside New York in the future.

**P**AYOLA UPDATE: **Richard Stavin**, the organizedcrime-strike-force special attorney who headed up the payola investigation in Los Angeles, has resigned his position effective June 30. Meanwhile, though word has it that the government is continuing its ongoing national investigation, Track hears that efforts in at least one region—the Boston area—have died down considerably within the past three months.

**S**TONES READY TO ROLL? Look for the **Rolling Stones** to stage a press conference the first week of July to announce details of a four-monthlong fall U.S. tour. Reports of a multimillion-dollar sponsorship deal with Labatt's, the Canadian brewery that owns a share of the Toronto-based Concert Productions International, have not yet been confirmed. The Stones, who are completing a new album to coincide with the tour, are expected to play their first dates on Labor Day weekend in a Northeastern city. An opening act has not yet been set.

**N**EW SPIN AT SPIN: Former SBK partner Stephen Swid, via his recently formed SCS Communications, has made a \$4 million investment in SPIN magazine, also becoming chairman. Bob Guccione Jr. continues as president, editor, and publisher, while former Warner Communications Inc. exec David Horowitz remains an investor.

**EXPECT A SUBSTANTIAL** investment in **Jan Weinberg's Pickwick Entertainment** operation. Word is that the company, which lost several top executives recently, has a hot video property, through its **Diamond** wing, that requires a major marketing thrust, more so than originally thought. Also, Weinberg wants more new product from the label division, whose catalog consists mostly of catalog reissues.

**R**IGHT UNDER HIS ... OFFICE: After a day at the studio one recent evening, **Profile Records** chief **Cory Robbins** says he spotted a man outside his lower Manhattan, N.Y., offices selling compilation tapes of such stars as **Anita Baker**, **Bobby Brown**, and **Paula Abdul**, as well as **Special Ed**, a self-titled album of which was marketed just a month ago. Robbins went back to his office and phoned the police, and, with Robbins' help, they caught the alleged bootlegger. After Robbins filed a complaint, the man was arrested and 300 tapes were seized.

**U**ATCHING A 'FISH': Soundscreen/Little Major, the New York-based movie music label recently launched by Mel Fuhrman, Ron Eyre, and Jack Maher, has marketed its first track album, "A Fish Called Wanda," with music by John Du Prez. The big comedy success has grossed more than \$140 million worldwide and has be-

(Continued from page 98)

come a hit home video from **CBS/Fox**. Upcoming tracks from the New York label include "Pelle The Conqueror," "The Little Thief," and movies featuring the music of **Stanley Myers**. Distribution is via the **NAIRD** network.

HELPING OUT: The second annual Rock'N'Roll Memorabilia Auction takes place at Sotheby's in New York June 24 to benefit the **T.J. Martell Foundation**. Items to be auctioned, starting around 3 p.m., include a bustier **Madonna** wore in her controversial Pepsi commercial; a **Pete Townshend** autographed guitar; and a jacket worn by **Michael Jackson** on his recent tour.

**T**HE REAL ESTATE: **Artie Mogull**, the veteran music publisher/label executive, has bought the estate in Palm Springs, Calif., owned by **Jim** and **Tammy Bakker**, the beleaguered TV evangelists.

**C**ARRYING ON A TRADITION: When the music and performing arts unit of **B'nai B'rith** hosts its annual awards dinner June 27 at the Sheraton Centre in New York, the MC will be DJ Jeff Williams, son of the late, famed WNEW-AM New York DJ William B. Williams, who often handled similar chores. Awards will be given to industry veteran Cy Leslie (humanitarian) and vibes great Lionel Hampton (creative).

HELP WANTED: Cort Productions is making a documentary feature for Warner Bros. on the career of Quincy Jones; research director Mary Dore is looking for film (home movies included) and photos on any stage in his life, especially his years in Seattle with the Bumps Blackwell Band and Ray Charles (1944-50), in Boston at the Berklee College of Music (1950-1), and through his years in New York and Europe with Lionel Hampton and Dizzy Gillespie. Dore can be reached in New York at Cort Productions, 253 W. 16th St. #3A, New York, N.Y. 10011. Phone number is 212-929-0901.

A HARD LOOK: NAS, the songwriter academy, along with co-hosts KNAC and ASCAP, is to host a seminar, "Rock N' Roll Metal Explored: Hard, Heavy And Head Bangin'," at 7 p.m. July 10 at At My Place in Santa Monica, Calif. Contact 213-463-7178 for more info.

**B**ACK TO THE FUTURE: **Don Rubin**, just named A&R chief of **SBK Records** (see Executive Turntable), remarried his first wife, **Jane Rubin**, in New York June 6, the 25th anniversary of their first marriage. The ceremony was held in the same place, The Plaza Hotel.

A DONATION OF MUSIC MEMORABILIA dating back more than 50 years has been given to the Univ. of Missouri-Kansas City Central Library by **Dave Dexter** Jr., former Billboard staffer who wrote many articles and produced dozens of albums (mostly for **Capitol**). In addition to photos and recordings he produced, the collection includes bound copies from the early years of Downbeat, Metronome and Music Notes.

**U**EADHEADS are the reason a Washington, D.C., councilwoman wants to have two **Grateful Dead** concerts canceled at RFK Stadium July 12-13. Council member **Nadine Winter**, who represents the neighborhoods surrounding the stadium, says she remembers she could "cut the odor of pot with a knife" and saw 100 fans having sex in a nearby churchyard at the last Dead concert at RFK in 1986. The band has been plagued recently with community complaints in Irvine, Calif., and Pittsburgh about unruly fans.

#### **PERSONICS MOVING INTO AREA OF SINGLES** (Continued from page 6)

case, however, is indicative of why some industryites are dubious about Personics' research, because in the example, the number of units sold in the surveyed stores was 23, with four Personics stores selling 15 copies compared to 8 in the four non-Personics stores.

"The size of the field is something you can't feel comfortable with," says one industry research specialist. "A researcher would look at that and say you can't have confidence in the information. One of the things that needs to be done here is a year-long tracking survey."

An executive at one of the chains participating in the Los Angeles test says his stores were not contacted to provide information for the test, and adds that the unit is not providing as much revenue as it would like to see. "We get 30% of each transaction and we're selling about 110 tapes per store per week. We think we need 140-150 to pay for its space," he says. Still, he says his chain is putting the machine in additional stores. Goldman is lobbying to get labels to allow him to place current singles on the Personics system, with the assurance that an artist would never have more than one single in the catalog at one time. With the absence of manufacturing, distribution, and returns costs, Goldman says his February test suggests that Personics is an ideal singles format, but that could be a tough sell.

"I have research that's just to the contrary," says one major distribution executive.

#### HOME VIDEO INDUSTRY REPORTS WORLDWIDE GROWTH

(Continued from page 1)

the U.S., according to the report, followed by the U.K. at 15%; West Ger-many at 10%; Australia, Canada, and Spain at 7% each; and France at 5%.

Studio executives in charge of foreign home video activities characterize Japan and the U.K. as "fairly mature" rental markets that are now in the early throes of sell-through; other markets, which have little or no VCR and software penetration, appear to be on the brink of sizable growth, they say. In between are a host of territories growing at different rates.

"Our overall international market is almost equal, if not equivalent, to our domestic sales," says Raphael Pastor, head of CBS/Fox Video international operations. "There may be peaks and valleys depending on the territory, but as a whole, growth is very robust. In Europe alone in the next few years, you're looking at a market that is potentially bigger than the U.S."

Videocassettes have been more dominant in the overall international market than they have in the U.S., says Goldman Sachs, primarily "because of the lesser competitive positioning of competitive technologies. Consumers who wanted theatrical entertainment did not have the option of viewing it on TV and [theatrical] exhibitors were in dismal physical condition; cassettes were their only choice.'

That situation has begun to change in many territories with the advent of more cable and satellite delivery, says the report. However, it adds, "the development of more formidable

competitive delivery systems ... may not be as onerous as one may think. We believe the studios are only now developing more effective advertising for cassettes. Pricing can always be decreased, as it has in the U.S., and one could argue that the higher awareness level brought to filmed entertainment through the increasing presence of TV and improved exhibitors could stimulate interest in filmed entertainment in general.'

The latest development in foreign markets has been the emergence of sell-through, particularly in terri-tories like the U.K. and Japan.

"We're seeing phenomenal growth in rental and sell-through-especially when you compare where we are in the U.S. business life cycle," says Robin Miller, VP for international marketing at Disney Home Video.

Underscoring that potential in the U.K., she notes that Disney Home Video logged a U.K. sales record of more than 1 million units during a low-price, sell-through promotion featuring 16 titles last fall. "Pinocchio," the campaign's "locomotive" title, chalked up sales of 350,000 units alone, she says.

Overall, she says, that constitutes a 400% sell-through increase over the previous year. One major reason for the gains, she says, is that Disney emulated for the first time its U.S. marketing strategy with "aggressive TV and national print campaigns, a promotional tie-in with Lever Brothers, and a great deal of in-store support material."

says, roughly parallels its U.S. "twotier" structure with \$14.95 and \$29.95 equivalents.

The studio, she adds, plans to mount major sell-through campaigns in both the U.K. and Japan this fall.

Paramount's Tim Clott, executive VP, video division, says the studio launched the industry's first sellthrough campaign in Japan last October to "very successful results." A classic title such as "Roman Holiday" was able to sell 85,000 units, he says, at a roughly \$20 equivalent price point; that is about the same number the studio achieved there with "Raiders Of The Lost Ark."

"Japan doesn't have the sell avenues of distribution yet, but there's great growth potential there," he

says. "The emergence of sell-through is a major trend," says CBS/Fox's Pas-tor. "In the U.K., sell-through has become a major part of the business, and we're very pleased with our experience there. We're just starting sell-through in Germany and France, although we haven't begun campaigns anywhere else. We know some of our competitors are in Japan and we know there's potential there.

"You have to move carefully, since even though you may have high-volume opportunities, you're still dealing with low margins. There's a certain inevitability to sell-through in foreign territories, but that doesn't mean vou jump into it right away. Timing and entry is very critical." World piracy, although reduced to

some extent in the past few years,

know there are two different viable

man's works will feature the Bat-

man logo, there will be a slight devi-

ation in the covers and both will be

stickered so patrons can tell the two

While Prince's album is mainly

"The Prince album will outsell the

filled with dance funk, Elfman has

described his orchestral score as

score many, many fold; an orches-

tral soundtrack appeals to a limited

audience-we're talking 50,000-

150,000 copies vs. 3 million-8 mil-

lion," Elfman acknowledges. "For a

record company to release two

soundtracks like this is a real bold

move. Going in to 'Batman,' I ex-

pected one cut, like the main title,

but this has worked out great for

me. [Producer] Jon Peters said we

were going to do two soundtracks,

but I didn't expect the record com-

Although both Prince's and Elf-

records.

records apart.

"darkly romantic."

pany to go for it."

DISC MAKERS still remains a critical stumbling block to both rental and sell-through growth, say studios.

According to Paramount's Clott. while Japan is the studio's biggest international home video market, representing 25% of overall foreign revenues, "it represents a 20%-40% pirate market. If you got rid of that degree of piracy, you would substantially increase your worldwide revenues. Brazil is potentially a big market, but probably 80% pirated at this stage."

Japan has improved on the piracy front, says Clott, who observes that three years ago it was one-third legitimate and two-thirds pirate.

"Japan has turned around. It all depends on legislation, and how seriously countries take the protection of intellectual property. It's now a criminal offense in Japan to be in possession, so that helps. By contrast, in the Philippines and Singapore, piracy is still rampant," he says.

"A legitimate retailer has a much better chance of competing now in the foreign arena," says Bud O'Shea, MGM/UA Home Video president. "We still have a way to go on the piracy issue, but improvements have had a significant impact on helping the international market grow.'

In addition, he says, "We're also paying a lot more attention to marketing. The days of [just] shipping product are over. Today there are well-thought-out campaigns and promotions aimed at foreign markets And the dealers have matured. Walking into a video store abroad is a very different experience than it was two to three years ago."

Some foreign markets, say studio executives, remain problematic for a variety of local reasons-which is, in turn, said to be inhibiting growth.

'Germany is a major market," Clott says, "but it's unhealthy at retail because of extreme pornography side by side with legitimate product. Because of legislation, any store that carries product for persons 18 or older, which might include 'Beverly Hills Cop II' or 'The Untouchables,' has to black out the windows. Thus, the stores have no merchandising unless they decide to carry product for only 18 or under. But if they do that, they they don't have a full selection.'

Many stores in Germany, he says, lump legitimate titles with pornography. "Because the nature of the pornography is so severe, people are ashamed to walk into video stores.' That's a situation, he says, that will only be turned around by local video trade group pressure on government.

Another trend that parallels developments in the U.S., says Pastor, has been a gravitation toward blockbuster films and a declining interest in B and C titles.

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Disney's pricing strategy, she

#### **TWO 'BATMAN' SOUNDTRACKS RELEASED** (Continued from page 4)

in his own right. He's prolific in so many ways, I think that's sometimes worked against him because of how radio and the market works. But it is nice to be connected to something on this major a scope. He was definitely inspired by the film."

Though the bat's share of the publicity focuses on Prince's opus, Ostin says Elfman's project will also get a push. "Unfortunately,

they were dubbing the movie up to two weeks ago so we're really behind on Danny's record in terms of release, but he's really outdone him-self," Ostin says. "We don't have the same avenues to expose the score as Prince's album, but we might release Batman's theme as a single. Plus, we'll do some advertising and in-store stuff and all the necessary things so that people

WARNER BROS. ON THE TRAIL OF 'BATMAN' PIRATES (Continued from page 4)

material ... There has also been an early level of piracy on this film we've never seen before," says Kellogg, referring to the unauthorized distribution of trailer material.

In fact, a trade advertisement warning video retailers of the antipiracy effort noted that "Warner Bros. has already obtained from a federal court in New York an order permitting it to seize a [pirated] copy of a trailer relating to the 'Batman' motion picture." According to the ad, Warner has executed the court order and "is proceeding to trial."

A Warner spokesman noted that the electronic coding system is 'rare but not unprecedented." He adds that the company used such an anti-piracy device on a number of films, including the 1986 Sylves-ter Stallone film "Cobra."

Given the excitement and anticipation surrounding the release of the film, the videocassette of "Batman" already promises to be among the biggest titles released by Warner Home Video. Though

BILLBOARD JUNE 24, 1989

video release plans for a major title are not available before the conclusion of its theatrical run, it is widely expected that "Batman" will debut on video in the first quarter of 1990.

A spokesman for Warner Home Video says the company had hoped to release a video titled "The Making Of Batman," but, he said, "the project didn't come together."

#### **ROBINSON RECORDS LABEL IS LAUNCHED** (Continued from page 98)

#### ing," he says.

Robinson savs he will mix the sound for See No Evil on the band's upcoming summer club tour, part of a strategy to stay in touch with the talent and retail scene nationwide at the street level.

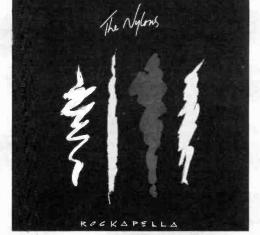
See No Evil, fronted by South African singer/guitarist Robin Salmon, fits Robinson's bill as a young band willing to meet his talent-development demands. Those range from extensive rehearsals and touring to proper diet and exercise. "This isn't a facist regime," he says, "but we want them to be conscious of the mechan-

A music industry veteran who worked for Neil Bogart at Buddah Records and was involved in the signings of David Bowie, Lou Reed, and the Kinks to RCA Records, Robinson also was an editor of Hit Parader and Rock Scene and worked for several years as a magician during a break from the music business. His wife is rock writer Lisa Robinson.

ics of this process.'



The single from the new album by



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–Jack Eugster, Musicland Group Chairman/CEO



"THE ONLY THING I CAN SAY ABOUT THE NYLONS' SUCCESS is I'm not surprised. 'Rockapella' entered our chart the first week at #13 and jumped to #8 the second. Their last release 'Happy Together' stayed in our Top 15 for 3 months!"

–Jeff Laudon, Record Shops President



"MY NUMBERS TELL ME they're really moving. Immediate sales in the Northwest (#30) and Northern California (#14). Nationally Top 100. But talk to the guys in the stores for the whole story!"

–Russ Solomon, Tower Records President



"OUT OF THE BOX 'ROCKAPELLA' jumped right into our top 25. We've been selling sheer Nylons tonnage for years and we're looking for more great success with this one."

-Neil Heiman, Peaches Music & Video President



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Edited by Irv Lichtman

S A&M RECORDS FOR SALE? Industry sources say yes. According to one executive, the asking price is at least \$500 million—considered a very high price for the label. It might not be so high, though, if the Almo-Irving publishing firm—thought to be worth about \$50 million—and A&M's Los Angeles real estate holdings are included. Potential buyers that have been mentioned include BMG, EMI, PolyGram, Paramount, and Disney. A Japanese company such as media conglomerate Fuji Sankei, whose Pony Canyon label handles A&M in Japan, could also be interested. A&M's U.S. distribution deal with BMG is up for renewal early next year, so that company has a strong motive to acquire the label if it is for sale. A&M had no official comment on the rumors at press time.

STICKY BUSINESS: "The Passion," the new Peter Gabriel album of music from Martin Scorsese's "The Last Temptation Of Christ," has been issued by Geffen Records with a removable sticker identifying the record as instrumental music for the controversial 1988 movie. The Geffen album originally appeared on the label's release schedule last year, but was pulled back in the weeks after the movie became the target of protests by the religious right. Label publicist Bryn Bridenthal says the peel-off label was not created to distance the record from the fundamentalist furor over the film: "This album cover is art, and frequently when artists do something that is art, they want removable stickers.' Bridenthal says Gabriel will release another album of soundtrack music on his own Real World label, but could not say if it would bear the "Last Temptation" title

**G**ONVICTION UPHELD: A federal appeals court in San Francisco has upheld reputed mobster **Salvatore Pisello's** income tax evasion conviction. In April 1988, Pisello was convicted of evading taxes on nearly \$300,000 made in various entrepreneurial deals involving **MCA Records** in 1984 and 1985 (Billboard, April 23, 1988). The three-judge appeals panel upheld the original verdict by a vote of 2-1; the dissenting jurist argued that FBI notes on interviews with witnesses were improperly withheld from the defense. Pisello's attorney is reportedly mulling further appeals.

**O**UT OF SYNC: Although you won't hear **Dennis Quaid** vocalizing on the soundtrack to the forthcoming **Jerry Lee Lewis** biopic "Great Balls Of Fire" (the Killer himself does the singing), you *will* be able to catch the actor on record—Quaid has signed a contract with **Capitol Records**. Associate A&R director **Tim Devine** has brought Quaid into the Capitol fold, which also numbers the film star's good buddy **Bonnie Raitt** (currently enjoying a hit with her label debut "Nick Of Time") among its signees.

**S**PEAKING OF THE KILLER: Jerry Lee Lewis and Jerry Schilling, Lewis' manager for the last year and a half, have parted company. In announcing the split, Schilling said "negative and damaging" statements about Elvis Presley made by Lewis in the current issue of Fame magazine brought about the schism. Schilling was a member of Presley's "Memphis Mafia" circle.

A NEW YORK STATE SUPREME COURT judge has dismissed **PolyGram's** motion for summary judgment in a \$2 million suit brought against the label in March 1985 by **Hope International**, a New York-based cutout wholesaler. The complaint charges that PolyGram violated a 1982 agreement with Hope that allegedly gave the wholesaler first right of refusal on all its cutouts and overstocks. According to company president Hope J. King, the case is expected to go to trial next September. PolyGram had no comment.

**S**EARCHING: Track hears an unconfirmed report that LIVE Entertainment now wants to go outside the music industry to find a president for Strawberries Records, Tapes & Compact Discs because the chain's new owner wants an executive who has experience with rapid store expansion.

ANYONE NOTICE THAT the order number on Arista's new Anderson, Bruford, Wakeman, Howe has a familiar ring? The designation of 90126 is an obvious reference to "90125," the title, and label catalog number, of the biggest seller for Yes, from whence Arista's quartet emerged. BMG Distribution had to make a special ac-(Continued on page 96)

# Portrait Fades From E/P/A Picture

NEW YORK The "P" in E/P/A is gone: Portrait has been phased out of Epic/Portrait/CBS Associated Labels, and all of its remaining artists have been transferred to Epic.

Those artists include Ornette Coleman, T-Square, Thomas Lang, Stanley Clarke, Gontiti, Michel Camilo, Masahiko Satoh, Oregon, and David Murray.

Noting that all of them are jazz-oriented acts, CBS Records president Tommy Mottola says they were switched to Epic because "we wanted to strengthen the viability of those artists a little... We're going to keep the Portrait name, but it's going to be dormant for a while." No decision has been made on the continued use of the E/P/A moniker.

Adds a CBS spokesman, "The feeling is that Epic has a much stronger name identification [than Portrait], and since Epic people are working these artists, it made sense to move them over to Epic."

When Portrait was formed a decade ago, it was CBS' West Coastbased pop label. Among the artists it boasted at one time were Cyndi Lauper and Sade. Last year, the label was revived as an eclectic, jazz-oriented logo based in New York.

The other third of the E/P/A troika is the CBS Associated label roster, which now includes Aegis, Parc, Pasha, Scotti Bros., Tabu, Imagine

#### (headed by former Epic A&R chief Lennie Petze), Robinson Records (see story, this page), and CBS Associated Records, which has the Fabulous Thunderbirds and Henry Lee Summer.

The recently announced joint venture between Solar Records and Epic will be handled like a CBS Associated label, notes Mottola, with Epic performing marketing, sales, promotion, and publicity functions for the Los Angeles-based label (Billboard, June 10).

Chrysalis Records was never considered an associated label, since it has been distributed directly through the CBS branch system under a P&D deal, he adds. Chrysalis will switch its (Continued on page 90)

## Robinson Records Formed By Producer New CBS Label Launched

#### BY THOM DUFFY

NEW YORK Richard Robinson, the producer who has worked with Lou Reed, David Johansen, the Flaming Groovies, and others, has formed Robinson Records under the CBS Associated Labels umbrella and released the debut by the quartet See No Evil as his first project.

The creation of the label, says Robinson, reflects a greater concern by Epic/Portrait/CBS Associated Labels with nurturing alternative acts, which are Robinson's priority.

"I think that CBS perceived that if they wanted to go out and work these kinds of bands, they had to be more flexible in terms of something like Robinson Records and that this was a new approach," he says.

Robinson says discussions with Walter Yetnikoff, president of CBS Records Inc., led to the label's creation.

Looking for a select roster, Robinson says he expects to release two to three acts a year in varied styles. "If a songwriter has a sense of melody and something to say, the musical format is almost irrelevant."

Robinson Records will be staffed initially only by those personnel required to work on tours by bands, beginning with See No Evil, while CBS staff will back those efforts. "I am a firm believer that the work that needs to be done is just the whole business of going out and perform-*(Continued on page 97)* 

# GREAT BALLS OF FIRE

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Additional production on "Crazy Arms" by Bob Schaper. Mixed by Kevin Killen.



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# FOR e owr WRITING A NEW ROCK MUSICAL WAS CHILD'S PLAY.

"Ted Hughes' story provides me with a perfect fairy tale on which to hang modern songs...My intention was to write a modern song-cycle musical in the manner of TOMMY." Thus Pete Townshend describes The Iron Man (81996), his eagerly

describes The Iron Man (81996), his eagerly anticipated new album. Based on English writer Ted Hughes' children's story, the rôles in The Iron Man are sung by Townshend, Roger Daltrey, John Lee Hooker and Nina Simone. In addition, the album features The Who on two songs: "Dig," an all-new Pete

O N

Townshend composition; and a unique

remake of Arthur Brown's "Fire," produced by Peter Wolf. The release of The Iron Man coincides with the summer's most talked-about tour: the return of The Who. Selections from The Iron Man will be performed live in concert for the first time on the tour.

The Iron Man includes the single "A Friend Is A Friend" as well as the songs "I Won't Run Anymore," "I Eat Heavy Metal," and "Fire."



Produced by Pete Townshend

Contains two new songs by THE WHO, "DIG" and "FIRE"

