



*****3-DIGIT 908
 000817973 4401 8928 MAR90WGZ
 MONTY GREENLY
 APT A
 3740 ELM
 LONG BEACH CA 90807

Metalheads Rock To Rap As Crossover Idiom Grows

BY STEVEN DUPLER

NEW YORK Do Metallica and Tone Loc share many of the same devotees? Although it may sound unlikely, a number of label, management, and music TV executives say they are finding an increasingly substantial overlap between what would seem on the surface to be two widely divergent audience groups: heavy metal and rap fans.

While this perception has yet to spawn any combined rap/metal programming blocks on either radio or TV, some music video programmers—including national outlets like MTV, as well as a number of local shows—have been adjusting their mix to a greater or lesser extent in order to better attract the predominantly male, white, teenage audience

that responds to both types of music.

On the radio side, while some programmers are aware of the demographic similarities between rap and metal audiences, most tend to program bits of either genre with little overlap.

MTV, which has been widely credited for helping increase the popularity of rap music among the white suburban teens that make up a sizable percentage of its audience, has been one of the most aggressive programmers in terms of spotting and exploiting the rap/metal connection.

Interestingly, though, this audience crossover seems to be largely a one-way street, with many more white teenage metal fans turning on to rap than there are black teenage rap fans turning to heavy metal.

(Continued on page 66)

VINYL SIGNS:

Labels Halting 7-Inch Service To Radio

This story was prepared by Dave DiMartino in Los Angeles and Ken Terry in New York.

LOS ANGELES Servicing vinyl singles to radio is no longer a pressing issue for major labels. With CD singles taking over the promotional landscape, two labels—A&M and I.R.S.—already have stopped servicing 45s; RCA will discontinue supplying vinyl singles to radio as of Aug. 1;

and most other labels predict they will not be servicing the dying configuration by year-end.

Though all labels will still furnish 7-inch vinyl to those stations requesting it, that number is decreasing so rapidly that few label executives expect to field any vinyl requests at all in six months' time.

"It's almost unanimous that stations want CDs," says (Continued on page 71)

45s Give Way To CDs On Jukes, Too

BY EARL PAIGE

LOS ANGELES The CD jukebox business is breaking wide open. One leading manufacturer claims it has back orders for 250-300 machines, and one-stops are boasting that operator demand for CD singles has far exceeded expectations.

According to a variety of sources, the breakthrough is

occurring largely because of an evolution in the jukebox business that has been spurred by continuing technological advances and the success of the CD in the consumer marketplace. It is *not* due, observers say, to the inevitability of vinyl's disappearance—although the latter will speed up the growth of the CD jukebox, many concur.

The growth of CD jukeboxes, now estimated at 10,000 (Continued on page 79)

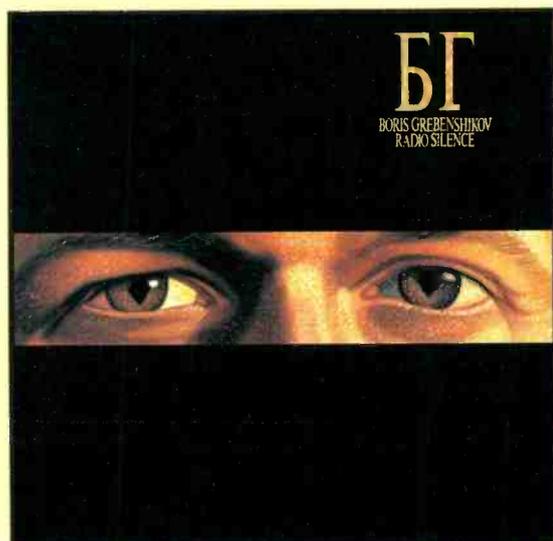
12 Debut Albums Go Platinum In 1st Half Of '89

BY PAUL GREIN

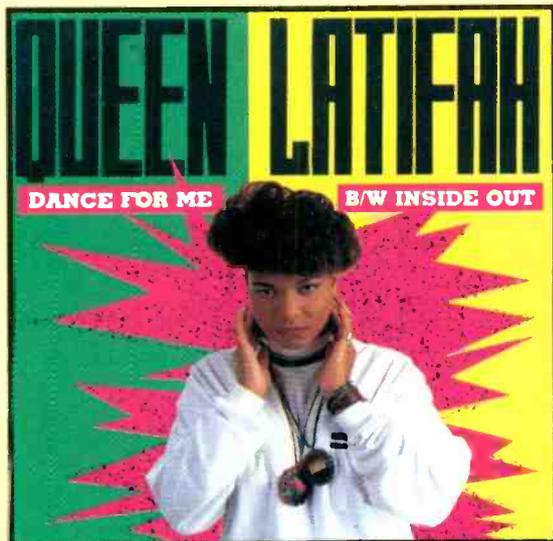
LOS ANGELES New artists—specifically, new black artists—set the pace during the first six months of 1989. Twelve debut albums were certified platinum by the Recording Industry Assn. of America in the first half of the year, up from nine in the first half of 1988 and just three in the first half of 1987. A commanding eight of the 12 albums were by black artists: Guy, Karyn White, Living Colour, Tone Loc, the Boys, Eazy-E, Milli Vanilli, and Rob Base & D.J. E-Z Rock.

The four other freshmen acts to land platinum albums in the first half (Continued on page 76)

ADVERTISEMENTS



BORIS GREBENSHIKOV. In Russia he was considered an outlaw, banned from the radio and denied the right to perform publicly—but he would not be silenced. His debut American release features the title track, "RADIO SILENCE" (FC 44364) and includes "THE POSTCARD." **BORIS GREBENSHIKOV—HIS TIME HAS COME. HE WILL BE HEARD.** On tour this summer. Columbia Records—committed to breaking the silence!



QUEEN LATIFAH rules the rap kingdom with her double-sided smash, "Dance For Me" b/w "Inside Out" (TB 922). Produced by DJ Mark The 45 King. The **only** female emcee who drops the red, black, and green rhyme science and blows a hard yet smooth new singing style. Retail is already singing her praises. Catch the Fab 5 Freddy video and watch for her debut album **All Hail The Queen** (TB 1022). On Tommy Boy.

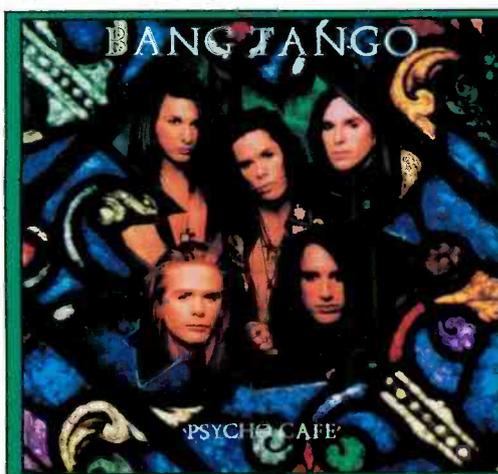
Back To Wall, Vestron Inc.'s Future Unclear

BY AL STEWART

NEW YORK The fate of financially strapped Vestron Inc. remains unclear in the wake of reports that the independent entertainment company has defaulted on a \$25 million loan.

The company, which on June 30 laid off some 140 workers, had until July 3 to refinance a \$25 million short-term line of credit from Wells Fargo Bank. At press time, Sheldon Rabinowitz, Vestron VP of corporate finance, acknowledged that Vestron has been served with a notice of default from Wells Fargo. He said the company is "actively negotiating with other financial institutions to (Continued on page 76)





BANGTANGO

"SOMEONE LIKE YOU"

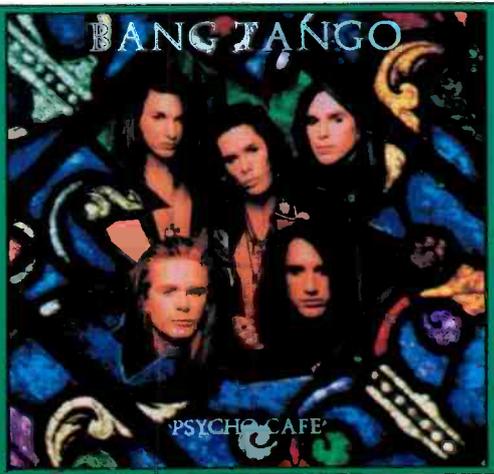
ON TV
 Headbangers Ball And The Hard 60, Getting Top 15 Requests

FROM THE ALBUM
PSYCHO CAFE

MCA 6300V

Produced By: Howard Benson
 Management: Anita Camarata and Danny Goldberg For Gold Mountain Entertainment

© 1989 MCA RECORDS, INC. MCA RECORDS





12

MILLION

In 1980 Phonogram UK signed up an unknown rock band from Sheffield, a steel town in England.

1983 'PYROMANIA' SETS AMERICA ALIGHT

1988 IT HAPPENS AGAIN. AMERICA SUCCUMBS TO 'HYSTERIA'

We brought them to the US. Their 1983 release 'Pyromania' sold 7 million. In 1988 they and producer Mutt Lange did it again. 'Hysteria' sold more than 12 million. The band is Def Leppard and the rest is history. From Sheffield Steel to American multi-Platinum. Another marketing success from the world's best.



PolyGram

THE WORLD'S BEST. AND WE PUT THAT ON RECORD.

Billboard CONTENTS

VOLUME 101 NO. 28

JULY 15, 1989

RETAILERS TALK UP COMPUTER TRADING

"Full speed ahead" was the word on computer-to-computer trading at the NARM/VSDA Operations Conference July 28-29 in Chicago, which also broadened its focus to address such topics as store security and defective videos. For full coverage, see pages 6, 43, and 48.

SIKES CITES COOPERATION AS KEY

Alfred Sikes, newly nominated by President Bush for the chairmanship of the FCC, is determined to try to get along with Congress during his tenure. "You have to meet Congress halfway," he told Washington bureau chief Bill Holland, who talked with him about his plans. **Page 13**

MCA VID CHIEF LOOKS TO FUTURE

When Robert Blattner signed on recently as president of MCA Home Video, some speculated that big changes would follow. But Blattner tells Billboard's Jim McCullaugh that he has deliberately maintained a "low-key" presence. The interview is in Backlot Beat. **Page 35**

MUSIC KIOSKS CATER TO THEATERGOERS

Next time you go to the movies, you may be able to pick a cassette or CD along with your bucket of popcorn. That is, if the idea of freestanding music kiosks in theater lobbies and malls currently being tested catches on. Dave DiMartino reports. **Page 79**

MUSIC

64 Album & Singles Reviews	60 International
20 Black	25 Jazz/Blue Notes
29 Boxscore	58 Latin Notas
62 Canada	66 Lifelines
7 Chartbeat	66 Market Action
58 Classical/Keeping Score	56 Music Video
57 Clip List	67 Newsmakers
11 Commentary	18 Power Playlists
37 Country	54 Pro Audio/Video
27 Dance Trax	12 Radio
6 Executive Turntable	43 Retailing
25 Gospel Lectern	44 Retail Track
46 Grass Route	23 Rossi's Rhythm Section
70 Hot 100 Singles Spotlight	28 Talent
80 Inside Track	66 Update

VIDEO

35 Backlot Beat	48 Store Monitor
48 Coming Soon	50 Videocassette Rentals
36 Health And Fitness	35 Videocassette Sales
31 Home Video	31 Top Videodisks
49 Top Kid Video	48 Video Retailing
	36 Video Reviews

MUSIC CHARTS

Top Albums		Hot Singles	
21 Black	15 Adult Contemporary	22 Black	23 Black Singles Action
44 Compact Disks	40 Country	41 Country Singles Action	71 Crossover 30
38 Country	71 Crossover 30	26 Dance	63 Hits of the World
63 Hits of the World	26 Dance	24 Rap	68 Hot 100
58 Latin	63 Hits of the World	24 Rap	70 Hot 100 Singles Action
16 Modern Rock Tracks	24 Rap	68 Hot 100	
46 New Age	68 Hot 100		
74 Pop			
16 Rock Tracks			
25 Spiritual			

CLASSIFIED ACTIONMART

Page 52

©Copyright 1989 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00. Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y92,000. Music Labo. Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Postmaster: please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2071, Mahopac, NY 10541-2071, 914-628-7771.

Swiss Techies Take To The CD

Success Stories Abound In Europe

This is the second installment of a six-part international survey of sound-carrier sales. This week, Billboard looks at West Germany, Austria, Switzerland, and the Scandinavian countries.

ZURICH, Switzerland The compact disk is making impressive progress in the Swiss market, as in many others.

But there is a particular reason for its success here, according to Ossi Drechsler, managing director of PolyGram Switzerland.

"The Swiss have always been keen on innovation and high technical standards," he says. "That was the reason the eight-track cartridge did well here, unlike the rest of the world, apart from Sweden.

"CDs are doing well because there's a high rate of penetration by the format's hardware. Swiss people are buying this equipment, which is backed up by a lot of advertising and promotion."

According to Drechsler, CD players are now found in 40% of Switzerland's 2.2 million households.

With this rapid penetration of CD hardware, the profile of the CD software buyer has changed.

"Until 1986, the CD repertoire ratio was about 50-50 between pop and the classics," Drechsler says, "but now the pop sector has gone ahead."

He predicts that classical repertoire will cease being released in vinyl album form in Switzerland next year. Naturally, he says, this will accelerate the vinyl LP's decline.

"Cassettes are holding their own," he adds, "and will continue to do so because they are needed for cars and Walkmans. DAT has no chance at all except in professional recording circles."

PIERRE HAESELER

CD ESSENTIAL TO GERMAN SUCCESS

HAMBURG, West Germany Although the West German record business suffered sales setbacks during the first half of this decade, it recovered momentum in 1985 and has (Continued on page 75)

CDs Give Singles Format A Leg Up In West Germany

HAMBURG, West Germany

There are definite signs that the single is staging a comeback in West Germany. The category shows a 14% sales increase for the first four months of this year, its first gain in nearly five years.

The key to the revival is the CD single. Vinyl 7-inch and maxisingles are still in decline, but their losses are more than compensated for, according to Manfred Zumkeller, WEA managing director and chairman of the German Federation of the Phonographic Industry.

"The CD single has revived the joy of the small disk," he enthuses. "The public is buying it as well as CD albums in the record stores."

He says that between January

and April this year 2 million CD singles were sold. This is nearly as many as the total for 1988.

Two-thirds of the sales were the 5-inch version, but the 3-inch—introduced here by WEA—is arousing increasing interest, says Zumkeller.

Gerd Gebhardt, WEA's marketing director, attributes part of the 3-inch single's growth to attractive packaging and its suitability for use in Walkman-type players. WEA is releasing CD singles in both sizes as regular policy now.

According to WEA, CDs now account for 20% of its total single sales, with individual artists like Madonna (15%) and the Bee Gees (25%) proving particularly popular.

Club MTV, American Bandstand, Others Suffer Poor Sales

Summer Package Tours Come Unglued

This story was prepared by Bruce Haring and Melinda Newman.

NEW YORK Specialty tours appear to be the initial losers of the summer concert season. Slow ticket sales have plagued the Club MTV and the Dick Clark American Bandstand tours. Other themed concerts booked into arenas or sheds, including the '69-'89 20th Anniversary Celebration and the California Dreamin' tour, are not selling well.

Additionally, a tour featuring guitarists from '60s and '70s bands, billed Night Of The Guitar, failed to make it off the launching pad for a U.S. tour after European success earlier this year.

For many of the outings, slow ticket sales may indicate that nostalgia tours' halcyon days are over. In the case of the Club MTV tour, which features Tone Loc and Paula Abdul, both of whom have recently scored chart-topping songs, public misperception is seen as the culprit. "It's clearly being perceived as a television show coming to their town that they can watch six days a week and not pay and here we are asking for \$18," says MTV VP of programming Abbey Konowitch.

Admitting disappointment over initial ticket sales, Konowitch says MTV is committed to the tour and is changing the spots on the air to "capture the concert environment and show this is a real concert, not a track date."

A quick fix isn't so readily available for the other outings. And David Fishof, the man behind the Happy

stand show is doing "mediocre" business, Fishof adds, "what happened is it's very hard to educate people with a concept show like that. With 'Dirty Dancing,' I found out the public wasn't buying tickets for the artists—nothing against Bill Medley and Eric Carmen, who I think did a fantastic job—as much as they wanted to see the dirty dancing live. We all thought, wow, it worked with 'Dirty Dancing,' let's do another concept (Continued on page 78)

Together tour, the Monkees' reunion, and the Dick Clark outing, says it's possible package tours are passé, calling them "difficult and tiring."

"I'm not going to force myself to put together a production because I have to have a summer tour. I'll just go without a summer tour if I have to," Fishof says. "The acts' demands have gotten up so high and there's so much financial risk on my part that I'd rather walk away on top."

Saying that the American Band-

Judge Says No To Suit Against Former Yes Men

BY MELINDA NEWMAN

NEW YORK Arista act Anderson, Bruford, Wakeman, Howe can continue to refer to its Yes heritage and promote its use of Yes material following a decision by a California judge to throw out a request for a temporary restraining order filed by Atco group Yes.

U.S. District Judge David Kenyon ruled June 27 in favor of Anderson, Bruford, Wakeman, Howe on all three counts brought before him in a suit filed May 31 by Yes (Billboard, July 1).

The plaintiffs had sought to restrain the defendants from advertising their concert as "An Evening of Yes Music, Plus." But the court

agreed with ABWH's assertion that the statement was not misleading since the band plays music "composed and recorded long ago with another band, plus the music that they have recently composed and recorded" as members of ABWH.

The plaintiffs also attempted to enjoin the defendants from using a fier and advertising material with Yes album references, a family tree tracing musical lineage to Yes, and artwork by Yes album cover designer Roger Dean. The judge declined that request, saying the allusions to Yes album titles "did not cause the degree of injury required for an injunction to issue," that the (Continued on page 79)

“Start your European tour
with limos, private jets and
exceptional service.”

“Before your first album
goes platinum.”

Going on the road is never easy. Particularly if the roads you have in mind are located on another continent.

So KLM has developed a special program that should come as music to the ears of touring performers and their managers.

First, we offer complimentary limousine service to and from LAX. And excellent fares in both Royal and Business Class.

Plus when you land in Europe, KLM's

new Corporate Air Taxi Service (KATS) is available to take you by private jet to the airport nearest your first engagement. Even if it's an airport not regularly served by commercial carriers.

And, of course, all this comes with KLM's outstanding service. The quality of which is so high that over forty other airlines actually use KLM to train both their flight and cabin crews.

So even if your act doesn't yet have an album at the top of the charts, they can still travel in the style they hope to soon be accustomed to. Just call Desiree on Extension 346 at either 800-262-1509 (Western USA) or 213-776-2700, for information on touring with KLM. The airline of the seasoned traveler.

The Reliable Airline



NARM/VSDA Operates Chicago Meet Monitors Progress Of Computer Tech

BY GEOFF MAYFIELD

CHICAGO The music industry continues to make strides to facilitate computer-to-computer trading between music vendors and their accounts, with similar progress anticipated on the video front. Those were the primary conclusions at the National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, held June 28-29 at the Deerfield Hyatt Hotel.

The hi-tech confab, which addressed a myriad of operations considerations, including the implementation of computer-driven transactions, gave an enthusiastic thumbs-up to the progress the six major music distributors are making in meeting NARM-approved standards. A report by the VSDA Manufacturer Operations Committee promised significant strides to facilitate automated transaction in the video camp, too. "We are finding that we're run-

ning very, very fast at this point," said Bob Schneider, executive VP of Western Merchandisers and co-chairman of the NARM/VSDA Operations Committee.

Several signposts throughout this two-day meet verified Schneider's enthusiasm and showed that the joint NARM/VSDA committee and its related support groups have reached several meaningful goals since the previous Operations Conference, held last fall in Los Angeles. Among those developments:

- BMG Distribution has become the first major to rate a perfect score on NARM's 20-point Operations Scoreboard, which keeps track of the progress record companies have made meeting NARM Operations Committee-approved standards, which facilitate electronic data interchange (EDI) and other concerns related to product distribution. All but one of the six majors are at least tele-processing product orders; the lone holdout, MCA, plans to begin doing so in the fourth quarter.

- In a report from the VSDA Manufacturers Operations Committee, Dave Goldstein, CBS/Fox Video VP of operations and administration, pledged that video vendors will settle on appropriate standards and protocol to telecommunicate transactions between studios and their accounts by the time VSDA holds its Aug. 6-9 convention in Las Vegas. "We don't expect miracles but we do feel we can make major strides," said Goldstein.

- Operations Committee co-chairman Jim Nermyr, VP of information systems and treasurer of The Musicland Group, noted that video suppliers lean toward the X.12 (pronounced "X-dot-twelve") standard for the telecommunication of transactions, the standard that has been approved by the National Retail Merchants Assn., rather than NARM's standards. To that end, Nermyr reported that Bud Jacks, assistant VP of operations and planning, has already written a translation package that makes the NARM and X.12 standards compatible with one another.

- Nermyr said his committee is

(Continued on page 75)



Russell-mania. A&M Records artist Brenda Russell is joined in the studio by some talented friends for the recording of "Stories," her next album. Pictured, from left, are Stephanie Spruill; Sharon Robinson; Philip Bailey; Russell; Phil Perry; and James Ingram.

'Last Temptation' Vid Spurs More Rentals Than Protests

BY JIM McCULLAUGH

LOS ANGELES "The Last Temptation Of Christ" might have arrived in video stores June 29 with a promotional whimper, but it produced a rental bang.

Many video stores in major metropolitan markets around the country reported fair-to-brisk rental activity for the cassette over the extended July 4 weekend. Even those dealers in more conservative areas of the country say the curiosity factor contributed to heightened rental activity.

Surprisingly, the controversial title has elicited almost no consumer protests except for a smattering of telephone calls and letters, according to a spot-survey of retailers.

Some dealers had predicted picketing, while others had feared that some of the film's protesters might attempt to destroy store copies with razor blades or by recording over rented copies. But none of that has materialized so far.

Although MCA has not supported the title with a great deal of advertising, it is clear that the media coverage of the controversy surrounding the movie has had as much or more effect than any advertising could have had.

The film, which portrays a Jesus Christ with human frailties, has a dream sequence depicting Christ making love to Mary Magdalene and fathering her children. A number of religious groups and individuals around the world regard the movie as blasphemous and picketed theaters during the film's theatrical run last year.

The 700-outlet Blockbuster chain refused to carry the video, while MCA Home Video, the film's distributor, did virtually no promotion (Billboard, July 8).

"Most of the controversy," says John Fudge, Houston-based president of the 25-store Latest & Greatest Video chain in Texas and Kentucky, "was centered around the film's theatrical release. Usually, if there's a groundswell of protest about a certain video title, we will get calls at the corporate office. So far, we haven't heard any complaints. We did have preachers, however, make reservations to rent the film because they indicated it was a film which was recommended and that they had to see it."

The title "immediately became the No. 1 renter in the chain," according to Allan Caplan of the Omaha, Neb.-based Applause chain.

(Continued on page 76)

50-50 Deals Allow Expansion, A Measure Of Independence Big Fish Swallowing Small—In 50% Gulps

BY DON JEFFREY

NEW YORK Large entertainment companies are increasingly buying 50% interests in smaller firms, a trend that gives the larger companies a lower-risk way to expand market share and develop new talent—without losing the people who made the small labels grow.

"It's basically a model that has worked effectively in the media and entertainment industry, where independence carries a premium in the eyes of senior management," says John S. Suhler, president of Veronis, Suhler & Associates, a New York investment banking firm.

In the music industry, the U.K.-based conglomerate Thorn-EMI has been at the forefront of these deals. In recent months Thorn-EMI acquired a 50% interest in Chrysalis Records, and Capitol-EMI bought 50% of Enigma Entertainment Corp.

Other small labels rumored to be for sale, possibly in 50% deals, are Island Records and Priority Records.

"The most important thing of all in this is that it is almost impossible to start a record company from scratch," says Bob Buziak, president of RCA Records, whose parent, BMG Music, was in the bidding for Chrysalis. "When you have an existing company that has achieved a certain amount of success, you have a base to build from," Buziak says.

For small labels, the 50-50 deals provide cash that enables them to compete with the majors. Sources say small independent labels without distribution networks have difficulty borrowing from banks.

Joe Kiener, executive VP of Chrysalis PLC, says the benefit of such a deal to a major label is the establishment of "a long-term relationship that makes product available for exploitation on multiple levels." These

areas of exploitation include distribution, manufacturing, and international licensing.

Commenting on the other end of the deal, Kiener says, "You can run an independent with limited overhead, but only up to a very limited level."

Analysts say the 50% deal is superior to an outright buyout because it leaves creative control with the people who built the label.

"If you buy outright, you run the risk of losing talent," says Tim Hirst, an investment analyst who follows Thorn-EMI for Smith New Court, a London-based securities firm. "They want a stake in business and not be wholly owned."

Thorn "does not want to move in and run [the smaller labels]," Hirst says. "They want the natural flair of the people in these businesses. They will get the benefit of any new talent

(Continued on page 66)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Roger M. Holdredge is appointed GM, Virgin Classics, for Virgin Records in Los Angeles. He was VP of marketing for CBS Masterworks. India Graves and Dave Rosas are promoted to co-national directors, R&B promotions, East and West coasts, respectively, for Virgin in New York. They were, respectively, Southeast regional manager and in R&B promotion, both for the label.

Dave Jurman is named senior director, dance music department, for Columbia Records in New York. He was national director of dance music for Arista Records. CBS Records U.K. in London appoints Gordon Charlton and Lincoln Elias directors, A&R, for CBS Records Division and CBS/Epic Labels, respectively. They were, respectively, senior A&R manager for MCA Records,



HOLDREDGE



JURMAN



COSTELLO



CERRITO

and A&R manager for the label.

Del Costello is named VP, product development, for Mobile Fidelity Sound Lab in Petaluma, Calif. He was VP of marketing for CBS Records.

Enigma Records in Los Angeles appoints Ron Cerrito director, national modern rock/AOR promotion; promotes Maryann Earl to national director, single sales; appoints Amy Seidenwurm manager, national modern rock/college promotions; and promotes Laura Hein and Bart Devaney to project directors. Cerrito was radio chart research director/rock chart manager for Billboard; Earl was national director of alternative marketing; Seidenwurm was alternative marketing coordinator; Hein was manager of sales; and Devaney was director of video, all for the label.

Important/Relativity Records in New York names Tova Hoffman VP. She was assistant to the president for the label.

Arista Records in New York names Troy Shelton national director, special projects, R&B, and promotes Connie Johnson to national director, secondaries R&B. They were, respectively, national promotion director for Select Records and district manager for the label.

Capitol Records in New York appoints Milhan Gorkey East Coast director, media and artist relations. She was East Coast director, urban publicity, for EMI.

Jayne Grodd is promoted to associate director, A&R administration, for EMI in New York. She was manager of A&R administration for the label.

A&M Records in New York makes the following appointments: Julie Panebianco, East Coast A&R manager; Alonzo Brown, A&R manager, urban music; and Mark Mazzetti, West Coast A&R manager, in the Los Angeles office. Panebianco was in alternative marketing; Brown was a publicist, both for Warner Bros. Records; and Mazzetti was San Francisco local promotion representative for the label.

Julie Levine is named national manager, video promotion, for Elektra Records in New York. She was Miami promotion and marketing manager for the label.

DISTRIBUTION/RETAILING. Nancy Helland is named director, sales, national accounts, for CBS Records Distribution in New York. She was Denver sales representative for CBS Records.

CEMA Distribution in Los Angeles appoints Stephen J. Finfer manager, business affairs, special markets. He was a litigation attorney with the firm of Shea & Gould. CEMA also names the following branch sales managers: Bob Freese, Cleveland; Kathy Ganser-Aderman, Washington, D.C.; Steve Schoen, New York; and James Swing, San Francisco. Freese was marketing coordinator for A&M Records; Ganser-Aderman was New York sales manager; Schoen was Chicago sales representative, both for the company; and Swing was a local sales representative for BMG Distribution.

Warner/Elektra/Atlantic Corp. in Bensenville, Ill., names Larry Stanley manager and Bob Mascari operations manager. They were, respectively, operations manager/controller and Chicago warehouse manager, both for the label. WEA in Cleveland names Fred Katz regional branch manager. He was branch sales manager for the company.

Newcomers Lead June Certs Parade

New Kids, Milli Vanilli Score Platinum

BY PAUL GREIN

LOS ANGELES Two hot newcomers—New Kids On The Block and Milli Vanilli—paced the monthly gold and platinum certifications announced by the Recording Industry Assn. of America.

New Kids' "Hangin' Tough" album went double platinum June 13, the same day their chart-topping single, "I'll Be Loving You (Forever)," was certified gold. It's the second gold single from the album, following "You Got It (The Right Stuff)."

Milli Vanilli's "Girl You Know It's True" album went platinum June 8, two months after the title track became a platinum single. In addition, the duo's chart-topping follow-up single, "Baby Don't Forget My Number," went gold.

"Girl You Know It's True" was one of five debut albums to be certified platinum in June. This brings the year-to-date total to 12 (see story, page 1). The June platinum parade also included albums by newcomers the Boys, Eazy-E, Rob Base & D.J. EZ Rock, and Winger.

Journey landed its fifth multiplatinum album in June as "Journey's Greatest Hits," released for the Christmas 1988 gift-buying season, was certified double platinum.

Long-awaited solo albums by Keith Richards and Tom Petty went gold in June. Richards' "Talk Is Cheap" followed on the heels of 28 gold albums with the Rolling Stones; Petty's "Full Moon Fever" followed seven gold albums with the Heartbreakers.

Two catalog greatest-hits albums on Warner Bros. were certified multi-

platinum. A 1976 James Taylor compilation went triple platinum; a 1968 hits package by the Association went double platinum.

Two other '60s albums were cited in the June certifications. Country queen Tammy Wynette's "Greatest Hits," released in 1969, went platinum; piano virtuoso Van Cliburn's "My Favorite Chopin," issued in 1961, went gold.

Melissa Manchester landed her first gold album in 14 years as her 1983 "Greatest Hits" album on Arista belatedly topped the 500,000 plateau.

Cher landed her sixth gold single with "After All," a duet with Peter Cetera. The hit came 24 years after Cher's first gold single, "I Got You Babe," a duet with ex-husband Sonny Bono.

Geffen label mates Guns N' Roses landed two gold singles in June. The metal band scored with its recent bal-

(Continued on page 76)



Jacksonville. Keisha Jackson, daughter of singer Millie Jackson, is surrounded by label and management executives as she signs a recording contract with CBS Associated Records. Shown standing, from left, are Dave Glew, president, Epic/Portrait/CBS Associated Labels; Henry Allen, president, Allen Productions; Hank Caldwell, senior VP, black music, E/P/A; and Tony Martell, senior VP/GM, CBS Associated Labels.

Lone Star State Among 5 To Adopt Stiff Pirate Penalties

WASHINGTON Texas has joined four other states that have dramatically increased the penalties for piracy, counterfeiting, and bootlegging of sound recordings. Under the new provisions, violators can be prosecuted as felons and are subject to up to five years in prison and \$250,000 in fines.

The new Texas law goes into effect Aug. 1. A similar law in Virginia went into effect July 1.

Says Steve D'Onofrio, Recording Industry Assn. of America VP/director of anti-piracy operations: "This statute is extremely critical to the Hispanic music community [in Texas] which has been really hit hard by pirates. It now gives state prosecutors an important tool to go after them."

Texas governor William Clements signed the legislation into law last month.

In California, where new penalties went into effect Jan. 1, the first felo-

ny conviction was in March, when a first-time violator received a sentence of one year in jail, three years probation, and a \$5,000 fine. Under the old California statute, state prosecutors had been only able to mete out light sentences to convicted pirates.

Alabama and South Carolina have also adopted such felony legislation in the past year.

All five state statutes are modeled after federal law, and incorporate a graduated system of penalties that take into account the number of illicit recordings involved.

The statutes also include so-called "true name and address" provisions; bootleggers and pirates who try to avoid detection and deceive consumers by not providing accurate and true manufacturer information are subject to additional penalties of five years in prison and \$250,000 in fines.

BILL HOLLAND

DIR To Offer 'Tommy' On TV

The Who Go Pay-Per-View

BY JIM BESSMAN

NEW YORK The Who's Aug. 24 performance of "Tommy" at the Universal Amphitheatre in Los Angeles will be available on pay-per-view television through DIR Broadcasting.

The show, sponsored by Budweiser and Musicland, will go out to a potential audience of more than 12 million households as part of DIR's recently launched monthly King Biscuit Television PPV concert series. Reiss Media Productions, DIR's distributor for the event, reports that it has already been cleared through participating cable systems with 11.2 million subscribers, its fastest clearance ever. Cost per cable subscriber is \$19.95.

The Who climaxed its "farewell" tour with a pay-per-view concert in December 1982, but as Reiss president Bruce Karpas noted at a New York news conference, there were only 1.5 million eligible households on a non-network, "ad hoc" basis.

According to DIR president Bob Meyrowitz, the upcoming Who PPV

concert "transcends what was done before." He said PPV capabilities allow "more freedom at this time" than does pay-cable exploitation. He also said "intimate" theatrical presentations are being considered in markets where PPV is unavailable, Manhattan being a "perfect example."

The live show in Los Angeles is the second and final production of "Tommy" to be staged during the Who's 25-city summer reunion tour. It follows the June 27 presentation at Radio City Music Hall in New York and will likewise benefit the Nordoff-Robbins Music Therapy Foundation for autistic children.

According to Who manager Bill Curbishley, confirmed special guests of the Los Angeles production include Phil Collins, playing the role of Uncle Ernie; Elton John as the Pinball Wizard; Robert Plant as the Hawker; and Billy Idol as Cousin Kevin. The Acid Queen and "maybe" the Doctor are yet to be cast; Curbishley said Tina Turner, who played

(Continued on page 78)

New Kids Hang Tough Among Top Five; 3 Veterans' Pop Vehicles Stall On Chart

NEW KIDS ON THE BLOCK's "Hangin' Tough" jumps to No. 4 on the pop albums chart, becoming the first top five album by a teen group since **The Jackson Five** scored in 1970 with "Diana Ross Presents the Jackson Five," "ABC," and "Third Album."

The New Kids' album is likely to remain in the high-end district for awhile: the "Hangin' Tough" title track is the top new single on the Hot 100 at No. 71. It's expected to become the fourth straight top 10 single from the album, following "Please Don't Go Girl," "You Got It (The Right Stuff)," and the chart-topping "I'll Be Loving You (Forever)." No other album by a teen group has yielded more than two top 10 hits.

The New Kids' album took 47 weeks to crack the top five, making it the slowest-climbing top five album since **Guns N' Roses'** "Appetite For Destruction," which also took 47 weeks. The last album to take longer was **Bangles'** "Different Light," which rang the bell in its 51st week in January 1987.

THE NEWS isn't as upbeat for three veteran performers whose latest albums lose their bullets this week. **Paul McCartney's** "Flowers In The Dirt" holds at No. 21 for the third week, **Cyndi Lauper's** "A Night To Remember" holds at No. 37 for the fourth week, and **Jackson Browne's** "World In Motion" holds at No. 45 for the second week.

The McCartney album has climbed significantly higher than his last studio set, "Press To Play," which peaked at No. 30 in 1986. But the positive media and industry buzz that preceded the release of the album led many to think it would climb far higher than this. It still may, but it will require a second single to do so. The first single, "My Brave Face," dips to No. 26 after peaking last week at No. 25.

The lackluster performance of Lauper's album is more surprising in a way because the first single, "I Drove All Night," was a top 10 hit. The singer's two previous albums, "She's So Unusual" and "True Colors," both reached the top five.

Browne is further removed from his top five heyday—1976-80—but even his recent albums have charted much higher than his current release. Unless it picks up, "World In Motion" will become Browne's lowest-charting album since his self-titled 1972 debut, which peaked at No. 53.

All of these acts can take heart from the fact that

Prince was on everybody's list of bomb albums last year when "Lovesexy" fell short of the top 10. And now he is clearly headed toward a simultaneous No. 1 album and single. His "Batman" soundtrack vaults to No. 7 in its second week on the pop albums chart, while the "Batdance" single leaps to No. 6 on the Hot 100.

FAST FACTS: **Fine Young Cannibals'** "The Raw And The Cooked" holds at No. 1 on the pop albums chart for the seventh week, becoming the longest-running No. 1 album since **George Michael's** "Faith" had 12 weeks on top in 1988. The album, released jointly by MCA and I.R.S., also tops the **Go-Go's'** "Beauty And The Beat" as I.R.S.' longest-lived No. 1 album.

L.L. Cool J lands his second straight top 10 album as "Walking With A Panther" sprints to No. 10. Only one other rap act—**Run-D.M.C.**—has scored back-to-back top 10 albums. But L.L. is likely to go one better by becoming the first rapper to land back-to-back top five albums. Mike Perini of Ypsilanti, Mich., adds that L.L. has already become the first rapper to land three top 40 hits on the Hot 100.

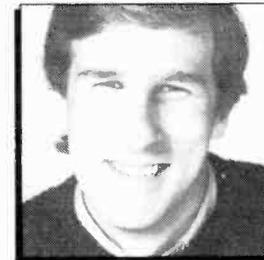
Billy Squier has the week's top new album—nosing out **Don Henley**, no less—as "Hear And Now" bows at No. 72. Squier had back-to-back top five albums in 1981-82, but slipped to No. 11 with "Signs Of Life" in 1984 and then really stumbled with his last album, "Enough Is Enough," which peaked at No. 61 in 1986.

The **Allman Brothers'** six-record career retrospective "Dreams" debuts at No. 149. The compilation was supervised by **Bill Levinson**, who won a Grammy for assembling **Eric Clapton's** "Crossroads," which reached No. 34 in May 1988.

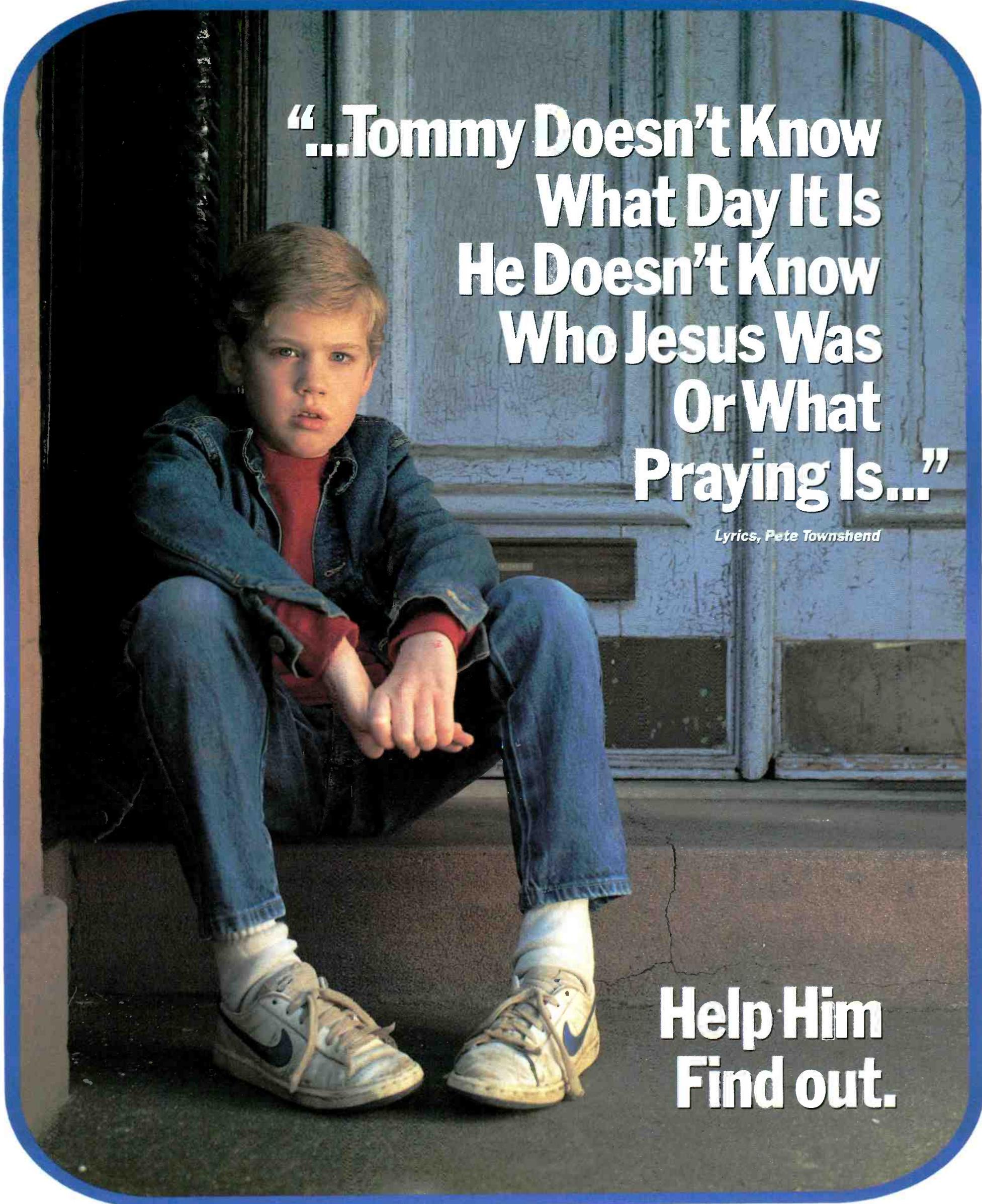
Simply Red lands its second No. 1 hit on the Hot 100 with its remake of **Harold Melvin & the Blue Notes'** "If You Don't Know Me By Now." The single also holds at No. 1 for the fourth week on the Hot Adult Contemporary chart, but is ranked only No. 44 on the Hot Black Singles chart. Black audiences, perhaps, have a more vivid memory of the original, which established **Teddy Pendergrass** as a black icon. The Simply Red smash was produced by **Stewart Levine**, who also did the honors on the group's 1986 chart-topper, "Holding Back The Years."

The **Doobie Brothers'** "The Doctor" jumps to No. 9 on the Hot 100, becoming their fifth top 10 single (you thought they had more, didn't you?).

CHART BEAT



by Paul Grein

A young boy with light brown hair and blue eyes is sitting on a concrete step in front of a weathered blue door. He is wearing a denim jacket over a red t-shirt, blue jeans, white socks, and white sneakers with a blue swoosh. He has a thoughtful or questioning expression on his face, looking directly at the camera. The scene is lit with soft, natural light, creating a somber and contemplative mood.

**“...Tommy Doesn’t Know
What Day It Is
He Doesn’t Know
Who Jesus Was
Or What
Praying Is...”**

Lyrics, Pete Townshend

**Help Him
Find out.**

THE ROCK AND ROLL HALL OF FAME PRESENTS



**ELTON
JOHN**

as
THE PINBALL WIZARD

**ROBERT
PLANT**

as
THE HAWKER

**PHIL
COLLINS**

as
UNCLE ERNIE

**BILLY
IDOL**

as
COUSIN KEVIN

UNIVERSAL AMPHITHEATRE · THURSDAY, AUGUST 24, 7:30PM

BENEFACTOR TICKETS \$1,500. \$1,000. \$500. For Additional Information Call (818) 777-3951.
\$250 \$150 (Limit 4 Tickets per person) \$75 (Limit 2 Tickets per person) ALL SEATS RESERVED.
For Box Office Information Call (818) 980-9421.

All proceeds to benefit The Gilbert W. Lindsay Children's Center, United Friends of the Children,
The Westside Children's Center and The Rock and Roll Hall of Fame.





Barrucci Leisure Enterprises Limited



GOSCONCERT USSR

THE PROMOTERS BRYAN MILLER and JACEK SOTALA of BARRUCCI LEISURE ENTERPRISES LTD IN CONJUNCTION WITH GENERAL DIRECTOR PANCHENKO of GOSCONCERT WOULD LIKE TO THANK **PINK FLOYD** for SIX SOLD OUT PERFORMANCES at the 40,000 CAPACITY OLYMPEISKY SPORT COMPLEX MOSCOW 3-8TH JUNE 1989.

ALSO THANKS TO STEVE O'ROURKE - EMKA PRODUCTIONS · ROBBIE WILLIAMS - BRITANNIA ROW PRODUCTIONS · NEIL WARNOCK - THE AGENCY · MORRIS LYDA ORGANISATION · CHRIS WRIGHT - ROCK IT CARGO · REDBURN TRANSFER · AEROFLOT AN 124 & IL 176 CREWS · HOME COOKING · ALL AT OLYMPEISKY SPORT COMPLEX · WLADISLAW CHODYKIN · ARTHUR MATIKYAN



Barrucci Leisure Enterprises Limited

Representative office:
45-47 Cheval Place London SW7 1EW
Telephone 01 225 2255

Fax no 01 581 2509
Telex 95036 (Baruci G)
Cables Barrucci LDN SW7

Group Publisher:
JOHN BABCOCK JR.
Associate Publisher/Director of Marketing & Sales:
GENE SMITH
Managing Editor:
KEN SCHLAGER
Associate Publisher/Research & Development:
THOMAS NOONAN
General Manager/Nashville:
GERRY WOOD

EDITORIAL
Deputy Editor: IRV LICHTMAN
Senior News Editor: Ken Terry
Special Issues:
Ed Ochs (L.A.), Robyn Wells (N.Y.)
Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)
Senior Editors:
Steven Dupler, Technology/Music Video (N.Y.)
Geoff Mayfield, Retailing (N.Y.)
Art Director: Jeff Nisbet
Copy Editor: Marilyn Gillen
Editors:
Radio: Sean Ross (N.Y.)
Home Entertainment: Jim McCullough (L.A.)
Home Video: Al Stewart (N.Y.)
Marketing: Earl Paige (L.A.)
Talent: Thom Duffy (N.Y.)
Black Music: Janine McAdams (N.Y.)
Dance Music/Singles Reviews: Bill Coleman (N.Y.)
Associate Editors: Ed Morris (Nashville),
Melinda Newman (N.Y.), Chris Morris (L.A.)
Reporters: Bruce Haring (N.Y.), Craig Rosen (L.A.)
Music Research/Analysis: Paul Grein (L.A.)
Editorial Assistants: Debbie Holley (Nashville),
Drew Wheeler (N.Y.), Deborah Russell (L.A.)
Contributors:
Carlos Agudelo (Latin), Jim Bessman (N.Y.),
Bob Darden (Gospel), Is Horowitz (Classical),
Don Jeffrey (Financial), Kirk LaPointe (Canada),
Jeff Levenson (Jazz), Moira McCormick (Chicago)

INTERNATIONAL
International Editor-in-Chief: ADAM WHITE
Chief European Correspondent: Mike Hennessey
International News Editor: Peter Jones (London)

CHARTS & RESEARCH
Director/Mgr., Hot 100, AC: MICHAEL ELLIS
Research Operations Manager: Bob Benjamin
Chart Managers: Ed Coakley (Classical), Anthony
Colombo (Album Rock), Constanza Garcia (Latin),
Eric Lowenhar (New Age), Mark Marone (Modern
Rock), Marie Ratliff (Country), Terri Rossi
(Senior Mgr., Black/Jazz/Rap), Sharon Russell
(Dance/Crossover), Marc Zubatkin (Video)
Systems Manager: JoDean Adams
Asst. Systems Manager: James Richliano
Research (N.Y.): Roger Fitton (retail supervisor),
Ron West (radio supervisor), Michael Cusson,
Eleanor Greenberg, Paul Page, David Runco
Administrative Asst.: Doug Grober

MARKETING & SALES
Advertising Director, Special Issues: Ron Willman
Advertising Director, Video/Pro: Dave Nelson
Advertising Director, Music: Jim Beloff
Promotion Manager: Sumya Ojalki
Advertising Services Mgr.: Karen O'Callaghan
N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,
Jon Guynn, Peggy Doid, Teresa Bowler, Jeff Serrette
(classified)
L.A.: Christine Matuchek, Arty Simon,
Anne Rehman, Marv Fisher, Emily Vaughn
Nashville: Lynda Emon, Carole Edwards
London: Tony Evans
Tokyo: Bill Hersey, Tsukasa Shiga, Aki Kaneko
Amsterdam: Ron Betist, 011-31-20-662-8483
Milan: Lidia Bonguardo, 011-39-31-90-4521
Sydney: Mike Lewis, 011-61-2-417-7577

PRODUCTION
Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Jane Beal
Systems Manager: James B. Dellert
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Renate L. Foster
Directories Production Mgr.: Len Durham

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

BPI ENTERTAINMENT DIVISION
President: SAM HOLDSWORTH
President, BPI Europe Ltd: THEO ROOS

BPI COMMUNICATIONS INC.
President & Chief Executive Officer:
GERALD S. HOBBS
Executive Vice President: Sam Holdsworth
Senior Vice Presidents: Ann Haire, Paul Curran
Vice Presidents: Rosalee Lovett, Theo Roos
Martin R. Feely, Lee Zhitto, John Babcock Jr.
Glenn Heffernan, Howard Lander, Robert J. Dowling
Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:
New York
1515 Broadway
N.Y., N.Y. 10036
212-764-7300
telex 710-581-6279
fax 212-827-0152
Nashville
49 Music Square W.
Nash., Tenn. 37203
615-321-4290
fax 615-327-1575
London
71 Beak St
W1R 3LF
London
011-441-439-9411
telex 262100
fax 011-44-1-437-0029
Los Angeles
9107 Wilshire Blvd
Beverly Hills, Calif. 90210
213-273-7040
telex 66-4969
fax 213-859-5302
Washington, D.C.
806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833
Tokyo
Hersey-Shiga International
402 Utsunomiya Building
6-19-16 Jimgumae
Shibuya-Ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-581-5822

Harmonization Of Laws Will Take Time

EUROPE STRIVES FOR CULTURAL COOPERATION

BY JACK LANG

The key task now facing European music industry leaders, public authorities, and professionals is to work for greater artistic unity on the continent.

The start of a meaningful policy of cultural cooperation in Europe goes back several years. In June 1984, on my initiative, the culture ministers of the European Community held a first official get-together in Luxembourg, showing determination to create cooperation aimed at rediscovering Europe's cultural roots. By doing so, they hoped to promote contemporary cultural identities in a global context where the link between artistic creativity and the economic environment has become ever more marked.

In the perspective of the single European market that is supposed to exist by 1993, these governments have started harmonizing the different national laws in force in the cultural and audio/visual domains. The fact that 12 member states of the European Economic Community have ratified the Berne Convention and the Universal Copyright Convention is not sufficient to establish Community-wide law. These conventions establish only a minimum legislative framework, without resolving the differences between the Anglo-Saxon countries, with their system of common law, and the countries governed by Latin law.

Beyond the fundamental differences between the notions of the legal license and the exclusive rights of the author, there are key differences

in the length of protection and the recognition of rights of succession as well as compensation for home taping. France adopted the principle of compensation in the audio/visual law of July 3, 1985, which provided for the payment of substantial revenues to authors, producers, and performers, without harming the development of the blank tape market.

The single European market offers us truly great opportunities within the cultural world. It is imperative that its cultural enterprises are financially sound so as to face up to what is increasingly bitter international competition.

We're all aware that the record industry was sorely tested by the worldwide crisis of the early '80s. In

mestic product.

Further, those sections of the 1985 audio/visual law covering protection of copyright holders, including producers, were applied in the form of a blank tape levy. Revenue from this is shared among various rights owners, but with part of the tax handed over to cultural promotions, including live shows, record and music video production, and education.

This new vitality is very encouraging—and certainly necessary as the development of satellite broadcasting and other technological advances shake up the whole cultural world.

I'm very optimistic about the future. I don't go along with downbeat views that the future is doomed to sameness or imitation. The law of gravity doesn't apply to the economics of culture.

France excels in the technology of the satellite. The newly created Conseil Superior de l'Audiovisual, or Higher Audio/Visual Council, has allocated the channels on the French TDF-1 satellite. France's cultural TV channel, La Sept, has one, and another will be split between music and children's programming.

Such moves are ensuring that the logic of creativity, which links authors, artists, and producers, will prevail over the logic of the programmers who, if they did triumph, would do so to the detriment of innovation and cultural excitement.

Today's challenges are immense. They must be faced firmly because the future of culture is at stake. For their part, the French authorities are ready to do just that.



'The single European market offers us great opportunities'

Jack Lang, France's minister of culture and a close associate of President François Mitterrand, is the architect of the audio/visual law of 1985, now popularly known as "the Lang law."

If these differences in national laws haven't yet created insurmountable difficulties, that may not be the case once the single European market arrives. Harmonization of national laws will surely become essential then. It seems vital to me that those EC member countries that haven't yet ratified the Rome Convention should now do so to protect their performers, producers, and broadcasters.

Questions about the free circulation of cultural "goods," as well as social and fiscal laws, are also being closely examined.

France, this was followed by a spectacular recovery, which continued in 1988 and was accompanied by technological changes. This year, the Syndicat National de l'Edition Phonographique, our national IFPI branch, reports a market upturn of 30% compared with the first half of 1988.

The reasons for the success are clear. The French record industry benefited from the reduction in value-added tax from 33% to 18.6% in November 1987. This was followed by the decision in May 1988 to allow television advertising for records, coupled with a remarkable revival in do-



Robin Wylie
Ann Arbor, Mich.

REFLECTIONS ON ROSS & SUPREMES

I, too, feel the Supremes should be recognized on their 25th anniversary (Commentary, June 17); they were always my favorite. But how can fans get excited when Diana Ross seems to harbor resentment for that time in her life? She and once-pal Mary Wilson barely speak. Florence Ballard is dead. Ross and company raced through a brief rendition of "Someday We'll Be Together" at the Motown 25th anniversary show and then Ross pushed the mike away from Wilson. There was no medley of hits. Ross never showed at the Supremes' induction into the Rock and Roll Hall of Fame—she never even sent a video or telegram. So maybe celebrations would be more in order if Ross were to be more celebratory of her roots.

Mark Stephen Russell
Belmar, N.J.

WHERE DID OUR LOVE GO?

I agree with Thomas A. Ingrassia's commentary ("Supremes' 25th Anniversary Is Here," Billboard, June 17) that more honor should be accorded to the Supremes for their impressive accomplishments, but I found it interesting that even Ingrassia failed to note that it's actually the 25th anniversary of Diana Ross and the Supremes.

Ross, as the lead vocalist of the

Supremes and as a solo performer, has contributed countless classic performances over the years and it seems a travesty that she hasn't won a Grammy and that her new single, "Workin' Overtime" (recently in the top 10 on the Billboard Hot Black Singles chart), isn't receiving the airplay it so richly deserves from pop radio.

It's nice that pop radio has embraced Whitney Houston with such enthusiasm since her debut, but I tend to wonder where Houston and many other black singers might be right now without Diana Ross. Ross sounds as youthful and energetic now as she did in 1964. I think it's high time that the industry started paying more respect to the real driving force behind—and in front of—the Supremes: Diana Ross.

Daniel Du Plantis
Los Angeles

WHAT MAKES 'TRUE' TOP 40?

I recall that a few years ago, the emergence of the crossover format created some controversy over reporting. KPWR Los Angeles argued to be included in the Hot 100 panel. Billboard's response was that this station could not be included in the panel because it did not have a "true" top 40 format (i.e., it did not play all of the hits in its market).

Although Billboard's position seems reasonable and fair, the question is whether this policy is being applied consistently. Today, the in-

creased popularity of the "Rock 40" format brings the "true" top 40 issue to mind again. Stations such as KEGD Dallas and KQLZ (Pirate Radio) Los Angeles appear to be similar to the crossover stations in that the music played leans heavily in one direction—rock in this case—and certain hits in the respective markets will not be played because they do not fit that format. The one major difference is that Billboard lists these stations in the Hot 100 panel.

I happen to enjoy both formats, but I wonder why the definition of a top 40 station seems to be different when applied to the rock format.

Sid Porter
Los Angeles

Michael Ellis, Billboard Director of Charts, responds: We agree with your position. Top 40 radio today is an umbrella term with several subformats having emerged over the last two or three years. The Hot 100 chart will include crossover stations such as KPWR Los Angeles, starting at the time of the next radio panel revision in August or early September. Details to come.

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.

Parodies At Peak In A.M. Popularity Some Worry 'Novelty' Is Wearing Off

BY CRAIG ROSEN

LOS ANGELES Novelty songs aren't new to top 40 and album rock morning drive shows, yet some feel that with their recent growth in popularity and subsequent overexposure, the novelty may wear off.

Novelties are a staple for KKLQ (Q106) San Diego's morning team, Jack Murphy & Terrence McKeever. Yet, McKeever admits "they can either make you fantastically successful or they can kill you if they aren't done right. They're an embellishment, not a crutch."

Murphy concurs, "People are doing so many of them. I don't think they are as effective as they used to be unless they say something that really means something to the listener."

Some of Murphy & McKeever's biggest parodies from the last year include "Roll Over Suzuki" to the tune of "Roll Over Beethoven" and the similarly themed "Suzuki Boy," taken from Pebbles' "Mercedes Boy." Recently, there was "Hooray, Hooray, Khomeini's Dead" to the tune of "Ding-Dong The Witch Is Dead" from "The Wizard Of Oz."

Novelties have been a morning mainstay for Scott Shannon, now the VP/programming and morning man at KQLZ (Pirate Radio) Los Angeles since the early '80s, when he was the Morning Zoo-keeper at WRBQ (Q105) Tampa, Fla. And as Shannon moves into L.A., they're again a big part of the in-office chatter about his show. Shannon also notices a rise in morning show reliance on novelties. "If they're like the zoo, they do 'em," he says.

"You're hearing more novelties because of the proliferation of good-time morning shows," says ProMedia

president Bill Quinn. "Parodies fit perfectly with them." Quinn's company is among those that syndicate song parodies and comedy bits to top 40, album, and AC stations with "Fun Factory" and "Dr. Dave's Comedy Drops." Two other services, "Laugh Attack" and "Kickers," are aimed at urban and country formats, respectively.

Quinn isn't too worried about parodies losing their novelty appeal, but does allow that the genre might suffer if songs are done gratuitously. "The important thing is to be funny because there is something to be funny about," he says. "When I talk to people on the street, parodies are the thing they talk about most."

On stations that subscribe to "Laugh Attack," such as WRKS New York, you'll hear "I Need Lunch" done to L.L. Cool J's "I Need Love," and "I Just Can't Stop Changing My Face," a spoof of Michael Jackson's "I Just Can't Stop Loving You." "Dr. Dave's Comedy Drops," heard on WHTZ (Z100) New York and other stations, include the waist-reducing "The Oprah-Motion" to the tune of Kylie Minogue's latest remake and "Vanna, Pick Me A Letter," a spoof of "The Letter" by the Box Tops that actually made it into the national trades during "Wheel Of Fortune" mania.

"Fun Factory" turns Michael Jackson's "Another Part Of Me" into "Don't Change Another Part Of Me"; has U2's Bono singing (Sonny & Cher) Bono on "I Got U2 Babe"; transforms Bon Jovi's "Bad Medicine" into a rocking cry for relief from some "Bad Mexican" food; and changes Billy Ocean's "Get Out Of My Dreams, Get Into My Car" to "Get Out Of My Face, You Broke My

Car."

Many of the creators of nationally syndicated parodies began in the production rooms of local stations. Now, Q106's Murphy says, "The knowledge of how to create them has become more available. Vocal eliminators and Casio keyboards give everybody the opportunity to do them." That has a down side, according to McKeever: "Some people attempt to do a comedy song just to hear their own voice singing and they disregard the comedic content, so it ends up as a minute-and-a-half piece of noise with some music set in."

Other parody experts come from
(Continued on next page)



The Big Five. When the New York Market Radio Broadcasters Assn. elected its new officers for 1989-90, the past four chairmen were there to hand the gavel to newly elected NYMRAD chairman Ed Kiernan. Shown, from left, are Group W's John Waugaman (1985-86), Westwood One Radio Group executive VP Mike Kakoyiannis (1986-87), WNSR VP/GM Mark Bench (1987-88), WNCN senior VP/GM Matt Field, and WCBS VP/GM Kiernan.

Tribune's Peters Trades WICC For WQCD; WPLJ Dumps Kerr, PD Bryan Stays In A.M.

Sean Ross is on vacation. This week's column was compiled by Craig Rosen, Peter Ludwig, and Caryn Bruce.

IN A PAIR of surprise announcements, two veteran PDs—both long associated with one medium market station—changed jobs this week, with one moving to market No. 1 and the other taking a national programming post.

Gary Peters, longtime PD of Tribune's AC WICC Bridgeport, Conn., will transfer to the operations manager post at co-owned WQCD New York July 19, around the time WICC's ownership transfers to WIN Communications—making it the sister station of AC WEBE. Peters will oversee WQCD's programming, production, and engineering; PD Wendy Leeds—currently on maternity leave—will report to him.

WICC's ownership switch has touched off a host of other changes. WEBE OM Curt Hansen will also program the AM, as WICC's fairly-hard-for-full-service-AC music mix—it has been known to play "Golden Years" by David Bowie as an oldie—will be toned down to take it off WEBE's bright AC turf.

Leaving WICC will be morning team Jim & Joanne Crossan (who can be reached at 203-877-8432) and midday jock Al Warren. ND Tim Quinn will move to mornings. John LaBarca from WCFS Westport, Conn., will do middays. Local talk on weeknights will be replaced by ABC hosts Sally Jesse Raphael and Tom Snyder.

Meanwhile, in Augusta, Ga., Harley Drew—a veteran of top 40 WBBQ for the last 25 years and four months, and PD for the last 23—is leaving the station to become VP of station operations and programming for Arrow Communications. Drew will remain based in Augusta. No replacement has been named; "I think management is still in a state of shock," he says.

PROGRAMMING: A couple months ago, KIOI San Francisco PD Larry Berger dubbed his bright AC station "pop 40" in hopes that his term might become a generic. Pop 40, not incidentally, is the phrase WALR Atlanta PD John Wetherbee uses to describe his station's AC format, which signed on over the Fourth of July weekend after several months of technical delays. (Billboard, April 1.) Besides previously announced morning man Larry Dixon, WALR's air staff includes Mike Hall from WKRR Greensboro, N.C., middays, and Wetherbee in afternoons. Now that the station is up and running, Wetherbee is looking to fill the other dayparts that are being handled by board operators.

Two months ago, MD Tom Schuh (pronounced Shoe) was named interim PD at WHTT Buffalo, following

that station's change from classic rock to Oldies 104. Now Schuh has been officially promoted. It's his first PD job... Jim LaMarca comes in from the PD slot at oldies KGW Portland, Ore. (via XETRA San Diego) to become the new PD at oldies KBSG Seattle replacing Ron Erak, who leaves for his own production company.

After three months as PD of album KISS San Antonio, Ken Anthony is the new PD at similarly formatted KLOL Houston; no replacement has been named at KISS... Contrary to what you've read elsewhere, KWTO-FM Springfield, Mo., OM T.K. O'Grady will transfer to Summit's oldies WFYR Chicago in an as yet undecided capacity, but company officials deny any format change is involved...

WNEW-FM New York AMD Lorraine Caruso gets the official nod as MD, a slot that's been vacant for 2½ years.

After programming rock outlet CILQ (Q107) Toronto for the past year, Andy Frost has stepped down as PD, but will continue as executive director of specialty programming. Frost says one of his first priorities will be "to further expand Q107 and the Westcom Radio Group's syndication arm by developing new products." A PD replacement has not been named yet...

Jim Levin is out as PD of hard-rocking album WAZU Dayton, Ohio. He'll be replaced by album rock WEBN Cincinnati APD Michael Luczak. Levin can be reached at 513-854-5278... Rick Everett has left his PD/OM post at classical/AC combo WWAZ/WWLI Providence, R.I. New combo VP/GM Ira Rosenblatt says no replacement has been named and FM programming will continue to be handled by long-standing station consultant Pete Salant.

Rock 40 WVKZ Albany, N.Y., has Tom Kelly in as the new PD... Former country KIZN Boise, Idaho, evening man Bob Lee replaces Terri Brown as PD across town at top 40 KIYS. Lee had been PD of KIYS from '80-'83, and plans to take the station on a rock 40 course... AC KRLB Lubbock, Texas, has former Niche 29 KHWK Amarillo, Texas, PD Kris Manning in as PD, replacing Dave O'Connor. Teresa Tenvergrass takes Manning's former slot at KHWK for her first PD job. The station also has a new GM in Dimitri Karambellas, but Tenvergrass says no format change is in the works.

PEOPLE: Despite signing a three-year contract extension last month, WPLJ (Power 95) New York veteran morning show host Jim Kerr has been let go after 14 years. Recently appointed PD Gary Bryan began co-hosting with Kerr in mid-May, and gradually took control of the show with a substantially more raucous approach. The clash with Kerr's occasionally poignant approach. The clash with Kerr's occasionally poignant approach.
(Continued on next page)

N/T Takes Off In Nation's Top Markets Everybody's Talking At Us

BY VALERIE GELLER

LOS ANGELES How much talk is too much talk? With news/talk radio already believed by many to be the salvation of AM radio, and with the format becoming a media darling over the last year, a lot of top 25 markets may get a chance to find out in the near future.

Where once there were three variants of N/T radio—news, talk, and in many smaller markets a combination thereof—the format has splintered even further in recent years. Many cities pit an issue-oriented talk station such as WRKO Boston vs. a more lifestyle-slanted outlet like WHDH. There are younger demo talk outlets, either controversial (i.e. KFYY Phoenix) or comedy-oriented (WLUP Chicago); sports talk outlets (WFAN New York, WIP Philadelphia); religious talk stations; full-service ACs with night talk; and now—buoyed by no fewer than three networks, all seeking to clear major-market stations, business-oriented N/T.

The proliferation of N/T stations has long been a fact of life in some markets. Miami, a market of rough-

ly 3 million, supports WIOD, WNWS, and all-news WINZ—largely due to the market's many older listeners. It also has three Hispanic talk outlets, WQBA, WAQI, and WOCN. To the north, there's Broward County's motivational talk WWNN, and WJNO and WPBR West Palm Beach, Fla.

Chicago supports market leader WGN, youth-oriented WLUP-AM, all-news WBBM—which does talk at night—and WMAQ, two black talk outlets, WGCI-AM and WVON. Now, it is expected to get another player in WLS which will have to find a niche for its anticipated "hot talk" format in between WGN and WLUP.

The same week the WLS rumors began, WQXR-AM New York announced that by fall, it too would enter a market that already contained WOR, WABC, black N/T WLIB, all-news WINS and WCBS, and, at least for now, WMCA, which is currently scheduled to be taken over by new owners whose chief holdings are religious stations.

The growing number of talk
(Continued on page 14)

FCC Nominee Stresses Need To Cooperate With Congress Sikes Sounds A Friendly Opening Note

BY BILL HOLLAND

WASHINGTON Alfred Sikes, President Bush's new nominee for the chairmanship of the FCC (Billboard, July 8), is apparently the pragmatic man that his boosters say he is—and in an interview with Billboard, says that he is determined to get along with the Congress, even if he has to yield on some issues.

"I'm a man of strong values," says the 49-year-old nominee, who is currently chief of the National Telecommunications and Information Administration. "But one would have had to fail to read the history books not to realize that you have to meet Congress halfway. That means turning misunderstandings into understandings. Does that mean one will occasionally have to yield? Yes."

That's about all Sikes, who seems to face a shoo-in confirmation when Congress returns from recess, will comment on at this point. Asked about such issues as safe harbor hours for adult programming or reimposition of the three-year holding rule or any other anti-trafficking rule, he will say only, "I'm going to have to wait until I size up the problems in the context of this new office."

The new FCC chairman-nominee admits he is "relieved" that he has been given the administration nod after a two-week wait, during which time insiders suggested the White House might have been irked at him for talking to the press about FCC issues before his nomination was formally announced. "Right now, I'm reviewing the issues I'll be facing, and trying to prepare for the [confirmation] hearings," he says.

Asked if he might have to move from any strongly held positions that a former broadcaster might have—for example, a deregulatory mindset upon which he based the chances of future success of the broadcast industry in last year's NTIA white paper on the future of U.S. communications—Sikes once

again put his new job in historical perspective. "All the FCC chairmen I know of—and I've studied the actions of three or four care-

WASHINGTON ROUNDUP

fully, both back in Missouri and here in Washington—all have had to yield to the wishes of Congress at periods of time."

Will he try not to rankle members of Congress on such sensitive

issues as license application preferences for minorities and women, or the elimination of the fairness doctrine, issues that got his predecessors in hot water?

Sikes sidestepped the chance to suggest that former Reagan FCC chairmen Mark Fowler and outgoing Patrick Dennis had been headstrong, as Congressional critics have contended. "All the chairmen have had periods when they didn't get along," he says, adding, "in the end, it's the Congress that controls the purse strings—they hold the power of the purse . . . I'm not always going to be right."

VOX JOX

(Continued from preceding page)

ecdotes forced GM Dana Horner to finally decide. "I couldn't put my finger on it," says Horner, "but I didn't feel like it was going to work."

Eric "Magic" Scott, p.m. driver at urban WJHM Orlando, Fla., heads for nights at KQLZ (Pirate Radio) Los Angeles leaving PD Duff Lindsey with a major opening . . . At WPOW Miami, Gino Latino is out. Tony the Tiger and Dimas Martinez take late nights and overnights, respectively.

The first air-talent signing for WLS Chicago's rumored upcoming format switch is N/T WFLA Tampa afternoon driver Bob Lassiter. He'll eventually take on the WLS afternoon drive. New WLS GM Tom Tradup says, "I'll tell you for a fact, there is nobody else yet. We had nobody on staff until Lassiter was signed."

N/T KFBK Sacramento, Calif.'s, news director David Hall, sportscaster David Grosby, and afternoon agricultural reporter Terri-Rae Elmer move en masse to mornings at KFI Los Angeles beginning July 17 in the wake of the KFI purge that booted morning veterans Gary Owens and Al Lohman, as well as news director Dave Blake. Elmer's husband, KFBK weatherman Gerry Wallace, has also signed with KFI.

PARODIES HAVEN'T LOST THEIR NOVELTY—YET

(Continued from preceding page)

unusual backgrounds. John Mammoser quit his job at Texas Instruments in Dallas to move to Los Angeles and become Pirate Radio's creative director. Mammoser had received airplay on Westwood One's "Dr. Demento" program with "Nine Coronas," a spoof of the Knack's "My Sharona," and "My Girlfriend Is Inflatable," sung to the tune of Robert Palmer's "Simply Irresistible."

When Mammoser heard Shannon was putting together a staff, he had "Dr. Demento" producer Robert Young pass his tape along. And he is not the only novelty talent discovered by Demento, aka Los Angeles-based musicologist Barry Hansen, in his 20 years on the air. Hansen, who also found Weird Al Yankovic, says novelties have been "a spice in the stew for 10-15 years"—dating back roughly to when morning drive became a much

The new signings by KFI PD George Oliva complete the station's slow transition from AC to N/T. Oliva also happens to be an alumnus of the Group W-owned KFBK.

Although Lohman will not return to KFI, Owens will remain with the Cox-owned station until July 14 and is still doing the morning show—with his missing-in-action cohort occasionally popping up on tape. Owens, meanwhile, has started his own production company, Fnork Prods. KFBK has yet to name replacements for the departing staffers . . . And veteran broadcaster Bill Bransome, 71, of N/T KYW Philadelphia retired June 30 after 24 years at the station.

Urban KJMJ (100.3 JAMZ) Dallas PD Elroy R.C. Smith feels he has the last element in place as current urban KDAY Los Angeles morning man Russ Parr signs to take over mornings at the 6-month-old KJMJ during the last week of July . . . Veteran Denver radio team Steven B & the Hawk are dissolving their partnership and leaving p.m. drive at KXKL-FM (Cool 105) Denver. In addition, Jay Scott is leaving the station's morning team for mornings at WAIV Jacksonville, Fla. If you're interested in either of the KXKL jobs, contact PD Chris Elliott.

Cleveland veteran and former WWWE p.m. driver Tom Bush is

higher profile daypart. Sometimes morning jocks even bootleg cuts—submitted on tape and not available elsewhere—from his show.

Like Demento's program, morning shows also tend to play obscure gems, besides the current crop of novelties. Tom Chapin's "Shoveling" was popular on WTIC Hartford, Conn., during the snow season. Meri Wilson's "Peter The Meter Reader" and Bryan Bowers' "The Scotsman" are two oldie novelties that receive frequent airplay on both Pirate Radio and Q106, with the former being the morning shows' biggest request.

Chuck Berry's "My Ding-A-Ling," unbelievably his only No. 1 hit, generates a similar reaction with Q106 listeners. "The kids have never heard it before," says Murphy. "You put it on and people think it is the coolest thing they've ever heard."



Schmooze, Blue, And Tattoo. Cyndi Lauper recently dropped by top 40 WHTZ (Z100) New York to show off her latest tattoo for VP/director of operations/programming Steve Kingston, left, and MD Frankie Blue.

across town at WMMS, producing the WMMS Buzzard Morning Zoo and adding his vocal talents to the mix. He performed the same duties for many years at WMJI Cleveland for John Lanigan's morning show . . . After a brief stint, current top 40 WQGN (Q105) New London, Conn., morning team Jonathan Monk & Dianna Kelly say they're leaving the station at the end of July, but WQGN GM Greg Delmonaco says, "There's nothing official yet." Vacationing PD/afternoon driver Frank "Franco" Carofano will make the final decision when he returns. Monk & Kelly can be reached at 203-535-4422.

WMCA New York engineer Thomas Tortorella is hosting a show on Pacifica outlet WBAI called "Country Music Alternatives." He's also looking for an on-air job in commercial radio and can be reached at 212-254-5755 . . . KKLQ (Q106) San Diego is looking for a production director; T&R to Garry Wall . . . And Arden Campbell has been promoted from weekends to middays/promotions director at country KROR Palm Springs, Calif., replacing Andi Lauren.

FORMAT CHANGES: Beasley's oldies WWAM Fort Myers, Fla., became Z-Rock affiliate WZRZ July 1. Top 40 WYMJ Dayton, Ohio GM Alan Gray says the station is set to flip to "Oldies 104" sometime before the end of the month . . . Album outlet WRQK-FM (Rock 107) Canton, Ohio, shifted to rock 40 by signing

with Gorman Media, and kicked off the change July 3 with 24 hours of non-stop Bon Jovi—to coincide with the band's performance that evening. By midnight of the Fourth, the new PD/morning man was "Spaceman" Scott Hughes, former morning man at top 40 WJRZ Monmouth/Ocean County, N.J., replacing Greg Morrison.

EVENTS: Responding to a management order to stop their prank phone calls, Doug Gilmore & Arnie Wheeler, the morning team at crossover WLUM (Hot 102) Milwaukee managed to get in one more phone call. Gilmore called WLUM VP/GM Steve Sinicropi, claiming to be a disgruntled lyric. According to the Milwaukee Journal, Sinicropi's response, once the true nature of the call was revealed, had to be beeped.

First they came after George Jones for using "Ya Ba Da Ba Doo" in a song title. Now top 40 KQLZ (Pirate Radio) Los Angeles has received a cease-and-desist order from Hanna-Barbera, threatening Scott Shannon and company with legal action if he keeps using HB's "Smurfs" in his regular morning show vignettes. Shannon complied with the request, but not before a recent "Smurfathon" in which he played all his "Smurf" bits.

The National Assn. of Broadcasters Broadcast Capital Fund is planning a series of 10 regional seminars on minority broadcast ownership. Contact Anna Johnson at 212-779-4360.



Summer In The Station. On her recent trip to South Florida, Donna Summer, left, dropped in on crossover WPOW (Power 96) Miami—the station that broke her comeback single, "This Time I Know It's For Real," in the U.S. Shown with Donna is WPOW PD Bill Tanner.

newslines...

CAPITAL CITIES/ABC has been given a waiver by the FCC to keep four radio/TV combos. Radio stations affected are WABC/WPLJ New York; WLS/WYTZ Chicago; KGO San Francisco; and KABC/KLOS Los Angeles.

ADAMS COMMUNICATIONS has signed an agreement with Eric/Chandler Communications to purchase oldies KCBQ-AM-FM San Diego for \$23.5 million.

RALPH HEYWARD has resigned as GM of Noble Broadcast Group's KMGJ/KIXI Seattle combo; in addition, Ruth Ray, GM of Nobles WMHE Toledo, Ohio, will resign in August.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Ring My Bell**, Anita Ward, JUANA CASABLANCA
3. **Hot Stuff**, Donna Summer, CASABLANCA
4. **Chuck E's In Love**, Rickie Lee Jones, WARNER BROS.
5. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
6. **Boogie Wonderland**, Earth, Wind & Fire With the Emotions, ARC
7. **Makin' It**, David Naughton, RSO
8. **I Want You To Want Me**, Cheap Trick, EPIC
9. **Shine A Little Love**, Electric Light Orchestra, JET
10. **Gold**, John Stewart, RSO

TOP SINGLES—20 Years Ago

1. **In The Year 2525 (Exordium & Terminus)**, Zager & Evans, RCA
2. **Spinning Wheel**, Blood, Sweat & Tears, COLUMBIA
3. **Good Morning Starshine**, Oliver, JUBILEE
4. **Love Theme From Romeo & Juliet**, Henry Mancini & His Orchestra, RCA
5. **One, Three Dog Night**, DUNHILL
6. **Crystal Blue Persuasion**, Tommy James & the Shondells, ROULETTE
7. **Bad Moon Rising**, Creedence Clearwater Revival, FANTASY
8. **The Ballad of John and Yoko**, Beatles, APPLE
9. **Color Him Father**, Winstons, METROMEDIA
10. **What Does It Take To Win Your Love**, Jr. Walker & The All Stars, SOUL

TOP ALBUMS—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Breakfast In America**, Supertramp, A&M
3. **I Am**, Earth, Wind & Fire With the Emotions, ARC
4. **Cheap Trick At Budokan**, Cheap Trick, EPIC
5. **Rickie Lee Jones**, Rickie Lee Jones, WARNER BROS.
6. **Discovery**, Electric Light Orchestra, JET
7. **Candy-O**, Cars, ELEKTRA
8. **Songs Of Love**, Anita Ward, JUANA
9. **Back To The Egg**, Wings, COLUMBIA
10. **Dynasty**, Kiss, CASABLANCA

TOP ALBUMS—20 Years Ago

1. **Hair**, Original Cast, RCA
2. **Romeo & Juliet**, Soundtrack, CAPITOL
3. **Blood, Sweat & Tears**, COLUMBIA
4. **This Is**, Tom Jones, PARROT
5. **Age Of Aquarius**, Fifth Dimension, SOUL CITY
6. **A Warm Shade Of Ivory**, Henry Mancini & His Orchestra, VICTOR
7. **Nashville Skyline**, Bob Dylan, COLUMBIA
8. **Tommy**, Who, DECCA
9. **Bayou Country**, Creedence Clearwater Revival, FANTASY
10. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO

COUNTRY SINGLES—10 Years Ago

1. **Amanda**, Waylon Jennings, RCA
2. **Shadows In The Moonlight**, Anne Murray, CAPITOL
3. **You're The Only One**, Dolly Parton, RCA
4. **(Ghost) Riders In The Sky**, Johnny Cash, COLUMBIA
5. **I Can't Feel You Anymore**, Loretta Lynn, MCA
6. **Save The Last Dance For Me**, Emmylou Harris, WARNER BROS.
7. **Nobody Likes Sad Songs**, Ronnie Milsap, RCA
8. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
9. **Suspicious**, Eddie Rabbitt, ELEKTRA
10. **Simple Little Words**, Cristy Lane, LS

SOUL SINGLES—10 Years Ago

1. **Ring My Bell**, Anita Ward, JUANA CASABLANCA
2. **Bad Girls**, Donna Summer, CASABLANCA
3. **Boogie Wonderland**, Earth, Wind & Fire With the Emotions, ARC
4. **Chase Me**, Con Funk Shun, MERCURY
5. **You Gonna Make Me Love Somebody Else**, The Jones Girls, P.I.R.
6. **Turn Off The Lights**, Teddy Pendergrass, CBS
7. **Good Times**, Chic, ATLANTIC
8. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.
9. **I Wanna Be With You**, Isley Brothers, T-NECK
10. **Do You Wanna Go Party**, KC & the Sunshine Band, TK

Stations Discover Networking Has Its Benefits

BY CARYN BRUCE

NEW YORK In Oakland, Calif., the Bay Area Rapid Transit system decorates the walls of its depots with group photographs of DJs from nine competing radio stations, plus other area media personalities.

Until now, that might have been as close as you would have found any of the players in the highly competitive Bay Area radio market. But this summer they are getting together to tell stories—not radio war stories but children's stories, to crowds of more than 1,500 kids each week at the Hilltop Mall summer reading program.

Some say contact between neighbor stations benefits individual stations as well as the designated cause. "It's healthy to get to know who's in the game with you," says Jim Sheehan, promotion director for top 40 KXXX-FM (X100) San Francisco. "And if the whole is greater than the sum of its parts, all the better."

But aside from a group television spot and the group photo, contact among Bay Area stations is limited. Each has its own story to read. Each has its own week to promote the program. "We might go so far as saying we are joining other Bay Area stations in the event," Sheehan says, "but we would never mention other stations on the air."

Some markets saw the need for unified trade groups years ago. The Milwaukee Area Radio Stations group, developed in 1974, consists of 18 stations. Its most recent endeavor has been a combined effort to improve their city's image. The campaign, called See What You've Been Missing, Milwaukee, was launched in October with a local advertising agency. Each MARS station committed 12 60-second spots per week throughout the year for the campaign.

Though the main purpose of MARS is "to increase the market revenue for radio as a whole," says organization VP and WOKY/WMLL GM Brian Ongaro, the group is also a boon to community service. Over the years, member stations have contributed to Milwaukee's Lakefront Festival of the Arts, the local blood center, and the city's school for problem children.

In addition, the group encourages communication among competitors. "We talk a lot in our meetings about the problems of down-selling each others' stations," Ongaro says. "And through the organization, the GMs all know each other well enough to approach each other when there seems to be a problem."

Similarly, stations in Grand Rapids, Mich., incorporated an organization of radio broadcasters in 1985 and met informally before that. "The biggest challenge in the group is getting everybody going in the same direction," says the group's president and WOOD GM James P. White. Like MARS, the group involves all member stations in various community events, such as the fall "Celebration On The Grand" festival. It also helped make Grand Rapids one of the most successful markets for the Radio Futures' Committee's 30-seconds-of-silence campaign.

But stations in other markets

would rather stay as far away from their competitors as possible. "[Cooperation] takes the fun out of radio," says Jim Robertson, PD of country KIKK Houston, a highly competitive market with two or three stations in each format. Although Houston also has a broadcasters' organization, Robertson says, "It would take nothing short of a natural disaster to get stations in our market together."

In areas without organized groups, telethons and auctions have brought stations together. Classic rock WKFM Syracuse, N.Y., and album rival WAQX were both involved with a June 17-18 arthritis telethon. Although Syracuse stations rarely talk to each other, WAQX PD Lorraine Rapp says, "We don't let the competition in radio get in the way of a good deed."

Top 40 WABB-FM Mobile, Ala., reached out to Gulf Coast listeners to raise money for a bone marrow transplant for a listener through a

seven-day radiothon that began June 5. In order to reach everyone necessary, says PD Leslie Fram, WABB-FM needed the support of the other stations in the market. So on the last morning of the campaign, five stations simulcast each

WFAI Fayetteville, N.C. The ad ran at the old Fox Drive-in and the Miracle Theatre downtown. It got quite embarrassing as the ad outlasted my tenure at that station. It continued to run until I left that market 10 years later in 1968."

PROMOTIONS

others' personalities and raised \$97,000 for the transplant. "There's always the fear of giving the other stations publicity," Fram says. "But, more importantly, we were able to use each other's reputations to reach our goal."

OLD MOVIES

In response to the June 17 column on radio/movie tie-ins, Jim Kelso, head of the broadcasting department at Lenior Community College in Kinston, N.C., writes, "I used screen ads in the late 1950s at

IDEA MILL

When top 40 WRQX (Q107) Washington, D.C., evening jock Danny Wright was "forbidden" to go to the local Bon Jovi concert, he asked listeners to send in the 2,000 complaint letters he needed to change his PD's mind. One of the letter writers will accompany Wright to the concert.

Album rock KSHE St. Louis raised more than \$50,000 for Cardinal Glennon Children's Hospital at a Scoops Of Fun ice cream celebration with appearances by some of the original cast of "Leave It To Beaver" . . . Classical WQXR-AM-FM New York celebrates its first move since 1950 with a sidewalk concert under the stars Thursday (13).



This poster, plastered in California's Bay Area Rapid Transit system depots, features area media personalities acting out stories they'll read this summer at the Bay Area's Hilltop Mall. Shown, from left, are KITS' Lori Thompson; KMEL's Renel Lewis; KIOI's Rick Shaw; KOIT's Vickie Jenkins; KSOL's Billy Ocean; KKSF's Janice Wright with Willie Wright-Sugarman; KSFO's Celeste Perry with Kekoa O'Brien; KCBS' Paula Drake; KTMV-TV's Miss Sharon from "Romper Room"; and top 40 KXXX's Chuck Geiger with Daniel and Melissa Geiger.

N/T PROLIFERATES IN NATION'S TOP MARKETS

(Continued from page 12)

styles isn't that different from the fractionalization that took place in music radio over the last two decades. But so far, those connected with the format think that looking for a niche will expand the format's audience, not fragment it as was the case with music radio.

In Atlanta, longtime format leader WSB contends with N/T WGST—which recently moved to a new frequency—and new all-news outlet WCNN, as well as several suburban business N/T outlets. But WSB GM Bob Neil says he's not too worried about the competition. "WSB has been around for something like 70 years. WSB is Atlanta. We don't spend too much time focusing on our competitors. We focus on ourselves and on the needs of the listener."

WGST station manager Eric Seidel says his station can compete by going "for the more upscale listener. WSB is more blue-collar." If there is a problem, he says, "it's simply getting the baby boomers back over to AM; they don't know we exist. My daughters are 15 and 18. If I didn't have this job, they wouldn't know what AM was."

What WSB's Neil doesn't think there's room for is all-news. "People live in the Sun Belt to get away from the seriousness of the Northeast. We don't have the violence or political intrigue. The garbage gets picked up once a week. It's a nice place to live." But WCNN OM John Wheeling says, "This is a big com-mute city and there are a lot of news customers out there."

Then there's Denver, where longtime talk monolith KOA has direct competition again. Only several months after the sign-off of KNUS, one of that station's host/producers, John Wark, is back as president of KNUS's new incarnation, KBXG.

Although Denver has had economic problems in recent years, and although one of the market's recent attempts at business talk has folded, Wark thinks KBXG can survive in an expensive format. At KNUS, he says, "I saw from the inside how things were mismanaged. We're not going to live the same life as KNUS. They went under because of cost, not revenue. Talk is very expensive."

"I'm certain that a market of 2 million can support two N/T stations. Our station sounds different.

Our audience is highly educated, physically active. They do things like go camping. We're catering to that audience. I think the door is open. I don't think KOA is doing that great a job."

Not surprisingly, KOA PD Bruce Kamen's reaction to KBXG bears a certain resemblance to Neil's take on his competition. "I don't think KBX will have much impact on our audience share. KOA consistently leads with talk in this market. It serves the community and has been around for years. I'd rather be in the leadership position and have KBX react to us."

How do advertising agencies feel about the N/T format's expansion? One media buyer, who asked not to be named, says that because he buys demographics, not formats, there may be indeed be room. He says his cohorts "don't care if we buy three or four talk stations in one market as long as they're able to deliver the audience. I know that talk is catching on in a big way . . . I see it in the spots themselves because a lot of advertisers are mimicking the talk radio call-in shows as a way to sell products."

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

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 4 weeks at No. One
2	2	6	10	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
3	3	5	9	UNBORN HEART COLUMBIA 38-68754	DAN HILL
4	4	2	12	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
5	7	9	11	I'LL BE LOVING YOU (FOREVER) ◆ NEW KIDS ON THE BLOCK COLUMBIA 38-68671	
6	5	3	11	WHERE ARE YOU NOW? JIMMY HARNEN WITH SYNCH WTG 31-68625	
7	6	4	15	EVERLASTING LOVE ◆ HOWARD JONES ELEKTRA 7-69308	
8	10	13	8	MY BRAVE FACE ◆ PAUL MCCARTNEY CAPITOL 44367	
9	8	7	11	KEEP EACH OTHER WARM BARRY MANILOW ARISTA 1-9838	
10	11	14	9	WAITING GAME ◆ SWING OUT SISTER FONTANA 874 190-7/POLYGRAM	
11	9	8	15	MISS YOU LIKE CRAZY ◆ NATALIE COLE EMI 50185	
12	15	19	8	WE CAN LAST FOREVER CHICAGO REPRISE 7-22985	
13	14	21	9	MY ONE TEMPTATION ◆ MICA PARIS ISLAND 7-99252/ATLANTIC	
14	13	10	22	SECOND CHANCE ◆ THIRTY EIGHT SPECIAL A&M 1273	
15	12	11	13	FOREVER YOUR GIRL ◆ PAULA ABDUL VIRGIN 7-99230	
16	21	26	6	EXPRESS YOURSELF ◆ MADONNA SIRE 7-22948/WARNER BROS.	
17	19	25	8	ROOMS ON FIRE ◆ STEVIE NICKS MODERN 7-99216/ATLANTIC	
18	25	33	3	THE END OF THE INNOCENCE DON HENLEY Geffen 7-22925	
19	16	16	22	WIND BENEATH MY WINGS ◆ BETTE MIDLER ATLANTIC 7-88972	
20	24	31	4	SOUL PROVIDER ◆ MICHAEL BOLTON COLUMBIA 38-68909	
21	17	15	14	THINKING OF YOU ◆ SA-FIRE CUTTING 872 502-7/POLYGRAM	
22	27	28	6	TROUBLE ME ◆ 10,000 MANIACS ELEKTRA 7-69298	
23	23	23	7	INTO THE NIGHT BENNY MARDONES POLYDOR 889 368-7/POLYGRAM	
24	30	—	2	DON'T WANNA LOSE YOU ◆ GLORIA ESTEFAN EPIC 34-68959/E.P.A.	
25	18	18	19	AFTER ALL CHER & PETER CETERA Geffen 7-27529	
26	26	27	5	DARLIN' I ◆ VANESSA WILLIAMS WING 871 936-7/POLYGRAM	
27	34	—	2	★★★ POWER PICK ★★★ RIGHT HERE WAITING RICHARD MARX EMI 50219	
28	28	29	4	GOOD THING ◆ FINE YOUNG CANNIBALS I.R.S. 53639/MCA	
29	20	12	14	THROUGH THE STORM ARETHA FRANKLIN & ELTON JOHN ARISTA 1-9809	
30	32	32	4	SPELL DEON ESTUS MIKA 889 328-7/POLYGRAM	
31	31	35	5	THE DOCTOR ◆ THE DOOBIE BROTHERS CAPITOL 44376	
32	22	17	12	THE BEST YEARS OF OUR LIVES NEIL DIAMOND COLUMBIA 38-68741	
33	29	22	12	SOLDIER OF LOVE DONNY OSMOND CAPITOL 44369	
34	37	37	5	ON THE BEACH ◆ CHRIS REA Geffen 7-22938	
35	39	45	4	HOW'M I GONNA SLEEP ◆ TIM FINN CAPITOL 44339	
36	33	24	16	TALK IT OVER ◆ GRAYSON HUGH RCA 8802	
37	35	20	13	GIVING UP ON LOVE ◆ RICK ASTLEY RCA 8872	
38	36	38	6	ANYTHING CAN HAPPEN ◆ WAS (NOT WAS) CHRYSALIS 43365	
39	50	—	2	SACRED EMOTION ◆ DONNY OSMOND CAPITOL 44379	
40	40	43	4	ALL OR NOTHING AT ALL ◆ AL JARREAU REPRISE 7-27550	
41	43	—	2	NO MORE RHYME ◆ DEBBIE GIBSON ATLANTIC 7-88885	
42	38	30	15	CITY STREETS ◆ CAROLE KING CAPITOL 44336	
43	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ COMFORT OF STRANGERS ◆ JULIA FORDHAM VIRGIN 7-99224	
44	44	47	3	I DROVE ALL NIGHT ◆ CYNDI LAUPER EPIC 34-68759/E.P.A.	
45	46	46	3	COME TO ME HIROSHIMA EPIC 34-68890/E.P.A.	
46	NEW	1	1	LICENCE TO KILL ◆ GLADYS KNIGHT MCA 53657	
47	48	48	3	TOY SOLDIERS ◆ MARTIKA COLUMBIA 38-68747	
48	49	49	3	DANCING WITH THE LION ANDREAS VOLLENWEIDER COLUMBIA 38-68928	
49	47	36	19	ORINOCO FLOW (SAIL AWAY) ◆ ENYA Geffen 7-27633	
50	45	34	18	LIKE A PRAYER ◆ MADONNA SIRE 7-27539/WARNER BROS.	

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

LAURA NYRO LIVE AT THE BOTTOM LINE

A SINGER/SONGWRITER OF EXCEPTIONAL POWER AND VISION

LIVE AT THE BOTTOM LINE HER NEW RECORD... RECORDED LATE LAST YEAR, CONTAINS EIGHT BRAND NEW SONGS, AS WELL AS, CLASSICS LIKE "WEDDING BELL BLUES," "AND WHEN I DIE" & "STONED SOUL PICNIC."

THE CRITICS SAID THIS ABOUT HER SHOWS:

"One of the most original challenging and soulful POP voices of the last two decades"
Billboard

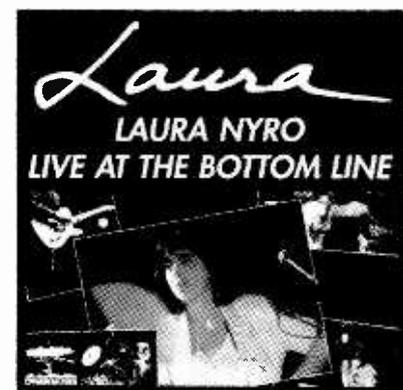
"She remains one of the most gifted and effecting figures of the modern POP era"
L.A. Times

"No other POP-Music figure of the era has had a more lasting influence on Urban Music"
N.Y. Times

THE CURRENT TOUR:

- 7/7 HARTFORD, CT
- 7/8 LENOX, MA
- 7/13 PITTSBURGH, PA
- 7/20 INDIANAPOLIS, IN
- 7/21 MADISON, WI
- 7/22 CHICAGO, IL
- 8/4-5-6 SAN FRANCISCO, CA
- 8/8 SACRAMENTO, CA
- 8/12 HART, MI
- 8/13 SAN DIEGO, CA
- 8/16 VENTURA, CA
- 8/18-19 LOS ANGELES, CA
- 8/23 BOULDER, CO
- 8/31 NEW YORK CITY, NY
- 9/1-2 NEW YORK CITY, NY

Representation—David Bendett Artists, Inc. In Association With Roscoe Herring



YL/YC/YD 6430 ©1989 Cypress Records. Manufactured & Distributed By A&M Records, Inc.

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	4	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY 3 weeks at No. One
2	2	3	7	BROTHER OF MINE Arista LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
3	4	6	4	A FRIEND IS A FRIEND Atlantic LP CUT	PETE TOWNSHEND
4	5	5	7	DON'T SAY YOU LOVE ME Capitol 44420	BILLY SQUIER
5	3	2	11	RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY
6	6	4	7	WORLD IN MOTION Elektra LP CUT	JACKSON BROWNE
7	7	9	7	NEED A LITTLE TASTE OF LOVE Capitol LP CUT	THE DOOBIE BROTHERS
8	8	13	5	CROSSFIRE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
9	9	12	10	SO ALIVE RCA 8956	LOVE AND ROCKETS
10	10	17	4	FORGET ME NOT Epic LP CUT/E.P.A.	BAD ENGLISH
11	11	8	9	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
12	12	14	9	HEADED FOR A HEARTBREAK Atlantic 7-88922	WINGER
13	15	19	6	LET THE DAY BEGIN MCA LP CUT	THE CALL
14	16	18	5	ON THE LINE ATCO LP CUT	TANGIER
15	17	15	8	THE WANT OF A NAIL Warner Bros. LP CUT	TODD RUNDGREN
16	18	20	5	LITTLE FIGHTER Atlantic 7-88874	WHITE LION
17	13	7	11	ROOMS ON FIRE Modern 7-99216/Atlantic	STEVIE NICKS
18	14	10	9	MARTHA SAY Mercury LP CUT/Polygram	JOHN COUGAR MELLENCAMP
19	24	—	2	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
20	19	11	10	I WANT IT ALL Capitol 44372	QUEEN
21	22	29	4	SUN KING Sire LP CUT/Reprise	THE CULT
22	23	32	3	ALL I WANT IS YOU Island 7-99199/Atlantic	U2
23	20	21	9	TROUBLE ME Elektra 7-69298	10,000 MANIACS
24	21	22	11	IS THIS LOVE? Virgin 7-99212	KING SWAMP
				★★★ POWER TRACK ★★★	
25	32	41	11	FREE FALLIN' MCA LP CUT	TOM PETTY
26	26	30	4	STATESBORO BLUES Polydor LP CUT/Polygram	THE ALLMAN BROTHERS
27	29	34	5	SMOOTH UP Warner Bros. LP CUT	BULLETTYOYS
28	27	24	11	FASCINATION STREET Elektra 7-69300	THE CURE
29	25	23	8	LAY YOUR HANDS ON ME Mercury 874 452-7/Polygram	BON JOVI
30	30	43	3	HEAVEN Columbia LP CUT	WARRANT
31	35	35	5	18 AND LIFE Atlantic 7-88883	SKID ROW
32	28	16	9	THE DOCTOR Capitol 44376	THE DOOBIE BROTHERS
33	33	44	3	MISTA BONE Capitol LP CUT	GREAT WHITE
34	40	—	2	DIG Atlantic LP CUT	PETE TOWNSHEND/THE WHO
35	37	46	3	LONG WAY TO GO Modern LP CUT/Atlantic	STEVIE NICKS
36	36	40	5	MY PARADISE Columbia 38-68943	THE OUTFIELD
37	38	36	16	ONCE BITTEN TWICE SHY Capitol 44366	GREAT WHITE
38	31	28	15	FIRE WOMAN Sire 7-27543/Reprise	THE CULT
39	46	—	2	JACKIE BROWN Mercury 874 644-7/Polygram	JOHN COUGAR MELLENCAMP
40	44	49	3	YOU DON'T GET MUCH (WITHOUT GIVING) Slash LP CUT/Reprise	BODEANS
41	34	26	8	MY BRAVE FACE Capitol 44367	PAUL MCCARTNEY
42	42	39	5	ONE GOOD LOVER Mercury LP CUT/Polygram	RED SIREN
43	43	47	3	WALKING SHOES A&M LP CUT	TORA TORA
44	49	—	2	FIRE Atlantic LP CUT	PETE TOWNSHEND/THE WHO
45	47	—	2	WHO DO YOU LOVE Polydor LP CUT/Polygram	KINGDOM COME
46	45	—	2	KING FOR A DAY Geffen 7-22953	XTC
47	39	25	11	SATISFIED EMI 50189	RICHARD MARX
48	41	27	14	I WON'T BACK DOWN MCA 53369	TOM PETTY
49	50	—	2	COMING DOWN TONIGHT A&M 1424	THIRTY EIGHT SPECIAL
50	RE-ENTRY		6	LET IT ALL HANG OUT Mercury CD CUT/Polygram	JOHN COUGAR MELLENCAMP

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

NBC Networks Adds 17 Business Bits Programmers Worry About Overcrowded Format

BY CRAIG ROSEN

LOS ANGELES With NBC Radio Networks' addition of 17 daily business reports, set to debut July 10 (Billboard, July 8), the profile and stakes of syndicated and network business news radio continue to rise. Close to 350 stations are already running shortform business packages including Dow Jones & Co.'s "Wall Street Journal Reports," Public Interest Affiliates' "Crain's Business Report," and "FNN Business Radio."

Westwood One-owned NBC Radio apparently couldn't ignore the fact that business radio is a hot commodity. "We have been hearing for a long time that one of the things [affiliates] want is more business reports, particularly the brief one-minute reports," says WW1 VP of news Ron Nessen. "The fact that there are a number of services with similar shows suggest that there is a desire among stations for daily business reports."

NBC's "The Business Minute" is produced by cable television network CNBC and newspaper Investor's Daily. The CNBC-produced reports, originating from CNBC's Fort Lee, N.J., headquarters, will run six times a day in morning drive from 5:25-10:25 a.m. and will be anchored by a rotation of hosts, including Kathleen Campion, Leslie Carde, Neil P. Cavuto, and Ted David. The Investor's Daily-produced reports, hosted by Jim Newman, will originate from the floor of the Pacific Stock Exchange in Los Angeles and will be available hourly from 11:25 a.m.-9:25 p.m. ET.

Nessen says the arrangements with CNBC and Investor's Daily are ideal. NBC Radio already had a relationship with Investor's Daily as an advertiser, and CNBC is related to NBC-TV. [Even though NBC Radio is owned by WW1, Nessen insists the radio and television networks' ties reach beyond the name.]

Nessen says that if the programming—available on a barter basis with NBC retaining a one-minute commercial for every "Business Minute"—clears 200-250 stations with good representation in the top 25 markets, it would be "pretty successful." Competitors, however, are fearful the business radio marketplace is becoming overcrowded.

"Someone gets a hold of an idea, they see a spark and all of a sudden everyone wants to jump on the genre," says Interest Affiliates president Brad Saul. "There is no question that America is interested in more business information. But is NBC really providing something that the local major market stations can't deliver themselves?"

He also asks, "How many players can exist in this marketplace? I'm not sure there is room for CBS, NBC, FNN Business Radio, 'Wall Street Journal Report,' 'Dow Jones Report' [WSJR's pared-down one-minute FM-oriented programming], Money Radio, and Business Radio Network."

PIA's "Crain's Business Report," which has been offered since October 1987 as both single daily 90-second features and a half-hour weekend review and is currently heard on 107 stations in 20 of the top 25 markets, takes a different approach than the

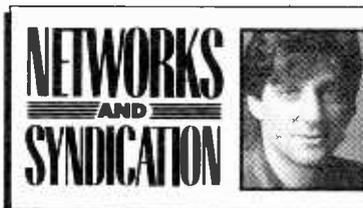
other business programming services, Saul says. He likens Crain's feature-oriented programming to the front half of a newspaper business

but at the same time, it is becoming an increasingly crowded marketplace. How many players can the market sustain?"

The longest-running syndicated business news programming is the Dow Jones & Co.'s "Wall Street Journal Report," which has been available for close to nine years. The two-minute reports, distributed by ABC, air 18 times each weekday. It is now heard on 102 stations in 47 of the top 50 markets. WSJR's FM-oriented "Dow Jones Report," launched in October 1987, is now up to 43 affiliates with 26 in top 50 markets.

Relative newcomer "FNN Business Radio," a joint venture between cable television's Financial News Network and Starstream Communications, has 92 affiliates with 30 in the top 50 markets. VP of affiliate relations Mary Clunis isn't worried about the new competition from NBC, since FNN encourages affiliates.

(Continued on next page)



by Craig Rosen

section and its competitors—concerned, he says, with stock market figures—to the back pages.

"I'm not surprised. There is demand and there is interest," says another competitor, who asked not to be named, upon hearing of NBC's entrance into shortform business programming. "They've got the stations in place that they can easily tap into,

FOR WEEK ENDING JULY 15, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from Commercial and College Radio Airplay Reports.	
				★★ NO. 1 ★★	
1	1	1	11	SO ALIVE RCA 8956	LOVE AND ROCKETS 4 weeks at No. One
2	3	4	7	DISAPPOINTED Virgin LP CUT	PUBLIC IMAGE LTD.
3	11	14	4	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
4	7	9	7	UNDER THE GOD EMI LP CUT	TIN MACHINE
5	6	6	9	SEE A LITTLE LIGHT Virgin LP CUT	BOB MOULD
6	5	8	8	OH DADDY Atlantic LP CUT	ADRIAN BELEW
7	10	11	5	WAITING FOR MARY Fontana LP CUT/Polygram	PERE UBU
8	2	5	9	EARDRUM BUZZ Mute 7-5040/Enigma	WIRE
9	8	3	8	TROUBLE ME Elektra 7-69298	10,000 MANIACS
10	15	18	4	LET THE DAY BEGIN MCA LP CUT	THE CALL
11	13	17	3	INTERESTING DRUG Sire LP CUT/Warner Bros.	MORRISSEY
12	17	13	8	KING FOR A DAY Geffen 7-22953	XTC
13	14	15	7	THE BEAT (EN) GENERATION Epic LP CUT/E.P.A.	THE THE
14	18	24	4	TAKE A STEP BACK A&M LP CUT	SIMPLE MINDS
15	NEW ▶		1	CHANNEL Z Reprise LP CUT	B-52'S
16	4	2	13	FASCINATION STREET Elektra 7-69300	THE CURE
17	24	25	3	LOVE SONG Elektra LP CUT	THE CURE
18	16	16	17	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
19	9	7	7	SHAKE THAT COSMIC THING Sire LP CUT/Reprise	B-52'S
20	12	10	10	PET SEMATARY Sire 7-22911/Warner Bros.	THE RAMONES
21	NEW ▶		1	SUN KING Sire LP CUT/Reprise	THE CULT
22	23	—	2	HARD SUN A&M 1431	INDIO
23	26	—	2	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
24	27	30	3	BATDANCE (FROM "BATMAN") Warner Bros. 7-22924	PRINCE
25	NEW ▶		1	YOU DON'T GET MUCH Slash LP CUT/Reprise	BODEANS
26	28	—	2	DON'T MAKE ME DREAM ABOUT YOU Reprise LP CUT	CHRIS ISAAK
27	30	—	2	EVERLASTING LOVE Island LP CUT	U2
28	22	23	4	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
29	NEW ▶		1	WHEN THE HAMMER CAME TO TOWN Rhino LP CUT	HOUSE OF FREAKS
30	NEW ▶		1	LET'S GO ROUND THERE Epic LP CUT/E.P.A.	THE DARLING BUDS

Billboard, copyright 1989. Tracks with the greatest airplay gains this week.

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

ates to sell spots to local advertisers, while NBC will retain spots for national advertisers. "I don't think it will affect the station we have on, nor will it affect the stations we are working to get on," Clunis says.

Despite NBC's move into business programming, don't look for CBS Radio Networks, which currently runs the three-minute "Today In Business" at the close of the market, to follow NBC's lead and beef up its business coverage. "Business news is hot right now," says says VP of programming Frank Murphy, "but we are not planning on expanding at this time."

ALL-DAY BUSINESS

While NBC enters the shortform

business game, three 24-hour-a-day satellite-delivered business services continue to grow. The Colorado-Springs, Colo.-based **Business Radio Network** now has 38 affiliates with nine in the top 20 markets.

The Anaheim, Calif.-based **Money Radio Network**, which recently merged with Spectrum Enterprises and went public, has 15 affiliates. Five of those are full time, with the remaining stations using eight hours or more. The newer, Los Angeles-based **Financial Business Network**, which debuted in April, is now heard on eight stations. A fourth 24-hour-a-day business service, Boston-based **Business News Network**, folded earlier this year.

CABLE TIES

NBC Radio's pairing with CNBC for "The Business Minute" continues the trend of cable television entities mingling with radio networks and syndication. FBN was originally cable TV programmer Financial News Network's parent company, but there is no longer a link between the two companies (Billboard, January 28).

Cable TV's FNN, however, is linked to radio's "FNN Business Radio"; Transtar offers both **CNN Headline News** and **CNN Radio News** (Billboard, June 3); and **TNNR**, owned by Group W Satellite Communications and Opryland USC Inc., is a spin-off of cable TV's TNN.

NEW AT40 PRODUCER

Bruce Goldberg, former VP of creative marketing for **Premiere Radio Networks**, is the new producer of ABC Radio Network's "American Top 40 With Shadoe Stevens," replacing **David Nichol**. **Robert T. Durkee** also signs on at "AT40" as a statistician/writer.

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.

July 14-16, **The Kinks**, The British Invasion Series, United Stations Programming Network special series, 90 minutes.

July 14-15, **Roxette**, On The Radio, On The Radio Broadcasting, one hour.

July 14-16, **Bobby Colomby/Noel Neil/Christine Keeler**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

July 14-16, **10dB**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

July 14-16, **Alice Cooper**, Metal

shop, MJI Broadcasting, one hour.

July 14-16, **Surface**, Star Beat, MJI Broadcasting, one hour.

July 14-16, **Kim Basinger/Cyndi Lauper/Donna Summer**, Party America, Cutler Productions, two hours.

July 14-16, **The Tom Petty Story**, The Weekly Special, United Stations, 90 minutes.

July 15-16, **Kool Moe Dee/Donna Allen/Eugene Wilde/"Lethal Weapon II"**, RadioScope, Lee Bailey Communications, one hour.

July 16, **Doobie Brothers/Stevie Ray Vaughan/Bad English**, Powercuts, Global Satellite Network, two hours.

July 17-23, **Chevy Chase/Bill Murray**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

July 17-23, **Allman Brothers Retrospective, Part 1**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 17-23, **Rosanne Cash**, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

July 17-23, **Steps Ahead**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 17-23, **Jimmy Page**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

July 17-23, **Maximum Voltage: Wasp**, High Voltage, Westwood One Radio Networks, two hours.

July 17-23, **ELO/Traffic/Eddie Money**, Classic Cuts, MJI Broadcasting, one hour.

July 17-23, **Billy Squier**, Rock Today, MJI Broadcasting, one hour.

July 17-23, **Southern Pacific**, Country Today, MJI Broadcasting, one hour.

July 17-23, **The Who, Part 2**, Off The Record with Mary Turner, Westwood One Radio Networks, one hour.

July 17-23, **Sylvia**, Westwood One Presents, Westwood One Radio Networks, one hour.

BROADCAST SERVICES

GET YOUR MESSAGE TO KEY RADIO STATION PERSONNEL. PLACE YOUR AD TODAY.

CALL 1 (800) 223-7524 ASK FOR JEFF SERRETTE IN NY STATE 1 (212) 536-5174

RADIO-INFORMER

A Sensational prep sheet for you! Trivia, birthdays, & more!
Free sample:
Call 604-438-7673
Or Write: Box 258,
Custer, WA 98240

RECORDS WANTED

LP's from 50's and 60's - Rock, R&B, Sax, Instrument Surf, Doo-Wop and 60's Girl Groups.
Robert
(213) 851-9511 or write:
P.O. Box 361082
Los Angeles, CA 90036-9682

AFFORDABLE QUALITY

Promos-Sweepers-Power ID's
Custom Promotional Packages
Put our major market team to work for your station!
Hot Spots CREATIVE SERVICES (713) 242-4171

It no make no sense to sit down when you hear you can groove

Virgin

Ziggy Marley and the Melody Makers

the new single

Look Who's Dancing

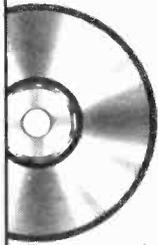
from the forthcoming album

One Bright Day

Produced by Ziggy Marley, Glenn Rosenstein, Chris Frantz and Tina Weymouth.
Executive Producers: The Melody Makers. Management: Jim Golden.
© 1989 Virgin Records America, Inc.

Message and groove

PIONEER PRESENTS



Hot Picks in Tokyo

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

- Week of June 25, 1989
- 1 My Brave Face Paul McCartney
 - 2 Rock On Michael Damian
 - 3 The Doctor The Doobie Brothers
 - 4 Express Yourself Richard Marx
 - 5 Satisfied Richard Marx
 - 6 Every Little Step Bobby Brown
 - 7 I'll Be Loving You (Forever) New Kids On The Block
 - 8 Happy Ever After Julia Fordham
 - 9 Wind Beneath My Wings Barrie Miller
 - 10 Miss You Like Crazy Natalie Cole
 - 11 Simply Red Know Me By Now
 - 12 Sayonara Baby Southern All Stars
 - 13 Nohin (That Compares 2U) The Jacksons
 - 14 I Love All Night Cyndi Lauper
 - 15 Veronica The Contells
 - 16 What You Don't Know Exposé
 - 17 Toy Soldiers Marika
 - 18 Forever You Girl Paul Abdul
 - 19 On Dur Down Bobby Brown
 - 20 Good Thing Fine Young Cannibals
 - 21 Buffalo Stance Janet Cherry
 - 22 Working Overtime Diana Ross
 - 23 Anything an Huggan Hax (Not Wee)
 - 24 Barbara Prince
 - 25 Baby Don't Forget My Number Milli Vanilli
 - 26 This Time I Know It's For Real Donna Summer
 - 27 Real Love Jody Watley

FM JAPAN 81.3 FM

POWERPLAYS™

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

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

PLATINUM

Z100
New York P.D.: Steve Kingston

1	1	New Kids On The Block, I'll Be Loving
2	2	Bette Midler, Wind Beneath My Wings
3	3	Donna Summer, This Time I Know It's F
4	4	Madonna, Express Yourself
5	5	Neneh Cherry, Buffalo Stance
6	6	Bon Jovi, Lay Your Hands On Me
7	7	Fine Young Cannibals, Good Thing
8	8	Soul II Soul, Keep On Movin'
9	9	Pajama Party, Yo No Se
10	10	Lita Ford (Duet With Ozzy Osbourne),
11	11	Benny Mardones, Into The Night
12	12	Paula Abdul, Forever Your Girl
13	13	Milli Vanilli, Baby Don't Forget My N
14	14	Expose, What You Don't Know
15	15	De La Soul, Me Myself And I
16	16	Debbie Gibson, No More Rhyme
17	17	Simply Red, If You Don't Know Me By N
18	18	Prince, Balance (From "Batman")
19	19	Martika, Toy Soldiers
20	20	Steve B, In My Eyes
21	21	Cyndi Lauper, I Drove All Night
22	22	Natalie Cole, Miss You Like Crazy
23	23	Bobby Brown, Every Little Step
24	24	Richard Marx, Satisfied
25	25	Bobby Brown, On Our Own (From
26	26	Dino, I Like It
27	27	Jody Watley With Eric B. & Rakim, Fri
28	28	Michael Damian, Rock On (From "Dream
29	29	Skid Row, 18 And Life
30	30	Gloria Estefan, Don't Wanna Lose You
EX	EX	Richard Marx, Right Here Waiting

95.5 WPLJ
New York P.D.: Gary Bryan

1	1	Bette Midler, Wind Beneath My Wings
2	2	Donna Summer, This Time I Know It's F
3	3	Benny Mardones, Into The Night
4	4	Madonna, Express Yourself
5	5	Simply Red, If You Don't Know Me By N
6	6	New Kids On The Block, I'll Be Loving
7	7	Neneh Cherry, Buffalo Stance
8	8	Pajama Party, Yo No Se
9	9	Lita Ford (Duet With Ozzy Osbourne),
10	10	Bon Jovi, Lay Your Hands On Me
11	11	Martika, Toy Soldiers
12	12	Richard Marx, Satisfied
13	13	Expose, What You Don't Know
14	14	Fine Young Cannibals, Good Thing
15	15	Milli Vanilli, Baby Don't Forget My N
16	16	Debbie Gibson, No More Rhyme
17	17	Prince, Balance (From "Batman")
18	18	Bobby Brown, Every Little Step
19	19	Dino, I Like It
20	20	Cyndi Lauper, I Drove All Night
21	21	Natalie Cole, Miss You Like Crazy
22	22	Real Life, Send Me An Angel '89
23	23	Sweet Sensation, Hooked On You
24	24	Steve B, In My Eyes
25	25	Soul II Soul, Keep On Movin'
26	26	Guns N' Roses, Patience
27	27	Michael Damian, Cover Of Love
28	28	Bobby Brown, On Our Own (From
29	29	Paula Abdul, Cold Hearted
30	30	Cher & Peter Cetera, After All (Love
EX	EX	Jody Watley With Eric B. & Rakim, Fri
EX	EX	Richard Marx, Right Here Waiting
EX	EX	Michael Bolton, Soul Provider
EX	EX	Gloria Estefan, Don't Wanna Lose You
EX	EX	Robert Palmer, Tell Me I'm Not Dreami

KISS 108 FM
Boston P.D.: Sunny Joe White

1	1	Simply Red, If You Don't Know Me By N
2	2	Madonna, Express Yourself
3	3	Cyndi Lauper, I Drove All Night
4	4	Milli Vanilli, Baby Don't Forget My N
5	5	Martika, Toy Soldiers
6	6	Rod Stewart, Crazy About Her
7	7	10,000 Maniacs, Trouble Me
8	8	Expose, What You Don't Know
9	9	Karyn White, Secret Rendezvous
10	10	Jody Watley With Eric B. & Rakim, Fri
11	11	Bobby Brown, On Our Own (From
12	12	Holly Johnson, Love Train
13	13	Love And Rockets, So Alive
14	14	The Cult, Fire Woman
15	15	De La Soul, Me Myself And I
16	16	Sweet Sensation, Hooked On You
17	17	The Doobie Brothers, The Doctor
18	18	Dino, I Like It
19	19	Prince, Balance (From "Batman")
20	20	Real Life, Send Me An Angel '89
21	21	Stevie Nicks, Rooms On Fire
22	22	Bon Jovi, Lay Your Hands On Me
23	23	Tom Petty, I Won't Back Down
24	24	Paul McCartney, My Brave Face
25	25	Debbie Gibson, No More Rhyme
26	26	Michael Morales, Who Do You Give Your
27	27	Seduction, You're My One And Only (Tr
28	28	Paula Abdul, Cold Hearted
29	29	Sa-Fire, Gonna Make It
30	30	L.L. Cool J, I'm That Type Of Guy
EX	EX	Michelle Kwan, Cover Of Love
EX	EX	Roxette, Dressed For Success
EX	EX	Donny Osmond, Sacred Emotion
EX	EX	Don Henley, The End Of The Innocence
EX	EX	The Jeff Healey Band, Angel Eyes
EX	EX	Cher, If I Could Turn Back Time
EX	EX	Soul II Soul, Keep On Movin'
EX	EX	Richard Marx, Right Here Waiting
EX	EX	Bonnie Raitt, Harry's On It
EX	EX	Billy Squier, Don't Say You Love Me
EX	EX	John Cougar Mellencamp, Jacke Brown
EX	EX	Gloria Estefan, Don't Wanna Lose You
EX	EX	Henry Lee Summer, Hey Baby
EX	EX	King Swamp, Is This Love
EX	EX	Michael Bolton, Soul Provider
EX	EX	Artha Franklin/W.Houston, It Isn't
EX	EX	Robert Palmer, Tell Me I'm Not Dreami
EX	EX	Dead Or Alive, Come Home With Me
EX	EX	Chuckie Booker, Turned Away
EX	EX	Peter Gabriel, In Your Eyes (Theme Fr
EX	EX	Steve B, In My Eyes
EX	EX	Mica Paris, My One Temptation

EAGLE 106
Philadelphia P.D.: Charlie Quinn

1	1	Milli Vanilli, Baby Don't Forget My N
2	2	Fine Young Cannibals, Good Thing
3	3	New Kids On The Block, I'll Be Loving
4	4	Madonna, Express Yourself
5	5	Richard Marx, Satisfied
6	6	Donna Summer, This Time I Know It's F
7	7	Natalie Cole, Miss You Like Crazy
8	8	Expose, What You Don't Know
9	9	Bon Jovi, Lay Your Hands On Me
10	10	Martika, Toy Soldiers
11	11	The Doobie Brothers, The Doctor
12	12	Benny Mardones, Into The Night
13	13	Prince, Balance (From "Batman")
14	14	Simply Red, If You Don't Know Me By N
15	15	Bobby Brown, On Our Own (From
16	16	Soul II Soul, Keep On Movin'
17	17	L.L. Cool J, I'm That Type Of Guy
18	18	Cyndi Lauper, I Drove All Night
19	19	Stevie B, In My Eyes
20	20	Sweet Sensation, Hooked On You
21	21	Paul McCartney, My Brave Face
22	22	Tom Petty, I Won't Back Down
23	23	Karyn White, Secret Rendezvous
24	24	Sa-Fire, Gonna Make It
25	25	Debbie Gibson, No More Rhyme
26	26	Warrant, Down Boys
27	27	Jody Watley With Eric B. & Rakim, Fri
28	28	Stevie Nicks, Rooms On Fire
29	29	Michael Morales, Who Do You Give Your
30	30	Artha Franklin/W.Houston, It Isn't
EX	EX	Love And Rockets, So Alive
EX	EX	Richard Marx, Right Here Waiting
EX	EX	Gloria Estefan, Don't Wanna Lose You
EX	EX	Dino, I Like It
EX	EX	Paula Abdul, Cold Hearted
EX	EX	Don Henley, The End Of The Innocence
EX	EX	Rod Stewart, Crazy About Her

WZOU 94.3
Boston P.D.: Tom Jeffries

1	1	Fine Young Cannibals, Good Thing
2	2	Simply Red, If You Don't Know Me By N
3	3	Natalie Cole, Miss You Like Crazy
4	4	Madonna, Express Yourself
5	5	Cyndi Lauper, I Drove All Night
6	6	Stevie Nicks, Rooms On Fire
7	7	Benny Mardones, Into The Night
8	8	Love And Rockets, So Alive
9	9	Martika, Toy Soldiers
10	10	Richard Marx, Satisfied
11	11	Expose, What You Don't Know
12	12	Tom Petty, I Won't Back Down
13	13	Warrant, Down Boys
14	14	Paul McCartney, My Brave Face
15	15	Bon Jovi, Lay Your Hands On Me
16	16	Real Life, Send Me An Angel '89
17	17	10,000 Maniacs, Trouble Me
18	18	Michael Morales, Who Do You Give Your
19	19	Rod Stewart, Crazy About Her
20	20	Henry Lee Summer, Hey Baby
21	21	Debbie Gibson, No More Rhyme
22	22	The Doobie Brothers, The Doctor
23	23	Bobby Brown, On Our Own (From
24	24	Prince, Balance (From "Batman")
25	25	Sweet Sensation, Hooked On You
26	26	Roxette, Dressed For Success
27	27	Holly Johnson, Love Train
28	28	The Cult, Fire Woman
29	29	Milli Vanilli, Baby Don't Forget My N

93.9
Chicago P.D.: Buddy Scott

1	1	Neneh Cherry, Buffalo Stance
2	2	Milli Vanilli, Baby Don't Forget My N
3	3	Bette Midler, Wind Beneath My Wings
4	4	Simply Red, If You Don't Know Me By N
5	5	Martika, Toy Soldiers
6	6	Expose, What You Don't Know
7	7	Donna Summer, This Time I Know It's F
8	8	Paula Abdul, Forever Your Girl
9	9	Edelweiss, Bring Me Edelweiss
10	10	Pajama Party, Yo No Se
11	11	New Kids On The Block, I'll Be Loving
12	12	Dino, I Like It
13	13	Sweet Sensation, Hooked On You
14	14	Love And Rockets, So Alive
15	15	L.L. Cool J, I'm That Type Of Guy
16	16	Bobby Brown, On Our Own (From
17	17	Donny Osmond, Sacred Emotion
18	18	Real Life, Send Me An Angel '89

POWER 99 FM
Atlanta P.D.: Rick Stacy

1	1	Madonna, Express Yourself
2	2	Real Life, Send Me An Angel '89
3	3	Milli Vanilli, Baby Don't Forget My N
4	4	Richard Marx, Satisfied

KISFM 102.7
Los Angeles P.D.: Steve Rivers

1	1	Milli Vanilli, Baby Don't Forget My N
2	2	Neneh Cherry, Buffalo Stance
3	3	Donna Summer, This Time I Know It's F
4	4	Madonna, Express Yourself
5	5	Natalie Cole, Miss You Like Crazy
6	6	Bette Midler, Wind Beneath My Wings
7	7	Martika, Toy Soldiers
8	8	Fine Young Cannibals, Good Thing
9	9	De La Soul, Me Myself And I
10	10	Simply Red, If You Don't Know Me By N
11	11	Richard Marx, Satisfied
12	12	Dino, I Like It
13	13	Cyndi Lauper, I Drove All Night
14	14	Expose, What You Don't Know
15	15	Prince, Balance (From "Batman")
16	16	Benny Mardones, Into The Night
17	17	Love And Rockets, So Alive
18	18	Stevie B, In My Eyes
19	19	Real Life, Send Me An Angel '89
20	20	Bobby Brown, On Our Own (From
21	21	New Kids On The Block, Hangin' Tough
22	22	Whistle, Right Next To Me
23	23	Peter Gabriel, In Your Eyes (Theme Fr
24	24	Karyn White, Secret Rendezvous
25	25	Don Henley, The End Of The Innocence
26	26	TKA, You Are The One
27	27	Donny Osmond, Sacred Emotion
28	28	Dead Or Alive, Come Home With Me
29	29	Debbie Gibson, No More Rhyme
30	30	L.L. Cool J, I'm That Type Of Guy
EX	EX	Gloria Estefan, Don't Wanna Lose You
EX	EX	Surface, Shower Me With Your Love
EX	EX	Richard Marx, Right Here Waiting
EX	EX	Paula Abdul, Cold Hearted
EX	EX	Jody Watley With Eric B. & Rakim, Fri
EX	EX	Tom Petty, I Won't Back Down
EX	EX	Rod Stewart, Crazy About Her

Power 94 FM
Pittsburgh P.D.: Bill Cahill

1	1	Milli Vanilli, Baby Don't Forget My N
2	2	Martika, Toy Soldiers
3	3	Neneh Cherry, Buffalo Stance
4	4	Steve Nicks, Rooms On Fire
5	5	Simply Red, If You Don't Know Me By N
6	6	Bon Jovi, Lay Your Hands On Me
7	7	Richard Marx, Satisfied
8	8	Rod Stewart, Crazy About Her
9	9	Fine Young Cannibals, Good Thing
10	10	Stevie Nicks, Rooms On Fire
11	11	Madonna, Express Yourself
12	12	Natalie Cole, Miss You Like Crazy
13	13	Donna Summer, This Time I Know It's F
14	14	Expose, What You Don't Know
15	15	Great White, Once Bitten Twice Shy
16	16	Debbie Gibson, No More Rhyme
17	17	Prince, Balance (From "Batman")
18	18	Michael Morales, Who Do You Give Your
19	19	Paul McCartney, My Brave Face
20	20	Bobby Brown, On Our Own (From
21	21	Dino, I Like It
22	22	The Doobie Brothers, The Doctor
23	23	Henry Lee Summer, Hey Baby
24	24	Richard Marx, Right Here Waiting
25	25	The Jeff Healey Band, Angel Eyes
26	26	Bobby Brown, Every Little Step
27	27	Skid Row, 18 And Life
28	28	Love And Rockets, So Alive
29	29	Paula Abdul, Cold Hearted
30	30	Gloria Estefan, Don't Wanna Lose You
A	A	Karyn White, Secret Rendezvous
A	A	Cher, If I Could Turn Back Time
A	A	New Kids On The Block, Hangin' Tough
A	A	Betty Wright, On Our Own (From
A	A	Donny Osmond, Sacred Emotion

Q107
Washington P.D.: Lorrin Palagi

1	1	Bette Midler, Wind Beneath My Wings
2	2	Richard Marx, Satisfied
3	3	Natalie Cole, Miss You Like Crazy
4	4	Madonna, Express Yourself
5	5	Fine Young Cannibals, Good Thing
6	6	Neneh Cherry, Buffalo Stance
7	7	Paula Abdul, Forever Your Girl
8	8	Milli Vanilli, Baby Don't Forget My N
9	9	Rod Stewart, Crazy About Her
10	10	Donna Summer, This Time I Know It's F
11	11	Warrant, Down Boys
12	12	Simply Red, If You Don't Know Me By N
13	13	Bangles, Be With You
14	14	Expose, What You Don't Know
15	15	Michael Morales, Who Do You Give Your
16	16	Jimmy Harnen With Synch, Where Are You
17	17	Benny Mardones, Into The Night
18	18	Bon Jovi, Lay Your Hands On Me
19	19	The Doobie Brothers, The Doctor
20	20	Henry Lee Summer, Hey Baby
21	21	Martika, Toy Soldiers
22	22	Expose, What You Don't Know
23	23	New Kids On The Block, I'll Be Loving
24	24	Love And Rockets, So Alive
25	25	Donny Osmond, Sacred Emotion
26	26	Artha Franklin/W.Houston, It Isn't
27	27	Bobby Brown, On Our Own (From
28	28	L.L. Cool J, I'm That Type Of Guy
29	29	Prince, Balance (From "Batman")
EX	EX	Warrant, Down Boys

WAVA
Washington P.D.: Matt Farber

1	1	Benny Mardones, Into The Night
2	2	Paula Abdul, Forever Your Girl
3	3	Richard Marx, Satisfied
4	4	Donna Summer, This Time I Know It's F
5	5	Madonna, Express Yourself
6	6	Neneh Cherry, Buffalo Stance
7	7	Bobby Brown, Every Little Step
8	8	Milli Vanilli, Baby Don't Forget My N
9	9	Natalie Cole, Miss You Like Crazy
10	10	Simply Red, If You Don't Know Me By N
11	11	Expose, What You Don't Know
12	12	Martika, Toy Soldiers
13	13	Real Life, Send Me An Angel '89
14	14	New Kids On The Block, I'll Be Loving
15	15	Bette Midler, Wind Beneath My Wings
16	16	Bon Jovi, Lay Your Hands On Me
17	17	The Doobie Brothers, The Doctor
18	18	Bangles, Be With You
19	19	Love And Rockets, So Alive
20	20	Prince, Balance (From "Batman")
21	21	Bobby Brown, On Our Own (From
22	22	Tom Petty, I Won't Back Down
23	23	Donny Osmond, Sacred Emotion
24	24	Paula Abdul, Cold Hearted
25	25	Peter Gabriel, In Your Eyes (Theme Fr
26	26	Rod Stewart, Crazy About Her
27	27	Howard Jones, Everlasting Love
28	28	Dino, I Like It
29	29	Michael Damian, Cover Of Love
30	30	Richard Marx, Right Here Waiting
EX	EX	Soul II Soul, Keep On Movin'
EX	EX	Gloria Estefan, Don't Wanna Lose You
EX	EX	Henry Lee Summer, Hey Baby
EX	EX	King Swamp, Is This Love
EX	EX	Michael Bolton, Soul Provider
EX	EX	Artha Franklin/W.Houston, It Isn't
EX	EX	Robert Palmer, Tell Me I'm Not Dreami
EX	EX	Dead Or Alive, Come Home With Me
EX	EX	Chuckie Booker, Turned Away
EX	EX	Peter Gabriel, In Your Eyes (Theme Fr
EX	EX	Steve B, In My Eyes
EX	EX	Mica Paris, My One Temptation

WZOU 94.3
Boston P.D.: Tom Jeffries

1	1	Fine Young Cannibals, Good Thing
2	2	Simply Red, If You Don't Know Me By N
3	3	Natalie Cole, Miss You Like Crazy
4	4	Madonna, Express Yourself
5	5	Cyndi Lauper, I Drove All Night
6	6	Stevie Nicks, Rooms On Fire
7	7	Benny Mardones, Into The Night
8	8	Love And Rockets, So Alive
9	9	Martika, Toy Soldiers
10	10	Richard Marx, Satisfied
11	11	Expose, What You Don't Know
12	12	Tom Petty, I Won't Back Down
13	13	Warrant, Down Boys
14		

SILVER

96.1 TIC-FM

Hartford P.D.: Dave Shakes
1 1 Fine Young Cannibals, Good Thing
2 2 Dino, I Like It
3 3 Richard Marx, Satisfied
4 4 Karyn White, Secret Rendezvous
5 5 Madonna, Express Yourself
6 6 Milli Vanilli, Baby Don't Forget My N
7 7 Bobby Brown, On Our Own (From
8 8 Stevie Nicks, Rooms On Fire
9 9 Simply Red, If You Don't Know Me By N
10 10 Prince, Batdance (From "Batman")
11 11 Expose, What You Don't Know
12 12 Martika, Toy Soldiers
13 13 Donna Summer, This Time I Know It's F
14 14 Natalie Cole, Miss You Like Crazy
15 15 Cyndi Lauper, I Drove All Night
16 16 The Doobie Brothers, The Doctor
17 17 New Kids On The Block, I'll Be Loving
18 18 Sweet Sensation, Hooked On You
19 19 Donny Osmond, Sacred Emotion
20 20 Stevie Nicks, Rooms On Fire
21 21 Rod Stewart, Crazy About Her
22 22 Debbie Gibson, No More Rhyme
23 23 Paul McCartney, My Brave Face
24 24 Peter Gabriel, In Your Eyes (Theme Fr
25 25 Jody Watley With Eric B. & Rakim, Fri
26 26 Love And Rockets, So Alive
27 27 Paula Abdul, Cold Hearted
28 28 Michael Morales, Who Do You Give Your
29 29 Roxette, Dressed For Success
30 30 Tom Petty, I Won't Back Down
31 31 Soul II Soul, Keep On Movin'
32 32 Benny Mardones, Into The Night
33 33 Bobby Brown, Every Little Step
34 34 Howard Jones, The Prisoner
35 35 Gloria Estefan, Don't Wanna Lose You
36 36 Michael Bolton, Soul Provider
37 37 Richard Marx, Right Here Waiting
38 38 Michael Damian, Cover Of Love
39 39 Cher, If I Could Turn Back Time

100.7 FM #1 HIT MUSIC STATION

Miami P.D.: Frank Amadeo
1 1 Madonna, Express Yourself
2 2 Bobby Brown, Every Little Step
3 3 Neneh Cherry, Buffalo Stance
4 4 Expose, What You Don't Know
5 5 Fine Young Cannibals, Good Thing
6 6 Cyndi Lauper, I Drove All Night
7 7 Milli Vanilli, Baby Don't Forget My N
8 8 Martika, Toy Soldiers
9 9 Richard Marx, Satisfied
10 10 Simply Red, If You Don't Know Me By N
11 11 Benny Mardones, Into The Night
12 12 Natalie Cole, Miss You Like Crazy
13 13 Prince, Batdance (From "Batman")
14 14 The Cure, Fables of the Street
15 15 Donna Summer, This Time I Know It's F
16 16 Debbie Gibson, No More Rhyme
17 17 De La Soul, Me Myself And I
18 18 Real Life, Send Me An Angel '89
19 19 Bobby Brown, On Our Own (From
20 20 Love And Rockets, So Alive
21 21 Bon Jovi, Lay Your Hands On Me
22 22 New Kids On The Block, I'll Be Loving
23 23 Paula Abdul, Cold Hearted
24 24 Gloria Estefan, Don't Wanna Lose You
25 25 Rod Stewart, Crazy About Her
26 26 Bette Midler, Wind Beneath My Wings (
27 27 Richard Marx, Right Here Waiting
28 28 Michael Bolton, Soul Provider
29 29 Surface, Shower Me With Your Love
30 30 Paul McCartney, My Brave Face
31 31 Roachford, Cuddly You (Feel For Me)
32 32 Jimmy Harnen With Synchron, Where Are Yo
33 33 Dina, I Like It

WNCI 97.9

Columbus P.D.: Dave Robbins
1 1 Richard Marx, Satisfied
2 2 Simply Red, If You Don't Know Me By N
3 3 Milli Vanilli, Baby Don't Forget My N
4 4 Natalie Cole, Miss You Like Crazy
5 5 Bobby Brown, Every Little Step
6 6 Donna Summer, This Time I Know It's F
7 7 Madonna, Express Yourself
8 8 Martika, Toy Soldiers
9 9 Donny Osmond, Sacred Emotion
10 10 Bon Jovi, Lay Your Hands On Me
11 11 Fine Young Cannibals, Good Thing
12 12 New Kids On The Block, I'll Be Loving
13 13 Rod Stewart, Crazy About Her
14 14 Prince, Batdance (From "Batman")
15 15 Neneh Cherry, Buffalo Stance
16 16 Waterfront, Cry
17 17 Cyndi Lauper, I Drove All Night
18 18 The Doobie Brothers, The Doctor
19 19 Expose, What You Don't Know
20 20 Paula Abdul, Cold Hearted
21 21 Bobby Brown, On Our Own (From
22 22 Tom Petty, I Won't Back Down
23 23 Warrant, Down Boys
24 24 Don Henley, The End Of The Innocence
25 25 Howard Jones, The Prisoner
26 26 Debbie Gibson, No More Rhyme
27 27 Great White, Once Bitten Twice Shy
28 28 Erica Smith, Temptation Eyes
29 29 Animation, Calling It Love
30 30 Sa-Fire, Gonna Make It
31 31 Winger, Headed For A Heartbreak
32 32 Richard Marx, Right Here Waiting
33 33 Gloria Estefan, Don't Wanna Lose You
34 34 Aretha Franklin/W.Houston, It Isn't,
EX EX Michael Damian, Cover Of Love

WVOG The New 102.7 FM

Saginaw P.D.: Rick Belcher
1 1 Richard Marx, Satisfied
2 2 Great White, Once Bitten Twice Shy
3 3 Michael Morales, Who Do You Give Your
4 4 Warrant, Down Boys
5 5 Lita Ford (Duet With Ozzy Osbourne),
6 6 New Kids On The Block, I'll Be Loving
7 7 Bon Jovi, Lay Your Hands On Me
8 8 Fine Young Cannibals, Good Thing
9 9 Cinderella, Coming Home
10 10 Paula Abdul, Forever Your Girl
11 11 Winger, Headed For A Heartbreak
12 12 Henry Lee Summer, Hey Baby
13 13 Milli Vanilli, Baby Don't Forget My N
14 14 Ed Leppard, Excitable
15 15 Donny Osmond, Soldier Of Love
16 16 Chicago, We Can Last Forever
17 17 Madonna, Express Yourself
18 18 Bangles, Be With You
19 19 Simply Red, If You Don't Know Me By N
20 20 The Doobie Brothers, The Doctor
21 21 Martika, Toy Soldiers
22 22 Billy Squier, Don't Say You Love Me
23 23 White Lion, Little Fighter
24 24 The Cult, Fire Woman
25 25 Benny Mardones, Into The Night
26 26 Bobby Brown, Every Little Step
27 27 Jimmy Harnen With Synchron, Where Are Yo
28 28 Michael Damian, Cover Of Love
29 29 Howard Jones, Everlasting Love
30 30 Animation, Room To Move

KNOB 101.3

Minneapolis P.D.: Brian Philips
1 1 Martika, Toy Soldiers
2 2 Milli Vanilli, Baby Don't Forget My N
3 3 Simply Red, If You Don't Know Me By N
4 4 Neneh Cherry, Buffalo Stance
5 5 Prince, Batdance (From "Batman")
6 6 Bobby Brown, Every Little Step
7 7 Madonna, Express Yourself
8 8 Richard Marx, Satisfied
9 9 Dino, I Like It
10 10 Natalie Cole, Miss You Like Crazy
11 11 Real Life, Send Me An Angel '89
12 12 Cyndi Lauper, I Drove All Night
13 13 Michael Morales, Who Do You Give Your
14 14 Fine Young Cannibals, Good Thing
15 15 Donna Summer, This Time I Know It's F
16 16 Bobby Brown, On Our Own (From
17 17 Karyn White, Secret Rendezvous
18 18 Donny Osmond, Sacred Emotion
19 19 Love And Rockets, So Alive
20 20 Roxette, Dressed For Success
21 21 Warrant, Down Boys
22 22 Bon Jovi, Lay Your Hands On Me
23 23 L.L. Cool J, I'm That Type Of Guy
24 24 Richard Marx, Right Here Waiting
25 25 Tom Petty, I Won't Back Down
26 26 Sa-Fire, Gonna Make It
27 27 Don Henley, The End Of The Innocence
28 28 New Kids On The Block, I'll Be Loving
29 29 Eddie Money, Magic
30 30 Cher, If I Could Turn Back Time
31 31 Gloria Estefan, Don't Wanna Lose You
EX EX Michael Bolton, Soul Provider
EX EX The Doobie Brothers, The Doctor
EX EX Rod Stewart, Crazy About Her
EX EX Sweet Sensation, Hooked On You
EX EX Michael Damian, Cover Of Love

WJOL 99.1

Minneapolis P.D.: Gregg Swedberg
1 1 Martika, Toy Soldiers
2 2 Milli Vanilli, Baby Don't Forget My N
3 3 Michael Morales, Who Do You Give Your
4 4 Madonna, Express Yourself
5 5 Simply Red, If You Don't Know Me By N
6 6 Fine Young Cannibals, Good Thing
7 7 Cyndi Lauper, I Drove All Night
8 8 Dino, I Like It
9 9 Expose, What You Don't Know
10 10 Bobby Brown, On Our Own (From
11 11 Natalie Cole, Miss You Like Crazy
12 12 Love And Rockets, So Alive
13 13 Peter Gabriel, In Your Eyes (Theme Fr
14 14 Cinderella, Coming Home
15 15 Donna Summer, This Time I Know It's F
16 16 L.L. Cool J, I'm That Type Of Guy
17 17 Neneh Cherry, Buffalo Stance
18 18 Bon Jovi, Lay Your Hands On Me
19 19 Donny Osmond, Sacred Emotion
20 20 Prince, Batdance (From "Batman")
21 21 Richard Marx, Right Here Waiting
22 22 Debbie Gibson, No More Rhyme
23 23 Tommy Page, A Zillion Kisses
24 24 Stevie Nicks, Rooms On Fire
25 25 Karyn White, Secret Rendezvous
26 26 Paula Abdul, Cold Hearted
27 27 Don Henley, The End Of The Innocence
28 28 Henry Lee Summer, Hey Baby
29 29 Richard Marx, Satisfied
30 30 Great White, Once Bitten Twice Shy
31 31 Waterfront, Cry
32 32 Jody Watley With Eric B. & Rakim, Fri
33 33 Peter Gabriel, In Your Eyes (Theme Fr
EX EX Kon Kan, Harry Houdini

195

Dallas P.D.: Buzz Bennett
1 1 Prince, Batdance (From "Batman")
2 2 Martika, Toy Soldiers
3 3 Bobby Brown, Every Little Step
4 4 Great White, Once Bitten Twice Shy
5 5 Paula Abdul, Cold Hearted
6 6 Milli Vanilli, Baby Don't Forget My N
7 7 Bobby Brown, On Our Own (From
8 8 Madonna, Express Yourself
9 9 Debbie Gibson, No More Rhyme
10 10 Milli Vanilli, Baby Don't Forget My N
11 11 Bette Midler, Wind Beneath My Wings (
12 12 L.L. Cool J, I'm That Type Of Guy
13 13 Neneh Cherry, Buffalo Stance
14 14 Whistle, Right Next To Me
15 15 Richard Marx, Satisfied
16 16 Love And Rockets, So Alive
17 17 Real Life, Send Me An Angel '89
18 18 Moving Pictures, What About Me
19 19 Waterfront, Cry
20 20 Michael Damian, Rock On (From "Dream
21 21 Fine Young Cannibals, Good Thing
22 22 Howard Jones, The Prisoner
23 23 White Lion, Little Fighter
24 24 Don Henley, The End Of The Innocence
25 25 Grayson Hugh, Talk It Over
EX EX Simply Red, If You Don't Know Me By N
EX EX Michael Bolton, Soul Provider
EX EX Henry Lee Summer, Hey Baby

KZZP 104.7 FM

Phoenix P.D.: Bob Case
1 1 Martika, Toy Soldiers
2 2 Milli Vanilli, Baby Don't Forget My N
3 3 Whistle, Right Next To Me
4 4 Dino, I Like It
5 5 Richard Marx, Satisfied
6 6 Karyn White, Secret Rendezvous
7 7 Simply Red, If You Don't Know Me By N
8 8 Neneh Cherry, Buffalo Stance
9 9 Prince, Batdance (From "Batman")
10 10 Q-Feel, Dancing In Heaven (Orbital Be
11 11 Natalie Cole, Miss You Like Crazy
12 12 Love And Rockets, So Alive
13 13 Bobby Brown, On Our Own (From
14 14 De La Soul, Me Myself And I
15 15 Donny Osmond, Sacred Emotion
16 16 Bette Midler, Wind Beneath My Wings (
17 17 Stevie Nicks, Rooms On Fire
18 18 Madonna, Express Yourself
19 19 Surface, Shower Me With Your Love
20 20 Jody Watley With Eric B. & Rakim, Fri
21 21 Fine Young Cannibals, Good Thing
22 22 L.L. Cool J, I'm That Type Of Guy
23 23 Paula Abdul, Cold Hearted
24 24 New Kids On The Block, Hangin' Tough
25 25 Richard Marx, Right Here Waiting
26 26 Tom Petty, I Won't Back Down
27 27 Winger, Headed For A Heartbreak
28 28 Bon Jovi, Lay Your Hands On Me
29 29 Neneh Cherry, Kisses On The Wind
30 30 Chuckii Booker, Turned Away
EX EX The Cure, Fascination Street
EX EX The Jeff Healey Band, Angel Eyes
EX EX Expose, What You Don't Know
EX EX Bette Midler, Under The Boardwalk
EX EX The Cult, Fire Woman
EX EX Gloria Estefan, Don't Wanna Lose You
EX EX Sweet Sensation, Hooked On You

Q100

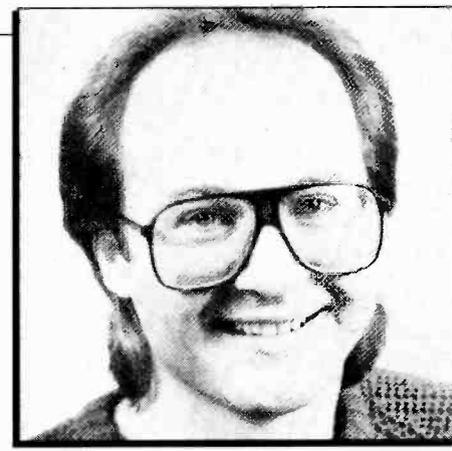
San Diego P.D.: Garry Wall
1 1 Neneh Cherry, Buffalo Stance
2 2 Milli Vanilli, Baby Don't Forget My N
3 3 Martika, Toy Soldiers
4 4 New Kids On The Block, I'll Be Loving
5 5 Bobby Brown, Every Little Step
6 6 Karyn White, Secret Rendezvous
7 7 Simply Red, If You Don't Know Me By N
8 8 De La Soul, Me Myself And I
9 9 Dino, I Like It
10 10 Paula Abdul, Forever Your Girl
11 11 Fine Young Cannibals, Good Thing
12 12 Bette Midler, Wind Beneath My Wings (
13 13 Natalie Cole, Miss You Like Crazy
14 14 Madonna, Express Yourself
15 15 Whistle, Right Next To Me
16 16 Love And Rockets, So Alive
17 17 Prince, Batdance (From "Batman")
18 18 L.L. Cool J, I'm That Type Of Guy
19 19 Stevie Nicks, Rooms On Fire
20 20 Bobby Brown, On Our Own (From
21 21 Surface, Shower Me With Your Love
22 22 Michael Damian, Rock On (From "Dream
23 23 Seduction, You're My One And Only (Tr
24 24 Expose, What You Don't Know
25 25 O-Feel, Dancing In Heaven (Orbital Be
26 26 Nica Paris, My One Temptation
27 27 Paula Abdul, Cold Hearted
28 28 Sweet Sensation, Hooked On You
29 29 Gloria Estefan, Don't Wanna Lose You
30 30 New Kids On The Block, Hangin' Tough
EX EX Richard Marx, Right Here Waiting
EX EX Chuckii Booker, Turned Away
EX EX Dead Or Alive, Come Home With Me Baby
EX EX Donny Osmond, Sacred Emotion
EX EX Soul II Soul, Keep On Movin'

KPZ 102.5

Seattle P.D.: Casey Keating
1 1 Fine Young Cannibals, Good Thing
2 2 Simply Red, If You Don't Know Me By N
3 3 Milli Vanilli, Baby Don't Forget My N
4 4 The Doobie Brothers, The Doctor
5 5 Madonna, Express Yourself
6 6 Richard Marx, Satisfied
7 7 Martika, Toy Soldiers
8 8 Cyndi Lauper, I Drove All Night
9 9 Donna Summer, This Time I Know It's F
10 10 Love And Rockets, So Alive
11 11 Expose, What You Don't Know
12 12 Neneh Cherry, Buffalo Stance
13 13 Bobby Brown, On Our Own (From
14 14 Prince, Batdance (From "Batman")
15 15 Paul McCartney, My Brave Face
16 16 Real Life, Send Me An Angel '89
17 17 Jody Watley With Eric B. & Rakim, Fri
18 18 Rod Stewart, Crazy About Her
19 19 Bobby Brown, On Our Own (From
20 20 Bon Jovi, Lay Your Hands On Me
21 21 Natalie Cole, Miss You Like Crazy
22 22 Tom Petty, I Won't Back Down
23 23 Warrant, Down Boys
24 24 Roxette, Dressed For Success
25 25 Dina, I Like It
26 26 Debbie Gibson, No More Rhyme
27 27 Don Henley, The End Of The Innocence
28 28 Great White, Once Bitten Twice Shy
29 29 Bette Midler, Wind Beneath My Wings (
30 30 Peter Gabriel, In Your Eyes (Theme Fr
31 31 The Cult, Fire Woman
32 32 Donny Osmond, Sacred Emotion
33 33 Michael Morales, Who Do You Give Your
34 34 Sweet Sensation, Hooked On You
35 35 Paula Abdul, Cold Hearted
36 36 Karyn White, Secret Rendezvous
37 37 The Jeff Healey Band, Angel Eyes
38 38 Michael Damian, Cover Of Love
EX EX Gloria Estefan, Don't Wanna Lose You
EX EX Richard Marx, Right Here Waiting
EX EX Winger, Headed For A Heartbreak
EX EX Living Colour, Open Letter (To A Land

KUBE 93.5 FM

Seattle P.D.: Tom Hutyler
1 1 Richard Marx, Satisfied
2 2 Fine Young Cannibals, Good Thing
3 3 Martika, Toy Soldiers
4 4 Expose, What You Don't Know
5 5 Milli Vanilli, Baby Don't Forget My N
6 6 Madonna, Express Yourself
7 7 Simply Red, If You Don't Know Me By N
8 8 The Doobie Brothers, The Doctor
9 9 Prince, Batdance (From "Batman")
10 10 Cyndi Lauper, I Drove All Night
11 11 Great White, Once Bitten Twice Shy
12 12 Donna Summer, This Time I Know It's F
13 13 Peter Gabriel, In Your Eyes (Theme Fr
14 14 Rod Stewart, Crazy About Her
15 15 Bon Jovi, Lay Your Hands On Me
16 16 Paul McCartney, My Brave Face
17 17 Stevie Nicks, Rooms On Fire
18 18 Bobby Brown, On Our Own (From
19 19 Love And Rockets, So Alive
20 20 Tom Petty, I Won't Back Down
21 21 Michael Morales, Who Do You Give Your
22 22 Donny Osmond, Sacred Emotion
23 23 Roxette, Dressed For Success
24 24 Debbie Gibson, No More Rhyme
25 25 Jody Watley With Eric B. & Rakim, Fri
26 26 Sweet Sensation, Hooked On You
27 27 Don Henley, The End Of The Innocence
28 28 Animation, Calling It Love
29 29 Donny Osmond, Sacred Emotion
30 30 Henry Lee Summer, Hey Baby
EX EX Real Life, Send Me An Angel '89
EX EX Paula Abdul, Cold Hearted
EX EX Robert Palmer, Tell Me I'm Not Dreami
EX EX Gloria Estefan, Don't Wanna Lose You
EX EX Billy Squier, Don't Say You Love Me
EX EX The Cult, Fire Woman
EX EX Benny Mardones, Into The Night
EX EX Michael Damian, Cover Of Love
EX EX Holy Johnson, Love Train
EX EX Andreas Vollenweider, Dancing With Th
EX EX Sa-Fire, Gonna Make It
EX EX Living Colour, Open Letter (To A Land
EX EX Dina, I Like It
EX EX Aretha Franklin/W.Houston, It Isn't,



Billboard's PD of the week Doug Podell WLLZ Detroit

IN EARLY 1986, Detroit's radio rumor mill was working overtime on WLLZ. Recently sold from Doubleday to Legacy, a format change was said to be imminent, with WLLZ waving the white flag after a long, bitter struggle against album-rock rival WRIF.

As the rumors peaked, night jock Doug Podell, the station's interim PD, charged into then-GM Dana Horner's office. "I told him to give me one chance, one book with the format," he remembers. "I wanted one real shot at it before they made a switch."

The change never happened, but WLLZ did. In the fall of '86, the Podell-led station passed WRIF. For the past 2 1/2 years, WLLZ—which has just been sold again to Group W—has been a fixture in Detroit's top 10, fending off WRIF and classic rock WCSX. In the winter Arbitron, it was fifth in the market, rising 3.8-4.7 12-plus overall.

"They have, more than anybody, stayed the course," says Dick Kernan, VP of the area's Specs Howard School of Broadcasting and a veteran Detroit radio watcher. "I think Doug has been pretty true to the album format based on what he knows to be historically successful in this market."

"I think it's helped that we've had a Detroit PD who's a little more in tune with the city," says Podell. "Some of my predecessors [Lee Arnold, Carey Curelop] were from out of state... and never really in touch with what was going on around them. That's the biggest factor."

But Podell is quick to note he had another trump card when he took over—J.J. & the Morning Crew, aka Jim Johnson and George Baier, formerly of WRIF. "What a plus to take over the station and for those guys to start the same day. No other programmer ever had that luxury; we always had to battle those guys. That turned things right around."

Adds Specs Howard's Kernan, "Once people finally recognized that they were at WLLZ, it was all over." Keeping WLLZ on top, however, has been a full-time job. Podell—a Detroit native who came to WLLZ in 1981, a year after the station debuted—knows he's on top of a shrinking mountain. Following national trends, the album rock share in Detroit has been decreasing; in the most recent Arbitron, Detroit's rockers held a 13.0 share, and it has slipped under 10.0 in other reports.

So, like other album PDs, Podell has been trying to take his station—with an 18-24 male core and known around town as "We Love Led Zeppelin"—to the adult demographics. "It's a real juggle," he acknowledges. "We want to maintain the core [but] become a more mainstream adult station. We've been able to do that with programming and promotions, but we haven't been able to get it with outside marketing yet."

One of Podell's greatest areas of concentration has been the morning show. Once a showcase solely for Johnson & Baier's lock-

er-room humor, the show now includes news, traffic and weather reports, and lengthy sports segments from Mitch Albom, a Detroit Free Press columnist who gives WLLZ access to major local and national sports figures. The sports emphasis is bolstered with regular guests like Detroit Pistons' reserve forward John Salley and "Hockey Night In Canada" analyst and former NHL coach Don Cherry.

Podell has also started p.m. drive newscasts and a Sunday night sports talk show co-hosted by Albom and local TV sportscaster Mike Stone. And WLLZ has made an expensive switch to a slick, more modern logo. "He's doing things that are probably a little off of what we normally expect out of an album-rock," Kernan says.

WLLZ, consulted by both Jeff Pollack and George Harris, is also targeting 25-34 listeners with more classic rock. Podell estimates that WLLZ's playlist has swelled to 72% classic material, and that his selection "has gotten even softer than a classic rock station in some respects. I'd have to say we're probably the softest rock station on the dial."

But ask the basic Detroit rock dog, and you'll find WLLZ is still perceived as the city's hard rock haven, the place where you can hear "Metalshop," Led Zeppelin B sides, and Guns N' Roses bootlegs. Indeed, at night, it is still possible to hear Winger, "Headed For A Heartache," Van Halen, "You're No Good," and Guns N' Roses' "Patience" in succession.

"On the younger end, listeners still think WLLZ is a contemporary rock'n'roll station despite the fact that if you listen to it, it doesn't bear a whole lot of evidence that way," says Kernan, adding that the perception may actually help WLLZ in Detroit's tight album-rock race, where the three competitors are often separated by tenths of a percentage point.

"It's so close," Kernan says, "that I think WLLZ continues to dominate because a third of the younger audience feels more comfortable there than at WRIF or WCSX."

Podell says he would take his chance at leaving that audience behind, however, to gain listeners in the older and more profitable demographics. He says he is particularly happy about market newcomer WDFX, whose "rock 40" playlist has fast become the choice of younger listeners in Detroit. "I've been trying to dump my image somewhere in this market and no one will take it," he says. "Now I have an opportunity."

"I think we can afford the gamble here. But will I stay with it if I see that we're not gaining and only losing? I'll tell you what, it'll only take a snap of the fingers to get the 18-24 back. All I'll have to do is cut loose the dayparting and let it ride. Our image is certainly strong enough that we can gain that back in a minute if we need to."

GARY GRAFF

Surface Rising To Top Of Charts Trio Makes A Splash With '2nd Wave'

BY DAVID NATHAN

LOS ANGELES With the single "Closer Than Friends" providing a second No. 1 black music hit for the group, Columbia Records' Surface has broken the "sophomore jinx" that plagues more than a few new acts.

"We really didn't know about that concept," says David "Pic" Conley, one-third of the East Coast-based trio. "When we went in to record our second album ["2nd Wave"], we just had the goal of growing musically and creatively."

Adds the group's Bernard Jackson, "We weren't worried about backing up the first album, and although sometimes companies can put the pressure on, we had none at all from CBS. They believed in us and what we could do, and we

delivered an album that we're more than pleased with—and they seem to feel the same way. We just continued what we did before. There was a lot of spirit and love

'We wanted to add a new dimension in the kind of material we do'

involved in doing this record."

Conley, Jackson, and David Townsend (son of veteran producer Ed Townsend) have been together as a team for five years. But it was when Leonard Richardson, who at the time worked with Screen Gems/EMI Music, played one of the group's compositions to then-CBS A&R executives Larkin Arnold and Eric Nuri that Surface landed its deal with Columbia. Although the initial single, "Let's Try Again," failed to make any impact, the follow-up, "Happy," took the team to the top of the charts in 1987.

"That was one of the oldest songs we'd written and we had no idea that 'Happy' would be such a big smash," says Conley, who adds that black radio's immediate support was responsible for the strong reaction to the song.

Jackson says the group had hoped for a gold album with that single's eventual across-the-board success. "We came close. That let us know we could do better the second time around and that's how

we approached the '2nd Wave' album."

"2nd Wave" was produced by all three members of Surface, whose writing credits include songs recorded by New Edition, Gwen Guthrie, and Sister Sledge, as well as production and writing work for both Rebbie Jackson and Isaac Hayes on their last CBS albums. The album reflects musical changes that the group wanted to convey. "We wanted to add a new dimension in the kind of up-tempo material we could do," says Conley. "Our first single from the new LP, 'I Missed' [which reached the No. 3 slot on the black singles chart], reflected that. We wanted to show people that we could stay current, that we could always do danceable music as well as groove ballads [like the current single, "Shower Me With Your Love"]."

The success of "Closer Than Friends" propelled "2nd Wave" to sales of more than 500,000, giving the group its first gold album.

"We knew that people would recognize 'Friends' as being a Surface kind of song," says Jackson, "and we felt it could do as well as 'Happy.' Certainly, there was reaction from retailers to the release of our second album that let us know that we had created some kind of foundation with the first album."

The group's series of track dates with such diverse acts as Slick Rick, Skyy, Kool & the Gang, Levert, Ready For The World, Kiara, and Cherrelle clearly helped in creating that audience base. "A lot of younger people had a chance to see

(Continued on page 24)



Taken To Taj. Taj Records, whose artists include Gerald Alston, Shanice Wilson, and Jack Mack & the Heart Attack, seals an agreement with Motown Records for promotion, marketing, artist development, and distribution of select Taj artists. This is the first distribution deal undertaken by Motown. Shown inking the agreement are Jheryl Busby, president/CEO of Motown, and Bill Dern, president of Taj.

The Black Music Biz: Memories, Observances, & Thanks Signing Off With Final Yeas And Nays

THE MUSIC MADE BY African-Americans has been part of my life since I heard "Please Mr. Postman" by the Marvelettes. Used to stand on my tiptoes to watch the 45 single slide down the record changer on its way to the turntable of my mother's Motorola hi-fi. Didn't know liking this music would turn into a career until about 10 years ago. Ever since then I've been engaged in a furious battle to understand how the past shaped the present, while keeping up with the forces pushing the music toward the future.

It's been fun, it's been exciting, and now, at least, this aspect of the battle is over. Starting next week this column will be turned over to Janine McAdams. Before retiring, I'd just like to list some final yeas and nays on this beguiling and bewildering business.

Nay to the big-time executives and grass roots activists who have failed to build an organization to protect and project the interest of this music. Unlike the Black Music Assn., it cannot be dominated by big shots or fully funded by major labels. It must be built from the ground up and not imposed from the top down. It must be involved with chastising acts that venture to South Africa, assisting progressive programs like the "Soul Train" awards, and sponsoring seminars on the industry for new jacks. Today the black music industry has too many conventions, but not one central operation dedicated to righting wrongs and celebrating strengths. A new BMA or AMA (African-American Music Assn.) is badly needed, but only if it is constructed on solid ground.

Nay to the hiring practices in the business. There are black, R&B, and urban departments that employ blacks. They need to exist. What we also need is an open-hearted approach on the pop side that allows black employees to move to significant jobs in promotion, merchandising, and sales. That's the kind of crossover that would put an end to the de facto segregation in these crucial areas.

Yea to those extending themselves to train young people. Programs like A&M's Yes To Jobs, where high schoolers get hands-on industry experience, need to be expanded. Teens are the backbone of the music industry economy. It only makes sense, in whatever way possible, that we repay that debt by helping them prepare for the future.

Nay to the talented but uncreative "soundmakers" (to

call many current records "songs" is a joke) that have taken the personality out of contemporary R&B. And nay to the radio stations that sound like hyperactive wall paper; faceless jocks playing faceless music. Due in large part to technology, there seem to be fewer stylistic differences between artists than ever before and radio has gone along.

Yea to those musicians who made this gig so pleasing. Prince was my first interview as a trade paper staff writer. If I knew then what I know now, I'd have taped it. Slick, adventuresome producer/writers like Leon Sylvers, Nile Rodgers, Bernard Edwards, Randy Muller, Ashford & Simpson, Kyle West, Al B. Sure!, L.A. & Babyface, Teddy Riley, Larry Smith, John "Jellybean" Benitez, and, especially, James Harris & Terry Lewis have enriched this column. Quincy Jones

and Mtume have dropped science on me on record and in long conversations.

Can't beat Michael Jackson on stage, though Bobby Brown, the Gap Band, M.C. Hammer, Midnight Starr, Earth, Wind & Fire, Parliament/Funkadelic, Stephanie Mills, Patti LaBelle, and The Time would give the Epic artist trouble on any given night. The most magical listening moments of my Billboard tenure were my first time hearing Anita Baker's "Rapture" and Tracy Chapman's debut album. Both rocked me with their passionate singing and deep reserves of heart. Luther Vandross towered over the competition, though Freddy Jackson, Howard Hewett, Levert's Gerald Levert, Bobby Womack, the late Z.Z. Hill, and Keith Sweat all made worthwhile music.

Yea to my favorite single of the '80s, Marvin Gaye's "Sexual Healing," a brilliant, sensual blend of '60s singing and '80s computer grooves. In short, "Sexual Healing" was science meets soul.

SHORT STUFF: A few thank-yous are in order . . . To Jack Gibson, Dave Clark, Joe Medlin, Eddie O'Jay, and Hal Jackson, among many, for their old-school wisdom . . . To my patient editors Adam White, Peter Keepnews, and Billboard's managing editor, Ken Schlager . . . To Russell Simmons, Gary Harris, Andre Harrel, and Ed Eckstine for the many nights of new jack swinging . . . To all the helpful publicity and artist develop-

(Continued on page 24)

The Rhythm and the Blues



by Nelson George

Billboard POWER PLAYLISTS FOR WEEK ENDING JULY 15, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WHUR-FM Howard University Radio		P.D.: Bobby Bennett	
1	Soul II Soul, Keep On Movin'	54	Chris Jasper, The First Time
2	Vanessa Williams, Darlin' I	55	Lisa Lisa And Cult Jam, Just Get It Together
3	Chucki Booker, Turned Away	56	Michael Cooper, Just What You Like
4	Surface, Shower Me With Your Love	57	Digital Underground, Do What You Like
5	Karyn White, Secret Rendezvous	58	Foster/Mcelroy, Gotta Be A Better Way
6	The System, Midnight Special	59	Jazzees, Low Life
7	James Ingram, It's Real	60	Nicole, Rock The House
8	Vesta, Congratulations	A61	Faze, Cold Sweat
9	Miles Jaye, Objective	A62	The Ojays, Out Of My Mind
10	Jody Watley With Eric B. & Rakim, Friends	A63	Natalie Cole (Duet With Freddie Jackson), I Do
11	David Peaston, Two Wrongs (Don't Make It Right)	A64	Guy, Spend The Night
12	Lizz, Ready Made Love		
13	Bobby Brown, On Our Own (From "Ghostbusters II")		
14	Al Green, As Long As We're Together		
15	Joyce Sims, Looking For A Love		
16	LeVert, Gotta Get The Money		
17	Kool Moe Dee, They Want Money		
18	100b, I Second That Emotion		
19	Blue Magic, It's Like Magic		
20	Stephanie Mills, Something In The Way (You Make Aretha Franklin/W.Houston, It Isn't, It Wasn't)		
21	Patti LaBelle, If You Asked Me To (From "Licence")		
22	Atlantic Starr, My Sugar		
23	E.U., Taste Of Your Love		
24	L.L. Cool J, I'm That Type Of Guy		
25	Bobby, Take It Off		
26	New Edition, N.E. Heart Break		
27	Heavy D & The Boyz, We Got Our Own Thang		
28	Third World, Forbidden Love		
29	Prince, Balance (From "Batman")		
30	The Isley Brothers, Spend The Night (Ce Soir)		
31	Aretha Franklin, Come To Me		
32	Alyson Williams (Featuring Nikki D), My Love Is		
33	Deon Estus, Spell		
34	The Manhattan, Sweet Talk		
35	Troy Johnson, The Way It Is		
36	Christopher Max, I Burn For You		
37	C.J. Anthony, You Are My Starship		
38	Kenny G, Against Doctor's Orders		
39	Eric Gable, Remember (The First Time)		
40	The Pasadenas, Riding On A Train		
41	Whistle, Right Next To Me		
42	Sharon Bryant, Let Go		
43	Al Jarreau, All Of My Love		
44	New Situation, Going To A Go-Go		
45	Jonathan Butler, Sarah, Sarah		
46	Dezi Phillips, Why You Wanna		
47	Mikki Bleu, Something Real		
48	Babyface, It's No Crime		
49	Three Degree's, Tie U Up		
50	Terry Lynn Carrington, More Than Woman		
51	Mystique, Tribute To The Deftones		
52	D.J. Chuck Chillout/Kool Chip, Rhythm Is The Ma		
53			

RIOA-FM		P.D.: Michael Spears	
1	Vanessa Williams, Darlin' I	11	The Jacksons, Nothing (That Compares 2 U)
2	Deon Estus, Heaven Help Me	12	BeBe & CeCe Winans, Lost Without You
3	Bobby Brown, On Our Own (From "Ghostbusters II")	13	Jody Watley With Eric B. & Rakim, Friends
4	Surface, Shower Me With Your Love	14	Terry Tate, Babies Having Babies
5	De La Soul, Me Myself And I	15	Prince, Balance (From "Batman")
6	New Kids On The Block, I'll Be Loving You (Forever)	16	Teddy Riley Featuring Guy, My Fantasy
7	Soul II Soul, Keep On Movin'	17	Lisa Lisa & Cult Jam, Little Jackie Wants To Be
8	100b, I Second That Emotion	18	Anita Baker, Lead Me Into Love
9	Luther Vandross, For You To Love	19	Tom! Tom! Tone!, For The Love Of You
10	El DeBarge, Somebody Loves You	20	Atlantic Starr, My First Love
11	The Jacksons, Nothing (That Compares 2 U)	21	Dino, I Like It
12	BeBe & CeCe Winans, Lost Without You	22	Eric Gable, Remember (The First Time)
13	Jody Watley With Eric B. & Rakim, Friends	23	Sharon Bryant, Let Go
14	Terry Tate, Babies Having Babies	24	L.L. Cool J, I'm That Type Of Guy
15	Prince, Balance (From "Batman")	25	Kool Moe Dee, They Want Money
16	Teddy Riley Featuring Guy, My Fantasy	26	Cherrelle, What More Can I Do For You
17	Lisa Lisa & Cult Jam, Little Jackie Wants To Be	27	Alyson Williams (Featuring Nikki D), My Love Is
18	Anita Baker, Lead Me Into Love	28	Entouch, II Hype
19	Tom! Tom! Tone!, For The Love Of You	29	Babyface, It's No Crime
20	Atlantic Starr, My First Love	30	Stephanie Mills, Something In The Way (You Make)
21	Dino, I Like It	31	Karyn White, Secret Rendezvous
22	Eric Gable, Remember (The First Time)	32	The System, Midnight Special
23	Sharon Bryant, Let Go	33	Froy Johnson, The Way It Is
24	L.L. Cool J, I'm That Type Of Guy	34	Christopher McDaniels, A Woman's Touch
25	Kool Moe Dee, They Want Money	35	Blue Magic, It's Like Magic
26	Cherrelle, What More Can I Do For You	A36	After Seven, Heat Of The Moment
27	Alyson Williams (Featuring Nikki D), My Love Is	A37	Dezi Phillips, Why You Wanna
28	Entouch, II Hype	A38	Eugene Wild, Ain't Nobody's Business
29	Babyface, It's No Crime	A39	Jonathan Butler, Sarah, Sarah
30	Stephanie Mills, Something In The Way (You Make)	A40	Today, Take It Off
31	Karyn White, Secret Rendezvous	A41	The Isley Brothers, Spend The Night (Ce Soir)



RADIO TAKES A HOLIDAY, TOO: This week many records may appear to be moving more slowly up the chart than usual. Record debuts and bullet awards are also affected. This occurs when there is a national holiday; this week, many of the radio programmers that report to the Hot Black Singles chart took the day off. Look for big jumps and records rebulleting next week when everyone is back at work.

HOTEL, MOTEL, HOLIDAY INN: There are two records on the black singles chart that invite a young lady to sleep over, and both gain seven stations. "Spend The Night" by Guy (MCA), now on 43 stations, also gains at retail and jumps 77-61. "Spend The Night (Ce Soir)" by the Isley Brothers (Warner Bros.) advances 44-33, it is on 79 stations and gains significant retail points. The song titles are pretty much the same, but the invitations sure sound different.

"DO THE RIGHT THING," the Motown soundtrack from the highly publicized Spike Lee movie, jumps to No. 58 in its second week on the Hot Black Albums chart. Two singles have been released and are doing very well on the charts. "Fight The Power" by Public Enemy debuts at No. 8 on the Hot Rap Singles chart. It is the second-highest debut since the chart started in March. The highest rap-chart debut was "Funky Cold Medina" by Tone Loc (Delicious Vinyl), at No. 4 on April 8. On the black singles chart, "Fight The Power" advances 81-66. "My Fantasy" by Teddy Riley Featuring Guy continues its march up the chart, advancing 46-38. The single gains seven new radio reports and is now on a total of 78 stations.

NEW ON THE CHARTS: Two labels debut on the Hot Black Singles chart. Cyntone Records, a Florida-based company owned by Tony Dominick, makes its first appearance with "Cold Sweat" by Faze. The label has been operational since 1986; this record is its first national effort. Look for the group's album in about a month. Coppersun Records also makes its chart bow, with New Situation's "Going To A Go Go." Carolyn Walker, the label's owner, is the only black female member of the Arizona Senate. She also hosts a weekly issues-oriented talk show. Best of luck to both labels.

WE GET ANSWERS: BeBe & CeCe Winans are in good company with their top 10 gospel album, "Heaven," on Capitol Records. "Amazing Grace" by Aretha Franklin (Atlantic) peaked at No. 2 on the Billboard black albums chart in August 1972 and went to No. 8 on the pop albums chart. (Billboard started tracking album sales by black artists separately from the pop albums chart in January 1965.) Special thanks to Alfonso Grundy, VP of Audrey Smaltz Inc., for giving us the answer. Grundy should know—he is a makeup artist who has worked with Franklin and appears in Sheryl Lee Ralph's video, "Beauty Basics For The Contemporary Black Woman."

BEST WISHES TO BEV: Congratulations to everybody's mother, Beverly Taylor, who is the new owner of Filmore Records, a retail outlet in Cleveland. Look for a name change to Bev's Joy Of Music in early August.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON 98 REPORTERS
JUST GIT IT TOGETHER					
LISA LISA & CULT JAM COLUMBIA	1	7	13	21	49
I DO					
NATALIE COLE/F.JACKSON EMI	1	6	11	18	53
SWEET TALK					
D'ATRA HICKS CAPITOL	0	3	15	18	20
RAINDROPS					
KOOL & THE GANG MERCURY	1	3	10	14	66
LET GO					
SHARON BRYANT WING	1	2	7	10	78
MY SUGAR					
ATLANTIC STARR WARNER BROS	1	1	8	10	43
JUST WHAT YOU LIKE					
MICHAEL COOPER REPRISE	2	3	5	10	18
TASTE OF YOUR LOVE					
E.U. VIRGIN	0	2	6	8	66
IF YOU ASKED ME TO					
PATTI LABELLE MCA	1	0	7	8	61
WHERE DO WE GO ?					
TEN CITY ATLANTIC	1	3	4	8	39

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

FOR WEEK ENDING JULY 15, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	KEEP ON MOVIN'	SOUL II SOUL	1
2	6	TURNED AWAY	CHUCKII BOOKER	2
3	8	SHOWER ME WITH YOUR LOVE	SURFACE	3
4	7	GOTTA GET THE MONEY	LEVERT	4
5	5	I'M THAT TYPE OF GUY	L.L. COOL J	9
6	15	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	5
7	10	THEY WANT MONEY	KOOL MOE DEE	11
8	13	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	6
9	4	OBJECTIVE	MILES JAYE	15
10	12	IT'S REAL	JAMES INGRAM	8
11	14	SECRET RENDEZVOUS	KARYN WHITE	7
12	11	DARLIN' I	VANESSA WILLIAMS	10
13	21	BATDANCE (FROM "BATMAN")	PRINCE	14
14	26	ON OUR OWN	BOBBY BROWN	12
15	17	MIDNIGHT SPECIAL	THE SYSTEM	13
16	18	SOMETHING IN THE WAY	STEPHANIE MILLS	16
17	2	SHOW & TELL	PEABO BRYSON	19
18	23	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	20
19	19	I SECOND THAT EMOTION	10DB	18
20	9	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	28
21	3	WORKIN' OVERTIME	DIANA ROSS	29
22	25	CRAZY (FOR ME)	FREDDIE JACKSON	24
23	33	I GOT IT MADE	SPECIAL ED	26
24	29	IT'S LIKE MAGIC	BLUE MAGIC	31
25	30	FORBIDDEN LOVE	THIRD WORLD	23
26	38	CONGRATULATIONS	VESTA	17
27	—	MY LOVE IS SO RAW	ALYSON WILLIAMS/NIKKI D	25
28	—	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	21
29	20	ME MYSELF AND I	DE LA SOUL	46
30	35	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	45
31	22	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	47
32	16	LEAD ME INTO LOVE	ANITA BAKER	41
33	—	AS LONG AS WE'RE TOGETHER	AL GREEN	22
34	—	I LIKE IT	DINO	30
35	—	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	44
36	39	TOBY	ANGEE GRIFFIN	50
37	24	FOR YOU TO LOVE	LUTHER VANDROSS	39
38	28	BUFFALO STANCE	NENEH CHERRY	51
39	32	CHILDREN'S STORY	SLICK RICK	75
40	—	SOMEBODY LOVES YOU	EL DEBARGE	27

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	TURNED AWAY	CHUCKII BOOKER	2
2	3	KEEP ON MOVIN'	SOUL II SOUL	1
3	4	SHOWER ME WITH YOUR LOVE	SURFACE	3
4	5	SECRET RENDEZVOUS	KARYN WHITE	7
5	6	GOTTA GET THE MONEY	LEVERT	4
6	8	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	5
7	2	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	6
8	7	IT'S REAL	JAMES INGRAM	8
9	10	CONGRATULATIONS	VESTA	17
10	11	ON OUR OWN	BOBBY BROWN	12
11	9	DARLIN' I	VANESSA WILLIAMS	10
12	14	MIDNIGHT SPECIAL	THE SYSTEM	13
13	16	SOMETHING IN THE WAY	STEPHANIE MILLS	16
14	18	THEY WANT MONEY	KOOL MOE DEE	11
15	17	AS LONG AS WE'RE TOGETHER	AL GREEN	22
16	20	BATDANCE (FROM "BATMAN")	PRINCE	14
17	19	I SECOND THAT EMOTION	10DB	18
18	21	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	21
19	22	I'M THAT TYPE OF GUY	L.L. COOL J	9
20	13	OBJECTIVE	MILES JAYE	15
21	23	SOMEBODY LOVES YOU	EL DEBARGE	27
22	25	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	20
23	24	SARAH, SARAH	JONATHAN BUTLER	32
24	27	FORBIDDEN LOVE	THIRD WORLD	23
25	15	SHOW & TELL	PEABO BRYSON	19
26	30	MY LOVE IS SO RAW	ALYSON WILLIAMS	25
27	33	IT'S NO CRIME	BABYFACE	37
28	36	IT ISN'T, IT WASN'T...	ARETHA FRANKLIN/W.HOUSTON	33
29	34	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	34
30	28	I LIKE IT	DINO	30
31	35	MY FANTASY	TEDDY RILEY FEATURING GUY	38
32	12	CRAZY (FOR ME)	FREDDIE JACKSON	24
33	37	TAKE IT OFF	TODAY	35
34	38	REMEMBER (THE FIRST TIME)	ERIC GABLE	36
35	40	SOMETHING REAL	MIKKI BLEU	40
36	39	THE WAY IT IS	TROY JOHNSON	42
37	—	LET GO	SHARON BRYANT	49
38	—	N.E. HEART BREAK	NEW EDITION	48
39	—	I GOT IT MADE	SPECIAL ED	26
40	—	YOU FOUND ANOTHER GUY	BOY GEORGE	43

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
65 AGAINST DOCTOR'S ORDERS (Brennee, BMI/High Tech, BMI/Kuzu, BMI/SBK Blackwood, BMI/Irving, BMI/Gernia, BMI)	30 I LIKE IT (Island, BMI/Onid, BMI) WBM
88 ALL OF MY LOVE (MCA, ASCAP/Moo Maison, ASCAP/Music Corp. Of America, BMI/Dal Coure, BMI/Rashida, BMI/Warner-Tamerlane, BMI)	18 I SECOND THAT EMOTION (Jobete, ASCAP) CPP
22 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP	56 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/SBK April, ASCAP/U.A., ASCAP)
85 BABIES HAVING BABIES (Chatterback, BMI)	44 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
28 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	79 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
14 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	63 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
51 BUFFALO STANCE (Virgin Music/BMI/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	9 'I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP)
75 CHILDREN'S STORY (Def American, BMI)	33 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
96 COLD SWEAT (Cykus, BMI)	31 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)
17 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	37 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenshirt, BMI)
81 CRAZY 'BOUT YOU (Harrindur, BMI/Moisneta, BMI)	8 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP
24 CRAZY (FOR ME) (Zomba, ASCAP)	76 JUST GIT IT TOGETHER (Forceful, BMI/Willesden, BMI/My! My!, BMI)
97 CRUZH' (Sac-Boy, ASCAP/MCA, ASCAP/Copyright Control)	1 KEEP ON MOVIN' (Virgin, ASCAP) CPP
10 DARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM	98 L.A. POSSE (L.A. Posse, ASCAP)
66 FIGHT THE POWER (Def American, BMI)	41 LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaine, ASCAP) CPP
93 THE FIRST TIME (Jasper Stone, ASCAP)	49 LET GO (Almo, ASCAP)
62 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs Of PolyGram, BMI) WBM	69 LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/SBK April, ASCAP/Virgin, ASCAP)
39 FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	92 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My! My!, BMI)
23 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	55 LOOKING FOR A LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)
5 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	53 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
89 FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)	67 LOVE SONG (Hip Trip, BMI/Jig-A-Watt Jams, BMI)
57 GITCHI U (Looky Lou, BMI/Bright Light, BMI)	72 THE MAN WE ALL KNOW AND LOVE (Turnout Bros, ASCAP/Dickiebird, BMI)
99 GOING TO A GO GO (Jobete, ASCAP)	46 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
59 GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O Dad, BMI)	13 MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)
4 GOTTA GET THE MONEY (Trycep, BMI/Ferncliff, BMI/Willesden, BMI)	90 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gernia, BMI) CPP
47 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)	68 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP
94 I AIN'T WIT IT (Bush Burmin', ASCAP)	38 MY FANTASY (Cal-Gene, BMI/Virgin, ASCAP)
71 I BURN FOR YOU (Air Bear, BMI/Warner-Tamerlane, BMI/MCA, ASCAP/Music Corp. Of America, BMI/Mike Chapman, ASCAP/Knighty-Knight, ASCAP)	84 MY FIRST LOVE (Jodaway, ASCAP)
52 I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP) WBM	25 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)
64 I DO (Les Estolles De La Musique, ASCAP/Scaramanga, ASCAP)	100 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
86 I FOUND LOVE (Citta, BMI/Sign Of The Twins, ASCAP)	82 MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Praeger J., BMI)
26 I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	48 N.E. HEART BREAK (Flyte Tyme, ASCAP)
	70 NO PLACE TO GO (Aahsum Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP)
	6 NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP
	15 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP
	12 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	91 PRETTY GIRLS (All Seeing Eye, ASCAP/PolyGram International, ASCAP/Better Days, BMI) WBM
	60 RAINDROPS (Selessongs, ASCAP)
	36 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
	73 RIDING ON A TRAIN (CRG, BMI)
	58 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
	95 ROCK THE HOUSE (Screen Gems-EMI, BMI)
	32 SARAH, SARAH (Aomba, ASCAP)
	7 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	19 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
	3 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
	27 SOMEBODY LOVES YOU (Jobete, ASCAP) CPP
	16 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
	40 SOMETHING REAL (El King, ASCAP)
	74 SPELL (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Mason Bros., BMI)
	61 SPEND THE NIGHT (Pending)
	34 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
	35 TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI) CPP
	54 TASTE OF YOUR LOVE (Marvennis, ASCAP/Syco 'M' Up, ASCAP)
	11 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
	50 TOBY (Toby, BMI)
	2 TURNED AWAY (Selessongs, ASCAP/Honey Look, ASCAP)
	21 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
	42 THE WAY IT IS (Anointed, ASCAP)
	20 WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
	78 WHAT MORE CAN I DO FOR YOU (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
	87 WHERE DO WE GO ? (SBK April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/SBK Blackwood, BMI/Been Stung, BMI)
	77 WHY IS THAT? (Zomba, ASCAP)
	80 WHY YOU WANNA (Avant Garde, ASCAP)
	45 A WOMAN'S TOUCH (Babyann, BMI)
	29 WORKIN' OVERTIME (Tommy Jym, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP) WBM
	83 YOU ARE MY STARSHIP (Electrocord, ASCAP)
	43 YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin Songs, BMI)

Gospel LECTERN



by Bob Darden

This is the first half of an interview with Light artist Beau Williams. Williams left a successful mainstream music career to sing gospel exclusively. His debut, "Wonderful," went top five on the spiritual charts last month after only five weeks.

WHO HAS THE BEST VOICE IN black gospel music? If you're talking about the men, it could well be a toss-up between Beau Williams and the Rev. Clinton Utterbach. Williams, of course, had a profitable career in mainstream music with Capitol Records after winning TV's "Star Search" competition in 1984. Today he sings gospel exclusively. His first release, "Wonderful" for Light Records, debuted at No. 9 on Billboard's spiritual chart and hit No. 5 five weeks later.

"Wonderful" was a group effort with producers Alan Abrahams, Laythan Armor, and myself, and it worked because we had a good communication," he says. "I wanted this album to share Jesus with everybody, traditional and contemporary black gospel fans alike."

"Wonderful" is indeed that rare gospel album where both the traditional and contemporary tracks work. The credit is shared equally by Williams' warm, versatile voice, the classy production, and the memorable songs.

"The Lord gave me 'Make Me Whole' in my sleep," Williams says. "I got up and put it on a tape recorder the next morning. I wrote 'My Heart Needs To Know' because we waste so many things in this country when there are so many people doing without, without a place to stay, without enough to eat. There are a lot of people who need help and this song is aimed at them."

"I wrote 'Peace, Joy And Happiness' because I prayed that the Lord would deliver me from the secular music

business so I would be able to praise Him. One day I was tied to a label, the next day I was free. He delivered that to me. In the studio, the three of us listened to the overall picture of the album and decided it needed something really up-tempo, something for the young crowd that needs to hear about Jesus. Just then, Laythan began to play this riff on the piano and I began to sing the words. Thank you Jesus!—it came right on the spot!"

Williams, Abrahams, and Armor chose the title cut after discussing a number of songs originally done by the Soul Stirrers.

"My mother used to listen to Sam Cooke & the Soul Stirrers all of the time," Williams says, "so I said, 'What about "Wonderful"?' Alan got a copy of it and said, 'That's a great song, let's do it.' When we began talking about the title of the album, I said, 'I think that song says it all.'"

Beau Williams is finding 'Wonderful' debut success

The out-of-the-box success of "Wonderful" comes on the heels of a mostly successful mainstream music career. But Williams, the son of a Houston preacher, says he had problems singing secular music almost from the beginning.

"I'm strictly doing gospel now," he says. "The thing about the secular music is that I don't think there's a consciousness about the kind of music we sing, about what it's doing to our young people. Instead, it seems like record companies, producers, and artists just sit around and think, 'What's the sexiest thing we can put on a record and get away with?'"

"When that happened, I thought, 'Maybe it is time for me to get out.' Now, I enjoy singing a love song. I think I write beautiful love songs—they were the most successful things I did. But if a record company is going to promote songs that describe sexual acts or blasphemy Jesus, I just had to get out. I might do commercials or the occasional song on a movie soundtrack, but only if they sing about things that are positive."

Jazz BLUE NOTES



by Jeff Levenson

THE '60S WERE AN IMPROBABLE MOMENT IN history, a decade that generated outpourings of expression—artistic, social, military—all altering the way we think and feel. In jazz, the forces of change were spurred by sociocreative uprisings even more revolutionary than bop's preceding insurgency. True to the spirit of the times, the jazz avant-garde pushed beyond the accepted boundaries of play and reconstructed its own schematics, which proved foundational for subsequent developments.

One of the main chroniclers of this movement was **Impulse!**, which proudly boasted a catalog documenting "The Definitive Jazz Scene" and "The New Wave In Jazz." ("New wave," "new music," even "Free jazz" were terms often used to refer to this stylistic category. The words, however, were never really rich enough to communicate the essence of the music—think of the signifiers "bop" or "swing," for instance, in relation to their musics—yet they remain in use today, semantic survivors over two decades.)

The label has just reissued eight albums that offer a fair sampling of that era's music. They are "Karma," by Pharoah Sanders; "Liberation Music Orchestra," by Charlie Haden; "Albert Ayler In Greenwich Village"; "Om," by John Coltrane; "Fire Music," by Archie Shepp; "Mingus, Mingus, Mingus, Mingus," by guess who?; "Chapter 1: Latin America," by Gato Barbieri; and "Streams," by Sam Rivers.

Some of the material, originally fiery and hair-raising given the swirl of cultural upheaval that attended its creation, now sounds oddly housebroken, though no less inspired. Aside from the music itself, the song titles provide a mosaic of the period's prevailing sentiments:

"Malcolm, Malcolm, Semper Malcolm" (Shepp); "Change Has Come" (Ayler); "The Creator Has A Master Plan" (Sanders); "Song Of The United Front" (Haden).

BROADCAST STUFF: WNET is presenting a 17-show series for public television titled "American Masters," profiling the lives and careers of noteworthy individuals in the creative arts. Three upcoming programs of particular interest are "Celebrating Bird: The Triumph Of Charlie Parker" on July 17; "Aretha Franklin: The Queen Of Soul" on July 24; and "Satchmo" (the one and only Louis Armstrong) on July 31... "Le Jazz Club From Paris" is a weekly radio program of concerts by French and American artists. It is broadcast over 75 sta-

Impulse reissues capture the sound of the '60s

tions around the States. Sound material from the above-mentioned Bird video won a gold medal for "Le Jazz Club" at last month's International Radio Festival Awards... NBC television and Anheuser-Busch have renewed "Michelob Presents Sunday Night." Next season's edition will sport the name change "Michelob Presents Night Music" in order to give participating stations an opportunity to broadcast the show at different times.

MORE: Pianist Andrew Hill has signed with Blue Note, organist Jimmy Smith with Milestone... Fantasy is about to release 15 Original Jazz Classic reissues, culled from the Pablo archives. Artists include Ella Fitzgerald, Dizzy Gillespie, Joe Pass, Oscar Peterson, and Benny Carter. The albums will boast new cover artwork, replete with photos by Giuseppe Pino... Incidentally, Benny Carter celebrates his 82nd birthday (amazing, considering the way he plays) Aug. 8 at Lincoln Center's "Classical Jazz" series in New York. The birthday salute will feature Carter sidekicks Gillespie, Ernestine Anderson, Hank Jones, Ray Brown, and Bobby Durham.

FOR WEEK ENDING JULY 15, 1989

Billboard

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

TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	25	BEBE & CECE WINANS SPARROW SPR 1169	9 weeks at No. One HEAVEN
2	2	25	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
3	4	33	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
4	3	25	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
5	6	21	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
6	28	5	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
7	10	69	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
8	5	9	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	WONDERFUL
9	7	37	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
10	NEW		TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
11	16	5	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
12	9	9	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M	NIGHTSONG
13	17	21	JAMES MOORE MALACO 4429	LIVE
14	33	5	AL GREEN A&M 5228	I GET JOY
15	11	21	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
16	18	45	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
17	8	25	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
18	19	33	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-2D8510/SOUND OF GOSPEL	PRAISE 88
19	14	57	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE 6
20	15	37	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
21	NEW		MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
22	21	33	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
23	20	25	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY
24	31	25	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
25	25	17	H.HARRIS/VOICE OF FAITH, HOPE & LOVE SOUND OF GOSPEL SOG-171	H.HARRIS/VOICE OF...
26	12	17	C.HAYES/COSMO CHURCH OF PRAYER I AM 8423/A&M	TURN IT OVER TO JESUS
27	13	21	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
28	26	37	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
29	36	13	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
30	24	33	TRAMAIN HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
31	NEW		CHARLES MAY ENSEMBLE ARRIVAL 726-1	SINGING FROM THE HEART
32	RE-ENTRY		VANESSA BELL ARMSTRONG JIVE 10741J/ARCA	VANESSA BELL ARMSTRONG
33	38	9	PILGRIM JUBILEES MALACO MAL-4431	BACK TO BASICS
34	37	5	ARVIS STRICKLING-JONES SECRET SOG-906/SOUND OF GOSPEL	"LIVE" IN CONCERT
35	32	5	REV. THOMAS WALKER ATLANTA INT'L AIR 10137	DON'T WORRY BE HAPPY
36	34	21	RON WINANS SELAH 7502/SPARROW	FAMILY & FRIENDS CHOIR
37	RE-ENTRY		KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
38	23	21	THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART
39	40	69	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
40	30	13	THE VOICES OF LIGHT LIGHT 7-115-72016-9/LEXICON	ALL TIME GOSPEL CLASSICS 2

(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.

PRE-RELEASE SALE PRICE SALE ENDS 7/21/89

ALBERTINA
WILLIAMS
My Time Is Not Over

\$5.29

WORD RECORDS

JESSY DIXON
I KNOW WHAT PRAYER CAN DO

NOVA DISTRIBUTING CORP. 1(800) 476-6682

© 1989 A&M Records, Inc. All Rights Reserved

HOT DANCE MUSIC™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	6	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS. 2 weeks at No. One	◆ MADONNA
2	4	6	7	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
3	5	8	7	I NEED A RHYTHM (LP) VENDETTA SP-5246	THE 28TH ST. CREW
4	2	1	12	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
5	8	18	6	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
6	14	24	4	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
7	11	17	7	MACHINE GUN CURB 003	HUBERT KAH
8	10	16	6	NOTHIN' (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
9	18	30	3	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
10	16	25	5	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
11	15	21	6	DEFINITION OF LOVE KMS 021	KOS
12	13	19	6	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	PRECIOUS
13	6	9	8	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
14	3	2	10	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
15	23	31	4	ALWAYS THERE CAPITOL V-15482	CHARVONI
16	25	—	2	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
17	34	44	3	101 MCA 23960	◆ SHEENA EASTON
18	27	39	3	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
19	29	34	5	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VE-7021	SEDUCTION
20	22	27	4	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
21	30	40	3	JUST GIT IT TOGETHER COLUMBIA 44 68819	LISA LISA & CULT JAM
				★★★ POWER PICK ★★★	
22	38	—	2	FRIENDS MCA 23956	◆ JODY WATLEY
23	20	28	5	SO ALIVE/BIKE DANCE BEGGAR'S BANQUET 8908-1/RD/RCA	◆ LOVE AND ROCKETS
24	21	26	5	IN MY EYES LMR 4004	◆ STEVIE B
25	7	5	10	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
26	26	29	4	DISAPPOINTED VIRGIN PROMO	◆ PUBLIC IMAGE LTD.
27	42	48	3	LET'S PLAY HOUSE BIG BEAT BB-0008	◆ KRAZE
28	33	37	3	DROP THAT GHETTO BLASTER NETTWERK (CANADA) IMPORT	MR. BIG MOUSE
29	9	12	7	FORGET THE GIRL EPIC 49 68784/E.P.A.	TONY TERRY
30	19	22	6	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	◆ THE STYLE COUNCIL
31	41	45	3	YOU ARE THE ONE TOMMY BOY TB 929	TKA
32	37	36	4	BODY-ROCK OZONE OZO-001	T.T. MAX
33	45	—	2	ALL NIGHT PARTY RCA 9002-1-RD	BUSTER POINDEXTER
34	47	—	2	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
35	46	—	2	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
36	12	11	7	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
37	48	—	2	PEOPLE HOLD ON TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
38	43	46	3	O'LA SOCA MANGO MLP5 7829/ISLAND	ARROW
39	50	—	2	MY LOVE IS SO RAW DEF JAM 44 68794/COLUMBIA	◆ ALYSON WILLIAMS (FEATURING NIKKI D)
				★★★ HOT SHOT DEBUT ★★★	
40	NEW ▶	1	1	SCANDALOUS CAPITOL V-15478 2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
41	NEW ▶	1	1	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
42	NEW ▶	1	1	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
43	NEW ▶	1	1	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
44	NEW ▶	1	1	(CARMEN) DANGER IN HER EYES CAPITOL V-15474	◆ DEBORAH SASSON & MCL
45	49	—	2	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
46	17	4	11	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
47	NEW ▶	1	1	BLOW THE HOUSE DOWN CHRYSALIS 4V9 43363	◆ LIVING IN A BOX
48	28	13	8	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
49	NEW ▶	1	1	ROCK THE HOUSE OCEANA 0-96562/ATLANTIC	NICOLE
50	NEW ▶	1	1	IT'S THE SAME OLD SONG WTG 41 68798/E.P.A.	MICHAEL ROGERS
BREAKOUTS				<ol style="list-style-type: none"> LAY ALL YOUR LOVE ON ME INFORMATION SOCIETY TOMMY BOY OH WELL OH WELL CAPITOL MA FOOM BEY/SYNTANJEY CULTURAL VIBE EASY STREET BATDANCE PRINCE WARNER BROS. 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store and one-stop sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	KEEP ON MOVIN' VIRGIN 0-96556 4 weeks at No. One	◆ SOUL II SOUL
2	2	7	4	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
3	7	10	5	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
4	3	6	8	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
5	8	9	6	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
6	5	5	8	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
7	4	4	10	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
8	10	14	6	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
9	14	20	6	NOTHIN' (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
10	6	2	9	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
11	25	—	2	FRIENDS MCA 23956	◆ JODY WATLEY
12	15	18	6	IN MY EYES LMR 4004	◆ STEVIE B
13	11	13	5	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
14	9	3	13	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
15	27	—	2	ON OUR OWN MCA 23957	◆ BOBBY BROWN
16	17	19	6	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
17	12	15	7	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
18	24	29	4	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VE-7021	SEDUCTION
19	21	37	3	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
20	19	25	4	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
21	13	11	8	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
22	20	26	4	YOU ARE THE ONE TOMMY BOY TB 929	TKA
				★★★ POWER PICK ★★★	
23	35	50	3	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
24	18	12	15	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
25	34	45	3	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
26	16	8	10	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
27	42	48	3	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
28	28	28	5	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
29	43	—	2	TURNED AWAY ATLANTIC 0-86430	CHUCKII BOOKER
				★★★ HOT SHOT DEBUT ★★★	
30	NEW ▶	1	1	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
31	NEW ▶	1	1	FIGHT THE POWER MOTOWN 4647	PUBLIC ENEMY
32	45	—	2	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
33	37	—	2	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
34	47	—	2	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
35	36	36	4	GOTTA GET THE MONEY ATLANTIC 0-86422	◆ LEVERT
36	32	33	5	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
37	48	—	2	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
38	NEW ▶	1	1	DEFINITION OF LOVE KMS 021	KOS
39	40	47	3	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
40	23	16	11	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
41	44	41	5	LET IT GO HIP ROCK AR089	AFRO-RICAN
42	NEW ▶	1	1	HARRY HOUDINI ATLANTIC 0-86416	KON KAN
43	NEW ▶	1	1	ALWAYS THERE CAPITOL V-15482	CHARVONI
44	22	17	9	I KO I KO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
45	26	21	8	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
46	29	22	10	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
47	31	32	5	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
48	NEW ▶	1	1	II HYPE VINTERTAINMENT 0-66696/ELEKTRA	ENTOUCH
49	38	34	11	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
50	33	27	6	SUBOCEANA SIRE 0-21193/WARNER BROS.	◆ TOM TOM CLUB
BREAKOUTS				<ol style="list-style-type: none"> LAY ALL YOUR LOVE ON ME INFORMATION SOCIETY TOMMY BOY JUST GIT IT TOGETHER LISA LISA & CULT JAM COLUMBIA DANCING IN HEAVEN (ORBITAL BE-BOP) Q-FEEL JIVE 101 SHEENA EASTON MCA 	

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

12-Inch Explosion Has Created A Product Glut

ROUND AND ROUND? Take a walk into a 12-inch-records store sometime in the near future and you should discover what this columnist is up to his ears in—too many records. Has anyone noticed that 1989 is beginning to look suspiciously like 1979, and we all remember what happened after that—or don't we? Quite frankly, today's 12-inch market is glutted with too much product and no one seems to give a damn. Virtually *everyone* has a club record out or at least one which was transformed into one. It's our job to listen and stay on top of the latest, but week after week it becomes a harder and harder task to conquer. Not only are there more 12-inches released per week than this time last year, but with each record comes the mandatory umpteen versions. Granted, there are some really good records out now and for that we're thankful, but there is also an increasing amount of rehash and fodder that we could do without. We're sure that retailers, DJs, and programmers must be experiencing the same frustration. We'll keep the preaching to a minimum this week but don't say you weren't warned if you wake up one day scratching your head because wide lapels, lava lamps, the Patty Duke, polyester bell bottoms, afro pics, platform shoes, and disco

television and movie themes (e.g., "Disco Lucy," "Star Wars") are all the rage.

LET IT ROLL: Hot and happenin' this week is the Jets' "You Better Dance" (MCA), another potential No. 1 club smash for the siblings. Employing Justin Strauss once again to handle the remix chores, cut finds the Wolfgramm brethren taking a mature vocal stance over a searing, bass-heavy rhythmic pulse and hook. Slammin' . . . Everyone's favorite fox is back—**Samantha Fox**, that is, with a highlight from her most recent album titled "Love House" (Jive). Popular on import for some time, domestic debut finds the busy house-inspired cut boasting pumping new mixes provided by **D.J. Pierre** and **Wayne Williams** in addition to those courtesy of **Kevin Saunderson** and **Adonis** . . . What's positioned to be a big smash once again is "Summertime, Summertime" (Sleeping Bag, 212-724-1440) by **Nocera** and retreated *very* nicely by **Todd Terry**. New '89 club and house-ish versions of this club classic kick with a fresh approach (we love the **Gwen Guthrie** "it's getting hot" sample).

Company B returns with "You Stole My Heart" (Atlantic). Aggressive and hooky cut recalls "Fascinated" at times with its

charm; only misgiving is the vocal, which is uneasy at times . . . The 12-inch of "I Need A Rhythm" (Vendetta) by the **28th St. Crew** contains two new dubs of the track on its flip . . . In a somewhat late move, Arista has picked up the top 10 import club hit "Freemason" by **Boxcar** from Canada's Nettwerk



by Bill Coleman

Productions and has released it domestically featuring tasteful new mixes by **Arthur Baker** . . . "Little" **Louie Vega** has pumped up "I'm Not Scared" (WTG), the latest nugget from **Eighth Wonder Featuring Patsy Kensit**. The seductive Europop track works nicely in its new interpretations in addition to the crucial original and French versions. Kensit's innocent delivery is a winner in all the above, which hopefully prove to be the hit the act has deserved to have. By the way, Kensit can be seen opposite **Mel Gibson** in the new "Lethal Weapon II" film.

BEATS & PIECES: Here at Bill-

board, **Terri Rossi** (212-536-5053) has been promoted to the new position of senior chart manager, black, jazz, and gospel. She will continue to manage the black, jazz, and rap singles chart; **Janine McAdams** (212-536-5014) takes over the position of black music editor, replacing **Nelson George**, who will continue freelancing and contributing his "Native Son" column to the Village Voice. **Sharon Russell** (212-536-5049) assumes responsibility over the Hot Cross-over chart.

Fab U.K. record pool and service Disco Mix Club (DMC) has opened up its New York branch, to be managed by **Rosie Lopez**. For more information, contact Lopez at DMC America, Suite 3, 666 Broadway, New York, N.Y. 10012; 212-777-6676 . . . "I Want That Man" will be the new single from **Debbie Harry's** forthcoming "Def, Dumb & Blonde" album, not "Kiss It Better" as we reported last week.

Grace Jones' Capitol album "On My Way" is set for a Sept. 7 release . . . London Records U.K. has picked up the Chicago indie underground hit "French Kiss" by **Li'l Louie**. Also for its sister label FFRR, **Dave Morales** has completed new remixes on partner **Frankie Knuckles'** import hit, "Tears" . . . **Robert Clivilles & David Cole** have finished remixes on **Donna Summer's** forthcoming Atlantic single, "Love's About To Change

My Heart," and **Aretha & Whitney's** "It Isn't, It Wasn't, It Ain't Never Gonna Be" for Arista . . . **ROIR** (212-477-0563) has rereleased the classic '70s album "Get Dancin'" by **Disco Tex & the Sex-O-Lettes**.

"Just Say Mao" is the latest installment from Sire in the specially priced, CD-only "Just Say Yes" series. Scheduled for a Tuesday (11) release date, the 17-song compilation contains a host of new, remixed, and unreleased cuts, including the new 12-inch mixes of **Danielle Dax's** "Whistling For His Love" and **Ofra Haza's** "Da'Ala Da'Ala," in addition to a new track by **Martin Gore** (of **Depeche Mode**). Sire is expected to finalize a new deal with U.K. indie label Rhythm King any day now.

U.T.F.O.'s Dr. Ice has signed to Jive as a solo artist and is putting the finishing touches onto his album, "The Mic Stalker." The project was produced by **Full Force** and features guest appearances by **Lisa Lisa**, Cheryl "Pepsi" Riley, and **Blair Underwood** (of television's "L.A. Law").

EYE CANDY: Be sure and check out **Spike Lee's** new film, "Do The Right Thing," which is a pretty intense affair. Lee's latest effort scrapes the nerve and serves as a more-than-subtle reminder of what's the matter. Oh yeah, the soundtrack on Motown is pretty good, too.

As A Remixer, DJ Justin Strauss Has Forged A Unique Style From The Mudd Club To The Mixing Board

BY STEPHANIE SHEPHERD

NEW YORK "The lucky thing about what I do is that I'm not locked into doing one kind of record. One day I'll be doing something rock-oriented like Easterhouse, the next day it'll be something house or black like the Jungle Wonz. It's fun to take influences from all the records and put them together."

So says Justin Strauss, who has been on the cutting edge of progressive music and has advanced from the age of the Mudd Club to the mixing board. His success at incorporating Motown and James Brown in primarily rock venues as a DJ led to his unique style of mixing and production. Strauss' entry into remixing began with a Greg Kihn record but broke wide open with **Debbie Harry's** club hit "In Love With Love," a track he co-mixed with his then-partner **Murray Elias**.

Strauss' first solo mixing project was "Sending All My Love" by the Jets, which was No. 1 on Billboard's Club Play chart and was succeeded by No. 1 Strauss-mixed hits by **Camouflage** and **Fine Young Cannibals**, as well as a top three club smash by **Erasure**. With his number of successful remixes increasing, Strauss has become one of the most sought-after commodities in the remixing marketplace.

"Dance music was an underground thing; now it's commercial pop and too accessible. You don't have to search that hard to find great dance records. I'm disappointed that club music is so fragmented that you have to do 20,000 mixes for every record. You might as well have a mix for every DJ. I don't see

anything wrong with doing an alternative version if the band already has a 12-inch mix that they think represents what they're trying to say. As a DJ, I run to the record store to buy all the available mixes of a record. For a remixer or producer, DJ-ing is the best kind of reference you can have," Strauss says.

He continues, "A lot of clubs don't want to pay a DJ what he's worth. I've seen DJs that have the bpm [beats per minutes] written on their records. It offends me and holds back creativity. I used to go to the Paradise Garage every Saturday night to hear **Larry Levan** spin. He was an inspiration to me because he played a variety—even the **Talking Heads**. Now a 'house' crowd only wants to hear house. When I DJ now, I'll be playing a house record and someone will come up and ask, 'When are you gonna play some house?' They don't identify unless the record says 'house music all night long' in the lyrics." Strauss continues to DJ at New York nightclub **The Tunnel** every Thursday.

The number of mixes available on a record sometimes stirs up controversy—particularly if the sound of the mix is very different from the group's original version. Justin responds, "It's getting interesting to see how many different things you can do with a record—for example, **Camouflage**. You can make it sound **DOR** [dance-oriented rock] or like a black record. The labels may tell you they need a mix to appeal to the R&B jocks, like the 'pain mix' of "Strangelove" by **Depeche Mode**. Those **Phil Harding** treatments gave the group an appeal to a whole

new audience."

What about the purists who moaned over the desecration of **Erasure's** "A Little Respect"? "If you don't like it, you don't have to play it," Justin retorts. "Usually the original is included if a remix has gone in a different direction. The album version is the band's statement. A lot of times, those records just don't sound good in a club. Besides, bands change and grow. **Depeche Mode** has a big following in Detroit, so they went and hung out with **Derrick May** and those guys in the techno scene. They'll probably end up doing a record together—merging sounds and styles, which is very exciting."

Citing the **Beatles**, **James Brown**, **Phil Spector**, and **Kevin Saunderson** as influences, Strauss hopes to advance into producing records. He recently produced a track for the new **Joyce Sims** album titled "I Surrender," and is working on several projects with keyboardist **Eric Kupper**.

"Mixing is a good way to get known and for people to hear what you can do as a producer," he explains. "Where else can I get to work on records by bands that sell millions of records? Remixing is something you learn as you go along; there's not a school for it. You make mistakes on the early records, then you understand what a record needs—how much you should do."

Has all this attention gone to his head? "Being popular just makes me work harder," he says. "Now people listen to everything we do and every record has to be really good or you're history. You're only as good as your last record."

NEW ON THE CHARTS

Nineteen-year-old **Nicole** (last name: **Fowlkes**) has a lot to smile about these days since her debut single, "Happiness" on **Sleeping Bag Records** (212-724-1440), is showing early signs of becoming a club hit. The track logs in as one of **Billboard's** highest entries on the **Club Play** chart this week.



NICOLE FOWLKES.

The native New Yorker's working papers reflect a potpourri of occupations ranging from a **Bloomington's** perfume-counter clerk to a freelance model before "making great dance music" became her sole concentration and resulted in a record contract.

The house-inspired "Happiness" sports serious dance floor clout within its grooves. The track was produced by **Artamatik**, written by **Chuck Farrar**, and features mixes by **Chep Nunez & Louis Flores** in addition to reworkings by **Frankie Knuckles**.

The uplifting message of **Nicole's** debut is no mistake. Explains the singer of Jamaican descent: "I grew up in the church and I also love dance music. The best house music can be as fulfilling as the best gospel if it has that spiritual element." **BILL COLEMAN**

PROMOTIONAL MUSIC VIDEOS

Available on 1 hour tape compilations to Night Clubs, DJ's, Hotels and retail outlets throughout America.



Call **LAWRENCE ENTERPRISES** today for more details: (201) 667-7575

Love & Rockets Orbit Alternative, Pop Spheres

BY JIM BESSMAN

NEW YORK The pop breakthrough of Love & Rockets with the hit single "So Alive" is seen by many as a sign that the British band has closed the gap between alternative and mainstream audiences without sacrificing its original fan base.

As the Beggars Banquet/RCA

Records act crosses the nation on a summer tour, "So Alive" has entered the top 20 on the Hot 100 Singles chart, while the album "Love And Rockets" is rocketing up the Top Pop Albums chart.

"The oft-discussed crossover from big-success alternative to big-success mainstream is finally here," says Rick Dobbis, executive VP of RCA

Records. "It's not a dissolution of the band's alternative base but the mainstream [audience] drawing closer to the alternative. The gulf's not very big anymore, so we're not worried about the original base eroding; you

'The heart of what they are remains'

know, [the attitude of] 'We hate them; they're top 40.'"

Then again, as Dobbis notes, Love & Rockets have made no concessions to commercialism in their self-titled new album.

"They've just continued [the direction of] their last album ["Earth*Sun*Moon"] and the one before ["Express"] with no marked difference.

They've continued to evolve and grow musically, but the heart of what they are and do remains the same. So keeping their alternative base is really very simple."

Dobbis notes that the single "No New Tale To Tell" from "Earth*Sun*Moon" also reached the top 40 as well as going the alternative route, and that "Earth*Sun*Moon" sold 250,000 during its original run on the chart. It has since reached the 300,000 mark, showing the continuing interest in Love & Rockets' catalog. A 180,000-unit advance order for the new album ran well ahead of RCA's expectations.

"It was a controversial decision to take 'So Alive' top 40 so quickly," says Dobbis, "but we wanted to take the offensive and not get labeled an 'alternative' or 'album radio' band

and get sidetracked in a tangential part of the marketplace. And there was concern that if you go to top 40 too quickly and there's no response, you get the sense of [the band] not happening even while you're still building at other formats."

But to fully exploit an act's initial alternative success, Dobbis says, you must move it fast to a larger audience, "which at this point is top 40." RCA is strengthening its top 40 foothold with an advertising thrust that began last month with the band's tour, which will continue through the fall.

Meanwhile, a Love & Rockets video compilation called "The Haunted Fishtank" is being readied for August release to help launch the new longform video music line of BMG Video.

Atlanta Adds To Venue Menu 3 Amphitheatres Now Competing

This is part of an occasional series spotlighting local concert venues.

BY RUSSELL SHAW

ATLANTA By targeting a different audience than its two competitors, the new 18,000-capacity Coca-Cola Lakewood Amphitheatre, which

'They all have a place in the market and are booked by competitive players'

opens this month on Atlanta's south side, does not aim to provoke a three-way fight for acts or patrons—but it is provoking a few barbs among the market rivals.

Located on 117 wooded acres half-way between downtown Atlanta and Hartsfield International Airport, the \$14 million venue is the sixth amphitheater project developed by MCA/Pace. It competes in the Atlanta market against the 6,500-capacity Chastain Park Amphitheatre and the 12,000-capacity Southern Star Amphitheatre at the Six Flags Over

Georgia theme park as another option for music under the stars.

Each venue is positioning itself differently. Southern Star, which, like many Chastain shows, is booked by Atlanta-based Alex Cooley's Concert/Southern Promotions, most often features top 40, country-pop, and Christian acts that fit with the park's traditional mix of teenagers and families. Recent bookings have included Tiffany, the Bangles, New Kids On The Block, the Judds, and Petra.

With the smallest capacity and gross potential of the three, Chastain normally does not offer the level of acts that would sell out larger facilities. Located in an upscale residential neighborhood, it also has been the target of noise complaints from residents. In response, it has adopted a volume restriction, in the upper 80s dB range, which precludes many rock acts from playing there—further justifying its booking approach toward adult contemporary, jazz, new age, and pop. George Benson, Carole King, Chuck Mangione, and Melissa Manchester are among those on this year's schedule.

Lakewood, however, feels unencumbered by either decibel or demographic straitjackets. With the large-

(Continued on page 30)

Back In Step With Stevie Ray Vaughan; Waves Roll In; Airplane To Take Off

WALL OF DENIAL: The lights dropped low and the blues played on, as Stevie Ray Vaughan began speaking to fans on his U.S. tour last year. "I forgot you're supposed to come home from the party once in a while," he said. "I just want to thank God I'm alive and well enough to be with you today."

"I still say that [in concert]," Vaughan recalled recently, sitting in the offices of Epic Records, doing interviews for his new album, "In Step." "I'm not preaching 'cause I don't want to push anybody away. But I really am grateful to have a new life, and I'm not afraid to say so."

Anyone who has spoken with Vaughan since his successful struggle with alcoholism—and more to the point, anyone who has heard the Texas blues-rocker play since regaining his health—will not doubt the sincerity of his remarks or intentions.

But this is not intended as another star's story of born-again sobriety. It's easy to get jaded about these recovery tales, too often trumpeted as just another great publicity hook. And Vaughan understands why.

Until a musician, actor, politician, or other public figure straightens up and confesses to a destructive lifestyle, it seems he or she is shielded by a compliant press fed by a protective publicity machine. You wonder why none of this behavior was reported in those earlier glowing profiles.

"Oh sure," Vaughan agreed. "It's kept quiet. But I spent too many years promoting an image or a myth—that it's OK to stay as loaded as possible and the higher you get, the cooler you are—and I really did learn the hard way that that's not the truth."

But now with his health intact—and a loving relationship in his life—Vaughan has broken through, as he sings on one new track, "this wall of denial." "In Step" is the best album from Stevie Ray Vaughan and Double Trouble since "Texas Flood."

ON THE BEAT: Chrysalis Records feted the Norwegian rock trio Stage Dolls on the occasion of their U.S. debut with a bash in a typically funky rock'n'roll joint—the Norwegian consulate in New York . . . Warrant celebrated the gold-sales certification of its modestly titled Columbia album, "Dirty Rotten Stinking Rich," with a date at Gazzarri's on the Strip in Los Angeles, where Sam Kinison joined the band to sing "Wild Thing" . . . Liza Minnelli is working with the Pet Shop Boys for a possible release on Epic Records . . . The William Morris Agency has signed Soul II Soul, Johnny Kemp, Surface, and Billy Ocean to booking deals.

SPIN DOCTOR: Katrina & the Waves make a fresh splash this summer with "Break Of Hearts," the first album on the release schedule from the newly formed SBK Records. Due in stores July 16, the album is a delightful dose of soul-inflected power pop with tracks likely to match the chart action of the Waves' 1985 gem, "Walking On Sunshine" . . . Drive-time DJs who have worn out copies of the Beatles' "Drive My Car" or James Taylor's "Traffic Jam" during rush-hour reports ought to check out the opening track on the Pogues, new Island release, "Peace And Love." It's called "Gridlock" . . . Ex-Go-Go Charlotte Caffey has teamed up with vocalist Gia Cianbotti and singer/guitarist Meredith Brooks to form the Graces. The trio's A&M debut, "Perfect View," produced by Ellen Shipley, boasts the richest songwriting yet from Caffey and instantly alluring harmonies.



by Thom Duffy

ON THE ROAD: Joining the raft of summer reunions, Jefferson Airplane has announced its first tour in 17 years, which will begin Aug. 19 in Providence, R.I., and coincide with the band's upcoming album on Epic. Attempting to express its support for the students battling for democracy in China, the group sought permission—unsuccessfully—to hold its tour press conference at the Chinese embassies in San Francisco and Los Angeles. The band settled for a Chinese restaurant in L.A. . . . An impressive lineup of acts—including Willie Nelson, Neil Young, Jackson Browne, John Denver, Timbuk 3, and Bruce Cockburn—chose to play in Rapid City, S.D., July 2 at the Pahasap Music Festival, a benefit for Native American, Oglala Sioux families . . . Brenda Russell, with a new A&M album due Aug. 15, opened an eight-week tour with David Sanborn July 7 at California's Concord Pavilion.

HYPE OF THE WEEK: As musicians continue to jump on the ecological bandwagon to express their concern for the environment—and get a little good press in the process—the links between environmentalism and promotion become increasingly strange. The Beat was amused by last month's star-studded "Rack 'N Roll Championship"—a billiard tournament staged in New York to benefit a U.N. program for the Brazilian rain forest. Now comes word that one Roderic von Bennigsen, described as a millionaire baron, has invented a graphite violin bow to replace those made of rare Pernambuco wood, found—where else?—in the Brazilian jungles. "At long last," a publicity blurb gushes, "these beautiful majestic trees are safe from all those chain-sawing violinists."



"RED-HOT ROCK FROM THE HEART OF TEXAS—
P.M. HEAT IS BURNING UP THE AIRWAVES!"



EP available from Emotion Records
P.O. Box 184, Sutherland Springs, TX 78161
Tel (512) 947-3176 Fax (512) 947-4216



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD LOS LOBOS	Sullivan Stadium Foxboro, Mass.	July 2	\$1,281,000 \$21	61,000 sellout	Frank J. Russo Monarch Entertainment Bureau
BON JOVI BAD COMPANY SKID ROW	Albany Saratoga Speedway Saratoga, N.Y.	June 25	\$405,444 \$19.50	20,792 30,000	Northeast Concerts Cross Country Concerts Monarch Entertainment Bureau
STEVE MILLER	Great Woods For The Performing Arts Center Mansfield, Mass.	June 27	\$249,500 \$18.50/\$15	15,000 sellout	New England Programming
STEVE MILLER	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 16	\$235,805 \$20/\$15	14,065 17,109	Nederlander Organization
TIFFANY NEW KIDS ON THE BLOCK TOMMY PAGE	Cajundome Lafayette, La.	June 29	\$181,368 \$16.50	11,295 sellout	Acadiana Promotions
ROD STEWART	Deer Creek Amphitheatre Indianapolis, Ind.	June 18	\$162,076 \$18.50/\$16.50	10,085 12,000	Sunshine Promotions
BENEFIT TO AID YELLOWSTONE REBIRTH: MANNHEIM STEAMROLLER	Omaha Civic Auditorium Omaha, Neb.	June 10	\$151,175 \$74.75/\$49.75/ \$15.25/\$10.25	6,750 8,722	Sound Trak
OZZY OSBOURNE VIXEN	Providence Civic Center, Providence, R.I.	June 27	\$139,965 \$17.50	7,998 10,816	Frank J. Russo
HANK WILLIAMS JR. & THE BAMA BAND RODNEY CROWELL	Amphitheatre, Cal-Expo Sacramento, Calif.	June 23	\$138,836 \$18.50	7,444 10,000	Bill Graham Presents
THE WHO	Glens Falls Civic Center Glens Falls, N.Y.	June 21	\$125,650 \$25	5,026 sellout	Northeast Concerts John Scher Presents
KENNY ROGERS ANDY ANDREWS	Sudbury Arena Sudbury, Ontario	June 22	\$117,539 (\$139,284 Canadian) \$29	4,803 5,884	D.A. Marketing
EAZY-E/N.W.A. TOO SHORT J.J. FAD KID-N-PLAY KWAME	Market Square Arena Indianapolis, Ind.	June 15	\$114,324 \$17.50/\$16.50	6,730 7,000	Sunshine Promotions
STEVE MILLER	Marcus Amphitheatre Milwaukee, Wis.	June 24	\$111,465 \$17.50/\$12.50/ \$10	8,390 23,000	Stardate Prods.
DOLLY PARTON	The Riverside Theatre, Milwaukee, Wis.	June 15	\$67,072 \$32.75/\$25.75/ \$20.75	2,500 sellout	Joseph Entertainment Group
BONNIE RAITT RICHARD THOMPSON	Berkeley Community Theatre Berkeley, Calif.	June 23	\$65,749 \$18.50	3,554 sellout	Bill Graham Presents
LOVE & ROCKETS THE GODFATHERS MARY MY HOPE	Fox Theatre Atlanta, Ga.	June 28	\$54,974 \$16.75	3,665 4,678	Concert Promotions/ Southern Promotions
HOWIE MANDEL LOU DIMOS	Celebrity Theatre Phoenix, Ariz.	June 25	\$41,594 \$19.50	2,253 2,701	Evening Star Prods.
THE TEMPTATIONS/ THE O'JAYS	Allen County War Memorial Coliseum Fort Wayne, Ind.	June 23	\$34,706 \$18.50	1,876 2,746	Sunshine Promotions
WILLIE NELSON GEORGE JONES	Deer Creek Amphitheatre Indianapolis, Ind.	June 22	\$30,736 \$16.50/\$13.50	2,078 6,500	Sunshine Promotions
JODY WATLEY THE JAZ	Kiva Auditorium Civic Convention Center, Albuquerque, N.M.	June 14	\$27,598 \$17.50	1,769 2,502	Evening Star Prods. Big River Corp.
HIROSHIMA	The Ritz New York, N.Y.	June 21	\$24,051 \$22.50/\$21.50	1,112 1,700	Monarch Entertainment Bureau John Scher Presents
LARRY CARLTON/ LEO KOTTKE	Celebrity Theatre Phoenix, Ariz.	June 16	\$22,050 \$17.50	1,513 2,701	Evening Star Prods.
THE RAMONES MURPHY'S LAW	86th St. Music Hall Vancouver, British Columbia	June 28	\$17,244 (\$20,558 Canadian) \$19	1,082 sellout	Perryscope Concerts Prods.
CRO-MAGS DESTRUCTION BLITZSPEER PRONG BIO-HAZZARD	The Ritz New York, N.Y.	June 17	\$16,486 \$15.50/\$14.50	1,086 1,800	Monarch Entertainment Bureau John Scher Presents Rock Hotel
SINBAD KIM COLES	Music Hall Centre For The Performing Arts Detroit, Mich.	June 17	\$3,460 \$18.50	3,460 sellout	John Ray Presents/Turning Point Prods. Taurus Prods.

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

TALENT IN ACTION

JACKSON BROWNE
*Great Woods Center
for the Performing Arts
Mansfield, Mass.*

IT WAS LIKE TWO different Jackson Brownes performed here June 20.

There was the familiar, somewhat introverted singer whose romantic and mournful ballads have been album-rock-radio staples since the early '70s.

Then there was the new politically charged Browne, who has stopped looking strictly within for inspiration. The result is best heard on his tough new Elektra release, "World In Motion."

Sadly, Browne had trouble jumping between those two personas. He seemed lackluster, even bored, as he played such early material as "For Everyman."

But the richly arranged new songs calling for racial equality and political justice brought out a new-found vitality in Browne's performance.

There were some interesting moments when longtime Browne cohort (and opening act on this tour) David Lindley joined Browne for some folksy, older songs in the middle of the set. And the night ended with crowd-pleasing versions of Browne's early favorites.

The challenge for Browne is to win new admirers while keeping older fans; this concert was attended by only about 6,500 fans, half the venue's capacity.

GREG REIBMAN

DE LA SOUL
*The Palace
Hollywood, Calif.*

THE NEW YORK RAP ACT De La Soul brought its "D.A.I.S.Y. Age" to L.A. May 30, but unfortunately the trio wilted in live performance.

Beyond any doubt, De La Soul has broadened the musical vocabulary of rap with its gold Tommy Boy album "3 Feet High And Rising." The Prince Paul-produced record, with its pixedated samplings from a pop/soul cross section ranging from Otis Redding to Steely Dan, has proved to be an unexpected advance in a frequently unsurprising genre.

Sad to say, rappers Posdnuos and Trugoy the Dove and MC Pacemaster Mase were unable to replicate the fizzing, heady sounds of their recorded work, settling instead for a fairly tame and standardized presentation that ignored the subtleties of "3 Feet High" in favor of blunt, unfocused blather.

The group's blinding Day-Glo yellow backdrop, featuring towering caricatures of the trio, proved the most potent evocation of De La Soul's "hippie hip-hop." The show itself was heavy on bass-thick scratchings by Mase (who admittedly might have been hampered by the Palace's ever-infuriating PA system) and overstated raps and protracted addresses to the audience by Posdnuos and Trugoy.

Although most of the sold-out house waved hands and caromed wildly on the dance floor throughout the too-brief set, the less faithful among the throng must have felt a little cheated. It appears that the best way to enjoy De La Soul's psychedelized sound is next to the stereo at home.

CHRIS MORRIS

TONI CHILDS
MATTHEW SWEET
The Ritz, New York, N.Y.

WE'RE TALKING ABOUT a sea of people here," said Toni Childs, scanning the balcony at the fan-packed Ritz May 31; "I bet you're hot up there, aren't you?" Although Childs' rocking, multigenre set raised the temperature somewhat, the Ritz management seemed to be on the side of the stifling humidity, offering only temporary relief when club security opened the side exits.

Despite the muggy weather, attendees were transfixed by the stage-prowling Childs, her percussive, jagged cries whipping the crowd into a frenzy. Her vocals can be quite conventional one moment and emerge as rough, nonverbal noises, shrieks, and growls the next.

The set included favorites "Zimbabwe," "Hush," and "Where's The Ocean." Her rambling rap during "Stop Your Fussing," however, proved she's more articulate about feminism than about global peace.

Transplanted Nebraskan Matthew Sweet opened the show, looking every bit the fresh, young singer/songwriter—without apology, one hopes—as he spun a set of ear-catching pure pop tunes, leading a quintet that respected his careful arrangements and gentle psychedelia.

The strong yet meticulous hooks of songs "Wind And The Sun," "Love," "How Cool," and "Vixen" attested to his devotion to serious songcraft. Sweet—perhaps the least discovered in an A&M singer/songwriter roster that includes John Hiatt, Robyn Hitchcock, and Joe Henry—is developing a distinct brand of thinking-person's rock.

DREW WHEELER

NEW GRASS REVIVAL
*The Bottom Line
New York, N.Y.*

NEW GRASS REVIVAL CALLED

19,200 SEATS



reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070

LEAP TO STARDOM

At the Kansas Expocentre.

Call us
today at
1-800-950-EXPO

One Expocentre Drive
Topeka, KS 66612-1442
(913) 235-1986



Kansas EXPOCENTRE



**CASSETTE DUPLICATION
RECORD PRESSING
MASTERING · PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING**

QCA
CUSTOM PRESSING

2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681 8400

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

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

Send For Catalog & Samples

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

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

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

COMEDY MOVIE!

BOX OFFICE RAVES FROM COAST TO COAST

**"THE BEER DRINKER'S GUIDE
TO FITNESS & FILMMAKING"**

**"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.

ORDER CUT OFF DATE: AUGUST 1, 1989

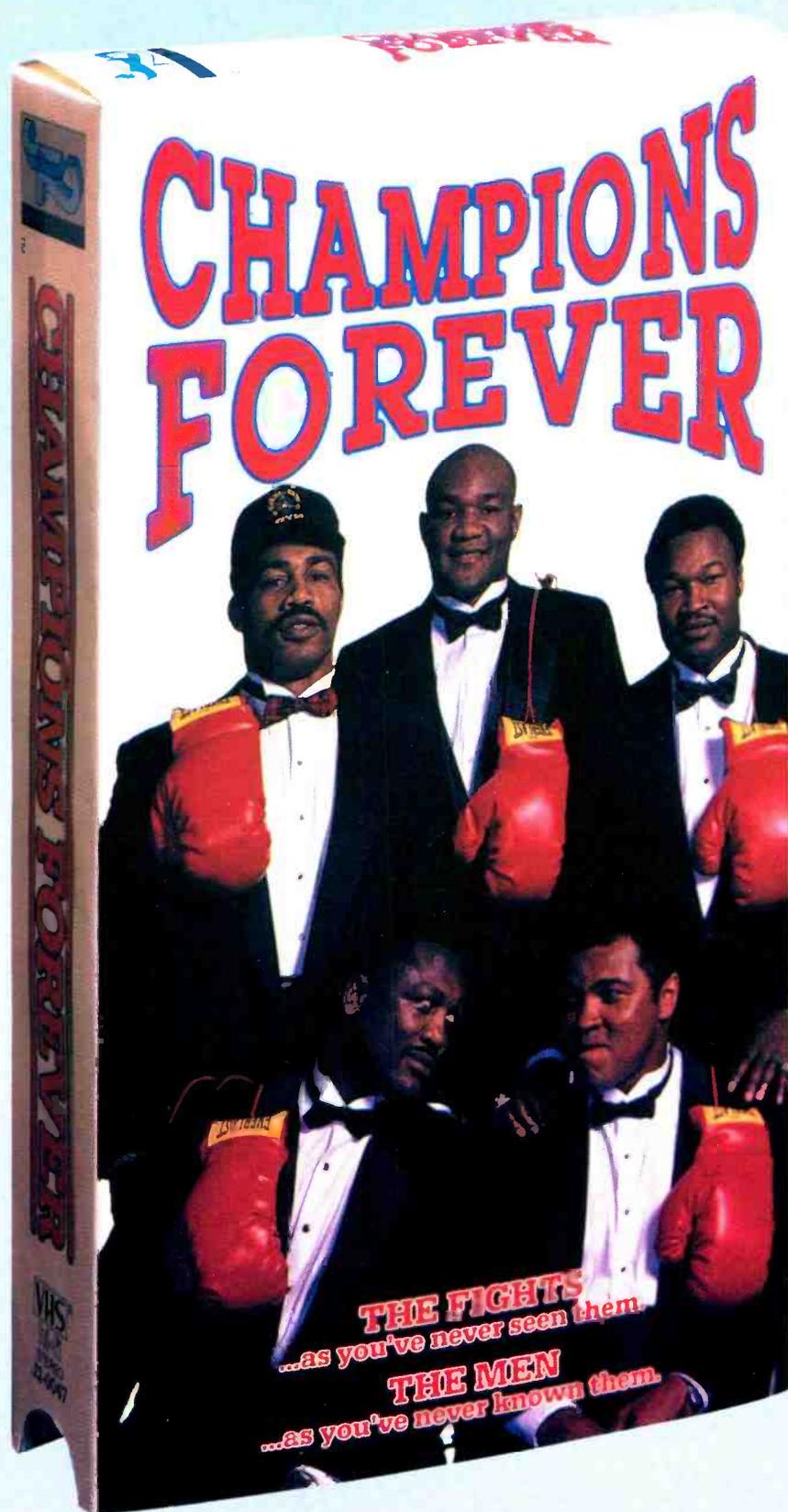
STREET DATE: AUGUST 17, 1989

Call Trylon POP Hotline: 1-800-345-8707



THE FIGHTS **...as you've never seen them.**

THE MEN **...as you've never known them.**



THE VIDEO

Ali. Foreman. Frazier. Holmes. Norton. For more than twenty years, these kings of boxing ruled the ring as they passed the world heavy-weight title from one to another. Then, in December 1988, they all came together for the first time to tell their stories for the camera. The result is an incredible milestone in video and boxing history—*Champions Forever*.

THE ACTION

Champions Forever is a boxing fan's dream come true! It's powerful, dramatic, and loaded with thrilling, exclusive fight footage, including "The Fight of the Century" (Frazier vs. Ali, 1971); "The Rumble in the Jungle" (Foreman vs. Ali, 1974); the confrontation between Foreman and Norton (1974); and Ali's tragic loss to Holmes in 1980.

THE TOUR — A FIRST-EVER THEATRICAL RELEASE FOR A MADE-FOR-VIDEO PRODUCTION!

Champions Forever is the first original video to receive a national theatrical release! The major city tour begins in the boxing mecca of the world—Madison Square Garden—and winds up at Las Vegas' Golden Nugget Hotel. It's destined to be the hot ticket event of the year! The boxers themselves will appear at every location, and while they're in town, they'll be visiting local talk shows, giving newspaper interviews... promoting, promoting, promoting. It's geared to drive consumers crazy to get their hands on the video!

Champions Forever will be supported by the most massive marketing and publicity campaign ever launched for an original video. Its key features include:

- National and local television appearances
- Nationwide television advertising campaign
- Dealer line-listing ads in major markets
- Compelling POP
- *Champions Forever* licensed merchandise
- *Champions Forever* music video released to music programs and cable channels

Champions Forever. It's the video everyone's going to know about...and hundreds of thousands will want to own!

PREORDER: August 17 **RELEASE: September 7**
#J2-0047, stereo, 87 minutes, \$29.95 suggested retail



TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	8	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
2	6	2	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
3	2	24	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	3	25	MOONWALKER ▲	Motown Prod./Optimum Prod. CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
5	4	130	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	7	7	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
7	8	39	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	9	36	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
9	5	19	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
10	13	77	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
11	10	16	PLAYBOY'S SEXY LINGERIE	HBO Video 0155	Various Artists	1989	NR	19.99
12	20	146	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
13	11	14	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
14	23	20	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
15	14	6	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
16	15	5	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
17	26	67	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
18	21	51	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
19	18	5	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
20	17	22	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
21	16	5	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
22	NEW ▶		THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
23	12	18	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
24	RE-ENTRY		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
25	27	17	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
26	24	10	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
27	37	4	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
28	36	3	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
29	19	9	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
30	25	2	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
31	NEW ▶		METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	19nr	89	9.98
32	22	20	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
33	35	37	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
34	33	12	ANTHRAX: ODIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
35	32	69	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	19.95
36	NEW ▶		DORF'S GOLF BIBLE	J2 Communications J2-0042	Tim Conway	1988	NR	29.95
37	28	143	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
38	29	31	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
39	30	34	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
40	31	4	MICKEY AND THE GANG	Walt Disney Home Video 445	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. ◇ 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.

New MCA Home Vid Head Enthusiastic About Future

FORWARD TO THE FUTURE: Contrary to some earlier speculation, Robert Blattner, who took the reins as MCA Home Video president four months ago, has not instituted any significant policy or personnel changes.

"I said at the beginning that I wasn't going to clean house and I haven't," he says, going on the record for the first time in his new capacity.

Instead, says the former RCA/Columbia Pictures Home Video head, he has deliberately maintained a low-key presence while "getting adjusted" to a new company and traveling abroad several times to oversee the company's international video interests. Among his initial domestic priorities, he says, have been the "Twins" and "The Land Before Time" campaigns, as well as a new distributor incentive policy.

Blattner also quashes any rumors that MCA may be shifting to exclusive territorial distribution, emulating a plan he helped engineer a year ago at RCA/Columbia. (That company recently rescinded that policy.) Nor, says Blattner, is MCA adding or subtracting from its current wholesaler ranks.

"Different strategies are appropriate for different companies at different times. That was then, this is now," he says. He also points out that MCA has a higher amount of direct distribution than his former company. "That certainly alters the way you look at distribution. They're not comparable companies. What may have been appropriate at one place at a particular time is not automatically appropriate somewhere else at a different time just because I was at both companies. Strategies don't follow people around. One has to pay attention to the needs and opportunities of the marketplace as well as the structure of the company one is operating. Six months is long-term planning in the video industry. A year is a lifetime," he says.

As one example of refusing to parallel other company strategies, Blattner says MCA has no intention this year to issue \$14.98-suggested-list catalog product. "Sitting here today, it's our judgment that with the titles we have available and the marketing environment as we see it, pricing our programs at that level is not an attractive option." While MCA has sublicensed catalog product to third party companies, which have marketed them at \$14.95, no additional deals along those lines are in the works, he adds.

Blattner says he is particularly enthusiastic about the company's new distributor financial incentive program, which encompasses the last six calendar months of the year

and includes the titles "Talk Radio," "Fletch Lives," "The 'Burbs," and "Pete And Tilly." The program also relates to the entire MCA line.

He characterizes it as being "more flexible" than other studio programs. "We have not told wholesalers that they have to hit certain numbers. Rather, we've told them that there are a number of things we would like them to do." Only one component of that, he says, is a desire to see a distributor buy and sell a certain amount. The other major components are marketing and merchandising initiatives taken by distributors.

"It's not a penalty program. Failure to reach specific goals we would like to see does not result in bad things happening to a wholesaler. They don't forfeit things. They don't give up things or get terminated. It's positive reinforcement. For doing certain things, financial rewards can be achieved. For not doing them, you don't get rewards." And



by Jim McCullough

since it runs six months, he says, distributors have numerous opportunities to attain incentives. "The key thing is flexibility," he says.

In a policy departure for both MCA and Blattner, the executive disclosed numbers for "Twins," which arrived in stores June 15. Traditional U.S. and Canadian distribution, he says, amounted to more than 400,000 units, while videodisk, video clubs, and other secondary marketing makes the number jump to 525,000. The title will continue to be backed by heavy TV and print advertising well after street date, he says, to keep it an active renter.

He doesn't disclose projections for "The Land Before Time," MCA's major fall sell-through title at \$24.95, which arrives in stores Sept. 14, but figures the numbers will be substantial. That campaign includes an elaborate tie-in with the Pizza Hut chain as 5,700 of those outlets will be themed around the movie in October.

In addition, there will be no TV of any kind (free TV, cable, or pay-per-view) on the title until at least 1990, and maybe later. He points out that "E.T. The Extra-Terrestrial," made available last fall, has yet to appear on TV.

"We are definitely giving a great deal of protection to the video trade on sell-through titles." And with rental titles, he says, every effort will be maintained to provide at least a 30-day PPV window.

While "E.T." may be a hard act to follow, he says, MCA has an impressive 1989/90 theatrical lineup, including "The Dream Team," "Field Of Dreams," and "K-9," that bodes well for the home video unit.

'Nightmare On Elm Street' Series Is Dream Seller On Cassette

BY DEBORAH RUSSELL

LOS ANGELES The dream occurs in black and white, which in itself is not uncommon. The dreamer, a budding animator, appears in color as a two-dimensional figure, much like a cartoon character lifted from a page.

As the dream degenerates into a nightmare, a horribly disfigured black-and-white Freddy Krueger appears, slashing the paper-doll/boy into oblivion. The little bit of color bleeds off the paper body, leaving a shredded black- and -white corpse.

So goes one nightmare sequence in New Line Cinema's "Nightmare On Elm Street 5: The Dream Child." Currently in postproduction, the fifth Freddy Krueger installment will soon join the summer-sequel barrage running rampant at U.S. theaters. After that, it will move to home video.

One of the most successful horror series to date, the "Nightmare" series has sold approximately 750,000 units, according to Janice Whiffen, Media Home Entertainment's senior VP of sales and marketing. The previous film, "Nightmare On Elm Street 4: The Dream Master," which grossed about \$50 million at the box office, has sold 300,000 units.

In "Dream Child," Freddy seeks revenge for the devastating onslaught waged by young Alice John-

son in "Nightmare 4." Alice is pregnant in the fifth film, and while she may have almost destroyed Freddy in the fourth movie, he isn't finished yet. He is weak, though, and the only victim whose dreams he can invade to regain his strength is Alice's unborn child.

Robert Englund, the actor who portrays the heinous killer, credits teenagers with the discovery of Freddy. And in a way that only teenagers can, they have elevated the character to a cult-hero status worldwide. Punk and heavy metal kids identify with the anarchy associated with Freddy's destruction of the perfect, yuppie world, says Englund, noting that all kids identify with the universal themes inherent in the "Nightmare" series.

"[The films are] usually topical, sociological, and also very primal," Englund says. "Teenagers may not intellectualize this, but they certainly know that we're violating really private spaces with them. That's a part of the very subliminal terror they have when they sit through 90 min-

utes of the film. Freddy's in their bedroom, Freddy's in their drawers, Freddy knows what their diary says, and Freddy exploits it!"

Englund is not disturbed by the fact that this mass murderer/child molester has mushroomed into an international mass media icon.

"I don't see Freddy as being a reality killer," he says. "I see him as a symbol and logo of a movie that people now consider to be like those stories you once told at camp—'hook man' and the 'Chinese hand.'"

He rejects the notion that the "Nightmare On Elm Street" movies are basic "slasher" films. "The ['Nightmare'] murder sequences all take place in a dream," he says. "It's Brechtian in that we're removed one level back from the audience, so that when you're watching it you know it's a dream, which gives it a detached entertainment level. Freddy's all make-believe, the situations are symbolic."

Englund predicts the Freddy films will continue to do well at the box office and in video sell-through. In fact,

he goes so far as to compare the "Nightmare" series with one of the the greatest all-American holiday classics in cinema history.

"It's like Freddy has sort of become the Halloween equivalent of 'It's A Wonderful Life,'" Englund says. "It's safer these days to have your kids stay home on Halloween and invite their friends over to rent three Freddy videos. People sit home on Halloween and watch Freddy for a cheap thrill just like they watch Jimmy Stewart to get some version of religion and humanity on Christmas."

Media says it is planning a big push on the catalog to tie in with the film's Aug. 11 theater premiere (Billboard, July 1). A \$59.95 "gift pack" on the first three installments will be offered, while "Nightmare 4," reduced to \$19.95, will contain special 3-D glasses showing a slide from "Nightmare 5."



Back For More. Actor Robert Englund as Freddy Krueger returns to theaters this summer in "Nightmare On Elm Street 5: The Dream Child." Media Home Entertainment plans to heavily cross-promote the first four titles on video to tie in with the movie. A similar catalog push is also slated for Halloween.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Nightmare On Drug Street," Twin Tower, 35 minutes, \$19.95.

In a series of three vignettes, young people talk to each other in a very matter-of-fact way about the dangers of drug and alcohol abuse. The catch is, the narrators of the program are all fictional young people—ghosts—who have died as a result, either directly or indirectly, of illegal drugs or alcohol.

Without resorting to scare tactics, overly graphic examples, or heavy-handed preachiness, this program shows youngsters the ultimate consequence of drug abuse. At the same time, a number of myths are debunked, and the result is an educational experience from which the entire family can learn something.

A timely and important subject, drug abuse can only be wiped out when we all start working together. This program offers a fine first step in helping parents to save their children from the horrors of drug dependency.

RICHARD T. RYAN

"The Uncertain Artist," Sound Concepts, 60 minutes, \$39.

Carol Buchanan explains the relationship that exists between artistic ability and the right half of the brain. She then shows viewers how to "get to the drawing side" of their brains as well as how to look at things like an artist. Best of all, the program does this in the privacy of the home. However, there are two major drawbacks to this effort. The first is the fact that by working from models, creativity is not emphasized; and the second is the extremely laid-back delivery of Buchanan, which has an almost soporific effect.

Given the rather steep price point, viewers might be better served by one of the many drawing programs that appear regularly on PBS stations.

R.T.R.

"Switzerland—The Alpine Wonderland," International Video Network, 58 minutes, \$24.95.

Dominated by the towering Alps, tiny Switzerland has long occupied a position of international importance. In this program, viewers are offered a look at the three district regions—French, Italian, and German—that make up a land famous for its clocks, chocolate, and banks. All of the major cities, including Zurich, Geneva, Bern, and Lucerne, are visited, as well as the Alpine region that gives the country so much of its character.

A blend of historical, cultural, and geographical information, this program will be appreciated by those who love the towering Matterhorn as well as those who would opt for a visit to the Chateau de Chillon. A must for world travelers and those planning a visit abroad.

R.T.R.

"Murphy's Laws Of Golf," Fries Home Video, 30 minutes, \$24.95.

What better place to illustrate the veracity of Murphy's Law—if something can go wrong, it will—than on a golf course? Plagued by hazards, hucksters, and his own haplessness, George (Tom Poston of "Newhart") is the quintessential duffer. From the pro shop to the 19th hole, George suffers through a never-ending series of mishaps and misadventures that might have provoked a more dauntless—or intelligent—individual to give up the game.

Produced in the same vein as J2 Communication's highly successful "Dorf" programs, this one may have to scramble a bit, but it should still be able to score in the sell-through market. In addition to the attractive subject matter—there are 21 million golfers in the U.S.—this program should also benefit from the presence of Richard Moll, David Doyle, and fast-talking John Moschitta Jr.

R.T.R.



Royal Price Cut. "The Last Emperor," winner of nine Academy Awards, will be reduced to the sell-through price point of \$29.98 beginning Sept. 28. The film's supplier, Nelson Entertainment, also says that 22 films will be available on that date for \$14.98 each: 12 horror films, including "Phantasm," "Magic," and "The Swamp Thing," and 10 classic titles, including "The Best Years Of Our Lives," "The Little Foxes," and "Hans Christian Andersen."

FOR WEEK ENDING JULY 15, 1989

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

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
				★ ★ NO. 1 ★ ★	
1	1	131	CALLANETICS ◊	MCA Home Video 80429	24.95
2	2	23	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	4	131	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
4	3	37	SUPER CALLANETICS	MCA Home Video 80809	24.95
5	6	19	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
6	5	131	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
7	8	131	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
8	13	25	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
9	9	35	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
10	7	131	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
11	10	13	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
12	11	69	START UP WITH JANE FONDA	Warner Home Video 077	19.95
13	14	117	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
14	16	73	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
15	12	113	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
16	20	131	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
17	19	3	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
18	18	65	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	29.95
19	17	131	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
20	15	117	A WEEK WITH RAQUEL	HBO Video 9965	19.99

◆ IFA 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. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.



Shenandoah Road. CBS act Shenandoah strikes a pose at an ASCAP-hosted outdoor picnic honoring the group for its No. 1 single, "The Church On Cumberland Road," which held the No. 1 position on the Billboard Hot Country Singles chart for two consecutive weeks. Pictured, from left rear, are Jack Lameier, of CBS Records; Connie Bradley and Merlin Littlefield, both of ASCAP; from left front, Ralph Ezell and Stan Thorn, both of Shenandoah; Rick Hall, publisher/producer; and Jim Seales, Mike McGuire, and Marty Raybon, of Shenandoah.

It'll Be A New Nashville Skyline Record Labels Plan Construction

BY EDWARD MORRIS

NASHVILLE At least three major record labels here are planning to build new headquarters within the next year or so. Others already have expanded their operating space.

Warner Bros. Records recently purchased a 55,000-square-foot tract at the corner of Music Square East and Music Circle North. The company will use half the area for a new building and will sell the remainder. Eddie Reeves, Warner VP/GM, says the building probably will be constructed next year

for occupancy in 1991.

The management of CBS Records has commissioned an architect to plan a new building, which might be located beside Tree International on Music Square West. Both CBS Records and Tree are owned by Sony. A CBS spokesman says the plans are not ready to be submitted for final approval.

BMG/RCA is planning to build its new headquarters at the corner of Music Circle East and Music Circle North. Arista Records, which opened a Nashville office in May, will likely be a tenant, sources say.

In April, Capitol Records expanded beyond the bottom floor of the building it occupies at 1111 16th Ave. South, and moved into an additional 3,566 square feet on the second floor.

Opryland Music Group, which includes 16th Avenue Records and allied music publishing operations, is building a \$1.8 million structure at 65 Music Square West and will occupy it in early December.

MCA Records sources say that although their offices at 1514 South St. are filled, there are no definite plans for a move.

Mercury Records moved into a refurbished building at 901 18th Ave. South, about two years ago, and a spokesperson says no new moves are afoot.

In addition to the label activity, Warner/Chappell Music has purchased the old MTM Records building, and ASCAP has announced its intention to expand its present site.

Artist Honored For Charitable And Artistic Achievements Willie Nelson Roasted, Toasted At Tribute

FUN TIME AT WILLIE WORLD: Willie Nelson was on top of the world June 20 as his friends gathered in Nashville to honor him at a black-tie event. The Columbia Records artist received the Governor's Award from the Nashville Chapter of NARAS for his platinum-selling music and his charitable work throughout the years.

The night at Nashville's Stouffer Hotel featured some roasting from some of Nelson's cohorts, including **Johnny Cash**, who recalled **Gene Autry's** observation that "Willie Nelson is the only superstar in our business who can get away with looking like a sidekick." The fabled zoolike atmosphere of backstage at a Nelson concert inspired a song rendered by Cash: "There were wackos and weirdos and dingbats and dodos/And athletes and movie stars and **David Allan Coe**/There was leather and lace and every minority race/All with a backstage pass to the Willie Nelson show."

Tennessee's governor, Nashville's mayor, music business executives, and fellow country music stars made the evening as warm as the weather outside. And the tribute gave Nelson another stage to boost the Farm Aid charity he helped organize. He noted that more than 1,000 farmers a week are going out of business, and the Farm Aid project needs to continue to grow and help them.

One of Nelson's favorite bands, **Asleep At The Wheel**, performed some Western swing favorites before Nelson took to the stage to perform some of his classic interpretations. It was a great night for a great man—a singer with the talent, heart, and soul to lift the mood of an audience and to elevate the consciences of those who can help the less fortunate. Congratulations to Nelson, NARAS, and all those contributing who made this a golden night honoring a platinum person.

ACM ACTIONS: A new category—top new vocal duet or group—will be added to the 25th annual Academy of Country Music Awards next spring. The organization's board of directors approved the addition, according to **Bill Boyd**, ACM's executive director. The other two top-new-artist categories, male and female, will be retained, but the number of nominees will be limited to three (rather than the previous five). The new category will also contain three nominees. Each of the nominees will be allowed to perform on the academy's annual awards show telecast slated for April 9, on NBC-TV. Meanwhile, another branch of the academy membership will be eligible to vote for club-

of-the-year honors. Now, members of the artist/entertainer category can vote for this award along with the previous participants: record promo personnel, indie promoters, promotional and publication members, major music industry publications, and managers, agents, and bookers who deal with country music nightclubs. Boyd also noted that balloting is now going on to elect the academy officers and board of directors for the 1989-90 term. Results of the election will be announced in July. The academy's annual installation dinner will be held July 23 at the Silver Bullet Saloon in Long Beach, Calif.



DESERT-ISLAND TIME: O.K., **Clint Black**, now that you have a No. 1 Billboard chart record out of the chute, it's time to retire you to a desert island with the top albums of your choice, a

stereo that can plug into the AC outlet on any electric palm tree, a Nipper dog to play with, and a barrel of Barbancourt Rhum. What would those favorite albums be? Answers RCA's newest singing sensation: The greatest-hits albums of **Merle Haggard**, **James Taylor**, and **Paul Simon**. The **Shake Russell/Dana Cooper Band** album, **George Strait's** "If You Ain't Lovin'," "Storms Of Life" by **Randy Travis**, **Jimmy Buffett's** "Songs You Know By Heart," **Buck Owens** ("Anything he has ever done," says Black), and "Sultans Of Swing" by **Dire Straits**. That should do until the ship comes in... \$15,000 in proceeds from the Music City Golf Classic held recently in Nashville has been presented to the Twitty, Milsap, Sterban Foundation. Co-founders **Conway Twitty**, **Ronnie Milsap**, and **Richard Sterban** of the **Oak Ridge Boys** announced through the foundation's president, **S. Gary Spicer**, that the funds will be used to provide educational assistance for 16 blind and visually impaired student applicants... **George Hamilton IV** is thinking Christmas. He's recording an album in Britain for Word Records (U.K.). It will be titled "A Country Christmas With George IV"... Singer/songwriter **Fred Koller**, VP of the Nashville Songwriters Assn. Int'l, is presenting three workshops for aspiring writers in Nashville. The sessions are scheduled for July 13, 18, and 20, 6-9 p.m., at the Songwriters Guild of America. Call 615-329-1782 for further information.

SIGNINGS: Austin, Texas, singer/songwriter **Lillian Standfield** to TSMB Records... Mercury/PolyGram's **Shane Barmby** to Buddy Lee Attractions for exclusive representation... **Judy Harris** of the Harris-Richardson Music Group, announces her reassociation with the hot writing team of **Bill & Sharon Rice**.

Co-Founder Remains 'Substantial Shareholder' Airborne Board Dumps Lomax

NASHVILLE The Airborne Records Inc. board of directors has voted to terminate the employment of **John Lomax III**, a VP and co-founder of the company, according to a statement released by Lomax. The action follows by two weeks the announcement that the Nashville-based label is entering into a joint venture agreement/merger with Allegiance Records Ltd.

Lomax plans to concentrate on artist management (Kinetic Management), music publishing (3 Minute Movie Music), and record pro-

duction (Catalytic Productions). He manages, publishes, and co-produces (with Mark Miller and Melanie Wells) **David Schnauffer**, "America's Dulcimer Champion."

"My forte is working independently with artists, finding them, protecting them, promoting them, and presenting them to the public," Lomax tells Billboard. Lomax says he remains a member of the Airborne board of directors as well as a "substantial shareholder" in the company. He can be reached at 615-356-4684.

GERRY WOOD

Country Music Hall Of Fame Gift Shop Chops Vinyl Records From Shelves After Slow Sales

NASHVILLE As if to confirm the decline of vinyl in country music (Billboard, July 1), the Country Music Hall Of Fame And Museum gift shop has banished the older configuration from its shelves.

Says store manager **Rachel Fitzgerald**, "We have just taken out all the LPs and replaced them with CDs." The switchover oc-

curred the third week of June. "We sold more CDs than LPs since the first of January," she adds. "That's what helped us make our decision to just take them out. They were just not moving."

The extra space that comes with the change, Fitzgerald says, is being used to add more titles.

EDWARD MORRIS

ASCAP Recaps Year At Nashville Meeting

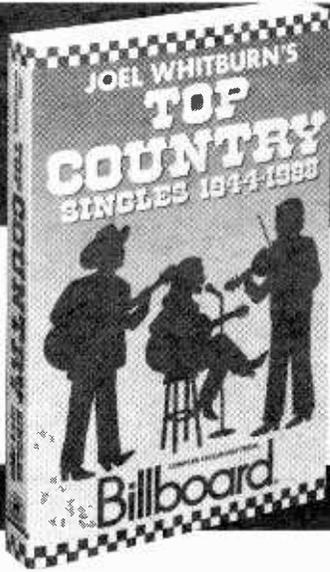
NASHVILLE ASCAP president **Morton Gould** chaired the annual Nashville membership meeting of ASCAP, June 20 at the Vanderbilt Plaza Hotel here.

During the meeting, attended by some 450 members from the Southern region, Gould recapped key items of the society's anniversary and reported on three major legislative victories: passage of a law enabling the U.S. to join the Berne Convention, assuring the highest standard of international copyright protection to American creators; passage of a law restoring the rights of creators to deduct business expenses in the year incurred; and failure of "source licens-

ing" bills to get past committees in both houses of Congress.

Gloria Messinger, ASCAP's managing director, noted ASCAP's total receipts for 1988 at \$296,600,000. **Bernard Korman**, general counsel, gave a report on current legal matters. And **Connie Bradley**, Southern executive director, recounted Nashville activities over the past year.

Those attending from ASCAP's New York office included **Paul Adler**, director of membership; **Karen Sherry**, assistant to the president/director of public affairs; **Ken Sunshine**, manager of public relations; and **Toni Winter**, executive secretary to the president.



The Only Complete Listing Of Every Charted Country Single!

Every Record That Ever Appeared On Billboard's "Country" Singles Charts From 1944 Through 1988, Arranged By Artist & By Title.

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

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

THE TOP 200 ARTISTS OF ALL-TIME & THE TOP 40 HITS BY DECADE, plus other significant artist and record achievements.

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

13,000+ TITLES & NEARLY 2,000 ARTISTS FROM 45 YEARS OF BILLBOARD'S "COUNTRY" CHARTS!

The World's Leading Authority On Recorded Entertainment
P.O. Box 200, Menomonee Falls, WI 53051 • 414-251-5408 • FAX 414-251-9452



ORDER COUNTRY'S ULTIMATE HIT LIST.

- Top Country Singles 1944-1988
Hardcover \$60.00
- Top Country Singles 1944-1988
Softcover \$50.00
- Credit Card Processing
Fee - \$2.00..... \$
- Shipping & Handling \$ 4.00

Total Payment \$

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

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

Name _____

Address _____

City _____

State _____ Zip _____

Mail to: Record Research Inc.
Dept. BB15, P.O. Box 200
Menomonee Falls, WI 53051

FOR WEEK ENDING JULY 15, 1989

Billboard®

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	8	REBA MCENTIRE MCA 6294 (8.98) (CD)	4 weeks at No. One SWEET SIXTEEN
2	2	2	20	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	3	20	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	12	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	6	6	39	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	8	11	8	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
7	5	7	43	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
8	7	5	50	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
9	9	8	63	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
10	11	10	9	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
11	18	24	4	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
12	10	9	21	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
13	12	12	40	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
14	13	13	56	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
15	16	17	5	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
16	14	14	8	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	17	15	12	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
18	15	16	17	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
19	19	21	17	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
20	24	19	21	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
21	21	20	47	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
22	20	22	112	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	22	23	8	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
24	23	18	47	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
25	26	26	102	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
26	25	25	22	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
27	27	27	19	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
28	30	32	17	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
29	29	31	177	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
30	40	36	160	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	39	44	4	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
32	28	30	61	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
33	35	37	13	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
34	48	57	4	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
35	31	35	18	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
36	43	43	9	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
37	33	34	123	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
38	34	39	24	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	46	37	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
40	37	29	46	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
41	41	40	6	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
42	45	42	94	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	38	41	100	PATSY CLINE ● MCA 12 (8.98) (CD)	GREATEST HITS
44	47	52	3	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
45	44	38	75	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
46	32	28	50	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
47	36	33	60	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
48	51	55	3	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
49	46	45	5	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
50	NEW ▶		1	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
51	49	47	10	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
52	56	—	2	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
53	52	51	114	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
54	53	48	6	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
55	50	49	8	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
56	61	58	244	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
57	NEW ▶		1	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
58	60	—	15	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
59	59	62	86	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
60	NEW ▶		1	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
61	55	56	57	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
62	NEW ▶		1	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
63	NEW ▶		1	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
64	62	61	18	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
65	67	70	3	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
66	RE-ENTRY		57	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	NEW ▶		1	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
68	74	71	192	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
69	54	50	20	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
70	63	75	103	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
71	64	64	16	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
72	NEW ▶		1	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
73	68	66	11	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
74	70	74	50	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
75	58	63	60	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT

○ 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.

HighTone Sets Its Sights On Country

Calif. Indie Making Waves With Diverse Releases

BY DAVID WYKOFF

BOSTON Though best-known for its involvement with Robert Cray, HighTone Records is making substantial waves in the country music market.

Last year, the Oakland, Calif.-based label helped spearhead the welcome resurgence of Gary Stewart, one of country's most rebellious and infamous characters, with the aptly named album, "Brand New."

This year, HighTone seems to be in the business of breaking down barriers. In the spring, the Lonesome Strangers' rambunctious single "Goodbye Lonesome, Hello Babydoll" climbed into the top 40 of Billboard's Hot Country Singles chart.

Currently, HighTone's Rev. Billy C. Wirtz, a spirited and musically proficient novelty act, is gaining airplay at country, album rock, soul, and blues radio—a curious and heartening development in an era of straitjacket radio pigeonholing.

The label's most recent release, an eponymously titled album from Austin, Texas, singer Jimmie Dale Gilmore, has one foot in the '40s, another in the late '80s. Though Gilmore's aqualine voice may be a bit too traditional for many, his infectious performances, both live and on record, are winning him support on both the country and alternative rock sides.

According to HighTone managing partner Larry Sloven, the label's divergent range of releases is a far cry from his initial concept.

"We started with the idea that we'd reissue some classic country releases from the likes of Wynn Stewart and Tommy Duncan. But then we did Robert Cray's 'Bad Influence,' and things started rolling into another direction," says Sloven, whose partner is producer/songwriter Bruce Bromberg, the man behind the console for most of HighTone's recordings.

HighTone's first foray into country music was a 1987 album with Bakersfield, Calif., mainstay Bobby Durham that featured many well-known Los Angeles session players. "It sold like you'd expect an independent LP from a virtually unknown honky-tonk singer," says Sloven, noting country radio's resistance to acts on independent labels.

Nevertheless, the Durham album set the tone for HighTone's subsequent efforts. "If we have any single kind of approach, it's that we make good music and then promote it as hard as our budgets will allow," says Sloven.

Over the past two years, HighTone has hired some of Nashville's most noted independent promotion people, according to Darrell Anderson, the label's head of promotion.

"The way to sell records if you're not an established act along the lines of a Hank [Williams] Jr. is to get the music on the radio, and that's where we've geared our efforts," says Sloven, adding that radio acceptance of such like-minded artists as Dwight Yoakam and Randy Travis offers hope. In addition to Lonesome Strangers, the label has also had success with country sin-

gles from Stewart and Gilmore.

"We've yet to have that real smash single, the kind that would

'The way to sell records if you're not an established act like Hank Jr. is to get the music on the radio'

make radio want us as much as we want them, and once we do that we'll be in a position to sell in the kinds of numbers that the majors do," says Sloven, noting that he believes that the Lonesome Strangers have "the potential to be among the biggest of country bands."

With HighTone's blues background—which, in addition to Cray, includes W.C. Handy Award-winner Joe Louis Walker and newcomer Chris Thomas—it does have a strong relationship with college radio, something many Nashville majors are now looking to develop.

According to Anderson, "We serve college radio with everything that we put out, and it has responded to Gilmore and the Lonesome Strangers. Though I'm not sure that it's turned into record sales, it has increased their profile on the road and we benefit from that."

Being outside Nashville is not a problem, says Sloven. "Most of our work is done in promotion, and we use the best people in Nashville. And, I don't think that radio stations all over the country care whether we're calling from Tennessee or California," he says.

"I think that in many ways we can look at it as an advantage," says Bromberg. "We've got an entirely different perspective out here, and I think that it comes across in the music we release. There's a lot of talent out here that Nashville seems to ignore," says Sloven.

Major affiliation for distribution may become a necessity for HighTone. "I think that we've proven that we promote our releases through radio, but for the most part, independent distribution is not geared toward capitalizing on that. We just don't have the facilities to get our product merchandised in many, many areas. For a substantial portion of our distributors, we are the only, or one of the very few, country labels with music on the radio," he says.

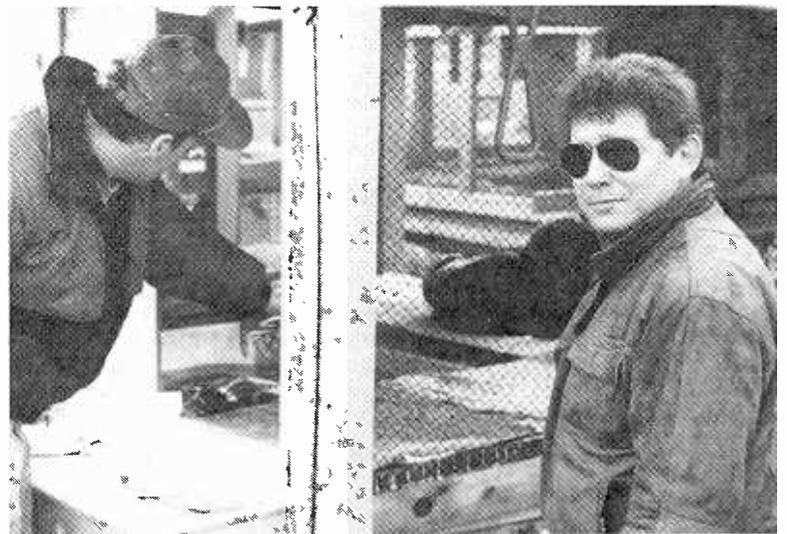
Increased expansion by labels is also pressing HighTone toward discussions with the majors. "There are only so many slots available in country radio, and with people like Universal and Arista moving in, there will be more releases with large resources behind them. It's making our job all the more difficult," says Sloven.

Nevertheless, Sloven and Bromberg are firmly committed to being independent to the extent that they control their own product. "One major advantage is that we can work

with the kinds of people we want to. Take, for instance, someone like Roy Dea.

"To my mind, he's one of the greatest country producers of the past 20 years, and it's quite an honor to release his productions, especially 'Brand New,' which I think stands up with some of Gary's best albums," says Sloven, noting that HighTone plans to record another album with Dea and Stewart.

"I like to make and be involved with records I would personally go out and buy. And what we like to do is not necessarily what we should in a business sense, but then again that's where independents can be on the leading edge of where the larger industry moves," says Bromberg.



Alaskan Relief. CBS/Epic artist Russell Smith visits the Otter Recovery Center in Valdez, Alaska, to assess the damage to Alaskan wildlife caused by the recent oil spill there. Smith performed benefit concerts in Cordova and Valdez, two of the towns hardest hit by the spill.

"BOCEPHUS: AN AMERICAN TRADITION"



HANK WILLIAMS, JR.

Hanks's Career History • Hank and Video •
The Manager Behind The Man: Merle Kilgore • Bookings •
The Record Producers • Label Story • His Awards •
His Album Discography
and
Historic Photos Documenting Hank's Career

All In
BILLBOARD

Issue Date: August 26, 1989
Advertising Deadline: August 1, 1989

For Advertising Details, Contact:
Lynda Emon, Project Coordinator (615) 321-4290
Carole Edwards, Advertising Assistant (615) 321-4294
49 Music Square West
Nashville, TN 37203

Billboard® HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003 ★ ★ NO. 1 ★ ★ 1 week at No. One
2	3	5	12	WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
3	4	6	10	CATHY'S CLOWN J.BOWEN,R.MCINTIRE (D.EVERLY)	REBA MCENTIRE MCA 53638
4	5	7	12	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
5	7	8	13	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
6	10	10	13	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (R.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
7	11	11	11	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	DOLLY PARTON COLUMBIA 38-68760/CBS
8	12	12	17	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
9	14	14	12	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
10	13	15	14	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	LORRIE MORGAN RCA 8866-7
11	15	17	10	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
12	16	21	8	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
13	1	2	15	LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
14	17	20	9	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
15	19	23	9	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
16	18	22	12	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
17	20	24	8	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
18	9	9	14	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
19	21	26	8	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-22965
20	8	1	14	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	KATHY MATTEA MERCURY 872 766-7
21	22	25	14	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
22	23	28	8	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
23	24	30	9	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHY WARNER BROS. 7-22970
24	25	31	6	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8943-7
25	26	35	4	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
26	31	38	6	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
27	27	32	10	TURN OF THE CENTURY R.SCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	NITTY GRITTY DIRT BAND UNIVERSAL 66009
28	6	4	13	HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
29	36	42	5	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOLOG, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
30	33	37	8	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	KENNY ROGERS REPRISE 7-27690/WARNER BROS.
31	35	39	8	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
32	37	41	5	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
33	38	51	3	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	RANDY TRAVIS WARNER BROS. 7-22917
34	41	57	3	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
★★★ POWER PICK/AIRPLAY ★★★					
35	51	—	2	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
36	45	50	4	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
37	42	47	8	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	NEW GRASS REVIVAL CAPITOL 44357
38	50	63	3	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
39	46	49	7	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGDUSS CAPITOL 44399
40	32	16	16	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	THE OAK RIDGE BOYS MCA 53625
41	52	58	4	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
42	30	19	15	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
43	54	66	3	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
44	28	13	17	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
★★★ HOT SHOT DEBUT ★★★					
45	NEW	—	1	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
46	34	36	9	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	THE MARCY BROS. WARNER BROS. 7-22956
47	65	—	2	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
48	29	18	16	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
49	40	29	18	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44345

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	59	69	4	BUENAS NOCHES FROM A LONELY ROOM PANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
51	75	—	2	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
52	58	65	5	A MOUNTAIN AGO B.LOGAN (D.SCHLITZ, P.OVERSTREET)	MASON DIXON CAPITOL 44381
53	39	27	18	LOVE OUT LOUD E.GORDY,JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
54	NEW	—	1	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	BUCK OWENS AND RINGO STARR CAPITOL 44409
55	47	34	22	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8781-7
56	64	76	4	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	SHELBY LYNNE EPIC 34-68942/CBS
57	43	44	7	BEFORE THE HEARTACHE ROLLS IN B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	FOSTER & LLOYD RCA 8942-7
58	63	72	4	SIT A LITTLE CLOSER E.GORDY,JR. (M.WARDEN, M.PALERMO)	WAGONEERS A&M 1435/RCA
59	74	94	3	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
60	48	48	8	NEVER HAD A LOVE SONG J.BOWEN,G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
61	68	75	4	THE ONLY THING BLUER THAN HIS EYES J.BOWEN,J.STROUD (B.BROOKSHIRE, J.HALE)	JONI HARMS UNIVERSAL 66012
62	78	—	2	FOOL'S PARADISE R.BAKER (G.NELSON, P.NELSON)	LARRY BOONE MERCURY 874 538-7
63	49	33	18	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	THE DESERT ROSE BAND MCA/CURB 53616/MCA
64	71	85	3	MIRROR MIRROR T.COLLINS (P.THOMAS, B.P.BARKER)	BARBARA MANDRELL CAPITOL 44383
65	44	43	7	I LOVE THE WAY HE LEFT YOU J.STROUD,L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
66	60	55	22	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
67	55	46	20	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
68	72	82	4	CALIFORNIA BLUE J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
69	70	80	4	BLUE BLUE DAY B.KILLEN (D.GIBSON)	THE KENDALLS EPIC 34-68933/CBS
70	66	74	4	JUST CAN'T CRY NO MORE B.BROMBERG,W.REESE (J.RYME)	THE LONESOME STRANGERS HIGHTONE 511
71	92	—	2	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
72	56	40	12	THE KING IS GONE (SO ARE YOU) B.SHERILL (R.FERRIS)	GEORGE JONES EPIC 34 68743/CBS
73	81	91	3	FULL MOON FULL OF LOVE G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D. LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
74	77	86	3	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
75	73	81	4	ALL YOU'RE TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)	PAL RAKES ATLANTIC AMERICA 7-99214/ATLANTIC
76	53	56	6	BROTHERLY LOVE J.KENNEDY (J.STEWART, T.NICHOLS)	MOE BANDY CURB 10537
77	80	88	3	THE MORE I DO J.BRADLEY (B.GALLIMORE, G.BAIRD)	CHARLEY PRIDE 16TH AVENUE 70429
78	82	90	3	THE WAY I WANT TO GO D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
79	61	52	11	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
80	88	—	2	WHO'LL TURN OUT THE LIGHTS R.MCDOWELL,J.MEADOR (W.KEMP, M.VICKERY)	RONNIE MCDOWELL CURB 10544
81	62	45	15	5:01 BLUES M.HAGGARD,M.YEARY (J.TWEEL, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
82	57	60	7	WHEN HE LEAVES YOU B.KILLEN (M.REID, K.ROBBINS)	DONNA MEADE MERCURY 874 280-7
83	NEW	—	1	THAT'LL BE THE LAST THING T.BROWN (J.HOUSE, D.GIBSON, C.KARP)	JAMES HOUSE MCA 53669
84	67	54	12	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349
85	76	68	19	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
86	NEW	—	1	YOUR OLD FLAME'S GOIN' OUT TONITE J.BOWEN,C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
87	NEW	—	1	THERE I'VE SAID IT AGAIN L.BUTLER (R.EVANS, D.MANN)	MICKEY GILLEY AIRBORNE 75740
88	97	—	2	GENTLY HOLD ME G.KENNEDY (M.JACKSON)	ANDI & THE BROWN SISTERS DOOR KNOB 329
89	89	98	3	YOU MADE IT EASY J.MORRIS (D.GOODMAN, J.MORRIS, P.RAKES)	SAMMY SADLER EVERGREEN 1093
90	99	—	2	I FEEL LIKE HANK WILLIAMS TONIGHT J.J.WALKER,J.ROONEY (C.WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RYKO
91	NEW	—	1	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
92	85	78	20	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	SKIP EWING MCA 53481
93	69	77	4	HEARTS IN THE WIND J.BOWEN,G.DAVIES (G.DAVIES, K.CUMMINGS)	GAIL DAVIES MCA 53442
94	NEW	—	1	DID I LEAVE MY HEART AT YOUR HOUSE E.KILROY (M.D.BARNES, M.HOWARD)	TOUCH OF COUNTRY OL 130
95	94	73	21	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
96	93	89	10	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.J.WALKER,JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
97	NEW	—	1	MAYBE THERE B.REED (B.D.REED)	LISA CHILDRESS TRUE 97
98	NEW	—	1	DEATH AND TAXES (AND ME LOVIN' YOU) M.CARMAN (C.BLACK, A.ROBERTS, B.FISCHER)	PATSY COLE TRA-STAR 1226
99	79	62	7	SOMEBODY PAINTS THE WALL N.LARKIN,R.REYNOLDS (E.KAHANEK, T.SMITH, C.BROWDER, N.LARKIN)	JOSH LOGAN CURB 10528
100	84	61	21	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL COLUMBIA 38-68585/CBS

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

COUNTRY CORNER



by Marie Ratliff

LIONEL CREATES A BUZZ: When programmers were asked to talk about their hottest records this week, almost without exception, the first one mentioned was Lionel Cartwright's third MCA single, "Give Me His Last Chance."

"I think he will be one of the big stars," says PD Lew Dobbins, WKKW Clarksburg, W.Va. "This is a very refreshing record and is doing great on the phones."

"We're getting some good early action on Lionel 'Bruce Hornsby' Cartwright," says PD Bill Bradley, KUPL Portland, Ore. "He gives this song that Hornsby feel. It's a real good piece of music and so well done." Cartwright's last release, "Like Father Like Son," peaked at No. 14 and most feel this one will move him into the top 10. He goes into the No. 32 slot in his fifth chart week. Cartwright's self-titled album debuts this week on the Top Country Albums chart at No. 67.

Bradley adds, "We're also seeing some good response shaping up for one of our local girls, Joni Harms. She lives in Canby [a suburb of Portland] and has built up a lot of interest in her new record around here." Harms' Universal single, "The Only Thing Bluer Than His Eyes," is charted this week at No. 61.

ANOTHER HOMETOWN GIRL MAKES GOOD: PD Joe Jackson, WXCL Peoria, Ill., is excited about one of their exports, Suzy Bogguss, whose "Cross My Broken Heart" (Capitol) is at No. 39 on the Hot Country Singles chart. "It's the only record that's really blown me away in a long time. The phones are phenomenal—this could well be the one to kick her career into high gear."

"I'm high on Suzy as an artist," says PD Dale Mitchell, WTQR Winston-Salem, N.C. "If stations will just stick with her and give her product good exposure, she'll be a viable artist. We hung in there with 'Somewhere Between' after promotion pulled off of it and it went on to do very well here. We'll be adding this one shortly."

Already doing well at WTQR, says Mitchell, is Chris Hillman & Roger McGuinn's "You Ain't Going Nowhere" (Universal). "It's one of those songs that really stick with you—you find yourself humming it while you're cutting weeds."

"ANYBODY WHO WILL SEND ME A FAST SONG that's 1 minute, 58 seconds short, I'm gonna play it," says MD Joe McIntosh, WKY Oklahoma City. But that's only one of the reasons he's playing the Desert Rose Band's "Hello Trouble" (MCA/Curb). "It just fits in perfectly with what we want to do—it's up-tempo and a real good song, reminds me of Buck Owens." Though several have mentioned the Owens feel, the song was not an Owens single, but was an Orville Couch hit, reaching No. 5 in 1962.

"Another good summertime record," says McIntosh, "is Larry Boone's 'Fool's Paradise' [Mercury]. It's such a fun song and it's the kind of thing that puts people in the mood to travel. I think it's gonna be a big one."

"Boone has a big following and is always hot here," says MD Brian Ansley, WGUS Augusta, Ga., "and this record is no exception. It's really taking off well." The song is at No. 62 in its second week on singles chart.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

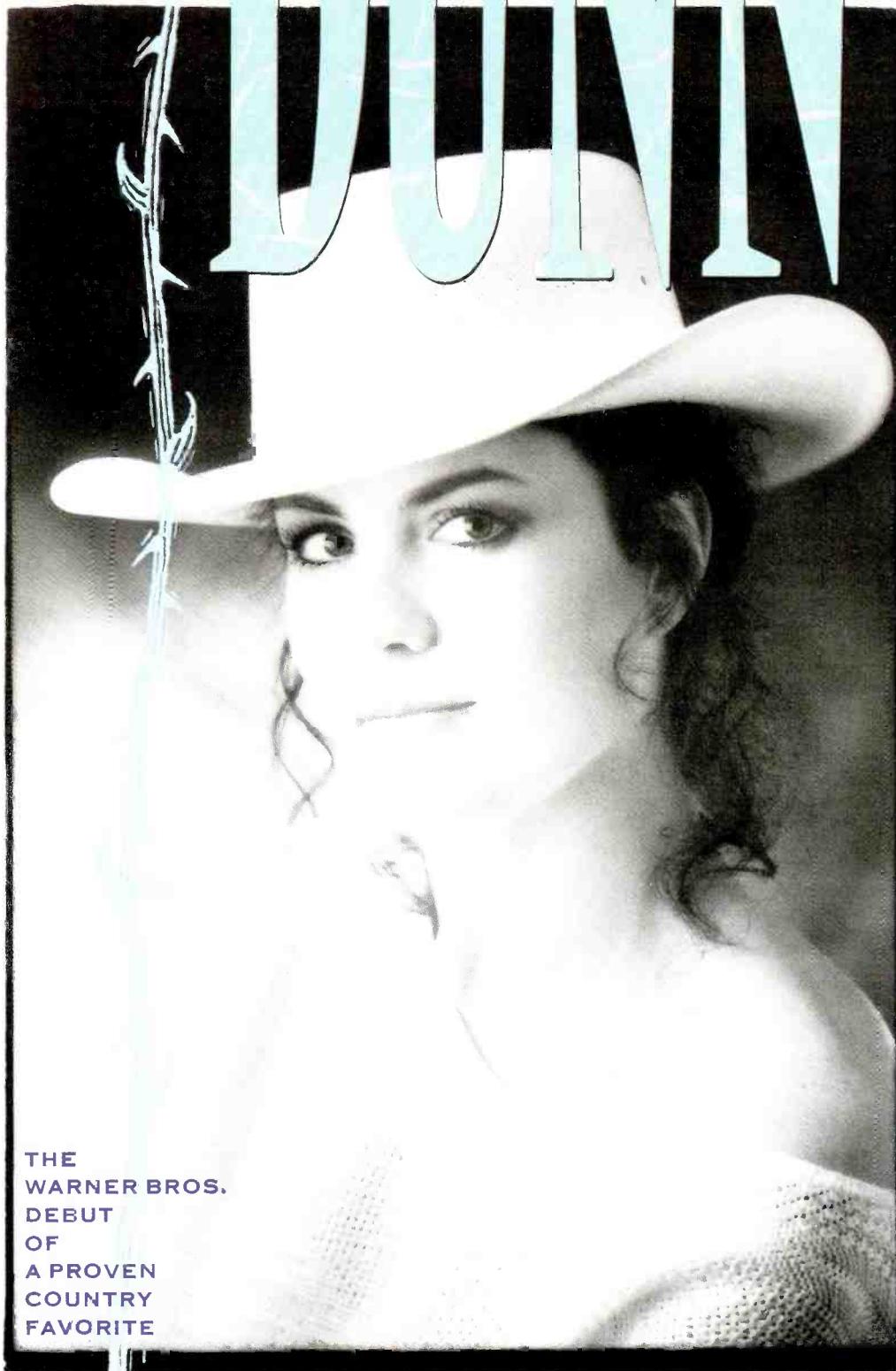
	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
KILLIN' TIME CLINT BLACK RCA	13	24	37	74	80
ACT NATURALLY B. OWENS/R. STARR CAPITOL	7	18	32	57	62
LET ME TELL YOU ABOUT LOVE THE JUDDS CURB/RCA	6	22	19	47	116
HELLO TROUBLE DESERT ROSE BAND MCA/CURB	3	13	25	41	74
FINDERS ARE KEEPERS HANK WILLIAMS, JR. WARNER/CURB	1	13	23	37	62
ABOVE AND BEYOND RODNEY CROWELL COLUMBIA	6	17	13	36	138
I GOT DREAMS STEVE WARINER MCA	6	14	12	32	115
PROMISES RANDY TRAVIS WARNER BROS.	4	10	11	25	132
TOO MUCH MONTH... BILLY HILL REPRISE	0	9	16	25	37
FOOL'S PARADISE LARRY BOONE MERCURY	0	5	19	24	53

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

COUNTRY IN FULL BLOOM!

HOLLY

The Blue Rose Of Texas



THE
WARNER BROS.
DEBUT
OF
A PROVEN
COUNTRY
FAVORITE

FEATURING
"ARE YOU EVER GONNA LOVE ME"
CURRENTLY CLIMBING THE BILLBOARD COUNTRY SINGLES CHARTS

PRODUCED BY HOLLY DUNN AND CHRIS WATERS



RECORDS
THE
TRADITION
CONTINUES

MANAGEMENT: VECTOR MANAGEMENT © 1989 WARNER BROS. RECORDS INC.

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Signed And Sealed. Johnny Rodriguez signs a co-publishing deal with BMG/Careers Music. JR Music (BMI) and Charitto Music (ASCAP) will be administered and co-published by BMG Music Publishing. Pictured, from left, are Todd Wilkes, professional manager; Rodriguez; Henry Hurt, VP/GM, Nashville division; and Chuck Bedwell, professional manager.



Tree Team. Tree/CBS Publishing executives welcome Cherie Fonorow to the staff at a recent Nashville luncheon held in her honor. Pictured, from left, are Paul Worley, director of creative services; Donna Hilley, senior VP and chief operating officer; Fonorow, VP of creative services for CBS Music Inc.; and Buddy Killen, president.



Top Honorees. Reba McEntire, Randy Travis, and Ricky Van Shelton proudly display their winnings from the fans at the 23rd Annual Music City News Country Awards Show in Nashville. Pictured, from left, are McEntire, favorite female vocalist; Travis, entertainer of the year; and Shelton, single, album, video, and male vocalist of the year.

WMZQ
98.7FM 1390AM

Washington P.D.: Gary McCartney

- 1 Eddy Raven, In A Letter To You
- 2 Conway Twitty, She's Got A Single Thing In Mind
- 3 The McCarters, Up And Gone
- 4 Don Williams, One Good Well
- 5 Chris Hillman & Roger Mcguinn, You Ain't Going
- 6 Patty Loveless, Timber I'm Falling In Love
- 7 Garth Brooks, Much Too Young (To Feel This Damn)
- 8 Shenandoah, Sunday In The South
- 9 The Statler Brothers, More Than A Name On A Wall
- 10 George Strait, What's Going On In Your World
- 11 Reba McEntire, Cathy's Clown
- 12 15 Lorie Morgan, Dear Me
- 13 Billy Joe Royal, Love Has No Right
- 14 Southern Pacific, Any Way The Wind Blows
- 15 Emmylou Harris, Heaven Only Knows
- 16 Holly Dunn, Are You Ever Gonna Love Me
- 17 Ricky Skaggs, Lovin' Only Me
- 18 6 Ricky Van Shelton, Hole In My Pocket
- 19 Michael Martin Murphey, Never Givin' Up On Love
- 20 K.T. Oslin, This Woman
- 21 Kathy Mattea, Come From The Heart
- 22 Vern Gosdin, I'm Still Crazy
- 23 Keith Whitley, I Wonder Do You Think Of Me
- 24 Nitty Gritty Dirt Band, Turn Of The Century
- 25 Willie Nelson, Nothing I Can Do About It Now
- 26 Dolly Parton, Why'd You Come In Here Lookin' Li
- 27 10 Mary Chapin Carpenter, How Do
- A28 John Denver/Nitty Gritty Dirt Band, And So It G
- A29 Highway 101, Honky Tonk Heart
- A30 Lionel Cartwright, Give Me His Last Chance

104 WJQR

Winston Salem P.D.: Les Acree

- 1 Eddy Raven, In A Letter To You
- 2 George Strait, What's Going On In Your World
- 3 Reba McEntire, Cathy's Clown
- 4 Garth Brooks, Much Too Young (To Feel This Damn)
- 5 Conway Twitty, She's Got A Single Thing In Mind
- 6 Ricky Skaggs, Lovin' Only Me
- 7 The Statler Brothers, More Than A Name On A Wall
- 8 Ronnie Milsap, Houston Solution
- 9 Kathy Mattea, Come From The Heart
- 10 Patty Loveless, Timber I'm Falling In Love
- 11 Dan Seals, They Rage On
- 12 Clint Black, Better Man
- 13 Paul Overstreet, Sowing Love
- 14 Chris Hillman & Roger Mcguinn, You Ain't Going
- 15 Shenandoah, Sunday In The South
- 16 21 Vern Gosdin, I'm Still Crazy
- 17 Skip Ewing, The Gospel According To Luke
- 18 Billy Joe Royal, Love Has No Right
- 19 Eddie Rabbitt, That's Why I Fell In Love With Y
- 20 Holly Dunn, Are You Ever Gonna Love Me
- 21 The McCarters, Up And Gone
- 22 The Marcy Bros., Cotton Pickin' Time
- 23 Dolly Parton, Why'd You Come In Here Lookin' Li
- 24 Highway 101, Honky Tonk Heart
- 25 Suzy Bogguss, Somewhere Between
- 26 Keith Whitley, I Wonder Do You Think Of Me
- 27 Ricky Van Shelton, Hole In My Pocket
- 28 Lorie Morgan, Dear Me
- 29 Willie Nelson, Nothing I Can Do About It Now
- 30 The Oak Ridge Boys, Beyond Those Years

- 31 Earl Thomas Conley, Love Out Loud
- 32 Steve Wariner, I Got Dreams
- 33 Rodney Crowell, Above And Beyond
- 34 The Desert Rose Band, She Don't Love Nobody
- 35 Lionel Cartwright, Like Father Like Son
- 36 The Desert Rose Band, Hello Trouble
- 37 EX The Bellamy Brothers, You'll Never Be Sorry
- 38 EX Skip Ewing, The Coast Of Colorado
- 39 EX Randy Travis, Promises
- 40 EX The Judds, Let Me Tell You About Love
- A Nitty Gritty Dirt Band, Turn Of The Century
- A Clint Black, Killin' Time

ATLANTA'S COUNTRY LEADER
KICKS
101.5 fm

Atlanta P.D.: Neil McGinley

- 1 Reba McEntire, Cathy's Clown
- 2 George Strait, What's Going On In Your World
- 3 Ronnie Milsap, Houston Solution
- 4 Eddy Raven, In A Letter To You
- 5 Dolly Parton, Why'd You Come In Here Lookin' Li
- 6 Shenandoah, Sunday In The South
- 7 Conway Twitty, She's Got A Single Thing In Mind
- 8 Emmylou Harris, Heaven Only Knows
- 9 Billy Joe Royal, Love Has No Right
- 10 Chris Hillman & Roger Mcguinn, You Ain't Going
- 11 Patty Loveless, Timber I'm Falling In Love
- 12 The Statler Brothers, More Than A Name On A Wall
- 13 Ricky Skaggs, Lovin' Only Me
- 14 K.T. Oslin, This Woman
- 15 Southern Pacific, Any Way The Wind Blows
- 16 Holly Dunn, Are You Ever Gonna Love Me
- 17 The McCarters, Up And Gone
- 18 Kathy Mattea, Come From The Heart
- 19 Kenny Rogers, Planet Texas
- 20 Rosanne Cash, I Don't Want To Spoil The Party
- 21 Willie Nelson, Nothing I Can Do About It Now
- 22 Lorie Morgan, Dear Me
- 23 Mary Chapin Carpenter, How Do
- 24 Dan Seals, They Rage On
- 25 Highway 101, Honky Tonk Heart
- 26 Vern Gosdin, I'm Still Crazy
- 27 Garth Brooks, Much Too Young (To Feel This Damn)
- A28 Keith Whitley, I Wonder Do You Think Of Me
- A29 Randy Travis, Promises

STEREO
WFMS FM 95.5
...is Country Music

Indianapolis P.D.: Russ Schell

- 1 Eddy Raven, In A Letter To You
- 2 George Strait, What's Going On In Your World
- 3 Reba McEntire, Cathy's Clown
- 4 Ronnie Milsap, Houston Solution
- 5 Conway Twitty, She's Got A Single Thing In Mind
- 6 Ricky Skaggs, Lovin' Only Me
- 7 The McCarters, Up And Gone
- 8 Dolly Parton, Why'd You Come In Here Lookin' Li
- 9 The Statler Brothers, More Than A Name On A Wall
- 10 Garth Brooks, Much Too Young (To Feel This Damn)
- 11 Lorie Morgan, Dear Me
- 12 Don Williams, One Good Well
- 13 Chris Hillman & Roger Mcguinn, You Ain't Going
- 14 Shenandoah, Sunday In The South
- 15 20 Patty Loveless, Timber I'm Falling In Love
- 16 Kathy Mattea, Come From The Heart
- 17 Holly Dunn, Are You Ever Gonna Love Me

- 18 Emmylou Harris, Heaven Only Knows
- 19 Keith Whitley, I Wonder Do You Think Of Me
- 20 23 T. Graham Brown, Never Say Never
- 21 25 Nitty Gritty Dirt Band, Turn Of The Century
- 22 Larry Gatlin/Gatlin Brothers, I Might Be What Y
- 23 Mary Chapin Carpenter, How Do
- 24 28 Billy Joe Royal, Love Has No Right
- 25 K.T. Oslin, This Woman
- 26 31 Southern Pacific, Any Way The Wind Blows
- 27 9 The Oak Ridge Boys, Beyond Those Years
- 28 Vern Gosdin, I'm Still Crazy
- 29 EX Michael Martin Murphey, Never Givin' Up On Love
- 30 EX Willie Nelson, Nothing I Can Do About It Now
- 31 EX The Marcy Bros., Cotton Pickin' Time
- 32 EX John Denver/Nitty Gritty Dirt Band, And So It G
- EX Kenny Rogers, Planet Texas
- EX Foster & Lloyd, Before The Heartache Rolls In
- EX Steve Wariner, I Got Dreams
- A Rodney Crowell, Above And Beyond
- A Randy Travis, Promises
- A Gary Morris, Never Had A Love Song
- A Highway 101, Honky Tonk Heart
- A The Judds, Let Me Tell You About Love

KPLX 99.5

Dallas P.D.: Bobby Kraig

- 1 Eddy Raven, In A Letter To You
- 2 George Strait, What's Going On In Your World
- 3 Reba McEntire, Cathy's Clown
- 4 Ronnie Milsap, Houston Solution
- 5 Ricky Skaggs, Lovin' Only Me
- 6 Shenandoah, Sunday In The South
- 7 Kathy Mattea, Come From The Heart
- 8 Dolly Parton, Why'd You Come In Here Lookin' Li
- 9 10 Chris Hillman & Roger Mcguinn, You Ain't Going
- 10 Don Williams, One Good Well
- 11 15 Conway Twitty, She's Got A Single Thing In Mind
- 12 Garth Brooks, Much Too Young (To Feel This Damn)
- 13 Earl Thomas Conley, Love Out Loud
- 14 Billy Joe Royal, Love Has No Right
- 15 20 Michael Martin Murphey, Never Givin' Up On Love
- 16 17 Mary Chapin Carpenter, How Do
- 17 Lorie Morgan, Dear Me
- 18 23 Patty Loveless, Timber I'm Falling In Love
- 19 24 Keith Whitley, I Wonder Do You Think Of Me
- 20 The Forester Sisters, Don't You
- 21 Clint Black, Better Man
- 22 Dwight Yoakam, I Got You
- 23 27 The Statler Brothers, More Than A Name On A Wall
- 28 K.T. Oslin, This Woman
- 29 Randy Travis, Promises
- 30 Vern Gosdin, I'm Still Crazy
- EX Rodney Crowell, Above And Beyond
- EX Willie Nelson, Nothing I Can Do About It Now
- EX The Judds, Let Me Tell You About Love
- EX Highway 101, Honky Tonk Heart
- EX The McCarters, Up And Gone
- EX Nitty Gritty Dirt Band, Turn Of The Century
- EX EX The Bellamy Brothers, You'll Never Be Sorry
- EX EX Larry Boone, Fool's Paradise
- EX EX Alabama, If I Had You
- A Clint Black, Killin' Time
- A Holly Dunn, Are You Ever Gonna Love Me
- A Mason Dixon, A Mountain Ago
- A Buck Owens And Ringo Starr, Act Naturally
- A John Denver/Nitty Gritty Dirt Band, And So It G

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
81 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	ASCAP
34 ABOVE AND BEYOND (Tree, BMI)	30 PLANET TEXAS (Hila Lou, BMI)
55 ACT NATURALLY (Tree, BMI)	33 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)
100 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP) HL	63 SHE DON'T LOVE NOBODY (Lillybilly, BMI/Bug, BMI)
75 ALL YOU'RE TAKIN' IS MY LOVE (Snakeman, ASCAP)	5 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
31 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL	58 SIT A LITTLE CLOSER (Hollywood Avenue, BMI/Irving, BMI/Rosker, BMI)
19 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	99 SOMEBODY PAINTS THE WALL (Joyna, ASCAP/Jis4Fun, ASCAP/Noted, ASCAP)
17 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP	42 SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM
57 BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) HL/CPP	14 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)
55 BETTER MAN (Howlin'Hits, ASCAP)	83 THAT'LL BE THE LAST THING (Texascity, BMI/Ah Rollins, BMI/Maypop, BMI)
40 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	96 THAT'S WHY I FELL IN LOVE WITH YOU (Fishin' Fool, BMI/Music Of The World, BMI/ESP, BMI/Eddie Rabbitt, BMI)
69 BLUE BLUE DAY (Acuff-Rose, BMI)	87 THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)
76 BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI)	49 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
50 BUENAS NOCHES FROM A LONELY ROOM (Coal Dust West, BMI)	24 THIS WOMAN (Wooden Wonder, SESAC) HL
68 CALIFORNIA BLUE (Orbisongs, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP)	12 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL
48 CALL ON ME (Irving, BMI) CPP	71 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
37 CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL	27 TURN OF THE CENTURY (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM
3 CATHY'S CLOWN (Acuff-Rose, BMI) CPP	18 UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/SBK April, ASCAP/Ideas Of March, ASCAP) HL
41 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI)	78 THE WAY I WANT TO GO (Terrace, ASCAP)
20 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL	2 WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP
46 COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, BMI) CPP	82 WHEN HE LEAVES YOU (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Colter Bay, BMI) CPP
39 CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	79 WHEN LOVE COMES AROUND THE BEND (Mopage, BMI/Blood, Sweat and Ink, BMI/Warner-Elektra-Asylum, BMI/Wrightchild, BMI) WBM
10 DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	80 WHO'LL TURN OUT THE LIGHTS (Tree, BMI)
98 DEATH AND TAXES (AND ME LOVIN' YOU) (Chappell & Co., ASCAP/Serenity Manor, ASCAP/Hopi Sound, ASCAP/Bobby Fischer, ASCAP)	7 WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)
94 DID I LEAVE MY HEART AT YOUR HOUSE (Tree, BMI)	74 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI)
36 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)	9 YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM
51 FINDERS ARE KEEPERS (Bocephus, BMI)	91 YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)
62 FOOL'S PARADISE (Warner-Tamerlane, BMI/SBK Blackwood, BMI/Larry Butler, BMI)	89 YOU MADE IT EASY (Famous, ASCAP/High Roller, BMI)
73 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP)	59 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)
88 GENTLY HOLD ME (Door Knob, BMI)	95 YOUNG LOVE (STRONG LOVE) (Irving, BMI/Colter Bay, BMI) CPP
32 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	86 YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)
92 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	
93 HEARTS IN THE WIND (Silverline, BMI/Hit List, ASCAP/Ken Cummings, ASCAP)	
16 HEAVEN ONLY KNOWS (Irving, BMI) CPP	
47 HELLO TROUBLE (Tree, BMI)	
28 HOLE IN MY POCKET (House Of Bryant, BMI)	
29 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	
4 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	
21 HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL	
56 THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/De Burgo, ASCAP)	
44 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MaLen, BMI) HL	
90 I FEEL LIKE HANK WILLIAMS TONIGHT (Rhythm Wrangler, BMI/Groper, BMI)	
38 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI)	
65 I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP	
43 (I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)	
25 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI)	
85 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI) CPP	
22 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) HL/CPP	
1 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	
70 JUST CAN'T CRY NO MORE (Cattle Drive, BMI/Calhoun St., BMI/Bug, BMI)	
45 KILLIN' TIME (Howlin'Hits, ASCAP)	
72 THE KING IS GONE (SO ARE YOU) (Uncle Artie, ASCAP) CPP	
35 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
66 LIKE FATHER LIKE SON (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
15 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	
53 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM	
13 LOVIN' ONLY ME (ESP, BMI) CPP	
97 MAYBE THERE (Bent Cent, BMI)	
64 MIRROR MIRROR (Songs Of Polygram, BMI/Partner, BMI/Tom Collins, BMI)	
77 THE MORE I DO (Gid, ASCAP)	
11 MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	
52 A MOUNTAIN AGO (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL	
8 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	
23 NEVER GIVIN' UP ON LOVE (Uncity, ASCAP/Rowdy Boy, ASCAP) HL	
60 NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	
84 NEVER SAY NEVER (Rick Hall, ASCAP)	
26 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	
6 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	
61 THE ONLY THING BLUER THAN HIS EYES (Gid,	

WORLDWIDE



*International
Spotlight*

The Great Music Business Renaissance of '89 Is Underway as France Celebrates Its 200th Anniversary With A New Revolution in Progress

By MIKE HENNESSEY

It is a happy coincidence that in the year when France is celebrating the 200th anniversary of the French Revolution, the French music industry is enjoying a period of unprecedented prosperity—the fruit of its own particular revolution which has seen sales increase by a dramatic 35.5% in 1988 (Table A, page F-2).

And the momentum is being maintained in 1989. Sales for the first quarter were up 34% compared with the first quarter of 1988 (Table B, Page F-2).

The seeds of the French music industry revolution were sown on Dec. 1, 1987, when the punitive 33.3% rate of Value Added Tax on sound carriers was reduced, after years of lobbying by the industry, to 18.6%. It was confidently expected that the effect of this 44% cut would be followed by a resurgence of sales; but nobody expected the revival to be quite as spectacular as it has proved to be.

"What happened," says Guy de Luz, president of EMI-Pathe Marconi and of the French IFPI group, "was that a number of positive developments followed in the wake of that initial turning point—the accelerated growth of the CD market, the possibility to advertise record product on television, as from May 1988 and, not least, the advent of a new generation of artists and producers in France with a high level of creativity."

An additional crucial factor in the great renaissance of the French market has been the arrival of a new breed of aggressive, marketing-oriented management executives who have been quick to take full advantage of the revolution that has transformed the French music market.

After being the Cinderella of the West European music markets throughout most of the 1980s, France is now coming from behind at a brisk pace. Because of the doldrum years, France still has a considerable way to go before it comes into line with the major world record markets.

Its per capita expenditure on sound carriers in 1987 was \$14.70, compared with the U.K.'s \$26.80, West Germany's \$25.60, the U.S.'s \$23.30 and Japan's \$19.80. And France is still lagging behind the Scandinavian countries, Holland and Switzerland in this respect.

However, with the French industry's current rate of progress, the gap is closing and, as in all developed record markets, the growth is very much CD-led. Singles sales in units last year were down 13% on 1987 and LPs were down 5%. But cassettes were up by 40.2% and CD sales by a very healthy 107.3% (Table C, page F-2).

But what is particularly interesting about the evolution of the French market is the way in which the compact disk, after a relatively slow start, is sweeping all before it. In 1987, CDs accounted for 22.7% of sales

(Continued on page F-2)

FROM TOP: Alain Manaranche, Jean-Louis Murat, Alpha Blondy, Kassan, Soldat Louis, Jill Caplan, Mory Kante, Lucky Dube.

National Product Comes Into Its Own Again NEW GENERATION OF PERFORMERS PROVIDES CURE FOR DISCO FEVER

By PHILIPPE CROCQ

Perhaps the most influential revolutionary era for the French music business was the towering and total impact of the movie and music of "Saturday Night Fever," back in 1976. It really did engulf the domestic market in a thick mist which somehow shrouded reality.

What was called here "The Disco Horde," led by the Bee Gees, artificially bolstered the French market which, in the absence of quality local product in the field, soon fell into decline.

It took more than five years for sales of national product to recover. But in the end it was a triumphant fight back, with a new generation of performers and musicians, songwriters too, which finally sealed the fate of "Fever" and the Disco Horde.

To its credit, the high technology aspects of the CD arrival didn't sweep away creative output in France, with its great tradition of melodic and poetic popular song, otherwise "La Chanson." The revival of French talent was led by such young artists as Renaud (Virgin), Jean-Jacques Goldman (CBS), Cabrel (CBS), Etienne Daho (Virgin), Jeanne Mas (EMI) and Mylene Farmer (Polydor).

The new-wave success is reflected by figures showing that in 1988 French variety product represented 47.4% of the total record market, as against 39% for foreign product and roughly 14% for classical material.

It all adds up to proof that French public taste has a long memory and scent for nostalgia of those glory songs and performers of old. Never has the market enjoyed such a wide range of French singers and music it does now. And never has the competition among record producers in this sector been so stimulating, leading the industry out of its crisis period in the early 1980s into a position of genuine financial stability and creative revival.

Industry leaders in France agree that it is only on the basis of local product that this remarkable run of progress can be confirmed.

Daniel Goldsmith, EMI product manager: "We're witnessing a new start for French production. It has to be synonymous with quality if it is to qualify for a place in the compact disk collections which the public here is now accumulating."

Yet that powerful presence of foreign music (mostly from the U.S. and U.K.) in France for so many years has had some beneficial consequences. Above all, it united the wealth of local music inventiveness with the updated technical qualities that it had so often lacked.

The winning combination also includes the main strength of French popular music—its powerful and emotive lyrics. The result of it all is an impressive lineup of new songwriters who are establishing careers based on high quality.

At EMI-Pathe Marconi, Jeanne Mas, with her double gold-winner album "Les Crises de l'Ame," must be considered a key "veteran" of the revivalistic energy, certainly when compared with the young Guesch Patti, who is at the very start of what seems set to be a full international career. Her album "Etienne" is out on the Capitol label and this month

she's touring the U.S., taking in a special appearance at the New Music Seminar.

According to Marc Lumbroso, PolyGram's deputy MD, there will be "even more French words put to music" next year. He says that, thanks to successes like that of Mylene Farmer, who went double platinum with "Ainsi Sois-je," the company "now has the time and means to give artists the privileges they need and deserve in building their careers, rather than having to devote all our efforts to top 50 operations."

Lumbroso drops the names of PolyGram's younger artists, like Alain Manaranche, who up to now have worked mainly in the shadow of the bigger names. Manaranche used to sing with the group Absinthe and has written material for established artists like Guy Marchand, Vivien Save, Bibie and others. But he somehow never fully expressed himself nor his great range of talent—through lack of time, and means.

Now with Polydor, Manaranche is singing his own music on his own album "Les Mots Dits." He is not the only young talent on the Polydor roster. The list also includes Maurane, Dominique Py, Jeff Joseph and David Koven.

The time when the majority of French artists could survive simply within the French market seems to be ending fast. Since "Voyage Voyage," by Desireless, "Ella Ella," by France Gall (on WEA) and "Joe Le Taxi," by Vanessa Paradis (Polydor) these careers have certainly taken on a full international dimension.

Jean-Loup Tournier, president of SACEM, the French authors' and composers' rights society, says: "While the French music which best hits the export market remains the great classical repertoire of the 20th century—Ravel, Jarre, Cosma and Legrand and others—French popular variety artists are now increasingly crossing national and even pan-European frontiers."

Pete Waterman, of the London-based Stock, Aitken and Waterman hit production team, said at his press conference at MIDEM in Cannes this year: "French records can conquer the Anglo-American public on one main condition: that they refuse to fall for the temptation of copying English and American productions."

Waterman also confirms that he is setting up a new label under the PWL banner, to specialize in European productions, other than English. His first signings are Jackie Quartz and Dezbut de Soiree.

Waterman's firmly held views are echoed by Denis Boyer, deputy managing director of PolyGram in France, who cites artists like Florent Pagny ("N'importe quoi," with sales in excess of 800,000), Francois Feldman ("Le mal de toi," 300,000) and the even more recent Caroline Legrand ("J'aurais voulu te dire"), which had a 10-week run in the national top 50.

CBS France reckons the company receives more than 5,000 demo cassettes from aspiring musicians each year. During 1988-'89, it adopted the courageous policy of releasing 10 albums from virtually unknown artists. Among

(Continued on page F-12)

Foreign Legion of Talent Adds Spice to Musical Menu FRANCE A HAVEN FOR INTERNATIONAL ARTISTS

France has traditionally welcomed foreign artists and musicians and offered them both a haven and a cultural crossroads, an ideal venue and atmosphere for their work to blossom and their audience to become wider.

The growing popularity of world music here owes much to the success of numerous artists over the past decade or so who have drifted to France, mostly from French-speaking countries in the Caribbean and Africa.

There are, for sure, two much-loved predecessors: Josephine Baker, who abandoned the U.S. to make France her home; and Henri Salvador, perhaps less well-known abroad but for years a widely-appreciated singer, songwriter and comedian, who came in from the French West Indies.

The public recognition now accorded to black musicians in France took a long time to emerge. It required the ever-present U.S. and U.K. influence to subside (however slightly) and for this ethnic music to break out of the ghetto where it had been, sadly, languishing.

It took the outspoken French pop singer Jacques Higelin to launch black popular music into the limelight when, in 1986, he invited his friends Mory Kante and Youssou N'Dour to take part in his "supershow" at the Bercy arena.

Music in France had invented, in a sense, a new language, while still respecting its own traditions. World music had clearly arrived and no self-respecting major record company could afford to be without black artists, not just because they happened to be in fashion—but because they sold records and concert tickets.

The Caribbean group Kassav sum up the achievements of ethnic (now world) music in France. The band came through to prominence in France in 1985 with a well-received concert at the Zenith in Paris, followed by an album which went gold in 1986, followed by a French national tour.

Kassav's eighth album "Vini Pou," on CBS, went double gold inside a month, then sold on to platinum status. It was resident in the French top 30 for seven months. And 1988 saw the band voted best French group in a year in which its albums were released worldwide, and in which they played prestigious concerts in New York, Boston, Tokyo and Montreal.

What is becoming obvious to French observers is that black music is somehow becoming younger. It's no longer confined to "variety" artists, but is producing more and more musicians who are genuinely seeking to perform something new and different. However, this situation does pose some problems for record company sales manager.

Certainly CBS France now has a broad roster of world music artists. After Kassav, Joelle Ursull from Guadeloupe has just released her debut album for the major, "Miyel." And

(Continued on page F-8)



At gold disk reception for artist Alpha Blondy are, from left: Pascal Gaillot, Export Mgr., EMI-Pathe Marconi France; artist Tahra; Blondy; Frederic Giaccardo, MD, EMI Pathe Marconi, Ivory Coast.

Johnny Clegg



Gipsy Kings

Joelle Ursull



Princess Erika



...CBS France Artists are looking forward to it.



J. J. GOLDMAN
*N°1 in France with sales
of over three million copies
on last two LPS.*



C A B R E L
*Multiplatinum Artist.
N°1 in Canada.*



K A S S A V
*Platinum group. Released
in the U.K., Italy, Spain
and U.S.*



D E S I R E L E S S
*Her First single N°1
in France, Spain and Italy.
N°5 in the U.K.*

and...

Jay H. ALANSKI. Les AVIONS.
Frédéric CHATEAU. Dana DAWSON.

Philippe ENTRE 2 MERS. LA FIANCÉE DU PIRATE.

SO KALMIERY. KAOMA. Art MENGO. Julie PIETRI. Michel POLNAREFF.

CBS
•••••
FRANCE

Jil CAPLAN. Alain CHAMFORT.

DÉBUT DE SOIRÉE. Jacques DUTRONC.

Michel FRANÇOISE. Elisabeth GROSZ. Thierry HAZARD.

Jakie QUARTZ. SIRIMA. SOLDAT LOUIS. SOLO. Joëlle URSULL.

A LEGION OF UNFORGETTABLE MUSIC & SONG IS FRANCE'S GIFT TO THE WORLD OVER 200 YEARS

The proximity of France to the U.K. across just 22 miles of English Channel has never lessened the marked differences in culture, traditions and outlook of the two countries over the two centuries since the French Revolution.

But music, fulfilling once again its role of the universal language, has exerted considerable influence, particularly in the case of French music appealing to British ears.

A little-known fact is that Maurice Chevalier made his first record in English at Hayes, in Middlesex, around 1916. It was "On The Level You're A Little Devil But I'll Make An Angel Out Of You," a Cole Porter song from his "Hello America" show.

Despite its memorable title, the record hardly set the Anglo-French world on fire. Its singer, though, has epitomized the charming, debonair image of the French boulevardier for British—and indeed international—audiences, especially when he sang "Thank Heaven For Leetle Girls" with a typically Gallic twinkle in his eye.

Chevalier with Edith Piaf and Charles Aznavour form the triumvirate which is generally accepted as representing the best of French popular music as far as the U.K. is concerned. That's certainly the opinion of Ralph Harvey, manager of Bastow's Classics record store in Chichester, Sussex, but better known and long established as the leading U.K. expert and connoisseur of popular music from across the Channel, where he's highly respected for his knowledge.

"There is a great difference between French and Anglo-

Vartan and Francoise Hardy enjoyed spells of popularity.

Harvey attributes the lack of French pop success lately to the poorer quality of the songs in that genre compared with 20 years ago.

He has been compiling albums of French music for many years, particularly for EMI Records, which has long had access to the best in French entertainment through its link with the Pathe Marconi company. He works closely with senior product manager Tim Chacksfield in this respect, who agrees about Piaf's pre-eminence.

"She's head and shoulders above the rest," says Chacksfield. "The compilation double album which we released to commemorate the 25th anniversary of her death and including some previously unreleased material we obtained from Swiss radio is still selling strongly six months after its issue. It was our first TV-promoted album of this kind of repertoire."

Jazz has always been a prominent ingredient in the French musical mix. Stephane Grappelli, the French jazz violinist and a colleague of Reinhardt's in the old Quintet of the Hot Club de France, is a world-renowned artist and perennial favorite in the U.K. in clubs, concert halls and on TV.

In contemporary terms, Jean-Michel Jarre has carved a unique U.K. and international niche for himself with his spectacular son-et-lumiere rock shows. His pedigree is impeccable, being the son of Maurice Jarre of movie composing fame with "Dr. Zhivago" and "Lawrence Of Arabia" among his credits.

Michel Legrand is noted in Britain and globally as a movie composer, standard songwriter, piano and orchestral maestro. His sister Christine played a prominent role in establishing the Swingle Singers internationally, and they are the children of Raymond Legrand, a well-respected name in French big band history.

Another intriguing modern element in the French mix asserting itself more and more is the world music contribution from Paris-based artists born in the Francophone countries of Africa, which constituted the former French colonial empire.

The appearances on London's South Bank in May and June of Salif Keita from Mali, Manu Dibango from Cameroon and Ray Lema from Azire typifies this influence. Another June concert in London featured the dance and chamber music blend of Malavoi, who played on the soundtrack of the "Black Shack Alley" movie. Malavoi are from the Caribbean island of Martinique, still administered by France.

For the **West Germans**, France is very much "The Muse." The people like the French accent of the singers, appreciate



Nathalie Pâque



La Mano Negra



Jackie Quartz

French food and enjoy the chansons even if they don't always get on too well with the language.

But for the German record marketplace, French productions carry little weight.

In the pop field, the last major hit in Germany was France Gall's "Elle Elle L'A." But nevertheless radio and television outlets provide a goodly service of material from the French greats such as Edith Piaf, Charles Aznavour, Gilbert Becaud and Jacques Brel.

In more recent years the French musical image was shaped by such artists as Mireille Mathieu and pianist Richard Clayderman. Their concerts are consistently sell-out affairs, but their chart placings have declined in the light of new hit trends.

But French rock music has little importance in the German music world of today and there's little interest in French folk music.

But French influences in Germany were strong in the peak periods of the old disco boom, with artists like Patrick Hernandez and Sheila E. coming through strongly. Vanessa Paradis is doing well this summer. And record company Carrere has been successful with dance productions, including some by Stephanie, "real life" Princess of Monaco.

The French evergreen vocalists of Edith Piaf-Gilbert Becaud have always been popular in **Italy** and according to EMI Italiana are among the best back-catalog sellers. That sales strength was given further power by the advent of CD quality and Becaud albums are proving particularly big with today's music consumers.

The newer acts, obviously, are short of such traditional support, but one exception is Jean-Michel Jarre, a major seller since the days of "Oxygene." Overall, though the French pop influence has been weak and uninteresting to Italian fans.

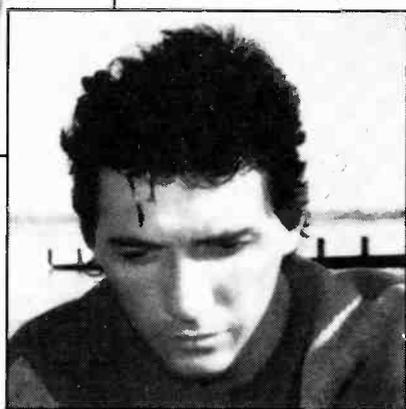
Things changed a little with Caroline Loeb, whose "C'est La Ouatte" started breaking in Rome, Milan and elsewhere in the summer of 1987, rather later compared with its success in France. Television appearances, notably on "Festivalbar" and "Azzurro," helped build her popularity and she eventually made No. 1 in Italy.

Says Stefano Zappaterra, PolyGram Italy promotion man: "That was a turning point for French music in this country. Other hits followed for us last summer from Vanessa Paradis and Mory Kante."

The **Swiss** music scene is fertile ground for French prod-
(Continued on page F-8)



Charliie Couture



Jay Alanski

Saxon song," says Harvey. "French songs depend much more upon the lyrics than the melody, and in the lyricist's name invariably comes first. There's an occasional international French hit because other people outside France like the tune."

Harvey reveres Piaf, the "Little Sparrow," in the same way that most musical Francophiles do. The diminutive singer, born in a Parisian street and often near the gutter in later life in terms of personal adversity and misfortune is the "voice of France" in the opinion of many.

Harvey points out: "She's been dead for over 25 years, but her record sales are still extraordinary. Above all, she succeeded in communicating with people who don't understand a word of French. She sang well in English, too, and did quite a bit of work in the U.S."

Harvey rates Aznavour as another major French influence in the British market and English-speaking territories because he is one of the few Francophone artists who comes across convincingly well when singing English lyrics.

The Piafs, Chevaliers and Aznavours of French music are in the MOR category, as are other noted names like Charles Trenet, Gilbert Becaud, Jean Sablon and Tino Rossi. French pop music has been far less influential in the U.K. over the decades, although artists such as Johnny Hallyday, Sylvie



Gerard Blanc



Jacques Higelin

REVOLUTION FRANÇAISE:



2 GRANDS DISQUES
pour
UN BICENTENAIRE

CD 7494702
LP 7494701
MC 7494704

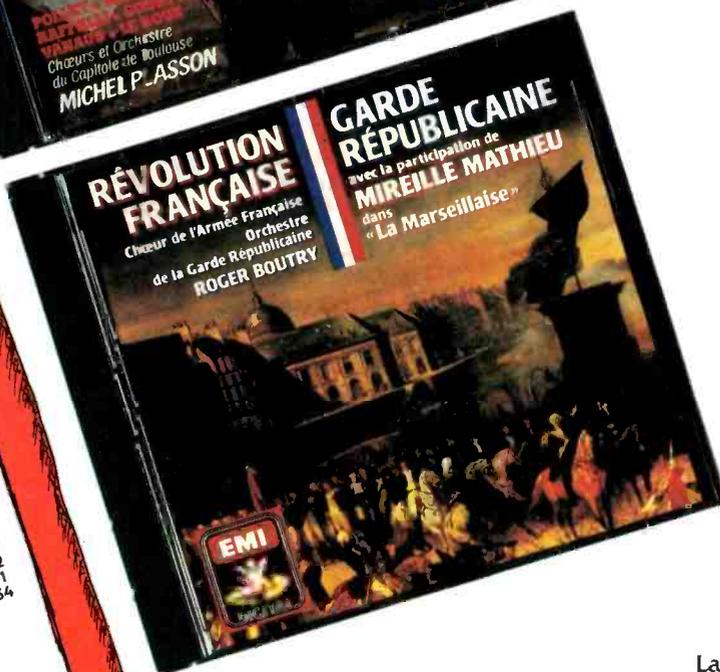
RÉVOLUTION FRANÇAISE
ROUGET DE L'ISLE / BERLIOZ : La Marseillaise
Chant du 9 thermidor
PAISIELLO : Marche Funèbre pour la mort du Général Hoche
MEHUL : Chant national du 14 juillet 1800
Chant du Départ
Hymne à la raison
GOSSEC : Hymne à la Liberté
Invocation

POLLET / RAPHAËL
RAFFALLI / COURTIS
VANAUD / LE ROUX
Chœurs et Orchestre du Capitole de Toulouse
MICHEL PLASSON

RÉVOLUTION FRANÇAISE GARDE RÉPUBLICAINE
Œuvres de :
ROUGET DE L'ISLE / MEHUL
LESUEUR / GOSSEC
CHERUBINI
Etc...

avec la participation de
MIREILLE MATHIEU
dans "La Marseillaise"
Chœurs de l'Armée Française
Orchestre de la Garde Républicaine
ROGER BOUTRY

CD 7494732
LP 7494731
MC 7494734



La Voix de son Maître

GIFT TO THE WORLD

(Continued from page F-6)

uct. In fact, Dieter Meier, leader of Yeloo, the most successful Swiss pop group, gives himself the air of a French aristocrat who by some miracle has escaped the guillotine.

But there are no French influences in his music. He doesn't sing in French but in English, as do most Swiss rock musicians.

Not all, though, as 60% of the population of Switzerland speak German, 10% Italian and roughly 20% French. Some musicians do sing in Swiss-German, or "Mundart" as it is known. The tradition of Mundart started in the early 1960s by the Bernese musician Mani Matter, who specialized in Jacques Brel-style chansons, but in Swiss-German. One of his admirers is Polo Hofer, who regularly goes gold (30,000 units) or platinum (50,000) with a mix of U.S. rock and Swiss-German lyrics.

Stephan Eicher draws more directly upon the French chanson tradition. He had to gain recognition in France before being "discovered" in his native Switzerland. His songs are chansons in the strict definition of the term: sad or humorous little stories with a moral twist.

Western Switzerland is the Francophone area, where about 20 French radio stations can be received clearly. Most of the rock bands there sound as if they came straight from the Paris suburbs. The two most talked-about bands, Maniacs and Needles, sing in French, influenced by Iggy Pop, Johnny Thunders and Alan Vega, all popular in France.

The Young Gods are an exception. The lyrics may be French, but the aggressive sampling-oriented sound has little to do with the chanson tradition.

Holland is one of the few countries in Europe where French repertoire has problems in breaking through. There's not only the language barrier but also the fact that most of the albums are not properly slanted toward local tastes. And there's a lack of French radio showcases and television: only TV5 is available on the Dutch cable in the French language.

Sieb Kroeske, director of Stichting Nederlandse Top 40, the official Dutch chart organization, is disappointed that French product has little impact in the local charts. "French language product is very under-rated, representing maybe just 5% of sales overall. Even that slice depends on a one-off hit. Still, Guesch Patti's 'Etienne' video caused enough interest to push the single to No. 2 in the chart, and Mory Kante has also scored."

Also successful in Holland were France Gall's "Elle, Elle L'A" and Celine Dion's Eurovision song "Ne Partez Pas." On the album side, quality is the keynote for French imports, with Julien Clerc and Richard Clayderman big sellers. And Les Rita Mitsouko is tipped for success in the Netherlands.

A check on chart action in Belgium shows gold (75,000) singles for "Joe Le Taxi" by Vanessa Paradis in 1987 and gold (25,000) albums for J.J. Goldman and France Gall, and in that same year big sales for other artists from France such as Desireless, Elsa, Michel Sardou, Jean-Jacques Goldman, and last year there were gold singles by Debut de Soiree, Elsa (with Glenn Medeiros) and Florent Pagny, and the biggest-selling album was J.J. Goldman's "Entre Gris," which went platinum (50,000). Mylene Farmer, Jacques Brel, Serge Gainsbourg, France Gall and Adamo all hit the album gold trail last year.

And so far this year there has, according to SABAM, been significant sales success for Michel Sardou, Charles Aznavour, Mylene Farmer, with Jean-Jacques Goldman (CBS) playing the Forest National venue 10 times, all sell-out successes with a total 80,000 customers).

PolyGram has the biggest sales of French repertoire in Belgium, claims Jean-Luc Leroy, product manager. "We're one of the few companies, like Virgin here, with a specific division set up to concentrate on French product, something we launched 20 years ago."

He cites three major events in the French music scene last year. There was the 10th anniversary of the death of Jacques Brel, which provoked a huge sales campaign. There was the emergence of Mylene Farmer who, he says, "really marks the essence of what's going on in France these days. She exactly represents the new generation of French artists."

Her Forest National concert set for October this year sold out in a few days and a second seems certain. The third "event" comes from sales of a whole roster of artists including Serge Gainsbourg, Johnny Hallyday (two sell-out shows at Forest National), Vanessa Paradis and Patricia Kaas—plus Nana Mouskouri, whose classical-style album went double gold, and who tours Belgium on 20 dates in the fall. Leroy also notes Glenn Medeiros-Elsa and Florent Pagny and Mory Kante.

In Austria, a part of the celebration of the 200th anniversary of the French Revolution within the contest of the 1989 Vienna Festival is titled "Vienna Greets Paris; Paris Greets Vienna." Included is a concert under the baton of French conductor Georges Pretre, also conductor of the Vienna Symphony Orchestra.

Franz Josef Wallensteiner, BMG Ariola classical manager, says about the influence of French music in Austria: "It's not so important here and vice versa. For example Christoph Willibald Gluck, who lived in Vienna for years, was influenced by French opera. Noted French singers often performed in Austria, such as Gabriel Souray, Regine Crespin, Gabriel Baquier and Huguette Turangeau.

"French operas were included in the State Opera in Vienna and the influence generally has been great."

In the pop field, Polydor act Niagara was recently in Austria, accompanied by Alain Levy, president of the PolyGram pop division in London. The company has another notable signing in Jean-Michel Jarre, while Wulf Muller, A&R pop manager, says Serge Gainsbourg and Jane Birkin's "Je t'aime" is still much played.

But the most successful time for French pop was some 20 years ago in Austria. Edith Piaf sold more than 25,000 singles of "Milord" and Gilbert Becaud scored heavily with "Nathalie" and "L'important c'est la rose." Charles Trenet topped the chart with "La Mer" and then Richard Anthony and Gilbert Becaud, who was recently in for a concert.

EMI had a big French hit here with Guesch Patti and the biggest of all French imports last year was France Gall (WEA) with "Ella, elle l'a." Mireille Mathieu was also a best-seller in Austria.

Very few French artists sell in big quantities in Scandinavia, though in the past Edith Piaf has done very well on record and in television productions. Last year, leading actress Lizbeth Dahl portrayed the "Little Sparrow" in a TV tribute.

Maurice Chevalier loved visiting Copenhagen in Denmark and returned again and again after World War II. Stephane Grappelli is another regular French visitor.

Today, Mireille Mathieu and Charles Aznavour remain very popular, the latter starring in a "Super-Chance" TV live show here in 1988. He paid a visit to a little cafe and was unrecognized. Later the proprietor learned of his visitor and now there is a photograph and inscription: "Aznavour ate his soup here."

And a major success was scored by Mireille Mathieu last fall when she performed with Julio Iglesias in another edition of "Super-Chance."

France to the Finnish people means the Eiffel Tower, Citroen, Le Metro, the River Seine and Brigitte Bardot, plus food, but the music of France has done well in this long, thin territory, too. Early big names includes Les Compagnons de la Chanson and Edith Piaf, and radio fans seem happy with a heavy diet of Charles Trenet, Yves Montand and Eddie Constantine.

Performers who have worked Finland include Juliette Greco, Mathieu, Aznavour, Montand and Maurice Chevalier. Chevalier visited some 30 years ago and was hit by an amusement tax, levied because he was rated by the authorities as a mere "pop act." Those who knew his status are, to this day, ashamed of that mistake.

Musicals built round the legends of Piaf and Jacques Brel have been successful in Helsinki and other cities, also adding to record sales, Piaf's two "Anniversary" albums being perennial favorites for EMI.

The Finns didn't fall in line and ban the Birkin/Gainsbourg "Je T'aime" epic, and it is still popular. Johnny Hallyday didn't make the Finnish charts but magazine stories about him ensured he was the best-known of all French rockers. His marriage to Sylvia Vartan was always well documented. The late Claude Francois had a long-time Finnish girlfriend and that gave him major status in this country.

According to Pekka Saila at Finnlevy, the best-seller French names in their catalog include Jean-Michel Jarre, Paul Mauriat, Mireille Mathieu and Mory Kante. EMI Finland sells well through Gilbert Becaud and Piaf, plus on the classical side the Paris Orchestra, directed by Daniel Barenboim and Paul Tortillier.

Where French music is concerned, Ireland generally follows the U.K. If a French disk is a big hit in the U.K., it's usually a hit in Ireland.

Down through the years, such French standards as "Milord," "Non, Je Ne Regrette Rien" (Edith Piaf) and "The Three Bells" (Les Compagnons de la Chanson) have figured prominently on radio request shows. English language versions of "My Way," "Beyond The Sea," "The Good Life," "What Now My Love" and so on are familiar.

There's a Celtic affinity between the music of Ireland and that of Brittany: the music of Breton harpist-singer Alan Stivell is well known here through his tours. Sacha Distel and

(Continued on page F-10)

INTERNATIONAL ARTISTS

(Continued from page F-4)

CBS has put together a double album commemorating five years in the history of French Caribbean music, titled "Le Grand Mechant Zouk," or "The Big Bad Zouk."

Zouk is the popular music of the region. It's a genre which has suffered from a sad lack of media attention—which is in stark contrast to the success of reggae, and Bob Marley, which emerged spectacularly from an island or two away in the Caribbean.

In May, there was a series of concerts of Zulu music in France, linked with the release via the Celluloid label of Lucky Dube (dubbed the Bob Marley of Johannesburg, South Africa), Stimela (whose guitarist, Phiri, co-arranged the main tracks on Paul Simon's "Graceland" album) and Ngane Khamba, whose music is clearly very close to basic South African traditions.

Since 1980, Celulloid, with its small sales force, has distributed and, in many cases produced, records by artists who mainly come from the former French colonies.

Artists such as Toure Kunda, who struck gold with his album "Live" in 1984 and "Natalia" the following year, or Ngane Khamba (South Africa) and Zia (Zimbabwe) were among the front runners.

At EMI France, Alpha Blondy has been the key standard bearer of ethnic music. He's a star in Africa, France and virtually the whole of Europe. Pascal Gaillot, EMI's export manager, says: "Alpha Blondy is the only reggae performer capable, in just five years, of selling so many album."

Now EMI is marketing Blondy's latest album, "The Prophets," from which has come the single "Banana." He recorded this album with his group the Solar System and, according to Gaillot, is set to attract an ever-wider audience with the album.

Gaillot points to EMI's special work and achievements in the world music sector. The company has opened up a branch in the Ivory Coast, West Africa, "not only to distribute records but also to listen to what's best in the music which is coming out of the African continent."

Certainly EMI has expanded its roster of ethnic artists. Last year the firm signed Papa Wemba, from Zaire, Tahra from Mauritius (whose album is set for the Capitol label), as is that of singer Cheb Khaled, from North Africa, whose album has been released in the U.S. and Japan.

And then there is the unique Johnny Clegg, though he is a white South African. Says Dominique Scarpi, EMI international manager: "Clegg, whose music is so close to that of the South African blacks, and who contributes with such impact to the public awareness of that fantastic breeding ground which is Zulu art."

It's in France that Clegg has sold the most records, his major achievements including 1.2 million units of "This World Child" and 600,000 for "Shadow Man." The Clegg saga raises the query as to how it is that a white South African should prove more successful in France than in other countries.

Scarpi: "In his case, there's a strong visual factor. He dances well with the other members of his group Savuka. And there's the pure melodic development in his music, which intimately fuses the soul of both blacks and whites."

Philippe Constantin, president of Barclay Records, can justifiably claim to have been one of the pioneers in importing ethnic music to France. Earlier than most of his competitors, he believed in this kind of product not (as many had done before) just as background material but as a genuine expression of original creativity.

Describing Mory Kante as "an electric witch doctor," Constantin insists the music business last year saw an international best seller "unlike the others." He says: "An African in the charts was surely an event in itself. It was understandable for some to say that 'Yeke Yeke' was just another of those exotic hits that crop up from time to time."

"But that would be to ignore the arrival en masse of groups like Kassav, Toure Kunda, Alpha Blondy, Johnny Clegg and so many others. And it would also be to forget the artistic policy of certain specialist record companies like Island, which signed Ray Lema and Salif Keita, or Virgin with Les Malopoets.

"What's more, it is not just a matter of Africa and the Caribbean. Now there are Brazilian artists suddenly doing well on a global basis. Then there's Ofra Haza from Israel, Rai and Carte de Sejour from North Africa, Ne-Mo-Rin from Mauritius—and we're hearing musical murmurs from the Soviet Union. Also there's the effervescent product pouring out from Spain, which is a country emerging strongly both

(Continued on page F-16)

Regarder au-delà du coin de la rue, autre chose que l'étroite fenêtre des TV News. ... REGARDER LE MONDE...

Ecouter le bruit de la vie. Le bruit que fait la vie en Afrique est aussi beau que le fracas orchestré par les pays qui dominent la musique depuis 30 ans. ... ECOUTER LE MONDE...

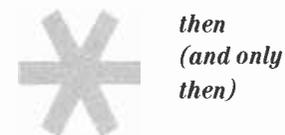


&
(et alors seulement)

LOOK LISTEN DECIDE

Look beyond the street corner, at something other than the narrow window of the TV news. ... LOOK AT THE WORLD...

Listen to the sound of life. Life sounds as beautiful in Africa as it does amid the fracas orchestrated by the countries that have dominated music for the last 30 years. ... LISTEN TO THE WORLD...



Decide for yourself... that this planet is unique and multi-faceted. Decide that music is universal and can't be limited to 50 songs numbered from 1 to 50. Decide that passion and beauty are expressed in English, in French, as in Wolof, or in Portuguese.

Décider... que cette planète est unique et multiple. Décider que la musique est mondiale et ne se

réduit pas à 50 chansons numérotées de 1 à 50. Décider que la passion et la beauté se décli-

ment en français, en anglais, comme en oualoff, ou en portugais.

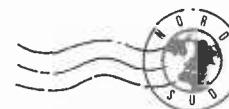
Philippe Constantin

* Ray Phiri

- BAISERS VOLÉS
→ *J'ai un Secret*
- ALAIN BASHUNG
→ *Bombez!*
- GÉRARD BLANCHARD
→ *Faut Baisser les Yeux*
- BRUNE
→ *Psychadelica*
- LA BUSQUEDA
→ *Una Promesa*
- CENTER
→ *Priviet*
- CHAKA CHAKA
→ *Ungombothi*
- LES CHIFFONS
→ *J'Attends qu'il Revienne*
- DAGMAR
→ *Berlin*

- DJANA D
→ *Chamatou*
- ELLI
→ *Vanille*
- GAMINE
→ *Nos Sentiments*
- JACNO
→ *Tes grands Yeux Bleus*
- MORY KANTÉ
→ *Tama*
- L'AFFAIRE LOUIS TRIO
→ *Succès de Larmes*
- BERNARD LAVILLIERS
→ *R & B (Rouge Baiser)*
- MARIA ET
→ *Tramway Bleu*
- YVES MARTIN
→ *Complètement Fou*

- NOIR DÉSIR
→ *Aux Sombres Héros de l'Amer*
- CLAUDIA PHILLIPS
→ *Danny*
- MARIO SATTERFIELD
→ *Instant Karma*
- YVES SIMON
→ *Nés en France*



- © & © 1989
- BARCLAY / NORDSUD
- *Le son est mondial.* *Le plaisir aussi.*
- *Sound is universal.* *So is enjoyment.*

GIFT TO THE WORLD

(Continued from page F-8)

Richard Clayderman, plus Stephane Grappelli, have visited. There's popularity here for Charles Aznavour, Maurice Chevalier, Mireille Mathieu, France Gall, Maurice Jarre, Jean-Michel Jarre, Maurice Jarre, Gilbert Becaud, Paul Mauriat, Raymond Lefevre, Francis Lai, Franck Pourcel and Michel Legrand.

Paul Keogh, PolyGram MD in Dublin, says Jean-Michel Jarre is, with Vanessa Paradis, one of the company's two best-selling French artists. Jarre and Clayderman have an advantage in that there's no language problem, he notes.

"If a French artist sings in English, it'll sell better. 'Joe Le Taxi' was quite easy to say and remember, so it was the nearest thing to English. If it had been linguistically French, I reckon it wouldn't have sold at all.

"The problem with Clayderman is that he has so many albums out. But traditionally he's a good seller. There's a niche for him in Ireland, like James Last."

But Keogh joins others in believing there isn't enough effort on the part of the French record industry to promote their product in Ireland. "Possibly they regard Ireland as being part of the U.K. market," he notes.

Irish promoter Maurice Cassidy has staged concerts by Jean Pierre Rampal and Stephane Grappelli. "They have made what would be usually minority taste instruments into popular instruments, or that dreaded condition known as MOR."

Nowhere outside France has French music been more influential than in Canada, where the province of Quebec serves as the world's second-largest French market.

From classical to pop, French tastes have set the standards for Quebec. Even today, with a bustling Quebec music industry that includes star-making machinery rivalling that of the U.S. and Britain, French music has an enormous impact.

Until the 1970s, music from France dominated the airwaves in Quebec. Today, all Canadian radio stations have Canadian content music quotas and French radio stations must play no less than 55% French-language music.

The problem, says Guy Brouillard of CKOI-FM Montreal, is the short supply of French-Canadian music. "Record companies don't put enough effort into signing and promoting good Quebec talent," he says. As a result, there's still room for the chart-toppers of France to be the hits of French Canada, too.

The good news is that France and Quebec are culturally intertwined. The provincial government maintains strong export ties with France to promote music there. And its artists frequently tour France, Belgium and other European points. Carol Laure, Lewis Furey, Diane Tell, Celine Dion, Diane Dufresne and Gilles Vigneault all have followings in France from this reciprocal acceptance of music.

When it is economically feasible, the stars of France play highly popular tours of Quebec. Montreal is the second-largest French city in the world, while Quebec City provides secondary-sized-market support and big-city attention to any touring act. At times, Quebec has had up to a dozen major performance venues.

The language gap has made it much more difficult for French music to filter into English Canada, but the appreciation of French culture has no doubt had subtle effects on music even there.

The reciprocal influences of French and U.S. musicians can be measured by the cultural exchanges between New York and Paris. The symmetry of these cities, as well as their respective countries—separated by an ocean yet joined by camaraderie and spirit—has lent itself to the transatlantic flow of cultural ideas.

France has produced myriad artists whose work has enjoyed critical and popular acceptance in the States, among them musicians influenced in part by American ideas but possessing a point of view uniquely their own and distinctively French. Their sound has crossed international boundaries.

Beginning in the '20s—a period known as the "jazz age"—and lasting well into the succeeding decades, Paris boasted a network of glamorous nightclubs that offered stage shows with exotic entertainers and spirited new music. Expatriate U.S. performers like Mabel Mercer, Sidney Bechet, and Josephine Baker added foreign intrigue to this vital nightlife scene and became "underground" sensations.

Rising out of that tradition were cabaret and dance-hall singers who were less interested in flamboyant performances than in the power of song. Stars such as Maurice Chevalier and his musical progeny—Charles Aznavour, Edith Piaf, and Jacques Brel—became increasingly ab-

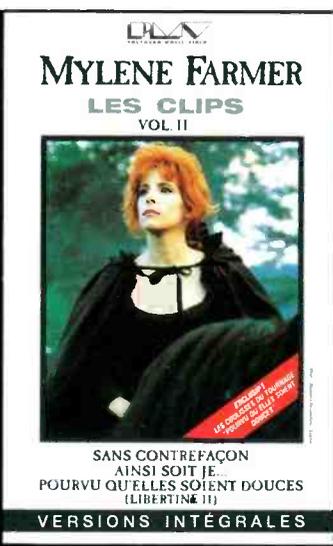
(Continued on page F-14)



CONCERT FOOTAGE



VERSIONS INTEGRALES VIDEO SINGLES



VERSIONS INTEGRALES VIDEO SINGLES



CD VIDEO CONCERT FOOTAGE

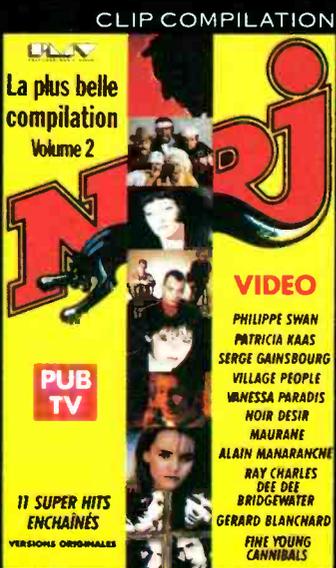


CD VIDEO CONCERT FOOTAGE

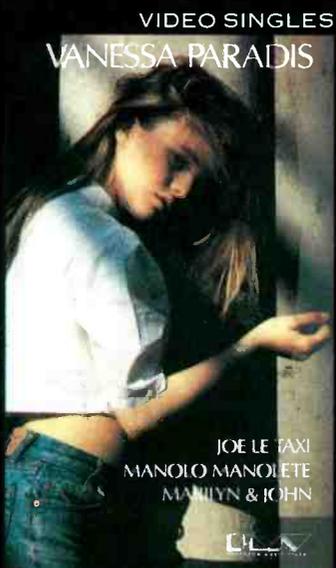
have you

ever seen

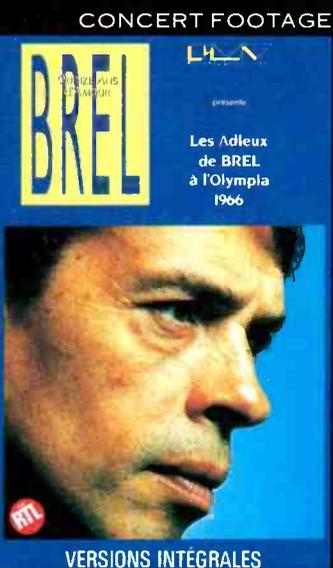
french music



CLIP COMPILATION



VIDEO SINGLES VANESSA PARADIS



CONCERT FOOTAGE



POLYGRAM MUSIC VIDEO IS THE LEADER OF MUSIC VIDEO DISTRIBUTION IN FRANCE. WE'LL SHOW SPECIAL INTEREST TO YOUR SPECIAL INTERESTS

PMV
POLYGRAM MUSIC VIDEO
FRANCE

POLYGRAM MUSIC VIDEO
10, RUE DU COLISÉE
75008 PARIS - FRANCE
TÉL.: 33 (1) 45 62 04 00
TÉLEX: 648330
FAX: 33 (1) 45 63 71 82

WEA
MUSIC
FRANCE

*We did not have to wait for 1989
to give Europe a Revolution
with France Gall ("Babacar," more
than 1 million units sold.)
In 1989, be ready for many
others to come...*



FRANCE GALL
LE TOUR DE FRANCE



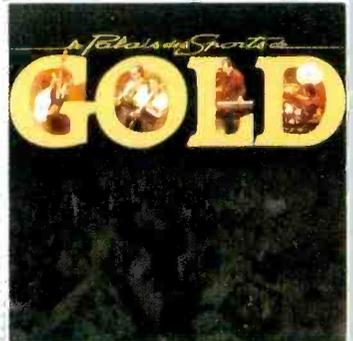
NOUGARO
PACIFIQUE



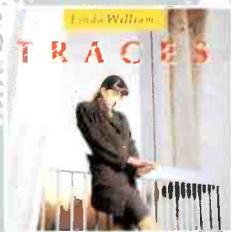
SANSON
MOI, LE VENIN



LES PORTE-MENTAUX
LES MISÉRABLES



GOLD
LE PALAIS DES SPORTS



LINDA WILLIAM
TRACES



HERBERT LÉONARD
JALOUX DE VOUS



A CAUS' DES GARS
PAS ENVIE D'EXPLIQUER



FRANCK JOURDAN
BLEU SUR MER

LOOK OUT FOR THEM!

wea
MUSIC

NATIONAL PRODUCT

(Continued from page F-4)

them: Frederic Chateau; Michel Francoise; Jill Caplan; and Joelle Ursull.

Several of the bigger companies have created new labels to feature this rich stream of domestic talent. At CBS, the specialist label Squatt achieved immediate success when it signed the group Soldat Louis, a strongly French version of the Pogues, and whose album and single "Du rhum, des femmes" went gold.

CBS has also signed royalty in the person of Princess Stephanie of Monaco, younger daughter of the late Princess Grace (Kelly), who had done little since her album "Besoin," which contained the international hit "Ouragan." Her "comeback" album is to be written and produced by U.S. contributors, and half of it will be sung in English.

A CBS re-signing is Alain Chamfort, one of the most successful French singer/songwriters, who previously made seven albums for the multinational, the most recent being "Tendress Fievres."

A young performer is Jay H Alanski, already noted for his compositions for Lio, Jill Caplan, Les Innocents and others, who has now brought out his own double album "The Price Of Love," entirely written and produced by him.

Since Philippe Constantin took over the leadership reins at Barclay Records, the label has been a frontrunner in French avant-garde music. In-house artists have won national and international approval. From her debut single, Caroline Loeb has picked up strong sales in Italy, Belgium, Canada, Switzerland and Spain. And the latest album, "It," of Bernard Lavilliers, one of Barclay's longest-serving artists, has proved one of the biggest sellers thus far this year.

The Barclay spirit continues with that tranquil rock force Bashung, whose current album "Novice" has been critically acclaimed as an object lesson in sound technique and writing style. There's also Blanchard, rated among the most original poets in French music, and groups like Noir Desir and singers such as Elli Medeiros.

On its specialist label Nord Sud, headed up by Catherine

Birambeau, Barclay became the first French record company to sign a band, Center, from the Soviet Union. The trend-setting signing has since caught on, with other French companies chasing potential gold from behind the fast-crumbling Iron Curtain.

In another new challenge to the norm, Nord Sud/Barclay is turning corporate attention to Spain. Says Birambeau: "The pressure of the charts, marketing and the slavish copying of Anglo-American music added up to profound influence on creative production in France. Groups here are now much more open to new ideas and they head toward greater musical precision by combining ethnic music and rock, or folk and pop, or in another sense romance and realism, to create authentic and successful sounds."

Nord Sud has recently signed a Spanish group, La Musquera, which takes the search for a new musical form somewhat beyond that of simple folk-style ethnic expression. With their unusual harmonies and highly original lyrics, La Musquera are, says Birambeau, way ahead of other Spanish groups. Another Nord Sud signing is Maria Et.

The slogan at Virgin Records, France, is: "What everyone else is just talking about, we are doing." So says Fabrice Nataf, the label's French product manager. He clearly remembers the years of over-production of both artists and recordings in France in the early 1970s, noting: "We're going to be very selective in this next year, especially as regards new talent." But among the newcomer names are Grazielle de Michele, and Jean-Louis Murat, while Virgin has now signed the band La Mano Negra, which presents a strikingly visual stage act fusing rock with flamenco.

Of Virgin's established artist roster, Etienne Daho sold 400,000 copies of his album "Pour nos view martiennes," while Rita Mitsuko topped the 150,000 unit mark with her last album package.

It doesn't take long for a French record producer in conversation to start registering firm complaints about air time on radio or TV. Phonogram's Philippe Vidalenc, promotion director, argues that much more air and screen time is needed.

Commenting on TV channel M6, with 40% of its transmission time devoted to music, Vidalenc complains that vid-

eo clips are given too much of the content, taking up space from real show productions which "could do so much to showcase new talent." And he regrets the passing of several rock shows on France's main television channels during the last year, though the blame goes on falling audiences and the fact that sponsored programming is outlawed in France.

That leaves music programs on the TV5 channels, such as "Perfecto," which is indirectly sponsored by Coca Cola, and "Les Enfants du Rock." But this, Vidalenc insists, missed its main audience, while the afternoon variety shows have not.

Vidalenc argues that the remaining major evening variety shows on the leading channels, those presented by Michel Drucker, Patrick Sebastien and J. Pierre Foucault, urgently need big names in order to hold on to their audience ratings.

But if a record company suggests a deal offering one of its best-selling artists for a major TV show, in exchange for some promotion which would help develop new talent, the answer is invariably "no," he asserts.

BMG has adopted a different policy in developing young talent. Through this summer the company is releasing 10 singles, among them titles by: Mitsou; Sylvie Marechal; Yves Marx; Vaya con Dios; Les Mics; and Nathalie Pâque.

Paul Lederman is one of the true maverick figures of the French entertainment industry, and also one of the great discoverers of new talent. He produced three of the late greats in singer Claude Francois, comedians Coluche and impressionist Thierry le Luron.

In two years, Lederman has given himself the awesome task of listening to some 20,000 demo tapes by budding young artists and he's picked out three for distribution, in a major marketing scheme, on his own label.

At a rather more down to earth level, and to help young artists develop their talents and careers, given the problems of TV and radio exposure, French copyright society SACEM has set up a new initiative in the form of exchange concerts organized in collaboration with its Belgian counterpart SABAM. Says SACEM's Eric Dufaire: "We've created a musical bridge between Paris and Brussels in the form of special concerts, so that French-language songs can become better known on the European stage."

SNEP

EVOLUTION.



SYNDICAT NATIONAL DE L'ÉDITION PHONOGRAPHIQUE
 48, bld des Batignolles 75017 Paris Tél. : (1) 43 87 22 66 Téléc : 281 890 F SNEPHON Fax : (1) 43 87 10 79
 SNEP is the french group of the International Federation of the Phonographic Industry

ifpi



FIG. 1 - RIPOSTE DE COUP DE POING DE FLANC APRÈS PARADE DU COUP DE POING DE FIGURE.



FIG. 2 - COUP D'ARRÉT PAR LE COUÛ DE PIED HORIZONTAL, PORTÉ DE LA JAMBE PLACÉE EN AVANT.



FIG. 3 - ENFOURCHEMENT PAR LES COUS DE PIED DE FIGURE.



FIG. 4 - PISSE LA JAMBE À L'ADVERSAIRE POUR LE FAIRE TOMBER. 1^{er} MOUVEMENT.



FIG. 5 - PRISSE DE JAMBE SUR LE COUP DE PIED DIRECT.

Artists with a French touch.

Dee Dee Bridgewater

Jean-Pierre Mader

Mylène Farmer

Maurane

Jeff Joseph

Eddy Mitchell

Patricia Kaas

Niagara

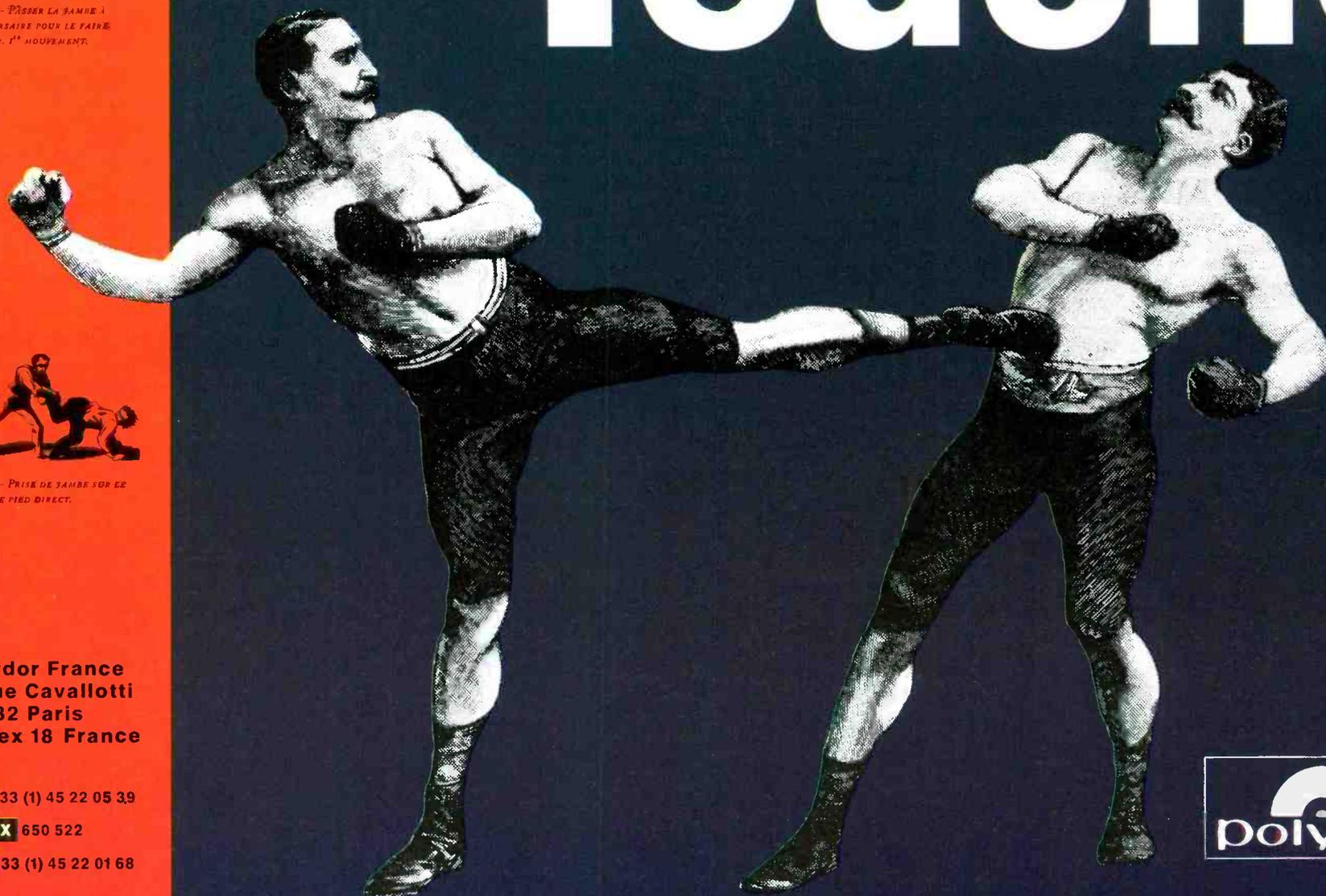
Maxime Le Forestier

Vanessa Paradis

Lio

Raft

Touché



Polydor France
2, rue Cavallotti
75882 Paris
Cedex 18 France

TEL 33 (1) 45 22 05 39

TELEX 650 522

FAX 33 (1) 45 22 01 68



FRENCH BOXING is a daring, unexpected and flashing game. A romantic enlightenment. Théophile Gautier

NEW REVOLUTION

(Continued from page F-2)

ly agreed that the dominance of hypermarkets and supermarkets in the French record retailing mix was detrimental to catalog sales. But with TV campaigns and the general market revival, the big stores are marketing records more creatively and there is an increasing trend for the supermarkets and the department stores to create a "store within a store" concept, or "bergeries" as they are called in France, and to market a wider range of repertoire.

The hypermarkets account for a huge 95% of singles sales in France and the unsatisfactory aspect of this statistic is that these rack outlets concentrate heavily on proven repertoire. They do nothing to promote sales of repertoire by new talents.

As in most countries there is a concern to arrest the decline of the single, but it is especially strong in France where the short-play format, singles and EPs, was for years an important segment of the market.

In fact, the vinyl LP in France began to decline five years before the single. LP sales reached their peak in 1978 with total unit sales of 75.3 million. Sales last year were down to 19.4 million, a drop of nearly 75%. Singles sales peaked in 1983 with 68.7 million units. Last year's singles sales of 39.8 million represent a decline of 42%—dramatic, but not nearly so steep a drop as that of the LP.

Nevertheless there is widespread awareness of the need for an S.O.S.—Save Our Singles—campaign in France and, as in all developed markets, lively discussion on how to maximize the chances of the compact disk replacing the vinyl singles.

"It is too easy to say that the singles market is dying," says Jean-Marc Malairan. "It is true that where once a big hit would sell 600,000 copies, it now sells only 300,000. But we must fight to keep the single alive because it is the key promotional tool for the development of new artists."

Some industry people feel that top 50 FM radio has helped speed the decline of the single in France by giving three plays a day to major new releases and Jean-Paul Com-

min, WEA's international manager, feels that the industry itself has contributed to the decline by bringing out hit compilations too soon after the release of the original singles.

There is a divergence of opinion as to how best to supplant the vinyl single with its optical equivalent. WEA and CBS are opting for the 3-inch CD in a 5-inch blister pack. But some companies feel that the CD-3 should be housed in a 7-inch pack so that it can fit into the singles racks in the stores. And, of course, there is the debate as to how many tracks a CD-3 should contain.

Says Virgin's Zelnik: "Some people think there should be just one format, the 3-inch CD with four songs. Others think that the 3-inch CD should be the new single with just two tracks, and the 5-inch CD the new maxisingle with up to four tracks, with or without video."

While the debate continues, most record company chiefs are looking to develop a roster of artists whose progress toward star status is not too dependent on singles success.

Says Polydor's Marc Lumbroso: "We have two pop markets in France right now. Talent can be divided up into singles acts and album acts. And this is good because it means that artists we have failed to sell on singles we can now sell on albums."

"Mylene Farmer has had big success with singles and these have promoted the sale of albums. But Patricia Kaas is not a fantastic singles artist. She has had only one top 10 hit. But her album has sold 300,000, without any real publicity."

And Virgin's Zelnik says: "We just don't release singles unless there is an album to follow. We concentrate on building album artists and I don't really worry about singles sales. Record buyers over 25 don't buy singles. But if they hear a single on the radio and like the song, they will buy the album. If you have a turntable hit, you can sell the album: so singles sales don't matter so much."

And Lumbroso adds: "We have a top 50 singles chart but only the first five titles in that chart are really selling significant numbers."

There is a growing recognition in France of the importance of investing in artists with long-term potential and in systematically building their career, not least because art-

ists of high quality, originality and durability have the best chance of sustaining and enhancing the exportability of French repertoire.

Achieving international success for their major artists is a major preoccupation of French record companies today where once it was a forlorn hope.

One of the most spectacular international success stories has been that of Polydor's Vanessa Paradis who, two years ago, hit the charts in many countries with "Joe Le Taxi." The single sold more than 2 million and the album 300,000.

"We are developing artists with European potential," says Lumbroso, "and with the hope of ultimately breaking them in the rest of the world, including the U.S. Patricia Kaas, Mylene Farmer and Niagara are being released throughout Europe and Kaas will have an album released in the Soviet Union. We're also signing English-speaking artists, like Jeff Joseph from the Dominican Republic, whose album will be released by Polydor in the U.K."

At least in the short term, the prospects for the French music market have never been better. Of course, the spectacular gains of last year have to be seen in the context of a very depressed market suddenly given the boost of a major VAT reduction, plus the bonus sales generated by the LP/CD replacement market.

As Guy de Luz says: "The 35% sales increase last year does not guarantee the future of our industry and we cannot afford to be complacent. But we do have a very positive basis on which to build."

And what is particularly encouraging is that domestic talent is going to play a very important part in building on the new foundations.

Unlike West Germany, where foreign repertoire has a market share of up to 80%, France has an equitable balance between foreign and international repertoire, each representing 45% of the market with classical accounting for the remaining 14%.

Stuart Watson, VP of MCA Records International, believes that the trend toward major U.K. or U.S.-owned record chains setting up in France could lead to the emergence of a "super league" of pan-European record retailers who could eventually move toward centralized buying.

He feels the growing strength of non-French owned record stores in France could also have a significant effect on the present split of domestic and international repertoire. At present, international repertoire represents some 39% of the total French market, with French product accounting for around 47%.

Watson points out that the Virgin Megastore, situated in its prime Champs Elysees location, currently accounts for over 2% of the total French market. Virgin plans another similar outlet in Bordeaux in September and is looking at further sites in Lyons and Marseilles.

Another major U.K. multiple, HMV, has unveiled plans to open up in Paris, though no site has yet been found, and the U.S. giant Tower Records also plans to move to Paris and is understood to have lined up a site.

GIFT TO THE WORLD

(Continued from page F-10)

sorbed in social realism and translated it into highly personal expressions that were both inspirational and poignant. These purveyors of French chansons were received heartily in the States, their careers advanced by Hollywood (as in Chevalier's lauded film roles), by celebrated concert dates (as in Piaf's legendary Carnegie Hall appearances), and by significant record sales (Brel's love songs continue to sell well, both on their own and as the focus of numerous theatrical revues).

Among instrumentalists, France's most celebrated player was guitarist Django Reinhardt, a Belgium-born gypsy who founded the Quintette du Hot Club de France, a swinging, all-string ensemble that featured violinist Stephane Grappelli. Reinhardt patented a truly singular jazz style, and his influence on the development of the guitar proved immeasurable. Grappelli himself serves as a model for jazz violinists, and he continues to delight audiences today with his lilted, lyrical solos, even at the age of 81.

Among the spiritual (if not musical descendants) of Reinhardt and Grappelli are pianists like Martial Solal, who first gained prominence as a jazz eclectic in the '40s, and Michel Petrucciani, who enjoys international acclaim today for his sensitive touch. Other internationally known French musicians of today include violinist Jean Luc Ponty, who in the '70s electrified his instrument and experimented with various kinds of musical fusions, and Jean-Michel Jarre, whose pioneering work with synthesizers presaged the arrival of new age music by a full 10 years.

1949



VOGUE
DISQUES VOGUE S.A.

1989

"Youth is not a stage in one's life, but a frame of mind"

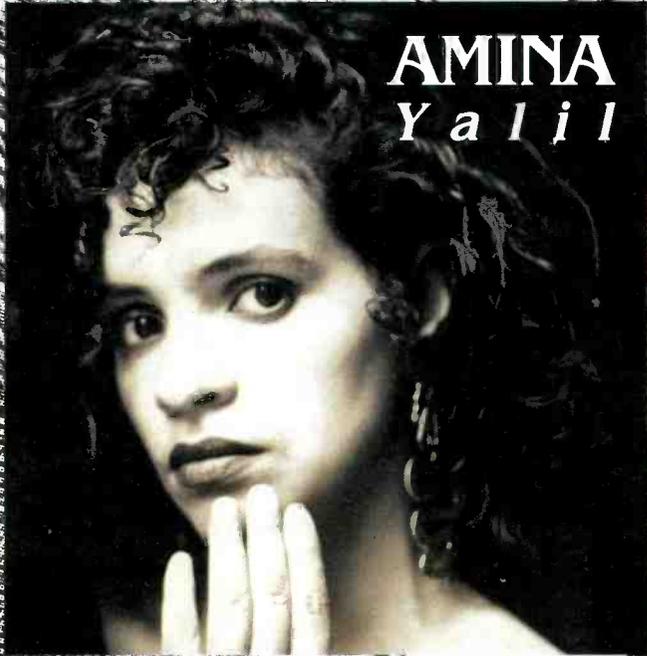
J.-L. Detry - President

THE FRENCH COMPANY

DISQUES VOGUE: 7, RUE ALFRED DE VIGNY · 75008 · PARIS

1789-1989

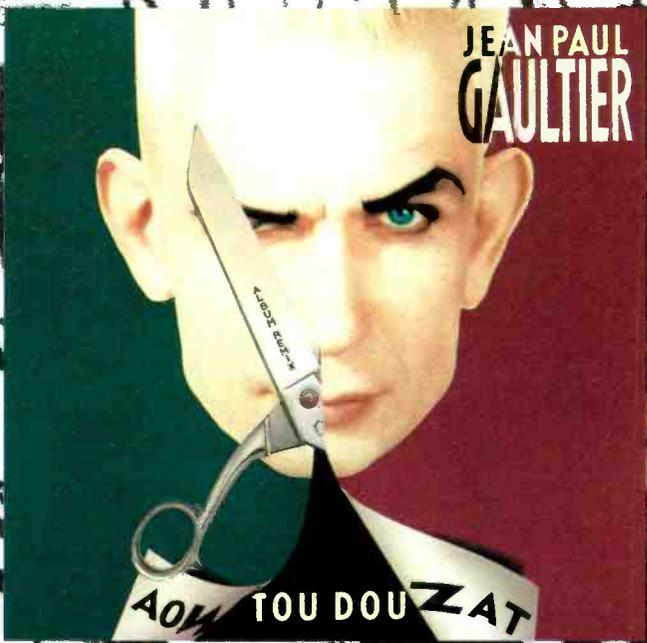
TWO HUNDRED YEARS ON... THE FRENCH ARE STILL BREAKING DOWN THE BARRIERS



AMINA
Yalil

AVAILABLE ON LP · MC · CD

RELEASE DATE: SEPTEMBER 4th · PRODUCED BY: MARTIN MEISSONNIER



JEAN PAUL
GAULTIER

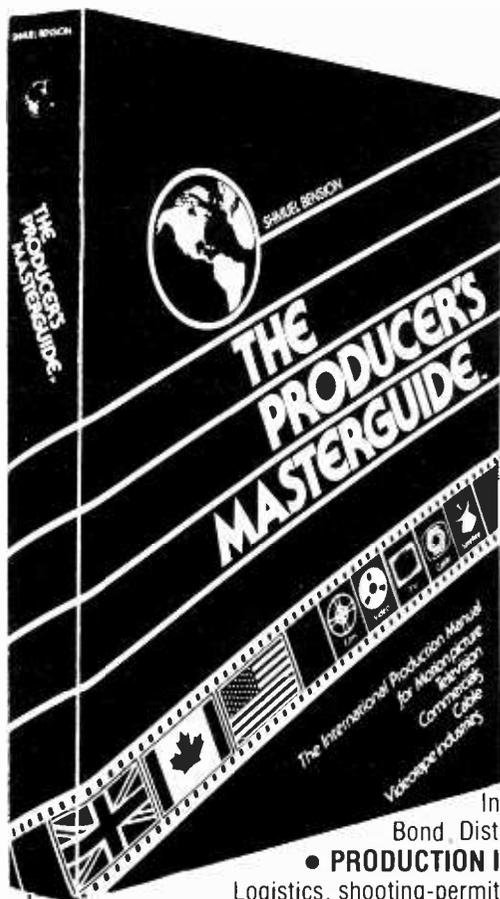
AOM TOU DOUZAT

AVAILABLE ON LP · MC · CD

REMIXED BY: NORMAN COOK, J.J. JECZALIK, GEORGE SHILLING, YVETTE HORNER, MARK SAUNDERS, LATIN RASCALS, TONY MANSFIELD, MORTON SHERMAN, BELLUCCI, DAVID DORRELL, DJAMEL BEN YELLES, MANTRO-NIK, THE SLEEPERS.



phonogram



1989 Edition!

THE EXCLUSIVE MANUAL ENCOMPASSING THE WORLD OF PRODUCTION!

- THE INTERNATIONAL PRODUCTION MANUAL FOR THE MOTION PICTURE, BROADCAST-TELEVISION, COMMERCIALS, CABLE & VIDEOTAPE INDUSTRIES IN THE UNITED STATES, CANADA, THE CARIBBEAN ISLANDS, THE UNITED KINGDOM, ISRAEL, AUSTRALIA, NEW ZEALAND AND MORE.
- PUBLISHED & UPDATED ANNUALLY SINCE 1979.
- OVER 500 PAGES (8 1/2 x 11") ON "EVERYTHING YOU NEED TO KNOW" THROUGHOUT ALL THE MAJOR PRODUCTION CENTERS, NATIONALLY & INTERNATIONALLY, FEATURING:

• **PROFESSIONAL INFORMATION** on Insurance, Completion-Bond, Distribution, Copyrights, etc.

• **PRODUCTION INFORMATION**, Logistics, shooting-permit procedures & contacts.

• **UNIONS & GUILDS**, Latest & Updated contracts, wage-scales and working conditions

• **MAJOR AWARDS INFORMATION** and Nomination procedures: Oscar, Emmy, Clio & Cannes.

• **PRODUCTION DIRECTORY** — most comprehensive, with over 30,000 listings in more than 200 categories.

• **COMMERCIALS PRODUCTION** — AICP, AICE, ITS & SAMPAC standard working guidelines and bidding procedures with the ad agencies.

...and MUCH MORE!!!

THE ONLY PERIODICAL OF ITS KIND...

ENDORSED BY TOP GOVERNMENT, CITY, UNION & GUILD OFFICIALS, THE ACADEMY AND LEADERS OF THE MOTION PICTURE INDUSTRY

Here is what the PROS think:

- "Anyone working in any phase of T.V. or Motion Picture Production should take advantage of this indispensable publication."
—Stanley Ackermann, Asst. Exec. Secretary, Directors Guild of America
- "...A great book...every Production Manager should use one."
—Mike Proria, VP, I.A.T.S.E.
- "You have compiled an impressive array of production information..."
—Edward I. Koch, Mayor, New York City
- "...Tremendous accomplishment...an outstanding information tool..."
—Sam Robert, Vice President, Council of Motion Picture & TV Unions
- "...Thorough, authoritative, comprehensive, well organized and highly functional...saving hours, days and weeks of time for those who need to consult it, and this will translate into much savings in production dollars..."
—Dr. Irving Falk, Professor, New York University, Institute of Film & Television

—and the Press:

- "...useful reference work for industry professionals."
—Variety
- "...invaluable resource guide for planning, producing & budgeting."
—Theatre Crafts
- "...substantial, accurate & thoroughgoing."
—American Cinematographer
- "Indispensable to any Film & Video work..."
—Back Stage
- "This Manual is Unique; there is no other like it. People involved in Motion Picture, Television, Commercials & Videotape Production, will continue to find it invaluable. It has many uses as a general reference source."
—American Reference Books Annual
- "It will be useful in a college or university, with film production courses, and it is also a kind of 'Yellow Pages' for film production."
—Reference & Subscription Book Reviews Committee of the American Library Association

Please send _____ copies of **THE PRODUCER'S MASTERGEUIDE 1989** (9th Edition).

Price: **US\$89.95** (plus sales tax in the U.S.) • In Canada: US\$98.95 • Abroad: US\$107.95

Express shipping: U.S. & Canada: +\$35 • Foreign: +\$45 • 2nd-Day (U.S. only): +\$15

For Fast Delivery Call: (212) 465-8889 OR Fax: (212) 465-8880

PAID BY: Check / Money Order (payable to **The Producer's Masterguide**).
 VISA; MASTERCARD; DINERS CLUB; AMERICAN EXPRESS

ACCT # _____
Interbank # _____ (MasterCard) Card Expires _____
Month Year

Signature _____
Valid only with full signature of credit card holder

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____

MAIN PROFESSIONAL FIELD _____ DATE _____

PRE-PAID
• NO C.O.D.'s •

TOTAL PRICE: US\$ _____

- Place me on Standing Order to receive future editions and be billed automatically.
 Send Advertising Information & Rate Card.

TITLE _____

PHONE # (_____) _____

SUITE # _____ FLOOR # _____

ZIP _____ COUNTRY _____

SIGNATURE _____

Mail Your order to: **THE PRODUCER'S MASTERGEUIDE • 330 W. 42 St. • 16 FL. • New York, N.Y. 10036-6994 • U.S.A.**

INTERNATIONAL

(Continued from page F-8)

economically and culturally."

Constantin is another realist who accepts there are questions to be raised. Why should so much of the world suddenly realize that international success is no longer originating exclusively from the U.S. and U.K.? And why should Kante succeed where so many other Africans simply have not?

His reaction to the first query: "As at the end of the colonial era, we're witnessing a kind of chain reaction. Creative product has always existed in these countries, but the economic controls have always been in the hands of Anglo-American capital.

"The extraordinary and durable artistic pressure of the Americans and the Brits practically blocked local expression, forcing it down pretty well to the level of being just of curiosity value.

"The only 'official' dominant music came from the English-speaking countries, leaving local product just for the local people. But in recent years creative pressure has asserted itself from outside the U.S.-U.K. zones, obviously in parallel with a clear falling off in popularity of American and British music.

"So the German and the Dutch are suddenly interested in what's happening in France. And the French have put Italians in their charts. And they've all, with the strange exceptions of the Brits and the Americans, started to listen carefully to African music."

Another artist who in the space of one single became one of the top sellers of 1988 is Princess Erika, from Cameroun. Her title "Trop de BlaBla," on Polydor, mixed reggae with a sense of Parisian humor.

Sonodisc is a noteworthy French label which has for years concentrated on a broad catalog of ethnic music, though it has until now sold mainly to minority communities in France: principally African, Caribbean, Arab and Asian.

The company has a high-level quality artist roster of its own, and has launched many others. Kassav, now with CBs, were for years with Sonodisc, which still has 13 albums of the group with their singer Jocelyne Beroard.

Malavoi (now with Flarenasch/-WEA) also started out with Sonodisc, which has five of the group's albums in the catalog. Manu Dibango, one of the first really successful artists in France, and Papa Wemba, also first started with Sonodisc, and the label even has some Bob Marley titles in its lists.

Also in the Sonodisc catalog are: the late Egyptian singer Om Kalsoum; Ray Barretto, Tito Puente, Astor Piazzolla and, among jazz performers, Memphis Slim. With Zouk Machine, a female Caribbean group, Sonodisc claims one of the most original performance acts in the world music sector.

Another company specializing in ethnic music is Sunset France, which distributes in France the Playa Sound catalog, "The Best Music Of The World," comprising 120 titles thus far and with five new releases monthly. **PHILIPPE CROCQ**

NRJ

THE N°1 FM RADIO

NETWORK

IN EUROPE

Since its launch in 1981, NRJ's audience has continued to grow. Its 120 satellite-linked stations now have 5 million listeners daily, and NRJ is the uncontested leading FM radio network, as well as the second commercial radio station in France.

Following its success in France, NRJ has extended its network in Europe and has already become the N° 1 commercial radio station in Liège, Belgium, and Geneva, Switzerland.

If you too would like to be part of the NRJ success story and become an NRJ franchise, contact Maryse GOURC at the following address :



NRJ 39, avenue d'Iéna
75016 PARIS
FRANCE

TEL : (33-1) 47.20.06.06
Fax : (33-1) 47.23.32.87

NARM Security Tag Proposal Tabled Loss Prevention Group: 1st Things 1st

BY GEOFF MAYFIELD

CHICAGO The Loss Prevention Committee of the National Assn. of Recording Merchandisers has recommended that the trade group table a 3½-year-old proposal that would have the music and video industries adopt a universal security target for all prerecorded entertainment product. The committee is busy, however, fighting theft on several other fronts.

Keith Wanke, managing director of loss prevention for The Musicland Group and co-chairman of the committee, termed the notion of an industrywide security target a "controversial topic" as he addressed

delegates at the June 28-29 NARM/Video Software Dealers Assn. Operations Conference. Wanke said that limitations in existing electronic articles surveillance (EAS) technology and increased scrutiny by some upscale malls make it difficult to find a system that fits the needs of all entertainment merchandisers.

Technical limitations were also cited when an ad hoc NARM/VSDA Security Device Committee advised NARM's board to back off from the concept in 1987. That recommendation followed almost two years of laboratory testing on several EAS vendors' systems, including those by 3M, Knogo, and Sensormatic.

The plan, first put on the table during an informal discussion at the NARM Retailers Advisory Committee meeting with suppliers in the fall of 1985, would have had a universal security target imbedded in the packaging of all prerecorded music and video media at the point of manufacture. Stores would then have had the option of purchasing EAS hardware that would be compatible with the adopted standard.

Suppliers, particularly in the music industry, voiced a willingness to support the plan should it prove to be feasible.

The process would have prompted manufacturers to increase wholesale costs by a matter of pennies, but accounts reasoned that the hike would be more cost efficient than the current method, which requires the purchase of security tags and the labor costs associated with having warehouse or store personnel place those targets on music and video units. Merchandisers also saw that having the tag placed within packaging, rather than on a pack-

age's exterior, would make it more difficult for would-be shoplifters and boosters to remove EAS targets, thus enhancing a security system's effectiveness.

During his committee's update report at the recent Operations Conference here, Wanke said the "problem is that EAS is not the only answer" to shrink reduction, noting a concern by committee members that an overreliance on surveillance systems might lull NARM and VSDA members to overlook other needed anti-theft precautions. Wanke also said that given current technology, the proposal "does not work in some situations in certain environments."

Wanke told Billboard that developers who operate upscale malls, increasingly concerned over their centers' esthetics, have imposed increasingly stringent guidelines over what types of security systems their tenants may employ. At issue are the narrow ports that several systems require; landlords want stores in their centers to have open store fronts that are uncluttered by such ports, Wanke explained, adding that one prominent developer won't allow such systems in any of its malls.

Wanke told the conference that his committee, which is co-chaired by Camelot Music senior VP Larry Mundorf, has drafted a position paper to NARM's board of directors recommending the matter be tabled for now. He did not, however, rule out that the plan might later resurface.

In the meantime, the NARM Loss Prevention Committee is waging several other battles against crime. Among its achievements:

(Continued on page 45)



Obviously Enigmatic. Jim Martone, left, executive VP of Enigma Entertainment, seals a licensing agreement with new Japanese label Obvious Records, which will entitle Enigma to worldwide marketing and distribution rights, except in Japan. Signing the deal is Obvious president Kohei Minato, center, joined here by 17-year-old Hiroko, the artist who will be featured on the label's first project.

CONVENTION CAPSULES

PERFECT SCORE: During the opening remarks at the National Assn. of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, held July 28-29 at the Deerfield Hyatt Hotel in the Chicago suburb of Deerfield, Ill., Robert Schneider announced that BMG Distribution has become the first of the six major music distributors to rate a perfect score on the NARM Operations scoreboard, which gauges the progress made by vendors in meeting NARM standards in 20 criteria of seven different operational and/or electronic-data-interchange (EDI) categories. Schneider, executive VP of Western Merchandisers and co-chairman of the NARM/VSDA Operations Committee, quipped that his task force would add more categories to the yes/no scoreboard grid "so that we can put some 'nos' back up there" on BMG's grade card.

VIDEO'S ON TRACK: NARM/VSDA Operations Committee co-chairman Jim Nermyr, treasurer and VP of information and systems for The Musicland Group, noted that a VSDA Operations Scoreboard is being readied to track progress made by video manufacturers. In a report on behalf of the VSDA Manufacturers Operations Committee, Dave Goldstein, CBS/Fox Video's VP of operations and administration, promised that standards and protocol for EDI trading between video vendors and accounts will be readied by the time the VSDA convenes Aug. 6-9 in Las Vegas. The VSDA Manufacturers Operations Committee—which has representation from more than a dozen companies, including all of the majors, plus two leading duplicators—has been meeting for two years.

GOOD POINT: As conference host Dave Cuyler, senior executive VP of Rank Video Services, explained logistics of the tour that would take place at his company's nearby Northbrook, Ill., duplication and distribution facilities, he requested that attendees who had cars at the hotel make the five-minute commute to Rank's plants on the provided buses "for the following reasons..." After taking a well-timed, comedic pause, Cuyler intoned with perfect David Letterman-like delivery: "We don't have any parking spaces." When they arrived at Rank for the June 29 afternoon tour, attendees were amused to find they were required to wear surgical-type gowns and caps while making the rounds in the robotic shell-assembly area.

EDITORIAL LICENSE: During a seminar led by Musicland's Keith Wanke and Camelot Music's Larry Mundorf, co-chairmen of the NARM Loss Prevention Committee, Wanke opened the topic of internal theft by bemoaning the fact that too many retail employees have mentally altered the wording of the Eighth Commandment from "Thou Shalt Not Steal," to "Thou Shalt Not Steal Too Much." He cited shrinkage-control statistics estimating that 5% of all employees would never steal from their companies, 7% always look for opportunities to steal from their employers, while the remaining 88% might be tempted to steal if the work environment provides such opportunities... During the loss-prevention

seminar, attorney Joyce Bartoo, from NARM/VSDA's legal counsel, the Washington, D.C., firm of Arent, Fox, warned that federal legislation passed in December regarding the use of polygraph tests, either to screen potential employees before hiring or to determine an employee's role in internal theft investigations, have "really changed the rules of the game." Wanke concurred and re-emphasized the importance of prehire screening.

TO STRESS THE IMPACT of the dollar drain that music and video retailers suffer as a result of shoplifting and internal theft, Wanke cited a recent report by big-eight accounting firm Arthur Young Associates that places a specialty retailer's average annual loss at 2.2%. He also said that "records and tapes have overtaken apparel" as the most frequently stolen product category at one mass-merchant chain. The Loss Prevention committee hopes to have a better handle on specific record stores' shrinkage when it updates its membership survey in October (see story, page 43).

WELL-EQUIPPED: The accommodation has become increasingly prevalent at hotels across the U.S., especially those that have been built or remodeled in the last year or two, but it seemed especially appropriate that the rooms of the Deerfield Hyatt, which housed this conference full of music and video computer mavens, contained phones that featured dataports to facilitate telecommunicated transmissions from portable computer terminals.

NEW DIGIT: During a question-and-answer session after a supertime presentation by Harold "Hal" Juckett, executive VP of the Dayton, Ohio-based Uniform Code Council, which oversees the assignment and application of UPC bar codes, BMG Distribution director of management information systems Walter Burton asked Juckett to expand on speculation that the UCC is running out of manufacturer numbers. Juckett drew a chuckle from the crowd when he initially responded with the short-form response, "No, we're not." Juckett did admit, however, that the current bar-code standard, which has the number begin with a 0, is becoming crowded; he predicted that by the end of 1989 or by the start of next year the 0 would have to be replaced by a 6 or a 7 for newly assigned manufacturer-identification numbers. Similar variations give the UCC the ability to assign another 600,000 manufacturer codes, Juckett said; the impending change to replace the leadoff 0 does not affect suppliers who have already registered a bar code.

NEW VIEW: During his presentation on inventory management, speaker Bob Franciose, manager of market development, wholesale services for IBM, said that the T. Levitt principle, which holds that the "purpose of business is to gain and keep customers," should be amended so that the word "profitable" is inserted before the word "customers." Franciose drew a chuckle when he asked, "Do we have any customers who are not profitable for us? Wouldn't you love to give our unprofitable customers to your competitors? Don't they deserve each other?"

(Continued on page 45)



America's
Largest
Distributor of
Compact Discs

Guaranteed Overnight Delivery
in the U.S. at No Extra Charge to you.

Find out Instantly what you will receive
as you place your Order!

Absolute Lowest Prices Anywhere!

1-800-826-0079
NY 212-517-3737 CT 203-798-6590
LA 213-388-9834 FAX 203-798-8852 203-798-2661

RETAIL TRACK



by Geoff Mayfield

WHETHER THE WEATHER: Like many industry vets, Lou Dennis, senior VP/director of sales at Warner Bros., is amused when music retailers try to factor weather conditions in as a rationale for why sales rise or fall. "You'll have one guy who'll say, 'Well, the weather was awful. Nobody felt like going out and our business was down.' Someplace else somebody will say, 'The weather was great, so everyone was outdoors. Nobody felt like shopping.' So I ask people," says Dennis, with his characteristic mischievousness, "what do we need for good business, a partly cloudy day?"

Likewise, he remembers times when the weatherman has been seen as a good guy. "Other times, people say, 'It was raining. People didn't have anything else to do so they came to the mall and business was up.' Or someone else will say, 'The weather was nice, people were in a great mood, so business was up,'" Dennis says.

So why are dealers constantly trying to explain their highs and lows? I think Bruce Imber, VP of marketing at Record World, put it best during an interview last year when he quoted a line that he attributes to another executive at his chain. "You've got to be able to justify [your sales]," said Imber. "You can go a month without sex but you can't go a week without justification."

HARD(WARE) EDGE: Narada used 150 Sony CDP-500 CD changer players and 50 Sony D-2 CD portables as consumer bait for the new age label's spring promotion, The Sound Of Quality, which was staged in more than 2,500 stores. The campaign, supported with some 200 radio ad buys, was built around the multiartist sampler "The Narada Collection Two" and Richard Souther's "Cross Currents" . . . National Record Mart and PolyGram held a consumer drawing for a Magnavox CD video player to push a May sale at NRM's 13 Waves outlets.

PARTY CIRCUIT: Elmhurst, N.Y., wholesaler Win Records and Video staged a BMG listening party for its accounts June 28. The event is the first in a series being offered by Win; the next will be some time in mid-July and will feature CBS titles . . . Dee Rae, New York sales manager for WEA Special Products, reports a successful turnout for a party at New York's highbrow Russian Tea Room, held to promote the works offered in the Nonesuch, Virgin Classics, Teldec, Finnadar, and Antilles/New Directions catalogs. At least a dozen key accounts attended, as did Antilles artist Samuel Zyman and Roger Holdredge, GM for Virgin Classics' U.S. operation.

FREE JAZZ: The June/July issue of Jazziz magazine includes a four-cut, 3-inch CD sampler (complete with adapter) that features tastes of recent works by A&M's Don Cherry, PolyGram's Ricardo Silveira, Narada's Richard Souther, and Columbia's Kirk Whalum. The four labels, along with Sony and accessories vendor

Discwasher, co-sponsored the venture. The issue is being sold at select stores in the NRM, Peaches Entertainment, Rose Records, Spec's Music & Video, Strawberries Records, Tapes & Compact Discs, and Wherehouse Entertainment chains. The magazine says it is working out local radio tie-ins in markets where the retailers are selling the issue. This marks the second time that Jazziz has offered its readers a free CD, but it is the first time the disk actually got distributed with the magazine.

WHO'S IN STORE? Recent in-store visits were made by the Escape Club, which hit a Mother's Record & Tape Company store in the Lynnhaven Mall in Virginia Beach; by the well-traveled Bullet Boys, who included the Dutch Square mall The Record Bar in Columbia, S.C., among their many retail visits; and by Winger, which invaded Record Bar's Tracks location at Ward's Corner in Norfolk, Va.

TRACKING: Cindy Barr, director of purchasing and product management at Miami-based Spec's Music & Video, would like to see more labels produce cassette-single oldies (Billboard, April 15). "I think oldies on cassette single could really take off," she says, pointing to the fact that the older demographic that buys older songs has shown a healthy appetite for album-length tapes . . . CD player sales during the first quarter of '89 were up by 61% over the previous year's pace, with camcorders seeing a 24% gain, according to USA Today, which also reports declines by VCRs (down 18%) and color TVs (down 14%). Is the logjam that slowed CD player penetration over the last couple of years beginning to break up?

NEW AGE SEQUEL: The Retail Track item "New Age Spoken Here," which ran in the June 24 Billboard, drew a response from Allan Kessler, president of The ARK Group/New Era Media, who opined that industryites are rebelling against the "new age" tag because "the words do not fit the reality of a lot of people." Kessler says he found an alternative that he likes at a San Francisco store called Rooks And Records, which merchandised the category under the banner "New Concept." He finds that phrase "a neat, more inclusive term; one that does not carry all of the connotations associated with other kinds of products that are called 'new age.'"

Kessler sought my opinion on "new concept" as an alternative to "new age," to which I say fine, call it "mental strudel" if you want to—but my opinion does not matter. What matters is that thousands of record stores have new age sections now. If the new age segment of the record business wants to go through the difficult task of selling the industry on a newly coined phrase to identify the genre, it is the marketplace that needs to be persuaded, not this columnist. In the meantime, let's not have record companies and artist managers resort to subterfuge, trying to convince critics to slap the pop designation on albums that are best described (by existing terminology) as new age.

To reach Retail Track, call Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

FOR WEEK ENDING JULY 15, 1989

Billboard

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

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	19	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D 6273/MCA
2	2	2	10	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	5	—	2	SOUNDTRACK BATMAN	WARNER BROS. 25936
4	3	11	3	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
5	4	5	7	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
6	6	8	15	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
7	8	10	40	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
8	7	4	6	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
9	9	3	4	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2-91653
10	11	7	6	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
11	15	14	4	PETER GABRIEL THE PASSION	GEFFEN 2-24206
12	13	13	14	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
13	12	6	8	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 638 220-2/POLYGRAM
14	10	9	4	QUEEN THE MIRACLE	CAPITOL C2-92357
15	14	27	10	GREAT WHITE TWICE SHY	CAPITOL C2-90640
16	16	12	9	THE CURE DISINTEGRATION	ELEKTRA 60855-2
17	17	21	14	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
18	18	16	22	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
19	21	26	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
20	20	17	20	SOUNDTRACK BEACHES	ATLANTIC 2-81933
21	23	19	9	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
22	22	—	2	EXPOSE WHAT YOU DON'T KNOW	ARISTA ARCD 8532
23	19	25	3	L.L. COOL J WALKING WITH A PANTHER	DEF JAM OK 45172/COLUMBIA
24	30	18	12	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
25	NEW▶		1	ALLMAN BROTHERS BAND DREAMS	POLYDOR 839 417-2/POLYGRAM
26	24	15	6	TIN MACHINE TIN MACHINE	EMI E2-91990
27	25	22	3	WHITE LION BIG GAME	ATLANTIC 81969-2
28	27	—	6	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
29	26	23	5	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
30	28	28	40	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM

CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

• LOW PRICES •
• SAME DAY SERVICE • PERSONALIZED REPS •
FOR FREE MAILER CALL US & DIAL EXT.499

ABBEY ROAD DISTRIBUTORS
2228 S. RITCHEY, SANTA ANA, CA. 92705
Phone 714 / 546-7177 Toll Free CA. 800 / ABBEY RD
Toll Free (out) 800 / 843-0955 Telex 378-1792-ARD
FAX 714 / 546-0337

DEALERS ONLY

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS

FOR A FREE CATALOG CALL
800/648-0958

GOPHER PRODUCTS

COMPACT DISCS

DISTRIBUTORS
EAST SIDE DIGITAL
Minneapolis, MN
1-800-468-4177
GEMINI DISTRIBUTORS
Norcross, GA
1-800-476-1313
HOUSE DISTRIBUTORS
Olathe, KS
1-800-821-3324
PRECISION SOUND
MARKETING
Mountlake Terrace, WA
1-800-547-7715
ROUNDER RECORDS
Cambridge, MA
(617) 354-0700
SCHWARTZ BROTHERS
Lanham, MD
1-800-638-0243
SURFSIDE DISTRIBUTORS
Honolulu, HI
(808) 524-2744

EVAN JOHNS & HIS
H-BOMBS
Bombs Away
RCD 10117 ADD
Twelve tracks of "gitar" mania from the king of Texas twang and rockin' raveups!
• Produced by Garry Tallent

RYKO

RYKODISC USA, Pickering Wharf, Bldg. C-3G, Salem, MA 01970, 508-744-7678

5,500-Square-Foot Store Opens Below Streets Of Atlanta Musicland's Sam Goody Goes Underground

BY RUSSELL SHAW

ATLANTA The Musicland Group views the opening last month of a 5,500-square-foot Sam Goody store in the newly reopened Underground Atlanta retail and entertainment complex as an affirmation of its faith in both the festival-market-place concept and the Atlanta market.

Musicland introduced the Sam Goody store into the Atlanta market in October with a 3,250-square-foot outlet in Cumberland Mall, an orthodox suburban mall in suburban Cobb County. Cumberland, however, is a proven commodity, compared with Underground—which skeptics said would never be built.

An arcade of gift shops, restaurants, and watering holes located in a maze of subterranean streets under downtown Atlanta, the original Underground Atlanta opened in 1969 but closed in 1982. Liberalized

alcohol laws in the suburbs and a perception of crime kept locals away. Stores became vacant, creating a bleak scenario for any conventioner curious enough to stop by.

Although some records were sold in souvenir shops, no music specialty retailer ever made a go down there. The new Underground, however, had a track record that attracted Musicland/Sam Goody's attention. The \$142 million, three-story complex is not only more than twice the size of the old Underground, but it is owned and managed by Columbia, Md.-based Rouse Co., developers of malls similar to Underground.

Presently, Sam Goody stores are in Rouse developments in Miami and Jacksonville, Fla., and a Sam Goody outlet is being readied in Manhattan's South Street Seaport, another Rouse Co. property.

"We gave long, hard consideration to the Underground Atlanta

project," says Bruce Bausman, senior VP for real estate at Minneapolis-based Musicland. "We knew it had failed in the past, but that was overcome in our minds by our confidence in Rouse's ability to develop a very desirable center for both tourists and Atlantans."

Open seven days a week, Underground Atlanta averaged more than 500,000 visitors its first two weeks of operation. Yet the nature of many of these visitors seems to make the placement of a music and video outlet there a somewhat risky venture. Rouse officials estimate that some two-thirds of Underground Atlanta visitors are tourists and visitors from the downtown hotel convention district in which Underground is located.

The specter of a tourist or conventioner several hundred miles away from their home CD player taking time to buy product is not

(Continued on next page)



Yo, Spec's. During a promotional tour through the South in support of his Arista debut, "Yo, Frankie," veteran artist Dion DiMucci—the man known simply as Dion—stops by the Miami home office of Spec's Music & Video. Shown, from left, are Spec's buyers Diane Ward and Jim Bauman; Jim Cawley, Arista's VP of sales; Ann Loeff, president of Spec's; Dion; Fred Love, BMG branch manager, Atlanta; Beth Fath, Spec's buyer; Cindy Barr, director of purchasing and product management, Spec's; and Jeff Stella, BMG local sales rep.

NARM SECURITY MEASURE TABLED

(Continued from page 43)

• NARM and VSDA members have ordered 6,500 copies of the two anti-theft instruction videos, titled "Silent Partners," that the committee and Mike McCaffery, consultant and former professional booster, produced. Separate versions have been made for music and video stores; the committee is considering producing a third aimed at mass merchants.

• The NARM Shrink Link, a toll-free number by which member stores can report information regarding theft that helps other area stores to be on the lookout for would-be boosters, has received

more than 200 reports since its establishment last year. Wanke says the program has led to "greater cooperation among retailers and greater awareness by members." When VSDA president Lou Berg asked during the conference's loss-prevention seminar whether Shrink Link might be expanded to encompass thefts suffered by VSDA members, Wanke said the NARM committee would like to have VSDA establish regional contact representatives who would tie VSDA store reports in with the Shrink Link system.

• The committee is considering producing a "message- or training-type" video about internal shrinkage for its members. Another alternative to address the topic might be an instructional manual, Wanke said.

• The trade group's loss-prevention survey, which seeks to establish to what extent NARM stores are impacted by shrinkage, will be updated in October. Wanke also said the committee is looking at ways to assist the Recording Industry Assn. of America in its fight against piracy.

• Wanke said the committee is on the brink of following the Operations Committee's lead by becoming a joint NARM/VSDA task force. To that end, Steve Harold, security manager of distributor Commtron, Will Pleasants, VP of loss prevention of Erol's, and John Franks, director of loss prevention for Waldenbooks, have been invited to attend future committee meetings.

The NARM committee currently comprises loss-prevention and/or operations executives from an array of merchandisers, including K mart, Warehouse Entertainment, Trans World Music Corp., Sound Warehouse, Target Stores, and Turtle's Records & Tapes. (For additional coverage of the NARM/VSDA Operations Conference, see separate stories on pages 6, 43, and 48).

CONVENTION CAPSULES

(Continued from page 43)

PLEASES THE COURT: During a discussion of video piracy and counterfeiting, panelist Neil Hoener introduced himself as a special agent for the FBI, and in his subdued manner said, "and have been so employed for seven years. That's normally how I begin my presentation at a trial." During a question-and-answer period, Hoener said attorney general guidelines mandate a counterfeiter or pirate be deemed to have illicitly violated the copyrights of 65 or more video titles over a five-year period to face a five-year felony charge. A two-year charge can be brought if evidence suggests that the accused violated seven video or movie copyrights in that same period.

GEOFF MAYFIELD

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣ = Simultaneous release on CD.

POP/ROCK

GLORIA ESTEFAN AND MIAMI SOUND MACHINE
Cuts Both Ways

♣ LP Epic 45217/NA
CA 45217/NA

EZO
Fire Fire

♣ LP Geffen 1-24230/NA
CA 4-24230/NA

THE FLAMIN GROOVIES
Groovies' Greatest Grooves

♣ LP Sire 1-25948/NA
CA 1-25948/NA

JAZZ

GEORGE BENSON
Tenderly

♣ LP Warner Bros. 1-25907/NA
CA 4-25907/NA

EXCHANGE
Into The Night

♣ LP Mesa 79017/\$8.98
CA 79017/\$8.98

PAT METHENY
Letter From Home

♣ LP Geffen 1-24245/\$9.98
CA 4-24245/\$9.98

FRANK MORGAN ALL STAR SEXTET
Reflections

♣ LP Contemporary 14052/NA
CA 14052/NA

ANITA O'DAY
In A Mellow Tone

♣ CD DRG Records CDSL-5209/NA
CA SL-5209/NA

JOHN SCOFIELD
Flat Out

♣ LP Gramavision 79400/\$9.98
CA 79400/\$9.98

MARCOS SILVA AND INTERSECTION
White & Black

♣ LP Concord CR5006/NA
CA CR5006-C/NA

VARIOUS ARTISTS
The Roots Of Jazz/The Blues Era,
Volume I

♣ LP MU Records MLP-39001/NA
CA M-39001/NA

VARIOUS ARTISTS

**The Roots Of Jazz/The Blues Era,
Volume II**

♣ LP MU Records MLP-39002/NA
CA M-39002/NA

KIT WALKER
A Fire In The Lake

♣ LP Windham Hill Jazz 0117/NA
CA 0117/NA

WOODWORKS
One

♣ LP Mesa 79016/\$8.98
CA 79016/\$8.98

NEW AGE

JIM CHAPPELL
Living The Northern Summer

♣ CD Music West MW-133/NA
CA MW-133/NA

JERRY DOUGLAS
Plant Early

♣ LP MCA Classics MCA-6305/\$9.98
CA MCAC-6305/\$9.98

SCOTT DUNCAN
Contemporary Salon

♣ CD Visual Musik VMCD-900/NA
CA VMC-900/NA

IMAGES
Relative Work

♣ LP Universal Master Series 78001/NA
CA 78001/NA

MONTREUX
Let Them Say

♣ LP Windham Hill 1084/NA
CA 1084/NA

CAROL NETHEN
A View From The Bridge

♣ LP Narada Mystique/MCA ND-62005/NA
CA NC-62005/\$9.98

SOJIRO
Harmony

♣ LP Universal Master Series 78002/NA
CA 78002/NA

VARIOUS ARTISTS
MCA Master Series Sampler, Volume I

♣ LP MCA MCA-39126/\$6.98
CA MCAC-39126/\$6.98

VARIOUS ARTISTS
Universal Master Series Sampler

♣ LP Universal Master Series 32500/\$6.98
CA 32500/\$6.98

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, 9107 Wilshire, # 700, Beverly Hills, CA 90210.

DIVIDER CARDS

ALL SIZES AVAILABLE

CHECK OUR PRICES!

Direct from Manufacturer

Call

(201) 470-8000

(212) 244-4060

1-800-631-7061 Outside N.J.

Or Write

PRIMEX PLASTICS CORPORATION
65 River Drive, Garfield N.J. 07026

Special Volume Rates

JERRY BASSIN
D I S T R I B U T O R S

ONESTOP EXPORTER
Specializing In New Store Openings
Reggae, Metal & Miami Sound

**COMPACT DISCS, RECORDS
TAPES, ACCESSORIES**

HUGE INVENTORY, DYNAMITE PRICES
PERSONALIZED SERVICE, WEEKLY SALES

(305) 621-0070 ASK FOR BRUCE
IN FL. (800) 329-7664 · NATIONAL (800) 780-6874
15960 N. W. 15TH AVE. · MIAMI, FLORIDA 33169 FAX # (305) 621-0465

Frontier Records Set To Hook Up With RCA; Lizzy Borden Rocks

BY BRUCE HARING

NEW FRONTIER: As we go to press, Frontier Records of Sun Val-

ley, Calif., is about to ink a limited distribution deal with RCA Records. The contract will allow RCA to choose two bands per year from Frontier for distribution. **Thin White**

Rope will be one.

Frontier also has licensed **The Damned's** first record, "Damned, Damned, Damned," from **Demon Records**, and plans a stateside release. The band's original members—**Captain Sensible, Rat Scabies, Brian James, and Dave Vanian**—are in the middle of a 10-date U.S. tour.

HOMER: Grass Route was knocked out by the new **Lizzy Borden**, coming soon on **Metal Blade/Enigma** with "Master Of Disguise." Yes, one of the guitarists is **Ron Cerrito**, who formerly worked in Billboard's chart department, but the hype isn't strictly for the homeboy: Watch for one of the hottest metal albums of the year, with killer cut "We Got The Power." Cerrito, by the way, left the magazine for a job with Enigma.

SEEDS AND SPROUTS: DCC Compact Classics has reissued **Shelter Records** albums by **Leon Russell, Freddie King, and Dwight Twilley.**



All three contain bonus tracks. More from DCC at 818-993-8822 ... **ROIR Records** of New York is set to release "A Night In Hell," which offers vintage **Richard Hell** performances recorded off the board in 1978 at Max's Kansas City, one of the key clubs of the late '70s New York punk scene. Also on the way from ROIR is "Scum Rock Live At CBGB's," a three-day festival of underground music recorded in March of this year ... Congratulations to **Metal Blade**, which celebrated seven years of headbanging with a party June 14 at The Palace in L.A. **Armored Saint, Lizzy Borden, and Little Caesar** provided the entertainment.

ADVANCE WORD: **Larnelle Harris' "I Can Begin Again"** is a mix of

soft gospel that delivers its message without hammering anyone over the head. If you're an adventurous retailer in a mood to experiment, you might try some in-store play on this. More info from the **Benson Company**, 365 Great Circle Road, Nashville, Tenn., 37228 ... **Holly Near** offers "Sky Dances" on **Redwood Records**, a collection of piano/vocal interpretations of classics ("Over The Rainbow") and her own compositions. Additional info from **Redwood** at 415-428-9191 ... Imagine a cartoonish voice-over album rock production, and you'll come up with an approximation of **Rick Blessing's "Reckless."** Warm up with "She's So Cool," move to "First Girl," finish off with "Zero Plus One." More from **Top of the Rock Records**, 801 South Tejon St., Colorado Springs, Colo., 80903; 818-761-9188 ... Those who like it hard will have a good time with "Believe It Or Not," a power trio offering that smacks the listener with its unconventional approach.

Encore!
Distributors Inc.

Your New Age
And "Indie"
CD Source!

For orders or a free catalog call toll free:
1-800-334-3394

The best prices The best service The best compact discs Period.
2219 Market St., Denver, CO 80205 (303) 292-9333 FAX (303) 292-6969

FOR WEEK ENDING JULY 15, 1989



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

NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	13	DANCING WITH THE LION COLUMBIA OC 45134 11 weeks at No. One	ANDREAS VOLLENWEIDER
2	2	9	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
3	4	39	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	3	17	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
5	5	23	WATERMARK ● GEFFEN 24233	ENYA
6	6	7	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	8	19	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
8	7	39	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
9	9	11	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
10	NEW ▶		PASSION GEFFEN 24206	PETER GABRIEL
11	11	7	45TH PARALLEL PORTRAIT OR 44465/E.P.A.	OREGON
12	10	23	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
13	14	7	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
14	15	21	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
15	16	35	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
16	12	21	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
17	22	3	OPTIMYSTIQUE PRIVATE MUSIC 2052	YANNI
18	NEW ▶		CROSS CURRENTS NARADA EQUINOX 63007	RICHARD SOUTHER
19	19	13	ENYA ATLANTIC 81842	ENYA
20	23	3	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
21	13	39	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
22	NEW ▶		MYSTIC WATERS SILVER WAVE SD 506	DAVOL
23	NEW ▶		BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
24	18	9	TOWARD THE CENTER OF THE NIGHT WINDHAM HILL 1083/A&M	MICHAEL MANRING
25	17	39	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL

● 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.

Mailers Turning Backs On Post Office 3rd-Class Rate Hike Tips Scale Toward Alternatives

BY CHARLENE ORR

DALLAS The 1988 postal hike for third-class mail has caused many direct mailers to seek alternate methods of reaching consumers.

The 25% increase caused many music and video stores and chains to buy into radio and print advertising while tightening their mailing lists to a bare minimum.

"We use the fax machine or UPS," says Dawn Weiner, owner of the 11-store video chain, Home Video Plus, in the Austin, Texas, area. "We find the fax a lot more efficient time-wise and price-wise. And if something is important enough that it has to get somewhere in a hurry, we use UPS one-day."

Weiner says her company used to send up to 5,000 pieces of mail at a time. Since the increase, it has

discontinued mass mailings.

"You have to do several mailings before they become effective," Weiner says. "We just couldn't do it anymore. Again, if something is really important, for efficiency we'll use UPS. The post office has gotten so bad that we might as well pay a little more for a service that'll get the mail there rather than waiting five or six days for the post office to deliver it."

According to statistics quoted by the information center at the Dallas postal system, the bulk mailing/third class postage brought in 37% of the revenues generated in 1988. Before the increase, the figure stood at a far lower 14% of total revenue, which probably led to the steep increase.

"What I've seen, since last April

3, is the large customers becoming very, very selective," says Ruthie Evans, co-owner of Dallas-based Lee Datamail Services Inc., a mail processing center that services many record and video chains, including Blockbuster Video. "And our business decreased by 25%. There's no chance for solicitation anymore. For those who used to do 30% of their mailings to pull in new customers, they strictly mail to the ones that have purchased in the last 30 days."

Evans says her company experienced its best April, May, and June, but the preceding months were less successful.

"That's not the worst thing," she says. "The post office wants another 30% increase in 1990-91. We'll be seeing alternate mailing services take the bulk of business. Group and print advertising and radio time will become the way to go. I think the post office will be wondering what happened to all the business."

Gene Del Polito, executive director of the Third Class Mail Association in Washington, D.C., says that for the first time since he can remember, the first two quarters of this year showed a negative growth in third class and bulk mailings.

"The costs have been devastating to the mailings," he says. "People that would use mail to attract marginal lists are cutting down its use as a prospecting vehicle. They're shifting to space ads in magazines, co-op ads, and free-standing inserts as opposed to the U.S. Post Office."

Del Polito says that if the 1990-91 increase is imposed, the effects will be worse than this one has been.

"We're big phone users anyway," Weiner says of another alternative medium Home Video Plus uses. "We'll just increase it if we have to avoid those charges."

SAM GOODY GOES UNDERGROUND

(Continued from preceding page)

that unlikely, according to Bausman. "Two years ago, we might not have said that," he says, "but our experience with tourists at our other festival center stores show that many tourists travel with Walkmans and Diskmans to add to their listening pleasure when they travel to an area." He adds that recorded product bought at Underground would have souvenir potential of its own.

Sam Goody is arranging its inventory at Underground based on experiences at other downtown stores, but it has factored in the upper-crust tastes of tourists by stocking classical music. Video is available on a for-sale basis only. "Video rentals work better at freestanders rather than in mall or festival stores because of the perceived inconvenience of rental return," Bausman says.

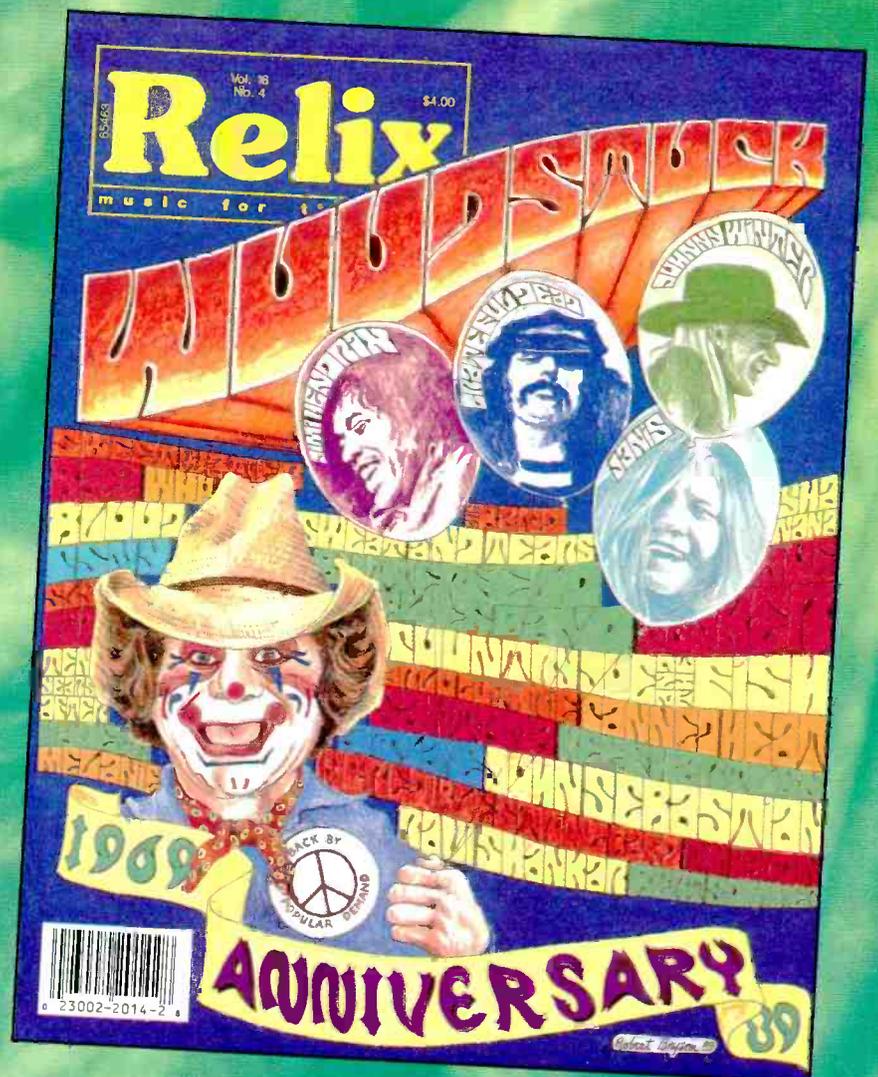
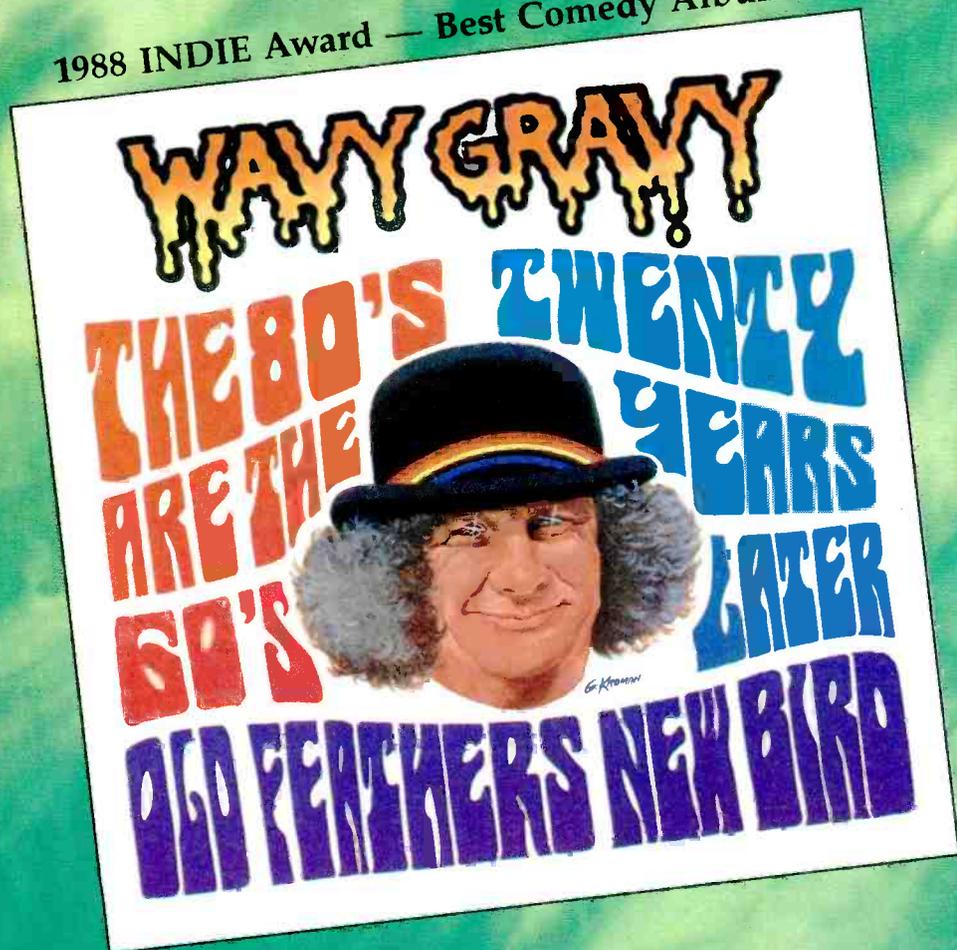
Bausman says there will be more

Sam Goody stores in Atlanta, but he declines to be specific. He does, however, say the stores will all be in malls. He says one full-service outlet per 500,000 square feet of mall space is the ideal ratio. All Atlanta-area malls with more than 1 million square feet of leasable space have two such outlets, but several slightly smaller malls only have one.

Bausman says Sam Goody may look at space-takeover situations in existing malls, but he places much of the justification for a stronger Sam Goody presence on Atlanta's outward growth—and the possibility of new malls. "Atlanta's projected growth is toward the outer rings that may not be populated fully now but will be in five years. Our plans are to continue to populate the Atlanta area with Sam Goody stores—as we have in other metropolitan area markets," Bausman says.

Celebrate Woodstock With Your Customers

1988 INDIE Award — Best Comedy Album!



Celebrate the 1,000,000th Issue of Relix Magazine!

\$5,000.00 in prizes to be given to the person who gets the 1 millionth issue of Relix off the presses!

Prizes Donated By:

- Guatamalan Goodies
800-444-4208
- Jerry Jasper Designs
800-888-8495
- Trading Post
203-693-4679
- Fantasy Records
800-227-0466
- Not Fade Away Dye Co.
914-255-4468
- Comet Records
800-999-1718
- Psychedelic Shop
800-621-0357
- Now & Then Records
215-852-0707
- Wetlands Club
212-966-4225
- Ryko Disk
612-375-9162

Featured Cuts Include:

- ▶ The Green Acid At Woodstock
- ▶ Nobody For President
- ▶ The Mutant Bunny For Peace
- ▶ Bubbles For Buddah

Featured Articles:

- ▶ A Crowd Like That
- ▶ Coming Upon a New Nation
- ▶ The Commercialization of Woodstock
- ▶ Recollections from Woodstock Performers
- ▶ Santana — From Woodstock to the World
- ▶ Festivals of England and America
- ▶ Guitar Heroes of Woodstock
- ▶ Woodstock Photos, Comix, Puzzles & More!

For Orders Call Your Local Relix Distributor, or Call

Relix
718-258-0009
Fax 718-692-4345

Member of
NAIRD

Defectives Seminar Cites Consumers As Culprits

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

CHICAGO The ever-present problem of defective videocassettes might be reduced if consumers were educated as to the importance of keeping their VCR heads cleaned and aligned. That was the message at a June 28 seminar on defectives, conducted by Les Aseere, director of quality assurance for Rank Video Services, and Barry Schwab, VP of engineering for Technicolor Videocassette, held during the National Assn. of Re-

cording Merchandisers Video Software Dealers Assn. Operations Conference here at the Deerfield Hyatt Hotel.

According to Aseere, who maintained that "defining 'defective' is a difficult thing to do," the profile of the mass body of defective tapes is "very consistent. Roughly two-thirds of the tapes are damaged, used, eaten by machines, or are victims of consumer problems such as improper tracking. Only a third of returned tapes are truly defective, and we can respond to this.

"Overall," said Aseere, "the industry is very good. Problems with poor video and audio do exist, but they're extremely small."

Aseere went on to say that, while a large percentage of supposed defectives have sustained physical damage after sale, "the next largest batch is 'no problem found.' When these cassettes come back, we analyze them and find nothing wrong. We believe that most of these are due to interfaces between the cassette itself and the VCR.

"Many of the machines are old—how many of you have ever seen old VCRs in garbage cans?" Aseere continued. "Many of these machines have never been cleaned or tested for alignment."

In general, said Aseere, "All tapes must be compatible with several hundred machines—this is quite a feat, and we've accomplished it about 99%."

A plausible solution, according to Aseere, is that "the VSDA must educate the public to take care of their machines and videocassettes—perhaps this could be done within the video specialty stores, as [with] in-store promotions. If we want to encourage the consumer to care for their machines, they must be provided with nonthreatening ways of getting their machines cleaned and aligned."

Some consumers, Aseere observed, have had the experience of taking their VCR in to be cleaned, and ending up with a \$200 charge for new VCR heads and service.

"This is why so many people like the idea of Jiffy Lube," Aseere pointed out. "They know they'd only get an oil change, no risks attached. This same strategy may work with VCR

cleaning and alignment."

In Schwab's presentation, he noted that videocassettes have a lower defective rate (.5%) than audiocassettes, records, CDs, and even heart pacemakers. However, he said, "Different titles can have different defective rates—the true defective rate is not the same for every title."

A retailer in the audience said he

had observed a high rate of returns on the titles "Planes, Trains, And Automobiles," "Fatal Attraction," and "E.T. The Extra-Terrestrial," which drew agreement from other attending retailers. Aseere, who said he had noticed this as well, said "We discovered damages at the front of the tapes—but when we did our calcula-

(Continued on page 50)

Returns Policies Spark Debate

BY EARL PAIGE

LOS ANGELES After a year and a half of futile efforts, video retailers contend they are finally focusing in on the complex problem of defectives—a panel topic at four recent Video Software Dealers Assn. regional meetings around the country.

With vendors placing the rate of manufacturer defects at less than 1% and retailers estimating a rate of 2%-3%, dealers say the numbers are misleading. Dealers contend they typically absorb losses from defectives rather than hassle through the various exchange policies and red tape involved.

"[VSDA president] Lou Berg has 800 tapes in his back room he doesn't know what to do with—he's waiting for the second coming," said Howard Bregstein, a San Diego store operator (Video Cafe) and head of the VSDA chapter there. His comment during a seminar presented by the Southern California VSDA chapter June 27 at the Disneyland Hotel referred to Berg, who operates Audio/Video Plus in Houston.

Because tapes now cost more and competition requires that stores offer

better service and selection, the whole issue of defectives is heating up, said John English, head of the Southern California chapter and proprietor of MultiVideo here in suburban Bellflower. "When we were paying \$30-\$50 we could absorb the loss, but now, at \$62-\$64, a defective six weeks out, when you have cut that initial cost down only to \$30-\$40, is another matter."

At the meeting here, two vendor representatives spoke positively about suggestions that exchanges be made directly between label and retailer, avoiding time-consuming processing by a distributor.

Both Jack Kanne, VP sales at Paramount Home Video, and David Bishop, VP sales for MGM/UA Home Video, drew applause after saying they will go back to operations staff with dealer suggestions.

Also greeted with enthusiasm was an announcement that Magnum Entertainment now has a direct-with-dealer defectives guarantee and a \$7 postage charge policy "that involves no ifs and buts," said Gary Messenger, head of North American Video, Durham, S.C., and national VSDA

(Continued on page 50)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
HIT LIST (R) Jan-Michael Vincent, Rip Torn RCA/Columbia/\$89.95	7/25/89 (8/7/89)	NA (NA)	Poster
TAP (PG-13) Gregory Hines, Sammy Davis Jr. RCA/Columbia/\$89.98	7/25/89 (8/7/89)	\$9.1 (587)	Poster, Light Box
TEQUILA SUNRISE (R) Mel Gibson, Michelle Pfeiffer, Kurt Russell Warner/\$89.95	7/20/89 (8/2/89)	\$39.7 (1,411)	Poster, Fact Sheet, Standee
THE WIZARD OF OZ (G) Judy Garland, Ray Bolger MGM/UA/\$24.95	7/27/89 (8/15/89)	NA (NA)	Poster, Balloon, Counter/ Floor Dis- play

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

MILTON BERLE'S MAD WORLD OF COMEDY Comedy Rhino/\$29.95 Prebook cutoff: 7/14/89; Street: 7/28/89	THE MAMAS & THE PAPAS: STRAIGHT SHOOTER Documentary Rhino/\$19.95 Prebook cutoff: 7/14/89; Street: 7/28/89
DEADWOOD Arch Hall Jr. Rhino/\$29.95 Prebook cutoff: 7/14/89; Street: 7/28/89	MEATBALLS Bill Murray Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89
DIRTY DANCING Patrick Swayze, Jennifer Grey Vestron/\$19.98 Prebook cutoff: 7/12/89; Street: 8/1/89	MR. MOM Michael Keaton, Teri Garr Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89
EVIL ALTAR William Smith Southgate/\$89.95 Prebook cutoff: 7/10/89; Street: 7/27/89	THE POOL HUSTLERS Francesco Nuti, Guiliana De Sio Cinematheque/\$59.95 Prebook cutoff: 7/12/89; Street: 7/26/89
FORT APACHE, THE BRONX Paul Newman, Edward Asner Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89	THE RANCH Andrew Stevens Southgate/\$79.95 Prebook cutoff: 7/10/89; Street: 7/27/89
GOOD GUYS WEAR BLACK Chuck Norris, Anne Archer Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89	WILL ROGERS: LOOK BACK IN LAUGHTER Documentary Media/\$59.95 Prebook cutoff: 7/12/89; Street: 7/26/89
HOOSIERS Gene Hackman, Barbara Hershey Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89	THE RUNNING MAN Arnold Schwarzenegger Vestron/\$19.98 Prebook cutoff: 7/12/89; Street: 8/1/89
HOT PURSUIT Mike Preston, Dina Merrill Vidmark/\$79.95 Prebook cutoff: 7/11/89; Street: 7/26/89	SELF DEFENSE Tom Nardini, Brenda Bazinet Media/\$79.95 Prebook cutoff: 7/12/89; Street: 7/26/89
LIP SERVICE Griffin Dunne Prism/\$79.95 Prebook cutoff: 7/11/89; Street: 7/27/89	SIZZLE BEACH Kevin Costner Vidmark/\$79.95 Prebook cutoff: 7/11/89; Street: 7/26/89
MAD MAX Mel Gibson Vestron/\$14.98 Prebook cutoff: 7/12/89; Street: 8/1/89	TIDY ENDINGS Harvey Fierstein, Stockard Channing Prism/\$79.95 Prebook cutoff: 7/11/89; Street: 7/27/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



by Earl Paige

DISTRIBUTORS ON DEFECTIVES: Home video distributors got in their two cents on the defectives issue when the Southern California Chapter of Video Software Dealers Assn. presented a seminar June 27 (see story, this page). Joe Lobue, branch manager at V.P.D., Ontario, Calif., and Rupe Ault, head of the Commtron Corp. Santa Ana branch, served on a panel. Both are chapter directors. Lobue urged a switch from quarterly reports so defectives could be exchanged on a more timely basis. Ault reminded the audience that titles on moratorium are frozen from returns, even as defectives—just one of dozens of wrinkles surrounding the issue.

BETA BASHING: Still one more blow against the long-suffering Beta format came when Glen Powers, treasurer of the Southern California group and operator of Video Station, Laguna Hills, Calif., said defective Beta copies are almost never covered by an exchange, "because the distributor is out of it by that time." More often than not, he will buy only one copy of a release in Beta, further limiting an exchange.

MESSENGER MESSAGE: Gary Messenger, VSDA national VP and head of North American Video, Dur-

ham, N.C., told the Orange County chapter that a massive educational project should be mounted, teaching the consumer how to care for VCRs as another bulwark against defectives. "At least 30% of the VCRs are three to five years old. How many have never been cleaned?" He also suggested that a headcleaner vendor might well underwrite an educational announcement that could be placed on prerecorded tape... To the suggestion that dealers give away a free head-cleaning tape, John English, chapter president of the Southern California group, said it would cut into a \$200 monthly profit his store, MultiVideo, makes from the accessory item. Most participants agreed there is a job to be done educating consumers on VCR upkeep and proper use.

MORE ON DISTRIBUTION: Commtron's Ault sought to explain the buzz swirling around reports that the distribution company is entering a grocery rack test with Safeway on the West Coast when he greeted delegates at the Southern California Chapter huddle. "We've had dozens of calls. It doesn't even involve Santa Ana—it's branches up north," said Ault. "A lot of people were upset that Commtron might go into rackjobbing. They forget that most of the other large distributors have been racking, though under different names or through affiliations." The Commtron test also stirred things up at American Video Assn., the Chandler, Ariz.-based buying group that endorses Commtron. Letters of inquiry are being forwarded to Commtron, one AVA source says... Nothing official, but distributor observers say V.P.D. may soon open more branches. Tim Shannahan, (Continued on next page)

NEW PRODUCTS

Compiled by Caryn Bruce



Carlin Displays Fuji. Fuji shows off its High Quality and Super High Grade videocassettes in new 30- and 40-piece merchandising displays featuring comedian George Carlin, the vendor's official spokesman. Contact: 914-789-8145.



Entertaining Furniture. Bush Industries introduces a new line of home entertainment furniture, including a full-sized home entertainment center, a TV/VCR cart, and an audio cabinet. Each piece is available in both oak and black finishes. Contact: 1-800-228-2877.



It's Show Time! Magnificent Impressions offers the Movie House videocassette storage cabinet. Made out of solid pine, the cabinet holds up to 38 tapes and has two sliding doors. Suggested retail is \$59.95. Contact: 213-434-3859.



Videotape Tie-ins. BASF introduces several profit-oriented promotions for both single cassettes and multipacks, including special deals on extra-hour T-140 tapes, pack-in coupons, pallet packs, free HBO or Cinemax service offers, and Paul Newman's on-pack popcorn. Contact: 617-271-4064.



One Motion. Checkpoint Systems incorporates deactivation electronics with Symbol Technology's hand-held scanner for cash-wrap areas. The unit allows for simultaneous-scanning bar-coded information and deactivation of security tags. Contact: 609-848-1800.

STORE MONITOR

(Continued from preceding page)

president of the Sacramento, Calif.-based firm, would not comment. Several retailers see distributor competition heating up in Southern California now that **Ingram Video** has added a will-call branch in San Diego via its acquisition of **Metro Video Distributors**.

PROMOTE, PROMOTE, promote: At **Video Cassettes Unlimited** in the Los Angeles suburb of Santa Ana, **John and Carol Pough** are touting a number of promotions. Although they are veteran dealers entering their 11th year in business, Carol says, "You can never stop coming up with new ideas." One promotion is a thank-you card for any new sign-ups that is good for a free bag of popcorn. "It's tremendous good will," says husband John. "I can brag about it, because it's Carol's idea. It costs us 17 cents for printing, 25 cents for the card, then another quarter for postage. It goes out in a bright yellow envelope, and it really gets response. Someone wrote back that we are the Nordstrom's of video, in terms of good service." Another promotion, of sorts, is a customer survey, pulling surprising results. Seventy percent of those surveyed want more classics, "yet we have more classics than any store we know about in Orange County," says Carol. "The next most-requested genre is comedy, which is already our No. 1 inventory class."

The all-time promotion at the store is **Happy Hour**, much-copied by visiting retailers. On Mondays-Thursdays during the last hour of the day, all rentals drop one-half in price. "We've also enlarged after all these years—that wall is gone," says John, referring to a partition that once closed off the office. Of the total 3,000 square feet, 2,000 is now devoted to the sales floor. Founding members of **VSDA**, John is a past president of the organization, and now Carol is a director, serving as the trade group's secretary.

KEEPING UP: Don't be surprised when **Kelly Grover** pops up again. The popular store operator and founding member of the **Rocky Mountain Chapter** of **VSDA** closed his 5-year-old store after a conflict developed when a biker bar opened next door and disrupted parking. Says Grover, 35, "I still have four or five industries to mess up before I'm through."

SKATEBOARDING VIDEO: A genre all to itself, skateboarding videos will boom now that **Vestron Video** is bringing out "Gleaming The Cube," a feature movie, claims **Geral Ravel**, VP distribution for **NSI Video**, an exhibitor at the Southern California Chapter Disneyland show. "We're also using more music. We have 45 titles now. We would like to do other sports, but we can't keep up with skateboarding."

CHAPTER BRIEFS: Chapter leaders continue to be mystified about what kind of program draws good attendance. Often, just a screener brings out a big crowd. Southern California Chapter directors were disappointed in the turnout following a highly publicized seminar on defectives. More exhibitors than ever

showed, adding to the slight embarrassment. Some chapter insiders wonder out loud about having distributor representatives on the board, and if this chills cooperation from rival wholesalers in terms of mailers and talking up the chapter in general... **John Heim**, head of the **Rocky Mountain Chapter** and the **National Video** group in Denver, is hoping to move the chapter meeting around the state. The next meeting, July 27, will be in Colorado Springs. The screener will be "Cyborg." Says Heim, who operates two stores, "We are the Rocky Mountain Chapter, so we want to move the meeting around the state where possible"... Something a little

different, a look at hardware, is the main theme for the **Ottawa Chapter** July 18... Several chapters continue holding special fun events. The **Northern Ohio Chapter** set July 18, a Tuesday, for a Lake Erie cruise, with sponsor **Walt Disney Home Video**... In a repeat of an event that stunned participants a year ago with the turnout, the **Minnesota Chapter** and **Walt Disney Home Video** staged another sit-down dinner Monday (10). The **Atlanta Chapter** presented a business seminar on superstore locations, an update on legislation in Georgia, and heard from prominent security expert **Michael McCaffrey** at its recent meeting.

FOR WEEK ENDING JULY 15, 1989

Billboard®

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

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			★★ NO. 1 ★★	
1	1	39	CINDERELLA Walt Disney Home Video 410	1950 26.99
2	2	7	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987 14.95
3	3	22	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989 14.95
4	6	7	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989 14.95
5	4	7	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989 14.95
6	7	91	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
7	5	7	BONGO Walt Disney Home Video 546	1989 14.95
8	9	161	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
9	11	7	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989 14.95
10	12	198	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
11	10	6	BEN AND ME Walt Disney Home Video 460	1989 14.95
12	8	37	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988 14.95
13	14	7	MICKEY AND THE GANG Walt Disney Home Video 445	1989 14.95
14	16	161	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
15	13	142	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
16	19	36	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC61719	1988 19.98
17	15	7	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989 14.95
18	17	56	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
19	23	110	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
20	22	95	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986 29.95
21	24	157	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968 14.95
22	18	29	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987 29.95
23	RE-ENTRY		MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988 14.95
24	RE-ENTRY		RAFFI - A YOUNG CHILDREN'S CONCERT ▲ A&M Video 6-21707	1986 19.98
25	25	147	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965 14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Rentrak Gains \$3 Mil Credit To Weather 1st-Year Loss

BY DON JEFFREY

NEW YORK Rentrak Corp., the firm that recently reported a large loss for its first year as a pay-per-transaction videocassette distributor, says it has obtained a \$3 million line of credit from a private undisclosed investment source to shore up its troubled system.

Kim Cox, chief financial officer of the Portland, Ore.-based company, estimates total capital needs at \$5 million. He says the company is seeking other investors. The money will be used to iron out problems in its PPT system by hiring more staff, accelerating the training program, and

increasing marketing.

Rentrak's official release says it anticipates continued losses "in the foreseeable future." For the fiscal year that ended March 31, Rentrak lost \$2.68 million on \$11.1 million in revenue. According to Cox, "it's taking longer than expected to train" personnel to handle the data-retrieval systems needed to compute revenues.

But observers say they are not surprised by or worried about the losses. "It's in a start-up phase," says one Wall Streeter who asked not to be identified.

Under the PPT system, Rentrak
(Continued on next page)

DEFECTIVES SEMINAR CITES CONSUMERS AS CULPRITS

(Continued from page 48)

covered damages at the front of the tapes—but when we did our calculations for these titles, the defective rate was still less than 5%."

Another retailer came back with, "This rate might be so low, because retailers are being told, 'Don't even bother to try to return this—after three plays we can't take it back.'"

Added another retailer, "We're not as worried about catalog titles, but A titles do concern us. When the product is destroyed after two weeks, we

lose revenue."

One retailer praised the return policy of manufacturer Magnum, in which a title can be returned within a 90-day period, "no matter what the reason. I'd like to see more studios operate along these lines."

Another retailer passed on a suggestion for a consumer-awareness move he had come across at another conference, that of using established stars to appear at the beginning of each tape, saying, "Do you know

DEALERS SEARCH FOR DEFECTIVES SOLUTION

(Continued from page 48)

VP, who also spoke here.

Around the U.S., dealers are saying that many issues related to defectives are at least being explored. "Studios have different policies and distributors have still different policies," says Nancy Benedetto, owner of Video Room West, New York, who heads the New York/New Jersey VSDA chapter. Her group aired the issue June 14 and basically just explored various aspects. "We have to work toward all parties understanding this," says Benedetto.

Also reporting inconclusive results, but optimistic all the same, is Brian Parton, owner of Video Station, Toronto, and head of the VSDA Southern Ontario Chapter, following a defectives roundtable June 15.

A new element heartening VSDA leaders is the participation of duplicators. A representative of Agincourt Duplicators spoke at the Ontario meeting. Also, Edwin Pessara Jr., re-

gional manager of West Coast sales, Rank Video Services America, said he would talk at the Central California Chapter seminar on defectives July 5 in Fresno, Calif.

Peggy Lake, owner of Country Home Video, a Fresno store, and head of the Central chapter, said she also invited a representative of the Motion Picture Assn. of America "because when retailers try repairing defectives, there is an issue of possible copyright protection."

Pessara said Rank's defective rate is "four-tenths of 1%," but that despite that low rate the firm considers defectives a "serious concern."

Among possible causes for defectives, Kanne shot down any suggestion it is poorer-quality tape as vendors eye the burgeoning low-price sell-through market. Paramount "went out of our way" to assure its \$14.95 product is on the same tape as higher-priced rental issues, Kanne said.

However, when challenged on the quality of shells, Pessara, noting Rank makes its own, alluded to changes in the duplicating business as pointing to poorer-quality housings.

"There is a new business, the selling of shells. There are shells from everywhere—China, Hong Kong, Singapore, Malaysia, U.S., and Korea—and some are good and some are bad. You could say that most of them are not really good. To bring costs down, duplicators are buying shells that are probably not up to JVC standards. So I think you are probably right—you are seeing melt-down of these shells that are not up to proper specifications."

FOR WEEK ENDING JULY 15, 1989

Billboard

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

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	6	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
2	2	8	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
3	5	2	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
4	3	11	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
5	6	3	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
6	4	14	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
7	15	2	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
8	NEW ▶		DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
9	12	3	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
10	8	5	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
11	7	10	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
12	9	11	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
13	10	18	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
14	14	3	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
15	13	5	HIGH SPIRITS	Media Home Entertainment MO12009	Peter O'Toole Daryl Hannah	1988	PG-13
16	11	11	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
17	16	15	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
18	17	12	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
19	23	2	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
20	19	14	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
21	18	9	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
22	26	2	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
23	20	5	WITHOUT A CLUE	Orion Pictures Orion Home Video 8733	Michael Caine Ben Kingsley	1988	PG
24	25	5	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
25	24	18	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
26	21	22	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
27	22	11	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
28	31	22	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
29	30	6	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
30	27	12	BAT 21	Tri-Star Pictures Media Home Entertainment MO12021	Gene Hackman Danny Glover	1988	R
31	NEW ▶		BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
32	29	4	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
33	NEW ▶		BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
34	32	9	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
35	28	11	DEAD RINGERS	Media Home Entertainment MO12168	Jeremy Irons Genevieve Bujold	1988	R
36	34	18	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
37	35	18	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
38	33	7	LAIR OF THE WHITE WORM	Vestron Pictures Inc. Vestron Video 5282	Sammi Davis Catherine Oxenberg	1988	R
39	40	2	SPELLBINDER	CBS-Fox Video 4753	Timothy Daly Kelly Preston	1988	R
40	36	9	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

240 VIDEO TITLES in 2 sq.ft. for counter or wall display.

Write or call for **FREE** sample!

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Video Journeys Tracks Down Older Films Classics, Currents Mix Well At Los Angeles Shop

BY BRUCE HARING

NEW YORK It's hard to tell the B titles from the A titles at Video Journeys of Los Angeles. The store, located in the market's Silverlake area, specializes in videos of classic movies from the '20s through the '60s, drawing approximately 30% of its gross income from titles most dealers regard as dust-gatherers.

"Because of the area we're in, there's a heavy demand," says John Field, one of four store owners. "We have a lot of movie studio people, and ABC television is right around the corner. They pick up a lot of rentals for research."

About five years ago, four friends—Israella Nahmias, Hayley Nahmias, Stevan Moren, and Field—sat around talking about a business they could start. Having prior work experience at a video distributor, the logical decision was to open a video store.

"In the neighborhood we live in, there was a remodeling of a mini-mall, and there was an opening," Field recalls. "We opened with 800 movies, the usual mix of new releases and general run. We thought we'd try some classics, so we brought in 50 classics out of the 800."

"I'm older than the rest of the kids," says Nahmias. "What they considered classics were just movies I'd seen as a kid. To me, they were just great movies."

That was the beginning. The partners soon discovered they had struck gold.

"It was like this fever among the people who wanted them," Field says.

Nahmias concurs. "We started seeing people who'd say, 'Oh, God, I haven't seen this in such a long time.' We're four partners who actually work here behind the counter, so we listen to our customers. Just by listening, we've built

our library. If you go to most stores, they just have kids working there, and they don't listen to the customer and pass on what they're saying. Now, we hardly ever pass up a classical title."

The store is now up to more than 1,400 classics out of 9,700 titles, Field says, stocking films from the '20s through 1965. The store has expanded along with the classics, growing from 1,500 square feet to 5,000 square feet just a year-and-a-half after it first opened the doors.

No special merchandising is need-

'We're set up more like a library. People will spend two or three hours actually browsing'

ed for the classics, Field says. A collage of film stars adorns a wall near the classics section, the lone indication that there is something special about that department. "Classics are displayed just like any other department," Field says. "It takes up about a quarter of our floor space. We're set up more like a library. People will spend two or three hours actually browsing."

As with classics, the store soon found a strong demand for foreign films. "We didn't have any at first, but six months after we opened the door, we started getting requests," Field says. "Now we have 400 foreign titles. After French movies, Japanese are the most popular."

More than 90% of the store's business is done through rental, Field says. "We've eliminated purchasing except for those customers who want to special-order," he says. About three-quarters of new releases that have outlived their active life are sold off at \$19.95, Field says.

New releases rent for \$3; classics go for \$2.25, while special interest (which encompasses documentaries, workout tapes, and operas) and mu-

sic videos are \$1.25.

The store's most unusual request? "The silent movies," Field says. "We've had to bring in a little over 50 silent titles. We have a collection that came out, called Hollywood Goes To War; we ordered about 15 to 20 of them, and we're always out."

Word of mouth is the most important advertisement for the store, Field says. "The first year we did [direct mail], and . . . we tried advertising on the back of register receipts, but most of it's done through word of mouth. We have people coming from Malibu and Long Beach to rent. We even have a customer who moved to Minnesota, but still buys through us. We're like a cross-section of the community."

Part of the reason for the store's rapid growth might have to do with the special treatment customers receive there. "We've found with this store that there's a strong, loyal clientele," Field says. "At Christmas, the office is full of baked goods from our clients. We stress to our clerks that friendliness is important."

"One of our clerks used to work with Paramount, and knows every classic title by heart. When our customers walk in, I would have to say our clerks know 200 to 300 of them by sight."

Candy and popcorn are fast-moving ancillary products, but other accessories have been mediocre sellers, largely because of the strong competition in the market, Field says. Blank-tape sales and VCR rentals complete the package.

"We've definitely thought of expanding, but at this point in time, we're concentrating on this location," he says. Meanwhile, the store is concentrating on turning on a new generation of classic-film fans.

"When teenagers come in and say they're looking for a good comedy, but have seen all the current ones, we say, 'Well, take this.' Then they usually come back and ask for more of those Preston Sturges films. We're starting to build a strong following among the high schools."

RENTRAK GAINS \$3 MILLION CREDIT

(Continued from preceding page)

arranges a lease between the supplier and the retailer. The retailer pays a small upfront fee for a cassette and then pays a portion of rental revenues—35%-55%—to the studio through Rentrak.

But the system requires accurate daily records of video rentals on computer, a process that has slowed growth and depressed profits. Rentrak says it has about 500 retailers on-line.

Supporters of PPT say it has increased the amount of product available to consumers. Nevertheless, the relatively new system has attracted some controversy.

An investment analyst, who requested anonymity, says PPT has been "difficult to make work because none of the majors will cooperate. They indicated they don't want to be the first to deal with it." But the ob-

server maintains that PPT "seems to get more product out there."

A Rentrak spokesman has confirmed that president Ron Berger told retailers in a letter: "Certain studios and distributors are working together to try and kill this program." Berger declined to identify the studios, but asked retailers to inform Rentrak of any threats by suppliers.

Meanwhile, Rentrak's shares, which are traded on NASDAQ's National Market, have been unusually active in recent weeks, rising from about \$1.50 each to \$3.50 on relatively high volume. Cox says the company has been unable to determine why the stock has been so active.

Rentrak's precursor company is National Video Inc., a franchiser of video stores. Berger sold National Video to West Coast Video last year.

REAL ESTATE TO THE STARS



11.5 ACRES W/50 MILE VIEWS

Wonderful light fills the home. 34' skylit gallery to display your art treasures. Prominent artist presently uses living room as studio, formal dining room, 3 bedrooms, 2 baths, family room w/fireplace, 3 car garage. \$1,000,000

Fitzgerald & Hastings, Inc.
Real Estate
42 Danbury Road
Ridgefield CT 06877
(203) 438 9501

OFFICE RENTAL

7 office suite, bright and airy (1560 square feet).

LaBrea 1/2 block north of Santa Monica Blvd. \$1.25 a square foot. NNN.

(213) 276-2529

CHARMING PRIVATE WATERFRONT HOME

Hour Drive from NY

w/complete 24 Track Recording Studio.

Beautiful views near ocean.

Many amenities.

\$725,000

(201) 780 0131

★HOMES WITH RECORDING★

★STUDIO WANTED★

I am looking for homes with sound proofed rooms or converted garages to market to buyers I represent. Any location in L.A. or Ventura County. I need homes for successful professionals in the music and film industry. If you want to market your home for the most money and with the fewest problems contact me. Jerry Zonis of Paramount Properties.

Contact Mr. Zonis
Paramount Properties
1/818/363-4997 ext 32

OLD LYME, CONNECTICUT COUNTRY HOMESTEAD

Charming colonial farmhouse, circa 1670, nestled on 9 acres of gardens and pastures. Post and Beam construction in living room, dining room, MBR, large sunroom extends into garden. Second bedroom, dining room and guesthouse overlook flowing brook, barn and other outbuildings. Condition is truly move-in . . . Said to be the oldest home in Old Lyme.

\$475,000

For information call:

William Bruce May, Jr.
(212) 688 8700

SANTA BARBARA AREA MONTECITO ESTATE 3.5 ACRES

Magnificent Mediterranean residence, fully walled & security gated. Main house is approx. 10,000 s.f., updated throughout. Separate 2 bedroom guest house plus studio apt. Pool, cabana & pool house. \$4,750,000.

Call Patricia Baehr (805) 969-5021.
SUNSET CO. Realtors
140 Hot Springs Rd.,
Montecito, Ca. 93108

NYC-PRODUCERS 5th AVE CHELSEA LOFT

2000 s.f., sunny, quiet 2 BR, hi ceilings, Biedermier din. rm. Art & antique filled. Sec. bldg. Short/long term.

(212) 627-7429 or
(213)827-2991

MONTCLAIR, NJ 15 MILES - NYC



ESSENCE OF ELEGANCE

This dark hewn timber and brick home is embraced by the beauty of old English architecture. Located in desirable Estate Area. 5 bedrooms, 4 1/2 bath. Ideal floor plan for entertaining. Private heated pool w/lush gardens.

Call for brochure \$685,000.
1 (800) LIVE-IN-NJ

JANETT REALTORS

VERONA, NJ (201) 239-7700

TO RENT: Penthouse. Park Views. Terrace. Share half 3,500 square feet with MAJOR ENTERTAINMENT MUSIC GROUP. 58th St. & Avenue of the Americas.

Call Howard
(212) 223-5477

HOUSE ESTATES FOR SALE

PALM BEACH - Yoko and John Lennon's beautiful oceanfront, Mizner Mansion. Ballroom, 5 Bedroom, 6 1/2 baths, main house. Cottage: 2 BR, 1 Bath. Caretakers Studio Apt., Beach House, 3 car garage over one acre with two swim pools. Will trade. \$6.9M. Call weekdays 508-881-1600 ext. 236, Fafard R.E.

CAPE COD - area bayfront, facing Cape Cod Canal on Mainland side, very private turn of the century French Country House on 6+ acres. 4BR, 5 1/2 baths main house. 3 Room Cottage, Playhouse, two outbuildings, indoor pool, truly a dream house. Will trade \$2M. Call weekdays 508-881-1600 ext. 236, Fafard R.E.

The Fafard Companies
290 Eliot St.
Ashland, Mass. 01781

MAMARONECK 30 mins. NYC PICTURESQUE WATERFRONT VIEWS

from this uniquely designed, bright Contemporary on exquisitely landscaped grounds with room for pool. Living room, dining room & family room all open to terraces with sweeping views: Mstr suite/bth, guest suite with dressing room & bath + kitchenette. 3 family bdrms/bth & maids/bth. \$2,200,000

EMMY LOU SLEEPER
2097 Boston Post Road,
Larchmont, NY 10538
914-834-5870

"WATERFRONT SPECIALIST"

BILLBOARD PUBLICATIONS, INC. RETAILERS

Sell Billboard, MUSICIAN
and American Film magazines
in your stores.

FOR MORE INFORMATION
CALL BRAD LEE

1|800|999|9988

Retailers deal with
new 3rd-class postal
rates . . . see page 46

Billboard Classified Action Mart

****REAL ESTATE TO THE STARS**** - For advertising information call: Susan Ryan at 1 (800) 950-1018, (In NY State) (212) 536-5395.

To order an ad...check the type of ad you want...

Δ Regular Classified: \$2.95 per word. Minimum order \$59.00.
Δ Display Classified: 1 in./1x \$95.00 - 1 in./4x \$88.00 per 1 in./12x \$82.00 per - 1 in./26x \$79.00 per - 1 in./52x \$64.00 per.
Δ Reverse Ad \$10.00 additional charge
Δ Count 8 words for our box number and address. Add \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.

NEW! Broadcast/Media Rates!

Δ 1 in./1x \$70.00-1 in./4x \$65.00 per
Δ 1 in./12x \$60.00 per-1 in./26x \$56.00 per
Δ 1 in./52x \$52.00 per

Circle the heading you want:

For Sale/ Help Wanted/ Positions Wanted/ Tapes/ Business Opportunities /Investors Wanted /Songwriters/ Real Estate-For Sale & Lease /Services/Supplies/Equipment/Talent / Accessories /Novelties/Merchandise /Computer/ Golden Oldies/Wanted To Buy/ Comedy Material /Video/Schools & Instructions/Miscellaneous/Broadcast/Media

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524
Fax # 212/536-5236
212/536-5351

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

To charge the cost of your classified advertising.
Δ American Express Δ Diners Club Δ Visa Δ Master Charge

Credit Card # _____ Exp. Date _____

Your Signature _____

BROADCAST SERVICES

NOW!

PLACE YOUR CLASSIFIED ADVERTISING MESSAGE IN BILLBOARD'S NEW BROADCAST SERVICES DEPARTMENT WITHIN THE RADIO SECTION.

CALL OR FAX JEFF SERRETTE
PHONE: 1-800-223-7524
IN NY STATE 1-212-536-5174
FAX: 1-212-536-5351

HELP WANTED

ACT IN TV COMMERCIALS. NO EXPERIENCE. ALL AGES. CHILDREN, TEENS, YOUNG ADULTS, FAMILIES, ETC. HIGH PAY TV ADVERTISING. CALL FOR CASTING INFORMATION. CHARM STUDIOS (313) 542-8400 EXT. 2808.

R&R DJ - DESIRABLE position available at West-side club. Must have club & video experience. Call Joe, (212) 869 2088. Wed-Fri 11am - 3pm.

HELP WANTED

DIRECTOR OF NATIONAL CREDIT

New position for an exceptional individual in our National Credit Dept. Responsibilities include maintaining and developing policies, procedures and directing a national staff. Must have strong communication and negotiation skills, wholesale credit experience and be able to analyze and interpret financial statements.

This position reports to the Sr. V.P. of Credit and offers excellent growth potential. Please send resume (no phone calls will be accepted) with salary history and requirement to:

Personnel Department

Warner/Elektra/Atlantic Corporation

 A Warner Communications Company

111 No. Hollywood Way, Burbank, CA 91505

FOR SALE

CD'S AVAILABLE

Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.

Record-Wide Distributors, Inc.
P.O. # 8100
Fenton, MO 63026
(314) 343-7100

FOR SALE

WOODSTOCK FESTIVAL

The original Woodstock Festival advertising poster \$26,500.

(212) 838-3170

FOR SALE

The Sporting News® FOR SALE

Baseball Songs

COMPACT DISC \$14.99
CASSETTE \$7.99

SEND CHECK, VISA/MC

to:

CC ENTERTAINMENT

P.O. Box 8044
St. Paul, MN 55108

OUTSTANDING SELECTION AT BARGAIN PRICES!

Budget/Midline/Cutouts
LP's/CASSETTES/CD's
Gospel, Blues, Jazz, MOR, etc.
Free Catalog - Dealers only!

A.B.A. Record Dist.
175 Main St., Lodi, NJ 07644
(201) 471 6543 Fax # (201) 471 7065

While other people are raising their prices, we are slashing ours. Major label LP's, Cassettes and CD's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000
FAX: (609) 890-0247 or write
Scorpio Music, Inc.
Post Office Box A
Trenton NJ 08691 0020

USED MOVIES

Bought & Sold

All quantities, Ratings & Formats

AA Specializing in Store
Openings & Buyouts
VIDEO DISTRIBUTORS, INC.
500 Mill Rd., Andalusia, Pa. 19020
800-447-3399 FAX 215 638 0770

CUT OUTS & OVER STOCKS

LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.

Performance
P.O. Box 156
New Brunswick NJ 08901
(201) 545-3004 Telex: 5106008316

POSTERS

ZAP ENTERPRISES

1901 South Alameda St.
104 Los Angeles, Calif. 90058
(213) 744-1622
DEALERS ONLY

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
2628 N.W. 72nd Ave., Miami, FL 33122
(305) 591-2188



2624 Wilshire Blvd. / Santa Monica, CA 90403

JUST ARRIVED THIS WEEK!

• SONY HI BAND 8mm CAMCORDER •

430 LINES ON METAL EVAPORATED TAPE.

CCDV-900 VIDEO HI 8...\$2,000.

• SONY MAVICA STILL CAMERA •

50 STILL PICTURES ON 2 INCH FLOPPY DISC.

MVC-C1\$800.

• TECHNICS PROFESSIONAL CD •

8 TIMES OVERSAMPLING, 999/20 BIT, 1300/18 BIT.

SL-P999\$550. SL-P1300\$1,600.

• FULL WRITTEN WARRANTY PLUS FREE LOANERS •

• ENGLISH OWNERS MANUALS •

• A/C ADAPTORS INCLUDED •

• NO DEPOSITS REQUIRED • IMMEDIATE DELIVERY •

COMPLETE INVENTORY OF ACCESSORIES AND TAPES IN STOCK

• HOME & PORTABLE D.A.T. •

SONY DTC-M1001400 JVC XD-27001750.

SONY DTC-300ES1500 JVC XD-21101850.

SONY DTC-500ES1750 JVC XD-29002250.

SONY DTC-1000ES1950 AKAI D-90001900.

SONY TCD-D102250. PIONEER D-9001800.

• PROFESSIONAL D.A.T. •

PANASONIC SV-3500CALL SONY PCM-2500CALL

PANASONIC SV-250CALL SONY PCM-2000CALL

AM EX/VISA/MASTERCARD SHIPPING VIA UPS/FED-EX

(213) 828-6487/FAX: (213) 470-6176

RECORDING EQUIPMENT FOR SALE

- 1-8 Track Mixing Console
- 20-Ampex Slave with Duplicating 8 Track
- 2-Magma Tech Driving 20 Staves
- 1-1" Scully
- 1-1" Magma Tech
- 1-Scully Lath "Record"
- 1-Hammon V3 Organ-Lezily
- 11-Microphone Stands
- 2-Electro Voice Speakers (Patrician in Cabinet)
- 1-Electronic Synthesizer
- 1-Set of Drums
- 8-Electro Voice Speaker "Studio" Speakers Sentry I
- Contans:
- 1-12" Speaker
- 1-2" x 5" Speaker
- 4-FINBELT RECORD PRESSES AND EXTRUDER

Call
**MARVIN ADELL
ADELL CORPORATION**
214-226-4600

D.A.T./P.C.M.

We have DIGITAL AUDIO TAPE DECKS, portable D.A.T.'s and TAPES! NEW! DATRAX-60 attractive solid oak DAT storage unit. We also buy and sell SONY P.C.M. units!!

THE AUDIO GALLERY
2716 Wilshire Blvd
Santa Monica, CA 90403
(213) 829 3429
FAX: 213 829 0304

QUALITY ASSURANCE MANAGER

LEADING NORTHEAST AUDIO AND VIDEO CASSETTE DUPLICATOR SEEKS EXPERIENCED INDIVIDUAL TO DEVELOP, IMPLEMENT, AND AUDIT QUALITY CONTROL SYSTEMS AND PROCEDURES.

Box 7818, Billboard Publ., Inc.,
1515 Broadway, New York, N.Y.
10036.

LABEL MANAGER

A fast developing independent label with major label distribution is seeking a Young up and coming executive with a Marketing/Sales orientation to oversee its operation. Duties to include: Supervision of 5 person staff, Administration of quarterly budgets, Marketing and Promotional strategies, etc. etc. Position is New York based and person should genuinely prefer hard rock/metal music. Salary commensurate with experience. Please forward resume to:

Box 7817
Billboard Publ., Inc.
1515 Broadway
New York, N.Y. 10036

COMPUTERS

YSL MAKES IT EASY!

THE LEADER IN COMPUTER SYSTEMS FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi-store retail systems
- One stop wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning

THE #1 CHOICE OF THE #1 RETAILERS

- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

For more information on how we can help your wholesale or retail operation call or write
YOUNG SYSTEMS LIMITED
 6753 Jones Mill Court Suite B Norcross GA 30092
 404/449-0338

WORLDWIDE BUSINESS SYSTEMS PRESENTS



THE MUSIC INDUSTRY'S POINT OF SALE, INVENTORY CONTROL AND PURCHASE ORDER SOFTWARE SYSTEM

- CASH REGISTER
- INVENTORY CONTROL
- PURCHASE ORDER/RECEIVING/RETURNING
- DATA BASE WITH 45,000 TITLES FROM MAJOR CATALOGS
- INTEGRATED VIDEO RENTAL SYSTEM
- CORPORATE RETAIL AND ACCOUNTING SYSTEMS

- LASER SCANNERS, RECEIPT PRINTERS, CASH DRAWERS, AND TOTAL SYSTEM COMPUTER HARDWARE
- MUSICWARE ALSO HAS NOVELL NETWORK, MULTIUSER, AND POLLING CAPABILITIES AND THE MUSICWARE CENTRALIZED SOFTWARE SYSTEM FOR CORPORATE LOCATIONS
- WBS SERVES ALL YOUR MUSIC INDUSTRY SOFTWARE NEEDS. WBS HAS A SYSTEM FOR YOU WHETHER YOU OWN ONE STORE OR A LARGE CHAIN
- STARTS AS LOW AS \$1995.00

WORLDWIDE BUSINESS SYSTEMS, INC.
 1-800-999-4927 or (214) 701-9562
 4500 SIGMA ROAD, DALLAS, TX 75244

RecordTrak
 The proven computerized inventory control system for record stores.

Trak Systems call for more information
 101 North Plains Road Wallingford, CT 06492 800-942-3008
 203-265-3440

NOVELTIES

POSTERS • POSTERS • POSTERS

BUY DIRECT FROM MANUFACTURER
 LARGEST SELECTION IN THE USA

- ROCK 'N' ROLL • PIN-UPS • SPORTS • CARS • FLOCKED • DOOR SIZE, MANY MORE!

FULL COLOR CATALOG AVAILABLE
 CALL TOLL FREE 1-800-221-6730
 (in N.Y. 718-441-5500)

ENTERPRISES, INC.
 132-05 ATLANTIC AVENUE
 RICHMOND HILL, N.Y. 11418
DEALERS ONLY

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
 1-800-328-7226
 DEALERS ONLY

POSTERS POSTERS

100's To Choose From
 Music - Pin-ups, Sports, etc.
56 PAGE FULL COLOR CATALOG PLUS POSTER CLOSEOUT CATALOG AVAILABLE NOW!!
 1 (800) 669 0099
 (toll free in USA)
 National Trends
 120 East Columbia Ave.
 Pontiac MI 48055

NOVELTIES

LICENSED ROCK & ROLL PATCHES

Guns - Metallica - Poison - Leppard - Megadeth.

Exclusively distributed in the U.S.A. and Canada by:

Orion Distributing, Inc.
 (216) 881 1500
 FAX (216) 881 2718

DON'T LOOK ANY FURTHER
 Latest designs & styles
 Pop—Rock—Reggae—Punk
 Your Florida one stop for Rock & Roll merchandise
 We export:
 ZMACHARS
 8181 N.W. 91st Terrace Bay #6
 Miami FL 33166 (305) 888 2238
 FAX (305) 888 1924

SERVICES

ENTERTAINMENT LAWYER

Richard P. Dieguez

192 Garden Street, Suite 2
 Roslyn Heights, NY 11577

(516) 621-6424

DISCO & STAGE LIGHTING/AUDIO
 Mirror Balls, Pin Spots, Rain Lights, Chasers, Portable DJ Gear, Club Lighting, etc.

WHOLESALE PRICING AVAILABLE
Farralane Enterprises, Inc.
166 Central Ave.
Farmingdale, N.Y. 11735
Fax (516) 752-8781

(516) 752-9824 *****

FROM THE USA—DAILY EXPORTS

We transport from JFK & LAX Airports -
 Rush Air Cargo to all cities - Low Rates - Confidential Personal Attention -
 Since 1953 - B. Kleinberg, Pres.
BERKLY AIR SERVICES CORP.
 POB 665, JFK Airport, NY 11430-0665, USA
 FAX (718) 917 6434
 PH: (718) 656 6066, TLX 425628

LP • TAPE • CD
 THE QUALITY ALTERNATIVE
 ALIGNED AUDIO INCORPORATED
 • **AUDIOPHILE QUALITY** in all formats
 • **COORDINATION** of your project, from tape to finished product
 • **FULFILLMENT**, special packaging drop shipping
MAIN PLANT AND OFFICES:
 151 22nd St., Brooklyn, NY 11232
 Please call for information
718-788-6969
Fax 718-499-0421

DISC *MAKERS
MONEY SAVING PACKAGES
COMPLETE MANUFACTURING
CASSETTES CD'S, LP'S & VIDEOS
PROFESSIONAL DESIGN DEPT.
CALL FOR CATALOG
1-800-468-9353

SERVICES

FOR THE WIDEST SELECTION OF RECORDING TAPE AND ACCESSORIES...

Call Toll Free
1-800-523-2472
 (in PA 1-800-468-2533)

Ask for free catalog and monthly specials
 America's Leading Distributor of Recording Tape and Accessories



TAPES

PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES

Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
- Norelco, Ampex & Soft Poly Boxes
- Cassette Labels • Ampex Mastering Tape
- Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape.

Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

ANDOL AUDIO PROD., INC.

Recording Industry Supplies
 4212 - 14th Ave. • Brooklyn, N.Y. 11219
 Call Toll Free 800-221-6578 NY Res. (718) 435-7322
 Fax (718) 853-2589 • We accept VISA/MC

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS —EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

RECORDING STUDIOS FOR SALE/LEASE

24 TRACK "MUSICIANS FANTASY"

Private world class studio w/lovely home. Unique temple-like large, many skylights, in residential, exclusive Alpine NJ, 9 mins. from NYC/GW BRIDGE. Asking 1.4-1.65 million - agents OK. Owner Financing.

201-RN 7 8453

VIDEO

SELL US MOVIES

BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!

VIDEO SHUTTLE, INC.
 445 8th Ave. N.W.
 St. Paul, MN 55112
 (612) 639 0622 1 (800) 666 1121

POSITIONS WANTED

— SALESPERSON — Audio Cassettes, CD's, Vinyl

West Coast's oldest/largest independent duplicating facility.
 Send resume & salary history.

RAINBO RECORDS & CASSETTES
 1738 Berkeley Street
 Santa Monica, CA 90404
 (213) 829-3476

15+ Yrs. MUSIC VETERAN with Retail/Distribution Experience Seeking management position in Marketing-Promotion or Sales with a Record Label or Distribution Group. Box 7819 Billboard Magazine, 1515 Broadway, NY, NY 10036

FIXTURES

FACTORY DIRECT

COMPACT DISC DISPLAYERS
 AUDIO CASSETTE DISPLAYERS
 ALBUM DISPLAYERS
 LASER DISC DISPLAYERS
 VIDEO CASSETTE DISPLAYERS
 Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.

1-800-433-3543

213-623-4316 (In CA.)

Ask for John

MISCELLANEOUS

ADVERTISE YOUR PROPERTY FOR 1 WEEK AND GET THE 2ND WEEK FREE IN THE "REAL ESTATE TO THE STARS" CLASSIFIED DISPLAY SECTION.

CALL NOW!

THIS OFFER IS FOR A LIMITED TIME ONLY.

CONTACT:

SUSAN M. RYAN
 (800) 950 1018
 (212) 536 5395

FAX YOUR AD FOR FASTER SERVICE AND UPON RECEIPT WE WILL CALL WITH PRICE QUOTES AND DATES
 FAX: (212) 536-5351

NOW!!

YOU CAN RUN CLASSIFIED ADVERTISING THAT WORKS IN MUSICIAN MAGAZINE, THE ONLY MONTHLY ALL CONSUMER PUBLICATION THAT ADDRESSES THE ART AND BUSINESS OF CONTEMPORARY MUSIC.

CALL JEFF SERRETTE TODAY FOR DETAILS AND DEADLINES
1-800-223-7524 (out of State)
1-212-536-5174 (local)

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

Billboard

BLACK

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

#1 Black Singles, 1948 through 1985. (\$50.00)

#1 Black Albums, 1965 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
 RESEARCH DEPARTMENT
 1515 Broadway
 New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1 Number One Black Singles @ \$50.00
 E-2 Top Ten Black Singles @ \$50.00
 E-3 Top Black Singles Of The Year @ \$50.00
 F-1 Number One Black Albums @ \$25.00
 F-2 Top Ten Black Albums @ \$25.00
 F-3 Top Black Albums Of The Year @ \$25.00
 F-3 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____ (Sorry, no C.O.D. or billing.)

Name _____

Company _____

Address _____

City, State, Zip
 Overseas air mail rates available upon request.

All sales are final.

ITS Forum Slates Full Schedule

HDTV, 3D Graphics Among Meet Topics

BY STEVEN DUPLER

NEW YORK High-definition television, electronic postproduction, computer animation, and three-dimensional graphics are just some of the topics that will be covered during the International Teleproduction Society's annual forum, set for Sept. 16-20 at the Century Plaza Hotel in Los Angeles.

According to the forum's organizers, each day of the event will begin with a round-table breakfast session. These will cover employee management, finance, marketing, client retention, senior management issues, operations, sales, engineering, and research and development.

A number of seminars covering both technical and management issues have been scheduled each day, including "Emerging And Expanding Markets For Teleproduction"; "Digital Technology: Is The Picture Complete?"; "Audio For

Video: Opportunities For The Next Decade"; "HDTV: What's Now, What's Next?"; "The Future Of Tape In The Age Of Electronic Distribution"; "Hiring, Firing,

Seminars cover a variety of issues

And Staying Out Of Court"; "Facility Management In The '90s: Total Computerization"; "Computer Animation For Profit: Myth Or Reality?"; and "Creative Applications For Digital Audio."

On Sept. 17, the exhibition area of the conference opens, with displays of equipment from many of the best-known hardware manufacturers in the production and postproduction industry, including Abekas, Chyron, CMX, Panasonic, Ultimatte, Conrac, JBL/Soundcraft, and others.

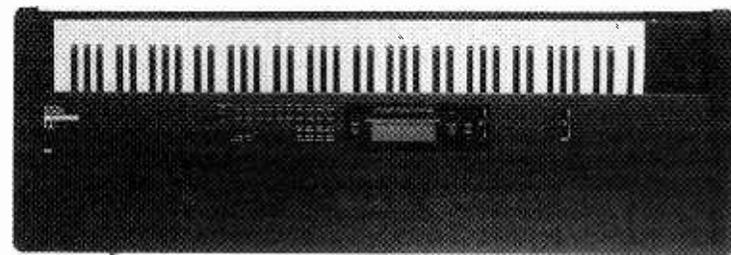
A number of hardware firms

will also host special seminars and demo suites off the exhibition floor. These include Abekas, Sony, Grass Valley, Ampex, and Chyron.

On Sept. 18, the ITS Monitor awards for technical and creative excellence in video production and postproduction will be presented during a gala dinner.

Registration fees for the conference for members are \$275 until Aug. 1, and \$350 thereafter. For nonmembers, the rates are \$350 and \$425, respectively. Contact ITS at 212-629-3266 for details.

NEW PRODUCTS



New from Korg are the T1 and T3 keyboards, based on the highly regarded M1 the company introduced last year. Added attractions on the new instruments include an on-board 56,000-note sequencer; 3.5-inch floppy disk drive; new 16-bit sounds; and, on the T1, an 88-note weighted keyboard. Pictured is the T1. Contact Korg at 516-333-9100.

NEW PRODUCTS & SERVICES

TESTING, TESTING: As part of a promotional tour, microphone manufacturer **Beyerdynamic** is supplying retailers with the Beyer Microphone Clinic, a computerized, portable anechoic chamber that can test the three most important features of a microphone: frequency response, polar pattern, and output level. With a Beyer representative on hand, customers will be invited to bring in their mikes free of charge to see if they are up to snuff. For information, contact **Mike Solomon**, market development manager, at 516-935-8000.

THE CURRENT KING of portable studios looks to be **Tascam's** new 688 MIDI Studio, which integrates in one chassis a 20-input, multifunction eight-group mixer with an "intelligent" eight-track cassette recorder. Suggested retail price is \$3,299. Contact Tascam for details at 213-726-0303.

GLASSY CHASSIS: New York's **Effanel Music** recently became the first U.S.-based remote recording company to install a Solid State Logic console in a mobile recording vehicle. The desk, a 46-channel model with the latest G-series computer hardware and software, is now in place in Effanel's 45-foot, three-room, air-ride trailer. **Mark Shane**, Effanel's chief engineer, says the board has already proven itself on a number of projects, including a **David Letterman** shoot in Chicago, a **Celia Cruz** recording at New York's Carnegie Hall, and an **Ozzy Osbourne** show in Philadelphia. Contact Effanel at 212-807-1100.

EASTSIDE SOUND IS the first New York-based facility to purchase a **Harrison Series Ten** console, according to GLW Enterprises, Harrison's new parent company. The desk, equipped with Mac II X automation, is expected to be up and running in August. Contact GLW at 615-331-8800, and Eastside at 212-226-6365.

INDUSTRY VETERAN Rick Plushner has been named to the newly created position of national sales manager for PCM products at **Neve North America**. Plushner will now be responsible for sales of **Mitsubishi** digital audio products, which Neve began exclusively distributing in North America in April. Plushner also retains his duties as Neve's Western regional sales manager. Contact Neve at 203-744-6230.

GIANT STEPS: New York's **Giant Sound** has changed hands, with studio managers **Doug Pell** and **Joe Salvatto** buying out the business from their former employers. The facility is changing its name as well, and will now be known as **Broadway/57 Recording Inc.** Recently installed equipment includes two Neve 1073 mike preamp/EQ units; an AMS RMX 12 reverb, and an RCA 77 microphone. Finally, the facility has almost completed a new 24-track Synclavier/MIDI suite, in association with composer and former New England Digital employee **David Nichtern**. Contact Broadway/57 Recording at 212-247-1160.

NEW FROM Tannoy is the NFM-8 near-field monitor, which incorporates a new dual 8-inch concentric driver, and is recommended for use in small studios, broadcast facilities, remote recording vehicles, or in any situation where "transportability" is of paramount concern. Contact Tannoy at 519-745-1158.

MIDI COLLEGE: A two-week course focusing on the use of the **Korg M1** synthesizer in various aspects of electronic and MIDI music production and recording is running July 10-24 at Duquesne Univ. in Pittsburgh, sponsored by Korg. The course, which covers recording basics, recording and sampling, effects, MIDI, keyboards, compositional harmony, electronic orchestration, and synthesizer ensemble, costs \$375, including books. Campus lodging is available for about \$20 per day, including meals. Contact **Bill Purse** at Duquesne at 412-434-6080.

SANSUI ADDS TO its six-track cassette recorder arsenal (begun this year with the WS-X1 multitrack cassette/mixer/mixdown recorder combo) with the introduction of the MR-6. The new unit is a stand-alone six-track recorder that operates at 3³/₄ i.p.s. speed with a frequency response of 40 hertz to 15 kilohertz. Dolby C noise reduction is also incorporated, and the MR-6 can be synched to the WS-X1, or another MR-6 via Sansui's SY-1 sync box. In this configuration, with one track of each machine dedicated to sync control, the user has 10 tracks at his or her disposal. Price on the MR-6 is \$1,299. Contact 203-286-0498.

A SMALL YET powerful speaker,

the **Celestion SR Compact** weighs just seven pounds, but its single 5-inch concentric driver (the same as used in larger Celestion models) can handle 100 watts of program power with an 80 Hz to 20kHz frequency response, and a maximum sound pressure level of 111 dB. The company recommends it for use in nightclubs, theaters, churches, and restaurants, as well as home recording studios, and even car and home audio systems. Contact 508-429-6706.

DDA IS offering two new live sound/touring desks, the **Arena Monitor** and the **Arena VCA House Console**, both based on the firm's D Series models. The Monitor is a true 16-output desk, featuring EQ on all 16 outputs, plus stereo left and right outputs. P&G faders are used, as well as strengthened frame with cast aluminum end cheeks and recessed handles. The House model is an eight-group mixer that uses an additional eight VCA/mute groups for use in programming level and mutes. Contact **Klark-Teknik** for details on DDA boards at 516-249-3660.

NEW TAPE ENTRY: **Greencorp Magnetics Pty Ltd.**, an Australian manufacturer of blank bulk tape for professional duplicators of music and spoken-word cassettes is entering the U.S. market, with marketing and distribution handled exclusively by **Fujii International** of Northridge, Calif. Greencorp will kick off with three tape formulations: a premium quality chromium dioxide (CR22), and super gamma ferric (XD383), and a quality gamma ferric (XD38), says a company representative. Contact Fujii at 818-368-3850.

MAGNO GOES TAPELESS: **Magno Sound & Video Inc.**, one of the oldest and largest postproduction facilities in New York, reports that the Tapeless Studio it purchased this past spring from **New England Digital** has been exceedingly busy since it went on line in April. The system comprises a 48-voice **Synclavier** digital audio system and an eight-track **NED Direct-to-Disk** digital multitrack recorder. Studio J, which houses the system, also features a wide variety of digital recording gear, **Dolby Surround Sound** encoding equipment, a live voice-over booth, and a 36-input **Amek** console. Contact the facility at 212-757-8855.

STEVEN DUPLER

AUDIO TRACK

NEW YORK

KRS-1 AND BOOGIE DOWN Productions moved into **Power Play's** SSL room for an extended stay to work on **Jive/Zomba** albums including **Ms. Melodie, D-Nice**, and **KRS-1**. **Dwayne "Dsquare" Sumal** and **"Lazer" Mike Rhodes** ran the board with **Dilip Harris** and **D'Anthony Johnson** assisting. **Teddy Ted** and **Special K** were down as producers on several **Ms. Melodie** tracks. **Shelly Thunder** completed her **Island** album with **Sidney Mills** producing and playing keys. **Tom & Jerry** were on horns and **Philip Smart, Dwayne Sumal**, and **Rob Sutton** shared board duties, with **Harris** and **Yianni Papadopoulos** assisting. **Bunny Wailer** completed the mix of his **Solomonic Productions** album, "Be Nice." **Bryan Martin** engineered and **Anton Pukshansky** assisted.

At **On Broadway Recording**, singer/songwriter **Emma Terese** completed the tune "Sweet Old Fashioned Girl." **Alec Shantzis** and **Michael T. Brown** produced.

Marcus Miller, Lenny White, and **Bernard Wright** (also known as the **Jamaica Boys**) were in at **Sanctuary** tracking for an upcoming **Warner Bros.** album. **Miller** produced with **Bruce Miller** at the knobs. **Eric Hurtig** assisted. Also, **Gail "Sky" King** was in the editing suite working on "Baby Gonna Shake" by **Royalty** (Warner Bros.), "Higher Than High" by **Tony Lemans** (Warner Bros.), **Rude Girls From Outer Space** (Atlantic), "You Got The Look" by **Roxette** (EMI), **Dino** (Island), **Redhead** (Virgin), **Rob Base & D.J. E-Z Rock** (Profile), and **Jose Feliciano** (EMI). **Force M.D.'s** and producers **Daddy O** and **Tom Silverman** were in recording and mixing a single for the group's upcoming album on **Tommy Boy**. **Bob Coulter** was behind the board with **Eric Hurtig** assisting.

The **Fat Boys** were in at **D&D Recording** completing their third album for **PolyGram/Tin Pan Apple** with

producer/engineer **Franklin Grant** and producer **Cliff Branch**. **Shep Pettibone** worked on overdubs for **A&M** act **Shirley Lewis**. **Joe Moskowitz** was on synthesizer and **Kieran Walsh** engineered.

LOS ANGELES

PRODUCER/ENGINEER Dan Bates and **Bob Esty** were in at **Sound Image** working on tracks with **Chain Reaction**. Producer **Steve Berlin** worked on cuts with **A&M** artist **Tish Hinojosa**. **John Henning** was at the board. And artist/songwriter **Freddie Washington** was in working on material for **Tina Turner**. **Henning** was at the board.

The group **Alma** was in at **Baby-O** remixing the single "Viva Salsa" on **Original Sound Records**.

Producer **Lydian Tone** worked with **CBS** act **Belladonna** on its upcoming album at **Mad Dog**. **Lydian** and **Don Tittle** were at the board. **Robert Lamm** was in mixing a **Chicago** album. **Tittle** was at the board. **Buck Owens** did vocals for his upcoming album. **Jim Shaw** produced with **Dusty Wakeman** at the board.

Tebo was in at **Hit City West** working on gospel tracks with producer **Gloria Jones**. **John D. Hiler** programmed, and **Kevin "KVOG" O'Connor** was at the board. **Karen Shellenberger** assisted on the **Sahara Records** project.

NASHVILLE

PRODUCER PATTY PARKER cut tracks on Scottish country act **Derek Carle** at **Chelsea**. The album, "You Ain't As Lucky As I Am," is scheduled for release on **Comstock**. **Parker** also worked on tracks with Canadian act **Tanya Marie**. Her debut release is "I Don't Miss Often."

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

From the authority that informs the recording industry every week...

...here's the worldwide reference source that your prospects depend on, all year.

Billboard's
1990 IRES

The International Recording Equipment and Studio Directory

When your prospects need information every week, they turn to Billboard. When they want product and studio information, they turn to IRES — the year 'round reference source used by artists/managers, producers, engineers and A & R directors.

IRES is the fast guide that lists recording and mastering studios, recording studio equipment, supplies and services, professional schools, blank tape, duplicators and replicators for pre-recorded audio products. Thousands of copies of IRES are distributed and sold worldwide.

The 1990 edition of IRES will feature the latest brand usage survey consisting of 17 categories of equipment and tape products used by major recording studios in the USA.

EXTRA!
Bonus distribution at
AES in New York, October



For advertising information, contact:
Ronald E. Willman, Publisher-Directories (212) 536-5025

ISSUE DATE: October 18, 1989

ADVERTISING CLOSES: August 21, 1989

Concerts Part Of New Multigenre Acquisitions

PolyGram Vid Buys Jarre Music

BY PHILIPPE CROCC

PARIS PolyGram Music Video here has acquired distribution rights to four video productions of large-scale concert events by Jean-Michel Jarre.

The deal, recently concluded with Francis Dreyfus, Jarre's manager, covers "Destination Docklands," the London concerts that took place Oct. 8-9; "Rendez-vous Lyon"; "Rendez-vous a Houston"; and the historic concerts in China.

The videos will sell at 189 francs (some \$28, taking an exchange rate of 6.75 francs to the dollar) and their release will be followed by several more cassettes of material from the Docklands concerts.

Phillipe Laco, PolyGram Music Video's director in France, has also acquired the 60-title catalog of children's programs produced by AB Video.

In a deal with Henri and Daniel Belolo of Scorpio Music, PolyGram will also be releasing a video by the Village People, who have rerecorded their biggest hits, "San

PolyGram Music Video's director in France has also acquired AB Video's 60-title catalog of kid vid

Francisco," "Macho Man," and "YMCA."

According to Laco, the sales of PolyGram Music Video in France went up by more than 450% last year, from 4.5 million francs in 1987 to 25 million francs (\$3.7 mil-

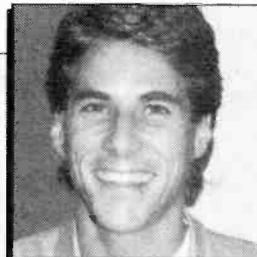
lion) in 1988, thanks largely to the expansion of its music video repertoire, which currently embraces more than 100 titles and will boast some 200 titles by year's end.

PolyGram Music Video is also setting the pace in the CD video market, building up catalog from a launch figure of 100 titles in December to a current figure of 200 titles of all genres.

To date, an estimated 10,000 CD-V players and more than 120,000 disks have been sold in France.



Here's The Dope. Arista act Three Times Dope is shown taping its most recent video, for the single "Funky Dividends," at Avanti Studios. Marc Bienstock produced.



by Steven Dupler

BIG IN JAPAN: Radio Vision International has scored a coup in Japan. The Los Angeles-based international music television program distributor has pacted with Japanese broadcaster NHK to provide music programming on a regular basis for transmission on NHK's direct broadcast satellite service, NHK BS-2B. Middleman in the deal is Japanese programming agent Sogovision. The DBS service is currently available free to Japanese dish owners, but in August NHK plans to convert BS-2B to a pay channel that will be known as the **Entertainment Channel**.

According to Radio Vision, the two major programming components of the deal are a package of 24 concert-event specials dubbed "Super Concerts" and a production of the Amnesty International "Human Rights Now!" 1988 concert tour. Artists included in the "Super Concerts" package are **Elton John, Genesis, Lionel Ritchie, Fleetwood Mac, Bob Dylan, Barry Manilow, Billy Joel, and David Bowie.**

Another aspect of the RVI/NHK deal will see Radio Vision acting as a programming and marketing consultant to the Japanese broadcast giant, "developing and assembling packages of music-based programming to be licensed by Sogovision on behalf of NHK," says Radio Vision.

VIDEO MAGAZINES SEEM to be the latest thing among those producers of highly specialized television programming who are fed up with the ratings race, recalcitrant sponsors, and the vagaries of cable and broadcast network executives (or those who just can't sell their programming to television). We've heard about at least three different heavy metal video mags (some released monthly, others on a quarterly basis) available from various home video companies, and several others are available covering comedy and underground music.

The newest video mag we've heard about comes from **Stuart Shapiro**, one of the founding producers of music television pioneer "Night Flight," which nose-dived last year after an eight-year run on the **USA Cable Network**. Shapiro calls his eclectic creation **Impact Video Magazine**, and claims it delivers "hard-hitting coverage of the cutting edge in music, news, art, and political satire . . . Best of all, it's all completely uncensored!"

The 75-minute, \$19.95 videocassette, hosted by actor **Alex Winter** ("Bill And Ted's Excellent Adventure"), will be released nationally by **MPI Home Video** Aug. 31. Some of the highlights of the premiere issue include concert footage of **Jane's Addiction** shot live in Los Angeles; a piece on underground act the **Butthole Surfers**; an interview with **Public Enemy** (undoubtedly due to become a collector's item in light of recent events); and a segment

featuring Village Voice columnist **Michael Musto**.

MORE FROM THE "Where are they now?" file: Speaking of "Night Flight" alumni, the remains of what used to be known as **ATI Video** (former Night Flight production company), has renamed itself **Gambit Productions** and pacted with heavy metal fanzine **Hit Parader** to produce the first regular weekly metal magazine show for broadcast television.

The new program, dubbed "**Heavy Metal Melt-down**," first aired June 10, and is being carried throughout the summer on national indie channel **WWOR-TV**, in a 12:30 p.m. Saturday time slot. Described by the producers as a sort of "Lifestyles Of The Loud And Famous," **HMM** features interviews and behind-the-scenes footage of such artists as **Guns N' Roses, Poison, Cinderella, Great White, Tesla, Kingdom Come**, and others.

Curiously, **WWOR** has chosen to position **HMM** directly against **MTV's** formidable "**Headbanger's Ball**," which pioneered the concept of a metal-only music television program and has an intensely loyal following. It should be interesting to check the wisdom of that programming decision in the months to come.

TAKEOVER: On June 26, "**Dance Party USA**," the daily youth-oriented dance show on **USA Network**, turned host duties on the show over to four of its regular teenage dancers. Regular host **Andy Geary** may or may not return once school starts in the fall, says a show representative, noting that "ratings are definitely up since the kids took over."

PROMO NOTES: **EMI's** video promotion department has been highly active in recent weeks with some innovative schemes. First, the label joined with **MTV** in a promotion/contest that will see the winner receive a private **Richard Marx** concert for 200 of his or her closest friends in the winner's hometown. The concert will take place in late July or early August, says **EMI** video promotion staffer **Linda Ingrisano**, just prior to the artist's upcoming tour. In another national promotion, this time with **TBS' "Night Tracks,"** one winner will receive a trip to Sweden for two to see **EMI** artist **Roxette** perform live in their homeland. The winner departs July 21.

XTC, the superlative British band that has perhaps the single most underrated and underappreciated album currently on the charts, "**Oranges And Lemons**," has released the video for its new single, "**King For A Day**." The track is the follow-up to "**Mayor Of Simpleton**," which held the No. 1 position on **Billboard's** modern rock tracks chart for five weeks.

This understated, tightly cut, black-and-white performance clip is a real treat, particularly in light of the band's longstanding refusal to tour (although word has it this may soon be reversed). Hopefully, America will have had its eyes and ears open when the group appeared recently on **NBC's "Late Night With David Letterman."**

VIDEO TRACK

LOS ANGELES

JULIAN LENNON ENTERTAINED a Club Lingerie audience on Hollywood's Sunset Strip while filming "You're The One," the latest video from his Atlantic release, "Mr. Jordan." **Drew Carolan** directed the performance clip, which incorporates surreal cut-aways. **Siri Aarons** and **Lyn Healy** produced for **Vivid Productions**.

Janet Jackson dances her way through a new full-length video, "1814." **Dominic Sena** directed for **Propaganda Films** and **Aris McGarry** produced. **Propaganda's Valerie Faris** and **Jonathan Dayton** also produced and directed material that will be used for a "making of the Janet Jackson video" video.

Jackson's one-time choreographer cum pop singer, **Paula Abdul**, also has a **Propaganda**-produced clip set for release. "Cold

Hearted" is **Abdul's** latest video from her **Virgin** album "Forever Your Girl." **David Fincher** directed and **Vicki Niles** produced.

John Mellencamp directed his new video, "Jackie Brown," produced through **Punch & Judy**. **Rich Uber** edited the clip, which comes from Mellencamp's "Big Daddy" album on **Mercury Records**.

HighTone Records' Lonesome Strangers lensed their "Just Can't Cry No More" video with director **K.K. Barrett** for **Silvey/Co**. **Barrett** shot the piece in black-and-white, and several scenes were tinted for effect. **Tina Silvey** produced.

NEW YORK

LIMELIGHT'S ALEK KESHISHIAN directed **Bobby Brown** in "On Our Own," the video for "Ghostbusters II." The Manhattan-based shoot was produced by **Ana Davidian**. **Keshishian** and **Da-**
(Continued on next page)



Reel Of Fortune. RCA recording artists **Shannon Rubicam**, left, and **George Merrill**, right, recently performed two tracks from their new "Reel Of Life" album on **CBS-TV's "The Pat Sajak Show."** That's **Sajak** in the middle.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bad English, Forget Me Not
Beastie Boys, Hey Ladies
Debbie Gibson, No More Rhyme
Don Henley, The End Of Innocence

BUZZ BIN

10,000 Maniacs, Trouble Me
Wire, Eardrum Buzz
XTC, King For A Day

BREAKTHROUGH

Howard Jones, The Prisoner

HIP CLIP

King Swamp, Is This Love

SNEAK PREVIEW

Bon Jovi, Lay Your Hands On Me
Jody Watley W/Eric B., Friends
White Lion, Little Fighter

HEAVY

Paula Abdul, Forever Your Girl
Bobby Brown, On Our Own
The Cult, Fire Woman
The Doobie Brothers, The Doctor
Fine Young Cannibals, Good Thing
Peter Gabriel, In Your Eyes
Great White, Once Bitten Twice Shy
Madonna, Express Yourself
Martika, Toy Soldiers
Richard Marx, Satisfied
Milli Vanilli, Baby Don't Forget My Number
Stevie Nicks, Rooms On Fire
Tom Petty, I Won't Back Down
Van Morrison, Haven't I Told You Lately
Warrant, Down Boys
Winger, Headed For A Heartbreak

ACTIVE

Anderson, Bruford, Wakeman & Howe, Brother Of
The Cure, Fascination Street
Exposé, What You Don't Know
Indigo Girls, Closer To Fine
L.L. Cool J, I'm That Type Of Guy
Living Colour, Open Letter (To A Landlord)
Love & Rockets, So Alive
Paul McCartney, My Brave Face
John Cougar Mellencamp, Jackie Brown
Prince, Batdance
R.E.M., Pop Song '89
Roxette, Dressed For Success
Simply Red, If You Don't Know Me By Now
Skid Row, 18 And Life
Pete Townshend, A Friend Is A Friend

MEDIUM

Adrian Belew, Oh Daddy!
The Call, Let The Day Begin
De La Soul, Me Myself And I
The Fabulous Thunderbirds, Knock Yourself Out
The Jacksons, Nothin' (That Compares 2 U)
Public Image Ltd., Disappointed
Queensryche, I Don't Believe In Love
Real Life, Send Me An Angel '89
Billy Squier, Don't Say You Love Me
Stage Dolls, Love Cries
Henry Lee Summer, Hey Baby
Tin Machine, Under The God
U2, All I Want Is You

BREAKOUTS

Badlands, Dreams In The Dark
Dangerous Toys, Teasin' Pleas'n
Dead Or Alive, Come Home With Me Baby
The Godfathers, She Gives Me Love
Bob Mould, See A Little Light
Pixies, Here Comes Your Man
Tangier, On The Line
Texas, I Don't Want A Lover
Stevie Ray Vaughan/Double Trouble, Crossfire
Karyn White, Secret Rendezvous



The Nashville Network
13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Southern Pacific, Any Way The Wind Blows
Larry Boone, Fool's Paradise
Clint Black, Killin' Time
Billy Joe Royal, Love Has No Right
Shelby Lynne, The Hurtin' Side
Tracker, Cripple Cowboy
Reba McEntire, Cathy's Clown
New Grass Revival, Callin' Baton Rouge
Lacy J. Dalton, I'm A Survivor
Lyle Lovett, Nobody Knows Me
Shenandoah, Sunday In The South
Josh Logan, Somebody Paints The Wall
Take 6, Spread Love
Jason D. Williams, Tore Up Over You
Becky Hobbs, Do You Feel The Same Way To
Highway 101, Honky Tonk Heart
Kenny Rogers, Planet Texas
Lee Greenwood, Home To Alaska
Young M.C., Bust A Move
John Conlee, Fellow Travelers



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Edie Brickell & New Bohemians, Circle
Van Morrison, Haven't I Told You Lately
Bette Midler, Under The Boardwalk
Dion, And The Night Stood Still
The Bodeans, You Don't Get Much
Little Feat, Rad Gumbo
Robert Palmer, Tell Me I'm Not Dreaming
Surface, Shower Me With Your Love

FIVE STAR VIDEO

Gloria Estefan, Don't Wanna Lose You
Chris Isaak, Don't Make Me Dream About You
Bonnie Raitt, Love Letter
Soul II Soul, Keep On Movin'
Andreas Vollenweider, Dancing With The Lion

HEAVY

The Doobie Brothers, The Doctor
Firetown, The Good Life
Grayson Hugh, Talk It Over
Love & Rockets, So Alive
Madonna, Express Yourself
Paul McCartney, My Brave Face
John Cougar Mellencamp, Jackie Brown
Stevie Nicks, Rooms On Fire
Roxette, Dressed For Success
Simply Red, If You Don't Know Me By Now
Rod Stewart, Crazy About Her
Donna Summer, This Time I Know It's For Real

MEDIUM

10,000 Maniacs, Trouble Me
Bee Gees, One
Michael Bolton, Soul Provider
Tim Finn, How'm I Gonna Sleep
Julia Fordham, Comfort Of Strangers
Jeff Healey Band, Angel Eyes
Indigo Girls, Closer To Fine
Jerry Lee Lewis, Great Balls Of Fire
Donny Osmond, Sacred Emotion
Chris Rea, On The Beach
Swing Out Sister, Waiting Game
Various Artists, Greenpeace Music Video



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

New Model Army, Green And Grey
Concrete Blonde, God Is A Bullet
Tin Machine, Under The God
Public Image Ltd., Disappointed
The Tragically Hip, Small Town Bringdown
Stevie Ray Vaughan/Double Trouble, Crossfire
The Fabulous Thunderbirds, Knock Yourself Out
Tom Petty, I Won't Back Down
Living In A Box, Blow The House Down
Wire, Eardrum Buzz
Real Life, Send Me An Angel '89
Boris Grebenshikov, Radio Silence
Sa-Fire, Gonna Make It
D'Atra Hicks, Sweet Talk
Cyndi Lauper, I Drove All Night
Cameo, Pretty Girls
Prince, Batdance
John Eddie, Swear
Michael Bolton, Soul Provider
Van Morrison, Haven't I Told You Lately
Donny Osmond, Sacred Emotion
Johnny Diesel & the Injectors, Don't Need Love



14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Skid Row, 18 And Life
Stacey Q, Give You All My Love
Billy Squier, Don't Say You Love Me
Living In A Box, Blow The House Down
Warrant, Heaven
Robert Palmer, Tell Me I'm Not Dreaming
Gloria Estefan, Don't Wanna Lose You
Danger Danger, Naughty Naughty
Heavy D & the Boyz, We Got Our Own Thang
Bobby Brown, On Our Own
Saraya, Love Has Taken Its Toll
John Cougar Mellencamp, Jackie Brown

HEAVY

Milli Vanilli, Baby Don't Forget My Number
Exposé, What You Don't Know
The Doobie Brothers, The Doctor
Great White, Once Bitten Twice Shy
Martika, Toy Soldiers
Simply Red, If You Don't Know Me By Now
Natalie Cole, Miss You Like Crazy
Cyndi Lauper, I Drove All Night
Fine Young Cannibals, Good Thing
Tom Petty, I Won't Back Down
Love & Rockets, So Alive
Madonna, Express Yourself
Prince, Batdance



Black Entertainment Television
14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Tone Loc, I Got It Goin' On
Lisa Lisa & Cult Jam, Just Git It Together
Atlantic Starr, My Sugar
Kid-N-Play, Too Hype
Perri, Feels So Good
Gloria Estefan, Don't Wanna Lose You
Phoebe Snow, Something Real
Stevie B., In My Eyes
Stezo, It's My Turn

HEAVY

Chuckii Booker, Turned Away
Soul II Soul, Keep On Movin'
Surface, Shower Me With Your Love
Levert, Gotta Get The Money
Bobby Brown, On Our Own
Vesta, Congratulations
Vanessa Williams, Darlin' I
The Jacksons, Nothin' (That Compares 2 U)
Prince, Batdance
Stephanie Mills, Something In The Way You Make Me
Heavy D & the Boyz, We Got Our Own Thang
New Edition, N.E. Heartbreak

MEDIUM

Karyn White, Secret Rendezvous
James Ingram, It's Real
The System, Midnight Special
Al Green, As Long As We're Together
10dB, Second That Emotion
Dino, I Like It
Diana Ross, Workin' Overtime
Kool Moe Dee, They Want Money
Guy, Spend The Night
Sharon Bryant, Let Go
David Peaston, Two Wrongs Don't Make It Right
Gladys Knight, Licence To Kill
Public Enemy, Fight The Power
Young M.C., Bust A Move



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Robert Palmer, Tell Me I'm Not Dreaming
Gloria Estefan, Don't Wanna Lose You
Debbie Gibson, No More Rhyme

POWER

Martika, Toy Soldiers
Madonna, Express Yourself
Milli Vanilli, Baby Don't Forget My Number
Exposé, What You Don't Know
The Doobie Brothers, The Doctor
Warrant, Down Boys
Fine Young Cannibals, Good Thing
Simply Red, If You Don't Know Me By Now
Donna Summer, This Time I Know It's For Real
Richard Marx, Satisfied
Prince, Batdance
Dino, I Like It
Neneh Cherry, Buffalo Stance
New Kids On The Block, I'll Be Loving You (Forever)



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Billy Joe Royal, Love Has No Right
Keith Whitley, I'm No Stranger To The Rain
Dolly Parton, Why'd You Come In Here Lookin' Like
Shenandoah, Sunday In The South
Clint Black, Killin' Time
Kenny Rogers, Planet Texas
Michael Martin Murphey, Never Givin' Up On Love
The Wagoners, Sit A Little Closer
Reba McEntire, Cathy's Clown
Randy Travis, Promises
Lorrie Morgan, Dear Me
Oak Ridge Boys, Beyond Those Years
New Grass Revival, Callin' Baton Rouge
Clint Black, A Better Man
Kathy Mattea, Come From The Heart
Nitty Gritty Dirt Band, Will The Circle Be Unbroken
Ronnie Milsap, Houston Solution
Highway 101, Honky Tonk Heart
Southern Pacific, Any Way The Wind Blows
The Shooters, If I Ever Go Crazy

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

MICHAEL BOLTON
Soul Provider
Soul Provider/Columbia
Lyn Healy/Vivid Productions
Neil Abramson

THE DARLING BUDS
Let's Go Round There
Pop Said.../Columbia
Juliet Naylor
Philip Vile

JOHN EDDIE
Swear
The Hard Cold Truth/Columbia
Michael Owen/A&R Group
Michael Haussman

DEBBIE GIBSON
No More Rhyme
Electric Youth/Atlantic
Paul Flattery/FYI
Jim Yukich, Debbie Gibson

BORIS GREBENSHIKOV
Radio Silence
Radio Silence/Columbia
Michael Owen/DNA
Willie Smax

I.O.T.
Toozday
Hunsar
Wayne Coles, Martha S. Soto/U-Productions
Wayne Coles

KIX
Don't Close Your Eyes
Blow My Fuse/Atlantic
Craig Fanning/Mark Freedman Productions Inc.
Mark Reyzka

JULIAN LENNON
You're The One
Mr. Jordan/Atlantic
Lyn Healy/Vivid Productions
Drew Carolan

LITTLE RIVER BAND
Listen To Your Heart
MCA
Chip Miller, Pat Sawyer
Bill Fishman

L.L. COOL J
I'm That Type Of Guy
Walking With A Panther/Columbia/Def Jam
John Diaz, Amy Raskin/Calhoun Productions
Scott Kalvert

NOISEWORKS
Simple Man
Touch/Columbia
Louise Lancelley
Paul Elliot

THE PASADENAS
Riding On A Train (Remix)
To Whom It May Concern/Columbia
Bsa Gaz
Bsa Boyz

STACEY Q
Give You All My Love
Nights Like This/Atlantic
Tina Silvey/Silvey + Co
Jane Simpson

SWEET SENSATION
Hooked On You
Take It While It's Hot/Atco
Jon Small/Picture Vision
Jon Small

WHITE LION
Little Fighter
Big Game/Atlantic
Vicki Niles/Planet Pictures
Jim Shea

ALYSON WILLIAMS
My Love Is So Raw
Raw/Columbia/Def Jam
Marcelo Anciano
Toby Courlander

VIDEO TRACK

(Continued from preceding page)

vidian also directed and produced the Run-D.M.C. clip set to promote the movie.

Meanwhile, Limelight's S.A. Baron directed Aretha Franklin's "Gimme Your Love," a tune she recorded with James Brown for her Arista release, "Through The Storm." Maurice Depaus produced.

Nick Morris directed the new Warrant clip, "Heaven," lensed in New York's Empire Stage, as well as the Sandstone Amphitheatre in Kansas City, Mo. Fiona O'Mahoney produced and Romeo Tirono was director of photography.

OTHER CITIES

STUDIO PRODUCTIONS' JIM MAY directed country artist J.C.

Crowley's video, "Beneath The Texas Moon," a performance clip intercut with scenes from the Clint Eastwood film "Pink Cadillac." Phran Schwartz produced the piece, which is the title track from Crowley's album on RCA.

May also directed Becky Hobbs in "Do You Feel The Same Way Too" from her RCA release, "All Keyed Up." The Goodlettsville, Tenn., shoot was produced by Mary Matthews.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

BILLBOARD PUBLICATIONS, INC.

RETAILERS

Sell Billboard, MUSICIAN and American Film magazines in your stores.

FOR MORE INFORMATION CALL BRAD LEE

1 800 999 9988

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

TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	3	7	JULIO IGLESIAS	RAICES	CBS 80123
	2	1	65	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	3	2	7	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	11	11	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	5	10	3	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	6	5	45	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	7	9	27	CHAYANNE	CHAYANNE	CBS 80051
	8	6	19	VIKKI CARR	ESOS HOMBRES	CBS 80057
	9	4	63	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	10	8	15	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	11	15	35	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	12	7	25	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	13	14	27	GIPIY KINGS	GIPIY KINGS	ELEKTRA 60845
	14	13	23	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	15	16	27	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	16	12	45	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	17	19	3	ANGELA CARRASCO	SUS 15 GRANDES EXITOS	GLOBO 9733-1
	18	18	3	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	19	17	75	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	20	21	5	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	21	—	1	ENMANUEL QUISIERA	QUISIERA	CBS 80124
	22	—	1	YOLANDA DEL RIO	LOS GRANDES 12 EXITOS	GLOBO 9767
	23	—	1	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	24	—	29	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025/FONOVISA
	25	24	21	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO 8671
TROPICAL/SALSA	1	1	5	EL GRAN COMBO	AMAME	COMBO 2060
	2	2	53	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	3	27	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	4	5	15	WILLIE COLON	TOP SECRET	FANIA 655
	5	6	13	VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605
	6	7	9	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	7	4	63	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	8	17	5	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	9	8	33	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	10	10	15	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	11	9	19	TONY VEGA	YO NO ME QUEDO	RMM 1677
	12	15	5	THE REBELS	BANANA	KUBANEY 20018
	13	23	9	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 153
	14	16	27	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	15	12	19	VITIN RUIZ	SEDUCEME	COMBO 2058
	16	18	5	LA COCO BAND	COCO BAND	KUBANEY 20011
	17	11	27	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	18	14	33	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	19	—	7	LAS NENAS DE RINGO Y JOSSIE	CHIQUILLO MALCRIADO	TTH 1930
	20	25	51	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	21	—	29	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651/SONIDO
	22	19	17	LOS HERMANOS ROSARIO	OTRA VEZ	KAREN 118
	23	22	3	CONJUNTO CLASICO	MAS QUE NUNCA	LMR 817
	24	20	39	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	25	13	39	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
REGIONAL MEXICAN	1	1	21	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	2	3	33	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	3	2	35	BRONCO	UN GOLPE MAS	FONOVISA 8808
	4	8	15	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	5	5	37	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	6	7	35	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	7	6	23	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	8	4	29	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	9	9	23	LA MAFIA	EXPLOSIVO	CBS 80072
	10	13	3	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	11	10	9	LATIN BREED	BREAKING THE RULES	CBS 80094
	12	11	31	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	13	12	5	LA MIGRA	CON BANDA	MAR 222
	14	15	9	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	15	19	15	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	16	14	17	VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA	CBS 80056
	17	17	49	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	18	—	1	GRUPO LA SOMBRA	GABINO	FREDDIE FRC1467
	19	16	81	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	20	—	1	RAM HERRERA	OUT LAW	CBS 80122
	21	22	5	DAVID MARES	ON THE MOVE	CBS 884
	22	25	3	ELISEO ROBLES	SI VOLVIERA	RAMEX 1221
	23	—	1	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVISA 8812
	24	18	27	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	25	20	35	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019

(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.

Latin Notas



by Carlos Agudelo

“SI VOY A PERDERTE” and “Oye Mi Canto,” the latter a salsa tune, are the two singles in Spanish being released from the album “Cuts Both Ways” (Epic) by Gloria Estefan & Miami Sound Machine. The parade of releases for July also includes, on the tropical side from CBS, the new album by Hansel, now without Raul, purposefully titled “Solo”; a new album by Colombian vallenatero Diomedes Diaz; and one by Kaki Vargas, Sergio Vargas’ brother, “Y E’ Kaki.” Upcoming pop releases are by Juan Ramón, Patsy, and Angélica Vale. Rock in Spanish will be represented by a Charlie García album, “Como Conseguir Chicas,” and one by Hombres G, “Voy A Pasármelo Bien.”

BMG is releasing a pop-rock album by Argentinian musician Alejandro Lerner, titled “Canciones.” The company is also putting out a number of catalog CDs in its medium and budget lines, among them more re-releases of Juan Gabriel vocals and/or music. The Globo group, distributed by BMG, is releasing compilations by Marco Antonio Muñoz, Rocio Jurado, “12 Buenísimas, Lo Mejor En Salsa,” and an anthology of Mexican oldies called “Voces De Oro.”

Capitol/EMI Latin is putting most of its July chips on Pablo Ruiz, the 14-year-old singer from Argentina who has become a favorite there and in Mexico with the album “Un Angel.” It will also release the second album by Max Torres, “Aprenderé,” which will debut soon in Puerto Rico. There will also be compilations by Yuri and Proyecto M, and a merengue album, “Los Potros Del Caballo,” with René Salas y Johnny Vargas, produced by none other than Johnny Ventura.

The July schedule of PolyGram Latino includes “Alma Fuerte,” a remarkable album by Alberto Cortéz,

who has put music to the poems of Pedro Bonifacio Palacios. There will also be a new Verónica Castro album, “Mama Mia,” and “Los Grandes Exitos Latinos de Connie Francis,” a compilation.

WEA Latina is releasing the long-awaited new album by Puerto Rican pop-rocker Wilkins, “L.A. New York,” with the L.A. part being produced by Michael Sembello and the New York one by Carlos Alomar. In the merengue field, the label is betting on Shantelle, a trio of female Puerto Ricans, and their “Merengue Con Un Toque De Clase” album. On the regional Mexican front, WEA is releasing “Siempre Juntos,” by the group Cielo Azul. Also coming up is the second single, “Una Prueba De Amor,” from the album of the same name by 18-year-old L.A. singer Susy Gonzalez.

Two biggies by Fonovisa: “Y Para Siempre,” an album by Los Bukis, triple winner of the Lo Nuestro Lat-

Gloria Estefan leads a host of hot new releases in July

in Music Awards, due out the second week of July. Also an album by Bronco—another Lo Nuestro nominee—as yet untitled, due to ship in the last half of the month.

In the tropical arena, TH-Rodven is coming out in July with a 65th anniversary album by La Sonora Matancera, with 12 of the orchestra’s best original songs remastered digitally. Meanwhile, the company is releasing titles from the older, more valuable Panart, Seeco, West Side Latino, and its own catalogs on CD.

The July lineup for Sonotone includes mostly tropical releases. “12 Exitos Musicales,” a compilation, and “Fiesta Soca,” are loaded with Caribbean-West Indian music. Albums by Colombian musicians Fruko Y Sus Tesos and another by Los Embajadores Vallenatos complement the release schedule. In the tropical fold are the last Ray Barretto album, “Irresistible,” almost ready, and the new Orquesta Intensidad album, “De Aqui A La Eternidad.” Meanwhile, Combo Records is releasing three merengue albums—Nelson Cordero, Bonny Cepeda and Chamaco Rivera.

Classical KEEPING SCORE



by Is Horowitz

This week’s column was written by Susan Elliott.

VAN CLIBURN appears to be on a roll, following his successful return to the concert stage June 19 with the Philadelphia Orchestra in Philly’s Mann Music Center. After 11 years away from the public eye, his performances of the Liszt and Tchaikovsky first concertos sounded vital and well-turned. He took the same repertoire with him to Moscow, departing on June 28 for his first appearances there since 1972.

Cliburn’s July 2 performance was a benefit for the Cultural Foundation of the U.S.S.R.; on July 3, he played at the Moscow Conservatory’s Bolshoi Hall. Dmitri Kitaienko conducted the Moscow Philharmonic. As to recording plans, longtime Cliburn producer Jack Pfeiffer—who this year celebrates his 40th anniversary with RCA (now BMG Classics)—says the pianist is noncommittal, though the label is ready and willing. Pfeiffer sat in on the recording of the Philadelphia concert, which, pending Cliburn’s approval, will be broadcast on Chicago’s WFMT.

The pianist’s next scheduled appearance stateside is September 8 at the opening of the Morton H. Meyer-Symphony Center in Dallas. Eduardo Mata conducts the Dallas Symphony in—no surprise—the Tchaikovsky First Concerto.

The fall lineup on MCA Classics includes a concert recording of Cole Porter’s “Nymph Errant,” with Kay Ballard, Maureen McGovern, Alexis Smith, and Larry Kert. Don Pippin conducts the performance, recorded at London’s Drury Lane Theatre in May. Robert Sher produces. MCA will also release its first music appreciation cassettes, tentatively titled “Classics

101.” Midpriced recordings include 20 minutes of narration/demonstration by former label head Thomas Z. Shepard, followed by the complete work. The first titles, which use recent IMP recordings, are “The Four Seasons,” Tchaikovsky’s “Pathétique,” and the Beethoven “Emperor” Concerto.

Scheduled on the Gold Line is Volume 6 of the Segovia series, Is Horowitz producing. Disc is devoted to works by Manuel Ponce. Horowitz also produced a 1971 recording with Duke Ellington and the Cincinnati Symphony that is slated for reissue in September. Eric Kunzel conducts. Pieces include “Harlem,” “New World ‘A Coming,” and “The Golden Broom And The Green Apple.” Next month, Melodia/MCA Classics will release Barry Douglas’ prize-winning performance of Brahms’ Concerto No. 1, recorded at the 1986 Tchaikovsky Competition.

Van Cliburn is back in the public eye after 11 years

WQXR has moved from its headquarters from the New York Times (its parent company) Building to the Barnes & Noble Building, at 122 Fifth Avenue, New York. The new space, which is considerably larger than the old, includes a 500-square-foot performance studio served by two control rooms; a 400-square-foot master control room, which is adjoined by the newsroom; and a control room exclusively for AM broadcasts. The station, whose recording collection includes 75,000 LPs and 4,000 CDs, is the country’s oldest classical music commercial broadcaster.

PASSING NOTES: Michael Riggs, former editor of the now-defunct High Fidelity, has been named editor at large at Stereo Review. Bill Livingstone also holds that position at SR; Louise Boundas remains editor in chief. . . . The Andrew W. Mellon Foundation will support a new program for U.S. period-instrument orchestras with a grant of \$600,000. Early Music America will administer the funds.

JOSE JOSE



Congratulations For Your Award At
PREMIO LO NUESTRO A LA MUSICA LATINA: 1989
Best Male Artist Of The Year

BMG
 **ariola**



Anne's Fans. Songwriter and founding member of Art Of Noise Anne Dudley celebrate her signing to SBK Records. Shown, from left, are Peter Reichardt, EMI Music Publishing/SBK Songs chief; Dudley; Sally Perryman, creative director, EMI Music Publishing; and Dai Davies, Dudley's manager.

IFPI Aims To Halt Flow Of Illicit Compact Disks In Singapore, An Attack On Pirates

BY CHRISTIE LEO

SINGAPORE IFPI officials in this territory have made it a priority to investigate compact disk piracy here. It has grown to "menace" level, they assert, and accounts for around 10% of domestic CD sales.

Says Giouw Jin Chian, IFPI deputy regional director for Southeast Asia: "We have a somewhat unique situation over compact disk piracy in that it affects mainly works that were originally released 20 years ago.

"Some countries, like Holland and Japan, offer copyright protection for sound recordings for only 20 years. This means that an artist who recorded 20 or more years ago can now be released on private labels in those countries."

Giouw adds that although these CD reissues are legal in the country of manufacture, where copyright protection does not extend beyond 20 years, they are considered pirated works in Singapore, where protection

is guaranteed for up to 50 years.

Local sales reports indicate that CD consumers, who are mainly over 30, favor recordings by such perennial '50s and '60s acts as Elvis Presley, Nat King Cole, Frank Sinatra, the Beatles, and Cliff Richard.

Demand for works by these artists and other well-known '60s acts has encouraged CD pressing plants in Holland and Japan to release them on private labels.

On most of these pirated CDs, master tapes are not used in the production, and sound quality is inferior.

Statistics released by the music industry here reveal that CD sales topped the \$9.75 million mark last year, up 20% from 1987. CD sales accounted for approximately 30% of music sales last year.

Officials estimate that as many as 15,000 pirated CDs are brought into Singapore every month. They sell at the local equivalent of \$9-\$12.

To date, IFPI has identified more than a dozen pirate CD labels, including Entertainers, Viva, Giants of

Jazz, Deja Vu, and Darts.

"We'll be sending out letters soon warning retailers to stop importing pirated CDs. We hope this will be sufficient to encourage them to dispose of their stocks."

But he adds that IFPI plans to give retailers a grace period because some of them "are likely to plead ignorance."

He says he is confident the pirated CDs will be off the racks in the next few months. IFPI, however, plans to start legal action against any dealer who persists in importing illicit software after mid-July.

A random check of the major record companies here shows that although deep-catalog releases on CD sell reasonably well, price is an important consideration.

"Most of our catalog releases are in the midprice range," says the A&R manager of one company, "so we are not so badly affected. But if the problem did continue, it would prove detrimental to our business in the long run."

Argentina Moving Toward Broadcast Privatization

BY PAUL KLEINMAN

BUENOS AIRES, Argentina First steps toward the privatization of Argentina's state radio and television networks are being taken by the federal government here.

Jose Gabriel Dumon, minister of education and justice, has announced that the Argentine Congress will soon receive a bill that forms a commission to take immediate steps to set up a privatization schedule.

This initiative also cuts out article 45 of the Argentinian Broadcasting Law, which restricts the participation of owners of print media companies from being involved in radio/TV activities.

Dumon said the commission will be formed by six persons nominated by Congress and four named by the national executive. He said, "The commission will have just 60 days to present a full program for privatization and then, working with COMFER

[the federal broadcasting commission], it will have to produce a fully timed schedule."

However, as the planned modification extends only to article 45, some restrictions on foreign ownership of broadcasting media in Argentina will be maintained for the foreseeable future.

It is emphasized that the plan extends to all broadcast media owned by the state with the exception of ATC (the public television system) and Radio Nacional (the public radio network), as well as stations in the areas known as "frontier zones," located on the borders between Argentina and its neighbors.

The minister claims there is full agreement with the main opposition party (the Justicialist group) on the privatization policy and that the full process will be completed during the upcoming Justicialist administration, which won May's presidential campaign here.

Ausmusic Center Opens Will Help Australian Performers

BY KATHERINE TULICH

MELBOURNE, Australia Australian prime minister Bob Hawke has officially opened the Ausmusic Training Centre here, the headquarters of Ausmusic, a joint venture between the federal government and the music industry.

Ausmusic is a nonprofit corporation set up to provide support for young Australian performers and others involved in music to enable them to develop their talent and skills.

The music industry, employing more than 60,000 people and with an estimated annual gross of about \$1 billion, will receive substantial backing for continued growth, particularly in the light of global success by such acts as INXS and Kylie Minogue.

"This is an important joint venture," says Hawke. "Many Australian artists have met the challenge of succeeding in the hard schools of the European and American music industries without looking to the government for support.

"But with the creation of Ausmusic, we're ensuring that the educa-

tional and training opportunities exist for young people to get involved in all aspects of production and performance."

Ausmusic has received about \$460,000 in direct assistance from the government and will be getting 15% of the new royalty that will be levied on blank audiotapes here to compensate for home copying. This will add an extra \$230,000-\$300,000 annually, but is unlikely to come into effect before 1991.

Hawke said the government, fully committed to the success of Ausmusic, had approved other music industry funding, including \$25,000 for a career handbook and \$200,000 to establish initiatives to upgrade the skills of people already in the industry.

He said: "Contemporary music in Australia is an industry of world class. We have performers of international caliber and need as many others as possible to follow in their footsteps."

Ausmusic executive director Peter Steadman says there has, until now, been "no real backup to sustain industry growth. Expertise has, in the (Continued on next page)

Trade Group Defends India's Copyright Action

BY JERRY D'SOUZA

BOMBAY, India The Indian Phonographic Industry is angered by the report of the International Intellectual Property Alliance, which has placed India on its list of nations "offending" world copyright regulations.

The trade group insists there are several factors that must be taken into account before the situation can be seen clearly.

The IPI believes there should be a universal level of protection for sound recordings. Since there is no universal standard, those countries with a longer span of protection stand to lose most.

In order to protect their rights, says IPI, these differing conditions should be discussed through the General Agreement on Tariffs and Trade and then brought to a uniform level.

In April, the Indian government agreed to let the theft of intellectual property come under the purview of GATT, where the views of member countries could be taken into account and a consensus could be formed.

Says IPI secretary S. Shidore, "If this is done, India will clearly gain. Not only is Indian music pirated abroad but we are losing on copyright protection as well."

He adds that all countries should become signatories to the Berne and Rome Conventions to achieve global parity and fairness in copyright protection.

India is on the verge of signing the Rome Convention. The IPI is in favor of India joining and has strongly lobbied the government in recent months toward this end.

Under the judicial system prevailing in India, the copyright of sound recordings can be protected only if (Continued on next page)

Black Velvet Band Serves Up Single; Album On Way

BLACK VELVET MAGIC: Irish Gaelic country act **Black Velvet Band**, signed to Mother Records in Ireland and the U.K. and inked to a deal with Elektra Records in the U.S., has released its first single, "Old Man Stone," and is recording its first album with **Pete Anderson** of **Dwight Yoakam** and **Michelle Shocked** production credits.

The band, led by singer/songwriter **Kieran Kennedy**, made its U.K. debut last year when it supported **Hot-house Flowers** on their tour, and has just completed several London-based gigs as headliners.

"Old Man Stone" has already been a top 20 hit in the group's home country.

SUMMER NIGHTS: CBS signing the **Darling Buds** are back with a new single, "You've Got To Choose," and have late-summer dates lined up, while North of England thrash band **Slammer** supports its debut album, "The Work Of Idle Hands," with a U.K. tour

... New wave and punk veterans the **Stranglers** are also hitting the road again some 12 years after their original success, while **Transvision Vamp**, which has been riding high in the charts, will promote its second MCA album, "Velveteen," with a U.K. tour ... Names lined up for the Reading Festival in August include **Tom Robinson**, **Andy Pawlak**, the **River Detectives**, **Orchestra Jazira**, **King Pleasure & the Biscuit Boys**, the

Gutter Brothers, and the **Mission**, the last prefacing its appearance with a short tour of Scotland.

THE WHITE START: Young musician and composer **Clifford White**, whose first instrumental album, "The Lifespring," has just been released by Start Records in the U.K., is hoping to emulate the success of his first album, "Ascension," which was released on a new age label and sold 25,000 units in

the U.K. without any concerts or media publicity. White will be supporting his second release with a concert tour, however

Watch out for **Pleasure**, alias **Barry Maguire** and guitarist **Gully**, which has signed to **Eurythmics'** **Dave Stewart's** Anxious Records label through BMG. The band's first release is a four-track EP, "Pain," and the band has recently completed a U.K. college and club tour. **Pleasure** started recording its first album this month, working with **Kevin Maloney (Fairground Attraction, U2)** and will be back on tour in September.

REALISTIC EFFORT: **Shirley Lewis**, one of the U.K.'s top female session singers, with credits including **Elton John**, **George Michael**, and **Swing Out Sister**, releases "Realistic," the first single from her upcoming A&M album. The track has been written by **Living In A Box's Richard Darbyshire** and produced by **Shep Pettibone**.



by Chris White

Matsushita, Sony Are Hardware Honchos

Report Lists Japan's Top Equipment Manufacturers

BY SHIG FUJITA

TOKYO Matsushita Electric tops the list of Japanese VCR manufacturing companies, and Sony Corp. heads the top five CD hardware companies, according to a report carried here by leading economic daily newspaper Nihon Keizai Shimbun.

In the VCR sector, Matsushita had 24% of production in Japan last year, followed by Victor Co. of Japan (JVC) with 15.5% and Hitachi (13%). These three accounted for 52.5% of the national output. In fourth place were Sharp and Toshiba, with 11% each.

Domestic shipments of VCRs here last year totaled 7.16 million units, up 14.3% from the previous year.

Technopop Atop The Music Heap In Argentina

BY PAUL KLEINMAN

BUENOS AIRES, Argentina There have been radical changes in the music heard by Argentine pop fans on radio and in clubs. Last year's hottest artists, such as Simple Minds, U2, and the Cure, are suffering a loss of media exposure.

Very much in fashion is a form of "technomania." Bands like Erasure, Depeche Mode, and New Order are most strongly featured on the club turntables and local radio station program schedules.

But there has also been a stronger emphasis on black music so far this year. Bobby Brown and Milli Vanilli are constantly featured on the youth-oriented stations.

Even such old hits as "We Are Family" by Sister Sledge and "The Last Train To London" by Electric Light Orchestra are grabbing large slices of on-air and club exposure.

Ari Paluch is editor of the charts section of the national Rock & Pop magazine and producer/VJ of the magazine's afternoon radio show, "Maraton." He says, "I doubt if there is any other country in the world where the technopop style of music has caught on as big as in Argentina."

The last national chart published had Milli Vanilli—the first band of its kind to make it here—at No. 1 with "Don't Forget My Number." The group has had a lot to do with the success of dance music, which since the "disco fever" days has had little impact in the marketplace.

Local DJs admit that because demand for technopop releases is ahead of the supply from record companies, they're working almost entirely with pirate records. The result is that record companies are losing control of a sizable chunk of the market, while the radio stations and clubs get most of their material "unofficially" from the U.S. and Europe.

Paluch, who has a reputation as a pop hit-picker, is giving heavy plays to "Love Song" by the Cure—back in favor for the time being—Outfield's "My Paradise," and Dionne Warwick's "Always In The Rain."

Of the 1.33 million CD players shipped domestically in 1988, Sony Corp. accounted for 43%, followed by Matsushita with 9%, and Yamaha with 8%—these three together accounting for 60% of total production. Again, two companies, Pioneer and Nippon Columbia, shared fourth place, with 7.5% each. Total production was up 2.3% on the previous year.

Of the domestic shipment of 9.4 million color television sets here last year, Matsushita accounted for 23.5%, Sharp for 15.5%, and Toshiba for 15%. In fourth place were Hitachi and Sony, with 10.5% each.

Sony continued its lead in production of personal stereos, with 44% of the total 3.9 million units shipped last year (up 14.3%), followed by Aiwa with 19% and Matsushita with 11.5%. Also among the top five Japanese companies in this field: Sanyo Electric and Toshiba.

The report notes that the top three manufacturers of videodisk players—Pioneer (45%), Sony (21%), and Matsushita (10.5%)—accounted for 76% of the market here, followed by JVC with 10% and Yamaha with 6%.

The 449,000 units manufactured was a 12.4% upturn over 1987.

Compact disk production here last year was worth \$1.42 billion at retail level, up 48% from 1987, with the CBS/Sony group accounting for 20.9%, followed by Toshiba-EMI (13%) and Victor Musical Industries (10.9%), then Warner-Pioneer (8.7%) and Pony Canyon (7.8%).

Domestic sales of video software in 1988 were worth \$748 million (up 23%), with Pony Canyon accounting for 30%, Toei for 16% and Shochiku for 14.5% (or 60.5% between them). Next came Toho (7.5%) and Nikkatsu Video Films (3.5%).



Peer Group. Antilles recording artist Danny Thompson signs an exclusive worldwide writing agreement with Peer-Southern. Shown, from left, are Stuart Ongley, U.K. managing director, Peer-Southern; Thompson; Richard Taylor, Simkins Partnership; and Ralph Peer II, president, Peer-Southern.

French Record Market Continues Climb

BY PHILIPPE CROCCQ

PARIS SACEM, the French authors' society, distributed 1.717 million francs (\$216.7 million at an exchange rate of seven francs to the U.S. dollar) to composers, lyricists, and music publishers in 1988. And for the second year in succession, French

repertoire accounted for the major share of income, increasing from 51.8% in 1987 to 54.3% last year.

Says Jean-Loup Tournier, SACEM director general: "The revival of the record market in France has been accompanied by a significant increase in the popularity of national repertoire."

"For the first time in many years, French repertoire accounted for a greater proportion of mechanical rights revenue than foreign music."

Partly as a result of the market growth in mechanical rights income and partly because of more efficient administration, SACEM's operating costs dropped from 20.09% of income in 1987 to 18.08% last year.

Altogether, performance and mechanical income for SACEM and its sister, mechanical rights society SDRM, amounted to 2.158 million francs (\$308.28 million), an increase of 16.75% over the figure for 1987.

The chief source of income continued to be radio and television stations (27%), but income from the peripheral radio stations Europe 1 and RTL has declined, due to their loss of advertising market share in the wake of the growth of the private radio and television sector.

Public performance was the next most important income source (25.93%), with mechanical royalties from sound and video carriers in third place (21.85%). This compares with a share of 17% two years ago.

Income from the home taping royalty amounted to 139.5 million francs

(\$19.92 million), with 317.1 million francs (\$45.3 million) coming from record and cassette sales and 14.9 million francs (\$2.12 million) from video sales.

Tournier notes that the growth in popularity of French music also extends to the broadcasting industry. "The programming of most television channels, especially Antenne 2, FR3, and TF1, is very much open to French compositions and the major radio stations are devoting between 67% and 68% of their airtime allocation for music to national repertoire."

Tournier also points out that even France's 3,500-plus discotheques, which traditionally favor Anglo-American music, are now giving a share of playing time to French repertoire in excess of 36%, compared with 30% in 1987.

For the second year in succession, France had a favorable balance-of-payments situation with its foreign sister societies—receipts from overseas territories totaled 267.8 million francs (\$38.25 million) and payments to foreign societies for the exploitation of their works in France amounted to 237.7 million francs (\$33.95 million).

Of the income from abroad, 20% came from the exploitation of 20th century French serious music. There was greater penetration, too, for French pop music, notably in Germany, Italy, and Belgium, though the U.S. and U.K. remain largely resistant to French repertoire.

Dutch BUMA/STEMRA Post Record 1988 Income Gains

BY WILLEM HOOS

AMSTERDAM BUMA/STEMRA, the Dutch authors' rights organizations that, respectively, handle public performance licensing and mechanical rights, posted record income for 1988, according to their annual report.

BUMA grossed \$30.6 million, compared with \$28.5 million in 1987. STEMRA achieved a massive rise to \$55.3 million from the previous year's total of \$38.6 million.

The latter increase is mainly explained by the rapidly expanding CD sales and STEMRA's central collection involvement in Europe for such major international record companies as PolyGram.

Ger Willemsen, joint managing di-

rector of BUMA/STEMRA, points out that the runaway success of the CD has brought a serious problem in its wake. He estimates that almost 90% of CDs rented out in the Dutch market are being used for copying onto blank audiotapes.

"This will certainly interfere with further development of the CD business," he states. "The record industry is only interested in selling CDs, especially because the vinyl LP has hardly any power now and the impact of the prerecorded cassette is rather marginal."

Willemsen discloses that BUMA/STEMRA, in conjunction with the NVPI, the Dutch IFPI branch, and other interested organizations, is lobbying for legislation to impose a levy on CD rental to provide some financial compensation. The Dutch Parliament has already approved unanimously a government bill to introduce a levy on blank audio and video tapes (Billboard, June 10).

CD rental started in the Netherlands a few years ago, initially in public libraries. Since then, video shops and other outlets have started rental operations.

Says Willemsen: "Some years ago the public libraries were marginally involved in CD rental. However, during the last year, most libraries have become very active in renting. It improves their gross, and with that extra money they can buy more books. Ironically, some authors are getting an extra income because of what other authors are losing."

Willemsen claims there are thousands of CD rental outlets in Holland. BUMA/STEMRA and the NVPI have commissioned AGB Attwood, an Amsterdam-based research company, to conduct a survey. Its results are expected next month.

AUSMUSIC CENTER OPENS

(Continued from preceding page)

past, often been imported, specially in the management and production area. I believe many Australian bands have failed internationally because of the lack of management skills here.

"But now we're trying to restructure music industry education and get contemporary music put on curriculums."

Ausmusic has already launched music programs into secondary schools and organized seminars. Plans are under way to send Australian musicians, technicians, and managers overseas for intensive training.

And Steadman plans to encourage private-sector involvement, asking sponsors to align themselves with specific Ausmusic programs.

He says Coca-Cola has already expressed interest.

INDIAN GROUP DEFENDS COPYRIGHT ACTION

(Continued from preceding page)

there is a licensee for that product in India. According to IPI, court action can succeed only if the parent company is willing to furnish copyright documents to its licensees to prove ownership.

There have recently been raids instigated by offended licensees—or the IPI—on pirate operators. It is believed, though, that while the laws are stringent, enforcement is not strong enough.

Indian police give piracy a low priority. The government appointed a working group to delve into the Copyright Act as thoroughly as possible, and its findings have been presented to the government for consideration.

Despite the various constraints on anti-piracy action, piracy in India has been reduced from about 90% of the total market in 1984 to 65% in 1988.

With the emergence of WEA product through Magnasound in India, that percentage will fall further.

But pirates are on hand to fill the "vacuum" created by the nonavailability of EMI product here as well as that on labels not licensed in India.

The IPI believes the problems must be clearly understood, and the considerable efforts made to beat piracy should be offered as response to allegations that this country "offends" the global copyright situation.

Soviet Air Freight Company Establishes Rock Music Ties

MOSCOW Ruslan, a new air freight company in the Soviet Union, has built early links with the supergroup rock industry by transporting Pink Floyd's 150 tons of equipment and sets from Athens, Greece, to Moscow for the band's five sellout concerts. The company has leased several AN-124 aircraft from Soviet Air Forces for the new venture and is now formally offering its services to international concert agencies for airlifting the equipment of major acts. A film about Floyd's arrival and concerts was made for nationwide television here later this year.

VADIM YURCHENKOV

Dutch Broadcaster Bets On African Pop

AMSTERDAM airing on Dutch national broadcaster VARA has made two one-hour TV specials on African popular music. The producers say they are convinced 1989 will see the breakthrough of this genre in a major way worldwide, particularly after the interest of such Western artists as Paul Simon and Peter Gabriel. One film was shot in Senegal, Mali, and the Ivory Coast, featuring such artists as Alpha Blondy and Youssou N'Dour, and the second is of Algerian Rai music, along with Fela Kuti and Ladysmith Mambazo.

WILLEM HOOS

MTV Europe Goes On The Road Again

LONDON MTV Europe is hitting the concert circuit again, with its videoclip package acting as "support act" to Simple Minds at selected concerts during the band's world tour. Fans will see a videoclip selection, VJ segments, and animated cartoons featured on a giant screen at such venues as Roundhay Park (Leeds), Cardiff Arms Park, and Wembley Arena. The video concept was launched in April 1988, when MTV Europe supported Sting. Since then it has been used with German artist Peter Maffay, Italian singer Gianna Nannini, and, more recently, Elton John.

PETER JONES

Paul Anka Finds Way Back To Finland

HELSINKI, Finland After a gap of 30 years, Paul Anka has returned to play a concert in Finland. He first visited in 1959, when he was 18, drawing a crowd of 25,000 to the Linnanmaki fairgrounds in Helsinki, still the biggest attendance here for a single show. He drew about 5,000 this time at the Blue Lake Festival, despite not having had a Finnish hit for 15 years. He will release a new album later this year and plans a major Scandinavian tour to promote it.

KARI HELOPALTIO

Growing Dum Dum Eyes U.S. Distributor

VIENNA, Austria Wolfgang Strobl, owner of indie label Dum Dum, is expanding his operation and is seeking a U.S. distributor. He has signed New York-born singer Jocelyn B. Smith, whose first album, "It's More Than Sex," is out this fall. Strobl founded Dum Dum in 1984 and has brought out 25 albums, mainly dance music, several of which became major hits here. Previously with BMG Ariola for Austria, Dum Dum has its own distribution arm, says Strobl, who owns two record stores in Vienna and is adding a third in the fall.

MANFRED SCHREIBER

Japan Mourns 'Queen Of Song' Misora

TOKYO The death of Hibari Misora (June 24), known as Japan's "queen of song" during a four-decade career that began at age 12, was given unprecedented front-page coverage here, with special supplements in the major newspapers paying tribute to her as an artist who pulled the nation out of the despair and traumas of the post-war years. Her first hit was "Kanashiki Kuchibue," and others followed virtually nonstop, along with films and stage shows. Recording for Nippon Columbia, she had 11 singles that each sold more than 800,000 units, the biggest being "Yawara," which topped the 1.8 million mark. She sang in the Japanese enka (ballad) style.

SHIG FUJITA

Amsterdam Music Fest Draws 300,000

AMSTERDAM This year's Park Pop Festival on June 14, the ninth in the series, attracted 300,000 visitors, making it the biggest free open-air event in Europe. A key reason for the 85,000-person increase over 1988 was the appearance of Golden Earring, Holland's biggest superstar rock group. Other acts included Jim Capaldi & the Warriors Of Love, Aswad, and Little Steven & the Disciples Of Soul.

WILLEM HOOS

Mulroney Names New CRTC Head

Keith Spicer Faces Pressing Issues

BY KIRK LaPOINTE

OTTAWA Keith Spicer, editor of The Ottawa Citizen daily newspaper, has been named chairman of the federal broadcast regulator effective Sept. 1.

Prime Minister Brian Mulroney made the announcement June 29, nearly four months after the chairman's post at the Canadian Radio-television and Telecommunications Commission was vacated by Andre Bureau, the much-praised former broadcast executive who now practices law in Montreal.

Spicer, 55, who has written two books on corporate communications, has no experience in broadcasting or telecommunications, the fields the commission regulates. And he will have little time to acquaint himself with the area.

Soon after he arrives, the federal government is expected to introduce wide-ranging broadcast legislation that will affect its relationship with the CRTC. It is expected that the government will have tighter controls to allow it to direct

the commission on policy matters, although such powers will not extend to deciding who shall hold broadcast licenses.

Additionally, the commission will begin a major review this fall of FM radio regulations, a move that should result in the first significant examination of the validity of Canadian content quotas in years.

The commission recently wrapped up hearings into the proposed \$600 million takeover of Selkirk Communications by Maclean Hunter Ltd., the largest broadcast transaction in Canadian history. It will rule on the matter later this summer.

Mulroney had been rumored to be considering a political adversary for the CRTC job, former Liberal communications minister Francis Fox. Indeed, Spicer's name had been mentioned in gossip as a possible successor to CBC president Pierre Juneau, who steps down July 31.

Spicer, who has the CRTC job for seven years, has been editor of the Citizen since 1985. He was the government's first-ever official languages commissioner from 1970-77,

a watchdog role on how Canada's policy of official bilingualism is working.

During Bureau's term, the commission shifted its emphasis from a regulatory to a supervisory role, although its moves stopped far short of FCC-style deregulation. Such services as MuchMusic were licensed, while both AM and FM rules were tinkered with somewhat to allow stations to change formats more easily.

In Canada, the degree to which foreign services are available and to which Canadian services are required is a matter the commission watches carefully. It is not expected that either the government or the commission will soften their stands on Canadian content, but the broadcast industry has served notice that it wants to do so.

Neither Spicer nor broadcast executives were available for comment at press time. The commission has been operating under vice chairman Bud Sherman since Bureau's departure.

MAPLE BRIEFS

form of a blank tape levy. The problem is, will that money go to creators or to offset the \$5 million a year the government doles out for record, video, and radio production?

GEORGE FOX, the most promising new male country artist from Canada in some time, returns to the studio in July with producer Brian Ahearn, who has produced Anne Murray, Emmylou Harris, and Rodney Crowell. Ahearn will produce six songs and will help Fox and partner Jerry Martin produce four others.

THE VANCOUVER, British Columbia-based Sam Feldman Agency has signed a deal with the Soviet firm Mezhdunarodnaya Kniga in which, among other things, Feldman will represent the Soviet company's artists for concerts and recording con-

tracts. First up will be a supporting slot by Estonian band Ultima Thule on the upcoming 54-40 tour of Canada. Coming soon will be selected tours of the Soviet Union by Canadian bands. 54-40 recently played there.

THE NEXT JUNO AWARDS will include a best-dance-record category. Toronto Programmers Assn. director Randy Brill will oversee a dance advisory committee to the Canadian Academy of Recording Arts and Sciences, the body that runs the Junos. The next show is March 18, 1990, at the O'Keefe Centre.

Maple Briefs features items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Canadian CD Use Low, According To New Report

OTTAWA A leading Canadian financial analyst says CD players are in only 3% of Canadian households, a figure far lower than industry estimates of up to four times that.

And VCRs are in 45% of Canadian households, about 10% less than estimates by the federal government and industry.

But, says the firm of Clarkson Gordon and Woods Gordon, the penetration rate of CD players and DAT equipment should soar to 75% by the turn of the century. And VCR penetration should reach 75% by then.

In the U.S., the penetration rate

will reach 80%, the firm says in its annual, much-respected consumer report, Tomorrow's Customers.

"Worldwide sales of CD players and a new generation of digital audiotape players will grow through the 1990s as they replace the current generation of record players and tape decks," says the report.

Soon, two-VCR households will become increasingly common, just as multiple-TV households have. High-definition TV should be available by the early '90s, the report predicts, and TVs with built-in VCRs will soon be hot consumer items.

HITS of the WORLD

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

BRITAIN (Courtesy Music Week/Gallup) As of 7/8/89

This Week	Last Week	SINGLES
1	1	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER 10/VIRGIN
2	3	SONG FOR WHOEVER BEAUTIFUL SOUTH GO!
3	19	LONDON NIGHTS LONDON BOYS TELDEC/WEA
4	2	BATDANCE PRINCE WARNER BROS.
5	NEW	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
6	8	LICENCE TO KILL GLADYS KNIGHT MCA
7	13	BREAKTHRU' QUEEN PARLOPHONE
8	4	ALL I WANT IS YOU U2 ISLAND
9	7	IDROVE ALL NIGHT CYNDI LAUPER EPIC
10	22	PATIENCE GUNS N' ROSES GEFLEN
11	11	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
12	38	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
13	6	RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE
14	5	SEALED WITH A KISS JASON DONOVAN PWL
15	20	POP MUSIK (THE 1989 REMIX) M FREESTYLE
16	9	IT IS TIME TO GET FUNKY D. MOB FEATURING LRS LONDON
17	10	JOY AND PAIN DONNA ALLEN BCM
18	NEW	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
19	17	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
20	12	SWEET CHILD O'MINE GUNS N' ROSES GEFLEN
21	25	SUPERWOMAN KARYN WHITE WARNER BROS.
22	37	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
23	23	BE WITH YOU BANGLES CBS
24	15	EXPRESS YOURSELF MADONNA SIRE
25	18	ATOMIC CITY HOLLY JOHNSON MCA
26	40	VOODOO RAY EP A GUY CALLED GERALD RHAM!
27	33	CRY WATERFRONT POLYDOR
28	16	PINK SUNSHINE FUZZBOX WEA
29	30	FIGHT THE POWER PUBLIC ENEMY MOTOWN
30	NEW	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC
31	21	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.
32	NEW	THE SECOND SUMMER OF LOVE DANNY WILSON VIRGIN
33	NEW	SAY NO GO DE LA SOUL TOMMY BOY/BIG LIFE
34	24	MISS YOU LIKE CRAZY NATALIE COLE EMI
35	14	THE BEST OF ME CLIFF RICHARD EMI
36	NEW	DAYS KIRSY MACCOLL VIRGIN
37	26	TILL I LOVED YOU PLACIDO DOMINGO/JENNIFER RUSH CBS
38	NEW	WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE NORMAN COOK GO BEAT
39	NEW	GET LOOSE LA MIX FEATURING JAZZI P BREAKOUT/A&M USA
40	29	MANCHILD NENEH CHERRY CIRCA/VIRGIN
		ALBUMS
1	NEW	TRANSVISION VAMP VELVETEEN MCA
2	2	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
3	1	PRINCE BATMAN WARNER BROS.
4	4	BOBBY BROWN DON'T BE CRUEL MCA
5	3	JASON DONOVAN TEN GOOD REASONS PWL
6	6	CLANNAD PAST PRESENT RCA
7	7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
8	NEW	TOM PETTY FULL MOON FEVER MCA
9	5	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
10	10	QUEEN THE MIRACLE PARLOPHONE
11	14	BANGLES EVERYTHING CBS
12	9	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
13	16	SIMPLY RED A NEW FLAME ELEKTRA
14	NEW	ANDERSON BRUFORD WAKEMAN HOWE ANDERSON BRUFORD WAKEMAN HOWE ARISTA
15	8	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
16	12	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
17	11	ENYA WATERMARK WEA
18	13	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
19	15	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
20	20	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
21	NEW	LIVING IN A BOX GATECRASHING CHRYSALIS
22	17	MADONNA LIKE A PRAYER SIRE
23	19	INNER CITY PARADISE 10/VIRGIN
24	22	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
25	21	HOLLY JOHNSON BLAST MCA
26	25	TIN MACHINE TIN MACHINE EMI
27	27	EDDY GRANT WALKING ON SUNSHINE (BEST OF...) PARLOPHONE
28	23	VAN MORRISON AVALON SUNSET POLYDOR
29	36	KARYN WHITE KARYN WHITE WARNER BROS.
30	18	PREFAB SPROUT PROTEST SONGS CBS
31	NEW	GUNS N' ROSES GN'R LIES GEFLEN
32	37	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
33	26	ZONE LOC LOC-ED AFTER DARK DELICIOUS/4th & B'WAY
34	35	U2 RATTLE AND HUM ISLAND
35	34	KYLIE MINOGUE KYLIE PWL
36	33	R.E.M. GREEN WARNER BROS.
37	29	PLACIDO DOMINGO THE ESSENTIAL DOMINGO DEUTSCHE GRAMMOPHON
38	24	TRANSVISION VAMP POP ART MCA
39	28	NATALIE COLE GOOD TO BE BACK EMI
40	NEW	THE FALL SEMINAL LIVE BEGGARS BANQUET

CANADA (Courtesy The Record) As of 7/10/89

		SINGLES
1	4	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
2	3	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
3	1	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
4	2	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
5	9	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
6	12	BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG
7	5	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
8	14	SATISFIED RICHARD MARX EMI/CAPITOL
9	8	POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
10	11	AFTER ALL CHER & PETER CETERA GEFFEN/WEA
11	13	PATIENCE GUNS N' ROSES GEFLEN/WEA
12	17	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA
13	6	THE LOOK ROXETTE EMI/CAPITOL
14	20	EXPRESS YOURSELF MADONNA SIRE/WEA
15	NEW	DOCTOR THE DOOBIE BROTHERS CAPITOL/CAPITOL
16	10	FUNKY COLD MEDINA TONE LOC ISLAND/MCA
17	7	LIKE A PRAYER MADONNA SIRE/WEA
18	NEW	LOVE IS ALANNAH MILES ATLANTIC/WEA
19	19	I WON'T BACK DOWN TOM PETTY MCA/MCA
20	NEW	ANGEL EYES JEFF HEALEY BAND ARISTA/BMG
		ALBUMS
1	1	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
2	2	MADONNA LIKE A PRAYER SIRE/WEA
3	3	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
4	4	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
5	5	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
6	6	TOM PETTY FULL MOON FEVER MCA/MCA
7	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
8	16	BOBBY BROWN DON'T BE CRUEL MCA/MCA
9	8	ROXETTE LOOK SHARP! EMI/CAPITOL
10	NEW	PRINCE BATMAN SOUNDTRACK WARNER BROS./WEA
11	11	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
12	17	QUEEN MIRACLE CAPITOL/CAPITOL
13	12	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
14	10	LIVING COLOUR VIVID EPIC/CBS
15	NEW	ALANNAH MILES ATLANTIC/WEA
16	19	PAUL McCARTNEY FLOWERS IN THE DIRT CAPITOL/CAPITOL
17	13	THE OTHER SIDE OF THE MIRROR STEVIE NICKS ATLANTIC/WEA
18	18	BLUE RODEO DIAMOND MINE RISQUE DISQUE/WEA
19	15	GUNS N' ROSES GN'R LIES GEFLEN/WEA
20	9	THE DOOBIE BROTHERS CYCLES CAPITOL/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/3/89

		SINGLES
1	2	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
2	1	THE LOOK ROXETTE EMI
3	7	EXPRESS YOURSELF MADONNA SIRE
4	3	AMERICANOS HOLLY JOHNSON MCA
5	4	LULLABY THE CURE METRONOME
6	6	FERRY 'CROSS THE MERSEY VARIOUS PWL
7	8	MANCHILD NENEH CHERRY VIRGIN
8	5	ETERNAL FLAME BANGLES CBS
9	9	I WANT IT ALL QUEEN PARLOPHONE
10	10	FUNKY COLD MEDINA TONE LOC ISLAND
11	14	LOVE IS A SHIELD CAMOUFLAGE METRONOME
12	NEW	IS EVERYBODY HAPPY DAVID HASSELHOFF WHITE
13	12	I BEG YOUR PARDON KON KAN ATLANTIC
14	13	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
15	11	LIKE A PRAYER MADONNA SIRE
16	19	ME MYSELF & I DE LA SOUL BCM
17	16	KEEP ON MOVING SOUL II SOUL VIRGIN
18	15	GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME
19	20	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
20	17	FOREVER YOUR GIRL PAULA ABDUL VIRGIN
		ALBUMS
1	2	QUEEN THE MIRACLE PARLOPHONE
2	6	JOE COCKER ONE NIGHT OF SIN CAPITOL
3	1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
4	3	SOUNDTRACK RIVALEN DER RENNBahn HANSA
5	4	THE CURE DISINTEGRATION METRONOME
6	5	MADONNA LIKE A PRAYER SIRE
7	8	SIMPLY RED A NEW FLAME WEA
8	7	HOLLY JOHNSON BLAST MCA
9	16	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
10	10	ORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA
11	9	BEE GEES ONE WARNER BROS.
12	NEW	PRINCE BATMAN—THE SOUNDTRACK WARNER BROS.
13	11	NENEH CHERRY RAW LIKE SUSHI VIRGIN
14	12	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
15	NEW	CAMOUFLAGE METHODS OF SILENCE METRONOME
16	13	ROXETTE LOOK SHARP EMI
17	14	TIN MACHINE TIN MACHINE EMI
18	15	BANGLES EVERYTHING CBS
19	18	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
20	17	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN

JAPAN (Courtesy Music Labo) As of 7/3/89

		SINGLES
1	NEW	MAITANE KONYA SHONEN TAI WARNER/PIONEER/JOHNNYS
2	NEW	TROUBLE MAKER YOKO MINAMINO CBS/SONY/SHINKO MUSIC/CBS/SONY GROUP
3	1	DIAMONDS PRINCES PRINCES CBS/SONY/SHINKO MUSIC
4	2	SAYONARA BABY SOUTHERN ALL STARS VICTOR/AMUSE
5	3	YUMENO NAKAE YUKI SAITO PONY/CANYON/FIRE/ONGAKU/SHUPPAN
6	4	RETURN TO MYSELF MARI HAMADA VICTOR/FUJI PACIFIC/BEING
7	6	ARASHINO SUGAO SHIZUKA KUDO PONY/CANYON/FUJI PACIFIC
8	NEW	SUKIYO ERIKO TAMURA TOSHIBA/EMI/SUN MUSIC/JCM
9	5	MOONLIGHT DANCE MISATO WATANABE EPIC/SONY/HEART LAND
10	NEW	AOZORA THE BLUE HEARTS MELDAD/JAGLAR
		ALBUMS
1	NEW	EIKICHI YAZAWA JOJI TOSHIBA/EMI
2	NEW	TAKAKO OKAMURA EAU DU CIEL FUN HOUSE
3	NEW	JUN SKY WALKER(S) ARUITEIKOU VAP
4	NEW	MIKI IMAI MOCHA UNDER A FULL MOON FORLIFE
5	NEW	AYUMI NAKAMURA KIDS BLUE HUMMING BIRD
6	1	MARI HAMADA RETURN TO MYSELF VICTOR
7	NEW	TUBE SUMMER CITY CBS/SONY
8	2	MOTOHARU SANO NAPOREON FISH TO OYOGUHI EPIC/SONY
9	NEW	NORIKO SAKAI BLUE WIND VICTOR
10	4	REBECCA BLOND SAURUS CBS/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/8/89

		HOT 100 SINGLES
1	3	EXPRESS YOURSELF MADONNA SIRE
2	2	LIKE A PRAYER MADONNA SIRE
3	8	BATDANCE PRINCE PAISLEY PARK
4	1	THE LOOK ROXETTE PARLOPHONE
5	4	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
6	7	JOHNNY JOHNNY COME HOME AVALANCHE WEA
7	5	AMERICANOS HOLLY JOHNSON MCA
8	9	ETERNAL FLAME THE BANGLES CBS
9	15	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
10	10	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
11	NEW	SONG FOR WHOEVER BEAUTIFUL SOUTH GO! DISCS
12	6	SEALED WITH A KISS JASON DONOVAN PWL
13	11	LULLABY THE CURE FICTION/POLYDOR
14	14	MANCHILD NENEH CHERRY VIRGIN
15	19	ALL I WANT IS YOU U2 ISLAND
16	12	I WANT IT ALL QUEEN EMI
17	20	MEGAMIX VILLAGE PEOPLE TOUCH OF GOLD/POLYGRAM
18	16	RIGHT BACK WHERE WE STARTED SINITTA FANFARE
19	17	FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL
20	NEW	IDROVE ALL NIGHT CYNDI LAUPER EPIC
		HOT 100 ALBUMS
1	2	QUEEN THE MIRACLE PARLOPHONE
2	3	MADONNA LIKE A PRAYER SIRE
3	1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
4	NEW	PRINCE BATMAN THE ORIGINAL SOUNDTRACK WARNER BROS.
5	5	THE CURE DISINTEGRATION FICTION/POLYDOR
6	4	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
7	10	JOE COCKER ONE NIGHT OF SIN CAPITOL
8	6	SIMPLY RED A NEW FLAME WEA
9	7	NENEH CHERRY RAW LIKE SUSHI CIRCA
10	8	JASON DONOVAN TEN GOOD REASONS PWL
11	19	SOUL II SOUL CLUB CLASSICS VOL. 1 10 RECORDS
12	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
13	12	JEAN-JACQUES GOLDMAN TRACES EPIC
14	11	TANITA TIKARAM ANCIENT HEART WEA
15	13	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
16	15	HOLLY JOHNSON BLAST MCA
17	17	STEVIE NICKS THE OTHER SIDE OF THE MIRROR MODERN RECORDS/EMI
18	14	TIN MACHINE TIN MACHINE EMI
19	16	SOUNDTRACK—RIVALEN DER RENNBahn RIVALEN DER RENNBahn HANSA/BMG ARIOLA
20	18	ROXETTE LOOK SHARP PARLOPHONE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/2/89

		SINGLES
1	4	THE LOOK ROXETTE EMI
2	2	BEDROOM EYES KATE CEBERANO FESTIVAL
3	3	WIND BENEATH MY WINGS BETTE MIDLER WEA
4	1	ETERNAL FLAME THE BANGLES CBS
5	6	EXPRESS YOURSELF MADONNA WEA
6	5	HAND ON YOUR HEART KYLIE MINOGUE MUSHROOM/FESTIVAL
7	9	IKO IKO THE BELLE STARS EMI
8	12	SEALED WITH A KISS JASON DONOVAN MUSHROOM/FESTIVAL
9	7	GOOD THING FINE YOUNG CANNIBALS POLYGRAM
10	8	POP SINGER JOHN COUGAR MELLENCAMP POLYGRAM
11	NEW	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
12	10	I WANT IT ALL QUEEN EMI
13	13	IDROVE ALL NIGHT CYNDI LAUPER CBS
14	11	NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
15	15	STUCK ON YOU PAUL NORTON FESTIVAL
16	19	LOST IN YOUR EYES DEBBIE GIBSON WEA
17	NEW	ONION SKIN BOOM CRASH OPERA WEA
18	14	LIKE A PRAYER MADONNA WEA
19	NEW	I WON'T BACK DOWN TOM PETTY WEA
20	NEW	TELEPHONE BOOTH IAN MOSS MUSHROOM/FESTIVAL
		ALBUMS
1	1	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
2	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
3	2	JOHN COUGAR MELLENCAMP BIG DADDY POLYDOR
4	NEW	QUEEN THE MIRACLE EMI
5	5	DARYL BRAITHWAITE EDGE CBS
6	6	JASON DONOVAN TEN GOOD REASONS FES
7	9	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
8	8	GEORGE THOROGOOD AND THE DESTROYERS THE GEORGE THOROGOOD COLLECTION EMI
9	7	1927 ... ISH WEA
10	NEW	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
11	19	DEF LEPPARD HYSTERIA POLYDOR
12	10	JAMES REYNE HARD REYNE EMI
13	14	HOODOO GURUS MAGNUM CUM LOUDER BMG/RCA
14	15	BLACK SORROWS HOLD ON TO ME CBS
15	13	TOM PETTY FULL MOON FEVER WEA
16	11	THE CURE DISINTEGRATION WEA
17	12	MADONNA LIKE A PRAYER WEA
18	NEW	PAUL McCARTNEY FLOWERS IN THE DIRT EMI
19	18	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
20	17	CYNDI LAUPER A NIGHT TO REMEMBER CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/30/89

		SINGLES
1	1	NO MORE BOLEROS GERARD JOLING MERCURY
2	2	MARINA ROCCO & THE CANATIONS RED BULLET
3	3	MANCHILD NENEH CHERRY VIRGIN
4	9	LICENCE TO KILL GLADYS KNIGHT MCA
5	6	LITTLE JACKIE WANT TO BE LISA LISA & CULT JAM CBS
6	8	BATDANCE PRINCE WARNER BROS.
7	7	IT'S THE FIRST TIME LOIS LANE LOWLAND
8	5	EXPRESS YOURSELF MADONNA SIRE
9	4	I WANT IT ALL QUEEN PARLOPHONE
10	10	AMOR DE MIS AMORES PACO CHERRY
		ALBUMS
1		

POP

PICKS

MICHAEL BOLTON

Soul Provider
 PRODUCERS: Michael Bolton; Michael Omartian; Peter Bunetta and Rick Chudacoff; Desmond Child; others
 Columbia 45012

As the chart-climbing title track attests, the type of soul Bolton provides here is distinctively blue-eyed and radio-ready—thanks to an all-star production team and contributing songwriters such as Child, Diane Warren, Eric Kaz, and Mann & Weil. In the ballad category, he reclaims his co-written hit for Laura Branigan, "How Am I Supposed To Live Without You," and duets soulfully with Suzie Benson on "From Now On." Equally hitworthy are "How Can We Be Lovers" and "You Wouldn't Know Love."

TANGIER

Four Winds
 PRODUCER: Andy Johns
 Atco 91251

First signee on the newly reactivated label is from the Philly area, affects a Wild West look on the album cover, and sings with a nod to British blues rock. Amazingly, it all works. The Bad Company and Free influences are obvious, but the band proves it can stand on its own with such tunes as "Ripchord" and the title-track ballad.

MARY'S DANISH

There Goes The Wondertruck . . .
 PRODUCERS: Chas Sandford, Billy Lincoln, Mary's Danish
 Chameleon 74803

L.A. rockers who have been tearing up the club scene in recent months flash a nervous, exciting sound that resembles X with two female vocalists instead of one. Material is very amusing, with "Don't Crash The Car Tonight" already making inroads at some modern rock stations. An easy choice for both collegiate and alternative spins now; will probably move to bigger things up the pike.

STAGE DOLLS

PRODUCER: Bjorn Nessjoe
 Chrysalis 21716

Norwegian rock band has all the formulas down pat, but puts forth a set full of good spirit. First single, "Love Cries," is the catchiest of the bunch, and lead singer Torstein Flakne, with his Bryan Adams-sounding vocals, delivers the other tunes admirably.

SEPULTURA

Beneath The Remains
 PRODUCERS: Scott Burns & Sepultura
 RC Records/Roadracer 9511

This is probably not a big hit at Carnivale in Rio, but Brazilian death metal quartet proves that the genre exists outside North America and Europe. Similar to Slayer, band exhibits guitar playing as fast as lightning and guttural vocals. Best bets are "Stronger Than Hate" and "Sarcastic Existence."

LOS VAN VAN

Songo
 PRODUCERS: Juan Formell, Jon Fausty
 Mango 9825

Long-established Cuban 14-piece group makes a very impressive Yankee debut with its Latinized brew of salsa, jazz, and rock influences—embellished by synthesizer for an occasional orchestral flavor. Internationally minded listeners should enjoy the solid melody and infectious beat of "Que Palo Es Ese," the great groove of "Ya Tu Campana No Suena," and the unbeatable vocal harmonies of "Sandunguera" and "Recaditos No."

THOMAS ANDERSON

"Alright It Was Frank . . ."
 PRODUCERS: Thomas Anderson & Todd Walker
 Out There 0017

Oklahoma-based rock journalist/musician Anderson crafts some very intelligent, rough-edged, humorous songs in the Lou Reed style on this noteworthy indie release, co-produced by ex-Defenestration guitarist Walker. College and alternative jocks shouldn't miss sharp tracks like anthem "Sweet Sweet Rock 'N' Roll" or cuttingly funny "She Looks Like Rickie Lee Jones." Contact: 405-360-2865.

MANZANERA & MACKAY

Up In Smoke
 PRODUCERS: Bessey/Manzanera/Mackay
 Relativity 88561

Roxy Musicians Phil Manzanera and Andy Mackay flex their chops with very familiar-sounding results here. Backing vocalist James Wraith, whose style is so close to old bandmate Bryan Ferry's that it suggests genetic cloning, the guitarist and saxophonist conjure their '70s style in a manner that will please old fans but probably won't enlist new recruits.

CRAZYHEAD

Desert Orchid
 PRODUCERS: Mark Freegard, Cenzo Townsend, David Baile, Owen Davies
 EMI 91035

Following in the muddy footsteps of Gaye Bykers On Acid and Zodiac Mindwarp, quintet from Leicester, England, plies "grebo" sounds with lots of muscle. Wiggled-out pop-metal (sometimes laced with horns) may be a taste too gnarly for U.S. proles, but bizarre sounds will make inroads at collegiate and modern rock radio.

CLOSE LOBSTERS

Headache Rhetoric
 PRODUCER: Phil Vinal
 Enigma 73521

U.K. quintet turns in a convincing performance on latest stateside disk, mating well-shaped melodies to a forceful, guitar-based playing style. An easy call for either college or modern rockers.

RED FLAG

Naive Art
 PRODUCER: Paul Robb
 Enigma 73523

Siblings Mark and Chris Reynolds dispense a synth-pop slab that won't serve up any big surprises to modern rockers, but will tickle the ears of anyone with an enthusiasm for early Depeche Mode. "If I Ever" makes a nice, accessible lead-in for this hardly naive set, which is aimed squarely at the modern dance set.

BLACK & WHITE

Don't Know Yet
 PRODUCER: Anthony Recascino
 Atlantic 81967

Anonymous L.A. band probably won't reveal its identity until it's a success—it might be a long wait. Group combines rap with rock and shows a fine sense of humor on "Black In White," a kind of takeoff on AC/DC's "Back In Black" and "No Head (No Backstage)" which isn't about the search for a toilet. But unless the label markets the hell out of this band and makes the most of the passable material—of which "Black Cashmere" is the best—don't expect miracles.

NIGHT RANGER

Greatest Hits
 PRODUCERS: Pat Glasser, David Foster; Brian Braker
 Camel/MCA 42307

Given that it has been quite some time since Night Ranger had a hit and that there are no new songs (or bonus tracks, as labels are so fond of calling them) on this 10-song compilation, the whole thing reeks of contractual obligation. However, for those few million who made Night Ranger a platinum-selling group, there are nice reminders of why, such as "When You Close Your Eyes," "Sister

NEW AND NOTEWORTHY

BAD ENGLISH

PRODUCER: Richie Zito
 Epic 45083

Semisupergroup featuring vocalist John Waite and ex-Journey men Neal Schon and Jonathan Cain looks primed for the top with a radio-ready collection of hard-rocking ear candy. Album rockers won't have any trouble glogging onto full-bore tracks like "Best Of What I Got," "Heaven Is A 4 Letter Word," and "When I See You Smile." Sound has primacy over sense in this project, but the sound is highly seductive indeed.

Christian," and "The Secret Of My Success."

MARCIA GRIFFITHS

Marcia
 PRODUCERS: D. Germain; Bunny Clark
 RAS 3047

Outstanding solo effort from former Bob Marley and I-Three singer tunefully embraces reggae, R&B, and pop. Irresistible hooks and lovely vocal harmonies abound, as in "Blue Skies," "My Baby Loves To Dance," and supersmooth "It's Not Funny," a duet with producer/Third World-er Clark, whose bandmates also contribute. Cover material includes Marley's "Trenchtown Rock," Lennon-McCartney's "Don't Let Me Down," and a delicious take on Christine McVie's "Everywhere." Contact: 301-588-9641.

THE ALLISONS

PRODUCER: Rob Meurer
 Spindletop 9128

Texas quartet runs a gamut of jangly guitar styles (influences run from the Byrds to R.E.M.) with frequent verve. Although there's a sameness to songs on a track-by-track basis, numbers like "Sixth Dimension Flower" and "A Second Coming" are worthy of college and modern rock spins beyond any doubt. Contact: 818-842-0722

SWORD

Sweet Dreams
 PRODUCERS: Garth Richardson & Jack Richardson
 Roadracer/MCA 9476

A throwback to the metal of yore when lyrics and vocals were key, not how fast the guitarist played. However, Mike Plant does come up with some pretty fast fretwork on "State Of Shock." Otherwise, the album belongs to vocalist Rick Hughes, who shines on "Life On The Sharp Edge," "Back Off," and "The Threat."

THE DARLING BUDS

Pop Said . . .
 PRODUCER: Pat Collier
 Columbia 45208

Despite the flower-power/psychedelic revivalism suggested by its packaging, this Welsh quartet's bright, energetic debut bears a far greater resemblance to the power-pop of the late '70s-early '80s. A uniformly clever set features tunes laden with hooks and top 40 potential—such as "Hit The Ground," "Burst," "Let's Go Round There," and the breathless "Things We Do For Love."

ZEKE MOFFIT

Welcome To The Canvas
 PRODUCERS: Zeke Moffit, Tom Maggio, Christine Bartram
 MacPhersongs

New Jersey quartet led by Moffit delivers strong music with equally strong lyrics. There's nothing earth-shattering here, just good-time pop with a dash of Randy Newman ("Nobody's") and Billy Joel ("Silent Rain" and the catchy "Never Want It To End") thrown in. There's absolutely no reason why this stuff couldn't do great on both album rock

and top 40. Contact: 201-389-4500.

CHEMICAL PEOPLE

Ten-Fold Hate
 PRODUCER: Bill Stevenson
 Cruz 007

A new porno star (Taija Rae) graces the eminently sleazy cover of second go-round by this distempered L.A.-based punk trio. Frenetic songs about sex, food, and other elemental subjects often topple over the edge into questionable taste; modern rockers daring enough to spin this one had best audition carefully.

JAZZ

PICKS

PAT METHENY GROUP

Letter From Home
 PRODUCER: Pat Metheny
 Geffen 24245

Metheny's working quintet offers a muted yet very attractive selection of adeptly played contemporary jazz. Guitarist is clearly aiming at a wider audience, as tracks like "Have You Heard" and "Every Summer Night" feature wordless vocalizing that could cross to AC or even pop channels. Not as challenging as some of Metheny's past work, but certainly set for broad acceptance.

THE ZAWINUL SYNDICATE

Black Water
 PRODUCER: Josef Zawinul
 Columbia 44316

Pop-oriented venture from former Weather Report keyboardist, leading a raucous, rhythmic six-piece. Live treatment of previously recorded Brazilian-flavored "Carnavalito" is noteworthy, as is the Thelonious Monk tribute medley of "Monk's Mood" and "Little Rottie Tootie." Unexpected standout is the stark, atmospheric "They Had A Dream."

JEFF BEAL

Perpetual Motion
 PRODUCERS: Jean Pierre Weiller-Letourneur, Jeff Beal
 Antilles 91237

Second label release from San Francisco trumpeter further refines his eclectic vision with help from guitarist Jay Azzolina and bassist John Patitucci. His blowing is clean and sweet on the easygoing "Crossing The River" and the swinging "Meshugenah Man," while his orchestral leanings flower with the emphatic string ostinati of "Zarzuela" and the naïve delicacy of "The Painted Ladies."

JOE PASS

One For My Baby
 PRODUCER: Eric Miller
 Pablo 2310936

Any session featuring guitarist Pass in a format larger than a trio is a rare and welcome event, and this quintet date is just that. While the results exhibit the looseness that one often associates with the Pablo catalog, the repertoire is pleasant and sidemen Plas Johnson, Gerald Wiggins, Andy Simpkins, and Tootie Heath back the axeman sympathetically.

JACK DeJOHNETTE

Zebra
 PRODUCERS: Kenny Inaoka, Jack DeJohnette
 MCA 42160

Ubiquitous drummer/band leader releases an atypical synthesizer soundtrack to a video on zebras. African music fans will hear that continent's distinctive tonalities echoed by DeJohnette's commingling of percussive and melodic elements. On the hypnotic "Ntoro," sole guest artist Lester Bowie trumpets over an

electronic soundscape that recalls the once-experimental Miles Davis.

COUNTRY

PICKS

THE KENDALLS

20 Favorites
 PRODUCER: Buddy Killen
 Epic 45249

Lovers of pure vocal magic will delight in this two-record rerecording of the Kendalls' best work since their 1977 smash, "Heaven's Just A Sin Away," which is included here. Also contains "The Pittsburgh Stealers," "It Don't Feel Like Sinner To Me," "Sweet Desire," "Thank God For The Radio," and some fresh material.

RECOMMENDED

JOHNNY LEE

New Directions
 PRODUCER: Mick Lloyd, Mike Daniel
 Curb 10617

Although Lee is a talented vocalist, he isn't a strong enough one to rise above the banal level of the material he's saddled with. Best cuts: "I'm Not Over You" and the old standard, "Heart To Heart Talk."

MARY CHAPIN CARPENTER

State Of The Heart
 PRODUCERS: John Jennings, Mary Chapin Carpenter
 Columbia 44228

Carpenter's second album for Columbia is a real treasury of emotional insight. She sings with exquisite feeling and writes with a poet's grasp of human nature. All the cuts are worthy, but the best include: "Something Of A Dreamer," "Never Had It So Good," and "Goodbye Again."

JOSH LOGAN

Somebody Paints The Wall
 PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds
 Curb 10612

Logan doesn't quite match the late Mel Street's awesome vocal power, but he's close. And he sounds a lot like him. Best cuts: "Everytime I Get To Dreamin'," "I'd Rather Hear I Don't Love You (Than Nothing At All)," and the title tune.

CLASSICAL

RECOMMENDED

SIBELIUS: PÉLLEAS ET MÉLISANDE;

RAKASTAVA; VALSE TRISTE
 English String Orchestra, Boughton
 Nimbus 5169

Minor Sibelius, undoubtedly, but blessed with tunes that please. And except for the "Valse" the pieces skirt familiar turf. In addition to the titles above, the ample program includes the suites "Champêtre" and "Mignonne," the "Romance In C," and "Andante Festivo." Good sound.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

RECOMMENDED

DION *And The Night Stood Still* (3:35)
 PRODUCER: Dave Edmunds
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
Arista AS1-9797

Subtle, well-produced rock/pop offering lifted from the living legend's "Yo Frankie" project finds the singer in excellent form and could be the track to win radio's heart.

ROBERT HART *White Lies & Promises* (4:21)
 PRODUCER: Stewart Levine
 WRITERS: Robert Hart, Stephen Darrel Smith
 PUBLISHER: Akee, ASCAP/Street Tunes
Atlantic 7-88867

Emotive R&B/pop from the U.K. singer shows tremendous potential for the new talent. Song sways with ease while Hart's vocal caresses. Don't miss.

BUSTER POINDEXTER *All Night Party* (4:05)
 PRODUCER: Hank Medress
 WRITER: Cooper
 PUBLISHER: A.C.R.
 MIXERS: Robert Clivilles, David Cole
RCA 9007-7-R (12-inch reviewed June 10)

SAMANTHA FOX *Love House* (3:35)
 PRODUCERS: Rob Bolland, Ferdi Bolland
 WRITERS: R. Bolland, F. Bolland
 PUBLISHER: Zomba Enterprises, ASCAP
Jive 1233-7-J (c/o RCA) (12-inch reviewed July 8)

CUTTING CREW *Everything But My Pride* (3:59)
 PRODUCERS: Don Gehman
 WRITERS: Eede, MacMichael
 PUBLISHER: Virgin, BMI
Virgin 7-99184 (c/o Atlantic)

Melodic midtempo track exudes more of a distinctive and dramatic hook than its predecessor. Adult contemporary programmers should take notice as well.

FABULOUS THUNDERBIRDS *Knock Yourself Out* (4:31)
 PRODUCER: Terry Manning
 WRITERS: K. Wilson, D. Porter, R. Hill, G. Goin
 PUBLISHERS: Wilco/Copyright Mgt./Robosac, BMI
CBS Associated Z54-68880

Punchy rocker with an R&B/blues base.

BLACK

PICKS

CHAKA KHAN *Soul Talkin'* (4:07)
 PRODUCER: Russ Titelman
 WRITER: Brenda Russell
 PUBLISHERS: Geffen/Rutland Road/WB, ASCAP
 MIXER: Paul Simpson
Warner Bros. 7-22913 (12-inch version also available, **Warner Bros. 0-21250**)

Highlight from "C.K." pumps a smooth, house-inspired remix that fits Khan's vocal gifts just fine. Love the scat break.

MICHAEL COOPER *Just What I Like* (4:05)
 PRODUCER: Michael Cooper
 WRITERS: Michael Cooper, Tony Shockey
 PUBLISHER: Bee Geemaine, BMI
Reprise 7-22950 (c/o Warner Bros.)

Cooper's performance elevates this new-jack-swing taster and title cut from his forthcoming album. Vocal hooks are right in the familiar L.A. & Babyface pocket.

RECOMMENDED

LA RUE *Someone To Share My Love* (4:53)
 PRODUCER: Gordon Jones, Jay King
 WRITERS: Dennis Austin, Gordon Jones, Bobbi Sanders
 PUBLISHERS: Jay King IV/Bobbi Sox, BMI/Les Etolies de la Musique/Haynestorm/Co-Nee, ASCAP
RCA 9019-7-R

One of the finer selections from the act's latest is a sweet romantic slow number that charms.

FINEST HOUR *Make That Move* (4:10)
 PRODUCER: Larry "Woo" Wedgeworth
 WRITERS: L. Woo, G. Worthy, L. Okeke, M. Alferd
 PUBLISHER: Modernique, ASCAP
 MIXER: Timmy Regisford
Polydor 889 360-7 (c/o PolyGram) (12-inch version also available, **Polydor 889 361-1**)

Young foursome delivers a

commercially viable midtempo R&B nugget.

CONTROLLERS *Just In Time* (4:45)
 PRODUCER: Donnell Spencer Jr.
 WRITERS: D. Spencer Jr., S. Sims
 PUBLISHERS: Honey Look/Basamp, ASCAP
Capitol B-44414

Seductive R&B ballad ripe for quiet storm programming.

ACE JUICE FEATURING M.C. HAMMER *Go Go* (4:30)
 PRODUCER: M.C. Hammer
 WRITER: M.C. Hammer
 PUBLISHER: Bust It, BMI
Capitol B-44370 (12-inch reviewed July 3)

THOMAS & TAYLOR *I Will Be Your Friend* (6:30)
 PRODUCERS: Thomas, Adams, Taylor
 WRITERS: Lamar Thomas, Judy Taylor
 PUBLISHER: Le' Clark, BMI
24 Track Records 24TK-1945 (12-inch single)

One of the duo's more satisfying releases explores a positive lyric treatment in a midtempo R&B setting. Contact: P.O. Box 211, Cambria Heights, N.Y. 11411.

TRANCE *I Can't Stop Lovin' You* (5:29)
 PRODUCER: Trance
 WRITER: Perry McNeil
 PUBLISHER: Nivea, BMI
 MIXER: Pete Diorio
Nivea N-357 (12-inch single)

Easy-paced R&B featuring a nice vocal arrangement. Label based in Brooklyn, N.Y.

COUNTRY

PICKS

TANYA TUCKER *Daddy And Home* (2:46)
 PRODUCER: Jerry Crutchfield
 WRITERS: J. Rodgers, E. McWilliams
 PUBLISHER: Peer International, BMI
Capitol B-44401

A heartfelt scenario between father and daughter. Slow-moving ballad with lightly sprinkled production and melodic vocals.

RECOMMENDED

JOHNNY RODRIGUEZ *Back To Stay* (3:14)
 PRODUCER: Tom Collins
 WRITERS: K. Stegall, J. Rodriguez
 PUBLISHERS: Tom Collins/Johnny Rodriguez, BMI
Capitol B-44403

He's back and begging for forgiveness. Rodriguez gives a well-rounded performance surrounded by production and instrumentation on the mark.

JILL HOLLIER *If It Wasn't For The Heartache* (2:38)
 PRODUCER: Robby Adcock, Chris Waters
 WRITERS: Chris Waters, Kix Brooks
 PUBLISHER: Cross Keys, ASCAP
Warner Bros. 7-22966

There isn't a trace of him left in her life but the heartache. A well-written, clear-cut message performed by the more than talented Hollier.

CHARLY McCLAIN *You Got The Job* (2:49)
 PRODUCERS: Wayne Massey, Jim Cotton
 WRITER: L. Martine Jr.
 PUBLISHERS: Watch Hill/Unichappell, BMI
Mercury 872 998-7 (c/o PolyGram)

McClain puts a little soul into this groovin' country/R&B number with production influenced by the early '60s. Red-hot sax and piano drive keep things moving.

SUZI STEVENS *Stranger* (4:09)
 PRODUCER: Ray Stevens
 WRITER: S. Stevens
 PUBLISHER: Ray Stevens, BMI
Clyde C9

Her best single yet. Stevens' voice fits this song like a glove, and it should—she wrote the tune, too. Pleasingly produced ballad with contributing elements dialed in for just the right sound. Contact: 615-327-4629.

SYLVIA FORREST *The Nights Are Never Long Enough With You* (2:28)
 PRODUCERS: Jim Luttrell, Sylvia Forrest
 WRITER: Sylvia Forrest
 PUBLISHER: Forrest, BMI
Door Knob DK89-319

NEW AND NOTEWORTHY

SHAKESPEAR'S SISTER *Heroine* (5:33)
 PRODUCER: Richard Feldman
 WRITERS: Fahey, Feldman
 PUBLISHERS: Orca/Warner-Tamerlane/Warner Chappell, ASCAP/BMI
FFRR 886 583-1 (c/o PolyGram) (12-inch single)

Act fronted by Siobhan Fahey previews its forthcoming album debut, "Sacred Heart," with an aggressive technotrac sporting an alternative slant. Surprising change of pace musically for the former Bananarama member has the potential to keep the group from having a cruel summer with programmers. College, dance, and pop outlets should investigate and also note the flip, "Dirty Mind."

Forrest sounds like the late Karen Carpenter in this slow, mellow devotional to love. Contact: 315 Mt. Juliet Rd., Mt. Juliet, Tenn. 37122

BIG AL DOWNING *I Guess By Now* (3:30)
 PRODUCERS: Gene Kennedy, Big Al Downing
 WRITER: Alexander Downing
 PUBLISHER: Door Knob/Checkmate, BMI
Door Knob DK89-328

Downing's resonant, sympathetic vocals elevate this song's routine "split-screen" lyrics. Contact: 315 Mt. Juliet Rd., Mt. Juliet, Tenn. 37122

SUSAN HUDSON *Let The Good Times Roll* (3:00)
 PRODUCER: Norro Wilson
 WRITER: L. Lee
 PUBLISHER: Atlantic, BMI
Mercury 874 564-7 (c/o PolyGram)

A sprightly remake of the old rock standard. Hudson's voice is suitably insinuating here.

SUSAN LEDFORD *Ancient History* (2:33)
 PRODUCERS: Jeff Cook, Costo Davis, Brent Rowan
 PUBLISHER: Cedarwood, BMI
 WRITERS: Irene Stanton, Wayne P. Walker
Project One PO 6189

Ledford's yearning vocals dredge up all the pain and resentment in this saga of shipwrecked love. Contact: Project One Records, Fort Payne, Ala.

JERRY LANSDOWNE *Who'll Give This Heart A Home* (2:42)
 PRODUCER: Ray Pennington
 WRITER: J. Lansdowne
 PUBLISHER: Almarie, BMI
Step One SOR-404

Firm, sure vocals, tight production, and memorable lyrics. Contact: 1300 Division St., Nashville, Tenn. 37203.

DANCE

PICKS

LONDON EXCHANGE *Memories Of You* (6:50)
 PRODUCERS: Peter Marr, Christopher Phipps
 WRITERS: Peter Marr, Christopher Phipps
 PUBLISHER: Squid Master, BMI
 MIXERS: Peter Marr, Phil Jones
Merlin MLNR-0001 (12-inch single)

Miami-based trio's chic Euro-pop with a freestyle edge could become the flavor of the season given the proper exposure. Fine production, performance, and strong song structure adds up to a potential winner. Hot crossover programmers should be on the tip. Contact: 305-253-5055.

JULIAN "JUMPIN'" PEREZ FEATURING KOOL ROCK STEADY *Ain't We Funkin' Now* (timing not listed)
 PRODUCERS: Julian "Jumpin'" Perez, Joe Smooth, Tyree
 WRITER: not listed
 PUBLISHER: Popstar, BMI
 MIXER: Tyree, Fast Eddie, Joe Smooth

D.J. International DJ-977 (12-inch single)

Jamming hip-house cut featuring label's resident rapper Steady ("Turn Up The Bass") kicking it over a number of kinetic mixes. Hooks galore. Contact: 312-559-1845.

RECOMMENDED

PARIS BY AIR *Voices In Your Head* (7:00)
 PRODUCER: Lewis A. Martinee
 WRITERS: R. Munariz, W. Clear, H. Rivera, L. Martinee
 PUBLISHER: Three Romeo's, ASCAP
 MIXERS: Lewis A. Martinee, Rique "Billy Bob" Alonso
Columbia 44-68813 (12-inch single)

From Miami's Pantera Group (Expose, Olga) comes a Latin-influenced club track that sears in its "bass" mix.

BRIAN BRIAN *A House Is Just A House* (11:05)
 PRODUCER: Scott Blackwell
 WRITER: Brian Baltromitis
 PUBLISHERS: Mic Mac/Kingmitis, ASCAP
 MIXERS: Mickey Garcia, Elvin Molina
Mic Mac MIC-519 (12-inch single)

One of the label's strongest to date. Freestyle track with house-inflected touches pleases. Contact: 212-677-6720.

E.G. DAILY *Some People* (6:19)
 PRODUCERS: Tommy Faragher, Lotto Golden
 WRITERS: T. Faragher, L. Golden
 PUBLISHERS: MCA/Mygag/Matak, ASCAP
 MIXER: Michael R. Hutchinson
A&M SP-12310 (12-inch single)

Singer/actress returns with an appealing pop cut that surprisingly enough sports an engaging Staples Singers-ish vocal approach.

ROD STEWART *Crazy About Her* (6:29)
 PRODUCERS: Rod Stewart, Andy Taylor, Bernard Edwards
 WRITERS: R. Stewart, D. Hitchings, J. Cregan
 PUBLISHERS: Rod Stewart/Intersong/Hitchings/BMG, ASCAP
 MIXERS: Al B. Sure!, Kyle West
Warner Bros. 0-21268 (12-inch single)

Stewart surprises on his latest, which could win back his club audience. Singer's inimitable delivery is married with a slamming new jack swing treatment. R&B radio could welcome as well.

STEVE "SILK" HURLEY *Work It Out* (6:20)
 PRODUCER: Steve "Silk" Hurley
 WRITER: Steve Hurley
 PUBLISHER: Last, ASCAP
 MIXER: Steve "Silk" Hurley
Atlantic 0-86325 (12-inch single)

Techno-house label debut from the Chicago mixmaster and former member of J.M. Silk.

BOSTON DAWN *I Hope She Breaks Your Heart* (8:32)
 PRODUCER: Victor Flores
 WRITERS: C. Byrd, W. Gite, D. Deegan
 PUBLISHERS: Edward Sax/Coin A Phrase, BMI
Outpost Entertainment Company OET-30003 (12-inch single)

Dance/pop tune is easily accessible and charms with thoughtful mixes and performance of merit. Contact: 213-281-5577.

GIRLS-IN-CONTROL *Dis-Girl* (5:31)
 PRODUCERS: Michael Garvin, Nathan Garvin
 WRITER: Michael Garvin
 PUBLISHER: Starloft/Celestial, ASCAP
Mario SP-101 (12-inch single)

Likable Latin pop teaser.

VERTIGO *Step Into My World* (6:29)
 PRODUCERS: M. Minichino, N. Garcia
 WRITERS: M. Minichino, N. Garcia

PUBLISHER: Melantone, ASCAP

Melanrtone MEL-101 (12-inch single)

Track comes recommended for its nice house-inspired version, which is primarily instrumental and bridges a Kraftwerk stance with a Latin pop edge. Straight-ahead version's not bad, either. Contact: 914-699-5095.

RAP

PICKS

EPMD *So Wat Cha Sayin'* (4:55)
 PRODUCERS: Erick, Parrish (EPMD)
 WRITERS: Erick, Parrish (EPMD)
 PUBLISHERS: Beach House/Patricken, ASCAP
Fresh FRE-80133 (12-inch single)

Act keeps it both funky and raw with a lazy rhythm that entrances and a delivery that can't be beat. Contact: 212-724-1440.

RECOMMENDED

BEATMASTER CLAY D & THE GET FUNKY CREW *You Gotta Be Real* (6:44)
 PRODUCERS: Clay Dixon, Frank Cesarano
 WRITERS: C. Dixon, R. Thomas
 PUBLISHERS: Lindseyanne/Big Fat, BMI
Vision VR-1224 (12-inch single)

Act adopts Cheryl Lynn's "Got To Be Real" as its base and turns it out with a retro old-school style. Contact: 305-893-9191.

M.C. RELL & THE HOUSEROCKERS *Life Of An Entertainer* (5:03)
 PRODUCERS: Van Gibbs, Edisson Elektrik
 WRITER: T. Davis
 PUBLISHER: Lami-Lam, ASCAP
 MIXER: Mat-O-Matic
Mercury 874 407-1 (c/o PolyGram) (12-inch single)

Jazzy horn breaks and production keep this one happening.

WINK-D FEATURING CANDY FRESH *Get Busy* (3:41)
 PRODUCERS: Fresh Kid Ice, S. Cobbie, J. Green
 WRITERS: Candy Fresh, SKC
 PUBLISHERS: Henstone/Musicworks, BMI
insane Beat HAL-12133 (12-inch single)

Female pumps a serious "bass" track steered around Debbie Deb's club classic. Contact: 305-666-0445.

NICE & SMOOTH *More & More Hits* (4:03)
 PRODUCERS: G. Mays, D. Barnes
 WRITER: G. Mays, D. Barnes
 PUBLISHERS: Beach House/Nice & Smooth, ASCAP
 MIXER: G. Mays, D. Barnes
Fresh FRE-80132 (12-inch single)

Brought to you with the Mary Jane Girls' "All Night Long" providing the backing and some rhymes that could use some work. Contact: 212-724-1440.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Call NOW...to order the 1988-89 edition of Billboard's INTERNATIONAL DIRECTORY OF MANUFACTURING & PACKAGING

for the Record & Audio/Tape Industries 1988-89 edition. Professional services and supplies for record and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. - \$29.00 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA

CALL TOLL-FREE 800-223-7524

(In New York State: 212 536-5174)

METALHEADS ROCK TO RAP AS CROSSOVER IDIOM GROWS

(Continued from page 1)

Programmers of shows oriented toward black audiences, such as BET's "Video Soul" and "Video Vibrations," say they do not find the same audience crossover that MTV says it does.

"In our programming of rap on BET, we are programming for a national black audience," says Jeff Newman, senior producer of music video programming. "If, in fact, the music, the videos, or both also attract a different demographic, that's fine. But rap is still a popular, viable art form among black teens, and I don't think metal is crossing to black teens as largely as rap is crossing to white teens."

VIDEOS MAKE THE SALE

But the success of both genres on television, says Newman, can be attributed to the fact that radio still does not devote enough airtime to either type of music: "Rap and metal are still not happening on radio, and that's why they're so successful on TV," he notes. "The videos are selling

the records."

Marshall Cohen, MTV executive VP and head of the channel's research division, basically agrees with Newman about the one-way nature of the crossover. He says statistical evidence indicates that heavy metal and rap music tend to draw many of the same MTV viewers.

"For one thing," says Cohen, "we program shows like 'Hard 30,' 'Head-banger's Ball,' and 'Yo! MTV Raps' in close proximity to one another, and the demographic composition of our audience tends to remain fairly static within those time frames," he says. "We also do not see any huge increase in various subsets that might be attracted to one or the other of these genres, such as blacks or teen viewers."

What's more, says Cohen, the fact that the channel's cume (the number of viewers who tune in to MTV in a given time period) remains static from rap to metal shows also indicates that many of the same viewers are watching both shows. "If these

shows were getting totally different audiences, you'd see a rise in the cume, and we don't," he points out.

Sam Kaiser, senior VP of promotion at Enigma Records, which handles rap and metal acts via both its Metal Blade label subsidiary and a distribution deal with rap label Rough House Records, agrees that the industry is seeing some sort of rap/metal audience overlap, but cautions against overstating the case.

"To a large degree, what people are experiencing at MTV and different labels, in terms of the compatibility of metal and rap, is a real occurrence," he says. "But it's too broad-stroke and premature to assume that the Metallica buyer is going to segue automatically to the Public Enemy record. To say that these two music forms are demographically compatible is accurate; however, to assume a broad psychographic connection could be a bit of an overshot. I do think, though, the compatibility of both forms with the singles music buyer will continue to grow."

To Marty Diamond, VP of artist development and video at Arista, it is not surprising that rap and metal audiences would show some correlation, since both musical genres "have an obvious lean toward young males, and both are highly regionalized underground phenomena with a strong street sense. The overlap would seem to come primarily from the similar attitudes of rebellion and right of free expression conveyed by both rap and metal."

Marko Babineau, head of promotion at Geffen Records, which features both rap and metal acts on its artist roster, echoes this view. "It's inevitable that people are going to

pay more attention to metal and rap for one simple reason—it's real and it's from the street," he says. "Both these kinds of music came right out of the street. A band like N.W.A. has sold over 1 million records and can't get on the radio, and kids want to know why. Kids have been going to Metallica concerts for years, and kept asking, 'Why isn't this on the radio?' And, in many cases, I think it's the same kids listening to both."

RADIO SPLIT ON COMPATIBILITY

Radio programmers queried on the rap/metal audience overlap question seem split in their opinions. For in-

(Continued on page 78)

NEW COMPANIES

Lawrence Forde Enterprises Inc., an entertainment, media, and publishing corporation formed by Lawrence Forde. Company will provide artist management and contract negotiation, music and print copyright, as well as publishing, production, and recording of music, film, and video projects in New York and California. P.O. Box 573, San Rafael, Calif. 94901.

British Records, originally formed as a publishing company during the early '70s by Mark Rodgers, has been revitalized by Rodgers and Geoff Gibbs, who will sign pop and rock talent to the label. First release, "Big On Small Talk," by Janet Lee, is due out this summer. 1015 Gayley Ave., Los Angeles, Calif. 90024; 213-208-359.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 10, National Academy Of Songwriters Seminar, "Rock'n'Roll Metal Explored: Hard, Heavy, and Head Bangin'." At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

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 Conference, Sheraton Park Place, Minneapolis. 612-927-4487.

July 15-16, Carolina Chapter Meeting, Downtown Marriott Hotel, Charlotte, N.C. 704-527-9650.

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.

July 29, Nashville Songwriter Assn. International's Ninth Annual Summer Seminar, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

AUGUST

August 6-9, 1989 VSDA Convention, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billy Love, 407-423-2328.

August 22, Miller/Viglione's Music Business Monthly Career Workshop III, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

SEPTEMBER

Sept. 13-16, NAB Radio '89, Convention Center, New Orleans. 202-429-5444.

Sept. 15-24, Eleventh Annual Georgia Music Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 23, Focus On Video '89, Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

LIFELINES

BIRTHS

Girl, Lauren Marcel, to Ed and Valerie Flouton, June 20, in San Clemente, Calif. He is the store manager of Sam Goody Music and Video in Huntington Beach, Calif.

Girl, Shawn Erin, to Dermot and Cathy Nolan, June 21, in Tarzana, Calif. She is the director of copyright for Warner/Chappell Music Inc.

Boy, David Stephen, to Stephen and Jane Pack Dessau, June 27, in New York. He is the president of Track Marketing Associates.

DEATHS

LuElsie Johnson, 86, following an extended illness, May 25, in Huntington, Mo. Johnson was the mother of country music entertainer Helen Cornelius.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

BIG COMPANIES BUYING 50% OF SMALLER FIRMS

(Continued from page 6)

that is found."

Hirst says Thorn is "trying to build their position in U.S. pop." He says 29% of EMI's record business is U.S. pop, a category he says represents 35% of the world market. U.K. talent contributes 31% of EMI's world sales, and pop music from other countries brings in 30%—in line with other labels' figures.

In May, Capitol-EMI announced that it was buying a 50% interest in Enigma, based in Culver City, Calif., for an undisclosed price. Some sources put it at \$12 million. Capitol said the deal would give it greater access to new artists.

A few months earlier, Thorn-EMI announced it had acquired a 50% interest in London-based Chrysalis Records. The deal was valued at \$79 million, which could be expanded to \$104 million, depending on volume and profit growth. Thorn-EMI has an option to buy the remaining interest in Chrysalis.

Competing with Thorn to buy Chrysalis was BMG Music, parent of RCA Records.

"I believe we would have purchased half of Chrysalis if the numbers were right for us," says Buziak. He adds that RCA has looked at other labels but "not anything that has been right for us."

According to Buziak, the 50-50 venture "allows a certain amount of au-

tonomy to the other party" and "buys additional market share."

It is not lack of cash that moves a Thorn-EMI to buy just 50% of other companies. Hirst points out that Thorn, which is also an electronics company, is "hugely cash-generative." Thorn's audio/visual rental centers "generate a phenomenal amount of cash."

That is generally true of other successful record companies, including the Warner Communications Inc. Music Group. But some observers say that if Time Inc. completes its proposed buyout of WCI and incurs large debt, the recorded music division might be limited in its ability to make acquisitions.

Partnership deals are emerging in the radio industry as well. Metroplex Communications in the past nine months has acquired two-thirds ownership of several radio stations in Cleveland and Buffalo. The other third was bought by Larry Robinson. The Cleveland acquisition was for \$11.4 million, Buffalo for \$6.4 million.

Steve Godofsky, executive VP/group manager of Metroplex, says partial buyouts are becoming common in radio because "corporations don't have to use all their own money." He adds, "We provide the management and operational expertise, and Mr. Robinson provides the additional capital."

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/27	Close 7/3	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1229.1	16%	17	+1/2
CBS Inc.	377.3	209	201 1/2	-7 1/2
Capital Cities Communications	95.7	471 1/2	464	-7 1/2
Carolco Pictures	509.7	11 1/2	11 1/2	-1/2
Coca-Cola	2098.8	58 1/2	56 1/2	-2 1/2
Columbia Pictures	2142	23	21 1/2	-1 1/2
Walt Disney	1878.7	95 1/2	93 1/2	-1 1/2
Eastman Kodak	5141.9	49	47 1/2	-1 1/2
Handleman	200.4	29 1/2	28 1/2	-1 1/2
MCA Inc.	2009.9	61	58 1/2	-2 1/2
MGM/UA	335.2	18 1/2	18 1/2	-3/4
Orion Pictures Corp.	226.3	22 1/2	21 1/2	-1 1/2
Paramount Communications Inc.	8709.4	60 1/2	60 1/2	-1/2
Pathe Communications	28.5	4	3 1/2	-1/2
Sony Corp.	129.9	54 1/2	53 1/2	-1/2
TDK	13.8	77 1/2	83	+5 1/2
Vestron Inc.	262.9	4 1/2	3 1/2	-1 1/2
Warner Communications Inc.	5176.7	58 1/2	60 1/2	+1 1/2
Westinghouse	1244.7	64	62 1/2	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	34.9	8 1/2	8	-1/2
Electrosound Group Inc.	10.3	1 1/2	1 1/2	+1/2
Nelson Holdings Int'l	55.5	1/2	1/2	+1/2
New World Pictures				.....
Price Communications	36.6	8 1/2	6 1/2	-2 1/2
Prism Entertainment	30	3 1/2	3 1/2	.....
Unitel Video	3.6	13 1/2	13 1/2	+1/2
OVER THE COUNTER				
Acclaim Entertainment		4 1/2	4 1/2	.....
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		5	4 1/2	-1/2
LIN Broadcasting		115 1/2	114 1/2	-1 1/2
LIVE Entertainment		17 1/2	17 1/2	.....
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		6 1/2	6	-1/2
Rentrak		2 1/2	2 1/2	.....
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		72	76	+4
Shorewood Packaging		23 1/2	23	-1/2
Sound Warehouse				.....
Specs Music		8 1/2	8 1/2	.....
Starstream Communications Group, Inc.		1 1/2	1 1/2	.....
Trans World Music		22 1/2	22 1/2	.....
Video Jukebox Network		3 1/2	3 1/2	.....
Wall To Wall Sound And Video		3 1/2	3 1/2	.....
Westwood One		10 1/2	10 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		176	176	.....
Pickwick		222	222	.....
Really Useful Group		635	635	.....
Thorn EMI		748	758	+10

THE WANDERER RULES THE NIGHT.

DION

MAJOR  EXPOSURE
INCLUDING A NEW 1/2 HOUR SPECIAL
TO AIR IN LATE JULY

*And The
Night
Good Still*

The first single from his critically acclaimed debut Arista album, Yo Frankie, now bulleting up the charts.
Produced and Arranged by Dave Edmunds. Watch for Dion on tour, headlining this summer, plus special dates with Lou Reed.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE PANEL OF DEALERS that report record sales to the Hot 100 chart has been revised, effective with this issue. The sales panel is changed less frequently than the radio panel, but we update it at least once a year in response to changes in the marketplace. This column is more radio-oriented than sales-oriented, because airplay usually precedes sales and the column highlights the up-and-coming. It is important, however, to take a careful look occasionally at the methodology that goes into the sales side of the Hot 100.

THE POP RETAIL PANEL consists of a mixture of three kinds of accounts: retail outlets, one-stops, and rackjobbers. The Hot 100 and Top Pop Albums charts use the same panel, with a few exceptions such as the racks, which report only to the albums chart. For the Hot 100, there are 195 accounts in total on the new panel, including many retail chain reports. For example, the 700-store Musicland chain supplies one report at the present time for its entire chain. The 195 reports thus represent collectively thousands of individual locations throughout the country. To differentiate between small individual dealers reporting and huge chains and one-stops, weights are assigned to each dealer's report. We assign the weights after obtaining and carefully averaging lists of the relative volume of all major accounts supplied by the six record distribution companies: CBS, WEA, PolyGram, RCA, MCA, and CEMA. These weights are revised once a year, and new weights were implemented as part of this panel change.

ALL 195 DEALERS ARE asked to report their top 30 best-selling singles each week, combining unit sales of all single configurations in their reports: 7-inch vinyl, 12-inch vinyl, cassette singles, cassette maxisingles, and CD singles (both 3-inch and 5-inch). Each unit sold is to be counted equally regardless of retail price, unlike the RIAA, which counts 12-inch vinyl singles as 2 units in awarding gold and platinum singles. The No. 1 record on a dealer's report receives 30 points, No. 2 receives 29 points, and so on down to No. 30 receiving one point. Each dealer's report is then weighted, with the largest chain report assigned a weight 20 times larger than the smallest dealers, and six weight categories in between, for eight categories in total. The weighted reports are compiled, and the top 40 of the final point rankings appear in print on this page. These same point totals are added together with the radio airplay point totals to make the final Hot 100 rankings.

THE SYSTEM IS FAR from perfect, but it is the most accurate available with current technology. New technology is being introduced into the retail marketplace, however, that uses scanners at the checkout counter to read bar codes already furnished on most records and tapes. This new methodology allows stores to keep precise records on what is sold across the counter each day. Billboard is putting a high priority on developing a way of obtaining these exact computer-generated piece counts from retailers, to replace our current system of receiving a ranking of best-sellers.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 243 REPORTERS	TOTAL ON
HANGIN' TOUGH					
NEW KIDS ON THE... COLUMBIA	2	3	24	29	47
DON'T WANNA LOSE YOU					
GLORIA ESTEFAN EPIC	1	1	15	17	151
IF I COULD TURN BACK TIME					
CHER GEFEN	1	0	16	17	64
RIGHT HERE WAITING					
RICHARD MARX EMI	0	2	10	12	193
THE PRISONER					
HOWARD JONES ELEKTRA	0	1	7	8	79
SHOWER ME WITH YOUR LOVE					
SURFACE COLUMBIA	1	0	7	8	55
NIGHT TRAIN					
GUNS 'N ROSES GEFEN	0	0	8	8	8
ANGEL EYES					
THE JEFF HEALEY BAND ARISTA	0	0	7	7	101
SOUL PROVIDER					
MICHAEL BOLTON COLUMBIA	0	0	7	7	85
I'M THAT TYPE OF GUY					
L.L. COOL J DEF JAM	0	0	6	6	106

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

FOR WEEK ENDING JULY 15, 1989

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	1
2	4	EXPRESS YOURSELF	MADONNA	2
3	7	TOY SOLDIERS	MARTIKA	4
4	13	BATDANCE (FROM "BATMAN")	PRINCE	6
5	2	GOOD THING	FINE YOUNG CANNIBALS	3
6	1	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	5
7	6	MISS YOU LIKE CRAZY	NATALIE COLE	7
8	11	WHAT YOU DON'T KNOW	EXPOSE	8
9	12	THE DOCTOR	THE DOOBIE BROTHERS	9
10	8	I WON'T BACK DOWN	TOM PETTY	17
11	19	ON OUR OWN	BOBBY BROWN	12
12	5	I DROVE ALL NIGHT	CYNDI LAUPER	11
13	15	ONCE BITTEN TWICE SHY	GREAT WHITE	16
14	17	SD ALIVE	LOVE AND ROCKETS	10
15	18	LAY YOUR HANDS ON ME	BON JOVI	13
16	16	CRAZY ABOUT HER	ROD STEWART	15
17	9	BUFFALO STANCE	NENEH CHERRY	20
18	14	ROOMS ON FIRE	STEVIE NICKS	21
19	23	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	19
20	26	I LIKE IT	DINO	18
21	10	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	22
22	20	MY BRAVE FACE	PAUL MCCARTNEY	26
23	30	DRESSED FOR SUCCESS	ROXETTE	24
24	29	I'M THAT TYPE OF GUY	L.L. COOL J	33
25	32	ME MYSELF AND I	DE LA SOUL	42
26	24	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	23
27	25	WIND BENEATH MY WINGS	BETTE MIDLER	25
28	28	DOWN BOYS	WARRANT	32
29	35	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	36
30	22	INTO THE NIGHT	BENNY MARDONES	37
31	34	SECRET RENDEZVOUS	KARYN WHITE	29
32	27	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	43
33	33	SEND ME AN ANGEL '89	REAL LIFE	27
34	—	NO MORE RHYME	DEBBIE GIBSON	30
35	37	HEY BABY	HENRY LEE SUMMER	28
36	21	SATISFIED	RICHARD MARX	14
37	36	EVERY LITTLE STEP	BOBBY BROWN	41
38	38	IN MY EYES	STEVIE B	45
39	—	COLD HEARTED	PAULA ABDUL	31
40	—	KEEP ON MOVIN'	SOUL II SOUL	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GOOD THING	FINE YOUNG CANNIBALS	3
2	3	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	1
3	4	EXPRESS YOURSELF	MADONNA	2
4	2	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	5
5	5	TOY SOLDIERS	MARTIKA	4
6	6	SATISFIED	RICHARD MARX	14
7	9	SO ALIVE	LOVE AND ROCKETS	10
8	8	MISS YOU LIKE CRAZY	NATALIE COLE	7
9	7	I DROVE ALL NIGHT	CYNDI LAUPER	11
10	10	WHAT YOU DON'T KNOW	EXPOSE	8
11	11	THE DOCTOR	THE DOOBIE BROTHERS	9
12	13	LAY YOUR HANDS ON ME	BON JOVI	13
13	14	BATDANCE (FROM "BATMAN")	PRINCE	6
14	12	BUFFALO STANCE	NENEH CHERRY	20
15	17	ON OUR OWN	BOBBY BROWN	12
16	18	CRAZY ABOUT HER	ROD STEWART	15
17	19	I LIKE IT	DINO	18
18	20	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	19
19	15	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	23
20	16	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	22
21	24	ONCE BITTEN TWICE SHY	GREAT WHITE	16
22	25	SEND ME AN ANGEL '89	REAL LIFE	27
23	22	WIND BENEATH MY WINGS	BETTE MIDLER	25
24	21	ROOMS ON FIRE	STEVIE NICKS	21
25	23	I WON'T BACK DOWN	TOM PETTY	17
26	27	DRESSED FOR SUCCESS	ROXETTE	24
27	29	HEY BABY	HENRY LEE SUMMER	28
28	28	EVERY LITTLE STEP	BOBBY BROWN	41
29	31	COLD HEARTED	PAULA ABDUL	31
30	26	DOWN BOYS	WARRANT	32
31	30	INTO THE NIGHT	BENNY MARDONES	37
32	38	RIGHT HERE WAITING	RICHARD MARX	38
33	32	NO MORE RHYME	DEBBIE GIBSON	30
34	34	THE END OF THE INNOCENCE	DON HENLEY	34
35	35	SECRET RENDEZVOUS	KARYN WHITE	29
36	36	HEADED FOR A HEARTBREAK	WINGER	35
37	37	SACRED EMOTION	DONNY OSMOND	39
38	33	MY BRAVE FACE	PAUL MCCARTNEY	26
39	39	HOOKED ON YU	SWEET SENSATION	40
40	40	IN YOUR EYES	PETER GABRIEL	48

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

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

18 AND LIFE (New Jersey Underground, ASCAP)	78 GONNA MAKE IT (Cutting, ASCAP)	97 PATIENCE (Guns N' Roses, ASCAP) CLM
84 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triples Star, BMI) CPP	3 GOOD THING (Walt Disney, ASCAP) HL	63 POP SINGER (Riva, ASCAP) WBM
83 ALL I WANT IS YOU (U2, ASCAP/Chappell & Co., ASCAP) HL	71 HANGIN' TOUGH (Maurice Starr, ASCAP)	56 THE PRISONER (Hojo, BMI)
47 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	35 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	86 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
5 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	28 HEY BABY (Leslum, BMI/Virgin Songs, BMI) CLM	38 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
6 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	40 HOOKED ON YOU (Lifa, BMI)	60 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
66 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL	11 I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	57 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
20 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	18 I LIKE IT (Island, BMI/Onid, BMI) WBM	21 ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
53 CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM	94 I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM	39 SACRED EMOTION (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
43 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	17 I WON'T BACK DOWN (Gene Gator, ASCAP/SBK April, ASCAP) HL/CPP	14 SATISFIED (Chi-Boy, ASCAP) CLM
31 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	77 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	29 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
80 COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	1 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	27 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
70 COMIN' DOWN TONIGHT (Rocknocker, ASCAP/Hittlist, ASCAP/Too Tall, BMI)	23 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	58 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
65 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	92 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM	10 SO ALIVE (Warner-Tamerlane, BMI) WBM
49 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	32 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	76 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
15 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	45 IN MY EYES (Saja, BMI/Mya-T, BMI) HL	55 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM
50 CRY (SBK Blackwood, BMI) HL	48 IN YOUR EYES (THEME FROM "SAY ANYTHING") (Clotfene, BMI/Hidden Pun, BMI)	59 TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
96 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL	37 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	74 TELL ME I'M NOT DREAMING (See This House, ASCAP/Colgems-EMI, ASCAP/Sudano Songs, BMI) WBM
75 DANCING IN HEAVEN (ORBITAL BE-BOP) (Zomba, ASCAP)	54 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	95 THINKING OF YOU (Cutting, ASCAP)
9 THE DOCTOR (Windecor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	89 JACKIE BROWN (Riva, ASCAP)	22 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
64 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	72 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	4 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
44 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	52 KEEP ON MOVIN' (Virgin, ASCAP) CPP	62 TROUBLE ME (Christian Burial, ASCAP)
33 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	13 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM	87 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
24 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	61 LITTLE FIGHTER (Vavoom, ASCAP) WBM	73 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
34 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	90 LOVE HAS TAKEN ITS TOLL (Dasnice, BMI/Linz, BMI)	68 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP
81 EVERLASTING LOVE (Hojo, BMI)	69 LOVE TRAIN (Mangoward Ltd., ASCAP/WB, ASCAP) WBM	8 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
41 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	42 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	63 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
2 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	7 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM	19 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM
79 FASCINATION STREET (Fiction, BMI)	97 MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipper, ASCAP) HL	25 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
46 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	26 MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL	85 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Venture Tres, ASCAP) CPP
51 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	99 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP) HL	98 YOU ARE THE ONE (Tarpell, ASCAP)
36 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	30 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	91 YOU'RE MY ONE AND ONLY (TRUE LOVE) (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
	100 NOTHING (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP	
	12 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	
	16 ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL	
	88 OPEN LETTER (TO A LANDLORD) (Dare To Dream, ASCAP/Famous, ASCAP) CPP	

LABELS HALTING 7-INCH SERVICE TO RADIO

(Continued from page 1)

John Fagot, VP of promotion at Capitol, whose comment was echoed by virtually every label executive contacted by Billboard.

To that end, all labels now report that every single they ship to radio is manufactured in 5-inch CD form; the only variations in the scenario relate to whether all stations or just a subgroup receive the CD and whether 7-inch vinyl is shipped to stations automatically or only when requested.

A memo regarding 7-inch vinyl service sent in late June to "all pop radio" by Geary Tanner, senior director of national promotion at RCA, outlines the rationale all labels seem to be utilizing in announcing their defection from vinyl: "In view of the fact that most radio stations no longer require 7-inch singles," Tanner wrote, "RCA has decided to discontinue service on this configuration as of Aug. 1. We hope no station will be disadvantaged by this decision, but if for any reason you need a vinyl 7-inch single on any of our releases, please contact your local RCA rep."

Although RCA's decision to stop servicing vinyl will reduce the label's costs for both postage and manufacturing, Tanner stresses, "It's not a question of the cost—it's just not necessary anymore. We don't care what it costs to service radio, because we want them to have whatever configuration they need."

Exactly what configuration radio needs was what Steve Resnik, national promotion director at A&M, set out to discover late last year, when he visited a number of stations and, he says, was told, "Please—take all the vinyl we have."

As a result of Resnik's trip, A&M stopped sending 7-inch vinyl to radio as of the first of the year.

"What I did," he says, "was order 200 commercial copies of every [vinyl] single for my office. I've been mailing five to each promotion person just so they have them—for any stations that need them, tiny stations that don't have CD players."

Yet the price of CD players has dropped so low at this point, Resnik says, that the number of stations lacking players now seems virtually nil.

"I had one station call me in the last month that wanted a vinyl copy," he says. "In fact, I wrote a memo to production yesterday saying don't send me 200 anymore—send me 50. And I think in a month I'll be sending another letter saying don't send me any."

Most label executives point out that CD production time has improved to the point where the previous time lag between servicing of 7-inch vinyl and CD single has all but disappeared. "You can pretty much be in sync with scheduling," says Steve Meyer, senior VP of promotion at MCA, adding that the disappearance of vinyl is "not even an issue" at radio.

Like other label executives who attended the Bobby Poe Pop Music Report convention in Tysons Corner, Va., June 23-24, Meyer notes that the question of vinyl service at radio was much under discussion there. "It was asked from a panel to a room full of about 200 people—out of which at least two-thirds were radio—and I think two people in the room from radio raised their hands and said they needed vinyl."

At present, says Meyer, MCA is keeping vinyl as a backup, but cutting down the amount of bulk ser-

vice, "because once you've serviced a CD, you don't need to reservice the single. So where the staffs used to get backup copies of promotional 7-inches, those are being completely diminished down to a minimal quantity. And we still do a vinyl mailer—which I'm sure within the next six months is going to be deleted as well, except for those people that really need it. And then they can probably get it off of an album."

At other labels, the issue of servicing 7-inch vinyl seems to be shaping up in much the same manner.

• At Columbia, "I can't find anybody who uses [45s] anymore," says Burt Baumgartner, VP of singles promotion. "They're telling us they're not even listening to vinyl copies for review." Columbia hand-delivers CD singles to radio, he says. "Every station we deal with gets a CD single." He estimates the label now manufactures 1,000 CD single copies, and says he sees that number increasing in the near future.

Though Baumgartner cannot give a kickoff date for a strict no-vinyl service policy at the label, he says that eventually "we'll increase the number of CD singles we do, while elimi-

nating vinyl. We'll also cut out double shipping—the factory will ship the CD singles directly."

• At Capitol, A and B lists now determine which stations get serviced with CD singles, says Fagot. Those stations on the first list—"a ton of stations, thousands of stations, a number of which are in very small communities"—are serviced 7-inch vi-

'I can't find anyone who still uses 45s'

nyl "to cart up," he says; stations on the B list, however—"stations that have a reporting status of significance, or the station is an important station that sells records for us"—are serviced CD promotional singles via Capitol's local promotion staff. "We're right in the process of switching so that every release is going to come out on a promo CD," says Fagot.

• Warner Bros. is still servicing 7-inch vinyl to radio, says George Gerrity, VP of promotion, "but we have CD singles on virtually every record that comes out at this point." Adds

Gerrity: "We most likely will be phasing 7-inches out here within a short period of time—I think by the end of the year. Because in all honesty, it's just a duplication of effort, and a duplication on a lot of different levels. And it's become an unnecessary thing—as unfortunate as it may be to those who want to be nostalgic about it."

• I.R.S. Records instituted a no-vinyl servicing policy to radio as of April 1—a move that Barry Lyons, VP of promotion, says brought "minimal" feedback from radio. "There was a definite sigh of relief from album rock stations that we weren't going to be contributing to that humongous pile of vinyl 12-inchers that they all hate anyway," says Lyons. "Of course, they now have a similar pile of CD singles that at some point or another they hate too, but . . ."

• At Atlantic, "We will try to service the right people with vinyl," says Vince Faraci, senior VP of marketing and promotion. "There are people in small markets who don't have CDs in studio yet, so we'll try to customize our service." Nonetheless, he adds, "I don't think it's that far away before vinyl is phased out completely to ra-

dio."

• Rick Bisceglia, VP of pop promotion at Arista, says the label is still servicing vinyl to radio. "We're not being hesitant with our plan," he says. "I think we're in a transition stage." Bisceglia says Arista is "slowly eliminating vinyl" as the demand for it at radio decreases. "We ship vinyl to those who need vinyl; we ship CD to those who need CD."

• And at the new SBK label, Dan Glass, senior VP of promotion, says there are indeed plans to abandon servicing the 7-inch single to radio. Although the label has already pressed vinyl 45s of new singles by Katrina & the Waves, Daryl Tookes, and Boogie Box High, "after that," says Glass, "no more 7-inch vinyl DJs."

SBK's Glass says the CD single offers special marketing and promotional opportunities. To make use of those opportunities, Glass says, when label act Wendy Hall's single is issued next month, the CD single will include both the song and a 2½-minute interview with the artist. In general, he says, "I'll try to put something on there besides just a 3-minute single."

FOR WEEK ENDING JULY 15, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ NO. 1 ★ ★	
1	3	5	8	SECRET RENDEZVOUS	KARYN WHITE
				WARNER BROS. 7-27863	1 week at No. One
2	1	4	9	I LIKE IT	DINO
				4TH & B'WAY 7483/ISLAND	
3	2	1	11	BABY DON'T FORGET MY NUMBER	MILLI VANILLI
				ARISTA 1-9832	
4	5	9	7	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED
				ELEKTRA 7-69297	
5	7	7	8	WHAT YOU DON'T KNOW	EXPOSE
				ARISTA 1-9836	
6	9	10	6	TOY SOLDIERS	MARTIKA
				COLUMBIA 38-68747	
7	11	14	5	ON OUR OWN	BOBBY BROWN
				MCA 53662	
8	8	8	7	EXPRESS YOURSELF	MADONNA
				SIRE 7-22948/WARNER BROS.	
9	4	2	15	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK
				COLUMBIA 38-68671	
10	12	15	4	BATDANCE (FROM "BATMAN")	PRINCE
				WARNER BROS. 7-22924	
11	6	3	15	BUFFALO STANCE	NENEH CHERRY
				VIRGIN 7-99231	
12	10	6	10	ME MYSELF AND I	DE LA SOUL
				TOMMY BOY 926	
13	13	17	6	KEEP ON MOVIN'	SOUL II SOUL
				VIRGIN 7-99205	
14	14	11	8	IN MY EYES	STEVIE B
				LMR 74004	
15	15	18	4	SHOWER ME WITH YOUR LOVE	SURFACE
				COLUMBIA 38-68746	
16	16	19	5	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM
				MCA 53660	
17	18	20	5	I'M THAT TYPE OF GUY	LL COOL J
				DEF JAM 38-68902/COLUMBIA	
18	17	12	11	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER
				ATLANTIC 7-88899	
19	20	23	3	COLD HEARTED	PAULA ABDUL
				VIRGIN 7-99196	
20	19	16	12	MISS YOU LIKE CRAZY	NATALIE COLE
				EMI 50185	
21	22	22	5	HOOKED ON YOU	SWEET SENSATION
				ATCO 7-99210	
22	21	13	18	EVERY LITTLE STEP	BOBBY BROWN
				MCA 53618	
23	23	24	6	GOOD THING	FINE YOUNG CANNIBALS
				I.R.S. 53639/MCA	
24	24	21	17	FOREVER YOUR GIRL	PAULA ABDUL
				VIRGIN 7-99230	
25	26	28	3	TURNED AWAY	CHUCKII BOOKER
				ATLANTIC 7-88917	
26	25	25	7	SEND ME AN ANGEL '89	REAL LIFE
				CURB 10531	
27	27	—	2	YOU'RE MY ONE AND ONLY (TRUE LOVE)	SEDUCTION
				VENETTA WV-1433/A&M	
28	28	27	3	RIGHT NEXT TO ME	WHISTLE
				SELECT 2005	
29	NEW	—	1	DON'T WANNA LOSE YOU	GLORIA ESTEFAN
				EPIC 34-68959/E.P.A.	
30	30	—	2	GONNA MAKE IT	SA-FIRE
				CUTTING 874 278-7/POLYGRAM	

Products with the greatest airplay gains this week. ♦ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING JULY 15, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM		P.D.: Steve Ellis	
1	Donna Summer, This Time I Know It's For Real	1	Prince, Bataunde (From "Batman")
2	Exposé, What You Don't Know	2	New Kids On The Block, I'll Be Loving You (Fore
3	Milli Vanilli, Baby Don't Forget My Number	3	Martika, Toy Soldiers
4	New Kids On The Block, I'll Be Loving You (Fore	4	Fine Young Cannibals, Good Thing
5	Soul II Soul, Keep On Movin'	5	Natalie Cole, Miss You Like Crazy
6	Neneh Cherry, Buffalo Stance	6	Donna Summer, This Time I Know It's For Real
7	Karyn White, Secret Rendezvous	7	Pajama Party, Yo No Se
8	Madonna, Express Yourself	8	Dino, I Like It
9	Dino, I Like It	9	Benny Mardones, Into The Night
10	Real Life, Send Me An Angel '89	10	De La Soul, Me Myself And I
11	De La Soul, Me Myself And I	11	Rob Base & D.J. E-Z-Rock, Joy And Pain
12	Bobby Brown, Every Little Step	12	Soul II Soul, Keep On Movin'
13	TKA, You Are The One	13	Exposé, What You Don't Know
14	Maurice, This Is Acid	14	Stevie B, In My Eyes
15	Stevie B, In My Eyes	15	Jimmy Harnen + Synchrony, Where Are You Now?
16	Sweet Sensation, Hooked On You	16	Bobby Brown, On Our Own
17	Simply Red, If You Don't Know Me By Now	17	Jody Watley With Eric B. & Rakim, Friends
18	Sa-Fire, Gonna Make It	18	Seduction, You're My One And Only (True Love)
19	Pajama Party, Yo No Se	19	L.L. Cool J, I'm That Type Of Guy
20	Diana Ross, Working Overtime	20	Paula Abdul, Forever Your Girl
21	Lisa Lisa & Cult Jam, Just Git It Together	21	Bobby Brown, Every Little Step
22	Alta Dustin, One Man Woman	22	Love And Rockets, So Alive
23	Paula Abdul, Cold Hearted	23	Chuckii Booker, Turned Away
24	Jody Watley With Eric B. & Rakim, Friends	24	Milli Vanilli, Baby Don't Forget My Number
25	Prince, Bataunde (From "Batman")	25	Karyn White, Secret Rendezvous
26	Bobby Brown, On Our Own	26	Real Life, Send Me An Angel '89
27	Johnny O, Highways Of Love	27	Madonna, Express Yourself
28	Joey Kid, Everything I Own	28	Sweet Sensation, Hooked On You
29	Debbie Gibson, No More Rhyme	29	Sa-Fire, Gonna Make It
30	Judy Torres, Love Story	30	Surface, Shower Me With Your Love
31	Natalie Cole, Miss You Like Crazy	31	Paula Abdul, Cold Hearted
32	Samantha Fox, Love House	32	Rod Stewart, Crazy About Her
33	Gloria Estefan, Don't Wanna Lose You	33	Gloria Estefan, Don't Wanna Lose You
34	L.L. Cool J, I'm That Type Of Guy	34	Royalaly, Baby Gonna Shake
35	Dead Or Alive, Come Home With Me Baby	35	New Kids On The Block, Hangin' Tough
EX	Sandra, Everlasting Love	EX	Kon Kan, Harry Houdini
EX	New Order, Round And Round	EX	Holly Johnson, Love Train
EX	Stacey Q, Give You All My Love	EX	Dead Or Alive, Come Home With Me Baby
		EX	Debbie Gibson, No More Rhyme
		EX	Robert Palmer, Tell Me I'm Not Dreaming
		EX	Living In A Box, Blow The House Down
		EX	Stacey Q, Give You All My Love
		EX	Aretha Franklin & Whitney Houston, It Isn't, It

Power 106FM		P.D.: Jeff Wyatt	
1	Neneh Cherry, Buffalo Stance	1	Neneh Cherry, Buffalo Stance
2	New Kids On The Block, I'll Be Loving You (Fore	2	Dino, I Like It
3	De La Soul, Me Myself And I	3	Karyn White, Secret Rendezvous
4	Karyn White, Secret Rendezvous	4	Milli Vanilli, Baby Don't Forget My Number
5	Milli Vanilli, Baby Don't Forget My Number	5	Exposé, What You Don't Know
6	Donna Summer, This Time I Know It's For Real	6	Stevie B, In My Eyes
7	Exposé, What You Don't Know	7	Simply Red, If You Don't Know Me By Now
8	Stevie B, In My Eyes	8	Paula Abdul, Forever Your Girl
9	Simply Red, If You Don't Know Me By Now	9	Fine Young Cannibals, Good Thing
10	Paula Abdul, Forever Your Girl	10	Madonna, Express Yourself
11	Fine Young Cannibals, Good Thing	11	Bobby Brown, On Our Own
12	Madonna, Express Yourself	12	Raiana Paige, Open Up Your Heart
13	Bobby Brown, On Our Own	13	Prince, Bataunde (From "Batman")
14	Raiana Paige, Open Up Your Heart	14	Martika, Toy Soldiers
15	Prince, Bataunde (From "Batman")	15	Jody Watley With Eric B. & Rakim, Friends
16	Martika, Toy Soldiers	16	Rod Stewart, Crazy About Her
17	Jody Watley With Eric B. & Rakim, Friends	17	Paula Abdul, Cold Hearted
18	Rod Stewart, Crazy About Her	18	Sandee, Notice Me
19	Paula Abdul, Cold Hearted	19	Real Life, Send Me An Angel '89
20	Sandee, Notice Me	20	TKA, You Are The One
21	Real Life, Send Me An Angel '89	21	Sweet Sensation, Hooked On You
22	TKA, You Are The One	22	Boy George, Don't Take My Mind On A Trip
23	Sweet Sensation, Hooked On You	23	Sa-Fire, Gonna Make It
24	Boy George, Don't Take My Mind On A Trip	24	The Jacksons, Nothin' (That Compares 2 U)
25	Sa-Fire, Gonna Make It	25	Stevie B, I Wanna Be The One
26	The Jacksons, Nothin' (That Compares 2 U)	26	Soul II Soul, Keep On Movin'
27	Stevie B, I Wanna Be The One	27	Dead Or Alive, Come Home With Me Baby
28	Soul II Soul, Keep On Movin'	28	Information Society, Lay All Your Love On Me
29	Dead Or Alive, Come Home With Me Baby	29	Seduction, You're My One And Only (True Love)
30	Information Society, Lay All Your Love On Me	30	Johnny O, Highways Of Love
EX	Seduction, You're My One And Only (True Love)	EX	Robert Palmer, Tell Me I'm Not Dreaming
EX	Johnny O, Highways Of Love	EX	Stacey Q, Give You All My Love
EX	Robert Palmer, Tell Me I'm Not Dreaming	EX	Holly Johnson, Love Train
EX	Stacey Q, Give You All My Love	EX	Debbie Gibson, No More Rhyme
EX	Holly Johnson, Love Train	EX	Robert Palmer, Tell Me I'm Not Dreaming
EX	Debbie Gibson, No More Rhyme	EX	Living In A Box, Blow The House Down
EX	Robert Palmer, Tell Me I'm Not Dreaming	EX	Stacey Q, Give You All My Love
EX	Living In A Box, Blow The House Down	EX	Aretha Franklin & Whitney Houston, It Isn't, It
EX	Stacey Q, Give You All My Love		
EX	Aretha Franklin & Whitney Houston, It Isn't, It		

Q102		P.D.: Elvis Duran	
1	Prince, Bataunde (From "Batman")	1	Prince, Bataunde (From "Batman")
2	New Kids On The Block, I'll Be Loving You (Fore	2	New Kids On The Block, I'll Be Loving You (Fore
3	Martika, Toy Soldiers	3	Martika, Toy Soldiers
4	Fine Young Cannibals, Good Thing	4	Fine Young Cannibals, Good Thing
5	Natalie Cole, Miss You Like Crazy	5	Natalie Cole, Miss You Like Crazy
6	Donna Summer, This Time I Know It's For Real	6	Donna Summer, This Time I Know It's For Real
7	Pajama Party, Yo No Se	7	Pajama Party, Yo No Se
8	Dino, I Like It	8	Dino, I Like It
9	Benny Mardones, Into The Night	9	Benny Mardones, Into The Night
10	De La Soul, Me Myself And I	10	De La Soul, Me Myself And I
11	Rob Base & D.J. E-Z-Rock, Joy And Pain	11	Rob Base & D.J. E-Z-Rock, Joy And Pain
12	Soul II Soul, Keep On Movin'	12	Soul II Soul, Keep On Movin'
13	Exposé, What You Don't Know	13	Exposé, What You Don't Know
14	Stevie B, In My Eyes	14	Stevie B, In My Eyes
15	Jimmy Harnen + Synchrony, Where Are You Now?	15	Jimmy Harnen + Synchrony, Where Are You Now?
16	Bobby Brown, On Our Own	16	Bobby Brown, On Our Own
17	Jody Watley With Eric B. & Rakim, Friends	17	Jody Watley With Eric B. & Rakim, Friends
18	Seduction, You're My One And Only (True Love)	18	Seduction, You're My One And Only (True Love)
19	L.L. Cool J, I'm That Type Of Guy	19	L.L. Cool J, I'm That Type Of Guy
20	Paula Abdul, Forever Your Girl	20	Paula Abdul, Forever Your Girl
21	Bobby Brown, Every Little Step	21	Bobby Brown, Every Little Step
22	Love And Rockets, So Alive	22	Love And Rockets, So Alive
23	Chuckii Booker, Turned Away	23	Chuckii Booker, Turned Away
24	Milli Vanilli, Baby Don't Forget My Number	24	Milli Vanilli, Baby Don't Forget My Number
25	Karyn White, Secret Rendezvous	25	Karyn White, Secret Rendezvous
26	Real Life, Send Me An Angel '89	26	Real Life, Send Me An Angel '89
27	Madonna, Express Yourself	27	Madonna, Express Yourself
28	Sweet Sensation, Hooked On You	28	Sweet Sensation, Hooked On You



WHO'S WHO IN

NEW MUSIC SEMINAR 10

JULY 15-19

SUNDAY, JULY 16

12:00PM

INDEPENDENT LABELS & DISTRIBUTORS (NORTH BALLROOM)
PAT MONACO (LANDMARK DISTRIBUTORS), MODERATOR
RON ALBER (VISION RECORDS)
ALAN BECKER (IMPORTANT RECORDS DISTRIBUTION)
TED HIGASHIOKA (CALIFORNIA RECORD DISTRIBUTORS)
CATHY JACOBSON (4TH & BROADWAY/MANGO RECORDS)
TOM SILVERMAN (TOMMY BOY RECORDS)

COLLEGE RADIO: STEPPING STONE OR SLAGHEAP?

(SOUTH BALLROOM)
GERARD COSLOY (HOMESTEAD RECORDS), MODERATOR
GLENN BOOTHE (WXYC - CHAPEL HILL)
TOM HAZELMEYER (AMPHETAMINE REPTILE RECORDS)
TOM HOFFMAN (WRCT - PITTSBURGH)
TERI MOTT (KMUW - WICHITA)
STEVE TIPP (CBS RECORDS)
TIM ZIEGLER (KUSF - SAN FRANCISCO)

PMRC'S SECRET WEAPON (ASTOR)
20 MIN. FILM

MIXING MONEY & MUSIC: GETTING THE MOST FOR YOUR RECORDING
DOLLAR (SCHUBERT)
CHARLES BENANTY (SOUNDWORKS STUDIO), MODERATOR
ROMA BARAN
TONY BONGIOVI (POWER STATION)

JANE BRINTON (THIS BEATS WORKIN' MANAGEMENT)
IAN NORTH (INS RECORDING)
More (to be announced)

ART OF PROGRAMMING DANCE MUSIC (MAJESTIC)
MOJD NICOSIA (ATLANTIC RECORDS), MODERATOR
MATT BLACK (COLD CUT)
JONATHAN MORE (COLD CUT)
RICK SQUILLANTE (2826 LIMITED)

DANNY TENAGLIA (STAY TUNED PRODUCTIONS)
MARTIN LUNA (AUDIO TALENT RECORD POOL)
D.J. RED ALERT (KISS-FM - NEW YORK)
TED PATTERSON (CLUB RIO - ATLANTA)
PAUL REHM (KKMG MAGIC FM - COLORADO SPRINGS)

AUSTRALIA: BREAKING THROUGH THE KANGAROO CURTAIN (SOHO)
KIM FRANKIEWICZ (MMA), MODERATOR
PHIL TRIPP (IMMEDIA)
MARTIN JENNINGS (HOT RECORDS/MANAGEMENT)
WARREN FAHEY (LARRIKI RECORDS)
STEVEN WALKER (3RRR RADIO)
CHRIS MOSS (CBS RECORDS)
JEREMY FABINYI (MENTAL MANAGEMENT)
JUSTIN VAN STORM (ROOART RECORDS)

2:00PM

ROCK INDEPENDENTS - DO OR DIE: OPTIONS FOR SURVIVAL
(NORTH BALLROOM)
CRAIG MARKS (HOMESTEAD RECORDS/DUTCH EAST), MODERATOR
GLENN MORROW (BAR NONE RECORDS)
PETER WRIGHT (MUTE RECORDS)
TERRY MCBRIDE (NETTWERK PRODUCTIONS)
JONATHAN PONEMAN (SUB POP INDUSTRIES)
ROBIN HURLEY (ROUGH TRADE RECORDS)
SHEENAH FAIR (RALPH RECORDS)

HOUSE MUSIC: ARE WE JUST DANCING ON THE CEILING? (SOUTH
BALLROOM)
BILL COLEMAN (BILLBOARD) & CRAIG KALLMAN (BIG BEAT RECORDS),
MODERATORS

KENNY ORTIZ (CAPITOL RECORDS)
PETE TONG (HRR RECORDS)
PARIS GREY (INNER CITY)
HOSH GURELI (KMEI - SAN FRANCISCO)
KEVIN HEDGE (LAST MINUTE PRODUCTIONS)
ABIGAIL ADAMS (MOVIN RECORDS)
MARSHALL JEFFERSON (ON THE HOUSE PRODUCTIONS)

POP MUSIC PRESS: FROM A SCREAM TO A WHISPER (ASTOR)
STEVE PERRY (CITY PAGES), MODERATOR
NELSON GEORGE (BILLBOARD)
MILO MILES (BOSTON PHOENIX)
HOLLY GLEASON (HITS MAGAZINE)
DAVID MARSH (ROCK N ROLL CONFIDENTIAL)
DAVID WILD (ROLLING STONE)
JOHN LELAND (SPIN MAGAZINE)
ROBERT CHRISTGAU (VILLAGE VOICE)
GREG SANDOW (LA HERALD EXAMINER)

CROSSOVER RADIO: FROM THE STREET TO THE AIRWAVES
(SCHUBERT)

MICHAEL ELLIS (BILLBOARD), MODERATOR
RICK THOMAS (HOT 102 - MILWAUKEE)
JERRY CLIFTON (NEW WORLD COMMUNICATIONS)
RICK UPTON (POWER 93 SAN ANTONIO)
MARK JACKSON (POWER 96 DETROIT)
BILL TANNER (WPOW - MIAMI)
STEVE SMITH (KKHT - HOUSTON)
STEVE ELLIS (HOT 97 - NY)

WHEN IS AN ENGINEER A PRODUCER? (MAJESTIC)
MAXINE CHREIN (MASTER SOUND ASTORIA) & HOWARD
KESSLER (SANCTUARY RECORDING), MODERATORS
ERIC CALVI
CHRIS JASPER (GOLD CITY RECORDS)
STUART BREED (POLAR UNION)
TOMMY LIPUMA (WARNER BROS. RECORDS)
HOLLY YELLYN
NILE RODGERS (NRP)

THE MUSICAL REVOLUTION IN FRANCE: BOUND FOR
INTERNATIONAL
SUCCESS (SOHO)
ERIC DUFAURE (SACEM), MODERATOR
PHILIPPE CONSTANTIN (BARCLAY RECORDS)
FRANCIS KERTKIAN (JUST IN)
More (to be announced)

4:00PM

METALCORE TO THE MAX (NORTH BALLROOM)
BOB CHIAPPARDI (CONCRETE MARKETING), MODERATOR
LONN FRIEND (RIP MAGAZINE)
SCOTT IAN (ANTHRAX)
CAROL DONOVAN (MTV)
RICHARD SANDERS (LOUD & PROUD)
PAUL RACHMAN (VIDEO DIRECTOR)
ANDY SUMMERS (F.B.I.)
PEGGY DONNELLY (ATLANTIC RECORDS)

SONGWRITING FOR A LIVING (SOUTH BALLROOM)
BOBBY WEINSTEIN (BMI), MODERATOR
KURT VANDERHOOF (METAL CHURCH)
MICHAEL BOLTON (SONGWRITER)
VLADIMIR MATETSKY (VAAP)
More (to be announced)

INDEPENDENT TALENT & BOOKING: EXPLORING THE MIDDLE
GROUND (ASTOR)

FRANK RILEY (TRIAD ARTISTS), MODERATOR
SETH HURWITZ (IMP/930 CLUB)
STEVE MARTIN (MBA)
PAUL ADAMS (INTERNATIONAL TALENT & BOOKING)
CHUCK BEARDSLY (MONARCH ENTERTAINMENT BUREAU)
JIMMY FORD (MANAGER, ROYAL CRESCENT MOB)
STEVE MCCLELLAN (FIRST AVE. - MINNEAPOLIS)
More (to be announced)

COMING TO TERMS WITH TERMS: THE LANGUAGE OF
THE MUSIC BUSINESS (SCHUBERT)

LISA HERMAN (ARTIST), MODERATOR
JOHN SUTTON SMITH (JSS MANAGEMENT)
MANNY LEHMAN (A&M)
WENDELL GREEN (DELICIOUS VINYL)
JUDY TINT
More (to be announced)

MARKETING THE ECCENTRIC TO THE MASSES (MAJESTIC)

MARTYN DIAMOND (ARISTA RECORDS), MODERATOR
CRAIG DAVIS (XPRTS)
KAREN GLAUBER (A & M RECORDS)
DANE VENABLE (POLYGRAM RECORDS)
STEVE BERKOWITZ (CBS)
PETER GORDON (THIRSTY EAR/BEGGARS BANQUET)
NICK CUCCI (ROUGH TRADE RECORDS)

SCANDINAVIAN MARKET ISSUES (SOHO)

GORAN ANDERSSON (MODERN WORLD MUSIC), MODERATOR
CHAS DEWHALLEY (ACCESS ALL AREAS MUSIC, UK)
MICKIE VON HAUSSWOLFF (RADIUM 226.05, SWEDEN)
TAPIO KORJUS (ROCADILLO AGENCY, FINLAND)
MIKAEL HOEJRIIS (ROSA THE DANISH ROCK COUNCIL,
DENMARK)
ROFFE PERSSON (EMI MUSIC PUBLISHING, SWEDEN)

6:00PM

STARTING YOUR OWN LABEL (NORTH BALLROOM)
EDDIE O'LOUGHLIN (NEXT PLATEAU RECORDS), MODERATOR
CORY ROBBINS (PROFILE RECORDS)
CINDY RUSTIA (WE "B" RECORDS)
MIKE ROSS (DELICIOUS VINYL RECORDS)
TILLY RUTHERFORD (PWL RECORDS)

NIGHTCLUBS (SOUTH BALLROOM)

JOE SHANAHAN (CABARET METRO/SMART BAR - CHICAGO),
MODERATOR
STEPHEN SABAN (DETAILS MAGAZINE)
MONA TIPTON (BOTTLENECK - LAWRENCE, KS)
SOLOMON MANSOOR (PALOOKA JOES - LOS ANGELES)
GEORGE BAKER (THE MUSIC INSTITUTE - DETROIT)
STEVE LEWIS (RED ZONE - NEW YORK)
DAVE DORRELL (DAVE DORELL MGMT)
BRAD RICHTER (NICCI'S BBQ - SAN FRANCISCO)
TONY COLSTON-HAYTER (WORLDWIDE PRODUCTIONS -
LONDON)
CHUCK CROOK (MILKY WAY - NY)

DANCE ORIENTED SONGWRITING: SAME OLD SONG & DANCE? (ASTOR)
BRIAN CHIN (PROFILE RECORDS), MODERATOR
PAUL ANTHONY GEORGE (FULL FORCE)
BOWLEGGED LOU GEORGE (FULL FORCE)
ALEX FORBES
FRANKIE KNUCKLES (DEF MIX PRODUCTIONS)
DEREK JENKINS (BACKROOM PROD)
ANDRE HARRELL (UPTOWN RECORDS)
CLAUDIA STANTEN (CAPITOL RECORDS)
ARTHUR BAKER (CRIMINAL RECORDS)

WORLD BEAT/WORLD TRENDS (SCHUBERT)
RANDALL GRASS (SHANACHIE RECORDS), MODERATOR
JERRY RAPPAPORT (MANGO RECORDS)
BRAD FLEWOND (TRIAD ARTISTS)
VERNA GILLIS (SOUNDSCAPE)
DOUG WENDT (WORLD BEAT - SAN FRANCISCO)
MIKE MORRISON (WXPN - PHILADELPHIA)
IVAN GOLDBERG (J & R MUSIC WORLD)

HYPE OF HIP: HOW A VISUAL STATEMENT SELLS A BAND (MAJESTIC)
DEBORAH MILLMAN & CLIFF SLOAN (SLOAN/MILLMAN), MODERATORS
STEVE BYRAM (CBS RECORDS)
ERIC HAZE (HAZE PRODUCTIONS)
MICHAEL SCHMIDT (MICHAEL SCHMIDT NY)
JUDY TRIOLO (ISLAND RECORDS)
TIBOR KALMAN (M & COMPANY)
PETER CORRISTON (CHRYSALIS RECORDS)

MONDAY, JULY 17
10:30AM

KEYNOTE ADDRESS (NORTH & SOUTH BALLROOM)
JOHNNY CLEGG (SAVUKA)
PRESENTATION OF THE JOEL WEBBER PRIZE
FOR EXCELLENCE IN MUSIC AND BUSINESS
1989 RECIPIENTS:
CHRIS BLACKWELL (FOUNDER, ISLAND RECORDS)
LUTHER CAMPBELL (PRESIDENT, LUKE SKYWALKER RECORDS)

1:00PM

MANAGERS (NORTH BALLROOM)
MARK JOSEPHSON (NMS), MODERATOR
BEZALEL ALONI (ABN MUSIC - ISRAEL)
MARTIN GOLDSCHMIDT (FORWARD MGMT./COOKING VINYL)
TOM ATENCIO (ATENCIO & ASSOCIATES)
WALTER O'BRIEN (CONCRETE MANAGEMENT)
CASSANDRA HILLS (CREATIVE STAR MANAGEMENT)
MARTY SCHWARTZ (DECENT MGMT.)
JIM FOURATT (DARE)
JIM GRANT (GRANT/CRAMER MANAGEMENT)
KEVIN HAREWOOD (HUSH)
More (to be announced)

RECORD DEAL: MOCK NEGOTIATION (SOUTH BALLROOM)
STU SILFEN P.C., MODERATOR
ERIC GREENSPAN, ESQ. (MYMAN ABELL FINEMAN & GREENSPAN)
RICK DUTKA, ESQ. (ISLAND RECORDS)
BILL BERROLL, ESQ. (METALBLADE RECORDS)
HOLLY BROWDE, ESQ. (POLYGRAM RECORDS)
ANDY TAVEL, ESQ. (DEF JAM RECORDS)

MASS CONCERTS/MASS CONSCIOUSNESS: THE POLITICS OF
MEGA-EVENTS (ASTOR)
REEBEE GAROFALO (I.A.S.P.M.), MODERATOR
JACK HEALY (AMNESTY INTERNATIONAL)
TONY HOLLINGSWORTH (ELEPHANT HOUSE PRODUCTIONS)
JOHNNY CLEGG (SAVUKA)
DANNY SCHECTER (SUN CITY PROJECT)

LIFE AFTER DJING (MAJESTIC)
DAVE COSTANZA (EPIC RECORDS), MODERATOR
FRANK DEL RIO (A CUT ABOVE RECORDS)
ROBIN HARRIS (CLUB COCONUTS)
JERRY LEMBO (COLUMBIA RECORDS)
JELLYBEAN (JELLYBEAN PRODUCTIONS)
SCOOTER BEARDON (THOMAS BEARDON PRODUCTIONS)
GREG BEASLEY (KJMM - ST. LOUIS)

CONTEMPORARY ROCK RADIO: FILLING THE VOID (SCHUBERT)
PHIL QUARTARARO (VIRGIN RECORDS), MODERATOR
Panelists to be announced

HOLLAND & BELGIUM: THE DOOR TO EUROPE (SOHO)
JOHN DE MOL (CONAMUS FOUNDATION), MODERATOR
PAUL VAN DIJK (COLUMBUS ROCK VISION)
PIETER VAN BODEGARVEN (THE 2 PIETERS)
WALLY VAN MIDDENDORP (MEGADISC)
MICHEL LAMBOT (PLAY IT AGAIN SAM RECORDS)
WILLEM VAN KOOTEN (REDBULLIT/NANADA MUSIC)
BREAKOUT: REGGAE (DUFFY/COLUMBIA)

3:00PM

DOES RADIO SUCK? (NORTH BALLROOM)
MIKE BONE (CHRYSALIS RECORDS), MODERATOR
POLLY ANTHONY (EPIC RECORDS)
MARK KATES (Geffen Records)
ANDY ALLEN (ISLAND RECORDS)
BARRY RICHARDS (POWER 98 FM - MYRTLE BEACH)
LYNN TOLLIVER (WZAK - CLEVELAND)
WAYMON JONES (POLYGRAM RECORDS)
STEVE MASTERS (LIVE 105 - SF)
More (to be announced)

VISIBILITY & IMAGE-MAKING: WHAT IS PUBLICITY ANYWAY?

(SOUTH BALLROOM)
SCOTT MEHNO (BANG COMMUNICATIONS), MODERATOR
ROY TRAKIN (DETAILS)
HAVELOCK NELSON
MARK SCHEERER (ABC RADIO NEWS)
FRANK RADICE (CNN)
MICHAEL SMALL (PEOPLE MAGAZINE)
SHERRY RING GIVENSBERG (ELEKTRA RECORDS)
MARILYN LAVERTY (COLUMBIA RECORDS)

INTO THE NEXT DECADE: THE TRADE & CULTURAL
IMPACT OF EUROPE 1992 (ASTOR)

BORIS MARCO (FRENCH MINISTRY OF CULTURE), MODERATOR
EDWARD SCHUMACHER (GRABACIONES ACCIDENTALES)
BUDDA KRAMER (BOTTLENECK RUNDUNK)
JAAP VAN BEUSEKOM (DUTCH ROCK MUSIC FOUNDATION)
JEAN DAVOUST (WARNER CHAPPELL - FRANCE)
HERVE BORDIER (POLYGRAM MUSIC)

POOLS & LABELS: WHO SUFFERS? WHO PROFITS? (SCHUBERT)
TONY MONTE (PELLEGRINO PRODUCTIONS), MODERATOR
DAVE COSTANZA (EPIC RECORDS)
TERRY GILSON (DESERT WEST RECORD POOL)
FRED MUNAO (SELECT RECORDS)
CARY VANCE (VIRGIN RECORDS)
DAN MILLER (DIXIE DANCE KINGS)
More (to be announced)

NEXT WAVE/NEW MUSIC (MAJESTIC)
JOHN ROCKWELL (NEW YORK TIMES), MODERATOR
YALE EVELEV (BROOKLYN ACADEMY OF MUSIC)
MICHAEL DORF (KNITTING FACTORY)
ALVA ROGERS (RHYS CHATHAM)
ZEENA PARKINS
BREAKOUT: LATIN OVERVIEW (DUFFY/COLUMBIA)

5:00PM

PRODUCERS (NORTH BALLROOM)
JERRY GREENBERG (WTG), MODERATOR
PHIL RAMONE
MATT DIKE
HAL WILNER
MAX NORMAN
PRINCE PAUL
MICHAEL MURPHY
DAVID FRANK
ANGELA WINBUSH
T-BONE BURNETT
More (to be announced)

NEW YORK VS LOS ANGELES - THE MAKING OF
MUSIC SCENES: WHO RULES?

(SOUTH BALLROOM)
JON SIDEL (DAMAGE PRODUCTIONS), MODERATOR
DANIEL REY (PRODUCER)
MICHAEL STEWART (VINYL FETISH)
TOMMY GUNN (TOMMY GUNN PRESENTS)
CHRIS WILLIAMSON (ROCK HOLL PRESENTS)
CYCLE SLUTS FROM HELL
BELISSA COHEN (LA WEEKLY)
RIKI RACHTMAN (CAT CLUB/BORDELLO - LA)
KEITH MORRIS (CIRCLE JERKS)

5:00PM

RECORD DEAL: FOLLOW-UP (ASTOR)
DON FRIEDMAN, ESQ. (GRUBMAN INDURSKEY
& SCHINDLER), MODERATOR
ADAM RITZOLD, ESQ. (CHRYSALIS RECORDS)
JEFF FENSTER (Geffen Records)
BRUCE GARFIELD (THE GARFIELD GROUP)
ROSEMARY REID, ESQ. (HARBOTTLE & LEWIS)

METAL & RAP: SELLING RECORDS WITHOUT RADIO
(SCHUBERT)
BRIAN TURNER (PRIORITY RECORDS) & BRIAN SLAGEL
(METAL BLADE RECORDS), MODERATORS
HOWIE GABRIEL (IMPORTANT DISTRIBUTORS)
MIKE SHALETT (STREET PULSE GROUP)
NEIL LEVINE (ROUND THE GLOBE MUSIC)
JAY PERLOFF (UNIVERSAL ONE STOP)
NICK BOWCOTT (EX-GRIM REAPER)

EUROPE & BEYOND: RECENT DEVELOPMENTS (MAJESTIC)
JULIE LIPSUIS (HIT & RUN MUSIC/LIPSERVICES), MODERATOR
DENNIS COLLOPY (E.G. MUSIC)
ALAN MELINA (FAMOUS MUSIC)
JEAN DAVOUST (WARNER CHAPPELL - FRANCE)
HELENE BLUE (THE GOODMAN GROUP)

MUSIC BUSINESS EDUCATION FORUM (DEETS)
P. FINE (G-FINE SOUNDS), COORDINATOR
JUDY SILK (UCLA)
JAY NOBLE (FULL SAIL)
DICK WEISSMAN (COLORADO INSTITUTE OF ART)
LOUIS LEWOW (MUSIC BUSINESS INSTITUTE)
WILLIAM KRASLOVSKY (NEW YORK UNIVERSITY)
JANET NEPKIE (SUNY AT ONCONTA/MEIEA)

BREAKOUT: MAKING MONEY WITH YOUR HOME STUDIO MASTERS

TUESDAY, JULY 18

11:00AM

A & R (NORTH BALLROOM)
LOU MAGLIA (ISLAND RECORDS), MODERATOR
BARRY KOBRIN (IMPORTANT DISTRIBUTION/RELATIVITY RECORDS)
FRED MUNAO (SELECT RECORDS)
KEVIN LAFFEY (WARNER BROS. RECORDS)
JACQUES SAM JUAN (POLYDOR RECORDS - FRANCE)
GEOFF TRAVIS (ROUGH TRADE RECORDS)
MARGOT CORE (POLYGRAM RECORDS)

THE COOPTING OF "ALTERNATIVE": MARKETING TERM OR MUSICAL
GENRE?

(SOUTH BALLROOM)
SCOTT BECKER (OPTION MAGAZINE), MODERATOR
MARK FOTIADIS (ATLANTIC RECORDS)
JO LENARDI (WARNER BROS. RECORDS)
ALAN KOVAN (PLAY IT AGAIN RECORDS)
BRUCE PAVITT (SUB POP INDUSTRIES)
JILL MCLEAN (TWIN TONE RECORDS)
TIM SOMMER (HUGO LARGO)

VIEW FROM THE TOP - RECORD EXECs LOOK AT VIDEO (ASTOR)

MICHAEL REINERT (ROWE INTERNATIONAL), MODERATOR
ANDREA GANIS (ATLANTIC RECORDS)
ROBERT SMITH (EMI RECORDS)
SAM KAISER (ENIGMA RECORDS)
HARVEY LEEDS (EPIC RECORDS)
MICHAEL OMANSKY (RCA RECORDS)
JIM URIE (POLYGRAM RECORDS)

INTERNATIONAL DEALMAKING (SCHUBERT)

MICHAEL SUKIN, ESQ. (CARRO SPANBOCK KASTER & CUIFFO),
MODERATOR
BRIAN CARTER (BCM RECORDS)
LAURENS MEIJER (BOUDISQUE RECORDS)
KENNY GATES (PLAY IT AGAIN SAM RECORDS)
CHRIS FRANCE (MUSIC OF LIFE)
More (to be announced)

MUSIC PUBLISHING IN TRANSITION: WHO'S IN CONTROL HERE?
(MAJESTIC)

PETER THALL, ESQ. (LEVINE THALL & PLOTKIN), MODERATOR
LESLIE BIDER (WARNER CHAPPELL MUSIC)
FREDDY BIENSTOCK (FREDDY BIENSTOCK ENTERPRISES)
DAN BOURGEOIS (BUG MUSIC)
MARTIN COSTELLO (COMPLETE MUSIC)
NICK FIRTH (BMG MUSIC PUBLISHING)

11:00AM

COMPUTERIZING THE BUSINESS OF MUSIC (SOHO)
TED MACALUSO (MACALUSO MUSIC COMPANY), MODERATOR
ERIC HALL (CBS RECORDS)
DENNIS VENTURINO (ARISTA RECORDS)
DAVID COOPER (FOX INFORMATION SYSTEMS)
LORI MCCREARY (MCCREARY & ASSOCIATES)
G. WARREN LYSTAD JR. (NMS)
DENNIS YOUNG (YOUNG SYSTEMS, LTD.)

1:00PM

SONGS TO RECORDS: WHAT DOES IT TAKE TO BE #1? (NORTH
BALLROOM)
HOLLY GREENE (JOBETE/STONE DIAMOND), DAVID RENZER (ZOMBA) &
DAVID STEEL (VIRGIN MUSIC), MODERATORS
MITCHELL COHEN (ARISTA RECORDS)
ED EKSTINE (WING/POLYGRAM RECORDS)
DAVID & LLOYD
TRACY GERSON (CBS/TREE)
FRANNIE GOLDE
CHARLIE MIDNIGHT

REMIXERS (SOUTH BALLROOM)
LOUI SILAS, JR. (MCA RECORDS), MODERATOR
TIMMY REGISFORD (MOTOWN RECORDS)
DAVID MORALES (DEF MIX PRODUCTIONS)
GAEL "SKY" KING (SKY KING PRO.)
JUSTIN STRAUSS (JUST RIGHT PRODUCTIONS)
DAVE SHAW (WARNER BROS. RECORDS)
MIKE "THE HITMAN" WILSON
More (to be announced)

AFRICENTRICITY: THE REVOLUTION MUST BE MARKETED (ASTOR)

BILL STEPHNEY, MODERATOR
DUMA N DLOVU (WOZA AFRICA FOUNDATION)
BYLL LESTER (KINATPS)
TONY BROWN (TONY BROWN'S JOURNAL)
LISA WILLIAMSON (UNITED CHURCH OF CHRIST)
CHUCK D. (PUBLIC ENEMY)
VERNON REE (LIVING COLOR)
SPIKE LEE (FORTY ACRES AND A MULE)

COMMERCIAL PROGRESSIVE RADIO: ENTERING THE 1990'S (SCHUBERT)

DENIS MCNAMARA (WDR-FM), MODERATOR
CHRIS SHEPARD (CFNY - TORONTO)
TRIP REEB (91X)
MICHELLE SANTOSSO (KZZP)
DAVE EINSTEIN (WHFS)
HOWIE KLEIN (SIRE RECORDS)
MAD MAX (WFNX-BOSTON)
STEVE MASTERS (LIVE 105 - SF)
BILL JACOBS (MEDIA STRATEGIES)

ARTIST DEVELOPMENT IN THE REST OF THE WORLD (MAJESTIC)

MICHAEL WYEN (BARCLAY/POLYGRAM), MODERATOR
JAN ABBINK (MEDIA & MUSIC)
ANDREAS KIEL (EMI MUSIC - GERMANY)
MICHAEL GUDINSKI (MUSHROOM RECORDS)
LUC VERGIER (CBS FRANCE)
STEPHEN HOELLER (ROUGH TRADE RECORDS)
MIRABEL SCHUMACHER (GRABACIONES ACCIDENTALES)

MEET THEM AT THE

THE MUSIC BIZ?

MARRIOTT MARQUIS HOTEL, NEW YORK CITY

CANADA MARKET ISSUES (SOHO)
DOMINIQUE ZGARKA (ELECTRIC DISTRIBUTION), MODERATOR
CHRIS SHEPPARD (CFNY FM 102 - TORONTO)
LINDA DAVE (MUSIC BROKERS)
KEITH SHARPE (MUSIC EXPRESS)
VINNY CINQUEMANI (THE AGENCY)
BERNIE FINKELSTEIN (TRUE NORTH RECORDS)
CHRIS MIGONE (MUSIC SERVICES)
STEVEN STOHM, ESQ. (MCCARTHY & MCCARTHY)

BREAKOUT: FOLK (DUFFY/COLUMBIA)

3:00PM

RAP SUMMIT III (NORTH BALLROOM)
MONICA LYNCH (TOMMY BOY), MODERATOR
TONE LOC
DANTE ROSS (ELEKTRA RECORDS)
BARRY WEISS (JIVE RECORDS)
JORGE HINOJOSA (RHYME SYNDICATE RECORDS)
FRED MUNAO (SELECT RECORDS)
ED KIRBY (KDAY - LA)
MC HAMMER

PUBLISHING: THE SIDEDOOR TO A RECORD DEAL (SOUTH BALLROOM)

JERRY LOVE (FAMOUS MUSIC), MODERATOR
CHERI FONOROW (CBS MUSIC)
MICHAEL CAPLAN (EPIC RECORDS)
BERNADETTE O'REILLY (PEER MUSIC)
DANNY GOODWIN (VIRGIN MUSIC)
DEIRDRE O'HARA (SBK/EMI MUSIC)
DEBBIE BENITZ (HOUSE OF FUN PRODUCTIONS)

MARKETING MUSIC THROUGH VIDEO (ASTOR)

STEVE SCHNUR (CHRYSALIS RECORDS) & LINDA FERRANDO (ATLANTIC RECORDS), MODERATORS
BARRY GUTTMAN (VIDEO INSIDER)
GILES ASHFORD (NIGHT TRACKS)
PETE COSENZA (WTH - PORTLAND, ME)
MIKE SHALETT (STREET PULSE GROUP)
More (to be announced)

3:00PM

MAKING NEW WAVES: COUNTRY MUSIC IN THE MAINSTREAM (MAJESTIC)

NICK HUNTER (WARNER BROS. RECORDS), MODERATOR
KATHY MATTEA
LARRY FITZGERALD (FITZGERALD HARTLEY CO.)
KYLE LEHNING (KYLE LEHNING PRODUCTIONS)
TIM WIPPERMAN (WARNER BROS. MUSIC)
TOM KENNEDY (NEWMARKET MEDIA CORP.)
DAVE LOGGINS

BREAKOUT: ALTERNATIVE PRESS (DUFFY/COLUMBIA)

5:00PM

DRUGS & ROCK (NORTH BALLROOM)
ANTHONY WILSON (FACTORY RECORDS), MODERATOR
RUDOLF (MARS)
EINAR BENEDIKTSSON (THE SUGARCUBES)
RODNEY ANONYMOUS (DEAD MILKMEN)
PAT BRIGGS (R U READY)
JANIS GARZA (LA TIMES/CASHBOX)
JENNY MATTHIAS (BELLE STARS)
JENNI FOSTER (PRINCESS PANG)
SHAYE SULLWOLD (WARNER BROS. RECORDS)

HOW TO DEFEY YOUR PARENTS & HAVE A SUCCESSFUL CAREER IN THE MUSIC BUSINESS (SOUTH BALLROOM)

MARTY THAU & DEBRA LEVY (STRATFORD SEARCH GROUP), MODERATORS
Participants to be announced

SOVIET BLOC/RED ROCK (ASTOR)

BOB TULIPAN (TRAFFIC CONTROL GROUP) AND MAUREEN BAKER, MODERATORS
RICK SANJECK (BMI)
YURI MAKAROV (ASTONIAN MUSICIAN'S COLLECTIVE)
SERGEI SEMINOFF (VAAP)
LASLO HEGADUS (PROMOTER - HUNGARY)
PETER BALINT (RING RECORDS)
KENNY SCHAFER (BELKA INT'L.)

BREAKING A BAD DEAL: THE LITIGATORS TALK (SCHUBERT)

RICK DUTKA ESQ. (ISLAND), MODERATOR
CHUCK ORTNER ESQ. (MILGRAM)
RUSS FRACHTMAN ESQ. (MITCHELL, SILBERBERG & KNUPP)
MICHAEL POLLACK (ARISTA RECORDS)

FILM & TV: BUSINESS & CREATIVE (MAJESTIC)

MICHAEL SUKIN, ESQ. (CARRO SPANBOCK KASTER & CUIFFO), MODERATOR
TARQUIN GOTCH (HUGHES ENTERTAINMENT)
BONES HOWE (COLUMBIA PICTURES)
DON PASSMAN, ESQ. (GANG TYRE RAMER & BROWN, INC.)
More (to be announced)

5:00PM

RAP SUMMIT: FOLLOW-UP (SOHO)

BREAKOUT: A FOGGY DAY IN LONDON TOWN - HOW TO SEE YOUR WAY CLEAR TO THE TOP OF THE CHARTS (DUFFY/COLUMBIA)

MUSIC VIDEO ASSOCIATION MEETING (ODETS)

WEDNESDAY, JULY 19

11:00AM

SAMPLING SETTLEMENTS (SOUTH BALLROOM)
KENDALL MINTER, ESQ. (MINTER GAY & BROWN)
MARGRIET KOEDOODER (DUTCH ROCK MUSIC FOUNDATION)
DON BIEDERMAN (WARNER CHAPPELL)
HANK SHOCKLEE (RHYTHM METHOD)
JAMIE ROBERTS (MEYER KATZ BAKER & LIEBOWITZ)
M-TIME
LARRY STANLEY (TOMMY BOY RECORDS)

INTERNATIONAL MUSIC VIDEO: A NEW MEDIA & A NEW AUDIENCE (ASTOR)

ED STEINBERG (ROCKAMERICA), MODERATOR
LIZ NEALON (MTV INTERNATIONAL)
JIM GREEN-HOUGH (POLYGRAM RECORDS)
JEFFREY MURRAY (CBS/SONY - JAPAN)
More (to be announced)

THE STATE OF MUSIC RETAILING TODAY (SCHUBERT)

GEOFF MAYFIELD (BILLBOARD), MODERATOR
HOWARD APPELBAUM (KEMP MILL RECORDS)
JIM CAPPARO (POLYGRAM RECORDS)
CRAIG BIBB (PRUDENTIAL BACHE)
CINDY BARR (SPEC'S)

THE BUSINESS OF FORMING A BAND (MAJESTIC)

MARC JACOBSON, ESQ. (CARRO SPANBOCK KASTER & CUIFFO), MODERATOR
BRUCE KOLBRENNER (BRUCE KOLBRENNER & CO.)
STAN SOOCHER, ESQ. (ENTERTAINMENT LAW & FINANCE)
MARK PEROFF, ESQ. (LIDDY SULLIVAN GALWAY & PEROFF)
LINDA S. MENSCH P.C.
ROBERT KOS (MONARCH ENTERTAINMENT BUREAU)
JAMES ZUMWALT, ESQ. (ZUMWALT, ALMON & HAYES)

BREAKOUT: KEEPING IMPORTS AFLOAT (DUFFY/COLUMBIA)

1:00PM

TALENT & BOOKING (NORTH BALLROOM)

LARRY MAGIO (ELECTRIC FACTORY CONCERTS), MODERATOR
JOHN SCHER (MONARCH ENT.)
IAN COPELAND (FBI)
MARK GEIGER (TRIAO ARTISTS)
More (to be announced)

VINYL VS CD (SOUTH BALLROOM)

STEPHANIE SHEPARD (DANCE MUSIC REPORT), MODERATOR
DAN MILLER (DIXIE DANCE KINGS)
RAMON WELLS (NASTY MIX RECORDS)
STEVE BENNETT (RECORD BAR)
JIMI LALUMIA (V.I.P.S. RECORD CONNECTION)
CARY VANCE (VIRGIN RECORDS)
AFRIKA BAMBATAA

ARTISTS DN VIDEO (ASTOR)

STEVE LEEDS (MTV), MODERATOR
ALEK KESHESHIAN (LIMELIGHT)
REBECCA BLAKE (REBECCA BLAKE STUDIOS)
DADDY-O (STETSASONIC)
DIZZY DEAN (BRITNY FOX)
ANTHONY KIEDIS (RED HOT CHILI PEPPERS)
FLEA (RED HOT CHILI PEPPERS)
More (to be announced)

AFRICAN AMERICAN & URBAN RADIO REVOLUTIONARIES (SCHUBERT)

DYANA WILLIAMS (EBONY MOONBEAMS), MODERATOR
MIKE ARCHIE (WHUR-FM - DC)
JACK PATTERSON (KDAY - LA)
FRED BUGGS (WBLN - NY)
CATHY HUGHES
GARY BIRD (WLII - NY)

THE SELLING OF THE UNDERGROUND: AN OVERRATED MARKET?

STEVE GUSH (SECONDS MAGAZINE), MODERATOR
RICHARD GRABEL, ESQ. (GRUBMAN INDURSKY SCHINDLER)
MICHELLE SHORE (Geffen RECORDS)
JOHN RASO (ROADRACER)
HENRY ROLLINS (ARTIST)
JULIE PANEBIANCO (A & M RECORDS)
STEFFAN CHIRAZI (KERRANGI/RIP MAGAZINES)
ANDY DUNKLEY (WAX TRAX)
STEVE MARTIN (IN EFFECT RECORDS/AGNOSTIC FRONT)

GERMANY/AUSTRIA/SWITZERLAND: LOOKING TOWARD AN INTERNATIONAL MARKETPLACE (SOHO)

HARTWIG MASUCH (WARNER CHAPPELL - COLOGNE)
BURKARD SEILER (ZENSOR RECORDS)
PETER RIEGER (PETER RIEGER CONZERT AGENTOR)
ULRICH VORMEHR (EFA)
PIEL RAINHARD (ZYK)
DIETER GORNI (NRW)

BREAKOUT: DANCE ORIENTED ROCK (DUFFY/COLUMBIA)

3:00PM

SEXISM IN THE MUSIC BUSINESS (NORTH BALLROOM)

ROSEMARY CARROLL, ESQ. (CODIKOW, LEVENTHAL & CARROLL), MODERATOR
PEGGY DOLD (BILLBOARD)
SUSAN BLOND (SUSAN BLOND, INC)
MILLIE JACKSON
MONICA LYNCH (TOMMY BOY RECORDS)
BOB GUCCIONE, JR. (SPIN MAGAZINE)
FRESH PRINCE
More (to be announced)

DANCE MUSIC COMMUNITY: LET'S TALK (SOUTH BALLROOM)

BOBBY SHAW (MCA RECORDS), MODERATOR
JUDY WEINSTEIN (FOR THE RECORD)
VINCE PELLEGRINO (PELLEGRINO PROMOTIONS)
RAY CAVIANO (SLEEPING BAG RECORDS)
JAZZ SUMMERS (BIG LIFE RECORDS)

OTHER VISIONS - RAP & METAL VIDEO (ASTOR)

TIMA SURMELIOGLU (SOUND & VISION) & MARK GHUNEIM (COLUMBIA RECORDS), MODERATORS
FRANKIE BELLO (ANTHRAX)
MARSHA ZAZULA (MEGAFORCE RECORDS)
DARRYL JENNIFER (BAD BRAINS)
RALPH MCDANIELS (VIDEO MUSIC BOX)
MARK WEINSTEIN (R n R FREELANCE)
LIDNEL MARTIN
MICHAEL SCHNAPP (EPIC RECORDS)
CHUCK D.

UK MARKET ISSUES (SCHUBERT)

PETER WALMSLEY (ROUGH TRADE RECORDS), MODERATOR
STEVE JENKINS (JIVE PROMOTIONS/ZOMBA RECORDS)
NICK EAST (SUPREME RECORDS)
MICK CLARK (TEN/VIRGIN RECORDS)
MARTIN HEATH (RHYTHM KING RECORDS)
More (to be announced)

NEW TECHNOLOGY & THE CREATIVE PROCESS (MAJESTIC)

HOWARD MASSEY (CENTER FOR ELECTRONIC MUSIC), MODERATOR
LACKLAN WESTFALL (INTERNATIONAL MIDI ASSOCIATION)
SUSAN ALVARO (RESONATE SOFTWARE)
KIM HOLLAND (KORG)
MIKE D'AMORE (YAMAHA)
BROCK SEILER (BROCKIRON-X)
JOEL CHADABE (INTELLIGENT MUSIC)
HUGH LUSTED (STANFORD MEDICAL CENTER)
DOMINIC MILANO (KEYBOARD MAGAZINE)

5:30PM

ARTISTS (NORTH & SOUTH BALLROOMS)

ANITA SARKO, MODERATOR
ICE-T
DIETER MEIER (YELLO)
VERNON REID (LIVING COLOR)
HOPE NICHOLS (FETCHIN BONES)
SUN RA
OFRA HAZA
ADRIAN BELEW
ALYSON WILLIAMS
MILLIE JACKSON
KEITH KNUDSEN (SOUTHERN PACIFIC)
More (to be announced)

FOR INFORMATION ON HOW

TO REGISTER FOR NMS 10

CALL 1-800-888-8596 OR 212-473-4343



275 ARTISTS IN 25 NYC CLUBS featuring:

2 LIVE CREW*
24-7 SPYZ
BIM SKA LA BIM
CINDY LEE BERRYHILL
DE LA SOUL
DESERT ROSE BAND*
DESSAU
DJ, MC & DANCERS BATTLE FOR WORLD SUPREMACY
FETCHIN' BONES
FISH & ROSES
FOSTER & LLOYD
GEORGE CLINTON
GWAR
HOUSE OF FREAKS
ICE T*
JEAN PAUL GAULTIER
KASSAV'
KATHY MATTEA*
KIRK KELLY
LATIFAH*
LUCINDA WILLIAMS
MARY MARGARET O'HARA
MC HAMMER*
MORY KANTE
NAKED RAYGUN
NEW ORDER*
NIAGARA
OFRA HAZA
OLD SKULL
PUBLIC IMAGE, LTD.*
PYLON
RHYS CHATHAM
ROYAL CRESCENT MOB
RU READY
SCRATCH PROFESSOR W/ MC MELLO & DADDY FREDDY
SHAWN COLVIN
SHELLEY THUNDER
SOUTHERN PACIFIC*
SUGARCUBES*
T-BONE BURNETT
THRILL KILL CULT
TOASTERS
TOM TOM CLUB*
TOO SHORT*
WHITE ZOMBIE
ZVUKI MU

*PART OF \$60 SPECIAL SHOWCASE PACKAGE



NEW MUSIC SEMINAR



NAIRD

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	19	FINE YOUNG CANNIBALS ▲ IRS 5273/MCA (9.98) (CD)	THE RAW & THE COOKED <small>7 weeks at No. One</small>
2	2	2	52	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
3	3	4	10	TOM PETTY ● MCA 6253 (9.98) (CD)	FULL MOON FEVER
4	6	7	47	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
5	7	8	17	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
6	4	5	15	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
7	29	—	2	SOUNDTRACK WARNER BROS. 25936 (9.98) (CD)	BATMAN
8	5	3	26	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
9	8	6	52	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
10	15	41	3	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
11	9	11	11	GREAT WHITE ● CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
12	11	15	9	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
13	10	12	6	STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
14	12	10	12	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
15	16	16	7	10,000 MANIACS ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
16	14	9	8	JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
17	17	19	23	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
18	13	13	9	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
19	18	17	6	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)	CYCLES
20	20	18	41	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
21	21	21	4	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
22	22	29	9	LOVE AND ROCKETS RCA 9715-1 R (9.98) (CD)	LOVE AND ROCKETS
23	19	14	31	GUNS N' ROSES ▲ ² GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
24	38	74	3	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
25	26	39	5	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
26	30	30	19	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
27	23	20	22	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
28	24	31	4	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
29	27	23	14	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
30	32	32	20	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
31	28	25	23	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
32	41	72	3	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
33	43	73	3	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
34	25	22	14	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
35	31	27	16	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
36	33	26	99	GUNS N' ROSES ▲ ⁷ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
37	37	37	8	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
38	39	34	33	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
39	34	28	6	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
40	36	33	53	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
41	40	38	44	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
42	42	35	51	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
43	47	93	3	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
44	35	24	46	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
45	45	46	4	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
46	46	50	14	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
47	44	36	59	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
48	48	44	41	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
49	51	45	20	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
50	50	43	21	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
51	53	63	19	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
52	52	55	4	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
53	64	135	3	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
54	56	47	32	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	42	26	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
56	49	40	52	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
57	61	147	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
58	55	52	43	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
59	57	48	100	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
60	72	96	3	PETER GABRIEL GEFLEN GHS 24206 (15.98) (CD)	PASSION
61	71	75	5	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
62	66	62	40	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
63	68	61	8	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
64	69	57	13	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
65	62	51	57	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
66	58	49	36	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
67	59	59	5	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
68	65	54	21	ELVIS COSTELLO ● WARNER BROS. 25848 (9.98) (CD)	SPIKE
69	60	60	6	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
70	63	53	9	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
71	91	—	2	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
72	NEW ▶	1	1	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
73	88	88	17	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
74	74	71	23	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
75	77	77	7	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
76	76	80	5	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
77	78	66	10	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
78	80	81	8	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
79	93	87	19	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
80	73	58	43	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
81	81	70	24	ENYA ● GEFLEN 24233 (9.98) (CD)	WATERMARK
82	70	56	37	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
83	87	84	19	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
84	67	67	7	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
85	85	89	6	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
86	86	90	10	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
87	92	85	7	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
88	75	69	10	BLUE MURDER GEFLEN 24212 (9.98) (CD)	BLUE MURDER
89	84	65	34	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
90	83	64	22	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
91	89	82	15	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
92	90	83	8	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
93	97	99	25	COWBOY JUNKIES RCA 8568-1 R (8.98) (CD)	THE TRINITY SESSION
94	82	68	11	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
95	79	79	12	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
96	100	100	6	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
97	NEW ▶	1	1	DON HENLEY GEFLEN GHS 24217 (9.98) (CD)	THE END OF INNOCENCE
98	94	86	9	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
99	105	150	3	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
100	99	91	14	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
101	96	78	9	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
102	102	105	5	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
103	103	94	39	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
104	114	106	39	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
105	98	92	37	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
106	106	109	7	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
107	110	141	5	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
108	107	98	15	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
109	109	119	9	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD

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.

CD FORMAT IS KEY TO SWISS, GERMAN, SCANDINAVIAN MARKETS

(Continued from page 4)

been progressing since then.

Manfred Zumkeller, president of the German Phono Assn., sees the CD as the "essential part in commercial success." That success amounted to an industrywide gross of more than \$1.8 billion last year, an increase of 8.8% over 1987.

LP sales dipped last year to 52.2 million units from the 1987 total of 66.3 million, losing its lead over cassettes. But Zumkeller notes that the LP is not declining in ratio to the rising popularity of the CD, and he reckons the older configuration will survive until the year 2000.

Singles sales also dipped last year. Says Zumkeller: "With 31.6 million units, which means 18% less than 1987, sales of single records are causing concern. But the association expects the decline to be checked by the growing popularity of the new CD singles."

WOLFGANG SPAHR

AUSTRIANS EYE A GREATER GROSS

VIENNA, Austria The Austrian music industry achieved a 5% sales improvement in 1988, a substantially

slower pace than the 12% gain registered for 1987.

Stephen von Friedberg, a member of the Austrian IFPI board, explains: "In 1988 we reduced prices twice and hoped to gain more gross to compensate for the smaller profit margin we faced. But we could not attain that desired effect."

The total value of shipments by the IFPI member companies in Austria, representing more than 92% of the sound-carrier market, was \$69.1 million last year, plus \$72.3 million from record-club sales.

Von Friedberg, who is managing director of BMG Ariola, points out that the CD made outstanding progress last year. Wolfgang Arming, who heads PolyGram in Austria and is the local IFPI president, says his company's CD gross in 1988 was higher than that of LPs and singles combined.

"The cassette is growing strongly," comments von Friedberg, "and the decline of the LP is not as pronounced as expected. I think the vinyl LP will remain for some time yet. The CD single will succeed, but DAT

is too expensive and could be a development in the wrong direction."

Manfred Lappe, MD of WEA and treasurer of the local IFPI branch, forecasts the future role of the single as merely a promotional tool.

"It's a dying sound carrier," he asserts, "and there will be a problem for artists of the future because it will be necessary to enter the market right off with an LP."

MANFRED SCHREIBER

CDS RISE, CASSETTES FALL IN FINLAND

HELSINKI, Finland CDs made strong progress in Finland during 1988; LPs slowed their previous year's decline and singles regained some ground while cassettes lost some more.

It is interesting to note that sales of LPs and prerecorded cassettes here were virtually equal until 1983; since then, cassettes have been slipping. Industry volume fell, too, but is being rectified largely due to the CD's growing success.

Sales of CD singles are minimal so far. According to Eric Stenroos, Finnlevy sales director, this format is still at the test-marketing stage. As in most other territories, sales of CDs are increasing all the time, but at the expense of cassettes rather than vinyl albums. In the view of Hobo Puhakka, MD of EMI Finland, this cassette setback is a local phenomenon which will be short-lived.

"The drop in cassette sales has been virtually identical to the rise in CD sales," observes Stenroos. "LPs seem to hold their ground, particularly in the case of foreign repertoire."

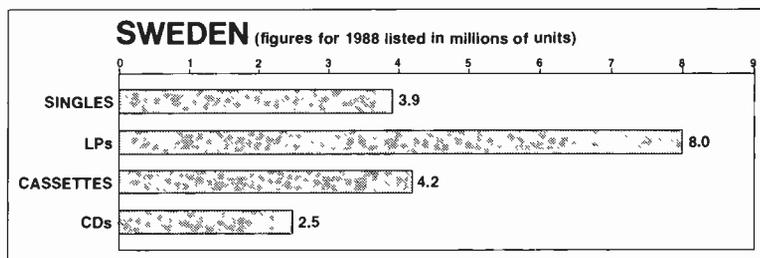
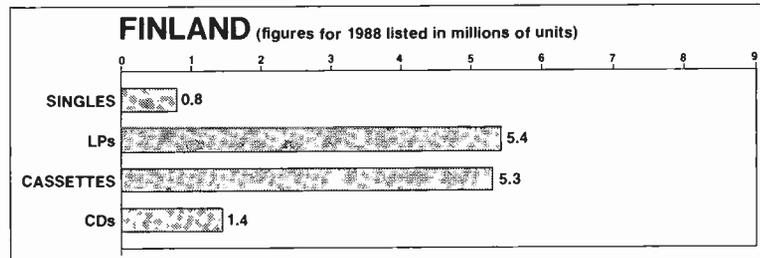
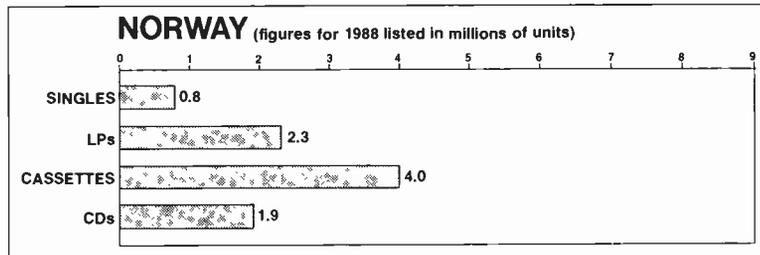
DAT's primary use here is for professional and semiprofessional purposes only, a situation that seems unlikely to change in the immediate future.

KARI HELOPALTIO

VINYL HOLDS ITS OWN IN NORWAY

OSLO, Norway Rune Hageberg, managing director of CBS Records in Norway, is emphatic that the death of the vinyl LP will not occur in this century.

"I know that some years ago, the industry looked upon the turn of the decade from the '80s to the '90s as the point when the CD would start taking over from the LP," he remarks. "But the industry was wrong. It is much too early to wave goodbye to the LP. The sales have stayed up sur-



prisingly well."

One of the reasons for this seems to be that the market in general has been decreasing in Norway since the fall of 1987 and most remarkably in 1988. People are hesitant to buy CD equipment, which is expensive and requires the purchase of a whole new music collection.

Another reason is that the market for prerecorded cassettes is strong here. In homes with children it is not unusual to find as many as 10 cassette players around the house, car, boat, cottage, and nursery, among other locations.

Cassette sales in Norway exceed those of LPs and CDs combined, a legacy of earlier days when radio reception was poor in some areas of the country. Cassette players were popular in cars for long journeys, and have since established themselves in most rooms of every house.

ESPEN ERIKSEN

CD FINALLY CATCHES ON IN SWEDEN

STOCKHOLM, Sweden The CD market has expanded more slowly in Sweden than in most other developed

markets, but is now exerting an appreciable effect on sales.

Lennart Backman, managing director of PolyGram Records Sweden and chairman of the Swedish IFPI branch, says the LP's loss of ground is due to the growing CD market.

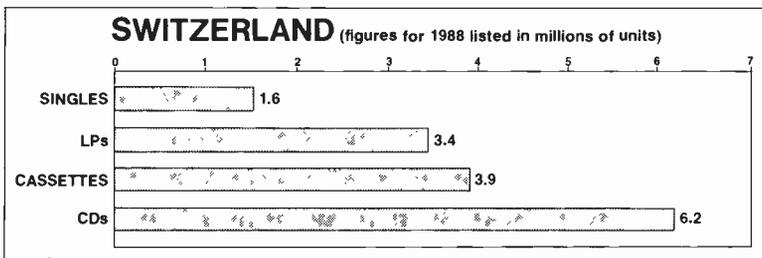
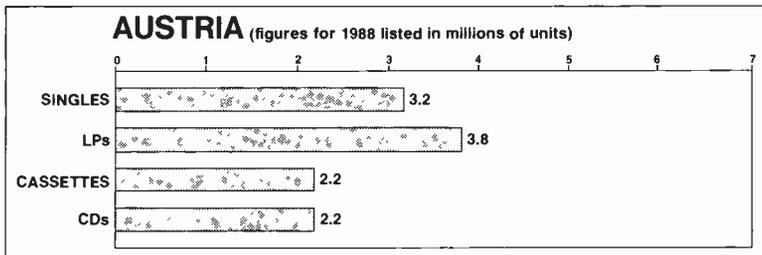
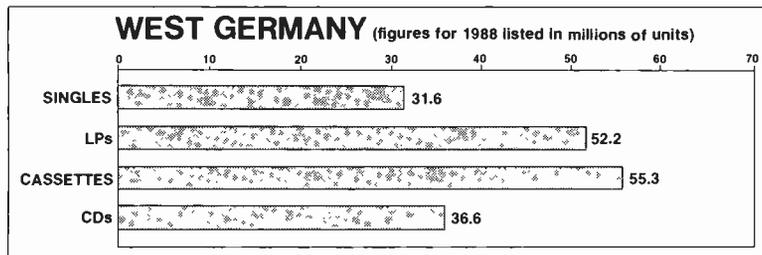
Hans Englund, MD of WEA Sweden, attributes the falling figures for LPs and prerecorded cassettes to the decrease in low-price product. Conversely, full-priced repertoire is holding up much better.

Both Englund and Backman believe that it will take at least five years before the CD becomes the dominant sound carrier in Sweden. Both are confident about the future prospects of the CD single.

"This format is necessary as a commercial tool to create single hits since the consumers are changing to CD hardware," Englund says. "The retail price of a CD single is now \$8 compared with that of the vinyl single's \$4."

JOHAN LANGER

Next week: France, Holland, and Belgium.



NARM/VSDA MONITORS COMPUTER OPERATIONS

(Continued from page 6)

close to recommending standard carton sizes for cassettes, cassette singles, and CDs. In all likelihood, he indicated, the group will want said products to be shipped in cartons that are three units wide and ten units deep.

Walter Burton, director of management information systems (MIS) for BMG and co-chairman of the Recording Industry Assn. of America Operations and Data Processing Committee, reported the approval of NARM's standards for returns packing lists, and is close to completing its evaluation of the proposed standards for transmitting advertising chargebacks and electronic remittance. The RIAA committee's member companies have also made it easier for automated accounts to build, or update, a master file for each distributor's product.

Despite rapid progress on many tasks, one NARM/VSDA Operations

Committee priority gained added importance during this meet: enabling companies to utilize all 12 digits available on UPC bar codes. Hal Juckett, executive VP of the Uniform Code Council, reported that new manufacturer numbers assigned by the end of this year or the beginning of 1990 will begin with a prefix other than 0 (see Convention Capsules, page 43). That piece of news caused committee member Robert Erhardt, VP of MIS for Warehouse Entertainment, to speed up the process that will find NARM standards switching from its current 10-digit standard.

Aside from the bevy of news on computer-to-computer transactions, the conference's agenda was broadened to address other operational considerations, including a session on store security (see story, page 43), one by Laventhol & Horwath partner Harry Landsburg on the new Internal Revenue Service guidelines re-

garding depreciation on rental videotapes, one on video piracy, and another on defective videos (see story, page 48).

The heavy slant toward video matters, which included a tour through the duplication and distribution facilities of nearby Rank Video Services, will be reversed to address music merchandisers' concerns at the next Operations Conference, said Nermyr, who reported that the meeting is being returned to an annual schedule.

The committee had been trying to hold the conference once every nine months, but found that path would frequently cause the summit to conflict with other NARM or VSDA events. So, instead of the January 1990 conference that the committee had originally proposed, the event will be moved back to April, and will now be held on an annual basis.

Pa. Proposal Is Aimed At 'Explicit' Lyrics Bill Calls For Album Warning Labels

HARRISBURG, Pa. A bill introduced in the state House of Representatives here calls for labeling of rock and heavy metal recordings when their lyrics are deemed as "advocating or encouraging suicide, sodomy, incest, bestiality, sadomasochism, adultery, or other forms of sexual activity in a violent context."

Other no-nos: Four-letter words, references to ritual killings or Satanism, and the glorification of sex.

The bill was introduced by Rep. Ron Gamble, who says inspiration for his legislation came from a minister friend who provided him with copies of a newsletter on "family issues" by David Barton, a Texas researcher who has been involved in the pro-labeling movement.

To attract co-sponsors to his bill,

Gamble distributed a memo to fellow legislators listing lyrics from 36 songs that Gamble says should require stickers warning of "explicit lyrics" that refer to the "disturbing" practices.

The memo mentions 29 rock and heavy metal groups, including Black Sabbath, the Grateful Dead, Iron Maiden, Metallica, Ozzy Osbourne, the Rolling Stones, Satan, and W.A.S.P.

The bill would empower local authorities to halt the sale of such recordings that do not carry the warning labels. Store sales of such releases without labels would be a third-degree misdemeanor.

Newsletter writer Barton says his studies show that lyrics are often a contributing cause in violent crime and drug use.

NEW KIDS, MILLI VANILLI HEAD PLATINUM PARADE

(Continued from page 7)

lad "Patience" and last year's chart-topping "Sweet Child O' Mine."

Here's the complete list of June certifications.

MULTIPLATINUM ALBUMS

James Taylor, "Greatest Hits," Warner Bros., 3 million.

The Association, "Greatest Hits," Warner Bros., 2 million.

Journey, "Greatest Hits," Columbia, 2 million.

New Kids On The Block, "Hangin' Tough," Columbia, 2 million.

PLATINUM ALBUMS

Rob Base & D.J. E-Z Rock, "It Takes Two," Profile, their first.

The Boys, "Messages From The Boys," Motown, their first.

Eazy-E, "Eazy-Duz-It," Priority, his first.

Lita Ford, "Lita," RCA/Dreamland, her first.

Milli Vanilli's "Girl You Know

It's True," Arista, its first.

"Winger," Atlantic, its first.

Tammy Wynette, "Greatest Hits," Epic, her first.

GOLD ALBUMS

Tom Petty, "Full Moon Fever," MCA, his eighth.

Bad Company, "Dangerous Age," Atlantic, its seventh.

The Judds, "Rivers Of Time," RCA, their fifth.

Elvis Costello, "Spike," Warner Bros., his third.

The Cure, "Disintegration," Elektra, its third.

Van Cliburn, "My Favorite Chopin," RCA Victor Red Seal, his second.

The Cult, "Sonic Temple," Sire, its second.

Great White, "Twice Shy," Capitol, its second.

Melissa Manchester, "Greatest Hits," Arista, her second.

Simply Red, "A New Flame," Elektra, its second.

Keith Richards, "Talk Is Cheap," Virgin, his first.

Roxette, "Look Sharp!," EMI, its first.

Surface, "Second Wave," Columbia, its first.

GOLD SINGLES

Cher & Peter Cetera, "After All," Geffen. Her sixth; his first.

Bobby Brown, "Every Little Step," MCA, his third.

Guns N' Roses, "Patience," Geffen, its second.

Milli Vanilli, "Baby Don't Forget My Number," Arista, its second.

New Kids On The Block, "I'll Be

Loving You (Forever)," Columbia, its second.

De La Soul, "Me Myself And I," Tommy Boy, its first.

Neneh Cherry, "Buffalo Stance," Virgin, her first.

Guns N' Roses, "Sweet Child O' Mine," Geffen, its first.

Keith Sweat, "I Want Her," Elektra, his first.

TROUBLED VESTRON'S FUTURE UNCLEAR

(Continued from page 1)

meet its obligations" but added that it would be "inappropriate to speculate" on the firm's immediate future.

Even if Vestron successfully secures the financing, it is clear the company will significantly curtail, if not eradicate, the activities of Vestron Pictures.

Austin O. Furst Jr., chairman and chief executive of Vestron, says the move away from film making and theatrical distribution was "made necessary by a constricted cash situation." Though some industry sources speculate that the cash-strapped company may shut its motion picture arm, the company says it will continue to produce films on a "select" basis but will no longer distribute titles theatrically.

Indications are the belt-tightening at the motion picture arm will not immediately affect the company's video activities, which in 1988 accounted for 76% of its \$335 million in revenue.

Nevertheless, the troubles at Vestron Pictures do not bode well for Vestron Video. Elimination of in-house theatrical distribution could make it difficult to maximize a film's exposure, say observers, and a film's strength at the box office generally determines home video success. Also, the absence of a distribution arm means Vestron will have to negotiate theatrical-distribution deals on a picture-by-picture basis.

A cut in film production may create difficulties in securing outside distribution, and fewer theatrical releases in the Vestron pipeline means the home video division will be forced to look elsewhere for video product.

Of the 140 workers Vestron let go, 100 were based at the firm's Stamford, Conn., headquarters; the rest were in Los Angeles. Among those reportedly dismissed from Vestron Pictures are William Quigley, president of the division; Susan Senk, VP of publicity; M.J. Pickos, senior VP of marketing and distribution; and Pat Caulfield, director of marketing.

Furst says the financial crunch that led to the layoffs was sparked by Security Pacific National Bank's decision to back away from the \$100 million line of credit it had arranged with Vestron. Furst, who calls the bank's move "unwarranted," says the decision has hurt the company's attempts to raise money through other sources.

Vestron's financial woes have also fueled rumors that Furst, who owns 85% of the company's stock, is looking to either sell Vestron or enter into a partnership. Such speculation has sparked heavy trading of the company's stock and triggered sharp fluctuations in its value.

With Vestron Pictures scaling back its activity, it is unclear what will become of several completed and nearly completed films, including "Blue Steel," starring Jamie Lee Curtis, and "Fear," starring Lauren Hutton and Ally Sheedy.

Since establishing a film division in 1986, Vestron has had one runaway blockbuster, "Dirty Dancing," which grossed \$60 million in domestic box-office receipts. The company was also buoyed by a settlement in the "Platoon" dispute, which awarded Vestron a reported \$14 million.

Even so, the film business has been a tough row to hoe for Vestron. After "Dirty Dancing," its next two biggest films, "The Unholy" and "The Dead," grossed \$6 million and \$4 million, respectively. More recently,

"Earth Girls Are Easy," a film Vestron acquired from the catalog of bankrupt movie maker DeLaurentiis Entertainment Group, has generated \$3.9 million at the box office.

Sources say the company is banking heavily on the release of "Dirty Dancing II." Principal photography is slated to start some time this summer, with a summer 1990 release planned. The stars of the original film, Patrick Swayze and Jennifer Grey, have reportedly agreed to appear in the sequel.

'LAST TEMPTATION' VID GETS GOOD RECEPTION

(Continued from page 6)

"Every copy in every store has been going out as fast as it's coming back. At this rate, it will be constantly out for the next 45 days." He says the chain is stocking from five to 20 copies per store, depending on the size of the outlet.

Caplan says he received no more than six letters asking the chain not to stock the title, and "protests in the form of picketing never materialized." Each letter, he says, was answered with a "thank-you," a position statement as to why the chain felt the title should be stocked, and an offer

'We're satisfying more people than we are angering'

of two free rentals.

"People took the time to express their opinions. Why not offer them several free rentals? All told, we may have lost about 12 customers nationwide for now. But when there's a new movie that they want, they will be back," he says.

"It's all quiet on the Midwestern front," says Tom Underwood, executive director of the Kentucky Video Software Dealers Assn. "There are no problems to report for those stores that stocked it. Some stores had stepped up their security in case customers did attempt to destroy inventory, but nothing has materialized on that front, either."

Underwood, who says his organization represents about 100 stores, says an early spot-check on rental activity after the July 4 weekend produced a "lot of curious renters," while in some other quarters rentals were characterized as "marginal."

Jim Salzer, of Salzer's Video, Ventura, Calif., says "rental was very brisk. There was a lot of pent-up demand to see it."

Like many other dealers, Salzer says he was prepared for trouble, but "it never materialized."

The store received a few calls in the months preceding the video release, but "there wasn't a single complaint over the first weekend."

Salzer says he called the local police the morning the video arrived to put them on alert, prepared a written statement that store clerks could give to irate consumers, and also instructed store personnel not to talk with picketers.

"But nothing happened. Essentially our position is that we believe in a customer's rights to see a film and a customer's decision to watch it. Video stores as a medium should be responsible but we should not be thought police," he says.

"Rental was very decent on a movie like that," says Mitch Perliss of the Music Plus Video chain in Southern California. "Most every copy was out in every store. We didn't buy that heavy and we don't expect it to rent forever. But it's been renting pretty well."

The chain, he says, probably received a few dozen calls and letters in the past several months, but only a handful of calls came into the corporate office the first few days the video was available.

"We've had comments both ways. A few people are incensed, but others praise us for carrying it. It's important to have the title available. I'm sure we're satisfying more customers than we are angering."

He adds that the chain experienced no incidents at any of the outlets.

"About the only feedback we've received is that some renters are coming back saying they thought the movie was boring," he says.

RETAIL EDITOR/BILLBOARD

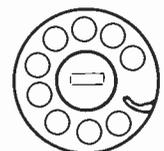
Billboard is seeking an individual with retail or record company experience to report on music retailing. Candidate should be able to demonstrate writing skills and an ability to communicate clearly. Send cover letter and resume with salary range to:

Billboard

Billboard
Personnel Department (KS)
1515 Broadway
New York, N.Y. 10036

TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	95	95	8	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
111	117	126	41	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
112	112	113	49	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
113	108	107	23	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
114	115	118	8	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
115	NEW ▶	1	1	GREENPEACE GEFEN GHS 24236 (10.98) (CD)	RAINBOW WARRIORS
116	113	97	61	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
117	101	101	10	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
118	120	130	14	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
119	134	115	11	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
120	154	—	2	SPYRO GYRA MCA 6309 (9.98) (CD)	POINT OF VIEW
121	121	146	5	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
122	122	123	5	THE RAMONES SIRE 25905/WARNER BROS. (9.98) (CD)	BRAIN DRAIN
123	125	125	6	WANG CHUNG GEFEN GHS 24222 (9.98) (CD)	THE WARMER SIDE OF COOL
124	116	116	4	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
125	126	122	20	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
126	150	176	3	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
127	104	76	10	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
128	131	114	8	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
129	129	152	5	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
130	123	103	9	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
131	119	104	18	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
132	111	108	9	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
133	127	131	8	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
134	135	151	3	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
135	118	102	14	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
136	136	137	9	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
137	124	112	14	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
138	130	111	10	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
139	137	145	17	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
140	133	110	35	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
141	128	128	6	LARRY CARLTON MCA 6237 (9.98) (CD)	ON SOLID GROUND
142	142	153	8	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
143	158	143	31	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
144	148	163	4	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
145	151	155	21	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
146	152	166	7	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
147	139	144	74	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
148	149	132	12	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
149	NEW ▶	1	1	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
150	157	124	13	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
151	147	142	10	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
152	138	—	74	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
153	132	117	22	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
154	141	140	31	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
155	153	134	33	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	162	148	11	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
157	164	191	38	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
158	NEW ▶	1	1	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
159	143	121	11	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
160	161	161	6	MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)	IRRESISTIBLE
161	145	120	40	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
162	181	188	4	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
163	163	169	4	SEA HAGS CHRYSALIS FV 41665 (CD)	SEA HAGS
164	165	186	6	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
165	144	127	16	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
166	172	180	20	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
167	169	157	41	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
168	NEW ▶	1	1	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
169	NEW ▶	1	1	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
170	170	199	17	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
171	156	133	81	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
172	173	172	10	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
173	174	167	43	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
174	146	129	23	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
175	140	139	39	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
176	166	136	6	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPELLA
177	177	181	5	MILES DAVIS WARNER BROS. 25873 (9.98) (CD)	AMANDLA
178	155	156	13	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
179	168	159	8	KENNY ROGERS REPRISE 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
180	160	149	19	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
181	NEW ▶	1	1	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
182	159	194	7	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
183	191	198	3	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
184	NEW ▶	1	1	THIRD WORLD MERCURY 836 952 1/POLYGRAM (CD)	SERIOUS BUSINESS
185	NEW ▶	1	1	CHRIS ISAAK REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
186	187	190	4	CRACK THE SKY GRUDGE 4500 (8.98) (CD)	FROM THE GREENHOUSE
187	189	168	96	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
188	188	175	38	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
189	NEW ▶	1	1	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
190	176	138	54	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
191	171	162	4	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
192	190	185	13	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
193	179	164	34	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
194	184	193	87	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
195	195	—	4	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
196	196	195	34	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
197	199	187	12	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
198	198	—	2	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
199	182	192	14	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
200	186	183	10	ERASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 15	The Call 134	Extreme 108	Miles Jaye 160	John Cougar Mellencamp 16	Poison 116	Beaches 8	Tora Tora 181
24-7 SPYZ 129	Larry Carlton 141	Dr. John 142	Dr. John 142	Metallica 58	Public Image Ltd. 106	Cocktail 112	Pete Townshend 169
Paula Abdul 9	Neneh Cherry 52	Fine Young Cannibals 1	Howard Jones 100	George Michael 194	Queen 28	Dirty Dancing 187	Traveling Wilburys 66
Accept 144	Cinderella 56	Lita Ford 40	Journey 155	Mike + The Mechanics 140	Queensryche 161	Ghostbusters II 24	Tuck & Patti 162
Allman Brothers Band 149	Andrew Dice Clay 148	Samantha Fox 193	The Judds 150	Milli Vanilli 5	R.E.M. 89	Road House 84	U2 188
Anderson, Bruford, Wakeman, Howe 32	Natalie Cole 63	Aretha Franklin 101	Kid 'N Play 154	Michael Morales 121	Bonne Raitt 29	Say Anything 94	VARIOUS ARTISTS
Animation 170	Concrete Blonde 172	Kenny G 103	Peter Gabriel 60, 171	Van Morrison 99	The Ramones 122	Special Ed 75	TV Toons/Commercials 164
Bad English 189	Elvis Costello 68	Peter Dinklage 13	Carole King 156	New Kids On The Block 4	Ripingtons/Russ Freeman 85	Billy Squier 72	Stevie Ray Vaughan & Double
Badlands 69	Cowboy Junkies 93	Kingdom Come 127	Kingdom Come 127	Roachford 109	Roachford 109	Stevie B 79	Trouble 57
Anita Baker 105	Crack The Sky 186	Kool Moe Dee 25	Kool Moe Dee 25	Kenny Rogers 179	Diana Ross 124	Rod Stewart 47	Andreas Vollenweider 137
Bang Tango 183	The Cure 18	Kwame 128	Kwame 128	New Order 113	George Strait 166	George Strait 166	W.A.S.P. 178
Bangles 82	Michael Damian 61	L.L. Cool J 10	L.L. Cool J 10	Stevie Nicks 13	Donna Summer 70	Donna Summer 70	Wang Chung 123
Rob Base & D.J. E-Z Rock 48	Dangerous Toys 107	K.D. Lang & The Reclines 76	K.D. Lang & The Reclines 76	Nitty Gritty Dirt Band 110	Henry Lee Summer 78	Henry Lee Summer 78	Warrant 30
Basia 147	Miles Davis 177	Cyndi Lauper 37	Cyndi Lauper 37	The Nylons 176	Surface 83	Surface 83	Waterfront 130
David Benoit 117	De La Soul 35	Lisa Lisa & Cult Jam 138	Lisa Lisa & Cult Jam 138	The O'Jays 114	Sweet Sensation 74	Sweet Sensation 74	Jody Watley 34
Clint Black 96	Def Leppard 59	Living Colour 44	Living Colour 44	Oaktown's 3-5-7 151	Swing Out Sister 92	Swing Out Sister 92	White Lion 33
Blue Murder 88	Depeche Mode 165	Love And Rockets 22	Love And Rockets 22	Roy Orbison 90	Take 6 180	Take 6 180	Karyn White 62
Bon Jovi 20	Dino 73	Madonna 6	Madonna 6	Original London Cast 152	Tesla 153	Tesla 153	Keith Whitley 146
The Boys 196	Dion 136	Barry Manilow 98	Barry Manilow 98	K.T. Oslin 173	Third World 184	Third World 184	Hank Williams, Jr. 145
Edie Brickell & New Bohemians 80	The Doobie Brothers 19	Martika 51	Martika 51	Donny Osmond 77	Thirty Eight Special 175	Thirty Eight Special 175	Vanessa Williams 190
Bobby Brown 2	Eazy-E 54	Richard Marx 21	Richard Marx 21	The Outfield 118	Three Times Dope 192	Three Times Dope 192	BeBe & CeCe Winans 125
Jackson Browne 45	Enya 81	Paul McCartney 12	Paul McCartney 12	Reba McEntire 87	Tanita Tikaram 174	Tanita Tikaram 174	Winger 41
Jimmy Buffett 168	Erasure 200	Sarah McLachlan 197	Sarah McLachlan 197	Mica Paris 86	Tin Machine 39	Tin Machine 39	Wire 198
BulletBoys 157	Melissa Etheridge 65	The Jacksons 67	The Jacksons 67	Tom Petty 3	Tone Loc 27	Tone Loc 27	XTC 131
	Expose 43			Pixies 119	Too Short 50	Too Short 50	Xymox 195

PACKAGE TOURS IN TROUBLE THIS SUMMER

(Continued from page 4)

show. But people don't know what it is."

"Fishof had the magical formula," says Kenny DiCamillo, agent for the William Morris Agency, which is booking the '69-'89 20th Anniversary Celebration. "He always found another angle. With the Monkees, they had the MTV exposure, and 'Dirty Dancing' had the movie and music tie-in. All these tours are looking for a hook and a theme. I think they've become blurred."

Fishof acknowledges that the best tour can end up a loser unless it establishes its own identity. The American Bandstand show is "probably one of the best shows I ever produced... It was so slick and entertaining. I was trying to have parents come out to the same show as their children, but I couldn't get the awareness."

Another problem is that, with the proliferation of similar packages, none are succeeding because of oversaturation. "Four years ago there was Happy Together and the only other one was John Kay and Steppenwolf; now they're all over the place," DiCamillo says.

Another wrench thrown into nostalgia tours was the late announce-

ment of the Who's and the Rolling Stones' summer outings. "When we put 'California Dreamin'' together, there was Dick Clark and a few other nostalgia tours and ours looked the strongest," says Bennett Morgan, a representative for the show that features the Mamas & the Papas, Canned Heat, Maria Muldaur, and New Riders Of The Purple Sage. "But then the Who and the Rolling Stones came along and, let's face it, you have to be real strong to go up against them."

Lineups are key, acknowledges Steve Ferguson, agent at Frontier Booking International, whose "Night Of The Guitar" took a licking before the first note was ever played. Among the acts on the bill were Spirit, Wishbone Ash, BTO, and the Truth.

"It wasn't just that the ticket sales sucked and we bailed out," Ferguson says. "Some of the availabilities on a few of the artists [Robby Kreiger and Leslie West] didn't gel, and instead of going on with a condensed version, we tried to save face instead of going out and doing horrible business. That wouldn't have done anybody any good."

Ferguson also said new albums by Spirit and Wishbone Ash didn't have time to have any impact before the tour was scheduled to start. "Most people probably weren't coming to hear a new single, but the albums helped prove that as recording acts, these groups are still viable."

Despite some setbacks, Ferguson, Morgan, and others aren't willing to sound the death knell on package tours, saying that with the right timing and lineup, they are still viable. "I definitely think they can still work," Ferguson says. "For example, our new music package of Public Image Ltd., the Sugarcubes, and New Order is doing really well, and Reggae Sunsplash is doing well in New York. Each individual package will dictate how it goes."



Water Marx. EMI artist Richard Marx is toasted at New York's Water Club on the release of his "Repeat Offender" album, which includes the No. 1 pop single "Satisfied." Pictured, from left, are Sal Licata, president and CEO, EMI; Marx; and Jim Fifield, president and CEO, EMI Worldwide.

(Continued from page 80)

METALHEADS ROCK TO RAP

(Continued from page 66)

stance, Tom Marshall, PD of KNAC Los Angeles, which bills itself as "Pure Rock KNAC," says "They [rap and metal audiences] don't mix. I'm not convinced that any significant amount of our audience is made up of rap fans. We don't get requests for it and we don't play it."

On the other hand, Jack Patterson, PD of rap-oriented KDAY Los Angeles, states that KDAY doesn't play metal, but "if we have an artist that has bites taken from metal, we will play that."

"I don't think we share audience with heavy metal at this point, but who knows? I have been seeing the metal influence in rap for quite a while now."

Bob Case, PD of top 40 KZZP Phoenix, whose playlist includes rappers De La Soul and L.L. Cool J, as well as rockers Winger, Bon Jovi, and The Cult, notes, "I don't see any correlation yet [between the rap and metal audiences], except the [age] demographics are identical."

Lee Abrams, managing director of Z-Rock, a satellite-delivered hard rock format heard on 16 stations, says, "Most of our listeners hate rap, but there is a small portion that like both [rap and metal]."

Some industry observers cite the attitudinal similarities between the two genres in explaining their appeal

to the same listeners. Lisa Cortes of Rush Productions, which manages a number of rap stars, such as Run-D.M.C., De La Soul, D.J. Jazzy Jeff & the Fresh Prince, and Eric B. & Rakim, as well as Law 'N Order, a metal group signed to MCA, notes that both rap and metal are "youth music," offering a "direct outlet for kids to express how they feel. And of course, both types of music are also abrasive and disturbing to those in authority because of this."

A rap/metal audience crossover has been evolving for some time, says Cortes, citing the success of the Beastie Boys and Run-D.M.C. with hard-rock-oriented rap releases.

SIGNS OF CROSSOVER

Other signs of rap/metal crossover include a recent rap cover of the Black Sabbath classic "Iron Man," featuring West Coast rapper Sir Mix-A-Lot and metal band Metal Church; A&M rapper Raheem's single "Self Preservation," which features samples of Led Zeppelin and Jimi Hendrix; and a recent EP by Island metal act Anthrax, featuring a rap B side.

According to MTV's Cohen, metal and rap—while both successful on MTV—are in many ways difficult genres for programmers to handle.

"Both these genres have sizable negatives attached to them," he says. "Our research indicates that a lot of our viewers don't like metal or rap or dance music."

Still, he points out, it is precisely this "bipolarity" that makes these genres attractive to the channel. "Many of the most successful musical genres tend to be the ones that bring out the most widely diverse responses, with people lining up on both sides of the continuum. The upside is that fans tend to be rabid about these types of music—whether they love it or hate it—they're not lukewarm."

Assistance in preparing this story provided by Craig Rosen in Los Angeles and Bill Coleman in New York.

"I don't know anything." Yorktown did not return Billboard's calls... Meanwhile, an unconfirmed report says one snag that may have held up Musicland's announcement of the deal was a bid by LIVE Entertainment, owner of Lieberman Enterprises and Strawberries Records, Tapes & Compact Discs, to land Yorktown.

EXPECT CBS RECORDS CANADA to have a new president soon. He's Paul Burger, currently London-based VP of European marketing and sales for CBS Records International. Burger will take over from Bernie DiMatteo, who is returning to CBS New York for a new assignment.

DAT AGREEMENT NEAR? The Recording Industry Assn. of America has issued a flat "no comment" on published reports that the record companies and consumer electronics firms agreed at their summit meeting in Athens, Greece, on a technical solution to the DAT impasse. Under this alleged pact, digital recorders would be equipped with a device that would allow consumers to make only one DAT copy of a CD. All that is known for sure is that the hardware manufacturers, the RIAA, and IFPI must approve a draft memorandum from the meeting before it is made public (Billboard, July 1).

WOODSTOCK DREAM: To celebrate the 20th anniversary of Woodstock, organizers are trying to pull together a free mid-August concert in New York's Central Park. The concert was conceived by Richie Havens—Woodstock's first performer—and, if confirmed, will be produced by TV production veteran Paul Sladkus. Unofficially, more than a dozen performers from the original show have agreed to perform.

ON THE LOOKOUT: Private Music is looking for a VP of promotion, says president/CEO Ron Goldstein. The person hired will work such label acts as Nona Hendryx, Andy Summers, Leo Kottke, Tangerine Dream, Yanni, and Ravi Shankar. Interested parties can call Goldstein at 212-684-2533... Atco Records is looking for a West Coast publicist/publicity director with at least three years experience. Call director of publicity Cathy Swann at 212-484-8606.

HAVING LOST ITS LEASE on the ground floor of 321 W. 44th St., New York, Record Plant Studios has shuttered its Studios A and B, while retaining a Studio C and mix room on the 10th floor and opening a new Studio E

DIR TO OFFER 'TOMMY' AS PAY-PER-VIEW SPECIAL

(Continued from page 7)

the Acid Queen in the "Tommy" movie, was approached but unable to join because of schedule conflicts.

Meyrowitz said three hours had been reserved to cover the entire uncut concert, which Who bassist John Entwistle said would likely include a lengthy "greatest hits" portion, as at Radio City. Fox Broadcasting will carry an edited version later.

A two-to-three-hour home video

rockumentary using the L.A. "Tommy" as a "centerpiece" is also possible, according to Curbishley, who said there may be a three-disk tour album.

"I never came into it with an idea of an album," he said, "but over the last few days I've realized [the concerts are] absolutely fantastic, and so many songs are rehearsed and charted."

on the same floor. Some of music's greatest rockers have recorded in Studio A, including John Lennon, who was murdered after having completed his "Double Fantasy" album there the night of Dec. 8, 1980.

BABY LOVE: Pam Haslam has exited her VP of publicity post at PolyGram, preferring to devote time to her 11-week-old son Zane. Haslam says her brief motherhood experience has soured her appetite for late nights at showcase clubs; she and her husband are contemplating a move to the Boston area.

BOXED STONES: PolyGram is getting ready to ship a boxed Rolling Stones set from ABKCO on Aug. 15. The anthology will feature a 72-page book and 58 original singles, compiled on three CDs, four LPs, or four cassettes. In the fall, look for PolyGram to come out with a boxed compilation on the Bee Gees.

FOURTEEN LOCAL BANDS will present a variety of rock, folk, and R&B sounds for a July 21 Rock For Choice benefit at Lauterbach's, a Brooklyn, N.Y., club, on behalf of the Brooklyn Pro-Choice Network. The event is a response to the Supreme Court's ruling on Webster vs. Reproductive Health Services.

A PLEDGE: Dionne Warwick has pledged that 55% of the net proceeds from her June New York fete, which featured Sammy Davis Jr. and Frank Sinatra, will go to state AIDS foundations through her Warwick Foundation. However, it is rumored that the benefit could end up like last year's Washington, D.C., gala, which lost money. According to the New York State Office Of Charities Registration, the D.C. event raised \$407,858, but cost \$427,887. The Foundation's Vicki Hooper says that the accountants are working on the June benefit and that "we won't have the money figures for awhile." The foundation has until June 1990 to file its 1989 report.

HIKE: BMG Distribution raised the wholesale cost on its \$9.98-list tapes and LPs on July 3 by 4 cents, moving the box-lot price to \$5.82 per unit and the loose price to \$5.97. Buyers say the change keeps BMG under WEA's industry-high rates but ahead of the rest of the pack. On the same date, BMG raised its LP penalty for the second time this year; the retailers' penalty scoots from slightly higher than 10% to 15%, the same rate charged by CEMA and MCA. New retail break-even for BMG LPs drops by 6% to 10%.

**24-TRACK
RECORDING ONLY
\$45 AN HOUR?
IN ONE OF
MANHATTAN'S
TOP STUDIOS
WITH PRIVATE
LOUNGE AND
FREE MIDI?**

CALL HOWIE FOR
INFORMATION
(212) 353-2000

Booths In Theater Lobbies Dispense CDs, Cassettes In Company Test Kiosks Unlock New Method Of Music Merchandising

BY DAVE DiMARTINO

LOS ANGELES Standing kiosks in movie theater lobbies and shopping malls may soon be selling cassettes and CDs to consumers if a new Texas-based company's test program continues to show positive results.

Music Video Previews Inc., a division of San Antonio's Bristol-Sterling Financial Corp., made its official debut recently in two Miami-area theaters, and plans to be in "21 or 22 theaters by the middle of July," according to Don Hannum, company president.

The kiosks, which measure 36 square feet, are designed to merchandise 620 cassette or CD titles. Theater kiosks will feature albums by artists whose works will be previewed on-screen in the theater via a collection of edited video clips prior to feature film showings; the same clips will be shown on video monitors installed above the freestanding mall kiosks.

MVP's test in Florida at two Wometco-owned theaters was an apparent success, according to Hannum. Though both kiosks were stocked with what was intended to be a 30-day supply of product, reorders had to be placed in a week and a half. Originally targeted at "older customers with record collections who don't go to record stores but are looking to restore their collections on CD," says Hannum, the machines enjoyed the greatest sales success with acts with younger appeal—such as Bobby Brown, New Kids On The Block, and

Guns N' Roses. Cassettes greatly outsold CDs, he adds, while the 14-19-year-old age group proved to be the heaviest buyers.

Theater owners get 20% of the kiosks' net profits, says Hannum.

The MVP centers are racked by Western Merchandisers, he adds. "We have a tentative commitment from various labels once we prove point of sales and so forth. In the interim, at the suggestion of WEA, we have gone through a rackjobber to avoid any conflict with retailers."

MVP has four locations open, with another three planned to open soon, says Hannum. Besides Florida, initial states housing the theater kiosks are Tennessee, Georgia, Arizona, and Texas.

At a special June 19 screening of "Batman," Hannum reports that MVP's Nashville unit sold through a case of cassettes and a case of CDs of the movie's soundtrack, "and that was in just one night at one location."

MVP's test seems to be an extension of a concept introduced by another Texas-based firm, Avatar Inc., and its recently unveiled Music Cinema Network system. In a test run on 120 screens in New York, Los Angeles, and Detroit, Avatar paired RCA act Boy Meets Girl's "Bring Down The Moon" videoclip with a commercial for Coca-Cola's Sprite soft drink (Billboard, March 18).

In fact, says Skip Honeycutt, president of Dallas-based advertising/promotion firm Avatar, the companies recently explored a potential merger.

"[Hannum] contacted us earlier in the year and discussed the possibility of merging," says Honeycutt. "We went through quite a bit of negotiating and, actually, we found that we were significantly further ahead of the game than they were. They really couldn't contribute as much to us as we could to them, and actually we just kind of left it like that. And subsequently, they have gone off and done their own thing."

Honeycutt says that the major difference between the Music Video Previews system and his own is a matter of scope: "We have a contract with United Artists [the theater chain] that allows us the opportunity to do the onscreen Music Cinema Network in all of their theaters—but they have basically a handshake agreement with Wometco in Florida for two theater lobby kiosks, period. It's sort of like they just took our concept and ran with it—but they haven't run very far."

Honeycutt also expresses doubt about MVP's ability to place kiosks in mall locations, largely due to strict lease agreements in malls with existing record stores.

MVP's Hannum, however, notes that the malls his company has deals with have no record stores.

Hannum also acknowledges that both companies earlier explored the prospect of a merger but denies borrowing any ideas from Avatar. "Originally, this concept was about 4 years old and was brought to us by some people," he says. "When we talked to

Avatar and contemplated a merger with them, their idea never involved a kiosk at all. They were just selling commercial time on-screen."

Hannum says that the theater chains his company is involved with—unlike those working with Avatar—are not willing to give that commercial time, and, he adds, "Four minutes and 16 seconds was way too long for them. Their trailers only run six minutes. If we wanted to use anything on the screen, the most time available to us was 1½-2½ minutes."

Referring to Avatar's testing with Sprite, Hannum adds, "Warner pointed out to us when we met with Henry Droz at WEA that they couldn't possibly release any of their stars if it was a [Coca-Cola]-sponsored situation—particularly with Madonna or anybody like that, since they're under contract to Pepsi. So Coke was absolutely ruled out, as far as we were concerned."

In the meantime, Avatar recently finalized a sponsorship deal that will include the participation of both Levi's and Coca-Cola.

Levi's will be a direct sponsor in a program that will promote Geffen artist Danny Wilde via an on-screen music video on 600 screens starting July 31. Coca-Cola, through the United Artists theater chain, will co-sponsor on-screen videos by RCA act Grayson Hugh and PolyGram act World Trade for six weeks each on 350 theaters.

Assistance in preparing this story was provided by Geoff Mayfield in New York.

Soviet Singer's Indian Tour Falls Flat

BOMBAY, India The tour of India by Valeri Leontiev, the first commercial trek undertaken here by a Soviet pop star, was a flop.

Leontiev, who performed in large venues and stadiums with seating capacities of up to 25,000, drew audiences of only 1,500-9,000. CBS, the organizer, was left in a "financial lurch," it admits.

The five-city, 23-day tour started in a lukewarm atmosphere with two concerts in Bombay. The first drew 3,000; the second 1,500.

Leontiev, despite having performed in some cities here during the noncommercial Festival Of The U.S.S.R. tour in 1987, is still largely unknown in this country.

This, added to the fact that he was singing in Russian, clearly kept the crowds at bay. Most of those who did attend apparently were drawn by two of India's top acts, Remo and Rock Machine.

Ticket prices, which ranged from \$3-\$12 in Bombay, were later scaled down in other cities, but even this failed to generate sufficient box-office reaction.

As a result of Leontiev's flop tour, a proposal to bring in Soviet acts Attraction and Alliance in July has been shelved until later in the year by organizer Bush India Ltd., a TV and stereo manufacturer. JERRY D'SOUZA

VINYL GIVES WAY TO COMPACT DISKS ON JUKEBOXES, TOO

(Continued from page 1)

of the 225,000 machines installed in the U.S., is all the more surprising because of the cost in converting the machines from vinyl, often more than \$9,000 per location.

Most estimates put the CD jukebox at \$4,500 and up, or easily twice the price of vinyl models. "We've had many installations go over \$9,000 because we're putting in better speakers and more of them," says Jim Hayes, president of 156-box Gem Music & Vending, Dayton, Ohio, now 10% converted to CD.

Most of the CD jukeboxes—unlike their vinyl predecessors, which handled only singles—are designed to play full-length albums. The CDs programmed by operators include budget, midline, and full-price titles. Their average cost is \$9.99, according to Ralph Schechtman, president of Prime One Stop, Kenilworth, N.J., one of many software suppliers who admit the CD shift is shocking.

"We knew it was coming, but did not anticipate it would be so rapid," he says. Schechtman estimates his firm is seeing CD sales account for 75% of total gross.

The added costs, however, are more than offset because the CD box allows operators for the first time in years to hike play prices, most going from 25 cents per play to three plays for \$1. "They're pulling in \$300 a week instead of \$100 to \$150," says Harvey Campbell, president of Mobile Record Service, Pittsburgh, a large one-stop operator.

Perhaps more significantly, say operators, the CD box allows them to get a larger split with the location or a better deal all around.

Joe Weinberger, president of Man-

nie's Cigarette Service, a 45-year-old firm founded by his father in Jersey City, N.J., says he is converting five to six locations a month to CD, even though "six months ago I didn't even know what a CD was." Like other operators, Weinberger is asking for a better split, "or a minimum guarantee of \$100 a week and maybe splitting the cost on the records."

Jukebox location owners accept the higher costs because "there is no question the quality is better and that CD is the latest thing out there," says Hayes, also chairman of the jukebox promotion committee of the Amusement & Music Operators Assn., an industry trade group.

What's more, says Michael Reinert, director of business affairs and video operations at Rowe International, the CD jukebox revolutionizes the medium. With Rowe's 100-CD album box, a machine now represents more than 1,000 titles that can be randomly accessed, he says. By comparison, vinyl jukeboxes can hold no more than 200 or so songs.

JUDGE SAYS NO TO SUIT AGAINST FORMER YES MEN

(Continued from page 4)

family tree reference to Yes was only in the context of showing each band member's musical history, and that Dean was not exclusively Yes' artist.

The judge also dismissed the plaintiffs' request that defendants be kept from mentioning the name Yes in advertising or promoting the fact that they sing Yes songs.

On all three points, the judge ruled that ABWH's actions did not cause "the balance of hardship [to tip] in

Operators like Hayes and Weinberger say an orderly transition from vinyl is likely, because some jukeboxes offer a combination of CDs and 45s. In addition, AMOA is maintaining close ties with the labels and monitoring the availability of vinyl singles, says Fred Newton, AMOA communications manager.

Like others, he points to AMOA's upcoming Sept. 12-14 annual convention in Las Vegas and celebration of the 100th anniversary of the jukebox as an opportunity to see the entire jukebox industry "finally tooting its own horn."

That one-stop is now racing to catch up is no surprise to Seeburg Corp., says executive VP Joe Pankus, whose firm set up its own one-stop and has 1,500 titles in stock. The whole CD jukebox boom vindicates Seeburg, he says, "because we were the first to put our nose out there."

Claiming Seeburg is back-ordered on its three CD models, Pankus says the firm has not manufactured a vinyl model "for three years."

the plaintiffs' favor" or infringe upon the plaintiffs' "fair chance of success on the merits."

A spokesperson for Yes' management says, "Yes just wants to protect their name and make sure the public is not confused."

Atco president Derek Shulman adds that Yes—the group composed of Chris Squire, Trevor Rabin, Alan White, and Tony Kaye—plans to finish its album by late 1989.

STRATFORD SEARCH GROUP

Executive Recruitment to the Music Industry

An executive search firm specializing in meeting the total human resource needs of the music industry.

Send resumes in full confidence to:

STRATFORD SEARCH GROUP

Empire State Building
350 Fifth Avenue, Suite 7901
New York, NY 10118
(212) 465-1818 • FAX (212) 268-1061

A DIVISION OF THAU/LEVEY, INC.

You asked for it...we got it

PRINT
"DIRECT ON"
BOARD" JACKETES
IN QUANTITIES
AS LOW AS
1,000

Lee Myles Associates, Inc.
160 East 58th Street, Dept. B
NYC, NY 10022 Tel: 758-3232

Serving the graphic needs of the music industry since 1952

DISC MAKERS

Complete manufacturing for the audio industry.

SAVE MONEY
Deal Directly
With The
Manufacturer

In-house art department for design, typesetting, film work, and printing. In-house mastering department for a great sounding product.

COMPLETE PACKAGES FOR:

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

CALL FOR OUR FREE FULL COLOR CATALOG
1-800-468-9353

(In PA: 215-232-4140)

DISC *MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 245-6662

THE CALL



SAY IT
WHEN YOU
PLAY IT!

LET THE DAY BEGIN

**THE MAJOR AOR SMASH
NOW CROSSING CHR
FROM THE CALL'S
POWERFUL
DEBUT MCA ALBUM**

MCA-6303

"HERE'S TO THE WINNERS OF THE HUMAN RACE
HERE'S TO THE LOSERS IN THE GAME
HERE'S TO THE SOLDIERS OF THE BITTER WAR
HERE'S TO THE WALL THAT BEARS THEIR NAME..."
THE CALL.

PRODUCED BY:
MICHAEL BEEN AND JIM GOODWIN
MANAGEMENT:
GARY HEATON AND JEFF INGBER

MCA RECORDS
© 1989 MCA RECORDS INC.

INSIDE TRACK



Edited by Irv Lichtman

LABEL PROMO REPS were not surprised at the lack of discussion about back-announcing at the recent **Bob-by Poe** radio convention. One Poe attendee noted "there was some talk in the hallways, but a lot of people thought nothing would be resolved." He notes that "only a handful" of stations are not back-announcing, and "those who are against it haven't changed their minds." Another promo exec remarked, "I think back-announcing is a big issue, and everyone's at the stage of what do you do next... If the labels don't get together and say what's next, [the issue] is going to fade away a little bit."

LABELS & THE INDICTMENT OF SHARPTON: Six labels and the parent companies of others are among the firms listed as having contributed to the **Rev. Al Sharpton's** National Youth Movement, which New York State, via a recent indictment of the New York activist, says was a scam to personally benefit Sharpton. Without giving actual dollar amounts, the indictment lists the following label contributions: **RCA**, more than \$8,000; **Capitol Industries-EMI**, more than \$8,000; **MCA**, more than \$7,000; **PolyGram**, more than \$7,000; and **Arista**, more than \$1,000. In addition, **RCA Corp.** (now defunct) is listed as having contributed more than \$1,000; **Warner Communications Inc.**, parent of the **WEA** labels, more than \$8,000; and **CBS Inc.**, more than \$8,000. The contributions by **RCA Corp.** and **CBS Inc.** were presumably made while they were parents of the **RCA** and **CBS** labels.

NOT QUITE THERE: A published report stating that **A&M Records** has renewed its distribution agreement with **Bertelsmann Music Group** is being called "premature" by an **A&M** spokesperson. However, a source at **A&M** does say that negotiations are "in progress" regarding a new **A&M/BMG** pact. **Pete Jones**, president of **BMG Distribution**, confirms this, adding, "We have enjoyed and looked forward to a long and successful relationship with **A&M**." Sources also confirm that **BMG Music** co-chairman **Michael Dornemann** flew out to Los Angeles last week to confer with **A&M** co-owner **Jerry Moss**.

THE ISSUE OF WHETHER a music publisher is entitled to the publisher share of a song's performance royalties after it has been retrieved by an author or his/her estate is likely to have its day in court. **Bourne Music**, in a counterclaim and cross claim involving a suit over its

former 1926 copyright, "When The Red Red Robin Comes Bob, Bob Bobbin' Along," maintains its arrangements of the song constitute a derivative right that continues, even though it lost the song to the family of the late author, **Harry Woods**, under termination rights specified in the 1976 Copyright Act. In the June 22 filing in U.S. District Court of New York, **Bourne** turns to a 1984 U.S. Supreme Court decision, **Mills vs. Snyder**, that held that **Mills Music** was entitled to receive the publisher share of mechanical royalties on licenses it obtained when it held the copyright. The court did not address the issue of performance royalties. After a similar case filed in March, **Shapiro-Bernstein Music** settled out of court with **Harry Warren's** heirs on the song "I Love My Baby," giving up royalties to that song, as well as others by other writers, held in escrow by **ASCAP**. Both writer suits have received funding from the **Songwriters Guild of America**.

HERE AND THERE: **MCA Music Publishing** has made publishing deals with two hit acts in something of a transatlantic swap. In Los Angeles, **MCA** president **Leeds Levy** signed a subpublishing agreement with European hit maker **Milli Vanilli** for the U.S. market; in London, **John Brands**, **MCA U.K.**'s managing director, signed a subpublishing deal with America's **Tom Petty** for the world excluding the U.S. Both deals get under way with current smash albums.

ON TARGET: Rumors that **Target's** internal rack wing **Jetco** is undergoing reorganization are correct, but nothing official has been announced. Even insiders are uncertain. "Nothing is written down," says one insider, alluding to a July 17 announcement. Five distribution-specialist positions have been moved back to Minneapolis in what one staffer describes as a "targetizing" of **Jetco**—that is a move to more centralization. Most **Jetco** staff, while "hearing things," were surprised the move came so soon after the recent convention.

CROSS COUNTRY: Following its West Coast launch, **Personics**, the in-store taping service, launches the New York phase of its test program via a press bash at the **Hard Rock Cafe** Wednesday (12). The press announcement includes a personalized **Norelco** box and catalog so that a custom cassette can be programmed.

MIDWEST MOVES: Lots of talk on the street seems to confirm the long-rumored intention of **The Musicland Group** to absorb the Chicago-based **Yorktown Music Shops**, which includes **J.R.'s Music Shop** and **Oranges Records & Tapes**. Labels say **Yorktown** has canceled orders and advertising requests, while **Windy City** sources say **Yorktown's** warehouse shipped remaining inventory to **Musicland's** Minneapolis headquarters the week of June 26. Indications are that **Yorktown's** owners are retaining the chain's few **Hawaii** stores. Asked to comment, **Musicland** chairman **Jack Eugster** told **Billboard**,
(Continued on page 78)

U.K.'s PRT Shuttters Distrib Division

BY NIGEL HUNTER

LONDON Longtime independent label distributor **PRT** is closing down its sales and distribution division because of "increased and ongoing losses."

The move was announced by **Meekland**, **PRT's** parent company. The decision, effective July 19, will leave about 150 record labels without distribution facilities and 94 **PRT** staffers without jobs.

Thus ends a period of internal turmoil at **PRT**, long the subject of industry rumors. The **PRT** saga began in the '50s, when the **Nixa** and **Polygon** labels combined forces under the **Pye** banner.

Pye became a major record force in the '60s and '70s, but was already in slow decline when **Associated TeleVision**, the company run by **Lord Lew Grade**, disposed of it to **Robert Holmes a'Court**, the Australian business magnate. **Pye** of Cambridge, the electronics group, had already severed connections and the **Pye** name

was eventually dropped in favor of **PRT**, an acronym for **Precision Records & Tapes**.

PRT's last owner was the group of companies headed by **Ray Richards**, whose daughter, **Kim Hurd**, is managing director of **PRT**.

The **PRT** catalog was sold earlier this year to **Castle Communications** for \$4.6 million. Included in that sale were the **Bronze/Legacy** repertoire, comprising a roster of top '60s talent in the **PRT** vaults and seminal hard rock and heavy metal product originally released by the now-defunct **Bronze** company.

Richard Gane, employed briefly by **PRT** as chief executive, and **Richard Lim**, the distribution division chief who was fired by **Gane** and then reinstated by **Richards**, have both tried management buyouts of that division without success.

Richards is believed to have decided against agreeing to such a move because of the considerable redevelopment value of the sales and distribution site at **Mitcham** in **Surrey**, just

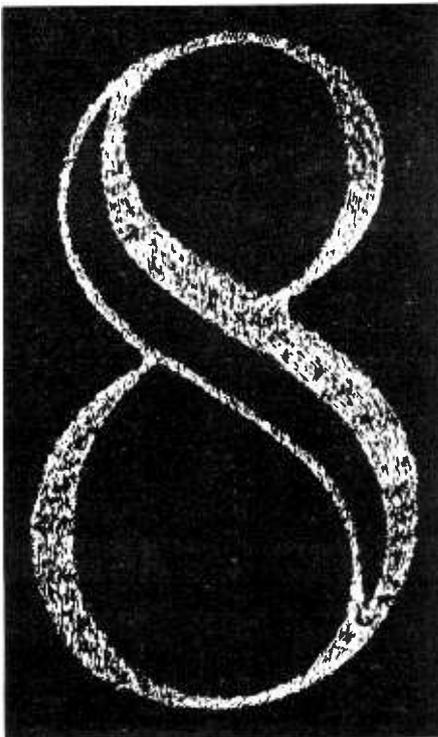
across the **South London** border.

PRT says it has contacted alternative distributors in a bid to maintain a sales and distribution service and is arranging for product to be transferred in the event any agreements are reached. All sales orders to July 3 were being fulfilled by **PRT**, but distributed labels have been notified that their agreements with the company are terminated as of July 19.

Some small classical labels, such as **AVM** and **LDR**, have been hit hard by the **PRT** decision to cease trading. **PRT's** own classical label, **Nixa** (an echo of the beginnings of the company), was included in the catalog purchase by **Castle Communications**.

Lim is setting up a new umbrella distribution company, **Avid**, through **EMI** that will be based in **South London** and operational by the end of the month. **PRT** general sales manager **Graeme McLay** and marketing manager **Dave Brooker** are working with him.

MEET ME AT



EIGHT

LOOK WHAT * \$35 CAN BUY!

EIGHTH ANNUAL CONVENTION VIDEO SOFTWARE DEALERS ASSOCIATION AUGUST 6-9, LAS VEGAS, NEVADA

more REASONS YOU SHOULD ATTEND:

A Business Plan For Video Store Borrowing

Harry Landsburg, CPA
Laventhol & Horwath

Geared toward the one- or two-store owner, this seminar will concentrate on the key points to consider when approaching a bank or other institution for financing.



Nothing Succeeds Like Direct Marketing

Murray Raphael
Murray Raphael Marketing

Honored as one of the outstanding small businessmen in the U.S., and author of *The Do It Yourself Direct Marketing Handbook*, Raphael will provide an inside look at direct mail fact and fiction.



Stress Management

Dr. Art Ulene
Feeling Fine

Ulene, a regular contributor to NBC's *Today Show*, has written more than 30 books and home video programs promoting good health. The seminar offers attendees a prescription for coping with daily stresses and pressures.



Avoiding Sexual Harassment In The Workplace



Ray Ivey, CBS Records
Sexual harassment charges and lawsuits can be damaging because they are often well publicized and place large demands on an organization's time and energy. This seminar has been specifically

designed to highlight those scenarios relevant to the video industry.

Building Loyalty Through Superior Customer Service

David Yoho
The Professional Educators Group

Yoho will explain the principles and techniques that create feelings so strong that people will visit your store at the inconvenience of going out of their way! His firm specializes in designing custom programs for sales, customer service, marketing and management.



Positioning Your Store: Creating A Unique Identity



Jay Conrad Levinson
Guerrilla Marketing International

A consultant to many Fortune 500 companies, franchise groups, small companies, and start-up firms, the internationally renowned Levinson will provide tips on how to make your store stand out from the rest, and how you can tailor your image, look and philosophy to achieve this.



Michael Fortino
Priority Management
Fortino, a renowned speaker, author and columnist, captures his audience with a dynamic presentation, offering concrete advice on how to manage one of your most valuable commodities — your time!

We're Not As Big As McDonald's

Peter Glen
Peter Glen, Inc.

Glen's wit and wisdom will provide insights on how the independent video retailer can compete with the big guys. He will provide real, specific ideas for those businesses that cannot possibly win without utilizing marketing, image, promotions, displays, uniqueness, eccentricities, and the ability to make decisions quickly.



***This \$35 registration fee entitles attendees to visit the exhibit floor, and all of the 17 seminars being presented at the 1989 VSDA Convention. However, you must be a VSDA member to attend!**

PLEASE SEND ME CONVENTION REGISTRATION INFORMATION

I am a Retailer Manufacturer Wholesaler Other Supplier _____
(prerecorded video software) (please specify)

Name _____ Company _____

Address _____

City _____ State _____ Zip _____ Phone _____

VSDA Member Yes No Company Number _____

I want to join VSDA and attend the Convention. Please send me information.

Return to: VSDA, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-8500



GEORGE BENSON COULD HAVE MADE ANY KIND OF ALBUM HE WANTED TO...SO HE DID.



*M*ulti-Platinum, eight-time Grammy winning guitarist George Benson went from the cramped, tiny stages of Pittsburgh jazz clubs to the concert halls and arenas of the world on the strength of his innovative, unmistakable guitar work. His breezy vocals have influenced virtually every R&B and pop singer of the last decade. But he never abandoned his first love—jazz.

Now George Benson has personally selected eight incredible songs to showcase his favorite musical territory. From his shimmering version of Nat “King” Cole’s classic arrangement of “Stardust” to the jazz standard “Stella By Starlight” to the Lennon-McCartney ballad “Here,

There And Everywhere”—it’s Benson at his best. Doing exactly what he wanted to do.

Jazz lovers have been waiting a long time for George Benson to make this album.

Including the one whose name is on the cover.



GEORGE BENSON

Tenderly

(4/2-1-25907)

Produced by Tommy LiPuma and Broadway Productions. Direction: Ken Fritz Management, Los Angeles