

# Billboard

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NEWSPAPER

**Music Pubs May Seek Law To Bar Controlled Composition Clauses**  
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**Def Jam Sues Capitol Over Beasties Release**  
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VOLUME 101 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 5, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## DAT Accord Is Reached, But Questions Linger

BY STEVEN DUPLER

**NEW YORK** Although an agreement has finally been reached to help bring consumer-model DAT recorders to the U.S. market and further the product's sales elsewhere in the world, many uncertainties re-

main about the future of the medium as a mass-market item here.

After a three-year battle, the bitterly warring hardware and software camps—represented by the Recording Industry Assn. of America, the International Federation of Phonogram & Videogram Produc-

ers (IFPI), and 12 Japanese and three European consumer electronics firms—have agreed upon a technological solution to the labels' copyright concerns.

The Serial Copy Management System adopted by both sides allows DAT users to make unlimited

direct digital copies of a primary digital source, such as a CD, but prevents digital duplication of those copies.

Issues still to be confronted include:

- When and if legislation proposed by the agreement may be

passed in the U.S., Europe, and Japan, binding DAT hardware manufacturers to compliance with those copyright protection restrictions.

- Dissension among the ranks of top major label executives, with some stating that the deal does not do enough to guard against copyright infringement.

- How labels will deal with the current lack of a high-speed DAT duplication system that is necessary to mass-produce prerecorded DAT cassettes, and with the high cost of such technology once it is available.

- The paucity of real-time DAT duplication facilities in the U.S., and the fact that such one-to-one duplicating technology is too slow and inefficient for mass production.

Even while the battle over DAT has been raging, consumer decks have been steadily trickling into this

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## Soft Music Retail Biz Has Trade Worried

This story was prepared by Dave DiMartino in Los Angeles, Geoff Mayfield in New York, and Edward Morris in Nashville.

**LOS ANGELES** After three consecutive upbeat years—including back-to-back industry highs in 1987 and 1988—music merchandisers across the country are now using words like “soft” and “flat” when describing overall 1989

sales so far, painting a picture of what appears to be a highly unexpected sales slump.

Though some notable exceptions exist, many of the retailers experiencing increased sales largely attribute those increases to new stores that have matured and thus boosted total sales. Otherwise, however, a significant number of accounts report that they have had difficulty in matching the increases that they posted over the

past three years.

Sources who attended the National Assn. Of Recording Merchandisers' June 28 board meeting in Chicago and the NARM Retailers Advisory Committee's July 19 planning session in Los Angeles say soft business was a frequent topic for the merchandisers. “From what we heard, if you're doing high single-digit increases this year,

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## Midyear Chart Recap: WEA Is The One

**NEW YORK** The WEA-distributed labels increased their pop music sales dominance in the first half of 1989, capturing a 44.4% share of the Billboard Top Pop Albums chart. The WEA labels topped the pack for the corresponding period last year with a 33.2% share.

WEA vastly outdistanced the No. 2 pop distributor, CBS, which held a 14.2% share of the albums chart for the first six months.

WEA not only dominated pop, but also repeated as the half-year leader on the Top Black Albums chart, while narrowly surpassing MCA as the top performer on the Top Country Albums chart.

For a special mid-year look at Billboard's charts, see pages 76-77.

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TEXAS... a state of mind. The Scottish band that has conquered Europe with a Top 5 album, has arrived in America! Their single "I Don't Want a Lover" is already on over 100 alternative and AOR stations. See the video now on MTV and V-1. TEXAS... the state of music. SOUTHSIDE. (838 171-1) Produced by Tim Palmer. On Mercury CDs, Chrome Cassettes and LPs.



UNDERWORLD offers an encouraging forecast with their latest offering, **Change the Weather** (4/2/1-25945). The same combination of writing and world view that made last year's "Underneath the Radar" a hit can be easily detected here. Look for the first single "Stand Up" (7-22852) to stand out. On Warner Bros. Cassettes, Compact Discs and Records.

## Dealers Tackle Problem Of Defective Vids

This story was prepared by Earl Paige and Jim McCullaugh in Los Angeles.

**LOS ANGELES** Home video retailers are stepping up efforts on a number of fronts to solve what they claim to be a growing problem of defective videocassettes.

Among approaches under way:

- Compilation of a daily log tracking specific complaints.
- A policy letter to all home video suppliers.
- Institution of a consumer-education program urging VCR care and maintenance.

At the same time, through various committees and via regional chapter

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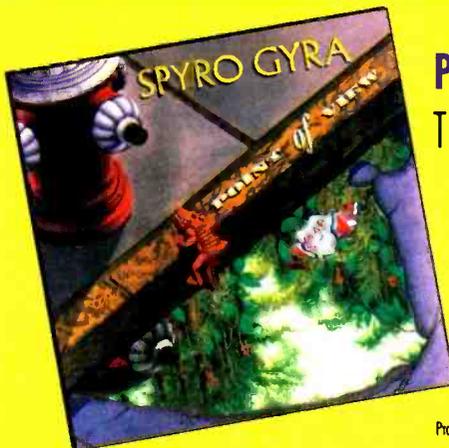


**SPYRO GYRA**

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**POINT OF VIEW** SPYRO GYRA'S NEW ALBUM FEATURING THREE HOT TRACKS **SWING STREET, SLOW BURN AND COUNTERPOINT**



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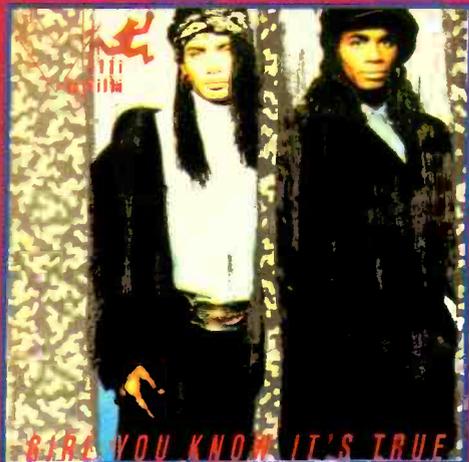
This year's hottest new group follows-up the two consecutive # 1 smash hits "Baby Don't Forget My Number" and "Girl You Know It's True" with their biggest single yet, "Girl I'm Gonna Miss You." From their soon-to-be double Platinum debut album, Girl You Know It's True.

Don't miss Milli Vanilli on the Club MTV tour.

"Milli Vanilli manage to come off as strong on stage as they do in video." – USA TODAY

"The evening's most electrifying performance came from the European Hip-Hop duo Milli Vanilli." – CHICAGO SUN TIMES

"They had female fans gasping for air." – MOBILE REGISTER



Produced by Frank Farian for FAR Music Production

On Arista chrome cassettes, compact discs and records.

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**ARISTA**

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VOLUME 101 NO. 31

AUGUST 5, 1989

## RADIO ROOTS RUN DEEP IN ROCHESTER

Contributors Claude and Barbara Hall profile Rochester, N.Y., which has the smallest number of stations in any top 50 market. But station folks praise Rochester as being a real radio town. **Page 10**

## TENTH TIME OUT FOR NEW MUSIC SEMINAR

Billboard's coverage of New Music Seminar 10, held July 15-19 at the Marriott Marquis hotel in New York, begins on page 6 and continues on 30, 42, and 75. Also, don't miss NMS comments in The Beat (page 30), The Rhythm & the Blues (page 24), and Dance Trax (page 29).

## VIDEOICALS: THE NEW CLIPS IN TOWN

A dip in magazine readership, increased VCR use, lower price points, and the eagerness of corporate sponsors are fueling a new category in home video: the video magazine. Home entertainment editor Jim McCullough tracks the development of the new "videodicals." **Page 58**

## CONGRESS MOVES ON COPYRIGHT ISSUES

A wide array of copyright issues—including a plan for better overseas protection of recordings, a denial of Nintendo software protection, and a move to make states liable in federal infringement cases—were on the floor of Congress before the August recess. Washington bureau chief Bill Holland reports. **Page 34**

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# European Court Hits Varying Levies Right Groups' Fee Structures Affected

BY MIKE HENNESSEY

LUXEMBOURG A pall of dismay has settled on European rights societies in the wake of a July 13 European Court ruling that national authors' societies could be in breach of the Rome Treaty unless they set their fees for music use in line with those prevailing in other EEC member countries.

Disentangling the basic ruling of the Court of Justice of the European

Communities from the thicket of complex judicial language in the judgment, the implication is that national authors' societies could be violating Article 86 (1) of the Treaty of Rome—which regards abuse of dominant economic position—if their fees for any category of user are significantly higher than those prevailing in other member states.

The ruling of the European Court on this point brings to a confusing and indeterminate end a legal conflict

that has been unresolved for 11 years. It began when a group of discotheque owners in France took the French performing right society, SACEM, to court to challenge what they considered to be an "extortionate" fee for their establishments.

Cases were heard in French courts in most regions and finally in the French Supreme Court, which ruled in favor of SACEM. The discotheque owners then referred their case to the European Court, which has now produced a 44-page judgment on the "abuse of dominant position" issue, which is, to say the least, equivocal.

The European Court was invited to pass judgment on three main questions:

- Whether the reciprocal arrangements between authors' societies in the countries of the European Community violated Article 85 (1) of the Treaty of Rome in that they constituted a form of illicit collusion to the detriment of users.

- Whether the blanket licensing system as practiced by the societies is fair, or if it should be replaced by licenses covering each separate repertoire of each national authors' society in Europe.

- Whether by setting substantially higher fees than those applied in other European countries, societies could be adjudged guilty of abusing their dominant positions unless they could prove that, based on homogeneous comparisons, such fees result from objective, pertinent divergences in copyright administration in such countries.

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## NMPA May Seek Law Vs. Controlled Composition

BY IRV LICHMAN

NEW YORK The legal wing of the National Music Publishers' Assn. is "reviewing legislative options" to put restraints on label demands that newly signed artists/writers agree to controlled composition clauses.

Though admittedly not in an advanced stage of development, such possible legislative initiatives underscore music publisher concerns over the issue. In its mildest form, the controlled composition clause calls for mechanical payments of 75% of statutory rate by labels to owners of song copyrights.

But while the statutory rate reduction is the most commonly

known feature of the controlled composition clause, data offered to attendees at the annual meeting of the NMPA here July 24 showed that more complex cost-reducing controls are used by labels to further lower payments to writers and publishers. Some contracts detailing such controls, the NMPA says, have been itemized in as many as 10 pages.

The possibility of lobbying the U.S. Congress to legislatively contain label use of the controlled composition clause was advanced by Peter Felcher, NMPA general counsel, who spoke on the topic.

After the formal part of the meeting, George David Weiss, the

(Continued on page 92)

# At Last, Time And Warner Are Wedded

BY DON JEFFREY

NEW YORK While Time and Warner are celebrating their victory in the battle to become the world's largest media and entertainment company, Time's former hostile raider, Paramount Communications Inc., is licking its wounds, paying off its \$50-million war debt, and boasting that it will pursue other acquisitions or joint ventures.

Although the newly formed Time Warner Inc. can brag about annual revenues exceeding \$10 billion and operating cash flow of more than \$2 billion, its ability to grow through acquisitions may be stunted by the massive debt—more than \$14 billion—incurred in the merger.

Rumors were flying on Wall Street last week, after Paramount withdrew its \$200-a-share tender offer for Time, about the possibility of Paramount's purchasing or being acquired by another company. Some names mentioned were Sony Corp., Viacom Inc., and The Tribune Company.

"Paramount's trading now on the speculation of the day," says Liz Buyer, VP/leisure and entertainment analyst with Prudential-Bache Securities. She says she would "not put a lot of credibility" in some of the rumors. "Sony's rumored to be buying every company in the entertainment world."

Wall Street is also talking about how Time might structure the second phase of its \$70-a-share acquisition of Warner, the possibility of conflict

over the different management styles of the two companies, and which assets Time Warner might have to sell to service its debt. A Time executive termed the debt "manageable."

Some Wall Streeters agree. Lee Isgur, VP/entertainment analyst at Paine Webber, argues that the company's cash flow might be enough to meet debt payments. Asked about asset sales, he says, "Tune in a year

from now and we'll see."

If it is necessary for the new conglomerate to divest some of its businesses, the ones most likely to be sold, according to sources and documents filed by Time in connection with its Delaware court case against Paramount, include equity investments by Warner in such companies as Hasbro, Chris-Craft Industries, Viacom, Franklin Mint, CVN, and

(Continued on page 92)

## Blackwell Confirms Talks To Sell Island To PolyGram

BY CHRIS MORRIS

LOS ANGELES Island Entertainment head Chris Blackwell has confirmed that he is presently in negotiations with PolyGram to sell 100% of Island's record label assets.

"We are talking," Blackwell says of his negotiations with PolyGram. "They're the only people we're talking with."

Rumors had surfaced earlier this week that the Island sale to PolyGram was already finalized. However, Blackwell says that such talk is "out of line at this point. Nothing's ever done 'til it's done."

Concerning a timetable for consummation of the deal, Blackwell says, "I would say if discussions go

as they're going at the moment, hopefully [it will be completed] in the next month or so."

According to Blackwell, the sale would involve PolyGram's purchase of all assets of Island Records and the label subsidiaries it operates under the Island Trading Co. mantle—Mango, Antilles, and 4th & B'way.

Blackwell terms published reports valuing the Island label purchase at \$300 million "ridiculous" but declines to comment on the financial range under consideration.

"I can't really go into the areas we're discussing," he says.

Blackwell says that if and when the purchase is concluded, he will stay on with the Island label "to run

(Continued on page 85)

# 96-Store Retail Chain Posts 20% Sales Increase NRM Trumpets Growth At Confab

BY GEOFF MAYFIELD

CHAMPION, Pa. In a year when many of its competitors have had difficulty posting satisfactory sales increases, 96-store National Record Mart clocked in with a 20% year-to-date chainwide increase as it gathered its troops for the company's July 23-26 convention here at the Seven Springs resort.

Chairman and chief financial officer Bill Teitelbaum, who financed the 1986 leveraged buyout that shifted NRM's ownership away from the founding Shapiro family, told delegates that he expects this year's sales to double what the chain accomplished three years ago.

That robust projection, however, has not lulled NRM into a state of contentment. At this meet, the company had the look of a hungry chain eager to further increase its market share. The convention agenda sought to cover such nuts-and-bolts tasks as hiring and firing, customer service, and time management. And shortly after NRM's troops return from this meet, the company plans to increase its efficiency by centralizing all product movement at its Pittsburgh headquarters, the final step in an inventory-management evolution that saw the chain wire all of its stores with point-of-sale devices two years ago.

At the meet's closing banquet, Teitelbaum said NRM's management information system "is the equivalent, if not better, of any music retailer's." He credits MIS, along with new growth and management philosophies, as the catalysts for the sales increases NRM has posted since 1986.

NRM's 96-store total represents a net gain of 21 locations since the Sha-

piro family sold the company, although the chain has not been reluctant to close unprofitable units at the same time.

The company plans an August opening of one of its Waves units at Columbus City Center, a downtown mall in Columbus, Ohio, and then will unveil new stores Oct. 11-15 and Nov. 11-15. Also in August, the company will introduce a new NRM store design, which Teitelbaum describes as a "drastic change" that will "in no way resemble past NRM stores."

The company plans to open 20 stores a year while aiming for 20%

annual growth from new stores and increased sales within existing stores, says Teitelbaum. Of the 96 stores, 15 are under the Waves logo, an upscale store concept that NRM will continue to develop.

In what the industry has generally regarded as a soft 1989 (see story, page 1), NRM has posted comparable store increases of 7.3% since its fiscal year began April 1, according to Lori Porter, VP of merchandising. One example of the chain's growth: its billing with WEA is up 29%.

Some of NRM's growth is attributed  
(Continued on page 93)

## MCA Reports Whopping Second-Quarter Profits

NEW YORK Propelled by top-selling albums and videocassettes, MCA Inc. reported record operating profits and revenues for its film and music entertainment divisions in the second quarter.

For the three-month period ended June 30, operating income for MCA's music entertainment division jumped 50% to \$15.5 million, compared with the same quarter last year. Revenues soared 44% to \$197 million.

For two weeks during the quarter, MCA artists Fine Young Cannibals, Tom Petty, and Bobby Brown occupied the top three slots on Billboard's Hot 100 Albums chart.

MCA's music division profits for the first six months this year rose

23% to \$27.2 million on \$351 million in revenues, which were up 29%.

Overall, MCA reported a 400% plus increase in second-quarter net profit, which rose to \$42 million, on a 34% gain in revenues to \$861 million.

Lee Isgur, VP and entertainment analyst with Paine Webber, says MCA's results were as expected. He notes that the company had a poor second quarter last year.

Home video and pay television revenues are combined on MCA's balance sheet; they jumped 50% to \$131 million in the quarter. The release of the hit film "Twins" on videocassette boosted home video sales. For the six-month period, rev-

(Continued on page 93)



**Youth Violins.** Top CBS Records brass greet young violin prodigy and Masterworks artist Midori after her recent New York concert. Pictured, from left, are Tommy Mottola, president, CBS Records Division; Akio Morita, chairman, Sony Corp.; Midori; and Walter Yetnikoff, president and CEO, CBS Records, Inc.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Heinz Henn is appointed senior VP, A&R/marketing, for BMG Music International in New York. He was VP of international A&R/marketing for the label.

Telarc International Corp. in Cleveland promotes Elaine Martone to VP, production and artist relations; Gilbert Hetherwick to VP, sales and marketing; Cheryl Williams to controller; appoints Adrian Mills Northeast regional marketing manager in New York; and Donald Elfman jazz and special projects manager. Martone was director of production and artist relations; Hetherwick was director of sales and marketing; Williams was accounting manager, all for the label; Mills was with BMG Distribution in New York; and Elfman



HENN



MARTONE



PATTI



DUVAL

was director of publicity for PolyGram Jazz.

Grace Patti is named director, promotion and public relations, for Deutsche Grammophon in New York. She was manager of retail and media promotion for the label.

Capitol Records in Los Angeles appoints Clark Duval director, product and artist development, and promotes Denise Cox to manager, special projects, media, and artist relations. They were, respectively, director of product marketing for Columbia Records and staff writer for Capitol.

CBS Records Inc. in New York appoints Daniel B. Zucker counsel, law department, and Scott C. Aronson counsel, West Coast law department, in the



WARE



LAPINSKY



GORDY



PARK

Los Angeles office. They were, respectively, an associate at the firm of Gibson, Dunn and Crutcher, and an attorney for Capitol Records/EMI Music Publishing.

Rocco Cosco is named Southeast regional promotion manager, based in the Atlanta office, for PolyGram Records in Nashville. He was in independent promotion.

**PUBLISHING.** Carol Ware is promoted to VP for MCA Music Publishing in Los Angeles. She was director of creative services for the company.

The Zomba Group in Los Angeles names Joyce Lapinsky director, creative, Zomba Publishing, West Coast. She was professional manager for EMI Music.

Rodney Gordy is named president for the Avatar Publishing Group in Los Angeles. He was with Jobete Music.

**PRO AUDIO.** S.W. Park is promoted to executive VP, operations, for Sunkyoung Magnetic/America Inc. in Los Angeles. He was GM for the company.

**RELATED FIELDS.** Barbara Hein is named a partner in personal business management company Entertainment Management Inc. She was studio manager for Capitol Records Recording Studios.

•VIDEO PEOPLE on the move, see page 58

## MCEG Plans Purchase Of Virgin Vision Merger Likely To Produce Major Home Vid Player

LOS ANGELES A merger of the Virgin Vision and Management Company Entertainment Group/Forum Home Video labels into a potentially major new independent home video player is expected in the wake of the July 25 announcement that MCEG had signed a letter of intent to purchase Virgin Vision Ltd., the film and video distribution arm of U.K.-based Virgin Group Ltd. (Billboard, July 29).

The Virgin Vision management staff is expected to stay intact, according to sources, with Steve Bickel staying on as president while Tom Burnett remains as executive VP. However, the Virgin Vision label is expected to slowly disappear as that company's titles are absorbed into the new home video entity.

MCEG Home Entertainment/Forum Home Video, which recently issued "The Chocolate War" on cas-

sette, had recently relocated to the West Coast from New York and had been in the process of staffing up.

Just what shape the new label will take in its operational structure is still being worked out, say sources close to both companies.

Virgin Vision has been operating in the U.S. home video market for about two years and numbers among its offerings "Mystic Pizza," "Lady In White," "Salaam Bombay!" "Bagdad Cafe," "Mr. North," "A Prayer For The Dying," "The Wizard Of Loneliness," and "The Rosary Murders." Its most recent release is "Hotel Terminus: The Life And Times Of Klaus Barbie," the 1988 Academy Award winner for best documentary. Also upcoming is "Scenes From The Class Struggle In Beverly Hills."

Since Virgin first entered the U.S. home video market, it has spent approximately \$100 million on acquisitions, including a recent, four-film \$12 million tab for North American video rights to "The Fourth War," directed by John Frankenheimer and starring Roy Scheider, "Communion," starring Christopher Walken and Lindsay Crouse, "Retribution," and "Edge Of Sanity." Virgin also has major product deals with the Samuel Goldwyn Co. and Cinecom.

Last February, Bickel acknowledged that the company had had dis-

(Continued on page 93)

## Palmer Video's Balner Named 'Man Of The Year'

LOS ANGELES Peter Balner, president of Palmer Video Corp. of Union, N.J., is this year's Billboard and Time magazine home video industry "Man Of The Year."

Balner, who began in the video retailing business in 1982 and now oversees 29 corporately owned stores and 130 franchises operating in 15 states, will be honored at a special reception Aug. 7 in Las Vegas during the Video Software Dealers' Assn. convention.

According to John Babcock Jr.,

Billboard group publisher, and Janice Baio, consumer electronics manager of Time, the award cites the individual who has made the most significant contribution to the growth and development of the video business.

This is the third year the man-of-the-year honor has been given. Last year's recipient was Erol Onaran, chairman and CEO of the Erol's chain. In 1987 the award went to Seymour "Cy" Leslie of the Leslie Group in New York.

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# Japan Trends Follow World Market

## CDs Phase Out LPs In Singapore

This is the fifth installment of a six-part international survey of sound-carrier sales. This week Billboard looks at Japan, Singapore, and Malaysia.

### GLOBAL MUSIC UPDATE

**TOKYO** The sound-carrier sales pattern in Japan over the last three years is conforming to the general trend observed in major world markets.

Singles are in marked decline, followed in the same downward direction by vinyl albums on a more

gentle curve. Prerecorded cassettes are gaining steady ground but have been outshone by the meteoric rise of the compact disk.

The latter's sparkling progress can be judged from 1988 sales of a spectacular 115.5 million units, compared with 64.9 million in 1987 and a 1986 total of 45.1 million.

The CD's ascent is expected to continue, according to Kazuo Mochizuki, president of the Japan Phonograph Assn. and president of Nippon Columbia.

"The ratio between CDs and vinyl albums for the January-May period this year was 91-to-9 in production terms," he discloses. "We

cannot give any firm prediction on what the ratio will be for the whole year, but it is certain that the percentage of CDs will go even higher."

In the first five months of 1989, CD manufacturers turned out 61.9 million units, an increase of 58% over the same period in 1988.

Says Mochizuki: "There is no guarantee that the high pace in the first five months will be maintained in the remaining seven, but a two-digit percentage increase is probable."

Toshio Ozawa, president of the CBS/Sony Group, is predicting a 95-to-5 sales ratio of CDs to LPs this year.

(Continued on page 75)



**Beast Western.** Members of Capitol group the Beastie Boys are joined by label executives atop Los Angeles' Capitol Tower, where the group's 15-by-25-foot flag was flown. Shown, from left, are David Berman, president, Capitol; John Fagot, VP, pop promotion, Capitol; Beasties' manager Andy Slater, HK management; Beastie Boys' Mike D and King Ad Rock; and Ron McCarrell, VP, Capitol.

## Stones, Beach Boys, Jets, John Albums Due In August

BY MELINDA NEWMAN

**NEW YORK** The sun may be a scorcher, but don't expect August's music release schedule to provide the kind of hot titles that retailers are longing for.

The good news is that two old reliables, the Rolling Stones and Elton John, are backing up August albums with tours.

Mick Jagger and Keith Richards have mended musical fences long enough to record "Steel Wheels," the Columbia follow-up to "Dirty Work," which failed to go gold. The new al-

bum, due out Aug. 29, is a throwback to the Stones of yore with crunchy, hard-hitting tunes. The first single, "Mixed Emotions," will be released Aug. 17, two weeks before the start of the group's national tour (see story below).

In addition to the new material, the Stones will be represented by Abkco's "The Rolling Stones Singles Collection—The London Years," a boxed collection of 58 Stones recordings from 1963-71. The compendium comes with a 72-page booklet. In stores Aug. 15, the three-CD collec-

(Continued on page 85)

## Once-Reluctant Players Cut New Deals Promoters Roll With Stones

BY THOM DUFFY

**NEW YORK** After balking at presenting the upcoming Rolling Stones tour for a flat fee of \$25,000 per show, most major promoters have signed on to work the shows—apparently under new, individual deals offered by the tour's producer.

Concert Productions International of Toronto surprised and angered some promoters earlier with plans to offer the Stones a flat fee rather than the traditional percentage of the ticket net (Billboard, July 22). CPI made the offer after guaranteeing the

band an estimated \$55 million-\$70 million for the tour. CPI president Michael Cohl refused to comment on the amount of the guarantee to the band or on the specifics of his new terms for promoters.

Promoters also would not discuss details of their agreements. But one player indicated that his current deal with CPI would ensure a profit margin closer to what is customary for a stadium show.

Says Cohl, "There's a pride aspect... and a financial aspect to this deal. And the deal is acceptable on all lev-

(Continued on page 85)

## Black Music Panels Call For Greater Control Of Product

BY JANINE McADAMS

**NEW YORK** Black artists, label execs, managers, and entrepreneurs discussed the need to better control the production and marketing of black music, particularly rap, at two separate panels at the 10th annual New Music Seminar, held July 15-19 at the Marriott Marquis hotel here.

The first of the two July 18 sessions, "Africentricity: The Revolu-

tion Must Be Marketed," dealt with ways in which more black community consciousness could be instilled into the music and the business process by which rap reaches its market. The second session, "Rap Summit III," planned as a state-of-the-genre forum, found audience members and panelists calling for more black involvement at the management and label levels.

The "Africentrism" panelists included controversial film maker Spike Lee and rapper Chuck D, who was making his first public

(Continued on page 86)

## Prince 'Bats' A Thousand With 2 No. 1s; Marx, Estefan Shine Brightly As Solo Stars

**PRINCE's** "Batdance" jumps to No. 1 on the Hot 100, while his "Batman" soundtrack holds at No. 1 for the third straight week on the Top Pop Albums chart. It's the first time that Prince has topped both charts simultaneously since 1984, when "When Doves Cry" and later "Let's Go Crazy" were No. 1 on the Hot 100 at the same time that the "Purple Rain" soundtrack topped the pop albums chart.

Another soundtrack song, Bobby Brown's "On Our Own" from "Ghostbusters II," jumps to No. 2 on the Hot 100, just behind "Batdance." The rankings are reversed on the Hot Black Singles chart, with Brown in the lead and Prince at No. 2.

Prince's pop showing represents a tremendous improvement over his last at-bat, when he registered a No. 11 album ("Love-sexy") and a No. 8 single ("Alphabet St."). His resurgence is a reminder that superstars should never be counted out just because they've had a couple of bum albums. We'll call it the Prince Rule, and file it right next to the Donny Osmond Corollary: Former pop stars can always come back, no matter how much baggage they carry, given the right record and the right circumstances.

Still, the real test of Prince's comeback will be his next studio album—when he doesn't have the heat of a \$200 million picture behind him.

Mike Perini of Ypsilanti, Mich., sees significance in the fact that black recording artists were chosen to represent "Batman" and "Ghostbusters II"—both big-budget summer blockbusters aimed at the widest possible audience. The message in all this, according to Perini: "Black pop is today's mainstream pop music."

**THREE YEARS AGO**, they were—respectively—a songwriter/backup singer and an unbilled member of Miami Sound Machine. Today, they're among the hottest male and female solo acts in pop.

The former backup singer, Richard Marx, leaps to No. 4 on the pop albums chart with "Repeat Offender." It's his second album and his first to crack the top five. Marx also jumps to No. 4 on the Hot 100 with "Right Here Waiting," his sixth consecutive top five single.

The former unbilled group member, Gloria Estefan, vaults from No. 63 to No. 28 in her second week on the pop albums chart with her first solo album, "Cuts Both Ways." The album is getting off to a faster start than either of the last two Miami Sound Machine albums. Estefan also soars to No. 14 on the Hot 100 with "Don't Wanna Lose You."

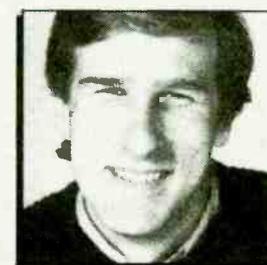
**THERE'S GOOD** news and bad news this week for Arista Records. First the good news: Milli Vanilli's

"Girl I'm Gonna Miss You" is the top new entry on the Hot 100 at No. 53. It has an excellent chance of becoming the duo's third straight top five single, and could easily return the act's "Girl You Know It's True" album into the top five on the pop albums chart.

More good news: Dion's "And The Night Stood Still" enters the Hot 100 at No. 86. It's the Rock and Roll Hall of Famer's first charted single since 1970.

Now for the bad news: The title of the Aretha Franklin/Whitney Houston duet, "It Isn't, It Wasn't, It

Ain't Never Gonna Be," proved to be prophetic. The single dips to No. 43 on the Hot 100 after peaking last week at No. 41. It's an especially poor showing for Houston, who had reached the top 10 with her 10 previous releases. The record is still climbing on the black singles chart—to No. 16 this week—but that's scant



by Paul Grein

consolation when a pairing of this magnitude isn't able to crack the top 40 on the pop chart.

Given pop radio's resistance to this record, the wisest course for Houston might be to lay low for a year or so before returning to the chart wars. Sometimes the best way to fight negative momentum is to wait until it passes, as Michael Jackson proved with "Bad."

**FAST FACTS:** The Beastie Boys' "Hey Ladies" enters the Hot 100 at No. 67. It's the first single from the trio's long-awaited second album, "Paul's Boutique." The Beasties' 1987 debut album, "Licensed to Ill," was the first rap release to top the pop albums chart.

Babyface's "Tender Lover" is the top new entry on the pop albums chart at No. 118. It's his first album since he and partner L.A. Reid became the hottest writer/producers of the late '80s.

Dolly Parton's "Why'd You Come In Here Lookin' Like That" jumps to No. 1 on the Hot Country Singles chart. It's Parton's first No. 1 solo hit in more than three years.

A clarification: The "Great Balls Of Fire" soundtrack didn't leap to No. 44 on last week's pop albums chart, despite what you read in this space. The advance chart number we were given was wrong.

**WE GET LETTERS:** Rich Appel of CBS-TV in New York notes that Michael Morales' "Who Do You Give Your Love To?" is the year's third top 30 hit with a grammatically-incorrect title. It follows Anita Baker's "Giving You The Best That I Got" and Tommy Page's "A Shoulder To Cry On."

K.H. of Allentown, Pa., notes that Martika is the sixth female artist with a one-word name to reach No. 1 on the Hot 100. She follows Lulu, Melanie, Cher, Madonna, and Tiffany.

# JOE DAVIS



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### Living Colour Set Example With 2 Clips

# VIDEOS SHOULD BE CLOSED-CAPTIONED

BY JOE CLARK

If there is one thing everyone is interested in these days, it is expanding their markets. Some people, too, are interested in making a social contribution while enhancing the bottom line. In early June, Epic act Living Colour showed both impulses can be satisfied at once by releasing two of its videoclips with closed-captions—coded subtitles that show up if a special decoder is connected to the TV set. Cyndi Lauper followed suit with her new video, "My First Night Without You."

On the surface, captioning a video is a strange idea—after all, deaf people are the main beneficiaries of closed-captioning, and conventional wisdom holds that deaf people don't buy music. But those are hollow arguments and, below the surface, there are actually some compelling reasons to caption music videos.

Closed-captioning has been around for most of the '80s and is by now a fixture of modern television. Though the present-day captioning system is technically limited, it is very functional as a means of making TV accessible to people with hearing impairments. Nearly all prime-time shows, many syndicated programs, and thousands of commercials and movies on pay-TV and home video have already been captioned by several firms. Research by those firms tells us that hearing-impaired people have the same tastes in TV as hearing peo-

ple, and the two main captioning companies in the U.S. report have received sheaves of letters asking for captions on music videos.

Who stands to gain from closed-captioning music videos? Simply put, everyone. Human hearing impairment varies from minor to total, and many viewers can hear most of the TV audio track but have some trou-

consider that most deaf people come from hearing families. For example, the daughter of Living Colour's manager, Ed Stasium, is deaf, and wondered what Living Colour was singing about. Now she knows, thanks to closed-captioning.

Interestingly, hearing-impaired people are not the only market for captioned TV. Plenty of research has

learning English as a second language find captions useful. They, too, are hearing people who watch TV and buy music.

Word in the captioning biz is that video makers, labels, and broadcasters think there are better things to caption than videos—isn't other TV programming more important? The issue of cost is an undercurrent in that attitude. In fact, it is ridiculously cheap to caption a video—roughly \$600 for five minutes or less—and, once fully captioned, a video needs no extra equipment to be broadcast and enjoyed by people with home decoders.

Should the networks pay for captioning, or should the labels? In the U.S., the best approach is a common fund for video captioning in which the label and a consortium of broadcasters split the cost. That way, broadcasters get more viewers and record companies enjoy greater sales, all for a pittance.

In 1989, there is just no reason not to caption all our videos, both as clips and as home releases. We have to take care to develop a captioning style better suited to videos than today's caption styles, and we have to be careful which firms caption our videos (some are far better than others), but there is no reason to delay. Captioned videos are a rare opportunity to combine public service with profit. Living Colour is first on the bandwagon; can everyone else afford to be left behind?



**'Videos will be attractive to deaf people if they're captioned'**

Joe Clark is a Toronto-based freelance writer specializing in captioning issues.

ble discerning the words. There is no reason to think these people don't want their MTV or that they don't buy records. Videos, as visually interesting artworks, will be attractive even to profoundly deaf people if they are captioned. And there is an increasing public awareness of hearing loss among musicians, some of whom could certainly benefit from captioned videos.

More importantly, captioning videos begins to make sense when you

documented the unsurprising fact that watching captioned TV improves the reading ability of hearing children. Children certainly are consumers of music, at least through their parents, and they certainly watch plenty of music-video programming. Since videos have had an image problem among parents from the outset, simple self-interest (never mind philanthropy) should propel video makers and broadcasters to caption their programming. Moreover, people



### MISLEADING RESPONSE

This is a follow-up to the letter by James Griffin of Parallax Records (Billboard, July 1), who expressed his concern about the recent blank-tape ad in your publication, which sold itself as the "higher quality tape for CD recording."

I was a bit perplexed, to say the least, to see our august trade publication blithely passing off his concerns with the trite (and misleading) statement that "blank tape can be used for a number of other purposes by both professionals and consumers."

In case you have totally missed the myriad of home-taping studies that have been published in the last 10 years, I would remind you that almost all of them clearly demonstrate that in excess of 90% of blank cassettes are used to illegally reproduce copyrighted works.

Blank-tape manufacturers are clearly exploiting the growth in the compact disk market—witness the Maxell 100-minute tape "with an extra 10 minutes of recording time to ensure you record a full CD on each side."

Those of us who have been fighting the home-taping battle for many years would feel a great deal more comfortable if your leading trade publication demonstrated a

little more understanding, responsibility, and knowledge of the problem, which undermines the foundation and future of the recording industry.

Brian Robertson  
President  
Canadian Recording Industry Assn.  
Toronto, Canada

### RIGHT ON TARGET

Jason Dauman's Commentary, "Artists Should Consider Others' Songs" (Billboard, July 8), was right on target. Veterans of our industry recall—fondly, I'm sure—when the business was clearly divided into two segments, the creators and the performers, and how great that was for all concerned.

The writer, knowing he or she had a shot at getting a song recorded, wrote like crazy to beat the competition, thereby keeping the quality of the material consistently high. The artist was constantly exposed to excellence and was able to concentrate on how best to arrange and perform the songs that were finally selected.

Of course, time marches on, and the advent of the singer/songwriter changed all that. But what a shame to lock out so many outstanding creators and, consequently, all too often lower the standard of records offered to the public.

Dauman asks why record companies "look for 16-25-year-old artists who cannot only sing, perform, look great, and sound

unique, but also write their own material." Can one possible answer be laziness? Are companies and producers abdicating their responsibilities to their stockholders, their artists, and the public by not vigorously searching for the finest material available at the time? And are they vigorously contributing to the slow decline and demise of a vital segment of our industry, the pure songwriter?

Just because many great creators have not been blessed with great voices, should they be banished to a musical "Siberia"? Or worse?

It isn't fair; it isn't wise; and it sure isn't healthy for our business.

George David Weiss  
Songwriters Guild of America  
New York, N.Y.

### SEXISM IS AS BAD AS RACISM

I want to express my thanks to Billboard in presenting an article concerning sexism in rap music (Billboard, June 17). After reading several comments made by a number of rap performers and label representatives, I find the lack of sensitivity to the issue disturbing. I feel recording artists should have a sense of responsibility concerning the content of their lyrics.

One must understand that young men and women do learn attitudes and values from various forms of media. Young listeners receive a sense of themselves and their society from what they see on the screen and what they hear

on the radio. Unfortunately, the rap artists and label execs defend their position in viewing sexist lyrics as harmless or an expression of realism.

An alarming problem revealed in this article is the view that forms of media that attack women are accepted. Whereas racism is perceived by our society as a negative force, sexism is viewed as appropriate and even appealing, as evidenced by the dollar amounts made by rap artists who record sexist lyrics.

If an artist released a song filled with racial slurs or comments, the music industry would be outraged. It would be interesting to hear the president of Luke Skyywalker, Luther Campbell, respond to such racist music. Would he say, "If the shoe fits, wear it"? I doubt it.

By all means, I do not support censorship. I am not asking label executives to be moral watchdogs or the songwriters to stifle their creativity. All I am saying is that they have a choice of either making a negative or positive statement to their audiences.

Judith E. Cooper  
Blacksburg, Va.

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.

## Radio Roots Run Deep In Thriving Rochester Market

BY CLAUDE & BARBARA HALL  
*One of an occasional series of market profiles.*

ROCHESTER, N.Y. The city where the late George Eastman put photography in the hands of the ordinary person and where Xerox made carbon paper a museum oddity is also a historic radio city.

Besides being the birthplace of the radio credit card promotion, Rochester has contributed to the radio careers of Foster Brooks, Mark Driscoll, and Ken Wolt. Current radio people and past alumni include Jack Palvino, Bruce Bradley, Jack Slattery, Nick Nickson, Bob Kieve, Jack Murphy, Jay Meyers, Harold Deutch, and Trip Reeb.

Rochester boasts perhaps the smallest count of stations above a one-share of any top 50 market—about 10 in the spring book. In most formats, it supports one of everything; when there is competition, it is usually slow to welcome newcomers.

Yet manager after manager praises Rochester as a radio market. "Radio income in Rochester is growing 7%-8% a year. This is a \$25 million market," says Palvino, a onetime rock jock-turned-radio chain owner. "Rochester is doing more in radio than it's given credit for," says WDKX owner/president Andrew Langston. "We have some very professional radio in this market," says WCMF GM Suzanne McDonald.

One reason for the quality of competition is that some of Rochester's greatest radio people never left. Nickson, a rock radio legend here, is WHAM's public affairs director, while morning man Slattery just retired after more than 30 years there. Meyers, once a DJ here, is back as GM of WEZO/WRRM. Gary Smith, now at WZSH, was on the old WVET (now WPXY-AM), a station that took its calls from the World War II veterans who established it.

Then there is Palvino, once a personality on WBBF and now the owner of WHAM/WVOR, WBUF Buffalo, and WSOM/WQXK Canton/Youngstown, Ohio, with Bud Wertheimer. A 30-year market veteran, Palvino says his wife has photos of him with Elvis Presley, the Beach Boys, and just about anyone who was anyone. "We currently have a lot of good players in this market," he says. "In the past, we had a lot of players, but only a few were good."

One of the reasons Rochester is a top radio market, Palvino says, is that it is "insulated. Advertisers can't reach Rochester from outside; you can't get here from Buffalo or Syracuse radio."

Talking radio with Jack Murphy, Palvino's GM at WHAM, is like looking into radio history. In radio "since the days of 78s," Murphy remembers when Will Moyle played jazz on WVET and Harry Abraham spun jazz on overnights at WHAM, as well as Joe Deane, Mort Nussbaum, and Bill Givens, who played big-band music on WHAM.

There is also Nickson, who was

there when WARC was launched Nov. 11, 1947, was there when the call letters were changed to WBBF in 1954, and was still there when "we patterned the station after Gordon McLendon in 1955-56." As a rock jock, Nickson reigned supreme. "When I got off the air in 1968, I was still No. 1 in the market."

Some other market notables: Eddie Meath, morning man at WHEC in the '50s to the late '60s; onetime GM Bob Kieve, who later exported rock radio to Spain and who now owns KLIV San Jose, Calif.; Foster Brooks, the comedian, who worked on WHAM; WVET veteran Bob Trebor, who now does news at KSFO San Francisco.

Below is a market guide to Rochester featuring thumbnail sketches of most area broadcasters. All stations shown are licensed to Rochester unless otherwise noted. All ratings show the winter-spring 1989 trend.

**WASB Brockport (1590);** 1,000 watts; owner: ASB Inc.; GM: Frank J. Ricchiuzzi; PD: John Zagmester; mornings: Jerry Moore; afternoons: Dee Hartman. This country outlet went through troubled times in the past, eventually going dark. New owners returned it to the air in October 1987, and it operates from 6 a.m. to 11 p.m. DJs here have the freedom to program their own music, and freedom to talk and get listeners to participate.

### WBBF 95 AM

**WBBF (950);** 1,000 watts; owner: Heritage Media; GM: Carolyn Merz; OM/PD: Todd Blide; mornings: Bill Coffey (simulcast with WBEE-FM); afternoons: Larry Wall; ratings: .8-.6. Launched in 1947, this was once Rochester's legendary rocker. Group head owner Ken Wolt, aka Dan Clayton, once managed the station. WIOQ (Q102) Philadelphia OM Mark Driscoll was PD. But perhaps the two best-known personalities associated with the station were Jack Palvino—now a station magnate himself—and Nick Nickson, who was at the station more than 37 years, on- and off-air. By the early '80s, WBBF was AC. In recent years, it ran Transtar's Oldies Channel before switching to Broadcast Programming's country format last September, playing a lot of the older records not heard on other country outlets.

### WBEE 92 FM

**WBEE-FM (92.5);** 50,000 watts; owner: Heritage Media; GM: Carolyn Merz; PD/MD: Bob Barnett; mornings: Bill Coffey; afternoons: Randy Jackson; ratings: 8.5-8.9. This station began the decade as WMJQ—WCMF's album rock rival—before switching to top 40 in 1983. Heritage took over the station Jan. 1, 1987, and changed it to country WBEE April 1, 1987. Unlike many Northeastern country FMs, WBEE can post boxcar numbers; it

has been as high as a 9.6 in the last year. And unlike many counterparts, "We pride ourselves in being 'unambiguously' country," says PD Barnett. "We don't dilute the country music with oldies or country-rock. We cater to the real country listeners." WBEE-FM's ongoing promotion is a dollar-bill game in which listeners with a 92 in their serial numbers call in to win money. It also recently helped raise construction funds for a Ronald McDonald House.

**WBEE Henrietta (90.5);** 2,500 watts; owner: Board of Cooperative Educational Services; GM: Jerry Cummings; PD/MD: Andrew Chinnici; mornings/afternoons: volun-

teers. This noncommercial, alternative rocker was owned by an area high school until it was purchased by BOCES, a vocational school that increased the wattage—they say the signal now reaches from Buffalo to Syracuse—and today uses it for training not only radio hopefuls but TV students.

**WBKT Brockport (93.3);** 10 watts; owner: Brockport High School/Central School District; GM: John Izzo; mornings/afternoons: various. This block-programmed rocker broadcasts only during school hours during the school year.

**WBSU Brockport (89.1);** 7,338 watts; owner: State Univ. of  
*(Continued on page 21)*



Cinderella lead singer Tom Keiffer visits WCMF. Seen, from left, are Mercury's Jimmy Fay, WCMF's Uncle Roger, Keiffer, and WCMF MD Dave Kane.

## Hayes, New WLS PD: N/T Finally Official; Van Dyke, Rich Make PD To GM Switches

**WITH THE APPOINTMENT** of Drew Hayes as PD at WLS Chicago has come the first official acknowledgment of the Big 89's format change from full service AC/oldies. "We're going to go talk," says Hayes, previously PD/p.m. drive at AC WKRC Cincinnati. "We'll be fun, topical, timely, and controversial." The change is currently scheduled for Labor Day, but Hayes says it may be later. "When we turn it on, we will be ready." Hayes has not been replaced at WKRC.

In addition, WLS has added its second key on-air person. Stacy Taylor, currently at N/T KSDO San Diego, will do middays. Midday team Don & Roma Wade are expected to move to mornings. As for WLS' current lineup, morning man Fred Winston is headed for that shift at oldies WJMK (Magic 104), replacing yet another ex-LSer, Tommy Edwards. And at press time, p.m. driver John Landecker was slated for a guest shift on WHTZ (Z100) New York last weekend.



by Sean Ross

**FOR THOSE WHO REMEMBER** when programming GMs were still rare, this has been a pretty gratifying week. Dave Van Dyke, PD of oldies WODS (Oldies 103) Boston since October 1987, has been named VP/GM of that station, replacing John Gehron—who had himself made that transition several jobs ago (see Newsline, page 15). Van Dyke will be replaced as PD of WODS.

His appointment follows by a day that of Bobby Rich, PD of KFMB-FM (B100) San Diego since 1984, as VP/GM of adult standards/AC combo KIXI/KMGI (Magic 108) Seattle. KMGI has already begun segueing from its current oldies-based format to a more current position, and its a.m. drive team has blown up the Magic 108 identity on-air. Rich may be involved with the morning show but says nothing is definite.

He will, however, be involved in programming. Concurrent with Rich's arrival, current KMGI PD Steve Weed has left the station and can be reached at 206-868-5838. Once Rich gets settled in, he'll be hiring both an OM/PD and a promotions director. At B100, John Novak has been named acting PD.

In a similar move, Al Pervin—PD at CKWW Windsor, Ontario—has been named GM/PD of that station and GM of sister FM CJOM. CKWW is completing its transition from full-service AC to N/T; top 40 CJOM will place more promotional emphasis on Detroit.

**PROGRAMMING:** At oldies KLOU St. Louis, Frank Holler has been named PD, replacing initial PD Ron Morgan, who will remain on for mornings. Holler had been PD of oldies WIOQ Philadelphia from August 1988 through last January. Bill Harman has been named OM of adult alternative WNWV (The Wave)

Cleveland, joining from WBBY Columbus, Ohio.

KLTH St. Louis' long-pending switch from adult alternative to top 40 "Hot 97" should take place Wednesday (2). KZOU Little Rock, Ark., MD Derek Johnson will be PD/afternoons. Other staffers include Jay Derkach from WBTU Fort Wayne, Ind. (mornings); Collette Gilbert from KZOU (middays); T.J. Wright, ex-WAVA Washington, D.C. (nights); and Scott Andrews (overnights). Lee Bayley will consult. PD Kenny Lee is out at oldies WFYR Chicago, along with jocks Cory Dietz and Bob Barnes-Watts.

KUTR Salt Lake City, which had been running an unusual Mormon AC format, is now simulcasting classic rock KLZX (Z93). FM PD Mike Beck replaces PD Greg Heuser. AC KIOV (K105) Honolulu has gone classic rock and applied for new calls KHFX (The Fox). GSM John Leonard is upped to GM. Noel Grey remains PD. Gary Guthrie

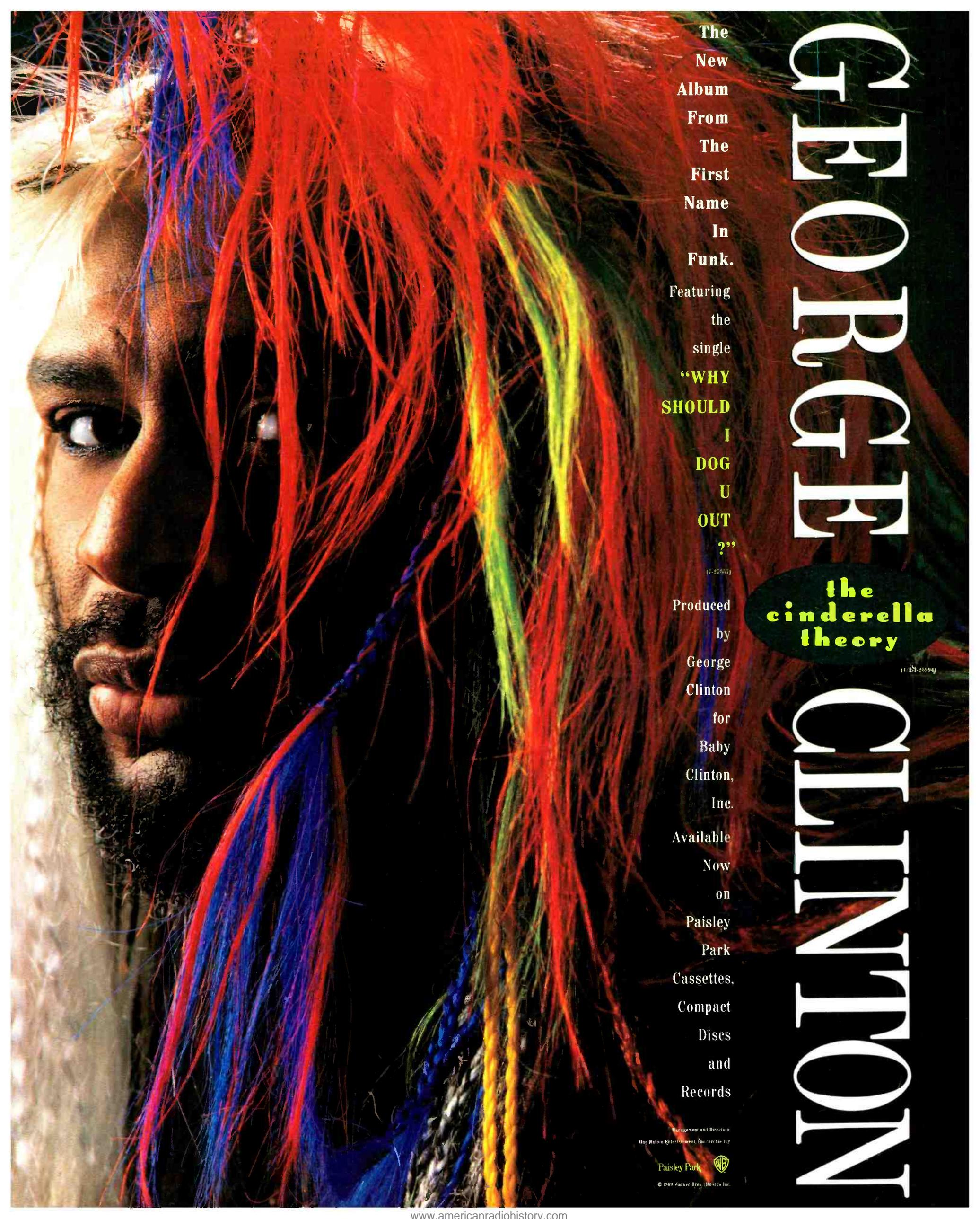
consults. Jim Cook, who had been mentioned frequently as a candidate for the PD job at WKSE Buffalo, N.Y., will stay at WJET Erie, Pa., where he adds duties as assistant to the president for parent Jet Broadcasting. In addition, Jet owner Myron Jones is now CEO; WJET GM John Kanzius is now president.

Ed Lenane, PD of religious WLIX Long Island, N.Y., adds those duties at WLXV Hartford, Conn. KAAM/KZPS Dallas OM John Shomby is leaving to form the Shomby/Saams Media consultancy (214-394-0029). Danny Owen is acting PD. KKKFX Seattle is back to mainstream urban from R&B/oldies in most dayparts. Former WVAZ (V103) Chicago station manager Abe Thompson has formed station group Thompson Broadcasting (312-565-0070).

Easy WLSY Louisville, Ky., will add WLSY-AM in September; it will simulcast during the day and run talk at night. Urban WHJX (Hot 101.5) Jacksonville, Fla., has signed on under consultant Don Kelly. Walter Barry from WMAG Greensboro, N.C., is GM; Keith Clark from that market's WMQX is PD. Across town, morning man Jay Scott becomes PD at AC WAIV, replacing Dave Dillon. Pioneering hard rocker KRSR (The Krusher) Las Vegas begins simulcasting top 40 KLUC on Tuesday (1). OM Bob Berzins will stay on.

After six years in top 40, KQXR (Q94) Bakersfield, Calif., is now "94 Oldies" KERN-FM. PD Eric Cheney is out; Larry Gregg, PD of N/T KERN-AM, is interim PD. With KKXX having gone crossover last year, Bakersfield is now without a mainstream top 40 station. Other recent oldies converts include AC WHKS Harrisburg, Pa., and rock 40 WVMX Richmond, Va. And at

*(Continued on page 14)*



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Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, n/t=news/talk. Copyright 1989, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89
<b>TAMPA, FLA.—(21)</b>																							
WRBQ-AM-FM	top 40	16.1	14.5	15.5	15.1	WCMS-AM-FM	country	7.7	8.4	8.7	9.8	WFQG	easy	9.9	8.3	8.6	9.0	WPDQ	urban	7.4	6.7	5.6	6.1
WQYK-FM	country	6.5	7.6	6.1	7.8	WNVZ	top 40	6.7	6.9	7.4	7.6	WFOG	easy	9.9	8.3	8.6	9.0	WAIV	AC	6.7	7.7	5.5	6.0
WWRM	AC	5.9	9.4	6.3	7.5	WOWI	urban	8.5	8.0	8.7	7.3	WNVZ	top 40	6.7	6.9	7.4	7.6	WVIV	AC	8.5	6.5	5.4	5.4
WYNF	album	7.4	6.9	7.5	6.8	WNOR-AM-FM	album	11.1	9.0	10.5	6.6	WOWI	urban	8.5	8.0	8.7	7.3	WCRJ	country	4.2	6.1	4.7	3.7
WDOU	easy	5.8	6.4	6.8	6.7	WNYK	urban	5.8	5.9	4.7	5.6	WNOR-AM-FM	album	11.1	9.0	10.5	6.6	WOKW	N/T	4.0	2.3	3.0	3.1
WUSA	AC	5.7	4.8	5.6	5.9	WJQI-AM-FM	AC	3.4	5.6	5.4	5.1	WNYK	urban	5.8	5.9	4.7	5.6	WZAZ	urban	2.4	3.0	3.8	3.1
WNL	AC	5.9	4.1	4.3	5.7	WLTY	oldies	4.8	6.8	5.3	4.4	WJQI-AM-FM	AC	3.4	5.6	5.4	5.1	WIOI-FM	cls rock	—	—	2.3	2.3
WFLA	N/T	4.7	4.7	6.3	4.2	WWDE	AC	5.4	6.0	4.5	4.4	WLTY	oldies	4.8	6.8	5.3	4.4	WCGL	religious	1.1	3.8	1.6	1.5
WDAE	adult std	3.7	2.7	3.0	3.9	WGH-FM	top 40	6.0	5.0	5.7	3.4	WWDE	AC	5.4	6.0	4.5	4.4	WAYR	religious	—	—	1.2	1.1
WGUL-AM-FM	adult std	3.7	3.2	5.6	3.8	WTAR	AC	4.5	3.2	2.7	2.9	WGH-FM	top 40	6.0	5.0	5.7	3.4	WSVE	religious	1.4	2.8	1.3	1.1
WFLZ	oldies	2.9	4.3	2.7	3.5	WNIS	N/T	3.0	2.5	2.2	2.6	WTAR	AC	4.5	3.2	2.7	2.9	WAOC	country	—	—	—	1.0
WKRL	cls rock	3.8	3.7	3.1	3.2	WPCE	religious	2.8	3.1	3.0	2.4	WNIS	N/T	3.0	2.5	2.2	2.6	WNFI	top 40	1.4	4.0	1.0	1.0
WHVE	adult alt	1.6	1.4	3.1	3.0	WRAP	urban	3.9	3.0	1.8	2.1	WPCE	religious	2.8	3.1	3.0	2.4	<b>WEST PALM BEACH, FLA.—(53)</b>					
WSUN	country	2.4	2.7	1.9	2.6	WZCL	oldies	1.7	3.2	1.7	1.4	WRMF	AC	8.8	8.8	7.2	11.5	WEAT-AM-FM	easy	12.4	16.7	18.0	17.5
WTMP	urban	2.3	2.1	2.4	1.8	WKEZ	easy	1.3	1.2	1.4	1.1	WRMF	AC	8.8	8.8	7.2	11.5	WRMF	AC	8.8	8.8	7.2	11.5
WXCR	classical	1.0	1.6	2.3	1.7	<b>NEW ORLEANS—(34)</b>					WRMF	AC	8.8	8.8	7.2	11.5	WIRK	country	5.0	5.3	5.6	5.4	
WLVU-FM	adult std	1.0	1.2	8.0	1.2	WEZB	top 40	11.5	10.8	11.7	12.4	WVNO	N/T	9.5	6.9	5.9	5.0	WJNO	N/T	9.5	6.9	5.9	5.0
WRXB	urban	1.1	1.0	1.2	1.2	WQUE-AM-FM	crossover	13.2	14.5	11.5	10.3	WVNO	N/T	9.5	6.9	5.9	5.0	WHQT	crossover	2.3	4.0	6.0	4.5
WTKN	N/T	1.8	9.0	9.0	1.1	WYLD-FM	N/T	9.4	8.5	10.2	9.3	WVNO	N/T	9.5	6.9	5.9	5.0	WVUV	top 40	3.4	3.5	3.3	3.9
<b>PHOENIX—(23)</b>																							
KNIX-AM-FM	country	11.6	14.0	12.2	12.3	WLTS	AC	5.9	5.6	9.2	7.8	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KZFP-AM-FM	top 40	10.7	9.5	8.9	9.0	WBYU	adult std	1.6	4.5	4.9	5.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KTAR	N/T	10.3	8.3	7.7	7.9	WLMG	AC	6.3	6.4	5.2	5.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KUPD	album	7.3	7.1	6.5	7.7	WRNO	album	4.1	3.8	4.6	4.8	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KMEO-AM-FM	easy	9.8	9.7	9.0	6.7	WWL	N/T	7.0	8.6	5.1	4.8	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KKLT	AC	4.6	6.1	5.2	5.5	WBOK	religious	3.9	3.2	3.3	4.7	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KOPA/KSLX	cls rock	4.2	3.2	4.4	4.5	WCKW-FM	album	4.7	4.0	3.4	3.9	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KOY-FM	top 40	4.1	4.8	4.4	4.4	WNOE-FM	country	4.3	4.3	4.1	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KDKB	album	3.9	3.0	3.7	3.4	WQXY	country	8.6	2.5	2.8	2.8	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KFYI	N/T	4.1	3.3	2.6	3.3	WKHM	oldies	—	1.4	1.3	2.5	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KMLE	country	4.0	7.0	2.5	3.3	WYAT	oldies	1.9	1.9	2.7	1.9	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KESZ	AC	2.0	3.4	3.4	3.0	KHAA	gospel	1.6	2.1	1.9	1.7	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KOY	adult std	1.2	1.0	2.4	3.0	WYLD	urban	3.0	2.8	2.1	1.7	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KOOL-FM	oldies	2.8	4.6	2.3	3.0	WTIX	N/T	7.0	8.1	1.1	1.5	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KAMJ-FM	AC	3.1	2.7	2.2	2.7	WSMB	N/T	2.4	1.9	1.6	1.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KKFR	crossover	3.3	2.9	2.9	2.6	WNOE	country	8.0	1.2	1.0	1.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KOOL	oldies	1.7	2.6	2.0	2.2	KGLA	Spanish	—	—	1.2	1.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KLFF	adult std	1.7	2.0	1.5	2.1	WADU	easy	—	—	—	1.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KVVA	Spanish	1.0	1.2	1.8	1.5	<b>SAN ANTONIO, TEXAS—(36)</b>					WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1	
KONC	classical	8.0	9.0	1.5	1.2	KCYY	country	5.8	10.3	9.5	8.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KUKQ	modern	—	—	—	1.1	KITY	top 40	9.2	7.0	6.2	6.8	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KGRX	adult alt	1.4	1.0	1.6	1.0	KSMG	oldies	5.1	5.4	3.9	6.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
<b>PORTLAND, ORE.—(25)</b>																							
KKRZ	top 40	9.3	8.2	8.5	8.9	WAOI	N/T	6.4	6.4	7.9	6.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KKCW	AC	6.0	6.6	9.5	8.6	KTFM	top 40	6.8	5.7	7.2	6.0	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KEX	AC	5.7	5.5	4.7	7.5	KAJA	country	4.6	5.5	5.1	5.6	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KINK	album	7.2	7.1	6.4	6.8	KKYY	country	4.3	3.9	4.2	5.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KUPL-FM	country	8.1	5.2	6.5	6.5	KCOR	Spanish	6.0	7.0	5.6	5.2	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KGON	album	5.0	4.6	6.0	6.3	KISS	album	5.6	4.7	5.0	5.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KXL	N/T	7.3	6.2	6.5	6.3	KMMX	AC	3.8	3.4	4.4	5.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KXYQ	top 40	8.0	7.3	6.2	6.2	KQXT	easy	4.8	7.6	6.3	4.7	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KXL-FM	easy	5.7	7.7	7.0	4.9	KTSA	adult std	2.0	3.5	2.5	3.4	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KKSN-FM	oldies	3.9	3.4	3.9	4.0	KONO	oldies	4.1	2.9	3.3	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KMJK	cls rock	5.2	4.3	3.5	3.8	KSAQ	top 40	3.2	3.4	3.3	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KWJ-FM	country	2.3	1.6	3.4	2.9	KXTN	Spanish	1.2	8.0	1.2	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KKSN	adult std	7.0	3.0	1.6	2.4	KZEP	cls rock	3.3	4.5	3.5	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1
KGW	AC	1.8	2.1	2.7	2.0	KZVE	Spanish	3.2	2.2	2.1	3.1	WVNO	N/T	9.5	6.9	5.9	5.0	WVYF	easy	1.7	1.6	2.4	3.1



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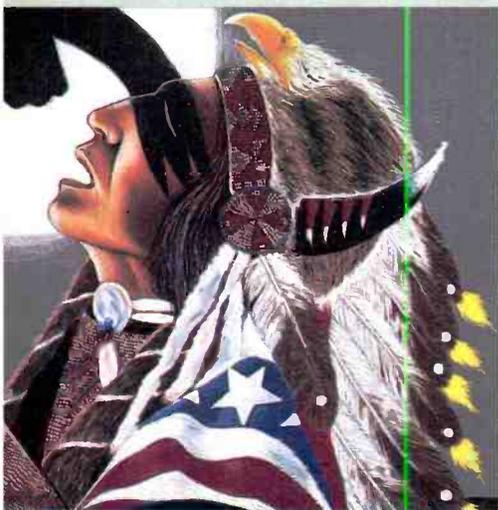
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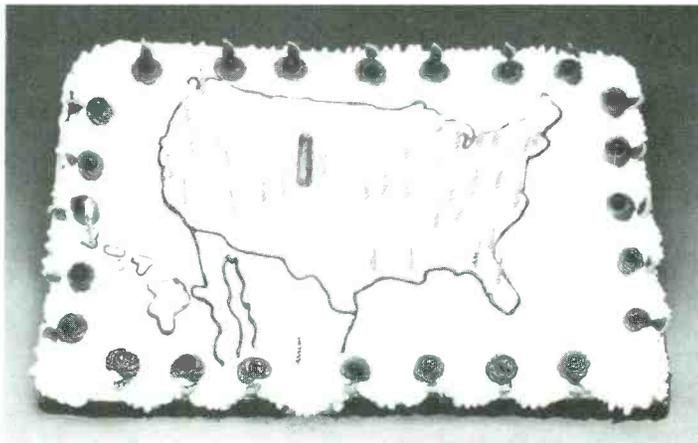
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### VOX JOX

(Continued from page 10)

oldies **KCEE/KWFM** Tucson, Ariz., **Mike Ring**, OM at **AC WYFM** Youngstown, Ohio, is the new PD.

Jazz **KKGO-FM** Los Angeles may not go classical after all. **GM Saul Levine** says he will wait to see if crosstown **KFAC** drops classical, before making a final decision. "If **KFAC** stayed classical, we would be delighted," says Levine, who adds that in that instance, **KKGO-FM** will stick with its jazz format and **KKGO-AM**—which was originally to have picked up jazz—will be classical.

### WHERE DOWNEY BOYS GO:

According to the Milwaukee Journal, area radio personality **Catherine Catalane** has settled her \$250,000 invasion of privacy suit against album **WLZR**, stemming from a graphic on-air conversation between morning host **Marilyn Mee** and **Morton Downey Jr.** about Catalane (Billboard, Dec. 24). Details of the settlement were not disclosed. Downey had already settled with Catalane and agreed to do a benefit for Armenian earthquake relief, but that performance had never actually come off, and with Downey's career declining, Catalane says she won't hold him to it. Earlier this year, Downey had settled another lawsuit for allegedly assaulting "Uncle" **Bob Pagani**, now at **WQXA** (Q106) York, Pa., onstage at a performance.

### PEOPLE: Former WPLJ New York morning man Jim Kerr has settled the balance of his contract with that radio station. Kerr will be off New York radio for another four months but will now be allowed to hunt for a job during that time. He'll also be allowed to air a farewell statement to the listeners who received no on-air explanation when he left WPLJ in June. Meanwhile, Kerr will join former boss Larry Berger at AC KIOI San Francisco, where he'll do vacation relief for morning man Terry McGovern beginning Monday (31).

In other quasi-WPLJ news, former MD **Jessica Ettinger** has been named manager of entertainment programming for the ABC Radio Networks. And **Magic Matt Alan**, who had been expected to do WPLJ afternoons when his non-compete expired was, at press time, reportedly on the verge of signing a pact for that slot with **KIIS** Los Angeles, making **Fast Jimmy Roberts** again permanent in WPLJ's p.m. drive.

At top 40 **KXXX-FM** (X100) San Francisco, morning man **Don Bleu** is out; p.m. driver **Chuck Geiger** is filling in . . . At N/T **KABC** Los Angeles, veteran afternoon psychiatrist **David Viscott** has been replaced by **Sonya Friedman**; that's one of several changes at the station that recently brought **GM George Green** onto the air to talk to listeners . . . At album **WIYY** (98 Rock) Baltimore, **Chris Emory** & **Erika**, who were teamed temporarily in mornings when **Bob Rivers** left, are now permanent in that slot. Programming assistant **Mary France** assumes Emory's MD duties.

(Continued on next page)

## newsline...

**JIM KEATING**, previously the VP/GM of WLTT Washington, D.C., since late 1982, has been named executive VP of the Beasley Broadcast Group, replacing Allen Shaw, who is leaving to purchase United Broadcasting Co. In addition, Bruce Beasley, VP/GM of Beasley's WRXK Fort Meyers, Fla., will be VP/operations replacing Bill Weller.

**JOHN GEHRON** has been named GM of Pyramid's WNUA Chicago, replacing G. Michael Donovan, who will remain with the company as a consultant with its Cody/Leach Broadcast Architecture division. Gehron was GM of WODS Boston and also spent three years as GM of WLS/WYTZ Chicago. He says there will be no program or personnel changes at adult alternative WNUA, which has been the subject of format change rumors for several months.

**MARIO LIMON** has been upped from GSM to GM at WTAQ Chicago, replacing Jim Kalmenson, who transfers to GSM at KWKW Los Angeles.

**IN PORTLAND, ORE.**, Michael Kern—previously the GM/owner of KBZY Salem, Ore., since 1981—has returned to KWJJ-AM-FM Portland, Ore., as GM, replacing Dave Pederson. Kern started his radio career at this Portland station 25 years ago. Meanwhile, Lon Achenbach, most recently GM of KIIQ Reno, Nev., is the new GM at KYTE/KKCY, replacing Bob Scherner.

**BUCKLEY BROADCASTING's** purchase of WOR New York has been approved by the FCC. No major personnel changes are expected.



**Then They Dumped Into Spots.** KXXR Kansas City, Mo.'s Steve Douglas, right, finds an acoustically perfect place to interview David Lindley backstage during a recent Jackson Browne concert.

## 'Mystery Flier' Has Radio Woes

BY BILL HOLLAND

WASHINGTON Communications lawyer and mystery flier Thomas Root, who reportedly disappeared from his Hollywood, Fla., hospital bed last Monday before federal authorities could interview him, has resurfaced, sort of. Hospital staffers and family members now confirm that he has gone into seclusion with his wife and children.

Root has been sued by Sunrise

## WASHINGTON ROUNDUP

Management Services, the controversial radio investment firm he was involved with, for breach of contract, misuses of escrow funds, and double billing. Sunrise had organized 161 investor groups in the Southeast to apply, through Root, for 165 station licenses. Critics say many of those were sham applications, with only a handful being given actual construction permits. North Carolina securities officials have been investigating Sunrise for 18 months for not detailing more information to investors. The

(Continued on page 70)

## VOX JOX

(Continued from preceding page)

Dave Douglas has been promoted from research director to APD at album KISW Seattle... Helen Leicht, known for her Sunday morning Beatles program at WIOQ Philadelphia, crosses to AC WMGK (Magic 103) Philly... Sean O'Neel joins oldies KLDE Houston for production/middays from competitor KFMK... Former KJMZ Dallas morning man Guy Broady is now with Satellite Music Network's Heart & Soul format, and is presently in mornings.

Assistance in preparing this column was provided by Craig Rosen, Caryn Bruce, and Moira McCormick.

FOR WEEK ENDING AUGUST 5, 1989

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	4	9	5	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX 1 week at No. 1
②	3	7	5	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
3	1	1	12	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
④	8	15	6	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
⑤	9	11	7	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
6	2	2	13	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
7	6	6	12	WAITING GAME Fontana 874 190-7/POLYGRAM	◆ SWING OUT SISTER
⑧	10	10	12	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
9	5	3	14	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
10	7	4	11	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
11	15	19	9	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
⑫	23	33	5	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
13	14	8	15	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
14	12	16	9	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
15	20	23	7	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
16	16	17	11	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
17	11	5	12	UNBORN HEART COLUMBIA 38-68754	DAN HILL
⑮	24	24	8	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
19	17	13	18	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
20	18	18	18	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
21	13	14	11	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
⑳	25	28	7	SPELL MKA 889 328-7/POLYGRAM	DEON ESTUS
23	19	12	14	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
24	21	20	10	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
25	22	22	25	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
26	26	30	8	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
				★ ★ ★ POWER PICK ★ ★ ★	
⑳	33	37	5	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
28	29	32	7	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
29	27	29	25	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
30	28	25	22	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
⑳	36	39	4	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
⑳	38	44	6	DANCING WITH THE LION COLUMBIA 38-68928	ANDREAS VOLLENWEIDER
33	31	34	8	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
34	32	26	17	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑳	NEW ▶		1	ONE WARNER BROS. 7-22899	◆ BEE GEES
36	30	21	14	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
⑳	39	38	6	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
⑳	49	—	2	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
⑳	NEW ▶		1	AND THE NIGHT STOOD STILL ARISTA 1-9797	◆ DION
⑳	46	—	2	JACKIE BROWN MERCURY 874 644-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
⑳	45	—	2	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
⑳	42	45	3	SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
43	34	27	16	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
44	35	31	17	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
45	41	48	3	NOBODY KNOWS ATLANTIC 7-88990	◆ MIKE + THE MECHANICS
46	44	49	3	CALIFORNIA BLUE VIRGIN 7-99202	◆ ROY ORBISON
47	37	35	15	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
⑳	NEW ▶		1	(SOMETHING INSIDE) SO STRONG REPRISE 7-22853	◆ KENNY ROGERS
49	48	42	19	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
50	40	40	4	COMFORT OF STRANGERS VIRGIN 7-99224	◆ JULIA FORDHAM

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	2	8	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE 2 weeks at No. 1
2	4	8	9	LET THE DAY BEGIN MCA 53658	THE CALL
3	5	7	7	FORGET ME NOT EPIC 34-68946/E.P.A.	BAD ENGLISH
4	6	13	14	FREE FALLIN' MCA LP CUT	TOM PETTY
5	2	1	7	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
6	9	11	5	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
7	3	5	10	NEED A LITTLE TASTE OF LOVE Capitol LP CUT	THE DOOBIE BROTHERS
8	11	12	12	HEADED FOR A HEARTBREAK Atlantic 7-88922	WINGER
9	7	3	7	A FRIEND IS A FRIEND Atlantic LP CUT	PETE TOWNSHEND
10	12	14	8	ON THE LINE ATCO 7-99208	TANGIER
11	16	19	6	HEAVEN Columbia 38-68985	WARRANT
12	15	16	8	LITTLE FIGHTER Atlantic 7-88874	WHITE LION
13	8	4	10	DON'T SAY YOU LOVE ME Capitol 44420	BILLY SQUIER
14	13	17	6	ALL I WANT IS YOU Island 7-99199/Atlantic	U2
15	10	6	10	BROTHER OF MINE Arista LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
16	21	22	8	18 AND LIFE Atlantic 7-88883	SKID ROW
17	19	24	5	DIG Atlantic LP CUT	PETE TOWNSHEND/THE WHO
18	20	21	6	LONG WAY TO GO Modern LP CUT/Atlantic	STEVIE NICKS
19	14	9	14	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
20	24	44	3	NOTHIN' YOU CAN DO ABOUT IT EMI LP CUT	RICHARD MARX
21	18	18	7	SUN KING Sire LP CUT/Reprise	THE CULT
22	17	10	13	SO ALIVE RCA 8956	LOVE AND ROCKETS
				★★★ POWER TRACK ★★★	
23	26	40	3	CHASING YOU INTO THE LIGHT Elektra LP CUT	JACKSON BROWNE
24	22	27	5	JACKIE BROWN Mercury 874 644-7/Polygram	JOHN COUGAR MELLENCAMP
25	25	32	6	YOU DON'T GET MUCH Slash LP CUT/Reprise	BODEANS
26	23	23	8	SMOOTH UP Warner Bros. 7-22876	BULLETPHOYS
				★★★ FLASHMAKER ★★★	
27	NEW		1	CHEER DOWN Warner Bros. LP CUT	GEORGE HARRISON
28	28	33	6	WALKING SHOES A&M LP CUT	TORA TORA
29	NEW		1	SOMETHING TO HOLD ON TO Elektra LP CUT	TREVOR RABIN
30	27	30	6	MISTA BONE Capitol LP CUT	GREAT WHITE
31	31	36	3	JELLY ROLL Geffen 7-22885	BLUE MURDER
32	32	—	2	NIGHTRAIN Geffen 7-22869	GUNS N' ROSES
33	35	45	3	RAD GUMBO Arista LP CUT	LITTLE FEAT
34	40	—	2	LOVE CRIES Chrysalis 23366	STAGE DOLLS
35	NEW		1	IT'S NOT ENOUGH RCA LP CUT	STARSHIP
36	33	39	3	GET U READY Polydor LP CUT/Polygram	SARAYA
37	37	48	3	FALLING IN & OUT OF LOVE RCA 9008	LITA FORD
38	41	49	3	DREAMS IN THE DARK Atlantic LP CUT	BADLANDS
39	36	35	19	ONCE BITTEN TWICE SHY Capitol 44366	GREAT WHITE
40	42	—	2	ADDICTED TO THAT RUSH Atlantic LP CUT	MR. BIG
41	47	—	2	I DON'T WANT A LOVER Mercury 872-350-7/Polygram	TEXAS
42	48	—	2	HARD SUN A&M 1431	INDIO
43	29	26	12	HEY BABY CBS Associated 4-68891/E.P.A.	HENRY LEE SUMMER
44	NEW		1	I DON'T BELIEVE IN LOVE EMI LP CUT	QUEENSRYCHE
45	NEW		1	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
46	NEW		1	EVERLASTING LOVE Island 12-INCH/Atlantic	U2
47	49	—	2	HEAVEN'S IN HERE EMI LP CUT	TIN MACHINE
48	NEW		1	CLOSER TO FINE Epic 34-68912/E.P.A.	INDIGO GIRLS
49	NEW		1	ACHIN' TO BE Sire LP CUT/Reprise	THE REPLACEMENTS
50	34	25	14	ROOMS ON FIRE Modern 7-99216/Atlantic	STEVIE NICKS

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

## Cash-And-Prizes Promos Catch On In Nongaming States More Stations Gamble On Lottery Games

BY CARYN BRUCE

NEW YORK Direct-mail lottery promotions have been a hot item for several years now, especially in markets where actual lotteries are not legal. Now crossover WQHT (Hot 97) New York is among those using the real thing to target the listeners who spent more than \$1.85 billion on New York State Lottery tickets last year.

Hot 97, in conjunction with the New York State Daily Numbers Game, is offering ticket holders a second chance to win with numbers that weren't drawn the previous day. At 7:10 each morning, the station draws a new set of numbers and gives a new winner \$125 in cash and \$125 worth of lottery tickets. "Now they wait to rip their tickets up until the next morning," says PD Steve Ellis. "After they've sampled our station."

WQHT's logo is prominent on point-of-purchase displays at 3,000 lottery locations, and people in New York are obviously paying attention, says Ellis. "We've had a winner within two minutes each day we've played."

Oldies/top 40 combo KQAM/KEYN Wichita, Kan., saw its direct-mail lottery turn into a connection with the real thing. Having secured ownership of the Kansas Lottery name before Kansas finally opted to do its own lottery, the stations suddenly found the state negotiating with it for the rights to the name. The stations were given 30,000 tickets to give away and were designated as the official stations of the Kansas State Lottery, says PD Dan Pearman.

That connection has given KQAM/KEYN access to "more money than we could ever imagine giving away on our own," he says. "When the [11-state] Lotto America's jackpot hit \$40 million, the fever ran wild. We played on the fantasy to make our listeners imagine themselves \$40 million richer."

In hopes of a similar tie-in, top 40 WZPL Indianapolis took the name "Indiana Lottery" in 1986 and ran a similar contest to KQAM/KEYN's game. Recently, legislation passed for an Indiana state lottery to begin this coming fall and WZPL may or may not get involved, says PD Scott Wheeler.

The popularity of lottery-related contests brings up the ethical issue of whether a radio station should create excitement about gambling—albeit legalized gambling—among its listeners. But Ezra Helfand, senior VP at the New York state lottery's ad agency, DDB Needham Worldwide, says that issue has never been raised by radio people. "The lottery perceives itself as an inexpensive entertainment form," he says. "No station has ever been hesitant to get involved."

"It's just another radio contest," says WQHT's Ellis. The only legal restrictions for WQHT—or any other station tied in with the N.Y. State

Lottery—is that it must give away tickets for free and not sell them, and that participants be at least 18 years old.

### PROMOTIONS

"We view it no differently than giving away concert tickets or cash," says Pearman. "There's nothing unethical in the promotion since the listeners seem to accept the lottery in general. We're just letting people play with no risk."

If PDs see any problem with such contests, it's that lottery fever doesn't last forever. "The first time you run the promotion, you get great results fast. But after a few months, it dies down. The second time you run it, the enthusiasm is noticeably less," says Pearman. Regardless, WQHT will continue its Second Chance Lottery indefinitely, says Ellis. "If it's hot, why not?"

### THEY DON'T WANT TO GO

More than 40 Christian stations participated in a national radio contest to come up with the best excuses for not being sent on a missionary trip to Africa, sponsored by Word Records and artist Scott Wesley Brown to promote his similarly themed song, "Please Don't Send Me To Africa." Despite all his excuses, grand prize winner Rick Sewell, of WCBW St. Louis, will accompany Brown on a crusade to Africa next January.

Sewell's award-winning excuse: "Kenya believe I don't want Togo to Africa? I'm Ghana be afraid because all the Botswana capsize, Dakar will break down in the middle of the jungle, and Zaire-plane might crash!"

Among some of the others: Domino's Pizza can't deliver in 30 minutes or less (also from WCBW); Preschoolers are as close to wildlife as I want to come (WCGA/Quincy, Illinois); and Mom says I have to be home for dinner (KNLR/Bend, Ore.).

FOR WEEK ENDING AUGUST 5, 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	4	11	4	CHANNEL Z Reprise LP CUT	THE B-52'S 1 week at No. 1
2	1	2	10	DISAPPOINTED Virgin LP CUT	PUBLIC IMAGE LTD.
3	3	3	7	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
4	5	16	6	LOVE SONG Elektra 7-69280	THE CURE
5	8	23	3	COME ANYTIME RCA LP CUT	HOODOO GURUS
6	7	5	7	LET THE DAY BEGIN MCA 53658	THE CALL
7	2	1	14	SO ALIVE RCA 8956	LOVE AND ROCKETS
8	6	7	8	WAITING FOR MARY Fontana LP CUT/Polygram	PERE UBU
9	NEW		1	LOOK WHO'S DANCING Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
10	12	9	11	OH DADDY Atlantic 7-88904	ADRIAN BELEW
11	15	22	5	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
12	9	4	12	SEE A LITTLE LIGHT Virgin LP CUT	BOB MOULD
13	14	12	6	INTERESTING DRUG Sire LP CUT/Warner Bros.	MORRISSEY
14	20	21	5	EVERLASTING LOVE Island 12-INCH	U2
15	22	28	3	DON'T CRASH THE CAR TONIGHT Chameleon LP CUT	MARY'S DANISH
16	11	13	11	KING FOR A DAY Geffen 7-22953	XTC
17	25	—	2	EAT FOR TWO Elektra LP CUT	10,000 MANIACS
18	21	24	5	HARD SUN A&M 1431	INDIO
19	19	20	5	DON'T MAKE ME DREAM ABOUT YOU Reprise LP CUT	CHRIS ISAAK
20	17	25	4	YOU DON'T GET MUCH Slash LP CUT/Reprise	BODEANS
21	NEW		1	HEAVEN'S IN HERE EMI LP CUT	TIN MACHINE
22	23	18	6	BATDANCE (FROM "BATMAN") Warner Bros. 7-22924	PRINCE
23	13	10	11	TROUBLE ME Elektra 7-69298	10,000 MANIACS
24	26	—	2	FUTURE 40'S (STRING OF PEARLS) Virgin LP CUT	SYD STRAW
25	16	15	16	FASCINATION STREET Elektra 7-69300	THE CURE
26	NEW		1	I DON'T WANT A LOVER Mercury 872-350-7/Polygram	TEXAS
27	10	8	12	EARDRUM BUZZ Mute 7-5040/ENIGMA	WIRE
28	28	27	4	WHEN THE HAMMER CAME DOWN Rhino LP CUT	HOUSE OF FREAKS
29	24	—	2	THE PRISONER Elektra 7-69288	HOWARD JONES
30	27	30	4	LET'S GO ROUND THERE Columbia LP CUT	THE DARLING BUDS

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

## Taking Stock Of Woodstock: How Much Is Too Much?

BY CRAIG ROSEN

LOS ANGELES This month, at least three syndicators will celebrate the 20th anniversary of Woodstock with specials, while at least four others plan to remember Woodstock in their regular weekly programming. So how much Woodstock is too much?

Because Westwood One executive VP/GM Thom Ferro feels there can be only so many Woodstock specials, WW1 plans to pay tribute to the festival with segments on its regular programs, such as the shortform "Psychedelic Psnack" and "Dick Bartley's Original Rock & Roll Oldies Show." "We are not going to ignore the event," he says. "However, we felt that there were a lot of other syndicators doing Woodstock specials, and if everybody is doing it, it is not that special."

WW1 will also carry "The Moscow Music Peace Festival." The four-hour concert from Lenin Stadium in Moscow, featuring Bon Jovi, Motley Crue, Scorpions, Gorky Park, and Skid Row, will air as a simulcast to SET Pay Per View's coverage Aug. 13. As an advance to the special, WW1 broadcasts a Bon Jovi live call-in show from Moscow, August 10.

"It was better to do a major special and concentrate on something new and fresh," Ferro says. "We are constantly looking for the next Woodstock."

Denny Somach, president of Denny Somach Productions, produced WW1's "Psnack," but declined to produce a Woodstock special. "We did a big one on the 15th anniversary and no one else did. Everyone is doing it on the 20th, so we will skip it and do it on the 25th."

While WW1 and Somach aren't gambling heavily on Woodstock's 20th, a lot of other syndicators feel a Woodstock special is a safe bet. The

New York-based MediaAmerica Radio got a jump on the competition when it aired the Dan Neer-produced "Woodstock: Where Are They Now" on Memorial Day weekend. That was followed by "Woodstock Minutes," a series of shortform specials that kicked off May 22 and will continue to run five days a week through Aug. 19.

Initially, MediaAmerica felt there would be other Woodstock special series similar to its "Woodstock Minutes," says national account manager Michelle Jennings. "We planned it early on and it became apparent that we have such a complete package, everyone else that was considering decided not to do so."

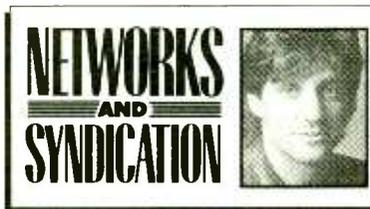
On Aug. 12 and 13, Global Satellite Network will get into the act with "Woodstock Revisited: The Summer Of 1969," a four-hour special available on CD, which is being sold and cleared by MediaAmerica. According to the program's producer, George Taylor Morris, rather than merely focusing on the event, it "chronologically tracks the summer of '69 and ends with Woodstock."

That means listeners will be taken on a journey back in time beginning with John Lennon and Yoko Ono's famed "bed-in," listen in as man steps on the moon, and be there when the Beatles release their last album, "Abbey Road." "Woodstock wouldn't be remembered as a turning point if there weren't all of those other things going on," Morris says.

There will also be plenty of Woodstock memories. Morris says he has been collecting Woodstock remembrances from guests of GSN programs "Rockline" and "Powercuts" for the past four years. Adding to the picture is host Tony Pigg, who was actually at the festival and will share his own memories.

Meanwhile, MJI Broadcasting is opting for the regular programming

approach. During the first three weeks of August, various Woodstock performers—including Crosby, Stills, Nash & Young, Richie Havens, Jefferson Airplane, Joe Cocker, The Who, and Santana—will be featured on "Classic Cuts." Although MJI president Josh Feigenbaum ac-



by Craig Rosen

knowledges there is "a glut of wannabes doing [Woodstock] specials," he is not concerned about oversaturation.

DIR Broadcasting is taking a similar approach by celebrating Woodstock's 20th on "The World Of Rock With Scott Muni" during the week of August 7-13, rather than producing a special.

Similarly, Radio Today Entertainment will cover Woodstock on its regular programs "Flashback," "Live Show," on Aug. 12 and 13, and "Rarities," during the weeks of Aug. 7 and 14. "All three shows are classic rock shows. They are perfect for the Woodstock theme by themselves," says RTE president Geoffrey Rich. "Secondly, we thought the marketplace was going to have too many Woodstock specials and there would be an oversaturation of the marketplace."

United Stations Programming Network's executive VP/programming Ed Salamon differs. During the weekend of Aug. 11, United will offer the "Woodstock 20th Anniversary Special," a three-hour program hosted by WYSP Philadelphia's Ed Sciaky.

Yet United isn't only betting and battling competitors with its Woodstock special. Running the same weekend, which also happens to be the 12th anniversary of Elvis Presley's death, is United's "Memories Of Elvis." The four-hour special features Presley's hits and such other artists as Johnny Cash, Tom Jones, and Merle Haggard speaking about the King.

United's Elvis special will face a ABC Radio Networks' "Elvis Country," a new three-hour memorial countdown set to air Aug. 16. Yet Salamon remains undaunted. "No matter how many imitators there are, it doesn't detract from our special," he says. "The good ideas are the obvious ideas, and we think we can do them better than anybody else."

The tributes don't end with Woodstock and Elvis. On Labor Day weekend, the Narberth, Pa.-based Orange Productions will offer a special three-hour edition of "Sounds Of Sinatra," dubbed "A Love Letter To Frank Sinatra."

### CANADIAN EXPANSION

SuperRadio, the same company that has had success with "Open House Party," is expanding in Canada, where, on Aug. 19, the syndicator will launch the coast-to-coast "Country Party." The five-hour show, set for 7 p.m.-midnight EDT via satellite, is hosted by recording artist/morn-

ing personality Michael Dee and Colleen Troy. Like "Open House Party," the show will feature superstar interviews, 800-numbers for requests, and a morning-show-like feel.

"The plan is to have the show swing over to the United States by January," says Dee. SuperRadio will also debut "Hot 30 Countdown" in the fall. The three-hour program, hosted by CFTR Toronto air personality Tom Rivers, is the first Canadian top-40 countdown to be nationally syndicated since Workshop's "Countdown Canada" went off the air two years ago.

### AROUND THE INDUSTRY

Syndicator Lee Bailey Communications Inc./Bailey Broadcasting Services is set to sponsor "Summer-Fresh '89," a free private anti-drug/anti-gang concert Tuesday (1) at the Watts/Willowbrook Boys and Girls Club in Los Angeles. Those scheduled to perform at the concert, which is expected to draw more than 2,000 youths, are Keith Sweat, Def Jeff, and others.

Sheridan Broadcasting Networks has launched an interactive 900 telephone service, which will be used by many of its program offerings ranging from news to sports to public affairs to entertainment... Dr. Dave Kolin, whose "Dr. Dave's Comedy Drops" is heard in close to 200 markets, has signed separate additional deals with Gannett Broadcasting, Malrite Communications, and WW1. Kolin supplies special comedy bits for Gannett's KKBQ Houston, Malrite's WHTZ (Z100) New York, and WW1's KQLZ (Pirate Radio) Los Angeles.

### 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.

- Aug. 3-4, Jody Watley, On The Radio, On The Radio Broadcasting, one hour.
- Aug. 4-6, The Rhythm Of Hollywood, STRZ Entertainment Network Special, two hours.
- Aug. 4-6, L.L. Cool J, Star Beat, MJI Broadcasting, one hour.
- Aug. 4-6, The Dave Clark Five, The British Invasion Series, United Stations Programming Network special series, 90 minutes.
- Aug. 4-6, Roger Daltrey/William Shatner/Hank Ballard, Cruisin' America with Cousin Bruce, CBS RadioRadio, three hours.
- Aug. 4-6, Metallica, Metalshop, MJI Broadcasting, one hour.
- Aug. 4-6, Tom Hanks/Dan Aykroyd/Robert Palmer, Party America, Cutler Productions, two hours.
- Aug. 4-6, The Prince Story, The Weekly Special, United Stations, 90 minutes.
- Aug. 6, Tom Petty/Bad English, Powercuts, Global Satellite Network, two hours.
- Aug. 7-13, America's Concert In The Country, Part 3, Westwood One Radio Networks Special Series, three hours.
- Aug. 7, Anderson, Bruford, Wakeman & Howe, Rockline, Global Satellite Network, 90 minutes.
- Aug. 7, Allman Brothers, Part 1, Up Close, MediaAmerica Radio, 90 minutes/two hours.
- Aug. 7-13, Woodstock 20th Anniversary, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.
- Aug. 7-13, Joe Cocker, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Aug. 7-13, Juice Newton, Listen In With Lon

(Continued on page 21)

PIONEER PRESENTS



## Hot Picks in Tokio

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

### Week of July 16, 1989

- 1. Barbra Streisand Prince
- 2. Express Yourself Madonna
- 3. On Our Own Bobby Brown
- 4. The Doctor The Doobie Brothers
- 5. Miss You Like Crazy Natalie Cole
- 6. Baby Don't Forget My Number Milli Vanilli
- 7. My Name Face Paul McCartney
- 8. If You Don't Know Me By Now Simply Red
- 9. Good Thing Fine Young Cannibals
- 10. Toy Soldiers Merit
- 11. Happy Ever After Julie Fordham
- 12. Bull's Eye After Neneh Cherry
- 13. The End Of The Innocence Don Henley
- 14. Anniversary Yumi Matsuyama
- 15. Love Train Holly Johnson
- 16. What You Don't Know Exposé
- 17. Satisfied Richard Marx
- 18. Drop In Ugly Kiki Gonsky
- 19. Who Do You Love? Malcolm McLaren
- 20. Showara Baby Southern All Stars
- 21. I Drove All Night Cyndi Lauper
- 22. Addicted To The Rush Mt. Dew
- 23. Friends Joe Walsh
- 24. With Eric B. & Rakim
- 25. Night Here Waiting Richard Marx
- 26. The Time I Know It's For Real Donna Summer
- 27. Got Me On Fire Steve Nicks
- 28. Acheron Boulevard Wakeman Howe
- 29. Home On Fire Steve Nicks
- 30. And Breath My Way Beta/Miller
- 31. Let's Play House Kaze

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# POWER PLAYLISTS™

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

O.M.: Steve Kingston

- 1 2 Martika, Toy Soldiers
- 3 Prince, Bata Dance (From "Batman")
- 4 Bon Jovi, Lay Your Hands On Me
- 5 Simply Red, If You Don't Know Me By N
- 6 Debbie Gibson, No More Rhyme
- 7 Richard Marx, Right Here Waiting
- 8 Benny Mardones, In Your Eyes
- 9 Bobby Brown, On Our Own (From "Gibby")
- 10 New Kids On The Block, Hangin' Tough
- 11 Madonna, Express Yourself
- 12 Steve B, In My Eyes
- 13 Dino, I Like It
- 14 Cyndi Lauper, I Drove All Night
- 15 Natalie Cole, Miss You Like Crazy
- 16 Skid Row, 18 And Life
- 17 Milli Vanilli, Baby Don't Forget My N
- 18 Jody Watley With Eric B. & Rakim, Fri
- 19 De La Soul, Me Myself And I
- 20 Gloria Estefan, Don't Wanna Lose You
- 21 Love And Rockets, So Alive
- 22 Surface, Shower Me With Your Love
- 23 Paula Abdul, Cold Hearted
- 24 Karyn White, Secret Rendezvous
- 25 Sweet Sensation, Hooked On You
- 26 Expose, What You Don't Know
- 27 Great White, Once Bitten Twice Shy
- 28 L.L. Cool J, I'm That Type Of Guy
- 29 Chucki Booker, Turned Away
- 30 Bette Midler, Wind Beneath My Wings (Warrant, Heaven)
- 31 Buster Poindexter, All Night Party

**95.5 WPLJ**  
*New York*

P.D.: Gary Bryan

- 1 3 Bon Jovi, Lay Your Hands On Me
- 2 Simply Red, If You Don't Know Me By N
- 3 Martika, Toy Soldiers
- 4 Prince, Bata Dance (From "Batman")
- 5 Richard Marx, Right Here Waiting
- 6 Debbie Gibson, No More Rhyme
- 7 Madonna, Express Yourself
- 8 Steve B, In My Eyes
- 9 Benny Mardones, In Your Eyes
- 10 Natalie Cole, Miss You Like Crazy
- 11 Dino, I Like It
- 12 New Kids On The Block, Hangin' Tough
- 13 Sweet Sensation, Hooked On You
- 14 Soul II Soul, Keep On Movin'
- 15 Bobby Brown, On Our Own (From "Gibby")
- 16 Milli Vanilli, Baby Don't Forget My N
- 17 Fine Young Cannibals, Good Thing
- 18 Paula Abdul, Cold Hearted
- 19 Jody Watley With Eric B. & Rakim, Fri
- 20 Expose, What You Don't Know
- 21 Surface, Shower Me With Your Love
- 22 Gloria Estefan, Don't Wanna Lose You
- 23 Love And Rockets, So Alive
- 24 Michael Damian, Cover Of Love
- 25 Skid Row, 18 And Life
- 26 Karyn White, Secret Rendezvous
- 27 Michael Bolton, Soul Provider
- 28 Bette Midler, Wind Beneath My Wings (Warrant, Heaven)
- 29 New Kids On The Block, Hangin' Tough
- 30 Great White, Once Bitten Twice Shy
- 31 Lita Ford (Duet With Ozzy Osbourne)
- 32 Rod Stewart, Crazy About Her
- 33 Chucki Booker, Turned Away
- 34 Warrant, Heaven
- 35 Milli Vanilli, Girl I'm Gonna Miss You
- 36 Robert Palmer, Tell Me I'm Not Dreaming

**108 FM**  
*Boston*

P.D.: Sunny Joe White

- 1 4 Rod Stewart, Crazy About Her
- 2 10,000 Maniacs, Trouble Me
- 3 Prince, Bata Dance (From "Batman")
- 4 Bobby Brown, On Our Own (From "Gibby")
- 5 Karyn White, Secret Rendezvous
- 6 Jody Watley With Eric B. & Rakim, Fri
- 7 Soul II Soul, Keep On Movin'
- 8 Love And Rockets, So Alive
- 9 Dino, I Like It
- 10 Sweet Sensation, Hooked On You
- 11 Cher, If I Could Turn Back Time
- 12 Paula Abdul, Cold Hearted
- 13 Bon Jovi, Lay Your Hands On Me
- 14 Expose, What You Don't Know
- 15 Micca Paris, My One Temptation
- 16 Richard Marx, Right Here Waiting
- 17 L.L. Cool J, I'm That Type Of Guy
- 18 Steve B, In My Eyes
- 19 Aretha Franklin/W Houston, It Isn't
- 20 Michael Damian, Cover Of Love
- 21 Donny Osmond, Sacred Emotion
- 22 Don Henley, The End Of The Innocence
- 23 Dead Or Alive, Come Home With Me Baby
- 24 Billy Squier, Don't Say You Love Me
- 25 Chucki Booker, Turned Away
- 26 Indigo Girls, Closer To Fine
- 27 The Jeff Healey Band, Angel Eyes
- 28 Gloria Estefan, Don't Wanna Lose You
- 29 Michael Bolton, Soul Provider
- 30 Henry Lee Summer, Hey Baby
- 31 New Kids On The Block, Hangin' Tough
- 32 Robert Palmer, Tell Me I'm Not Dreaming
- 33 Surface, Shower Me With Your Love
- 34 XTC, King For A Day
- 35 EX John Cougar Mellencamp, Jackie Brown
- 36 EX Kevin Cadogan, Don't Shut Me Out
- 37 EX Eddie Murphy, Put Your Mouth On Me
- 38 EX Information Society, Lay All Your Love
- 39 EX Paul Shaffer, When The Radio Is On
- 40 EX The Graces, Lay Down Your Arms
- 41 EX Rick Astley, Angel In The Heart
- 42 EX Grassano Hugh, Talk To Me
- 43 EX Pete Townshend, A Friend Is A Friend
- 44 EX Neneh Cherry, Kisses On The Wind
- 45 EX Katrina And The Waves, That's The Way
- 46 EX John Caffery & The Beaver Brown Band
- 47 EX Debbie Gibson, No More Rhyme
- 48 EX The Call, Let The Day Begin
- 49 EX Bee Gees, One
- 50 EX Beastie Boys, Hey Ladies
- 51 EX Waterfront, Nature Of Love

**EAGLE-106**  
*Philadelphia*

P.D.: Charlie Quinn

- 1 4 Martika, Toy Soldiers
- 2 6 Simply Red, If You Don't Know Me By N
- 3 1 Madonna, Express Yourself
- 4 7 Prince, Bata Dance (From "Batman")
- 5 5 Bon Jovi, Lay Your Hands On Me
- 6 9 Richard Marx, Right Here Waiting
- 7 8 Bobby Brown, On Our Own (From "Gibby")
- 8 2 Fine Young Cannibals, Good Thing
- 9 3 Expose, What You Don't Know
- 10 10 Soul II Soul, Keep On Movin'
- 11 11 L.L. Cool J, I'm That Type Of Guy
- 12 12 Sweet Sensation, Hooked On You
- 13 13 Steve B, In My Eyes
- 14 14 Dino, I Like It
- 15 15 Karyn White, Secret Rendezvous
- 16 16 Debbie Gibson, No More Rhyme
- 17 17 Paula Abdul, Cold Hearted
- 18 18 Gloria Estefan, Don't Wanna Lose You
- 19 19 Don Henley, The End Of The Innocence
- 20 20 Jody Watley With Eric B. & Rakim, Fri
- 21 22 New Kids On The Block, Hangin' Tough
- 22 23 Surface, Shower Me With Your Love
- 23 24 Skid Row, 18 And Life
- 24 27 Love And Rockets, So Alive
- 25 28 Donny Osmond, Sacred Emotion
- 26 29 Katrina And The Waves, That's The Way
- 27 21 Warrant, Heaven
- 28 21 Michael Morales, Who Do You Give Your
- 29 21 Cher, If I Could Turn Back Time
- 30 30 Rod Stewart, Crazy About Her
- 31 30 Great White, Once Bitten Twice Shy
- 32 30 Tiffany, It's The Lover, Not The Love
- 33 30 Paul Shaffer, When The Radio Is On
- 34 30 EX Cinderella, Gypsy Road

**1396**  
*Chicago*

P.D.: Buddy Scott

- 1 1 Martika, Toy Soldiers
- 2 2 Simply Red, If You Don't Know Me By N
- 3 3 Love And Rockets, So Alive
- 4 7 Bobby Brown, On Our Own (From "Gibby")
- 5 5 Expose, What You Don't Know
- 6 4 Milli Vanilli, Baby Don't Forget My N
- 7 8 L.L. Cool J, I'm That Type Of Guy
- 8 20 Gloria Estefan, Don't Wanna Lose You
- 9 21 Richard Marx, Right Here Waiting
- 10 11 Donny Osmond, Sacred Emotion
- 11 12 Jody Watley With Eric B. & Rakim, Fri
- 12 13 Paula Abdul, Cold Hearted
- 13 14 Sweet Sensation, Hooked On You
- 14 16 Debbie Gibson, No More Rhyme
- 15 18 Soul II Soul, Keep On Movin'
- 16 6 Neneh Cherry, Buffalo Stance
- 17 18 Sa-Hi, Gonna Make It
- 18 25 New Kids On The Block, Hangin' Tough

### GOLD

**KIISFM 102.7**  
*Los Angeles*

P.D.: Steve Rivers

- 1 1 Martika, Toy Soldiers
- 2 2 Simply Red, If You Don't Know Me By N
- 3 3 Prince, Bata Dance (From "Batman")
- 4 4 Steve B, In My Eyes
- 5 5 Debbie Gibson, No More Rhyme
- 6 7 Bobby Brown, On Our Own (From "Gibby")
- 7 11 New Kids On The Block, Hangin' Tough
- 8 6 Fine Young Cannibals, Good Thing
- 9 13 Richard Marx, Right Here Waiting
- 10 10 Love And Rockets, So Alive
- 11 9 Expose, What You Don't Know
- 12 16 Karyn White, Secret Rendezvous
- 13 8 Cyndi Lauper, I Drove All Night
- 14 17 Seduction, (You're My One And Only) T
- 15 18 Don Henley, The End Of The Innocence
- 16 20 Donny Osmond, Sacred Emotion
- 17 23 Surface, Shower Me With Your Love
- 18 20 Debbie Gibson, No More Rhyme
- 19 25 Soul II Soul, Keep On Movin'
- 20 22 Dead Or Alive, Come Home With Me Baby
- 21 14 Madonna, Express Yourself
- 22 24 Paula Abdul, Cold Hearted
- 23 28 Gloria Estefan, Don't Wanna Lose You
- 24 26 Rod Stewart, Crazy About Her
- 25 29 Jody Watley With Eric B. & Rakim, Fri
- 26 30 Cher, If I Could Turn Back Time
- 27 27 Paula Abdul, Cold Hearted
- 28 28 Gloria Estefan, Don't Wanna Lose You
- 29 29 Rod Stewart, Crazy About Her
- 30 29 Jody Watley With Eric B. & Rakim, Fri
- 31 30 The Cure, Love Song
- 32 29 EX Great White, Once Bitten Twice Shy
- 33 30 EX Young M.C., Bust A Move
- 34 30 Warrant, Heaven
- 35 30 Milli Vanilli, Girl I'm Gonna Miss You

**108 FM**  
*Boston*

P.D.: Sunny Joe White

- 1 4 Rod Stewart, Crazy About Her
- 2 10,000 Maniacs, Trouble Me
- 3 Prince, Bata Dance (From "Batman")
- 4 Bobby Brown, On Our Own (From "Gibby")
- 5 Karyn White, Secret Rendezvous
- 6 Jody Watley With Eric B. & Rakim, Fri
- 7 Soul II Soul, Keep On Movin'
- 8 Love And Rockets, So Alive
- 9 Dino, I Like It
- 10 Sweet Sensation, Hooked On You
- 11 Cher, If I Could Turn Back Time
- 12 Paula Abdul, Cold Hearted
- 13 Bon Jovi, Lay Your Hands On Me
- 14 Expose, What You Don't Know
- 15 Micca Paris, My One Temptation
- 16 Richard Marx, Right Here Waiting
- 17 L.L. Cool J, I'm That Type Of Guy
- 18 Steve B, In My Eyes
- 19 Aretha Franklin/W Houston, It Isn't
- 20 Michael Damian, Cover Of Love
- 21 Donny Osmond, Sacred Emotion
- 22 Don Henley, The End Of The Innocence
- 23 Dead Or Alive, Come Home With Me Baby
- 24 Billy Squier, Don't Say You Love Me
- 25 Chucki Booker, Turned Away
- 26 Indigo Girls, Closer To Fine
- 27 The Jeff Healey Band, Angel Eyes
- 28 Gloria Estefan, Don't Wanna Lose You
- 29 Michael Bolton, Soul Provider
- 30 Henry Lee Summer, Hey Baby
- 31 New Kids On The Block, Hangin' Tough
- 32 Robert Palmer, Tell Me I'm Not Dreaming
- 33 Surface, Shower Me With Your Love
- 34 XTC, King For A Day
- 35 EX John Cougar Mellencamp, Jackie Brown
- 36 EX Kevin Cadogan, Don't Shut Me Out
- 37 EX Eddie Murphy, Put Your Mouth On Me
- 38 EX Information Society, Lay All Your Love
- 39 EX Paul Shaffer, When The Radio Is On
- 40 EX The Graces, Lay Down Your Arms
- 41 EX Rick Astley, Angel In The Heart
- 42 EX Grassano Hugh, Talk To Me
- 43 EX Pete Townshend, A Friend Is A Friend
- 44 EX Neneh Cherry, Kisses On The Wind
- 45 EX Katrina And The Waves, That's The Way
- 46 EX John Caffery & The Beaver Brown Band
- 47 EX Debbie Gibson, No More Rhyme
- 48 EX The Call, Let The Day Begin
- 49 EX Bee Gees, One
- 50 EX Beastie Boys, Hey Ladies
- 51 EX Waterfront, Nature Of Love

**WZOU-94.3**  
*Boston*

P.D.: Tom Jeffries

- 1 5 Prince, Bata Dance (From "Batman")
- 2 1 Martika, Toy Soldiers
- 3 4 10,000 Maniacs, Trouble Me
- 4 6 Bobby Brown, On Our Own (From "Gibby")
- 5 2 Madonna, Express Yourself
- 6 7 Bon Jovi, Lay Your Hands On Me
- 7 10 Don Henley, The End Of The Innocence
- 8 14 Dino, I Like It
- 9 12 Debbie Gibson, No More Rhyme
- 10 11 Henry Lee Summer, Hey Baby
- 11 13 Donny Osmond, Sacred Emotion
- 12 15 Richard Marx, Right Here Waiting
- 13 16 Sweet Sensation, Hooked On You
- 14 3 Simply Red, If You Don't Know Me By N
- 15 19 Paula Abdul, Cold Hearted
- 16 20 Karyn White, Secret Rendezvous
- 17 25 New Kids On The Block, Hangin' Tough
- 18 21 Winger, Headed For A Heartbreak
- 19 22 Great White, Once Bitten Twice Shy
- 20 22 L.L. Cool J, I'm That Type Of Guy
- 21 9 Michael Morales, Who Do You Give Your
- 22 24 The Jeff Healey Band, Angel Eyes
- 23 27 Surface, Shower Me With Your Love
- 24 26 John Cougar Mellencamp, Jackie Brown
- 25 31 Jody Watley With Eric B. & Rakim, Fri
- 26 28 Robert Palmer, Tell Me I'm Not Dreaming
- 27 29 Michael Bolton, Soul Provider
- 28 33 Tiffany, It's The Lover, Not The Love
- 29 32 Indigo Girls, Closer To Fine
- 30 34 Katrina And The Waves, That's The Way
- 31 31 The Call, Let The Day Begin
- 32 31 Neneh Cherry, Kisses On The Wind
- 33 31 1927, That's What I Think Of You
- 34 34 EX Eddie Murphy, Put Your Mouth On Me
- 35 35 EX Bee Gees, One
- 36 35 EX Adrian Belew, Oh Daddy

**POWER 99 FM**  
*Atlanta*

P.D.: Rick Stacy

- 1 4 Prince, Bata Dance (From "Batman")
- 2 7 Fine Young Cannibals, Good Thing
- 3 7 Richard Marx, Right Here Waiting
- 4 8 Dino, I Like It
- 5 6 Simply Red, If You Don't Know Me By N
- 6 5 The Doobie Brothers, The Doctor
- 7 3 Paula Abdul, Cold Hearted
- 8 13 The Jeff Healey Band, Angel Eyes
- 9 10 Roxette, Dressed For Success
- 10 11 Donny Osmond, Sacred Emotion
- 11 12 Bobby Brown, On Our Own (From "Gibby")
- 12 14 Michael Morales, Who Do You Give Your
- 13 15 Bon Jovi, Lay Your Hands On Me
- 14 16 Kim Carnes, Puss 'N Boots
- 15 2 Milli Vanilli, Baby Don't Forget My N
- 16 19 Cyndi Lauper, I Drove All Night
- 17 21 New Kids On The Block, Hangin' Tough
- 18 23 Love And Rockets, So Alive
- 19 23 Dead Or Alive, Come Home With Me Baby
- 20 22 Don Henley, The End Of The Innocence
- 21 24 Gloria Estefan, Don't Wanna Lose You
- 22 26 Great White, Once Bitten Twice Shy
- 23 26 EX Karyn White, Secret Rendezvous

### PLATINUM

**Power 94 FM**  
*Pittsburgh*

P.D.: Bill Cahill

- 1 3 Bon Jovi, Lay Your Hands On Me
- 2 4 Great White, Once Bitten Twice Shy
- 3 7 Dino, I Like It
- 4 9 Bobby Brown, On Our Own (From "Gibby")
- 5 12 Richard Marx, Right Here Waiting
- 6 1 Martika, Toy Soldiers
- 7 2 Neneh Cherry, Buffalo Stance
- 8 10 Prince, Bata Dance (From "Batman")
- 9 10 Bobby Brown, On Our Own (From "Gibby")
- 10 14 The Jeff Healey Band, Angel Eyes
- 11 16 Skid Row, 18 And Life
- 12 18 Paula Abdul, Cold Hearted
- 13 17 Henry Lee Summer, Hey Baby
- 14 19 New Kids On The Block, Hangin' Tough
- 15 9 Expose, What You Don't Know
- 16 22 Winger, Headed For A Heartbreak
- 17 21 Love And Rockets, So Alive
- 18 23 Gloria Estefan, Don't Wanna Lose You
- 19 5 Madonna, Express Yourself
- 20 6 Donna Summer, This Time I Know It's F
- 21 23 Cher, If I Could Turn Back Time
- 22 26 Donny Osmond, Sacred Emotion
- 23 27 Surface, Shower Me With Your Love
- 24 8 Rod Stewart, Crazy About Her
- 25 13 Simply Red, If You Don't Know Me By N
- 26 15 Soul II Soul, Keep On Movin'
- 27 27 Warrant, Heaven
- 28 28 L.L. Cool J, I'm That Type Of Guy
- 29 29 Neneh Cherry, Kisses On The Wind
- 30 28 EX Don Henley, The End Of The Innocence

**Q103**  
*Tampa Bay*

O.M.: Mason Dixon

- 1 2 Martika, Toy Soldiers
- 2 4 Prince, Bata Dance (From "Batman")
- 3 1 Simply Red, If You Don't Know Me By N
- 4 5 Bobby Brown, On Our Own (From "Gibby")
- 5 6 Love And Rockets, So Alive
- 6 9 Bon Jovi, Lay Your Hands On Me
- 7 11 Richard Marx, Right Here Waiting
- 8 10 Don Henley, The End Of The Innocence
- 9 13 Henry Lee Summer, Hey Baby
- 10 13 Gloria Estefan, Don't Wanna Lose You
- 11 16 Karyn White, Secret Rendezvous
- 12 14 The Jeff Healey Band, Angel Eyes
- 13 18 Dino, I Like It
- 14 17 Great White, Once Bitten Twice Shy
- 15 5 Madonna, Express Yourself
- 16 20 Gloria Estefan, Don't Wanna Lose You
- 17 19 Andrew Vollenweider, Dancing With Th
- 18 23 Surface, Shower Me With Your Love
- 19 21 Cher, If I Could Turn Back Time
- 20 7 Neneh Cherry, Buffalo Stance
- 21 24 Starship, It's Not Enough
- 22 25 Warrant, Heaven
- 23 25 New Kids On The Block, Hangin' Tough
- 24 8 Jody Watley With Eric B. & Rakim, Fri
- 25 10 Donny Osmond, Sacred Emotion
- 26 10 Indigo Girls, Closer To Fine
- 27 28 EX The Cure, Love Song
- 28 28 EX Michael Damian, Cover Of Love

**100.7 FM**  
*Washington*

P.D.: Lorrin Palagi

- 1 5 Simply Red, If You Don't Know Me By N
- 2 2 Milli Vanilli, Baby Don't Forget My N
- 3 4 Jody Watley With Eric B. & Rakim, Fri
- 4 4 Donna Summer, This Time I Know It's F
- 5 8 Benny Mardones, In Your Eyes
- 6 12 Henry Lee Summer, Hey Baby
- 7 14 Martika, Toy Soldiers
- 8 9 Bangles, Be With You
- 9 10 Expose, What You Don't Know
- 10 11 Michael Morales, Who Do You Give Your
- 11 18 Prince, Bata Dance (From "Batman")
- 12 13 Bon Jovi, Lay Your Hands On Me
- 13 16 Donny Osmond, Sacred Emotion
- 14 17 Love And Rockets, So Alive
- 15 15 The Doobie Brothers, The Doctor
- 16 19 Bobby Brown, On Our Own (From "Gibby")
- 17 25 Richard Marx, Right Here Waiting
- 18 22 Sweet Sensation, Hooked On You
- 19 23 Dino, I Like It
- 20 20 Aretha Franklin/W Houston, It Isn't
- 21 26 Paula Abdul, Cold Hearted
- 22 24 L.L. Cool J, I'm That Type Of Guy
- 23 27 Great White, Once Bitten Twice Shy
- 24 28 New Kids On The Block, Hangin' Tough
- 25 29 Cher, If I Could Turn Back Time
- 26 26 Skid Row, 18 And Life
- 27 26 Karyn White, Secret Rendezvous
- 28 27 Jody Watley With Eric B. & Rakim, Fri
- 29 28 The Jeff Healey Band, Angel Eyes
- 30 27 Surface, Shower Me With Your Love
- 31 30 EX Warrant, Heaven
- 32 30 EX Milli Vanilli, Girl I'm Gonna Miss You

**100.7 FM**  
*Washington*

P.D.: Matt Farber

- 1 1 Milli Vanilli, Baby Don't Forget My N
- 2 5 Simply Red, If You Don't Know Me By N
- 3 6 Martika, Toy Soldiers
- 4 8 Prince, Bata Dance (From "Batman")
- 5 3 Madonna, Express Yourself
- 6 4 Fine Young Cannibals, Good Thing
- 7 2 Donna Summer, This Time I Know It's F
- 8 12 Richard Marx, Right Here Waiting
- 9 10 Bon Jovi, Lay Your Hands On Me
- 10 11 Love And Rockets, So Alive
- 11 13 Bobby Brown, On Our Own (From "Gibby")
- 12 15 New Kids On The Block, Hangin' Tough
- 13 16 Dino, I Like It
- 14 9 Richard Marx, Satisfied
- 15 17 Paula Abdul, Cold Hearted
- 16 14 Real Life, Send Me An Angel '89
- 17 21 Gloria Estefan, Don't Wanna Lose You
- 18 20 Donny Osmond, Sacred Emotion
- 19 15 Neneh Cherry, Buffalo Stance
- 20 19 Natalie Cole, Miss You Like Crazy
- 21 23 Surface, Shower Me With Your Love
- 22 18 The Doobie Brothers, The Doctor
- 23 19 Warrant, Down Boys
- 24 26 Michael Damian, Cover Of Love
- 25 30 Great White, Once Bitten Twice Shy
- 26 27 L.L. Cool J, I'm That Type Of Guy
- 27 28 Soul II Soul, Keep On Movin'
- 28 29 Jody Watley With Eric B. & Rakim, Fri
- 29 29 Cher, If I Could Turn Back Time
- 30 30 EX Karyn White, Secret Rendezvous
- 31 30 EX Warrant, Heaven
- 32 30 EX Skid Row, 18 And Life

**WADA**  
*Washington*

P.D.: Rick Gillette

- 1 1 Martika, Toy Soldiers
- 2 5 Bobby Brown, On Our Own (From "Gibby")
- 3 5 Richard Marx, Right Here Waiting
- 4 11 Love And Rockets, So Alive
- 5 8 L.L. Cool J, I'm That Type Of Guy
- 6 12 New Kids On The Block, Hangin' Tough
- 7 3 Karyn White, Secret Rendezvous
- 8 10 Prince, Bata Dance (From "Batman")
- 9 10 Paula Abdul, Cold Hearted
- 10 3 Simply Red, If You Don't Know Me By N
- 11 6 Madonna, Express Yourself
- 12 16 Great White, Once Bitten Twice Shy
- 13 15 Jody Watley With Eric B. & Rakim, Fri
- 14 17 Rod Stewart, Crazy About Her
- 15 17 Dino, I Like It
- 16 20 Skid Row, 18 And Life
- 17 19 Soul II Soul, Keep On Movin'
- 18 18 Gloria Estefan, Don't Wanna Lose You
- 19 21 Beastie Boys, Hey Ladies
- 20 21 Debbie Gibson, No More Rhyme
- 21 25 Fine Young Cannibals, Good Thing
- 22 25 Surface, Shower Me With Your Love
- 23 23 Sweet Sensation, Hooked On You
- 24 23 EX Warrant, Heaven
- 25 23 EX Don Henley, The End Of The Innocence
- 26 23 EX Bon Jovi, Lay Your Hands On Me
- 27 23 EX Young M.C., Bust A Move
- 28 23 EX Great White, Once Bitten Twice Shy
- 29 23 EX Karyn White, Secret Rendezvous

**FOJ**  
*Detroit*

P.D.: Chuck Beck

- 1 1 Richard Marx, Right Here Waiting
- 2 3 Peter Gabriel, In Your Eyes (Theme Fr
- 3 6 Don Henley, The End Of The Innocence
- 4 4 Real Life, Send Me An Angel '89
- 5 2 Henry Lee Summer, Hey Baby
- 6 8 Bon Jovi, Lay Your Hands On Me
- 7 4 Winger, Headed For A Heartbreak
- 8 10 Warrant, Heaven
- 9 5 Love And Rockets, So Alive
- 10 7 Tom Petty, I Won't Back Down
- 11 13 Michael Morales, What I Like About Yo
- 12 11 The Outfield, My Paradise
- 13 11 Richard Marx, Satisfied
- 14 16 Bad English, Forget Me Not
- 15 17 The Call, Let The Day Begin
- 16 20 The Jeff Healey Band, Angel Eyes
- 17 19 Michael Damian, Cover Of Love
- 18 12 Michael Morales, Who Do You Give Your
- 19 21 Cher, If I Could Turn Back Time
- 20 22 Stage Dolls, Love Cries
- 21 22 Fine Young Cannibals, Don't Look Back
- 22 22 EX Katrina And The Waves, That's The Way
- 23 22 EX Mike - The Mechanics, Revolution
- 24 22 EX Starship, It's Not Enough
- 25 22 EX Saraya, Love Has Taken Its Toll
- 26 22 EX Cinderella, Gypsy Road
- 27 22 EX The Jeff Healey Band, Angel Eyes
- 28 22 EX Tom Petty, Runnin' Down A Dream
- 29 22 EX Howard Jones, The Prisoner
- 30 22 EX Jimmy Harnen, No Reason

**POWER 96**  
*Detroit*

P.D.: Rick Gillette

- 1 1 Martika, Toy Soldiers
- 2 5 Bobby Brown, On Our Own (From "Gibby")
- 3 5 Richard Marx, Right Here Waiting
- 4 11 Love And Rockets, So Alive
- 5 8 L.L. Cool J, I'm That Type Of Guy
- 6 12 New Kids On The Block, Hangin' Tough
- 7 3 Karyn White, Secret Rendezvous
- 8 10 Prince, Bata Dance (From "Batman")
- 9 10 Paula Abdul, Cold Hearted
- 10 3 Simply Red, If You Don't Know Me By N
- 11 6 Madonna, Express Yourself
- 12 16 Great White, Once Bitten Twice Shy
- 13 15 Jody Watley With Eric B. & Rakim, Fri
- 14 17 Rod Stewart, Crazy About Her
- 15 17 Dino, I Like It
- 16 20 Skid Row, 18 And Life
- 17 19 Soul II Soul, Keep On Movin'
- 18 18 Gloria Estefan, Don't Wanna Lose You
- 19 21 Beastie Boys, Hey Ladies
- 20 21 Debbie Gibson, No More Rhyme
- 21 25 Fine Young Cannibals, Good Thing
- 22 25 Surface, Shower Me With Your Love
- 23 23 Sweet Sensation, Hooked On You
- 24 23 EX Warrant, Heaven
- 25 23 EX Don Henley, The End Of The Innocence
- 26 23 EX Bon Jovi, Lay Your Hands On Me
- 27 23 EX Young M.C., Bust A Move
- 28 23 EX Great White, Once Bitten Twice Shy
- 29 23 EX White, It's No Crime

### PLATINUM

**Q103**  
*Tampa Bay*

O.M.: Mason Dixon

- 1 2 Martika, Toy Soldiers
- 2 4 Prince, Bata Dance (From "Batman")
- 3 1 Simply Red, If You Don't Know Me By N
- 4 5 Bobby Brown, On Our Own (From "Gibby")
- 5 6 Love And Rockets, So Alive
- 6 9 Bon Jovi, Lay Your Hands On Me
- 7 11 Richard Marx, Right Here Waiting
- 8 10 Don Henley, The End Of The Innocence
- 9 13 Henry Lee Summer, Hey Baby
- 10 13 Gloria Estefan, Don't Wanna Lose You
- 11 16 Karyn White, Secret Rendezvous
- 12 14 The Jeff Healey Band, Angel Eyes
- 13 18 Dino, I Like It
- 14 17 Great White, Once Bitten Twice Shy
- 15 5 Madonna, Express Yourself
- 16 20 Gloria Estefan, Don't Wanna Lose You
- 17 19 Andrew Vollenweider, Dancing With Th
- 18 23 Surface, Shower Me With Your Love
- 19 21 Cher, If I Could Turn Back Time
- 20 7 Neneh Cherry, Buffalo Stance
- 21 24 Starship, It's Not Enough
- 22 25 Warrant, Heaven
- 23 25 New Kids On The Block, Hangin' Tough
- 24 8 Jody Watley With Eric B. & Rakim, Fri
- 25 10 Donny Osmond, Sacred Emotion
- 26 10 Indigo Girls, Closer To Fine
- 27 28 EX The Cure, Love Song
- 28 28 EX Michael Damian, Cover Of Love

**Wmms 100.7 FM**  
*Cleveland*

O.M.: Rich Piombino

- 1 3 Henry Lee Summer, Hey Baby
- 2 6 Great White, Once Bitten Twice Shy
- 3 9 Don Henley, The End Of The Innocence
- 4 14 Pete Townshend, A Friend Is A Friend
- 5 4 Billy Squier, Don't Say You Love Me
- 6 7 Winger, Headed For A Heartbreak
- 7 13 Love And Rockets, So Alive
- 8 2 The Jeff Healey Band, Angel Eyes
- 9 16 Tom Petty, Runnin' Down A Dream
- 10 11 U2, All I Want Is You
- 11 12 Depeche Mode, Route 66
- 12 20 Bad English, Forget Me Not
- 13 19 Indio, Hard Sun
- 14 1 Rod Stewart, Crazy About Her
- 15 16 Cinderella, Gypsy Road
- 16 16 EX Saraya, Love Has Taken Its Toll
- 17 18 EX Howard Jones, The Prisoner
- 18 25 EX Katrina And The Waves, That's The Way
- 19 20 EX The Call, Let The Day Begin
- 20 20 EX White Lion, Little Fighter
- 21 20 EX John Cougar Mellencamp, Jackie Brown
- 22 20 EX Indigo Girls, Closer To Fine
- 23 20 EX BulletBoys, Smooth Up
- 24 20 EX 10,000 Maniacs, Trouble Me
- 25 20 EX Stage Dolls, Love Cries
- 26 20 EX Andrew Vollenweider, Dancing With Th
- 27 20 EX The Outfield, My Paradise
- 28 20 EX Tangier, On The Line
- 29 20 EX The Cure, Love Song

**Wmms 100.7 FM**  
*Cleveland*

O.M.: Rich Piombino

- 1 3 Henry Lee Summer, Hey Baby
- 2 6 Great White, Once Bitten Twice Shy
- 3

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Good Times**, Chic, ATLANTIC
3. **Ring My Bell**, Anita Ward, JUANA
4. **Main Event/Fight**, Barbra Streisand, COLUMBIA
5. **Gold**, John Stewart, RSO
6. **My Sharona**, The Knack, CAPITOL
7. **Makin' It**, David Naughton, RSO
8. **When You're In Love With A Beautiful Woman**, Dr. Hook, CAPITOL
9. **Hot Stuff**, Donna Summer, CASABLANCA
10. **I Want You To Want Me**, Cheap Trick, EPIC

## TOP SINGLES—20 Years Ago

1. **In The Year 2525 (Exordium & Terminus)**, Zager & Evans, RCA
2. **Crystal Blue Persuasion**, Tommy James & the Shondells, ROULETTE
3. **Spinning Wheel**, Blood, Sweat & Tears, COLUMBIA
4. **My Cherie Amour**, Stevie Wonder, TAMLA
5. **What Does It Take To Win Your Love**, Jr. Walker & the All Stars, SOUL
6. **Ruby, Don't Take Your Love To Town**, Kenny Rogers and the First Edition, REPRISE
7. **Sweet Caroline**, Neil Diamond, UNI
8. **Honky Tonk Woman**, Rolling Stones, LONDON
9. **Baby, I Love You**, Andy Kim, STEED
10. **The Ballad of John And Yoko**, Beatles, APPLE

## TOP ALBUMS—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Breakfast In America**, Supertramp, A&M
3. **Get The Knack**, The Knack, CAPITOL
4. **Cheap Trick At Budokan**, Cheap Trick, EPIC
5. **Candy-O**, Cars, ELEKTRA
6. **Teddy**, Teddy Pendergrass, P.I.R.
7. **I Am**, Earth, Wind & Fire With The Emotions, ARC
8. **Discovery**, Electric Light Orchestra, JET
9. **Dynasty**, Kiss, CASABLANCA
10. **Back To The Egg**, Wings, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Blood, Sweat & Tears**, COLUMBIA
2. **Hair**, Original Cast, RCA
3. **Romeo & Juliet**, Soundtrack, CAPITOL
4. **This Is**, Tom Jones, PARROT
5. **A Warm Shade Of Ivory**, Henry Mancini & His Orchestra, VICTOR
6. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
7. **Best Of Cream**, ATCO
8. **Crosby, Stills & Nash**, ATLANTIC
9. **At San Quentin**, Johnny Cash, COLUMBIA
10. **Age Of Aquarius**, Fifth Dimension, SOUL CITY

## COUNTRY SINGLES—10 Years Ago

1. **You're The Only One**, Dolly Parton, RCA
2. **Coca Cola Cowboy**, Mel Tillis, MCA
3. **Suspicious**, Eddie Rabbitt, ELEKTRA
4. **Save The Last Dance For Me**, Emmylou Harris, WARNER BROS.
5. **Family Tradition**, Hank Williams Jr., ELEKTRA
6. **(Ghost) Riders In The Sky**, Johnny Cash, COLUMBIA
7. **No One Else In The World**, Tammy Wynette, EPIC
8. **Pick The Wildwood Flower**, Gene Watson, CAPITOL
9. **The Devil Went Down To Georgia**, The Charlie Daniels Band, EPIC
10. **Barstool Mountain**, Moe Bandy, COLUMBIA

## SOUL SINGLES—10 Years Ago

1. **Good Times**, Chic, ATLANTIC
2. **Turn Off The Lights**, Teddy Pendergrass, P.I.R.
3. **Bad Girls**, Donna Summer, CASABLANCA
4. **Chase Me**, Con Funk Shun, MERCURY
5. **You Gonna Make Me Love Somebody Else**, The Jones Girls, P.I.R.
6. **Ring My Bell**, Anita Ward, JUANA
7. **After The Love Has Gone**, Earth, Wind & Fire With The Emotions, ARC
8. **What Cha Gonna Do With My Lovin'**, Stephanie Mills, RCA
9. **I'm A Sucker For Your Love**, Teena Marie, GORDY
10. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.

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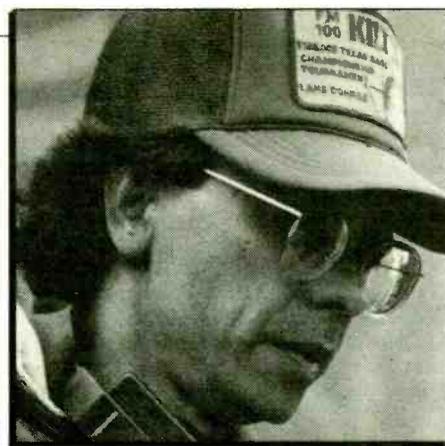
# BPI

**Entertainment News Wire**

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1515 Broadway  New York, NY 10036  212-536-5290

## Billboard's PD of the week

**Rick Candea**  
KILT-FM Houston



"WE WERE GOING INTO THE LAST month of the spring Arbitron and we saw the trends," says Rick Candea, PD of country KILT-FM (FM100) Houston. "I held a staff meeting and told the jocks that whether it was answering that extra phone call, spending a little more time with listeners, or making that next break really dynamite, if they gave me a little more, there was a chance for this station to be No. 1 in the market."

FM100 was actually second in the spring book, behind urban powerhouse KMJQ (Major 102), which went 8.8 to 9.1 12-plus. But its 4.6 to 6.4 rise over the past two books gave it a surprise upset over rival KIKK-FM, which, after tying KMJQ last winter for first place, fell to fifth, 8.8-6.5.

If Candea sounds cocky about KILT's victory, and he often does, it may be because he has clearly been waiting for this moment since KILT's move to country eight years ago. "Because of their call letters, KIKK held on a long time. A lot of people would get confused and tell you they listened to 'FM100—KIKK.' But the competition has been resting on those calls for a little too long. We've been a better station for many years, but we're finally getting through. Now listeners say the station that plays kick-er music is FM100."

And despite being at a station that was usually healthy in second place, Candea still bemoans "national promotion people who think KIKK is the end-all for country radio. They haven't been watching the trends. We want to prove to the industry that they haven't been down here in a while. We're not herding cows down Main Street anymore."

KILT was No. 1 and well into the eight-share range in adults. In its target demo of 25-54, it also leads with more than a nine. "If this had only happened in a couple of day-parts, I'd say it was a fluke book. But it's not like that this time. In the overall demos and dayparts, we actually did it—hands down," says Candea. "Time has passed KIKK by; they're the old-line radio station." (To this end, although Candea denies it is a direct shot, KILT has a liner telling listeners to "get rid of those old boots"—an apparent reference to KIKK's longtime print logo.)

Not surprisingly, KIKK-FM PD Jim Robertson sees things differently. "There are very few musical differences between the stations. They're not the new modern country station; we're not the old gutbucket country station." He also says that KILT's surge isn't reflected in Birch, "although the two stations are very tight," and has shown up only moderately in his in-house research.

In the absence of major programming differences, Robertson says, "What you had is two very good stations banging each other on TV. They changed their marketing and contesting and have had four very good months in a row for the first time."

During the spring book, KIKK continued its Yellow Pages serial numbers contest, with cash prizes ranging from \$100 to \$1,000.

KILT ran the \$100,000 Social Security Promotion—calling out the final two digits of social security numbers for 100 \$1,000 winners and promoting it with a TV spot featuring morning team Hudson & Harrigan. FM100 is currently on its third run of the contest.

KILT's street promotions include two pool parties a week, hosted by its Coach Robert E. Lee and Amy the KILT Lifeguard. It also teamed with Miller Lite in April for a \$125,000 fishing tournament.

Despite Robertson's contention otherwise, and despite the fact that both stations seem to be about 35% current and 65% recurrent/gold, Candea insists that there are major musical differences between the station, most involving flow and texture. Based on recent listening, FM100's music still relies heavily on traditional warhorse artists, but sticks largely to their output from the past five years.

Songs monitored in p.m. drive included Statler Brothers, "More Than A Name On A Wall"; Merle Haggard, "I've Had A Beautiful Time"; Don Williams, "I Wouldn't Want To Live If You Didn't Love Me"; Tanya Tucker, "Call On Me"; Mickey Gilley, "You've Got Something On Your Mind"; George Jones, "She's My Rock"; Lionel Cartwright, "Give Me His Last Chance"; Exile, "It's You Again"; and Rosanne Cash, "I Don't Want To Spoil The Party."

A Cleveland native, Candea started in radio in the Canton, Ohio, area, once working at three stations simultaneously, then headed to WLAV Grand Rapids, Mich., and legendary '70s rocker WKTQ (13Q) Pittsburgh. In 1977, he became Captain Jack, the night jock on then top-40 KILT-AM. (That station switched to country format around the same time as FM100. Also programmed by Candea, it is now in a country oldies battle with KIKK-AM.)

Other KILT staffers have similar longevity, living through KILT-FM's transition from an early continuous country outlet—it still heavily emphasizes 12 in a row—to a higher-profile, more-produced presentation. Midday jock Bruce Williamson has been with the station for five years. P.M. driver Gene Austin has been there for 10. Ron Samuels, aka veteran R&B jock Johnny Soul, has been in late nights for four. New night jock Rusty Clark had come over from KILT-AM to replace the Horse Doctor, now programming WDOD Chattanooga, Tenn.

KILT is one of the Legacy stations currently pending sale to Group W, and Candea says, "When they come down here, the proposals are already on the table for their approval—the one-year plan, the five-year plan. We want to beat KIKK the next book and the next and prove that we're the No. 1 country station in the market." Across town, KIKK's Robertson says, "We're not exactly turning the transmitter off and hiding. Our cume has been over 500,000 for longer than it's been at any one time. Neither of us are going away." SEAN ROSS

11	12	Debbie Gibson, No More Rhyme
12	3	Martika, Toy Soldiers
13	6	Karyn White, Secret Rendezvous
14	8	Dino, I Like It
15	18	Rod Stewart, Crazy About Her
16	8	Madonna, Express Yourself
17	19	Benny Mardones, Into The Night
18	27	Chuckii Booker, Turned Away
19	21	Michael Morales, Who Do You Give Your
20	21	Fine Young Cannibals, Good Thing
21	33	New Kids On The Block, Hangin' Tough
22	22	Simply Red, If You Don't Know Me By N
23	25	Peter Gabriel, In Your Eyes (Theme Fr
24	26	Howard Jones, The Prisoner
25	28	Michael Bolton, Soul Provider
26	29	Michael Damian, Cover Of Love
27	35	Neneh Cherry, Kisses On The Wind
28	30	Robert Palmer, Tell Me I'm Not Dreami
29	31	Cher, If I Could Turn Back Time
30	32	Real Life, Send Me An Angel '89
31	34	Great White, Once Bitten Twice Shy
32	37	Surface, Shower Me With Your Love
33	23	Roxette, Dressed For Success
34	38	The Jets, You Better Dance
35	39	Madonna, Cherish
36	36	Stevie B, In My Eyes
37	EX	Bea Gees, One
A38	—	Milli Vanilli, Girl I'm Gonna Miss You
A39	—	Eddie Murphy, Put Your Mouth On Me
A40	—	Paul Shaffer, When The Radio Is On
EX	EX	Katrina And The Waves, That's The Way



Miami P.D.: Frank Amadeo		
1	1	Martika, Toy Soldiers
2	2	Milli Vanilli, Baby Don't Forget My N
3	4	Simply Red, If You Don't Know Me By N
4	4	Prince, Baidance (From "Batman")
5	6	Richard Marx, Right Here Waiting
6	7	Bobby Brown, On Our Own (From
7	9	Gloria Estefan, Don't Wanna Lose You
8	16	New Kids On The Block, Hangin' Tough
9	17	Real Life, Send Me An Angel '89
10	13	Love And Rockets, So Alive
11	5	Madonna, Express Yourself
12	18	Paula Abdul, Cold Hearted
13	8	Neneh Cherry, Buffalo Stance
14	10	Exposé, What You Don't Know
15	17	Debbie Gibson, No More Rhyme
16	20	Rod Stewart, Crazy About Her
17	19	Bon Jovi, Lay Your Hands On Me
18	21	Surface, Shower Me With Your Love
19	22	Dino, I Like It
20	23	Skid Row, 18 And Life
21	12	The Jeff Healey Band, Angel Eyes
22	25	Cher, If I Could Turn Back Time
23	14	Bobby Brown, Every Little Step
24	EX	Bea Gees, One
25	15	De La Soul, Me Myself And I
26	29	Michael Damian, Cover Of Love
27	27	Donny Osmond, Sacred Emotion
28	24	Paula Abdul, Forever Your Girl
A29	—	Karyn White, Secret Rendezvous
30	EX	Eddie Murphy, Put Your Mouth On Me
A	—	The Cure, Love Song
EX	EX	Buster Poindexter, All Night Party
EX	EX	Neneh Cherry, Kisses On The Wind



Columbus P.D.: Dave Robbins		
1	4	Prince, Baidance (From "Batman")
2	2	Simply Red, If You Don't Know Me By N
3	3	Donny Osmond, Sacred Emotion
4	7	Bobby Brown, On Our Own (From
5	10	Richard Marx, Right Here Waiting
6	17	Exposé, What You Don't Know
7	1	Madonna, Express Yourself
8	9	Paula Abdul, Cold Hearted
9	5	Fine Young Cannibals, Good Thing
A10	—	Debbie Gibson, No More Rhyme
11	16	Gloria Estefan, Don't Wanna Lose You
12	12	Howard Jones, The Prisoner
13	14	Don Henley, The End Of The Innocence
14	6	Bon Jovi, Lay Your Hands On Me
15	18	Dino, I Like It
16	17	Great White, Once Bitten Twice Shy
17	10	New Kids On The Block, Hangin' Tough
18	11	Milli Vanilli, Baby Don't Forget My N
19	19	Aretha Franklin/W. Houston, It Isn't
20	13	Rod Stewart, Crazy About Her
21	27	Jody Watley With Eric B. & Rakim, Fri
22	24	The Jeff Healey Band, Angel Eyes
23	27	Karyn White, Secret Rendezvous
24	25	10,000 Maniacs, Trouble Me
25	26	John Cougar Mellencamp, Jackie Brown
26	23	Sa-Fire, Gonna Make It
27	29	Skid Row, 18 And Life
28	22	Martika, Toy Soldiers
A29	—	Cher, If I Could Turn Back Time
A30	—	Katrina And The Waves, That's The Way
EX	EX	Michael Damian, Cover Of Love



Saginaw P.D.: Rick Belcher		
1	1	Great White, Once Bitten Twice Shy
2	3	Henry Lee Summer, Hey Baby
3	4	Winger, Headed For A Heartbreak
4	5	Madonna, Express Yourself
5	6	White Lion, Little Fighter
6	8	Michael Morales, Who Do You Give Your
7	9	Simply Red, If You Don't Know Me By N
8	10	Martika, Toy Soldiers
9	11	Richard Marx, Right Here Waiting
10	12	Bon Jovi, Lay Your Hands On Me
11	12	Billy Squier, Don't Say You Love Me
12	13	Cyndi Lauper, I Drove All Night
13	14	The Doobie Brothers, The Doctor
14	15	Skid Row, 18 And Life
15	16	Warrant, Heaven
16	20	Love And Rockets, So Alive
17	21	Roxette, Dressed For Success
18	22	The Outfield, My Private
19	7	Fine Young Cannibals, Good Thing
A20	—	Paula Abdul, Cold Hearted
A21	—	Lita Ford, Fallin' In And Out Of Love
A22	—	Guns N' Roses, Nightrain
23	17	Richard Marx, Satisfaction
24	18	Warrant, Down Boys
25	19	Lita Ford (Duet With Ozzy Osbourne)
26	24	Milli Vanilli, Baby Don't Forget My N
27	25	Cinderella, Coming Home
28	26	Paula Abdul, Forever Your Girl
29	27	Donny Osmond, Soldier Of Love
30	28	Bobby Brown, Every Little Step



Minneapolis P.D.: Brian Phillips		
1	1	Prince, Baidance (From "Batman")
2	3	Dino, I Like It
3	5	Richard Marx, Right Here Waiting
4	6	Bobby Brown, On Our Own (From
5	7	Simply Red, If You Don't Know Me By N
6	4	Madonna, Express Yourself
7	11	New Kids On The Block, Hangin' Tough
8	16	Karyn White, Secret Rendezvous
9	12	Bon Jovi, Lay Your Hands On Me
10	13	Love And Rockets, So Alive
11	14	Donny Osmond, Sacred Emotion
12	15	L.L. Cool J, I'm That Type Of Guy
13	17	Eddie Money, Magic
14	18	Cher, If I Could Turn Back Time
15	19	Gloria Estefan, Don't Wanna Lose You
16	21	Great White, Once Bitten Twice Shy

17	23	Warrant, Heaven
18	20	Don Henley, The End Of The Innocence
19	24	Debbie Gibson, No More Rhyme
20	25	Eddie Murphy, Put Your Mouth On Me
21	8	Michael Morales, Who Do You Give Your
22	22	Sweet Sensation, Hooked On You
23	9	Michael Bolton, Soul Provider
24	7	Martika, Toy Soldiers
25	26	Rod Stewart, Crazy About Her
26	29	The Jets, You Better Dance
27	10	Jody Watley With Eric B. & Rakim, Fri
28	EX	Bea Gees, One
A29	—	Milli Vanilli, Girl I'm Gonna Miss You
EX	EX	Michael Damian, Cover Of Love
EX	EX	The Cure, Love Song
EX	EX	Buster Poindexter, All Night Party
EX	—	John Cougar Mellencamp, Jackie Brown



Minneapolis P.D.: Gregg Swedberg		
1	2	Dino, I Like It
2	3	Love And Rockets, So Alive
3	4	Richard Marx, Right Here Waiting
4	5	Donny Osmond, Sacred Emotion
5	6	Bobby Brown, On Our Own (From
6	7	Prince, Baidance (From "Batman")
7	1	Simply Red, If You Don't Know Me By N
8	10	Paula Abdul, Cold Hearted
9	12	Great White, Once Bitten Twice Shy
10	18	Warrant, Heaven
11	14	Karyn White, Secret Rendezvous
12	13	Bon Jovi, Lay Your Hands On Me
13	15	Don Henley, The End Of The Innocence
14	16	Debbie Gibson, No More Rhyme
15	17	Henry Lee Summer, Hey Baby
16	18	New Kids On The Block, Hangin' Tough
17	8	Michael Morales, Who Do You Give Your
18	20	Jody Watley With Eric B. & Rakim, Fri
19	19	Tommy Page, A Zillion Kisses
20	9	Roxette, Dressed For Success
21	25	Howard Jones, The Prisoner
22	23	Royalty, Baby Gonna Shake
23	27	Winger, Headed For A Heartbreak
24	26	Michael Damian, Cover Of Love
25	30	The Jets, You Better Dance
26	29	Cher, If I Could Turn Back Time
27	31	Neneh Cherry, Kisses On The Wind
28	11	L.L. Cool J, I'm That Type Of Guy
29	EX	Bea Gees, One
30	EX	Gloria Estefan, Don't Wanna Lose You
31	EX	Katrina And The Waves, That's The Way
A	—	Skid Row, 18 And Life
A	—	Surface, Shower Me With Your Love
A	—	The Jeff Healey Band, Angel Eyes
EX	EX	Buster Poindexter, All Night Party
EX	EX	Beastie Boys, Hey Ladies



Dallas P.D.: Buzz Bennett		
1	1	Bobby Brown, On Our Own (From
2	2	Richard Marx, Right Here Waiting
3	11	Simply Red, If You Don't Know Me By N
4	10	Skid Row, 18 And Life
5	18	Adrien Belew, Oh Daddy
6	3	New Kids On The Block, Hangin' Tough
7	4	Prince, Baidance (From "Batman")
8	6	Debbie Gibson, No More Rhyme
9	13	Gloria Estefan, Don't Wanna Lose You
10	19	Surface, Shower Me With Your Love
11	19	Surface, Shower Me With Your Love
12	5	Martika, Toy Soldiers
13	7	Great White, Once Bitten Twice Shy
14	8	Warrant, Heaven
15	20	Paula Abdul, Forever Your Girl
16	20	Don Henley, The End Of The Innocence
17	10	Bobby Brown, Every Little Step
18	12	Milli Vanilli, Baby Don't Forget My N
19	16	White Lion, Little Fighter
20	21	Grayson Hugh, Talk It Over
21	EX	The Cure, Love Song
22	EX	The Jeff Healey Band, Angel Eyes
23	23	Neneh Cherry, Buffalo Stance
24	24	Madonna, Express Yourself
25	25	Bette Midler, Wind Beneath My Wings (
26	17	Edie Brickell & New Bohemians, Love L
27	27	Love And Rockets, So Alive
28	28	Real Life, Send Me An Angel '89
A29	—	Babyface, It's No Crime
30	EX	BulletBoys, Smooth Up
A	—	Indigo Girls, Closer To Fine
A	—	Karyn White, Secret Rendezvous
A	—	Milli Vanilli, Girl I'm Gonna Miss You
A	—	Bea Gees, One
A	—	John Cougar Mellencamp, Let Go
A	—	Eddie Murphy, Put Your Mouth On Me



Phoenix P.D.: Bob Case		
1	2	Richard Marx, Right Here Waiting
2	1	Bobby Brown, On Our Own (From
3	3	Dino, I Like It
4	4	Prince, Baidance (From "Batman")
5	6	Surface, Shower Me With Your Love
6	5	Simply Red, If You Don't Know Me By N
7	7	Donny Osmond, Sacred Emotion
8	8	Love And Rockets, So Alive
9	10	New Kids On The Block, Hangin' Tough
10	12	Georgio, I Don't Wanna Be Alone
11	13	Paula Abdul, Cold Hearted
12	9	Karyn White, Secret Rendezvous
13	14	Jody Watley With Eric B. & Rakim, Fri
14	11	Whistle, Right Next To Me
15	19	Gloria Estefan, Don't Wanna Lose You
16	17	L.L. Cool J, I'm That Type Of Guy
17	16	Martika, Toy Soldiers
18	20	Stevie B, In My Eyes
19	23	Young M.C., Bust A Move
20	21	Winger, Headed For A Heartbreak
21	22	Neneh Cherry, Kisses On The Wind
A22	—	Milli Vanilli, Girl I'm Gonna Miss You
23	24	Don Henley, The End Of The Innocence
24	24	Chuckii Booker, Turned Away
25	26	Bon Jovi, Lay Your Hands On Me
26	28	Soul II Soul, Keep On Movin'
27	30	Zanita, Right Back Where We Started F
28	29	Sweet Sensation, Hooked On You
29	EX	Cher, If I Could Turn Back Time
A30	—	Warrant, Heaven
EX	EX	The Jeff Healey Band, Angel Eyes
EX	EX	The Cure, Love Song
EX	EX	Beastie Boys, Hey Ladies
A	—	Madonna, Cherish
A	—	Babyface, It's No Crime
A	—	Seduction, (You're My One And Only) T
EX	EX	Stage Dolls, Love Cries
EX	EX	Christopher Williams, Talk To Myself



San Diego P.D.: Garry Wall		
1	1	Martika, Toy Soldiers
2	3	Prince, Baidance (From "Batman")
3	2	Milli Vanilli, Baby Don't Forget My N
4	4	Karyn White, Secret Rendezvous
5	5	Simply Red, If You Don't Know Me By N
6	7	Dino, I Like It
7	11	Surface, Shower Me With Your Love
8	10	De La Soul, Me Myself And I
9	15	Bobby Brown, On Our Own (From
10	13	L.L. Cool J, I'm That Type Of Guy
11	12	Love And Rockets, So Alive
12	6	Neneh Cherry, Buffalo Stance

13	17	New Kids On The Block, Hangin' Tough
14	9	Madonna, Express Yourself
15	16	Stevie B, In My Eyes
16	18	Seduction, (You're My One And Only) T
17	8	Michael Morales, Who Do You Give Your
18	10	Fine Young Cannibals, Good Thing
19	23	Soul II Soul, Keep On Movin'
20	22	Sweet Sensation, Hooked On You
21	27	Young M.C., Bust A Move
22	26	Richard Marx, Right Here Waiting
23	25	Gloria Estefan, Don't Wanna Lose You
24	14	New Kids On The Block, I'll Be Loving
25	28	Jody Watley With Eric B. & Rakim, Fri
26	28	Milli Vanilli, Girl I'm Gonna Miss You
A26	—	The Cure, Love Song
EX	EX	Buster Poindexter, All Night Party
A29	—	Babyface, It's No Crime
30	19	Bobby Brown, Every Little Step
A	EX</	



**TERRI ROSSI'S  
RHYTHM  
SECTION**

**SO, WHO DIDN'T KNOW DAT?** There are no surprises this week at the top of the chart. **Bobby Brown** picks up his fifth No. 1 single with "On Our Own" (MCA), from the "Ghostbusters II" soundtrack. And **Prince** leaps into the No. 2 spot with "Batdance" (Warner Bros.) from the "Batman" soundtrack. Neither record has reports from all 97 radio reporters, although they rank No. 1 and 2 respectively in total radio points.

**THE PICKS:** The Power Pick/Airplay award goes to "2300 Jackson Street" by the **Jacksons** (Epic). "2300" gained 39 new station reports for a total of 66. It is new at WJNR Newark, N.J.; WOWI Norfolk, Va.; WATV Birmingham, Ala.; WLOU Louisville, Ky.; and KPRS Kansas City, Mo. . . . The runner-up for the airplay award is "Put Your Mouth On Me" by **Eddie Murphy** (Columbia). It gains 21 stations for a total of 85. "Mouth" is new at WAMO Pittsburgh; WUSL Philadelphia; WVEE Atlanta; WVKO Columbus, Ohio; and KDAY Los Angeles. . . . **Eric Gable** takes this week's Power Pick/Sales award for "Remember (The First Time)" on Orpheus Records. "Remember" also gains two new radio reports, WUSL Philadelphia and WRXB St. Petersburg, Fla. It moves 26-21.

Two records in the top 20 make strong moves up the chart. "It's No Crime" by **Babyface** (Solar) drives 20-11, achieving the second-highest radio point gain on the entire chart (Prince gained the most). WMYK Norfolk jumps on "Crime" this week; it is now on 95 stations. . . . "It Isn't, It Wasn't, It Ain't Never Gonna Be" by **Aretha Franklin & Whitney Houston** (Arista) sweeps along, 21-16. With 96 stations, it is new this week at WIZF Cincinnati, KKDA Dallas, and KDAY Los Angeles.

**THE GROUPS:** "Spend The Night (Ce Soir)" by the **Isley Brothers** (Warner Bros.) jumps into the top 15 with strong retail and radio gains. Three stations—WEAS Savannah, Ga.; WRBD Fort Lauderdale, Fla.; and WTMP Tampa, Fla.—add the single, for a total of 92. . . . As quietly as "My First Love" (Warner Bros.) by **Atlantic Starr** went to No. 1, "My Sugar" (Warner Bros.) is developing steadily, moving 49-43. "Sugar" is on 75 stations, with seven new adds, including WRKS New York, KRNB Memphis, WTLC Indianapolis, and KSOL San Francisco. . . . Twelve new reports come in for a total of 78 on "Heat Of The Moment" by **After 7** (Virgin). These include KSOL San Francisco, KJLH and KDAY Los Angeles, WZAK Cleveland, WGCI Chicago, and WMYK Norfolk.

**THE O'JAYS** have a long history of chart success, with 10 No. 1 singles, starting with "Backstabbers" (Philadelphia Int'l) in 1972. The group first recorded for King Records in 1961. Their first hit was "I'll Be Sweeter Tomorrow (Than I Was Today)" on Bell Records in 1967, which peaked at No. 8. Their longest run of hits was with Philadelphia International Records, with such memorable No. 1 titles as "Love Train" (1973), "Darlin' Darlin' Baby (Sweet, Tender Love)" (1976), and "Use Ta Be My Girl" (1978). In 1987, the group scored again with a **Kenneth Gamble & Leon Huff** production, "Lovin' You." Now on EMI Records, their "Have You Had Your Love Today" scored at No. 1; the second single from "Serious," "Out Of My Mind," leaps 65-51, gaining 19 stations for a total of 70.

**HOT BLACK SINGLES ACTION**  
**RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
<b>CAN'T GET OVER YOU</b> MAZE/F.BEVERLY WARNER BROS.	11	16	29	56	63
<b>2300 JACKSON STREET</b> THE JACKSONS EPIC	7	12	20	39	66
<b>ALL MY LOVE</b> PEABO BRYSON CAPITOL	4	4	14	22	35
<b>PUT YOUR MOUTH ON ME</b> EDDIE MURPHY COLUMBIA	4	6	11	21	85
<b>BREATHE LIFE INTO ME</b> MICA PARIS ISLAND	1	4	16	21	21
<b>DON'T MAKE ME OVER</b> SYBIL NEXT PLATEAU	3	6	11	20	52
<b>OUT OF MY MIND</b> THE O'JAYS EMI	5	5	9	19	70
<b>HEART DONOR</b> ANNE G. ATLANTIC	2	5	10	17	31
<b>SHE'S NOT MY LOVER</b> JOYCE IRBY MOTOWN	3	4	8	15	26
<b>2 HYPE</b> KID 'N PLAY SELECT	3	2	10	15	21

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

**THE MOOD  
THE MOST  
A MUST**



**m**

**mica paris**

**"BREATHE LIFE  
INTO ME"  
FROM HER DEBUT ALBUM  
"SO GOOD"**

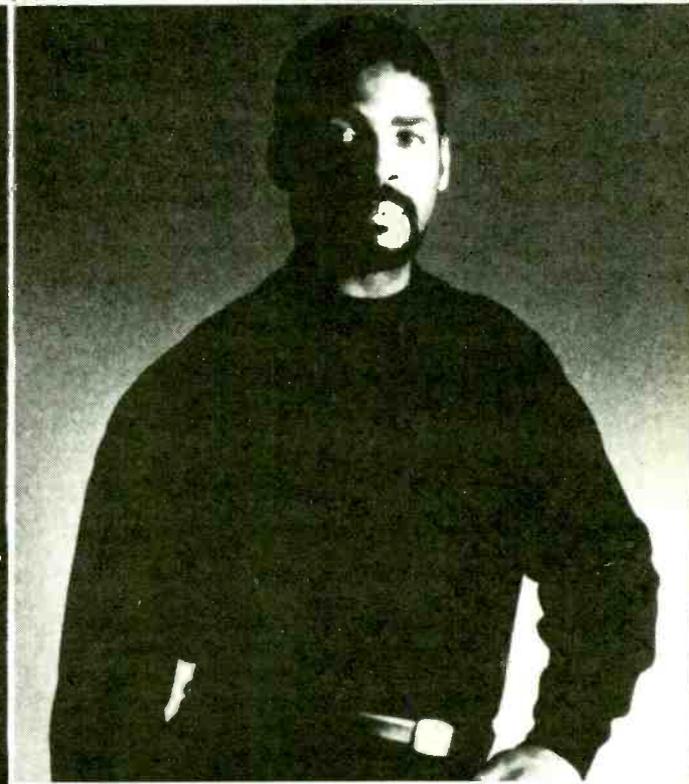
PRODUCED BY L'EQUIPE  
MANAGEMENT: BRUCE GARFIELD  
THE GARFIELD GROUP

**m**

**miles jaye**

**"I'LL BE THERE"  
FROM HIS SMASH ALBUM  
"IRRESISTIBLE"**

PRODUCED BY MILES JAYE  
MANAGEMENT: BELL MANAGEMENT



AVAILABLE ON ISLAND COMPACT DISCS, CASSETTES, AND RECORDS



**Do The Right Sing.** Al Jarreau takes a break during the recording of "Never Explain Love," the closing theme for Spike Lee's latest film, "Do The Right Thing." Shown here at New York's Right Track Studio are, from left, songwriter Raymond Jones, Jarreau, Lee, and Jones' co-writer, Cathy Block.

## Williams' 'Raw' Is Well Done Debut Album Yields Two Chart Singles

BY HAVELOCK NELSON

NEW YORK Singer Alyson Williams is a powerhouse—"gutsy, not glossed over," says her manager, Russell Simmons. Thus her debut album on OBR, Def Jam Recordings' R&B arm, is titled "Raw."

Williams—who has gigged with local bands with Keith Sweat and Johnny Kemp, acted in off-Broadway plays, including "Shades Of Harlem" and "Winner Take All," and supplied backup for Change, the Commodores, and the ever-

popular Too Numerous To Mention—provides another possible justification for the name: "Raw could stand for ready and willing," she suggests. "I've been

**'I've been ready and willing for a long time'**

ready for this a long time. And, of course, I've been willing."

Shortly after Williams sang lead on Simmons' first studio production in 1981—a song (now a classic break beat) by Orange Krush called "Action"—he signed her to his then-fledgling Rush Artist Management firm. "He wanted to do a record on me," recalls Williams, "but he was experimenting and growing—doing quite well with acts like L.L. Cool J., Public Enemy, and the Beastie Boys. It was very important for him to do them at the time."

So Williams' maiden voyage was repeatedly postponed. She continued working on other people's projects, polishing her act. According to Simmons, that also played a part in delaying "Raw": "Alyson was touring and performing with different people and in different things. When we wanted her back, we couldn't get her."

Williams finally began recording in 1986. "We recorded a lot of songs, and we threw away a lot of songs," Simmons says. "It takes a lot of time to present a new artist the right way. The whole building

process gets off to a bad start if you don't have good records the first time out."

Simmons believes "there is no end to the singles 'Raw' could produce." He adds, "All of its songs may not be the greatest, but Alyson makes them great. She's a terrific song interpreter whose performances grab you by the heart."

Produced by Simmons as well as Alvin Moody, Vincent Bell, Abdul Kalig, Maurice Wingate, Trevor Bernard, and Denzil "Broadway" Miller, "Raw" is brawny, up-to-the-minute R&B. It also embraces traditional soul values. Williams, whose father was noted jazz trumpeter Bobby Booker, says, "I'm very much into older people enjoying my music. I come from a jazz and gospel background. The other stuff came a whole lot later."

"Sleep Talk," an example of "the other stuff," was the first single. It was a top three hit on Billboard's black chart and a pop smash in England. "My Love Is So Raw," which features Def Jam's first female rapper, Nikke-D, is its equally hard-and-fresh follow-up, now in the top 20 of the black singles chart and rising.

"I would've preferred to put out 'Just Call My Name,'" says Simmons. "To me, it's one of the best ballads ever made. But it would've been hard putting a ballad out in the middle of summer. The public wouldn't have gone for it [that quickly]."

Simmons contracted for a video of "My Love Is So Raw." Once again, the marketplace directed (Continued on next page)

## NMS Rap Showcase Drove Home Lyrics' Offensive Content Crew Sinks Its Music With Sexist Message

**FEMALE TROUBLE:** After the New Music Seminar 10, with its panels, showcases, parties, and hype—including positive-leaning sessions on Africentricism among black artists and sexism in the music biz—what left the strongest impression on me was the July 15 rap showcase. Why? The lineup included sets by Ice-T and 2 Live Crew, which drove home (again) how poorly women are portrayed in rap lyrics.

Recently I listened to 2 Live Crew's no-holds-barred double album, "Nasty As They Wanna Be" (Luke Skywalker). I had decided that—despite the female objectification on its cover and in its lyrics and the Crew's apparent obsession with sex and scatology—it is a good record. The beats are jammin', the rhyming deft, the production streetwise. I even laughed. (There is a less hair-raising, single-disk version, "As Clean As They Wanna Be.") So I was prepared to let the Crew slide for the sake of its art. But listening to a record is a far tamer experience than seeing a performance *live and in yo' face*. At the Payday showcase, the group stood on a stage not 10 feet from me, yelling, "All the guys say, 'I want some p-sy!'" And that was the milder stuff. My fight-or-flight instinct took over. I left.

The woman-as-object mindset takes subtler forms. Arista threw a party July 18 for new rap duo Too Nice, whose first single from "Cold Facts" is "I Git Minze." It was a small affair, with some Jamaican food, videos, artists, industry folk, and women in white bikinis and heels serving up trays of Too Nice cassettes. Never mind the sexist connotations—it's just plain impossible to conduct a conversation of any import with a male whose head is rotating in an effort to track a half-naked babe. Before I heard a note, the presence of these "hostesses" at the act's bash led me to certain assumptions about the content of the group's music. The single? A hard-driving rapper's boast that kicks in its Gail "Sky" King hip-house remix.

So where are the female rappers who will stand up and not just give back the same macho posturing, but say enough is enough? Stereotyping can be funny, but it is negative and divisive. And lie on females who shrug off these lyrics, saying, "They're not talking about me." Wake up—they are talking about *all* of us!

By the way, the August issue of Spin magazine has an article called "Dropping Science" that is a transcript of a round-table discussion—with guests that include Kool Moe Dee, KRS-One, Vernon Reid, Jazzy Jay, and Daddy-O—about the business and practice of rap music. The speakers have some interesting comments on violence and sexism in the medium, as well as some about its earliest entrepreneurs and its future.

**SISTER TO SISTER:** So, while the brothers continue to

rock, shock, and amaze (and dominate) in the world of rap, let's spend a few lines on women who are coming on strong in the vocal arena. Capitol signee D'Atra Hicks' eponymous debut is infectious, and girlfriend can smoke on a mike. In fact, Hicks' voice is paired with label mate Peabo Bryson on "Palm Of Your Hand," one of three duets on the album, which was produced by Jellybean Benitez, Narada Michael Walden, Elliot Wolfe, and Nick Martinelli. The single "Sweet Talk" is rocking good fun ... Got a chance to hear what Regina Belle

has been up to: The lady has a new album due in the fall on Columbia, and it is a seamless blend of R&B, jazz, and blues that could vault the vocalist into the Anita Baker stratosphere and beyond. The first single will be "Baby Come To Me" ... Natalie Cole, on the strength of her hot EMI album, "Good To Be

Back," kicked off her national tour July 21 in Atlanta at Fulton County Stadium. This week Cole appears in Atlantic City July 29-30, Toronto Friday (4), and Cleveland Saturday (5) ... Tina Turner has a new album, "Foreign Affair," due Sept. 12 on Capitol. The first single is "The Best" ... Correction: The female rapper who appeared with Latifah at the rap showcase was Monie Love, who has a top 20 U.K. hit on Cootempo/Chrysalis called "Grandpa's Party."

**GENTLEMEN:** WQCD (CD101.9) New York and Columbia Records presented a hot night of jazz July 20 at New York's Beacon Theatre featuring Kirk Whalum, Hubert Laws, Takeshi Itoh (T.K.), Grover Washington Jr., Steve Gadd, Eddie Gomez, and others to benefit City Harvest, a nonprofit group that feeds the homeless in the city. Instead of presenting different sets by each artist, the show flowed seamlessly with different configurations of artists playing together, building to a finale of Washington's "Mr. Magie" that had the audience dancing in the aisles ... Speaking of Beacon Theatre benefits, Epic act Living Colour headlines a concert Aug. 15 to benefit the New York-based Partnership For The Homeless ... Drummer Omar Hakim has just finished shooting the video for "Take My Heart," the single from his GRP Records album, "Rhythm Deep." Yes, he sings! The video was directed by Chuck Stone of Woo Art International; the tune is a jewel-like, laid-back ballad that will do well on quiet storm and adult contemporary radio ... As if you haven't already heard, Eddie Murphy is back on record (Columbia) with a bouncy, lighthearted groove called "Put Your Mouth On Me," prefacing his album, "So Happy!" due in stores this week. Murphy seems to have matured as a screen presence—so it's a shock to hear a voice this high, with its groans, growls, and Prince-like screams, coming from

(Continued on next page)

**The  
Rhythm  
and the  
Blues**



by Janine McAdams

## Billboard POWER PLAYLISTS FOR WEEK ENDING AUGUST 5, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

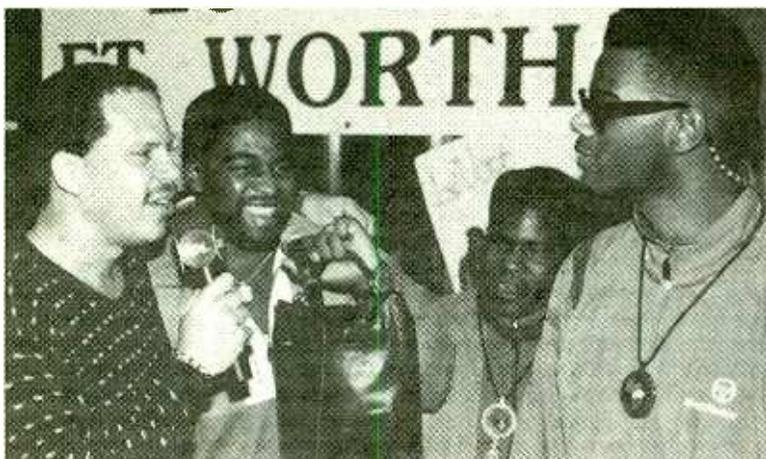
Cleveland		P.D.: Lynn Tolliver
1	10	Prince, Baldance (From "Batman")
2	2	Bobby Brown, On Our Own (From "Ghostbusters II")
3	5	Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
4	8	Public Enemy, Fight The Power (From "Do The Right Thing")
5	9	Al Green, As Long As We're Together
6	6	Heavy D. & The Boyz, We Got Our Own Thang
7	4	L.L. Cool J., I'm That Type Of Guy
8	12	Vesta, Congratulations
9	3	Special Ed., I Got It Made
10	11	Kool Moe Dee, They Want Money
11	19	Babyface, It's No Crime
12	14	Mikki Bleu, Something Real
13	18	E.U., Taste Of Your Love
14	17	The Isley Brothers, Spend The Night (Ce Soir)
15	28	The System, Midnight Special
16	20	David Peaston, Two Wrongs (Don't Make It Right)
17	24	The O'Jays, Out Of My Mind
18	21	Teddy Riley Featuring Guy, My Fantasy (From "Do The Right Thing")
19	26	Tone Loc, I Got It Made
20	34	Too Short, I Ain't Trippin'
21	25	New Edition, N.E. Heart Break
22	25	Sir Mix Alot, Iron Man
23	36	Three Times Dope, Funky Dividends
24	31	Kool & The Gang, Raindrops
25	27	Parti LaBelle, If You Asked Me To (From "Licence To Ill")
26	28	Alyson Williams (Featuring Nikki D.), My Love Is So Raw
27	29	Sybil, Don't Make Me Over
28	30	Jonathan Butler, Sarah, Sarah
29	33	Chris Jasper, The First Time
30	32	Natalie Cole (Duet With Freddie Jackson), I Do
31	38	Atlantic Starr, My Sugar
32	39	LeVert, Smilin'
33	40	D'atra Hicks, Sweet Talk
34	EX	Terry Tate, Babies Having Babies
35	EX	Eddie Murphy, Put Your Mouth On Me
36	EX	Foster/McSorley, Gotta Be A Better Way
37	EX	LeVert, Smilin'
38	EX	Run D.M.C., Ghost Busters
39	EX	Entouch, It Hype
40	EX	Beastie Boys, Hey Ladies
A	—	Flame, On The Strength (Of Your Love)
A	—	The Jacksons, 2300 Jackson Street
A	—	After 7, Heat Of The Moment
A	—	Maze, Can't Get Over You
A	—	The J. J. Evans, You Better Dance
A	—	Full Force, Ain't My Type Of Hype
A	—	Christopher Williams, Talk To Myself
A	—	Sky, Love All The Way
EX	EX	New Situation, Going To A Go Go
EX	EX	Z'Looke, Gitchi U
EX	EX	Aretha Franklin/W. Houston, It Isn't, It Wasn't
EX	EX	C.J. Anthony, You Are My Starship
EX	EX	Sharon Bryant, Let Go

Los Angeles		P.D.: Steve Woods
1	1	Surface, Shower Me With Your Love
2	2	Chuckii Booker, Turned Away
3	4	Vesta, Congratulations
4	3	Soul II Soul, Keep On Movin'
5	9	The System, Midnight Special
6	13	El DeBarge, Somebody Loves You
7	14	Jonathan Butler, Sarah, Sarah
8	21	Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
9	23	Eric Gable, Remember (The First Time)
10	24	The Isley Brothers, Spend The Night (Ce Soir)
11	11	Al Green, As Long As We're Together
12	16	David Peaston, Two Wrongs (Don't Make It Right)
13	17	Cerard Jackson, Crazy Tell You Why
14	19	George Duke, Love Ballad
15	5	Peabo Bryson, Show & Tell
A16	—	Vanessa Williams, Darlin'
17	8	Miles Jaye, Objective
18	26	Mikki Bleu, Something Real
19	27	Midnight Star, Love Song
20	35	Natalie Cole (Duet With Freddie Jackson), I Do
21	20	Third World, Forbidden Love
22	32	Parti LaBelle, If You Asked Me To (From "Licence To Ill")
23	22	Chris Jasper, The First Time
24	34	E.U., Taste Of Your Love
25	EX	Atlantic Starr, My Sugar
26	EX	Simply Red, If You Don't Know Me By Now
27	29	Al Jarreau, All Of My Love
28	22	Mica Paris, My One Temptation
29	25	Freddie Jackson, Crazy (For Me)
30	30	Aretha Franklin/W. Houston, It Isn't, It Wasn't
31	37	Bobby Brown, On Our Own (From "Ghostbusters II")
32	EX	Michael Bolton, Soul Provider
33	EX	Kirk Whalum, The Promise
A34	—	The Jacksons, 2300 Jackson Street
A	—	Maze, Can't Get Over You
A	—	The O'Jays, Out Of My Mind
A	—	Peabo Bryson, All My Love
A	—	Craig T. Cooper, I'll Help You Get There
A	—	Joe Sample, U-Turn

## 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.



**Just Schmoozin'.** On a recent promotional visit to Fort Worth, Texas, Atlantic act Levert visits with KKDA (K104) DJ Tom Joyner. Pictured, from left, are Joyner, Gerald Levert, Sean Levert, and Marc Gordon.

### RHYTHM AND BLUES

(Continued from preceding page)

the funnyman.

Expect the single to climb right up to the top of the chart—after all, this is Mr. Murphy, whose second vocal outing, "Party All The Time," rose to No. 8 in 1985. The Greg Gold-directed video premiered July 13 on "The Arsenio Hall Show."

**TIDBITS:** African American Recording Artist is a new magazine serving as a "forum to discuss the different aspects and issues of our industry that play a vital role in the success or failure of an artist's career." The publication is edited by Jeffrey Cooper, member of *Midnight Star*. The bimonthly magazine is available for \$12 a year. Write A.A.R.A., P.O. Box 40677, Cincinnati, Ohio 45240-0677. The Los Angeles chapter of the **Black Rock Coalition** will have a grand opening party for its club, the Boneyard, Aug. 9. Call 213-960-7730. Columbia College in Chicago's **Center For Black Music Research** was

established six years ago to recognize the accomplishments of African-American composers, especially in the area of classical music. The CBMR has planned the third season of the **Black Music Repertory Company**, a group of 14 musicians, which will play rare works by historic and contemporary composers on a tour of the Midwest and East Coast Oct. 9-13. The company will play at Yale Univ. in New Haven, Conn., Boston College and Northeastern Univ. in Boston, and Columbia College and Sheldon Concert Hall in St. Louis. More info is available at 312-663-9462. An eight-piece band from Delaware called **Final Mixx** was crowned the winner of the seventh annual Budweiser Showdown, held July 21 in Indianapolis. The band, sponsored by Philadelphia radio station WUSL (Power 99), wins \$10,000 in cash, \$15,000 in equipment, a recording contract with Motown Records, and a chance to record a Bud commercial.

### WILLIAMS' 'RAW' IS WELL DONE

(Continued from preceding page)

his decision-making. He says, "Alyson is a big star in Europe. They said they couldn't survive over there without a video. But I didn't want the first impression of

her to be that of a disco artist. To me, that would be negative.

"So the video opens up with her singing 'Just Call My Name' with [label mate] Chuck Stanley, and ends with her singing a cappella. 'My Love Is So Raw' is in the middle. The first and last impression is not her singing a dance record!"

Certainly, Williams' first video fulfills Simmons' desire to "have people see Alyson." However, it's not his only marketing tool. "I just hired [independent publicist with Orchid Communications] Sheila Eldridge to do press [on Alyson]," he says. "She's incredible on TV. She did 'Live At Five' on WNBC New York. She'll be doing a lot more talk shows."

In addition, Simmons says, "The snipes we did on her when the album first came out will be going up again, not just in New York but all over the country. I don't mind spending the money because I know I'll get it all back with Alyson." Simmons, who owns Def Jam and manages leading rappers Slick Rick, De La Soul, and others, says, "I'm as sure about this project as I was about any project I've ever been involved in."



**Downtown Bobby Brown.** MCA artist Bobby Brown, left, hangs out with former New Edition manager Maurice Starr backstage at a recent Los Angeles concert.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	BATDANCE (FROM "BATMAN")	PRINCE	2
2	4	THEY WANT MONEY	KOOL MOE DEE	3
3	7	ON OUR OWN	BOBBY BROWN	1
4	2	I'M THAT TYPE OF GUY	L.L. COOL J	9
5	1	SHOWER ME WITH YOUR LOVE	SURFACE	6
6	8	SECRET RENDEZVOUS	KARYN WHITE	10
7	10	SOMETHING IN THE WAY	STEPHANIE MILLS	4
8	12	MIDNIGHT SPECIAL	THE SYSTEM	5
9	11	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	12
10	13	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	7
11	6	TURNED AWAY	CHUCKII BOOKER	18
12	3	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	13
13	17	I GOT IT MADE	SPECIAL ED	22
14	28	IT'S NO CRIME	BABYFACE	11
15	9	KEEP ON MOVIN'	SOUL II SOUL	17
16	18	CONGRATULATIONS	VESTA	8
17	19	MY LOVE IS SO RAW	ALYSON WILLIAMS	15
18	20	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	14
19	16	FORBIDDEN LOVE	THIRD WORLD	28
20	22	REMEMBER (THE FIRST TIME)	ERIC GABLE	21
21	23	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		16
22	27	MY FANTASY	TEDDY RILEY FEATURING GUY	20
23	21	FIGHT THE POWER	PUBLIC ENEMY	31
24	24	I LIKE IT	DINO	33
25	30	THE WAY IT IS	TROY JOHNSON	25
26	25	AS LONG AS WE'RE TOGETHER	AL GREEN	19
27	31	SOMETHING REAL	MIKKI BLEU	29
28	33	SARAH, SARAH	JONATHAN BUTLER	23
29	32	SOMEBODY LOVES YOU	EL DEBARGE	24
30	40	FUNKY DIVIDENDS	THREE TIMES DOPE	37
31	35	YOU FOUND ANOTHER GUY	BOY GEORGE	35
32	—	TASTE OF YOUR LOVE	E.U.	30
33	37	N.E. HEART BREAK	NEW EDITION	26
34	15	IT'S REAL	JAMES INGRAM	49
35	—	LET GO	SHARON BRYANT	27
36	29	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	46
37	14	GOTTA GET THE MONEY	LEVERT	56
38	38	WHY IS THAT?	BOOGIE DOWN PRODUCTIONS	50
39	—	SPEND THE NIGHT	GUY	36
40	—	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	32

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ON OUR OWN	BOBBY BROWN	1
2	6	BATDANCE (FROM "BATMAN")	PRINCE	2
3	5	CONGRATULATIONS	VESTA	8
4	7	SOMETHING IN THE WAY	STEPHANIE MILLS	4
5	9	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	7
6	8	MIDNIGHT SPECIAL	THE SYSTEM	5
7	10	THEY WANT MONEY	KOOL MOE DEE	3
8	15	IT'S NO CRIME	BABYFACE	11
9	1	SHOWER ME WITH YOUR LOVE	SURFACE	6
10	11	AS LONG AS WE'RE TOGETHER	AL GREEN	19
11	16	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		16
12	19	SARAH, SARAH	JONATHAN BUTLER	23
13	22	MY FANTASY	TEDDY RILEY FEATURING GUY	20
14	21	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	14
15	4	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	13
16	13	I'M THAT TYPE OF GUY	L.L. COOL J	9
17	18	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	12
18	20	MY LOVE IS SO RAW	ALYSON WILLIAMS	15
19	17	SOMEBODY LOVES YOU	EL DEBARGE	24
20	25	REMEMBER (THE FIRST TIME)	ERIC GABLE	21
21	26	N.E. HEART BREAK	NEW EDITION	26
22	3	SECRET RENDEZVOUS	KARYN WHITE	10
23	24	LET GO	SHARON BRYANT	27
24	12	KEEP ON MOVIN'	SOUL II SOUL	17
25	31	TASTE OF YOUR LOVE	E.U.	30
26	33	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	32
27	32	IF YOU ASKED ME TO	PATTI LABELLE	34
28	29	THE WAY IT IS	TROY JOHNSON	25
29	28	SOMETHING REAL	MIKKI BLEU	29
30	27	I GOT IT MADE	SPECIAL ED	22
31	36	GITCHI U	Z'LOOKE	40
32	35	RAINDROPS	KOOL & THE GANG	38
33	38	SPEND THE NIGHT	GUY	36
34	39	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	39
35	—	MY SUGAR	ATLANTIC STARR	43
36	14	TURNED AWAY	CHUCKII BOOKER	18
37	34	YOU FOUND ANOTHER GUY	BOY GEORGE	35
38	—	HEAT OF THE MOMENT	AFTER 7	44
39	—	WHY YOU WANNA	DEZI PHILLIPS	45
40	—	PUT YOUR MOUTH ON ME	EDDIE MURPHY	48

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TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/Scaramanga, ASCAP/CLM	38 RAINDRIPS (Seelongs, ASCAP)
52 2300 JACKSON STREET (Sigge, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/SBK April, ASCAP)	60 I GOT IT GOIN' ON (Varry White, ASCAP)	22 I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	21 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
73 AIN'T NOBODY'S BUSINESS (Trycep, BMI/Willesden, BMI)	33 I LIKE IT (Island, BMI/Onid, BMI) WBM	85 I SECOND THAT EMOTION (Jobete, ASCAP) CPP	64 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
76 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	34 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/SBK April, ASCAP/U.A., ASCAP)	46 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	23 SARAH, SARAH (Zomba, ASCAP)
72 ALL OF MY LOVE (MCA, ASCAP/Moo Maison, ASCAP/Music Corp. Of America, BMI/Dal Coure, BMI/Rashida, BMI/Warner-Tamerlane, BMI)	41 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	96 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP)	10 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
19 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP	9 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	16 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	78 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
54 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	11 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	100 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)	6 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
71 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	11 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	24 SOMEBODY LOVES YOU (Jobete, ASCAP) CPP
2 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	58 JUST WHAT I LIKE (Bee Germaine, BMI)	9 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	4 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
98 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/PPP/WBM	17 KEEP ON MOVIN' (Virgin, ASCAP) CPP	16 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	29 SOMETHING REAL (El King, ASCAP)
69 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	79 LA POSSE (L.A. Posse, ASCAP/Virgin, ASCAP)	100 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)	91 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)
59 CAN'T GET OVER YOU (Amazement, BMI)	27 LET GO (Almo, ASCAP) CPP	11 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	75 SPECIAL LOOK (Black Lion, ASCAP/Captain Z, ASCAP/Thump West, ASCAP/II She Ran Ha, BMI/Almo, ASCAP)
97 CHILDREN'S STORY (Def American, BMI)	95 LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/SBK April, ASCAP/Virgin, ASCAP)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	36 SPEND THE NIGHT (Pending)
81 COLD SWEAT (Cykus, BMI)	82 LOOKING FOR A LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	11 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	14 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
8 CONGRATULATIONS (Caldaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	83 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	47 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
99 CRAZY 'BOUT YOU (Harrindur, BMI/Noisnet, BMI)	66 LOVE ALL THE WAY (One To One, ASCAP)	11 IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	93 TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI) CPP
70 DARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM	67 LOVE SONG (Hip Trip, BMI/Jig-A-Watt Jams, BMI)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	67 TALK TO MYSELF (Vertim, ASCAP/Woke, ASCAP/Whole Nine Yards, ASCAP)
61 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP)	84 MAKE THAT MOVE (Modernique, ASCAP)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	30 TASTE OF YOUR LOVE (Marvennis, ASCAP/Sycc 'M' Up, ASCAP)
90 EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)	74 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	3 THIS WANT MONEY (Zomba, ASCAP/Willesden, BMI)
31 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	5 MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	88 THIS LOVE'S FOR YOU (Songcase, BMI/Hit Boy, BMI)
55 THE FIRST TIME (Jasper Stone, ASCAP)	20 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	18 TURNED AWAY (Seelongs, ASCAP/Hip Look, ASCAP)
28 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	15 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	7 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
13 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	43 MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Preacher J., BMI)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	25 THE WAY IT IS (Anointed, ASCAP)
63 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)	26 N.E. HEART BREAK (Flyte Tyme, ASCAP)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	12 WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
37 FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)	65 NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	94 WHAT'S UP (Welbeck, ASCAP/Cornelio Carlos, ASCAP/SBK April, ASCAP/ATV, BMI)
40 GITCHI U (Looky Lou, BMI/Bright Light, BMI)	89 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	53 WHERE DO WE GO? (SBK April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/SBK Blackwood, BMI/Been Stung, BMI)
62 GOING CRAZY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	1 OUT OF MY OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	50 WHY IS THAT? (Zomba, ASCAP)
42 GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O Dad, BMI)	51 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	45 WHY YOU WANNA (Avant Garde, ASCAP)
56 GOTTA GET THE MONEY (Trycep, BMI/Fernciff, BMI/Willesden, BMI)	48 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP) CPP	49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	80 A WOMAN'S TOUCH (Babyann, BMI)
86 HEART DONOR (2560, ASCAP)		49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	35 YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin Songs, BMI) CPP
44 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) CPP		49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	77 YOU'RE MY ONE AND ONLY TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
94 I AIN'T WIT IT (Bush Burnin', ASCAP)		49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	
81 I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP) WBM		49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	
32 I DO (Les Estoiiles De La Musique,		49 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	

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

# Ziggy Marley and the Melody Makers

“Look Who’s Dancing” From the just released *The Bright Day*

Remixed by Jazziz. of Soul II Soul

Billboard®

## TOP BLACK ALBUMS™

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FOR WEEK ENDING  
AUGUST 5, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				*** NO. 1 ***	
1	1	1	6	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD) 3 weeks at No. 1	WALKING WITH A PANTHER
2	3	4	8	KOOL MOE DEE JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
3	6	12	5	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
4	2	2	31	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
5	4	5	11	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
6	5	3	56	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
7	10	16	5	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
8	9	11	15	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
9	12	21	4	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
10	7	6	40	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
11	8	7	16	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
12	13	10	39	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
13	11	9	56	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
14	14	14	8	THE JACKSONS EPIC 40911/E.P.A. (9.98) (CD)	2300 JACKSON STREET
15	34	—	2	2 LIVE CREW LUKE SKYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
16	17	18	11	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
17	39	—	2	BOOGIE DOWN PRODUCTIONS JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
18	16	13	20	MILLI VANILLI ▲ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
19	21	23	18	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
20	30	47	4	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
21	18	17	30	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
22	19	15	24	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
23	15	8	22	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
24	22	25	11	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
25	35	45	3	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
26	23	26	15	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
27	29	41	5	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
28	28	32	9	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
29	24	22	11	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
30	32	35	5	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
31	27	29	8	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
32	20	20	45	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
33	25	19	17	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
34	37	37	7	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
35	41	50	3	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
36	33	30	10	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
37	26	24	37	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
38	40	46	6	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
39	31	27	12	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
40	36	31	23	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
41	44	44	44	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
42	43	28	12	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
43	42	34	7	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
44	38	33	13	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
45	47	38	37	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
46	46	48	8	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
47	56	51	7	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
48	48	39	40	ANITA BAKER ▲ ELEGRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
49	60	67	19	DINO 4TH & B WAY 4011/ISLAND (8.98) (CD)	24/7

50	50	54	18	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
51	58	60	19	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
52	45	42	58	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
53	63	76	39	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
54	51	49	37	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
55	61	73	5	MAMADO & SHE WTG FP 45205 (CD)	WILD
56	55	53	53	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
57	49	36	24	ONE LOC ▲ DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
58	59	63	41	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
59	79	—	2	ENTOUCH ELEKTRA 60858 (9.98) (CD)	ALL NITE
60	62	65	8	AL GREEN A&M 5228 (8.98) (CD)	I GET JOY
61	57	57	7	10DB CRUSH 224/K-TEL (8.98) (CD)	STEPPIN' OUT
62	65	56	21	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
63	54	58	17	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
64	52	43	11	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
65	53	40	19	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
66	67	52	41	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
67	64	64	18	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
68	70	—	2	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
69	66	59	65	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
70	84	—	2	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
71	<b>NEW</b>	1	1	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
72	68	62	35	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
73	77	80	56	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
74	75	71	21	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
75	78	74	18	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
76	74	69	7	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
77	87	—	2	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
78	71	72	10	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
79	80	—	2	THE THREE DEGREES ICHIBAN 1041 (8.98) (CD)	... AND HOLDING
80	<b>NEW</b>	1	1	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
81	95	—	2	BOBCAT ARISTA 8596 (8.98) (CD)	CAT GOT YA TONGUE
82	81	—	2	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
83	76	75	9	BOBBI HUMPHREY MALACO-1502 (8.98) (CD)	CITY BEAT
84	69	55	14	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
85	73	68	18	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
86	83	82	21	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
87	93	79	6	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S—T!
88	82	66	10	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
89	94	—	2	KINGS OF PRESSURE NEXT PLATEAU 1017 (8.98) (CD)	SLANG TEACHER
90	90	77	21	TAKE 6 ● REPRIS 25670/WARNER BROS. (8.98) (CD)	TAKE 6
91	72	61	42	LUTHER VANDROSS ▲ EPIC DE 44308/E.P.A. (CD)	ANY LOVE
92	85	83	41	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
93	88	78	56	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
94	100	95	4	EXPOSE ARISTA 8532 (8.98) (CD)	WHAT YOU DON'T KNOW
95	92	85	5	THE SYSTEM ATLANTIC 81896 (9.98) (CD)	RHYTHM AND ROMANCE
96	91	81	13	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
97	98	90	8	JAZ EMI 91170 (9.98) (CD)	WORD TO THE JAZ
98	<b>NEW</b>	1	1	THE MISTRESS & D.J. MADAM TECHNO-KUT 2001/MACOLA (8.98)	LEATHER & LACE
99	89	86	10	SHOCKY SHAY ORPHEUS 75608/EMI (8.98) (CD)	NO JOKE
100	86	93	9	PERRI ZEBRA 42017/MCA (8.98) (CD)	IN FLIGHT

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.

## Bryant Shines Without Starr Singer Ends Five-Year Hiatus

BY JANINE McADAMS

NEW YORK Sharon Bryant is back after a five-year hiatus. Many remember Bryant as the engaging lead vocalist of successful act Atlantic Starr, with such hits as "When Love Calls" and "Am I Dreaming." Her new Wing/PolyGram album, "Here I Am," which debuts at a bulletted No. 80 on the Top Black Albums chart this week, heralds her return as not only a singer but a writer/producer as well. But fans still demand to know why she left Atlantic Starr.

"It was just time," says the White Plains, N.Y., native, who began singing at 4 and learned to play piano from her mother, a music teacher. "We [the group members] had all grown up together, we lived in the same area, we knew each other's families. It got to a point for me and the brothers to move on, so that's what I did. It wasn't easy, but it was the only thing I could do."

The leadoff single, "Let Go," has risen into the top 30 this week on the black singles chart. Six tracks written by Bryant were co-produced by her and husband, Rick Gallway, formerly of the group Change; hot producers Foster & McElroy produce one cut, "Body Talk." "Let Go" was written and produced by Darryl Duncan—"Whom I've never met," Bryant says. Bryant also performs a cover of Steve Perry's "Foolish Heart."

Bryant became lead singer of a local group, Newban, after high school. The band traveled to Los Angeles in search of a record deal and spent 11 months playing L.A.'s "chitlin'" circuit before being signed. "It was rough—nine of us lived together—but we got the deal [with A&M when the band auditioned for Herb Alpert] and we changed our name to Atlantic Starr. I did five albums with them," Bryant states.

After leaving Atlantic Starr, Bryant married Gallway, sang backup for such artists as Angela Boffill and Freddy Jackson, and honed her talents to prepare for a possible solo contract. A demo wound up in the hands of old friend Ed Eckstine, then at Arista and now VP of black music at Wing.

Says Eckstine, who executive-produced the project: "After Sharon left the group, a mutual friend sent me a demo of her solo work. We tried to get it signed at Arista, which had a number of black female artists already, including Whitney [Houston]. I told [Bryant] I knew I was going to be moving. I said, 'If you're in no real hurry, when I resurface at my next place we'll talk.' She was the first artist I actually signed at Wing."

Eckstine and Bryant were concerned about competition from rap and club-style artists. Says Eckstine: "We knew it was an adult record. We were a tad apprehensive, but we also watched the rise of quiet storm and black adult formats. The dice roll that we made worked out well."

Was Bryant disappointed that another writer's composition, "Let Go," was chosen as the lead single? "I thought it was a real strong song. I wouldn't have done it otherwise," she says. "We felt this would be something that [would make] everybody know where we are in terms of up-tempo songs. Bobby Brown, New Edition, Al B. Sure!—that's what it is. And this tune will get me out there."

As for her reception back into recording, Bryant says she couldn't be happier. "It's so wonderful... When you go away, you don't know what people are perceiving about you. Then you come back, it's like: 'Sharon Bryant, where have you been?'"

Currently on the road promoting the album, Bryant may go on tour this fall.

## NEW ON THE CHARTS

With "Talk To Myself," from the debut Geffen album, "Adventures In Paradise," 22-year-old Christopher Williams enters Billboard's Black Singles chart for the first time. The song was written and produced by Alton "Wokie" Stewart and Timmy Gatling.

Williams, who is the nephew of



CHRISTOPHER WILLIAMS

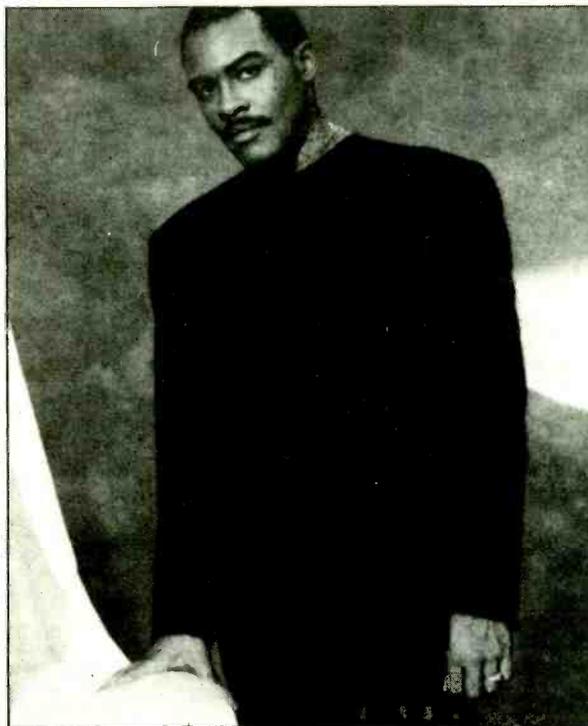
jazz great Ella Fitzgerald, grew up in Harlem, N.Y., and began singing in his grandfather's church. He attended the State Univ. of New York at Purchase and, after starring in a school musical there, decided to become a professional singer.

His demo tape persuaded a Geffen A&R executive to sign Williams, who moved to Los Angeles last year to record his first album. Of his musical style, Williams says, "I learned what I wanted to write about. I love all women and wanted to write songs that were positive messages to them. I want women to know that I understand them. That my music is not about gyrating my pelvis and then screaming. I want them to listen to the words, too."

In addition to Stewart and Gatling, Rod Temperton, Robert Brookins, and Gerald Levert, Eddie Levert, and Marc Gordon also had a hand in writing songs for "Adventures." Williams himself co-wrote five of the cuts on that project.

JIM RICHLIANO

## TAKIN' THE COUNTRY BY STORM!!!



## ERIC GABLE'S

### REMEMBER THE FIRST TIME

(72681)

From his debut LP

### CAUGHT IN THE ACT

(75603)



Billboard Hot Black Singles **21**  
R&R Urban Contemporary **16**

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WHEN YOU  
PLAY IT  
SAY IT

# Billboard HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	2	4	6	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY 1 week at No. 1
2	1	2	7	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
3	4	9	5	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
4	5	12	6	101 MCA 23960	◆ SHEENA EASTON
5	3	6	8	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
6	7	11	7	ALWAYS THERE CAPITOL V-15482	CHARVONI
7	8	14	5	FRIENDS MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM
8	11	15	8	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
9	12	13	6	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
10	19	43	3	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
11	14	16	6	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
12	15	18	6	LET'S PLAY HOUSE BIG BEAT BB-0008	◆ KRAZE
13	17	20	5	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
14	16	21	5	ALL NIGHT PARTY RCA 9002-1-RD	◆ BUSTER POINDEXTER
15	22	30	4	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
16	20	22	5	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
17	24	28	4	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
18	23	31	5	PEOPLE HOLD ON TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
19	9	5	9	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
20	27	34	3	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
<b>★★★ POWER PICK ★★★</b>					
21	34	—	2	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL
22	29	40	4	ROCK THE HOUSE OCEANA 0-96562/ATLANTIC	NICOLE
23	26	32	4	SCANDALOUS CAPITOL V-15478	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
24	25	39	4	BLOW THE HOUSE DOWN CHRYSALIS 4V9 43363	◆ LIVING IN A BOX
25	6	1	9	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
26	10	8	10	MACHINE GUN CURB 003	HUBERT KAH
27	13	3	10	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
28	30	38	4	(CARMEN) DANGER IN HER EYES CAPITOL V-15474	◆ DEBORAH SASSON & MCL
29	28	36	5	MY LOVE IS SO RAW DEF JAM 44 68794/COLUMBIA	◆ ALYSON WILLIAMS (FEATURING NIKKI D)
30	37	—	2	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
31	38	48	3	OH WELL CAPITOL V-15472	OH WELL
32	31	35	4	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
33	35	45	3	MA FOOM BEY/SYNTANJEY EASY STREET EZS-7551	CULTURAL VIBE
34	43	—	2	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
35	41	—	2	WHERE DO WE GO? ATLANTIC 0-86409	TEN CITY
36	42	—	2	PARADISE MOTOWN MOT-4673	DIANA ROSS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
37	NEW ▶	1	1	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
38	21	7	10	I NEED A RHYTHM (LP) VENDETTA SP-5246/A&M	THE 28TH ST. CREW
39	18	10	9	DEFINITION OF LOVE KMS 021	KOS
40	44	47	3	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
41	39	—	2	GOT TO KEEP ON FFRR 886 595-1/POLYGRAM	THE COOKIE CREW
42	NEW ▶	1	1	SHOUT IT OUT MERCURY 874 217-1/POLYGRAM	CLOCKWORK
43	NEW ▶	1	1	THE SAME DREAM WARNER BROS. 0-21253	APOLLONIA
44	33	23	6	DROP THAT GHETTO BLASTER NETTWERK (CANADA) IMPORT	MR. BIG MOUSE
45	NEW ▶	1	1	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
46	32	29	7	BODY-ROCK OZONE OZO-001	T.T. MAX
47	NEW ▶	1	1	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
48	NEW ▶	1	1	I GIT MINZE ARISTA ADI-9827	TOO NICE
49	45	—	2	A ZILLION KISSES SIRE 0-21241/WARNER BROS.	TOMMY PAGE
50	47	50	3	LOVE STORY PROFILE PRO-7256	JUDY TORRES
<b>BREAKOUTS</b>					
1. DON'T MAKE ME OVER SYBIL NEXT PLATEAU 2. LIFE IS A DANCE (LP) CHAKA KHAN WARNER BROS. 3. ON THE STRENGTH FLAME (WITH TONY TERRY) EPIC 4. IF I EVER RED FLAG ENIGMA					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	1	7	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA 3 weeks at No. 1
2	3	5	5	FRIENDS MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM
3	2	2	12	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
4	6	7	5	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
5	5	8	9	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
6	4	3	8	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
7	8	10	6	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
8	7	4	9	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
9	9	13	7	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
10	10	23	4	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	◆ PUBLIC ENEMY
11	14	14	9	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
12	15	22	6	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
13	16	24	4	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
14	13	9	9	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
15	18	26	6	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
16	11	11	9	IN MY EYES LMR 4004	◆ STEVIE B
17	19	28	5	TURNED AWAY ATLANTIC 0-86430	◆ CHUCKII BOOKER
18	12	6	11	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
19	25	32	5	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
20	30	37	3	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
21	22	30	5	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
22	23	29	5	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
23	20	25	6	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
24	17	12	8	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
<b>★★★ POWER PICK ★★★</b>					
25	31	46	3	MY FANTASY (FROM "DO THE RIGHT THING") MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
26	21	17	7	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
27	24	20	7	YOU ARE THE ONE TOMMY BOY TB-929	TKA
28	33	36	4	ALWAYS THERE CAPITOL V-15482	CHARVONI
29	36	—	2	PEOPLE HOLD ON TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
30	27	18	16	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
31	39	49	3	101 MCA 23960	◆ SHEENA EASTON
32	38	48	3	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
33	34	34	4	HARRY HOUDINI ATLANTIC 0-86416	◆ KON KAN
34	37	41	3	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
35	45	—	2	N.E. HEART BREAK MCA 23891	◆ NEW EDITION
36	32	21	12	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
37	35	35	4	DEFINITION OF LOVE KMS 021	KOS
38	26	19	10	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
39	44	—	2	SPEND THE NIGHT MCA 23958	◆ GUY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
40	NEW ▶	1	1	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
41	41	45	4	II HYPE VINTERTAINMENT 0-66696/ELEKTRA	◆ ENTOUCH
42	NEW ▶	1	1	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
43	43	47	3	LOVE STORY PROFILE PRO-7256	JUDY TORRES
44	49	44	3	DANCING IN HEAVEN (ORBITAL BE-BOP) JIVE 1121-1-JD/RCA	Q-FEEL
45	28	15	13	MR. D.J. MOTOWN MOT-4634	◆ JOYCE "FENDERELLA" IRBY
46	40	27	11	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
47	50	42	3	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
48	NEW ▶	1	1	I'M GLAD YOU CAME TO ME NU GROOVE NG-017	BAS NOIR
49	NEW ▶	1	1	I NEED A RHYTHM VENDETTA VE-7023/A&M	THE 28TH ST. CREW
50	NEW ▶	1	1	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
<b>BREAKOUTS</b>					
1. DON'T MAKE ME OVER SYBIL NEXT PLATEAU 2. IT'S NO CRIME BABYFACE SOLAR 3. (HAMMER HAMMER) THEY PUT ME IN THE MIX M.C. HAMMER CAPITOL 4. DO THE RIGHT THING REDHEAD KINGPIN AND THE F.B.I. VIRGIN					

○ 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.

# Communication Locked Out Of NMS 10?

## Fewer Questions, More Answers Sought Next Year

**PEOPLE HOLD ON:** Gimme a C. Gimme an O. Gimme two Ms. Gimme a U. Gimme an N. Gimme an I. Gimme another C. Gimme an A. Gimme a T. Gimme an I. Keep it ON. What does that spell? Something that many of this year's dance-oriented panels failed to stress or put forth at the 10th annual **New Music Seminar** held July 15-19 at New York's Marriott Marquis Hotel.

It was a positive sign that the seminar organizers acknowledged the dance community and its importance by providing more forums for discussion. The misgiving is that the community at large didn't utilize them to their greatest advantage.

There were panels on "The Art Of Programming Dance Music," "House Music," "Nightclubs," "Dance-Oriented Songwriting," "Pools & Labels," and more. Relevant issues were raised at many of these but, on the whole, there was quite a bit of dissension among those that are supposed to be a community.

This was very much the case at "Dance Music Community: Let's Talk," in which that was *all* most people did. It should have ideally been titled "Dance Music Community: Let's Listen." Instead of stressing the problems related to product glut, remix saturation, artist development, quality of music, ignorance of radio, DJ as educator, and

the like, folks were too busy arguing about why specific records weren't getting played in certain markets or why their radio station, club, or pool wasn't being serviced by X number of companies.

To paraphrase a verse from **KC Flightt's** recent hit, "Planet E," most folks were "doing the same thing, in the same place, talking 'bout the same old shit around the same time last year . . . just letting the days go by." And this more than likely will be the case next year if certain issues aren't addressed soon.

How many times can *we* (as a community) argue about where house music came from? It's the middle of 1989—who cares where it *came* from? We should be much more interested in where it and the many other forms of dance music will be going in the future. If some of these artists, producers, and others would channel some of their inherent anger and energies into the music they make, we just might find ourselves better off.

We attended a number of panels where those in the audience would casually be carrying on their own conversations (often quite loudly), oblivious to what was or wasn't happening at the particular panel. If members of the dance community are not going to respect and listen to one another, how the hell will we be able to convey the music's needs and obvious potential to those totally unaffiliated, sitting white-collared, jacket-and-tied, 30 stories above the street?

**C-O-M-M-U-N-I-C-A-T-I-O-N.** It is needed, and now. A number of the questions raised by audience members were those that could have been answered by doing some research or making a few simple phone calls.

This columnist believes that it must be taken upon those influential decision makers to take the reins and make some important changes. Pool directors, retailers, DJs, and heads of departments need to convey the community's immediate needs to protect the future.

Case in point: We were interested in doing a **New On The Chart** spotlight on a "dance" artist who was top 15 on **Billboard's** club play chart. A call to the label's dance and publicity departments found no bio information, no photos—zip. We were given the reasoning that only acts with albums are provided such luxuries. "You dance acts are only as good as the songs you make" is the translation—just one of the problems resulting in poor *artist* development that needs to be re-evaluated. Instead of signing yet another "one name, no hit" wonder, perhaps using some of those same \$\$\$ to develop the acts already filling the roster is an answer.

A suggestion for next year could be a one- or two-day dance community workshop in which everyone gathers for a concentrated period of discussions with a well-planned and thought-out agenda complete with a rotation of panelists and moderators.

Anyway, we've spewed enough venom for one week and it will continue to be our hope that this won't be the case next year. Oh, by the way, our big gripe with the convention itself: the far-too-often minuscule suites that forced many onlookers to stand uncomfortably in back or sit on the floor. For the amount paid for a registration, no one should be subjected to a carpet-level view.



by Bill Coleman

## NEW ON THE CHARTS

"Pop really is no longer a dirty word," says Atlantic recording act **The Beloved**, whose impressive U.S. single debut, "Your Love Takes Me Higher," zooms up to No. 15 this week on **Billboard's** Club Play chart.

Composed of the London-based musicians **Jon Marsh** (vocals, keyboards) and **Steve Waddington** (guitars), **The Beloved** actually began as a foursome in 1984. The group had released a number of singles on U.K. indie label **Flim Flam Records** prior to signing with **WEA** and being trimmed to its current two-member status.

With the transition came a clearer musical vision for the "left-field dance pop" duo and a tour last year of France and Switzerland that proved successful. These events added fuel to the act's desire to conquer both the dance floors and the airwaves.



THE BELOVED

**The Beloved** is currently in the studio completing work on its debut album with hopes for its release by year's end.

BILL COLEMAN

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Due to a production error in the July 29 issue, the **Dance Club Play** chart was printed twice, and the **12-Inch Singles Sales** chart did not appear. **Billboard** will send a copy of the July 29 **Dance 12-Inch Singles Sales** chart to anyone who sends a request in writing to: **Sharon Russell**, **Dance Charts Manager**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

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# Inner City Is Having 'Big Fun' With Three Consecutive No. 1 Club Hits

BY DAVID NATHAN

**LOS ANGELES** According to **Kevin Saunderson**, the creative force behind the distinctive sound of **Inner City**, the response that the group has received through its three consecutive No. 1 club hits—"Big Fun," "Good Life" and "Ain't Nobody Better"—was totally unexpected.

"I was just producing music [in my apartment] in Detroit, but I wasn't actively seeking a deal. I intended to put it out on my own **KMS** label," says **Saunderson**, originally from **Brooklyn, N.Y.** "It was only after a friend of mine went to the U.K. and met [current **Inner City** manager] **Neil Rushton** of **Kool Kat Records** that three tracks I'd done [including "Big Fun"] ended up on a compilation album—"Techno—The New Dance Sound of Detroit"—for **Virgin/10 Records** in the U.K."

When "Big Fun" was selected from the U.K. compilation as a single last summer, **Inner City** found itself with a **British** top 10 hit. "After the record started getting a buzz in the U.K., I put it out on my own label here," says **Saunderson**. "Virgin kept telling me they wanted to release it in this country so I stopped pressing it on the **KMS** label and signed a worldwide deal with **Virgin** in Britain last August."

When **Saunderson** was seeking a female vocalist who could supply lyrics to his tracks, he was introduced to singer **Paris Grey** through a mutual friend, **Chicago** house producer **Terry "Housemaster" Baldwin**. **Grey**, who worked as a sales assistant in a **Chicago** store until the group's second single, "Good Life," took off, co-wrote eight of the tracks on the act's **Virgin** debut album, "Big Fun."

Of the latest release, **Saunderson** says, "I wanted one or two more songs in the same mold as 'Big Fun' and 'Good Life,' but I also wanted to do something totally different. Since **Paris** comes from an **R&B** background as a singer, we did 'Ain't Nobody Better.' She wanted a slow song and that was a real challenge for me;

we ended up doing 'Power Of Passion.' But I'd say that I did a lot of the music on the album—like 'Set Your Body Free' and 'Secrets Of The Mind'—strictly for the clubs."

**Saunderson** is not offended when **Inner City** is categorized as a dance group: "That's fine, although I think our music could be heard anywhere, whether in clubs or on the radio. 'Good Life' got to number 70 on the pop charts, but it didn't get anywhere on the black charts. It would be nice to see what we're doing now crossover, but I don't direct the music I make to any one audience and that's not going to change."

With other **Detroit**-based friends such as **Derrick "Mayday" May** and **Juan "Magic" Atkins**, **Saunderson** says the techno music being produced in the **Motor City** "is like **George Clinton** and **Kraftwerk** being stuck in an elevator with only a sequencer to keep them company." Defining the term techno as "electronic music within a high energy level," and **Inner City's** music "as more commercial techno" **Saunderson** says that he thinks of the music he makes as distinctive: "It's not sampling, it reflects new ideas and I'd say it meets the demand from the clubs. Yes, it is a progression from disco music of the '70s, but it's different." **Saunderson**, who has remixed tracks for **Paula Abdul**, the **Wee Papa Girls**, and **New Order**, cites **Depeche Mode**, **Parliament**, **Yello**, **Prince**, **Tom Tom Club**, and **Kraftwerk** as some of his own influences.

Cutting back on his remix activities for other acts, **Saunderson** is currently working on projects with new **KMS** artists. An **Inner City** tour with a live band is planned, says **Saunderson**, noting that he and **Grey** have done several track dates. "When we go out live, we'll start with dates in Europe and then tour here." The new single, "Do You Love What You Feel" is a top add this week on **Billboard's** Club Play chart. **Saunderson** says work on the next **Inner City** project will commence soon for a tentative spring 1990 release.

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# NMS Panel Explores World Beat Music's Potential

BY KEN TERRY

NEW YORK World beat has had some modest successes in the past year, including records by the Gipsy Kings, Ladysmith Black Mambazo, and a Bulgarian choir. But what are its prospects for future growth in the U.S. market?



A "World Beat/World Trends" panel at the New Music Seminar here tried to answer that question by

showing what some labels, retailers, and programmers actually are doing with the genre.

Moderator Randall Grass of Shanachie Records, who estimated that the top world beat titles are selling about 50,000 copies each, said he didn't think world music would explode, "but some artists will have a very surprising impact."

Jerry Rappaport of Mango Records, which has released a good number of reggae and other world music titles, noted that labels are making such music more available than in the past. "But it's still difficult to get into retail stores and into the hands of consumers," he added.

Antone DeSantis of Landmark, an independent distributor based in Long Island City, N.Y., noted that the audience for world music is mainly white and middle class. "The dance market seems to be getting more attuned to world beat and reggae," he said, "but there's a problem there. [Black consumers] don't want to listen to anything not made in their own town."

A lot of retailers, he continued, don't even have reggae sections, although the success of Ziggy Marley, Aswad, and UB40 is starting to change that. "We're selling a reggae dance hall compilation because there's a version of a Tracy Chap-

man song on it," he said, adding that catalog by Jimmy Cliff, Toots & the Maytals, and King Sunny Adé (a Nigerian act) is also moving. Landmark's best-selling nonreggae records are by Arrow and the Bhundu Boys.

Ivan Goldberg of J&R Records, a downtown Manhattan, N.Y., retailer, said his store was doing well with world music. "J&R Music has an advantage [in this respect]," he pointed out. "We are capable of playing any record in the world beat section for any customer before they leave." Considering what record prices are, he noted, people generally won't buy something they have never heard.

"Language doesn't have to be a barrier to the public," he added, especially if the world music record is

dance oriented. Compared to "tired" American music, he said, "World beat music is exciting. It's something fresh. These records have enough power in their grooves to move anybody."

Radio stations, by and large, have not caught on to world music, beyond the more pop-oriented forms of reggae. But Doug Wendt said he has received good reaction to his world beat show on KFOG San Francisco, and Mike Morrison, PD of WXPB Philadelphia, a college station, is now programming 15 hours a week of world music on his station. He noted that selectivity is a key to this kind of programming: Some world music sounds better on a dance floor than on radio, and some works better at night than in the morning.

Brad Gelfand, an agent with Triad Artists who has booked Ofra Haza, Johnny Clegg, and Ladysmith Black Mambazo, noted that "most major concert promoters don't have a clue of what to do with [world music]." Thus it is crucial to find promoters who are sympathetic to the music.

He also observed that finding the right venue can be equally important. He opined that the Gipsy Kings are not doing well on tour because they have been playing the wrong venues.

Finally, he suggested breaking in world music acts as openers for major headliners. Examples included Buckwheat Zydeco opening for Eric Clapton, Youssou N'Dour for Peter Gabriel, and Ladysmith Black Mambazo for Paul Simon.

## Estefan Eases Into Solo Role In Band Gloria Days Here For MSM

BY MELINDA NEWMAN

NEW YORK Gloria Estefan of Miami Sound Machine remembers the exact moment she realized she'd made it.

"I was at the gynecologist and heard 'Words Get In The Way' in Muzak," she says, "and I knew I'd arrived."

Another highlight was when her name appeared alone on her latest album, "Cuts Both Ways," the follow-up to the multiplatinum "Let It Loose." Though she and MSM are still very much a unit—the eight-piece group's moniker is on the sleeve spine—there has been a gradual shift of focus to the female lead.

"I'm the only original member from 1975 and I'm out in front," she says. Better establishing her own identity also allows her to

take advantage of other opportunities, such as appearing on the "Goya" soundtrack with Placido Domingo.

However, Gloria Estefan and her husband, Emilio Estefan, stress that this album, more than any of MSM's previous works, is a band project.

Emilio produced the Epic effort with band members Jorge Casas and Clay Ostwald, the latter two also programming all the tunes. "They also produced 'Anything For You' and '1-2-3' with me," Emilio says. "We have a really great relationship and it certainly makes sense to have them produce songs that they're going to be performing."

Emilio Estefan also serves as the band's manager. "I'm very organized; I'm a perfectionist," he

(Continued on page 33)

## Dutch Jazz Fest Still The Best North Sea Event Draws 75,000

BY JEFF LEVENSON

THE HAGUE, Netherlands—The North Sea Jazz Festival here has reaffirmed its place as Europe's centerpiece summer jazz event.

Just when it looked like the fest was going to sink under the weight of its popularity—from the tidal waves of jazz lovers who annually wash through The Hague's Congress Center for three days of non-stop music—the festival's promoters engineered an impressive display of crowd (and artist) control without sacrificing the proceedings' integrity. This year's July 14-16 fest was especially remarkable considering how successful North Sea has become: 200-plus artists (not counting sidemen) performed for an international audience estimated at 75,000. The weekend celebration, largely sponsored by JVC

Audio and Video (which underwrites corresponding, albeit less ambitious, events in Nice, France, and London), is now the largest indoor jazz festival in the world.

North Sea is actually a jazz expo. Music, no doubt, is the main entree, but jazz lovers find an abundant menu of videos, films, books, records, exhibitions, and instructional opportunities that satisfy even the most voracious appetites. The Congress Center is a 14-stage facility housing rooms and halls of various sizes. Artists representing all of jazz's stylistic persuasions work these venues simultaneously, leaving wide-eyed enthusiasts the difficult decisions regarding what to hear and where to go. The riches are everywhere.

The fest typifies Europe's love affair with our music. Traditional-

(Continued on page 32)

## Singer/Songwriters Soak In NMS Static; Heads Blitz Ritz; Children Rock Sioux Falls

**Y**AKETY-YAK: The crowd that stretched down West 21st Street outside the new Tramps nightclub was queued up for a bill that promised one of the most memorable showcases of this year's **New Music Seminar**.

Elsewhere, on the schedule of the seminar's **New York Nights Festival** July 14-19, bands made their stand with rap, thrash, house music, and more. At Tramps, the focus was on the most essential of musical elements—singers and their songs.

On the bill were **Rachel Faro**; new Columbia Records signee **James McMurtrey** (whose producer, **John Cougar Mellencamp**, came by for his set); RCA's **Pierce Turner**; and three other Columbia acts, including rising star **Shawn Colvin**, charismatic Soviet artist **Boris Grebenshikov** and ace veteran **T-Bone Burnett**. Columbia execs turned out in force.

Many of those on line never made it inside the club as NMS delegates, seminar badges in hand, gained preferential admission. And the show did prove memorable—albeit for the wrong reason.

For the crowd of industry folks, who had chosen *this* sedate showcase of all those taking place around town, gathered around Tramps' tables and at the bar and talked. And talked.

As the artists took Tramps' stage, the white noise of background conversation all but obscured their performances.

These were not struggling hotel lounge or roadhouse acts who must accept the distractions and rude inattention of their audiences. But as showcase artists, they were treated just as casually by this NMS crowd.

The Beat arrived to watch Turner burn through a set with his band, doing his damndest to get across, looking and sounding like a veteran of tough rooms. But when Grebenshikov came out, his rare, soft, acoustic solo set was swallowed by the static from the bar. What impression of American audiences did the Soviet star take from the evening?

Well past midnight, Burnett arrived, with sideman **Bobby Neuwirth** in tow. And the noise rolled on. But so did Burnett. And it seemed, for awhile, he would capture the crowd—by taking his guitar, walking up to the bar, and playing right next to the noisemakers. That worked, for awhile. But for his encore, Burnett took more drastic, good-natured action. He walked out on his audience.

"It's quieter in the street!" he told the crowd. Leading Neuwirth out Tramps' door, Burnett got up on the hood of a car to continue his performance. The crowd in the club followed. Traffic backed up. Taxis honked—and Burnett proclaimed himself pleased to have "horns" in

the band. And on a Manhattan street, he found a more attentive audience than a New Music Seminar showcase venue could offer.

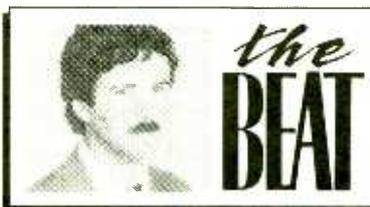
**ON THE BEAT:** A Tom Tom Club performance at the Ritz during NMS turned into a **Talking Heads** reunion when **David Byrne** and **Jerry Harrison** joined their Tom Tom colleagues **Tina Weymouth** and **Chris Franz** for a set that concluded with "Psycho Killer" . . . Did anyone at NMS consider the wisdom of scheduling the seminar during a full moon? . . .

Proving you can take baby boomers out of the suburbs but can't take the 'burbs out of the boomers, guests of EMI Records embraced the chance during NMS week to play at Manhattan's only indoor miniature golf course, across the street from Tramps, at a party for the **Red Hot Chili Peppers** and **Crazyhead** . . . The much-heralded international presence at this year's seminar was,

in one case, a bit overstated. Among the radio stations listed in the seminar guide was **KUOI-FM, Radio Moscow**. The station, a staff member explained, is in Moscow, Idaho . . . Listen carefully, comrade. Responding to a question about songwriters' deals with the West in the *glasnost* era, **Sergei Semenov** of VAAP, the Soviet songwriters organization, explained: "Everything is now legal—except for that which is illegal" . . . An audience member at the "Talent And Booking" seminar discovered how to get the attention of a major promoter. Electric Factory's **Larry Magid** promptly fielded a written question that, he noted, was scribbled on the back of a check . . . They are among the highest stressed, lowest paid, and most essential employees of any record company department. And when they're overworked (or undertrained) and can't properly field inquiries, there's no telling what can fall through the cracks. So, asked **Roy Trakin** of *Details* magazine at a press and publicity panel, "How about a panel next year on receptionists?" . . . Who's schmoozing who? It's probably just coincidence, but 10 of the 12 acts on the NMS "Unsigned '89" compilation tape have management contacts in the New York metropolitan area . . . Still, the Beat's pick hit from "Unsigned '89" is "Still Running," a dramatic pop-rock track built on an acoustic guitar base by the band **Children** from way out in Sioux Falls, S.D.

**NICE WORK IF YOU CAN GET IT:** Overheard from a weary-looking, major-label publicist on fourth night of seminar showcases: "I'm ready to go sell used cars."

Assistance in preparing this column was provided by **Bill Flanagan** in New York.



by Thom Duffy

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## GLORIA DAYS ARE HERE FOR MIAMI SOUND MACHINE

(Continued from page 30)

says. "Besides, managing Gloria is a very personal thing." His wife adds that she "and the band can be free to do what we want and Emilio does what he does best. It's a very secure feeling."

One area Gloria has explored further is songwriting. Named BMI Songwriter of the Year this spring, she wrote seven of the 10 songs on "Cuts Both Ways," including the first single, a ballad entitled "Don't Wanna Lose You."

As her songwriting abilities have developed, more artists are approaching her about writing for them. So far she has declined. "I'm not as prolific as a lot of writers, so I tend not to want to give [my songs] away. What if it's the last one I write?" she laughs.

The second single, "Oye Mi Can-to (Hear My Version)," is also a Gloria Estefan composition (written with Casas and Ostwald). Much of the song is in Spanish, which led to some hesitation about releasing it as a pop single. But

"that's been the song that people have had the most reaction to," Emilio says.

Despite this positive reaction, Gloria has no plans to record an album entirely in Spanish, because she says that "the audience buys the albums in English." However, the CD and cassette of the new record contain two additional songs in Spanish.

The group's concerted effort to stay in touch with its Latin base has paid off—"They'll stick behind you as long as they know you still care" Gloria says—but it was challenging at first. "In the beginning, people said 'Conga' was too Latin for the Anglo audience and too Anglo for the Latin audience," she laughs.

Known for its marathon tours, the band will begin a new world swing in September. The show will be different from the last 16-month outing. "We'll also change things in the middle of a tour because we often go back to places

and we don't want to do the same show in a market more than once," Gloria says.

One change for this tour is that Emilio and the couple's 9-year-old son will travel with Gloria instead of staying home. "On tour, it's toughest for me, because our son would be at home with Emilio and would see me every weekend. I had to be alone the rest of the time." But she doesn't apologize for absences away from the child. "If you don't do what you want, you start to take the frustrations out on the child. You shouldn't be forced into being a homemaker."

After a year of touring, Gloria plans to spend some time off at the couple's new home in Miami, possibly reviewing some of the movie scripts that come her way.

"I've had a lot of offers, but it's not something I'm dying to do. I'm not a closet actress," she says. "I'd only consider some script that I could really bring something to."



**Mountain Music.** Participants and organizers of the second annual American Music Festival in Winter Springs, Colo., met backstage at the event that drew more than 8,000 to the ski area west of Denver. Pictured, from left, are Jeff Jones of MCA Records, Dick Whitehouse of Curb Records, promoter Barry Fey of Fey Concerts, performer Lyle Lovett, and Mark Bliesener of Chuck Morris Entertainment. Performers on the festival bill included the Subdudes, T-Bone Burnett, the Cowboy Junkies, Bonnie Raitt, and Lovett and his Large Band.

## IN HOLLAND, A MAGNET FOR AMERICAN MUSIC

(Continued from page 30)

ly, countries on that side of the Atlantic have embraced jazz as a serious art form—more so than in the States—and welcomed the purveyors of esoteric fare as readily as they have mainstream superstars. Of course, seasoned greats like

### The promoters engineered an impressive display of crowd control without a loss of integrity

Herbie Hancock or Oscar Peterson serve as money-in-the-bank attractions around which the festival can organize its schedule. But the enthusiasm registered for, say, James "Blood" Ulmer, Jamaaladeen Tacuma, and Ronald Shannon

Jackson—artists decidedly left of mainstream—is evidence enough of Europe's tolerance, even mania, for the adventurous. Musicians traveling those unpaved roads usually find emotional backing for their efforts.

This is in keeping with the disposition of the festival's chief organizer, Paul Acket. He is a lifelong jazz lover who fashioned the first North Sea fest, a modest affair, 14 years ago. Since then he has seen it grow into an international event, one that has reinforced the Netherlands' reputation as a culturally astute nation. Official endorsements by the government, along with extensive press coverage and cooperation from myriad local businesses, all emphasize feelings of national pride. The ongoing success of North Sea underscores the verity that at its best jazz is not just good art—it's a global magnet for bringing the peoples of the world together.

## Top Calypso Acts Honored Mighty Sparrow Takes 4 Trophies

**NEW YORK** The first Calypso and Steelband Music Awards show, staged recently at the Brooklyn Academy of Music, honored veteran and upcoming acts and marked the establishment of a hall of fame for calypso and steel-band players.

The renowned Mighty Sparrow received the largest number of awards, with citations for best-engineered record, best calypso recording, and best party calypso recording, as well as a special award for excellence.

Calypsonians inducted into the hall of fame were Lord Executor Philip Garcia; Walter "Chieftain" Douglas; Raymond "Atilla The Hun" Quevado; Lord Kitchener Aldwyn Roberts, who also was given a lifetime achievement award; and

Lord Pretender Alric Farrel. The steel-band players inducted were Neville Jules, Winston Spree; Ellie Manette; Rudolf Charles; George Goddard; and the Trinidad All-Steel Percussion Orchestra.

The June 24 ceremony was hosted by Roberta Flack; among the award presenters was composer and performer Ralph McDonald.

Other award recipients: Lady Venus, named best upcoming female artist; George Victory, best upcoming male artist; Errol Dopwell, best record cover design; Funny, best creative humor; Mighty Duke, best political commentary; Tobago Crusoe, best social commentary; Calypso Rose, best female vocalist; George Victory, best producer and best arranger; and Carl & Carol, best supporting artists.

Pan soloist awards were presented to Boogsie Sharp, Robert Greenidge, Ken Philmore, and Othello Molino. Other honorees were the Desperadoes Steelband, Amoco Renegades, Pat Bishop, and Merle Albino Decauteau.

## Rolling Stones' Steel Wheels Show For Sept. 21 Canceled Philadelphia Officials Close JFK Stadium

BY TOM MOON

**PHILADELPHIA** City officials here announced July 14 that due to structural decay and maintenance problems, John F. Kennedy Stadium—the site of Live Aid, the Amnesty International Human Rights Now! concert, and the just-announced Rolling Stones' Steel Wheels show scheduled for Sept. 21—would be closed.

"I am directing that JFK Stadium be closed immediately," Mayor Wilson Goode said after an inspection of the 63-year-old, 102,000-capacity facility, which played host to the Grateful Dead the week before. The directive prohibited all future use. At a press conference, Goode seemed to favor demolishing the facility rather than attempting repairs he described as "costly."

The city's announcement created confusion among Rolling Stones fans, many already encamped at ticket outlets for a ticket sale July 15 that was quickly canceled. The local promoter of the Stones show, Electric Factory Concerts, was expected to reschedule the concert at adjacent Veterans Stadium, which holds 55,000, but declined official comment. As of noon July 19, there was no announcement of a rescheduled show.

The closing of JFK coincided with the news that the city's NBA franchise, the Philadelphia '76ers, was talking to officials in Camden, N.J., about a possible relocation. The team currently plays in the Spectrum, which seats 18,000 for

basketball, and wants a larger arena with more luxury boxes. City officials floated the possibility that JFK Stadium could be razed

### Mayor favors demolishing the facility rather than making 'costly' repairs

to make room for a larger arena on the site.

Meanwhile, ticket-sale news from the first six stops on the Stones tour was mixed, with rapid

sellouts in four markets while seats still remain in two other venues five days after the July 15 sale.

Tickets sold out in two and a half hours at the 54,000-seat Riverfront Stadium in Cincinnati; in three hours for the first of two shows at the 30,000-capacity Alpine Valley shed in East Troy, Wis.; in four hours at the 52,000-seat Carter Finley Stadium in Raleigh, N.C.; and in less than six hours at the 60,000-seat Exhibition Stadium in Toronto.

At the same time, although more than 30,000 tickets were sold in one day at both Busch Stadium in St. Louis and Municipal Stadium in Cleveland, neither of those shows sold out immediately.

## NEW ON THE CHARTS

Following Rob Base & D.J. E-Z Rock, De La Soul, L.L. Cool J, and Tone Loc, Young MC (real name: Marvin Young) becomes the latest rising rap act to land a song on Billboard's Hot 100 Singles chart this year. Young joins

the rap parade with "Bust A Move," the first single from his forthcoming album, "Stone Cold Rhymin'," on Delicious Vinyl Records.

The Los Angeles rapper graduated two months ago from the University of Southern California, where he received a bachelor's degree in economics. While in college, he hooked up with Mike Ross, co-owner of Delicious Vinyl.

"I spoke a couple of lines to him over the phone and he signed me almost as soon as he heard me," he says. He went on to write "Wild Thing" and "Funky Cold Medina" with Tone Loc, two record-breaking rap singles that established a niche for the genre on top 40 radio.

Matt Dike, Ross, and The Dust Brothers produced "Rhymin'," which is set for a fall release.

JIM RICHLIANO



YOUNG MC

**Alyson Williams shows a polished talent on her debut album, "Raw" ... see page 24**

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE WHO	Alpine Valley Music Theatre East Troy, Wis.	July 21-23	\$3,146,704 \$32.50/\$25.50	110,004 sellout	Joseph Entertainment Group
THE WHO	Philadelphia Veterans Stadium Philadelphia	July 9-10	\$2,279,443 \$22.50	102,101 sellout	Electric Factory Concerts
GRATEFUL DEAD	Alpine Valley Music Theatre East Troy, Wis.	July 17-19	\$1,904,071 \$21.50/\$17.50	105,671 111,000 sellout	Joseph Entertainment Group Metropolitan Entertainment
GRATEFUL DEAD BRUCE HORNSBY & THE RANGE	JFK Stadium Philadelphia	July 7	\$1,527,666 \$21	73,347 75,000	Electric Factory Concerts
THE WHO	Three Rivers Stadium Pittsburgh	July 16	\$1,131,000 \$25	45,924 58,000	DiCesare-Engler Prods.
NEIL DIAMOND	Met Center Bloomington, Minn.	July 15-17	\$1,023,954 \$20/\$18	51,888 sellout	Ogden Allied Presents Eric Chandler Ltd.
NEIL DIAMOND	McNichols Sports Arena Denver	July 12-13	\$698,097 \$20.35/\$19.25	36,400 sellout	Fey Concert Co.
METALLICA THE CULT	Meadowlands Arena East Rutherford, N.J.	July 21-22	\$487,940 \$18.50/\$17.50	28,670 29,800	Metropolitan Entertainment
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Poplar Creek Music Theatre Chicago	June 30	\$449,017 \$20/\$16.50	25,751 sellout	Nederland Organization
THE DOOBIE BROTHERS THE FABULOUS THUNDERBIRDS	Jones Beach Theatre Wantagh, N.Y.	July 20-21	\$432,248 \$22.50	19,211 20,000 sellout	Ron Delsener Enterprises
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Meadowlands Arena East Rutherford, N.J.	July 19	\$341,252 \$20/\$18.50	18,646 sellout	Metropolitan Entertainment New Music Seminar
CHICAGO/THE BEACH BOYS	Civic Arena Pittsburgh	July 19	\$301,315 \$26/\$23.50	13,525 14,500	DiCesare-Engler Prods. in-house
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS DAVE MASON DELBERT MCCLINTON KEITH SYKES	Southfield, Mud Island Memphis, Tenn.	July 22	\$300,740 \$20	15,037 sellout	Mid-South Concerts
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Pine Knob Music Theatre Clarkston, Mich.	July 17	\$291,502 \$20/\$16.50	16,646 sellout	Nederland Organization
BON JOVI SKID ROW	Capital Centre Landover, Md.	July 11	\$273,948 \$18.50	14,808 15,000	Cellar Door Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Starplex Amphitheatre Dallas	July 23	\$264,850 \$22.50/\$17.50	14,080 18,000	MCA Concerts PACE Concerts
CHICAGO/THE BEACH BOYS	Seashore Performing Arts Centre Old Orchard Beach, Maine	July 21	\$256,061 \$21/\$20	12,645 15,000	Frank J. Russo
METALLICA THE CULT	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	July 23	\$251,005 \$18.50/\$17.50	13,903 sellout	Metropolitan Entertainment Larry Vaughan Presents
AMERICAN MUSIC FESTIVAL: BONNIE RAITT COWBOY JUNKIES LYLE LOVETT T-BONE BURNETT SUBDUDES	Winter Park Ski Resort Winter Park, Colo.	July 8	\$213,580 \$23/\$21	10,059 12,000	Fey Concert Co.
ROD STEWART	Champs de Brionne Amphitheatre George, Wash.	July 15	\$210,240 \$19/\$17.50	11,763 12,000	Media One
BOB DYLAN STEVE EARLE & THE DUKES	Jones Beach Theatre Wantagh, N.Y.	July 23	\$203,860 \$20	10,193 sellout	Ron Delsener Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Mann Music Center Philadelphia	July 16	\$202,498 \$24.50/\$21.50/ \$16/\$13.50	11,560 13,243	Electric Factory Concerts
BON JOVI BLUE MURDER	Kiefer UNO Lakeland Arena Univ. of New Orleans New Orleans	July 23	\$193,362 \$18.50	10,601 sellout	Beaver Prods.
ROD STEWART	Amphitheatre, Cal-Expo Sacramento, Calif.	July 22	\$182,596 \$19.50	9,343 10,000	Bill Graham Presents
BON JOVI BLUE MURDER	Cajundome Lafayette, La.	July 22	\$182,503 \$18.50	10,200 sellout	Beaver Prods.
ROD STEWART	Municipal Theatre St. Louis	June 27	\$180,698 \$19.50/\$17.50/ \$15.50	9,915 sellout	Contemporary Prods.
HOWARD JONES MIDGE URE	Park West Amphitheatre Salt Lake City	July 15	\$177,283 \$20/\$18/\$17/ \$15	11,004 sellout	United Concerts
STEVE MILLER	Red Rocks Amphitheatre Denver	July 11	\$172,513 \$20.35/\$19.25	9,000 sellout	Fey Concert Co.

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## TALENT IN ACTION

ASHFORD & SIMPSON

MICA PARIS

Radio City Music Hall  
New York, N.Y.

**T**OO BAD THEY CAN'T bottle Ashford & Simpson's love vibe for worldwide distribution. At least everyone at the show Nick Ashford and wife Valerie Simpson gave at Radio City Music Hall June 9 got lifted to the magic A&S plane of shared intimacy.

Ashford's first rap of the night, in which he talked about the couple's new baby daughter, Asia, and thanked fans for their caring cards and letters, essentially admitted the audience into the family. The crowd responded, during the duo's romp down the aisle for "Reach Out And Touch (Somebody's Hand)," by reaching out to them en masse.

The ecstasy of the audience was most evident during a mid-set Motown segment. Here Simpson took over band leader Ray Chew's piano and slyly backed Ashford's reminiscences about working for "Mr. Gordy" with ironic silent-movie-style accompaniment. Then she joined him in a rap version of "Ain't No Mountain High Enough" that was both hilarious and thrilling.

New songs—from the duo's latest Capitol release, "Love Or Physical"—included the singles "I'll Be There For You," "Cookies And Cake," and "Til We Get It Right," which featured spectacular lighting. But the closing "Solid" caused a meltdown when baby Asia was handed up to the surprised parents, who marveled lovingly when the toddler tentatively began to dance.

Poor Mica Paris did not get a soundcheck, and feedback and muffled vocals marred what should have been a big Radio City Music Hall debut by the young British R&B singer. But she showed poise to match her strikingly elegant looks. And the songs she sang from her Island debut, "So Good," were at least served by her wonderful expressive gestures.

JIM BESSMAN

10,000 MANIACS

TIM FINN

Radio City Music Hall  
New York, N.Y.

**N**ATALIE MERCHANT WAS SO mesmerizing at the 10,000 Maniacs' show June 28 at Radio City Music Hall that she could just as well have been performing to tracks. The crowd barely took notice of the band behind her.

The diminutive vocalist captivated the house with sometimes adorable, often frightening, moves, dancing and acting out almost all the songs from the band's new Elektra album, "Blind Man's Zoo," and other crowd faves from the group's two preceding albums.

The performance of "Eat For Two," the band's latest hit on the Modern Rock Tracks chart, was unforgettable, as Merchant dramatized this tragic tale of an unwanted pregnancy with motherly, caressing motions—and then angry elbow smashes against an imaginary restraint. She also avoided eye contact with the audi-

ence, always looking off to the side as if in her own world.

Yet she connected with the crowd. One male fan brought up a bouquet during "A Campfire Song," and Merchant let him sing Michael Stipes' duet part in that broadside against capitalist greed. The rest of the show was a nonstop showcase for Merchant, even though Robert Buck's slide guitar solo caused a hair-spinning frenzy. The show's visual highlight came during "You Happy Puppet," for which Merchant wore an oversized puppet head and sang beneath the costume.

In a touch of humor, she prefaced the encore of "My Sister Rose" with a slow, stuttering, a cappella verse from "My Generation," in honor of the Who's recent sold-out "Tommy" performance at Radio City.

Opener Tim Finn also tried a little humor to flavor the bittersweet vocals and dreamy melodies found on his Capitol debut. The one song he offered from his days with Split Enz, "Six Months In A Leaky Boat," featured a gargling solo from drummer Jerry Marotta. It was either clever or obnoxious, depending on your point of view. The same could be said for Finn's tendency to clip on bits of classic songs to his own tunes: a line from "You Send Me" on to "Rescendo," for example. Yet Finn's set was pleasant overall.

J.B.

DIANA ROSS

Radio City Music Hall  
New York, N.Y.

**D**IANA ROSS DRIFTED through the center aisle of Radio City Music Hall June 18—the opening night of a four-night engagement—riding a cushion of frenzied adulation from her fans. She waved appreciatively and flashed wide, toothy smiles. It was a dazzling entrance.

This diva and pop icon, dressed in one of four glittering gowns she displayed that night, looked as if she had not aged in 15 years. During her set, she invited three or four male admirers on stage to dance and embrace. She recognized friends in the crowd. She fielded requests. Practically everything she did drove the audience wild.

Ross performed several cuts from "Workin' Overtime," the album that marks her return to Motown after an eight-year stint with RCA. But these new songs made no demands on her thin-but-sugary, single-gear voice. Neither did the classic material from her days with the Supremes or her bouncy solo material. A couple of jazz numbers from "Mahogany" and "Lady Sings The Blues" did, though her tones wandered at times.

Still, there was clamor for her glamour. For Ross' fans, visual presentation was king; and Ross will be forever queen.

The Radio City dates kicked off a tour for Ross in support of "Workin' Overtime" that will bring the singer to audiences nationwide through September.

HAVELOCK NELSON

JAZZ AND THE AMERICAN SONG  
JVC Jazz Festival

Carnegie Hall  
New York, N.Y.

**B**OBBOY SHORT SAID he and JVC Festival producer George Wein came up with their idea for "Jazz And The American Song" one afternoon last summer. Though Short—who produced, hosted, and performed at the concert—had a year to put the June 27 show together, the evening failed to live up to its title. The concert was a benefit for the Duke Ellington Memorial Fund and the Duke's work was over-represented—far from a bad thing, but not quite what was advertised. Among the 30 songs performed, there was none by the Gershwins, none by Cole Porter, and only two by Rodgers and Hart.

The Ruby Braff Trio, with guest trombonist Urbie Green, got the show started with thematic coherence. Though they did not sound very good, they played four Irving Berlin tunes. This held out the unfulfilled promise that the other acts might each tackle one of the great American songwriters.

Yet the show had its rewards. Pianist David Frishberg, who with his balding pate, glasses, and raspy, conversational singing seems a combination of Paul Shaffer and Dr. John, accompanied himself on "A Fine Romance" and "A Ship Without Sail." Dave Brubeck played a peppy set to close out the first act, and the Phil Woods Quintet performed four bop charts that did not fit in with the show's bill. Other artists included pianist Marian McPartland.

And thank heavens for the wonderful Rosemary Clooney. Her six-song set, which closed the show, was by far the high point of the evening. Clooney has spent the last few years mining the treasures of American popular songwriting on the Concord label, and her command and control of material is a joy. She is almost in a league with Sinatra as a phraser of classic lyrics. Rodgers and Hart's "I Wish I Were In Love Again," and Burton Lane and E.Y. Harburg's "How Are Things In Glocca Morra"—the latter with a rich, stunning trumpet solo by Warren Vache Jr.—were highlights of Clooney's set, along with her rendition of Ellington's "Sophisticated Ladies."

STEVEN LICHTMAN

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**Kindred Kendalls.** Legendary country duo the Kendalls celebrate several career changes in one spot. They recently released their debut CBS/Epic album, "20 Favorites"; they have a new manager, Bill Isaacs; and they have just signed an exclusive booking agreement with Buddy Lee Attractions. Pictured, from left, are Jeannie Kendall; Royce Kendall; Tony Conway, president, Buddy Lee Attractions; Isaacs; and Buddy Lee, seated.

## Country Video Is Coming Of Age New Survey Says Outlets, Viewership Up

NASHVILLE The latest survey by Aristo Video Promotions here—concluded June 30—says that the number of outlets continues to increase for country music videos and that radio is finding more uses for the clips. The study also asserts that the growth of low-power television stations in major markets and the expansion of many cable systems from 36 to 55 channels spell good news for country videos.

Aristo services and promotes videos for about half of Nashville's major country labels, as well as for selected indie and gospel record companies.

Such established outlets as Country Music Television and The Nash-

ville Network are also steadily enlarging their viewership, the report says. CMT, according to the survey, now reaches more than 13 million people, including 350,000 subscribers in Canada. "With its rotation structure and its extended library life of clips," the report notes, "CMT offers the opportunity for over 1,000 airings of any given clip in its first year of release if that clip reaches heavy-rotation status."

While The Nashville Network has not scheduled more time for videos, its two regular video shows—"Video-country" and "Country Clips"—have the potential to reach 45.4 million homes. In addition, 13 "Video-country" shows are being broadcast in Italy this year, according to the Aristo study.

This fall, VH-1 will begin airing a country segment, the report notes. A spokeswoman at VH-1 confirms that a half-hour country segment is on the drawing boards and that it will probably air daily. Neither a title nor debut date has been determined, she says.

Other growth areas, the study contends, are regionally syndicated shows, national satellite programming services, the Armed Forces Network, Canada's MuchMusic channel, video pools, video jukeboxes, individual nightclubs, regional outlets, and radio stations.

Two regionally syndicated video programs—"The Country Record Guide" and "Hit Video Country"—cover 42 markets in the Northeast, the mid-Atlantic, and the South.

Ten video pools, according to the survey, now service country reels to more than 1,100 locations. Eight of these have expanded the length of their country compilations or increased the frequency of country reel distribution in the past year.

Rowe International uses 38 clips monthly on its country reel and services it to 350 jukebox locations.

At least 70 regional outlets, the re-

port continues, program country videos. Of these, 31 are in the South, 19 in the Midwest, 11 in the East, and nine in the West.

Aristo polled 210 radio stations that report their playlists to trade publications to see if videos were making any impact on their programming or promotional activity.

Among the 55 stations that responded, 36 said videos had influenced their decision to program singles; 40 said videos had generated requests for records before radio had aired the songs in their markets; and 48 said they want to be serviced with

(Continued on next page)

## WE Fest Expects Record Crowd

NASHVILLE Promoters of the seventh annual WE Fest outdoor concert, scheduled for Aug. 4-6, are anticipating a three-day crowd that will surpass the record of 72,000 ticket-buyers set last year. The festival will be held at the Soo Pass Ranch near Detroit Lakes, Minn.

Headlining this year's event are Alabama, Ronnie Milsap, the Judds, Tanya Tucker, Restless Heart, Asleep At The Wheel, John Anderson, the Desert Rose Band, Exile, and Gary Morris.

Supporting acts include Old Friends, Molly & the Heymakers, Deb Nienow & Wheels, Live & Kicking, the Cheyenne Band, the Nielsen-White Band, Salt Creek, the Muddy Water Band, Too True (featuring Mary Jane Alm), the Doc Holliday Band, High Noon, Errol Ranville, Burbank Station, the Back Behind The Barn Boys, and Chuck Schumacher.

Additional information is available at 800-556-0033 (outside Minnesota) and 612-333-5577.

## Condemns New 10-In-A-Row Format In Scathing Letter Listener Blasts Heartland Country Station

**MAILBAG: LETTER FROM THE HEARTLAND.** A thought-provoking, incisive letter from a country music radio listener reached Nashville Scene. **Loretta Nelson** of Naperville, Ill., points to problems that are reaching a boiling point:

"I'm in a listening area where I can pick up three country radio stations—one is broadcast from the third largest market in the U.S. and the other two are broadcast from networks (SMN and TNNR). . . . For the brief period of a year, the major-market station was exciting, creative, and innovative. There was something to look forward to every day. There were concerts devoted to a particular artist, or an album, or a country music theme, and a short feature devoted to what's new in country music releases on Wednesday afternoons. On the weekends, there were syndicated features of an oldies show, a countdown, and a live call-in. Plus there were off-air services such as a newsletter and a concert line. The best part was that the station allowed its DJs to show their personality.

"The station, [however], was plagued by flat ratings. New owners came along, as well as new management. The best morning man I have ever heard, **Deano Day**, was fired. And another creative station could be kissed goodbye.

"In its place, we have 10-in-a-row, a playlist of only 30 currents, and the DJ can talk for about 15 seconds after every four songs. Can anybody say anything that is insightful, vital, or just plain entertaining in 15 seconds or less? The only features that are left are listener-request hours, the countdown, and the live call-in show. But to hear **Bob Kingsley's** No. 1 song requires staying up until 1 in the morning. The concert line exists, but it has not been mentioned on the air for over a year (nor has Kingsley's "American Country Countdown"). Why keep a service or syndication if you don't tell the listeners it exists?

"When I inquired as to the reason for 10-in-a-row, I was told that some listeners like to tape the station, and therefore [the station] wanted no commercial interruption in that period, nor would they talk over the music. I couldn't believe my ears! . . . Consider the effects of this practice on country artists. Country listeners are known not to buy as much recorded music as their rock/pop counterparts. Any station format that broadcasts lengthy commercial-free sweeps and little DJ involvement encourages taping and decreased sales of country music. How many artists, especially the newer, struggling ones, have given up on

a country music career because of paltry sales? How many independent labels have given up the ghost because of declining sales? And what about our traditional radio heroes trying to make a comeback? The loss of a few sales (multiplied by listeners taping in every market) could spell the difference between life or death to a label, an artist, or even a 'go/no-go' decision to make more albums. The newer artists and the independent labels are the future of this industry, and we shouldn't hinder them in their infancy.

"The country listener is usually an adult who turns to country music in his 30s after growing up on rock'n'roll. As a result, he has no background or knowledge of country music and has to rely on radio for it. Knowing and hearing both the song's title and the artist's name not only aids in enjoyment of the

song, but also helps in the marketplace.

"The country audience is becoming fragmented, not in terms of musical styles yet, but in terms of presentation. No longer do I punch in one country station and listen for 10 hours a day. When I want to be actively involved (mentally, emotionally, and spiritually), I listen to a station that communicates. The DJ host is talking to me one-on-one, and he has the time to use his wit and humor so I can enjoy the music and anything else of interest he wants to say. When I want to do my homework, I'll turn on 10-in-a-row and use it as background noise. Now, which station do you think I'll be loyal to and grow to love? Consider 'Good Morning, Vietnam.' Did [the DJ's] listeners love him because he played 10-12-15 in a row, or because he showed true warmth, concern, and personality for his audience? I rest my case."

And a very good case it is, Ms. Nelson. Any response from Chicago-area radio?

**NEWS NOTES:** **George Strait** received a special award during his homecoming concert at Southwest Texas State Univ., with proceeds going to his George Strait Endowment Fund and the Texas Special Olympics. **Cathy Lawrence**, Texas Special Olympian of the year, presented the MCA artist with a gold medal saluting his efforts for the organization . . . Epic artist **Linda Davis** has recorded a country version of the Pepsi Generation jingle with producer **David Briggs** at his House of David studio . . . **Charley Pride** has taken on the role of golf instructor for his debut appearance on Lifetime Cable's magazine show, "Attitudes."



by Gerry Wood



## Jim Halsey Co. Staging Country Concert In Japan

NASHVILLE The Jim Halsey Co. here will stage the First Annual Country Gold Concert in Kumamoto, Japan, Sept. 23. Halsey is also serving as exclusive booking agent for the event, which will feature performances by Roger Miller, Bill Monroe & the Bluegrass Boys, Michael Johnson, the Wagoners, Hank Thompson, Wanda Jackson, Pride Of America (a clogging duo), and Charlie Nagatani & the Western Cannonballs.

Nagatani, a Japanese native who has been performing country music in his homeland for more than 30 years, is the primary coordinator for the show. He also owns a country music nightclub in Kumamoto, a city of 600,000 in southern Japan.

The concert will be held at Aspecta, an outdoor venue capa-

ble of accommodating 50,000 people. Nagatani, who discussed the show at a press conference held at the Country Music Assn. here, said organizers are aiming for a crowd of at least 20,000 the first year. He conceded that country music is of relatively minor interest in Japan now.

While the budget for staging and promoting the concert is still being figured out, Nagatani says that approximately 40% of the costs will be covered by the local government, 40% by him, and 20% by private sponsors.

Tickets will be priced at 3,000 yen—or about \$20—each. According to a statement issued by the CMA, the average jazz festival ticket in Japan is about \$50, while hotel dinner shows that feature American country acts are tagged at \$250 each or more.

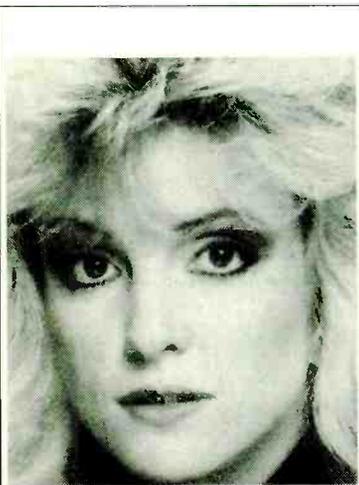
## COUNTRY VID MATURES

(Continued from preceding page)

videos on a regular basis.

Artists whose videos led to early requests for radio play, the respondents specified, included Clint Black ("Better Man"), Dolly Parton ("Why'd You Come In Here Lookin' Like That"), Kenny Rogers ("Planet Texas"), Hank Williams Jr. ("There's A Tear In My Beer"), Reba McEntire ("Cathy's Clown"), Lionel Cartwright ("Give Me His Last Chance"), Becky Hobbs ("Jones On The Jukebox"), Lorrie Morgan ("Dear Me"), Suzy Bogguss ("Somewhere Between"), and Mason Dixon ("When Karen Comes Around").

Besides familiarizing station personnel with new acts and material, radio respondents said they used videos for listening parties, training new sales people, remote broadcasts, club and local television tie-ins, and contest prizes. Most stations, however, reported that they have no additional uses for videos. **EDWARD MORRIS**



DIANNE DAVIS

## NEW ON THE CHARTS

Tennessee native Dianne Davis makes her debut on Billboard's Hot Country Singles chart with "Baby Don't Go," written by Karla Bonoff and Kenny Edwards.

Born in Celina, Tenn., Davis, the youngest of 10 children, spent much of her childhood performing at home with her family. After graduating from high school, she sang professionally in a band called Southern Image, which played throughout Nashville; later she was invited to make guest appearances on cable television's Nashville Network.

Davis made a name for herself as opening act for such established performers as Keith Whitley and Lynn Anderson. She caught the attention of Mike Wood, a Merit Music Publishing Co. executive who agreed to represent her as a songwriter. Wood is responsible for introducing her to 16th Avenue Records, her current label.

Along with Wood, Norro Wilson produced Davis' first album, which is scheduled for release early next year. **JIM RICHLIANO**

# DEAN DILLON

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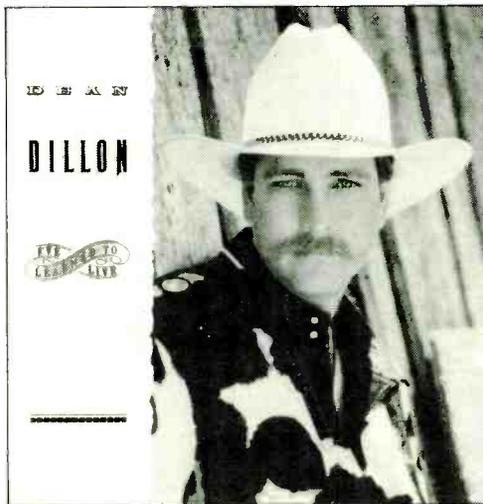
saves a little magic for himself

on his new album



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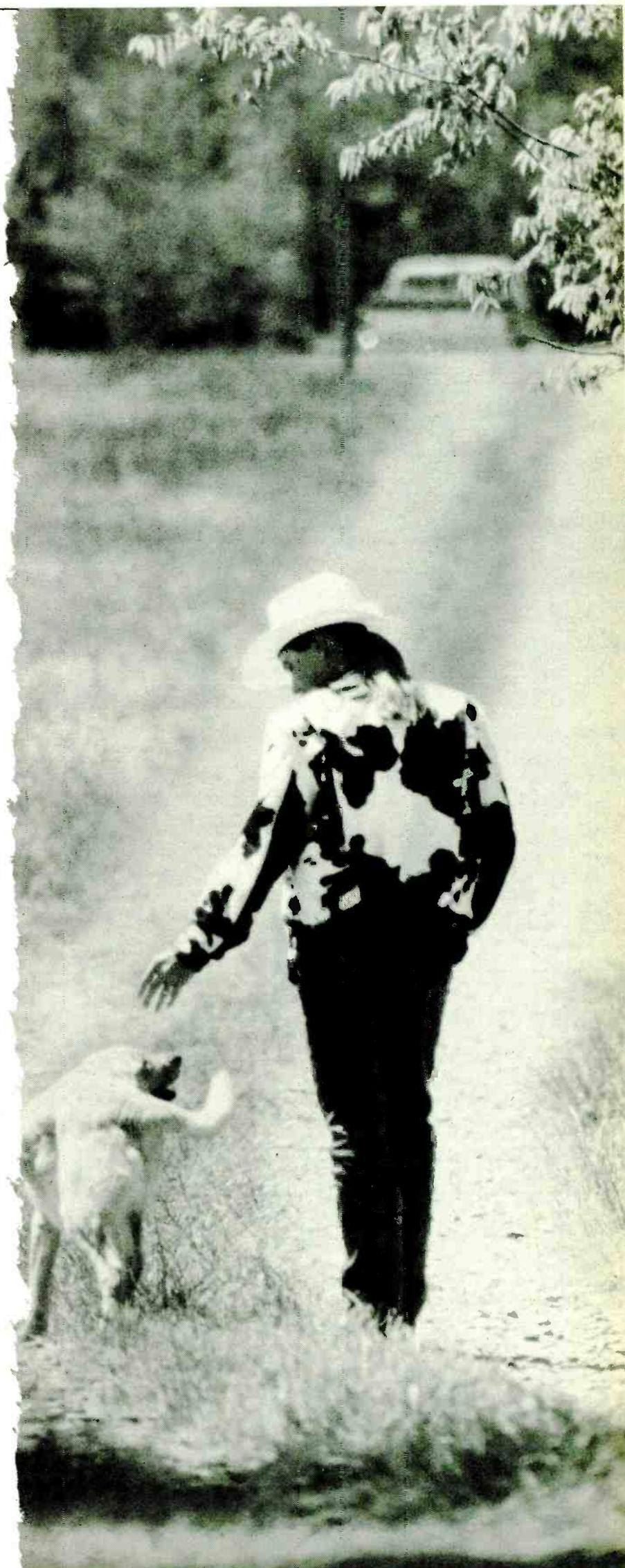
"It's Love That Makes You Sexy."



Produced by Randy L. Scruggs and Dean Dillon.



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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	14	★★ <b>NO. 1</b> ★★ <b>WHY'D YOU COME IN HERE LOOKIN' LIKE THAT</b> R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
2	5	10	11	<b>TIMBER I'M FALLING IN LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
3	8	13	12	<b>SUNDAY IN THE SOUTH</b> R.HALL, R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
4	2	3	16	<b>SHE'S GOT A SINGLE THING IN MIND</b> J.BOWEN, C.TWITTY, D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
5	4	4	16	<b>ONE GOOD WELL</b> D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
6	7	11	13	<b>MORE THAN A NAME ON A WALL</b> J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
7	11	15	11	<b>ARE YOU EVER GONNA LOVE ME</b> C.WATERS, H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
8	12	14	12	<b>LOVE HAS NO RIGHT</b> N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
9	13	17	11	<b>ANY WAY THE WIND BLOWS</b> SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22955
10	1	2	13	<b>CATHY'S CLOWN</b> J.BOWEN, R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
11	14	18	11	<b>I'M STILL CRAZY</b> B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
12	16	21	9	<b>THIS WOMAN</b> H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
13	17	22	7	<b>I WONDER DO YOU THINK OF ME</b> G.FUNDIS, K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
14	15	20	12	<b>NEVER GIVIN' UP ON LOVE</b> S.GIBSON, J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
15	6	7	15	<b>YOU AIN'T GOING NOWHERE</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
16	20	24	9	<b>NOTHING I CAN DO ABOUT IT NOW</b> F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
17	21	25	8	<b>HONKY TONK HEART</b> P.WORLEY, E.SEAY (J.PHOTOGLIO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
18	22	26	6	<b>ABOVE AND BEYOND</b> T.BROWN, R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
19	24	28	8	<b>GIVE ME HIS LAST CHANCE</b> T.BROWN, S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
20	23	27	11	<b>AND SO IT GOES</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
21	25	32	5	<b>LET ME TELL YOU ABOUT LOVE</b> B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
22	9	9	17	<b>DEAR ME</b> B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
23	27	29	6	<b>PROMISES</b> K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
24	28	35	6	<b>I GOT DREAMS</b> J.BOWEN, S.WARINER (S.WARINER, B.LABOUTY)	STEVE WARINER MCA 53665
25	10	1	15	<b>WHAT'S GOING ON IN YOUR WORLD</b> J.BOWEN, G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
26	30	33	7	<b>DON'T YOU</b> W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
27	32	41	4	<b>KILLIN' TIME</b> J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
28	19	12	20	<b>MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)</b> A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
29	34	40	6	<b>(I WISH I HAD A) HEART OF STONE</b> K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
30	18	6	15	<b>HOUSTON SOLUTION</b> R.MILSAP, R.GALBRAITH, T.COLLINS (P.OVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7
31	33	38	10	<b>CROSS MY BROKEN HEART</b> W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
32	38	44	5	<b>FINDERS ARE KEEPERS</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
33	37	43	5	<b>HELLO TROUBLE</b> P.WORLEY, E.SEAY (E.MCDUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
34	35	39	7	<b>THE COAST OF COLORADO</b> J.BOWEN, S.ewing (S.ewing, M.D.BARNES)	SKIP EWING MCA 53663
35	39	45	4	<b>ACT NATURALLY</b> J.CRUTCHFIELD, J.SHAW (V.MORRISON, J.RUSSELL)	◆ BUCK OWENS AND RINGO STARR CAPITOL 44409
36	26	8	16	<b>IN A LETTER TO YOU</b> B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
★★★ POWER PICK/AIRPLAY ★★★					
37	44	95	3	<b>LIVING PROOF</b> S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
38	43	49	6	<b>YOU'LL NEVER BE SORRY</b> T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
39	54	—	2	<b>SAY WHAT'S IN YOUR HEART</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
40	45	48	7	<b>THE HURTIN' SIDE</b> B.MONTGOMERY (M.REID, R.BOURKE)	◆ SHELBY LYNNE EPIC 34-68942/CBS
41	46	51	5	<b>FOOL'S PARADISE</b> R.BAKER (G.NELSON, P.NELSON)	◆ LARRY BOONE MERCURY 874 538-7
42	31	19	17	<b>HOW DO</b> J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
43	29	16	15	<b>HEAVEN ONLY KNOWS</b> R.BENNETT, E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
44	36	23	18	<b>LOVIN' ONLY ME</b> R.SKAGGS, S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68933/CBS
45	50	59	6	<b>FULL MOON FULL OF LOVE</b> G.PENNY, B.MINK, K.D.LANG (L.PRESTON, J.SMITH)	K.D.LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
46	48	55	5	<b>TOO MUCH MONTH AT THE END OF THE MONEY</b> H.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
47	55	76	3	<b>THE JUKEBOX PLAYED ALONG</b> P.WORLEY, E.SEAY, G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
48	40	31	17	<b>COME FROM THE HEART</b> A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
49	57	85	3	<b>DADDY AND HOME</b> J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
50	61	90	3	<b>A BETTER LOVE NEXT TIME</b> M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	52	56	7	<b>CALIFORNIA BLUE</b> J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
52	58	83	3	<b>HARD LUCK ACE</b> J.BOWEN, J.STROUD, L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
53	56	61	6	<b>YOU AIN'T DOWN HOME</b> S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
54	63	75	4	<b>YOU JUST CAN'T LOSE 'EM ALL</b> W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
55	59	65	4	<b>THAT'LL BE THE LAST THING</b> T.BROWN (J.HOUSE, D.GIBSON, C.KARP)	JAMES HOUSE MCA 53669
56	60	66	4	<b>YOUR OLD FLAME'S GOIN' OUT TONITE</b> J.BOWEN, C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
57	42	30	17	<b>UP AND GONE</b> P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
58	41	37	11	<b>CALLIN' BATON ROUGE</b> W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
59	62	63	6	<b>THE WAY I WANT TO GO</b> D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
60	49	52	6	<b>MIRROR MIRROR</b> T.COLLINS (P.THOMAS, B.P.BARKER)	BARBARA MANDRELL CAPITOL 44383
61	67	74	4	<b>THERE I'VE SAID IT AGAIN</b> L.BUTLER (R.EVANS, D.MANN)	MICKEY GILLEY AIRBORNE 75740
62	70	89	3	<b>SHE'S THERE</b> H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
63	79	—	2	<b>WRITING ON THE WALL</b> B.SHERRILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
64	72	96	3	<b>BENEATH THE TEXAS MOON</b> J.LEOL, M.LEE (J.C.CROWLEY, J.WESLEY ROUTH)	◆ J.C. CROWLEY RCA 9012-7
65	78	98	3	<b>ANGER AND TEARS</b> S.BUCKINGHAM (R.SMITH, C.CHASE)	◆ RUSSELL SMITH EPIC 34-68964/CBS
66	91	—	2	<b>YOU GOT THE JOB</b> W.MASSEY, J.COTTON (L.MARTINE, JR.)	CHARLY MCCLAIN MERCURY 872 998-7
67	64	47	19	<b>BEYOND THOSE YEARS</b> J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
68	47	36	11	<b>PLANET TEXAS</b> J.E.NORMAN (J.A.PARKS II)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
69	81	—	2	<b>WHEN WILL THE FIRES END</b> R.PENNINGTON (R.BALL, J.SHOFFNER)	MATT BENSON STEP ONE 406
70	74	80	5	<b>I FEEL LIKE HANK WILLIAMS TONIGHT</b> J.J.WALKER, J.ROONEY (C.WALL)	◆ JERRY JEFF WALKER TRIED & TRUE 1698/RYKO
★★★ HOT SHOT DEBUT ★★★					
71	NEW ▶	1	1	<b>DO YOU FEEL THE SAME WAY TOO?</b> R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7
72	51	34	13	<b>TURN OF THE CENTURY</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, O.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
73	NEW ▶	1	1	<b>TWIST OF FATE</b> A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	◆ CEE CEE CHAPMAN CURB 10547
74	85	99	3	<b>PLEASE TELL HER THAT I SAID HELLO</b> J.KENNEDY (M.SHEPSTONE, P.DIBBENS)	BOBBY VINTON CURB 10541
75	NEW ▶	1	1	<b>IF YOU HAD A HEART</b> J.STROUD, J.RUTENSCHROER, T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
76	92	—	2	<b>BABY DON'T GO</b> N.WILSON, M.WOOD (K.BONOFF, K.EDWARDS)	DIANNE DAVIS 16TH AVENUE 70430
77	68	58	21	<b>THEY RAGE ON</b> K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
78	71	50	18	<b>SOWIN' LOVE</b> J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
79	93	—	2	<b>NOT FADE AWAY</b> COCHISE PROD. (C.HARDIN, N.PETTY)	TRISH LYNN OAK 1062
80	69	69	5	<b>WHO'LL TURN OUT THE LIGHTS</b> R.MCDOWELL, J.MEADOR (W.KEMP, M.WICKERY)	RONNIE MCDOWELL CURB 10544
81	NEW ▶	1	1	<b>LET IT BE YOU</b> R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34-68955/CBS
82	75	62	20	<b>I DON'T WANT TO SPOIL THE PARTY</b> R.CASH, R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
83	NEW ▶	1	1	<b>BACK TO STAY</b> T.COLLINS (K.STEGALL, J.RODRIGUEZ)	JOHNNY RODRIGUEZ CAPITOL 44403
84	86	77	10	<b>I LOVE THE WAY HE LEFT YOU</b> J.STROUD, L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
85	65	46	7	<b>BUENAS NOCHES FROM A LONELY ROOM</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
86	77	68	25	<b>LIKE FATHER LIKE SON</b> T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
87	NEW ▶	1	1	<b>JUST ANOTHER MISERABLE DAY</b> N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANAK, N.LARKIN)	◆ BILLY "CRASH" CRADDOCK ATLANTIC 7-88851
88	NEW ▶	1	1	<b>I GUESS BY NOW</b> G.KENNEDY, A.DQWNING (A.DOWNING)	BIG AL DOWNING DOOR KNOB 328
89	76	60	21	<b>LOVE OUT LOUD</b> E.GORDY, JR., R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
90	53	42	16	<b>HOLE IN MY POCKET</b> S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
91	66	53	7	<b>SIT A LITTLE CLOSER</b> E.GORDY, JR. (M.WARDEN, M.PALERMO)	◆ WAGONEERS A&M 1435/RCA
92	88	54	7	<b>THE ONLY THING BLUER THAN HIS EYES</b> J.BOWEN, J.STROUD (B.BROOKSHIRE, J.HALE)	◆ JONI HARMS UNIVERSAL 66012
93	NEW ▶	1	1	<b>WHEN DADDY DID THE DRIVING</b> D.O'BITS, J.L.WALLACE (C.THOMPSON)	CHRIS & LENNY HAPPY MAN 821
94	94	94	18	<b>5:01 BLUES</b> M.HAGGARD, M.YEARY (J.TWEL, M.GARVIN)	MERLE HAGGARD EPIC 34-68998/CBS
95	NEW ▶	1	1	<b>TO A SAN ANTONIO ROSE</b> D.J.FONTANA, J.D.LAWRENCE, R.FITZ (J.D.LAWRENCE)	STEVE DOUGLAS DORMAN PRODUCTIONS 98915
96	NEW ▶	1	1	<b>ANCIENT HISTORY</b> J.COOK, C.DAVIS, B.ROWAN (I.STANTON, W.P.WALKER)	SUSAN LEDFORD PROJECT ONE 6189
97	96	—	2	<b>I JUST CAME IN HERE (TO LET A LITTLE HURT OUT)</b> G.KENNEDY (M.PHILLIPS, D.ZEPF)	SANDY ELLWANGER DOOR KNOB 326
98	90	64	19	<b>CALL ON ME</b> J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
99	89	71	10	<b>BEFORE THE HEARTACHE ROLLS IN</b> B.LLOYD, R.FOSTER, R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 8942-7
100	95	82	11	<b>NEVER HAD A LOVE SONG</b> J.BOWEN, G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011

○ 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

**NEW ARTISTS BREAK THROUGH:** Worthy of note is the emergence of several new artists in the upper reaches of the Hot Country Singles chart. In the last three months, no fewer than six new artists made the top quarter of the chart for the first time, effectively squelching the persistent complaint from some record promoters that "we can't break a new act because radio plays fewer and fewer new records." Three of these made the top 10—**Clint Black's** "Better Man" (RCA) was No. 1, **Garth Brooks'** "Much Too Young (To Feel This Damn Old)" (Capitol) was No. 8, and **Lorrie Morgan's** "Dear Me" (RCA) hit No. 9. Also breaking through were **Lionel Cartwright's** "Like Father, Like Son" (MCA), which went to No. 14; **Mary Chapin Carpenter's** "How Do" (Columbia) at No. 19; and **James House's** "Don't Quit Me Now" (MCA), which peaked at No. 25.

New releases by Cartwright ("Give Me His Last Chance") and Black ("Killin' Time") are already high on the chart—at No. 19 and No. 27, respectively.

In several cases, the heavy airplay these singles have generated translates into brisk sales on debut album packages as well. A check of the Top Country Albums chart shows Black's "Killin' Time" at No. 7, Morgan's "Leave The Light On" at No. 29, Brooks' self-titled set at No. 30, and Cartwright's eponymous collection at No. 48.

**WILLIE NELSON'S** "Nothing I Can Do About It Now" (Columbia), charted at No. 16, is proving to be his most successful solo single since "Living In The Promiseland" three years ago. "It's just doing great in this market," says MD J.D. Cannon, WFMS Indianapolis.

Adds PD/MD Mike Mitchell, KDJW Amarillo, Texas, "Nelson is taking some big jumps on my chart—he's hot out here."

Mitchell also mentions positive response to "There's A Star Spangled Banner" by Ray Stevens (MCA). "You can't go wrong with a record like this," he says. "Anybody brave enough to say anything against the flag down here would soon be swinging from a tree somewhere."

**KKAT** Salt Lake City listeners are responding to **Baillie & the Boys'** "(I Wish I Had A) Heart Of Stone" (RCA), says MD Jim Mickelson. "We're getting a lot of early phone action on it; looks like it will be big."

"They have a streak going here," says PD Bob Barnett, WBEE Rochester, N.Y. "They have a good sound and people can really relate to this song." B&TB are charted at No. 29.

Another relate-able song, says Barnett, is **George Jones'** "Writing On The Wall" (Epic), now at No. 63. "When we tested it, we got tremendous response, absolutely no negatives—so we added it immediately."

**ALBUM ACTION:** **Eddy Raven's** "Bayou Boys" cut from "Temporary Sanity" (Universal) is playing at KHAK Cedar Rapids, Iowa, says MD Jeff Winfield. "Our listeners really like it; I think it would be a hit single."

PD Tim Wall, KKIX Fayetteville, Ark., cites good phone action on "Grandpa Was A Carpenter," by **John Prine**, and **Johnny Cash's** "Life's Railway To Heaven," both from the **Nitty Gritty Dirt Band's** "Will The Circle Be Unbroken, Vol. II" set on Universal.

## 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
<b>LIVING PROOF</b>					
RICKY VAN SHELTON COLUMBIA	6	19	24	49	124
SAY WHAT'S IN YOUR HEART RESTLESS HEART RCA	5	25	19	49	103
DO YOU FEEL THE SAME... BECKY HOBBS RCA	1	10	18	29	29
DADDY AND HOME TANYA TUCKER CAPITOL	2	7	17	26	76
WRITING ON THE WALL GEORGE JONES EPIC	4	9	12	25	43
THE JUKEBOX PLAYED ALONG GENE WATSON WARNER BROS	2	4	18	24	80
A BETTER LOVE NEXT TIME MERLE HAGGARD EPIC	2	10	9	21	69
FINDERS ARE KEEPERS HANK WILLIAMS, JR. WARNER/CURB	6	9	5	20	136
HARD LUCK ACE LACY J. DALTON UNIVERSAL	1	5	13	19	75
KILLIN' TIME CLINT BLACK RCA	5	9	3	17	155

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 AUGUST 5, 1989

# Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

**Charlotte** P.D.: Paul Johnson

- 2 Conway Twitty, She's Got A Single Thing In Mind
- 3 Don Williams, One Good Well
- 4 Shenandoah, Sunday In The South
- 5 The Statler Brothers, More Than A Name On A Wall
- 6 George Strait, What's Going On In Your World
- 7 Vern Gosdin, I'm Still Crazy
- 8 Billy Joe Royal, Love Has No Right
- 9 Keith Whitley, I Wonder Do You Think Of Me
- 10 Southern Pacific, Any Way The Wind Blows
- 11 Holly Dunn, Are You Ever Gonna Love Me
- 12 Willie Nelson, Nothing I Can Do About It Now
- 13 Suzy Bogguss, Cross My Broken Heart
- 14 Randy Travis, Promises
- 15 Dolly Parton, Why'd You Come In Here Lookin' Li
- 16 Garth Brooks, Much Too Young (To Feel This Damn Old)
- 17 Chris Hillman & Roger McGuinn, You Ain't Going
- 18 Patty Loveless, Timber I'm Falling In Love
- 19 The Desert Rose Band, Hello Trouble
- 20 Highway 101, Honky Tonk Heart
- 21 Rodney Crowell, Above And Beyond
- 22 Hank Williams, Jr., Finders Are Keepers
- 23 Clint Black, Killin' Time
- 24 Lionel Cartwright, Give Me His Last Chance
- 25 The Judds, Let Me Tell You About Love
- 26 Baillie And The Boys, (I Wish I Had A) Heart Of Stone
- 27 K.T. Oslin, This Woman
- 28 The Forester Sisters, Don't You
- 29 Steve Wariner, I Got Dreams
- 30 EX Ricky Van Shelton, Living Proof
- EX George Jones, Writing On The Wall

**Nashville** P.D.: Bruce Sherman

- 2 The Oak Ridge Boys, Beyond Those Years
- 3 Reba McEntire, Cathy's Clown
- 4 George Strait, What's Going On In Your World
- 5 Lorrie Morgan, Dear Me
- 6 Paul Overstreet, Sowin' Love
- 7 Kathy Mattea, Come From The Heart
- 8 Eddy Raven, In A Letter To You
- 9 Vern Gosdin, I'm Still Crazy
- 10 The Statler Brothers, More Than A Name On A Wall
- 11 Keith Whitley, I Wonder Do You Think Of Me
- 12 Ronnie Milsap, Houston Solution
- 13 Don Williams, One Good Well
- 14 Chris Hillman & Roger McGuinn, You Ain't Going
- 15 Garth Brooks, Much Too Young (To Feel This Damn Old)
- 16 Shenandoah, Sunday In The South
- 17 Billy Joe Royal, Love Has No Right
- 18 Earl Thomas Gossley, Love Out Loud
- 19 Southern Pacific, Any Way The Wind Blows
- 20 Conway Twitty, She's Got A Single Thing In Mind
- 21 Dolly Parton, Why'd You Come In Here Lookin' Li
- 22 Skip Ewing, The Gospel According To Luke
- 23 Holly Dunn, Are You Ever Gonna Love Me
- 24 Rodney Crowell, Above And Beyond
- 25 The Statler Brothers, More Than A Name On A Wall
- 26 Lionel Cartwright, Give Me His Last Chance
- 27 Steve Wariner, Where Did I Go Wrong
- 28 EX Michael Martin Murphey, Never Givin' Up On Love
- 29 EX Steve Wariner, I Got Dreams
- 30 EX John Denver/Nitty Gritty Dirt Band, And So It G
- EX Highway 101, Honky Tonk Heart

**St. Paul** P.D.: David Malmberg

- 11 Dolly Parton, Why'd You Come In Here Lookin' Li
- 12 Chris Hillman & Roger McGuinn, You Ain't Going
- 3 Reba McEntire, Cathy's Clown
- 4 Patty Loveless, Timber I'm Falling In Love
- 5 Don Williams, One Good Well
- 6 Eddy Raven, In A Letter To You
- 7 Kathy Mattea, Come From The Heart
- 8 Shenandoah, Sunday In The South
- 9 Lorrie Morgan, Dear Me
- 10 Garth Brooks, Much Too Young (To Feel This Damn Old)
- 11 Lionel Cartwright, Give Me His Last Chance
- 12 Conway Twitty, She's Got A Single Thing In Mind
- 13 Holly Dunn, Are You Ever Gonna Love Me
- 14 The Statler Brothers, More Than A Name On A Wall
- 15 Steve Wariner, I Got Dreams
- 16 Emmylou Harris, Heaven Only Knows
- 17 Southern Pacific, Any Way The Wind Blows
- 18 John Denver/Nitty Gritty Dirt Band, And So It G
- 19 A Ricky Skaggs, Lovin' Only Me
- 20 Billy Joe Royal, Love Has No Right
- 21 K.T. Oslin, This Woman
- 22 Vern Gosdin, I'm Still Crazy
- 23 Skip Ewing, The Coast Of Colorado
- 24 Mary Chapin Carpenter, How Do
- 25 Clint Black, Killin' Time
- 26 EX The Forester Sisters, Don't You
- 27 EX Keith Whitley, I Wonder Do You Think Of Me
- 28 EX Baillie And The Boys, (I Wish I Had A) Heart Of Stone
- 29 EX Willie Nelson, Nothing I Can Do About It Now
- 30 EX Rodney Crowell, Above And Beyond
- EX Randy Travis, Promises
- EX EX Shelby Lynne, The Hurtin' Side
- EX EX The Desert Rose Band, Hello Trouble
- EX EX Suzy Bogguss, Cross My Broken Heart
- A Highway 101, Honky Tonk Heart
- A Hank Williams, Jr., Finders Are Keepers
- A The Judds, Let Me Tell You About Love

**Little Rock** P.D.: Ray Randall

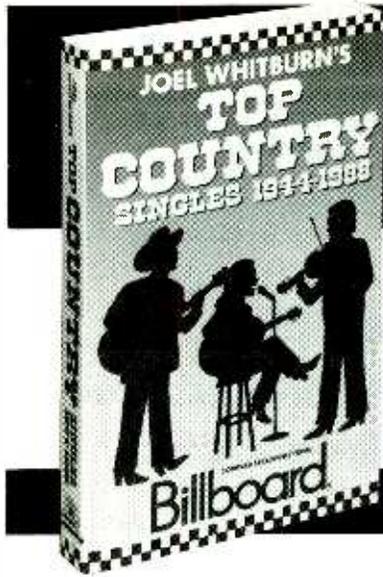
- 2 Ronnie Milsap, Houston Solution
- 3 Conway Twitty, She's Got A Single Thing In Mind
- 1 Reba McEntire, Cathy's Clown
- 4 Garth Brooks, Much Too Young (To Feel This Damn Old)
- 5 Don Williams, One Good Well
- 6 Shenandoah, Sunday In The South
- 7 Eddy Raven, In A Letter To You
- 8 George Strait, What's Going On In Your World
- 9 Ricky Skaggs, Lovin' Only Me
- 10 Lionel Cartwright, Like Father Like Son
- 11 Patty Loveless, Timber I'm Falling In Love
- 12 Dolly Parton, Why'd You Come In Here Lookin' Li
- 13 Southern Pacific, Any Way The Wind Blows
- 14 The Statler Brothers, More Than A Name On A Wall
- 15 Chris Hillman & Roger McGuinn, You Ain't Going
- 16 Keith Whitley, I Wonder Do You Think Of Me
- 17 Billy Joe Royal, Love Has No Right
- 18 Kathy Mattea, Come From The Heart
- 19 Holly Dunn, Are You Ever Gonna Love Me
- 20 Lorrie Morgan, Dear Me
- 21 Michael Martin Murphey, Never Givin' Up On Love
- 22 K.T. Oslin, This Woman
- 23 The McCarters, Up And Gone
- 24 Vern Gosdin, I'm Still Crazy
- 25 Willie Nelson, Nothing I Can Do About It Now
- 26 The Oak Ridge Boys, Beyond Those Years
- 27 Highway 101, Honky Tonk Heart
- 28 Lionel Cartwright, Give Me His Last Chance
- 29 The Judds, Let Me Tell You About Love
- 30 Skip Ewing, The Coast Of Colorado
- 31 Baillie And The Boys, (I Wish I Had A) Heart Of Stone
- 32 Rodney Crowell, Above And Beyond
- 33 Clint Black, Killin' Time
- 34 The Forester Sisters, Don't You
- 35 Ricky Van Shelton, Living Proof
- 36 Randy Travis, Promises
- 37 Steve Wariner, I Got Dreams
- 38 John Denver/Nitty Gritty Dirt Band, And So It G
- 39 Hank Williams, Jr., Finders Are Keepers
- A30 Russell Smith, Anger And Tears
- A Daniele Alexander, She's There

**Chicago** P.D.: J.D. Spangler

- 2 Dolly Parton, Why'd You Come In Here Lookin' Li
- 1 The Statler Brothers, More Than A Name On A Wall
- 3 Patty Loveless, Timber I'm Falling In Love
- 4 Don Williams, One Good Well
- 5 Reba McEntire, Cathy's Clown
- 6 Lorrie Morgan, Dear Me
- 7 Garth Brooks, Much Too Young (To Feel This Damn Old)
- 8 Shenandoah, Sunday In The South
- 9 Keith Whitley, I Wonder Do You Think Of Me
- 10 Vern Gosdin, I'm Still Crazy
- 11 Ronnie Milsap, Houston Solution
- 12 Southern Pacific, Any Way The Wind Blows

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	ASCAP/HL
ABOVE AND BEYOND (Tree, BMI) HL	ASCAP/Brio Blues, ASCAP) CPP
ACT NATURALLY (Tree, BMI) HL	ASCAP/HL
ANCIENT HISTORY (Cedarwood, BMI)	ASCAP/HL
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM	ASCAP/HL
ANGER AND TEARS (MCA, ASCAP)	ASCAP/HL
ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	ASCAP/HL
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP	ASCAP/HL
BABY DON'T GO (Seagrape, BMI/Valgovind, BMI)	ASCAP/HL
BACK TO STAY (Tom Collins, BMI/Johnny Rodriguez, BMI)	ASCAP/HL
BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) CPP	ASCAP/HL
BENEATH THE TEXAS MOON (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP)	ASCAP/HL
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	ASCAP/HL
BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	ASCAP/HL
BUENAS NOCHES FROM A LONELY ROOM (Coal Dust West, BMI)	ASCAP/HL
CALIFORNIA BLUE (Orbisons, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP) HL/CPP	ASCAP/HL
CALL ON ME (Irving, BMI) CPP	ASCAP/HL
CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL	ASCAP/HL
CATHY'S CLOWN (Acuff-Rose, BMI) CPP	ASCAP/HL
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	ASCAP/HL
COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL	ASCAP/HL
CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	ASCAP/HL
DADDY AND HOME (Peer International, BMI)	ASCAP/HL
DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	ASCAP/HL
DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI)	ASCAP/HL
DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)	ASCAP/HL
FINDERS ARE KEEPERS (Bocephus, BMI) CPP	ASCAP/HL
FOOL'S PARADISE (Warner-Tamerlane, BMI/Hear No Evil, BMI/Tioga Street, BMI) HL	ASCAP/HL
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	ASCAP/HL
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	ASCAP/HL
HARD LUCK ACE (Blue Piggy, BMI)	ASCAP/HL
HEAVEN ONLY KNOWS (Irving, BMI) CPP	ASCAP/HL
HELLO TROUBLE (Tree, BMI) HL	ASCAP/HL
HOLE IN MY POCKET (House Of Bryant, BMI)	ASCAP/HL
HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP/HL)	ASCAP/HL
HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL	ASCAP/HL
THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/De Burgo, ASCAP/PolyGram International, ASCAP)	ASCAP/HL
I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL	ASCAP/HL
I FEEL LIKE HANK WILLIAMS TONIGHT (Rhythm Wrangler, BMI/Groper, BMI)	ASCAP/HL
I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI)	ASCAP/HL
I GUESS BY NOW (Door Knob, BMI/Checkmate, BMI)	ASCAP/HL
I JUST CAME IN HERE (TO LET A LITTLE HURT OUT) (Door Knob, BMI)	ASCAP/HL
I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP	ASCAP/HL
(I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	ASCAP/HL
I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI)	ASCAP/HL
IF YOU HAD A HEART (Life Of The Record, ASCAP/Matchak, ASCAP/Calgems-EMI, ASCAP)	ASCAP/HL
I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	ASCAP/HL
IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	ASCAP/HL
THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP)	ASCAP/HL
JUST ANOTHER MISERABLE DAY (HERE IN PARADISE) (Noted, ASCAP/Lust-4-Fun, ASCAP/Joyna, ASCAP/Spider Jive, BMI)	ASCAP/HL
KILLIN' TIME (Howlin'Hits, ASCAP)	ASCAP/HL
LET ME BE YOU (Cross Keys, ASCAP/Silverline, BMI)	ASCAP/HL
LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	ASCAP/HL
LIKE FATHER LIKE SON (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	ASCAP/HL
LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP)	ASCAP/HL
LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jisafun, ASCAP)	ASCAP/HL
LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM	ASCAP/HL
LOVIN' ONLY ME (ESP, BMI) CPP	ASCAP/HL
MIRROR MIRROR (Songs Of PolyGram, BMI/Partner, BMI/Tom Collins, BMI) HL/CPP	ASCAP/HL
MORE THAN A NAME ON A WALL (Statter Brothers, BMI) CPP	ASCAP/HL
MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	ASCAP/HL
NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	ASCAP/HL
NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	ASCAP/HL
NOT FADE AWAY (Wren, BMI/MPL, ASCAP)	ASCAP/HL
NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	ASCAP/HL
ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	ASCAP/HL
THE ONLY THING BLUER THAN HIS EYES (Gid, ASCAP)	ASCAP/HL
PLANET TEXAS (Hila Lou, BMI)	ASCAP/HL
PLEASE TELL HER THAT I SAID HELLO (September, ASCAP)	ASCAP/HL
PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)	ASCAP/HL
SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Shedhouse, ASCAP/PolyGram International, ASCAP)	ASCAP/HL
SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)	ASCAP/HL
SHE'S THERE (Lodge Hall, ASCAP)	ASCAP/HL
SIT A LITTLE CLOSER (Hollywood Avenue, BMI/Irving, BMI/Rosker, BMI) CPP	ASCAP/HL
SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM	ASCAP/HL
SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)	ASCAP/HL
THAT'LL BE THE LAST THING (Texascity, BMI/Ah Rollins, BMI/Maypop, BMI) HL	ASCAP/HL
THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)	ASCAP/HL
THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	ASCAP/HL
THIS WOMAN (Wooden Wonder, SESAC) HL	ASCAP/HL
TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL	ASCAP/HL
TO A SAN ANTONIO ROSE (Not Listed)	ASCAP/HL
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)	ASCAP/HL
TURN OF THE CENTURY (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM	ASCAP/HL
TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co, ASCAP)	ASCAP/HL
UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/SBK April, ASCAP/Ideas Of March, ASCAP) HL	ASCAP/HL
THE WAY I WANT TO GO (Terrace, ASCAP) CPP	ASCAP/HL
WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP	ASCAP/HL
WHEN DADDY DID THE DRIVING (Rocker, BMI)	ASCAP/HL
WHEN WILL THE FIRES END (Almarie, BMI)	ASCAP/HL
WHO'LL TURN OUT THE LIGHTS (Tree, BMI) HL	ASCAP/HL
WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)	ASCAP/HL
WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)	ASCAP/HL
YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL	ASCAP/HL
YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM	ASCAP/HL
YOU GOT THE JOB (Watch Hill, BMI/Unichappell, BMI)	ASCAP/HL
YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)	ASCAP/HL
YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	ASCAP/HL
YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)	ASCAP/HL



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FOR WEEK ENDING AUGUST 5, 1989

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	11	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	2	2	23	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	3	23	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	15	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	8	9	7	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
6	5	6	42	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	10	11	12	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
8	6	8	53	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
9	7	5	11	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
10	9	7	46	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
11	16	16	11	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
12	13	12	43	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	11	10	66	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	12	13	59	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
15	14	14	8	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
16	18	19	24	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
17	15	15	24	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
18	19	17	20	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979-1989
19	24	28	4	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
20	17	18	15	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
21	21	21	115	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568 1 (8.98) (CD)	ALWAYS & FOREVER
22	20	20	50	THE JUDDS ▲ RCA/CURB 8318 1 RCA (8.98) (CD)	GREATEST HITS
23	22	25	11	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
24	26	26	22	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
25	27	24	105	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
26	23	23	20	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
27	25	22	50	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
28	28	29	4	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
29	32	33	7	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
30	31	32	12	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
31	29	27	25	LYLE LOVETT MCA CURB 42263 MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
32	43	—	2	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
33	33	30	180	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
34	35	35	163	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1 25435 (8.98) (CD)	STORMS OF LIFE
35	45	43	103	PATSY CLINE ● MCA 12 (8.98) (CD)	GREATEST HITS
36	38	45	40	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
37	34	34	7	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
38	30	31	20	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	49	4	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
40	36	37	126	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
41	37	36	16	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
42	NEW ▶	1	1	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
43	41	41	6	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
44	44	46	9	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
45	42	39	97	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	48	42	27	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
47	49	38	64	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
48	50	54	4	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
49	39	51	5	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
50	47	44	49	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
51	46	40	21	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
52	53	48	63	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
53	51	55	4	THE BELLAMY BROTHERS MCA/CURB 42298 MCA (8.98) (CD)	GREATEST HITS, VOL. III
54	56	52	6	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
55	58	75	4	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
56	59	50	78	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
57	55	53	117	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
58	54	58	247	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	57	56	21	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
60	62	62	3	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
61	65	66	6	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
62	67	69	53	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
63	52	47	53	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
64	66	60	60	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	RE-ENTRY	194	194	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	61	61	60	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
67	60	59	13	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
68	70	—	2	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
69	64	72	4	DON WILLIAMS RCA 9656 1 (8.98) (CD)	ONE GOOD WELL
70	75	64	63	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
71	RE-ENTRY	20	20	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
72	NEW ▶	1	1	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
73	68	71	19	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
74	71	70	18	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
75	74	67	41	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES

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

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	15	JOSE LUIS RODRIGUEZ MERCURY	◆ BAILA MI RUMBA 4 weeks at No. One
2	2	2	17	LUIS MIGUEL WEA LATINA	◆ LA INCONDICIONAL
3	4	5	12	FRANCO DE VITA CBS	◆ TE AMO
4	7	9	4	LOS BUKIS MELODY	A DONDE VAYAS
5	5	7	7	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
6	3	3	12	ANA GABRIEL CBS	◆ SIMPLEMENTE AMIGOS
7	8	10	7	ENMANUEL CBS	QUISIERA
8	6	4	18	CHAYANNE CBS	◆ ESTE RITMO SE BAILA ASI
9	9	6	6	MARISELA ARIOLA	Y VOY HACER FELIZ
10	19	19	6	PABLO RUIZ CAPITOL-EMI LATIN	◆ ORGULLOSA NENA
11	10	12	8	ROCIO DURCAL ARIOLA	EXTRANANDOTE
12	16	17	6	EL GRAN COMBO COMBO	AGUACERO
13	13	8	16	BRAULIO CBS	AMANDOTE Y SONANDOTE
14	11	11	9	JULIO IGLESIAS CBS	◆ BAMBOLEO/CABALLO VIEJO
15	17	15	8	LOURDES ROBLES CBS	CORAZON EN BLANCO
16	12	16	5	JOSE JOSE ARIOLA	EL
17	15	13	5	DAVID PABON TH-RODVEN	AQUEL VIEJO MOTEL
				★★★ HOT SHOT DEBUT ★★★	
18	NEW ▶		1	GLORIA ESTEFAN EPIC	SI VOY A PERDERTE
19	22	20	4	MIGUEL GALLARDO POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
20	25	23	10	LOS YONICS FONOVISIA	PERDON POR TUS LAGRIMAS
				★★★ POWER PICK ★★★	
21	29	28	22	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
22	23	21	29	VIKKI CARR CBS	◆ MALA SUERTE
23	32	22	4	PANDORA CAPITOL-EMI LATIN	NO PUEDO DEJAR DE PENSAR EN TI
24	26	25	12	JOSE JOSE RCA	PIEL DE AZUCAR
25	33	37	4	GRUPO EL TIEMPO LUNA	DE A POQUITO
26	20	29	10	Y. MONJE CBS	◆ QUITAME ESE HOMBRE DEL CORAZON
27	14	14	9	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
28	31	30	12	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
29	NEW ▶		1	MAX TORRES CAPITOL-EMI LATIN	APRENDERE
30	38	31	4	YURI CBS	ISLA DEL SOL
31	37	40	3	LAS NENAS DE RINGO Y JOSSIE RINGO	VENENO PARA DOS
32	18	18	26	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
33	NEW ▶		1	BOBBY VALENTIN BRONCO	ENTRETENME
34	NEW ▶		1	KIARA TH-RODVEN	QUE BELLO
35	NEW ▶		1	PABLO RUIZ CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO
36	24	26	7	TOMMY OLIVENCIA TH	MI COMPLICE
37	21	32	11	EDDIE SANTIAGO TH-RODVEN	◆ ME FALLASTE
38	NEW ▶		1	THE REBELS KUBANEY	BANANA (BOBINE)
39	34	—	2	CARMEN TREVINO WEA LATINA	QUIERO SER
40	27	—	15	LOS CAMINANTES LUNA	AMOR QUE NACE

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

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## Latin Notas



by Carlos Agudelo

TONY FERNANDEZ HAS BEEN APPOINTED West Coast manager for PolyGram Latino. He worked previously in the same capacity for Sonotone ... Joe Posada (Cara/CBS) joins the Latin groups Tierra, Joe "King" Carrasco, and The Wild Cards on the roster of the Miller Genuine Draft Band Network. As part of the 27-act network, the band will receive support in the form of advance promotion for tour dates, print advertising, radio promotion, publicity, banners, souvenir posters, and merchandise. In a separate deal, Miller has also agreed to sponsor the te-jano band La Mafia, which will appear in a regional advertising campaign and will get promotional support for its performances ... Canary Performing Co. is the new outlet created to handle "everything concerning the artistic career of Braulio," the Spanish singer based in Miami. They can be contacted at 305-372-8748.

AN ESTIMATED AUDIENCE OF 500,000 is expected for the two major music events of the summer in Chicago organized by Cárdenas Fernandez & Associates. Both the Viva Mexico and the Panamerican festivals, held July 21-23 and Aug. 4-6, respectively, at Navy Pier, feature prominent lineups of artists and sponsors. Acts in the Viva Mexico included José José, Yuri, Ballet Folklórico, Lorenzo Antonio, Rigo Tovar, Cielo Azul, Laura Florez, and Industria Del Amor. Headliners for the Panamerican fest include José Luis Rodríguez, Lucía Mendez, Danny Rivera, Oscar De Leon, Eddie Santiago, Exposé, and Mijares. Among the sponsors are Budweiser, Kellogg, Coca-Cola, AT&T, the Chicago Tribune, WOJO 105

FM, American Airlines, and La Raza newspapers.

"DO YOU REMEMBER THE OLD Palladium days?" the woman asks me. "Well, actually I was being born around that time in a place far away from here but I certainly know people that do." "That's good," she says, "because we are bringing those days back. We are bringing back showtime, the moment when everything stopped and the best Latin dancers in the land performed for the audience." To help me understand, she invites me to "Showtime Comes Back To The Latin Scene," the first revivalist-Palladium-showtime-return, held at a hotel ballroom (all hotel

## There I was, reflecting on the timelessness of music

ballrooms look alike) in New York. So I get there, and the first thing I notice is a lot of old couples, dancing, really dancing, Latin-style. There are also middle-aged and young people in what look to me like a convention of professional Latin dancers. After a few songs performed by swinging Charanga 76, Eddie Perez and wife Maria come to the center of the dance floor and put on this incredible performance, fast, perfectly coordinated, happy. And then the most amazing thing happens: Their 4-year-old daughter, Nadia Perez, a tiny creature, starts dancing with them, keeping the pace and enjoying herself immensely. Now listen to this: Of all the people who could have done it, three women organized this. Three Anglo women, mind you: Karen Nash and Lucy Ackerman of "On Two Productions" and Sherry Knight of "Dance World." And there I was, almost as if in a dream, reflecting on the magic timelessness of music: the old-timers dancing away their Palladium memories, all dressed up as they were 30 or so years ago; the little girl being born into show business; and the Latin music whose roots keep being renewed for good old-times sake and for current and future generations to enjoy.

## Gospel LECTERN



by Bob Darden

This is the second half of an interview with members of Recess. The band's eponymous debut release is on Reunion Records.

ONE OF THE REASONS "Recess" sounds so good is producer Morris "Butch" Stewart. Stewart, who started out working with Charles Stepney, has worked with artists like Chuck Mangione, the O'Jays, and Ramsey Lewis. He has recently worked with Earth, Wind & Fire, Recess sax player Dave Carlson says.

Stewart is a master of the punchy horn chart—a gift that serves Recess in good stead on a number of tracks. Carlson says traveling with a horn section currently depends on the budget at the hosting venue.

"We like to bring them along where we can," he says, "but it is just not possible with most Christian music dates. Tony [Bobalik, Recess' keyboard player] plays some of the sampled horn parts on the keyboards when they can't come along." "That dance feel comes out of us naturally," Tim McGuire, one of the band's singers, says. "We're all into dance, R&B, and black gospel—music that grooves. Butch taught us to groove. He's basically been our mentor and he's helped make our rhythm section groove. Of course, it helps when your drummer and bass player just naturally can groove even in their sleep!

"Besides that, we've discovered a weird secret: If you can get people to dance or clap to a tune—even if it is brand new—they'll even like a song they've never heard before. That's made it kind of fun at concerts." Manager Dave Bunker says the reason he got involved with the band was its ability to make great dance music, without losing the message.

"Before I joined the band full time, I went to their concerts a lot," he says. "I discovered that, at the very best, most Christian acts could only get the first 30-40 rows up in their seats. Recess was able, even then, to go entire concerts with all of the young people standing up."

Perhaps the most arresting song is "Born Again." It has an irresistible dance beat and "in-your-face" Christian lyrics—a rare combination these days.

"'Born Again' is one of our most overt songs—and Butch wrote it!" McGuire says. "We had to debate whether to say some of the things the song says. Butch knows black gospel—you can be as up front about your Christianity as you want to there. But that's not really the case in contemporary white gospel. We finally agreed: 'Let's go for it!' If you have enough of an atti-

## Recess' 'groove' gets audiences on their feet

tude, if you have enough fun, you can sell a straightforward line like 'Born Again' and be proud of it. We wanted to 'steal' religious lines back for white gospel!"

"What's frustrating is that some white people don't want to hear white people sing about Jesus," Carlson says. "Black people can do it, but white people just can't sing about God. That just seemed weird to us. So we made the decision to make a Christian album that speaks to Christians. 'Recess' was a concentrated effort in that direction. Where we go from here, I don't know."

Most of the band's early dates are venues like Youth for Christ meetings, King's Island in Cincinnati, and a white-water park in Missouri.

"We're not doing any other dates yet, partly because we have not developed a four-hour set yet," Carlson says. "Dave, our bass player, just joined in January, so that's required a little bit of change. All of us are still working part time [at other jobs] and we spent most of last year recording the album. One of the things we've talked about is picking up additional dates here in Chicago. I think once we get on the road and have time to develop, we'll naturally progress more as a band."

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
①	3	11	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD 1 week at No. 1
2	2	13	CHET BAKER NOVUS 3054/RCA (CD)	CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
③	6	5	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
4	1	19	CHICK COREA AKOUSTIC BAND GRP 9582 (CD)	CHICK COREA AKOUSTIC BAND
⑤	7	5	BRANFORD MARSALIS COLUMBIA CX2 44199 (CD)	TRIO JEEPY
⑥	NEW ▶		GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
7	4	23	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
⑧	8	5	JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY
9	5	9	SHIRLEY HORN VERVE DIGITAL 837 933/POLYGRAM (CD)	CLOSE ENOUGH FOR LOVE
⑩	10	7	DAVID NEWMAN ATLANTIC JAZZ 81965/ATLANTIC (CD)	FIRE!
⑪	12	3	DIANE SCHUUR GRP 9591 (CD)	DIANE SCHUUR COLLECTION
⑫	14	3	DON CHERRY A&M 5258 (CD)	ART DECO
13	9	19	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
⑭	NEW ▶		SUN RA A&M 5260 (CD)	BLUE DELIGHT
⑮	NEW ▶		PHIL WOODS CHESKY 3 (CD)	HERE'S TO MY LADY

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
①	2	7	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA 1 week at No. 1
②	6	3	PAT METHENY Geffen 24245 (CD)	LETTER FROM HOME
3	1	17	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
4	3	19	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
5	4	9	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD)	TOURIST IN PARADISE
⑥	11	5	SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
7	5	11	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
⑧	10	7	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
9	8	11	EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
10	7	9	KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
11	9	13	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
⑫	15	5	ELIANE ELIAS BLUE NOTE 91411/CAPITOL (CD)	SO FAR SO CLOSE
13	12	19	TERRI LYNE CARRINGTON VERVE FORECAST 837 697/POLYGRAM (CD)	REAL LIFE STORY
⑭	NEW ▶		LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
⑮	23	3	NEW YORK VOICES GRP 9589 (CD)	NEW YORK VOICES
16	13	15	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
⑰	NEW ▶		T LAVITZ INTIMA 73512/ENIGMA (CD)	T LAVITZ AND THE BAD HABITZ
18	17	9	RICARDO SILVEIRA VERVE FORECAST 837 696/POLYGRAM (CD)	SKY LIGHT
19	19	5	FREDDIE HUBBARD BLUE NOTE 90905/CAPITOL (CD)	TIMES ARE CHANGING
⑳	NEW ▶		RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
21	16	31	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
22	18	41	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
23	22	5	VICTOR BAILEY ATLANTIC JAZZ 81978/ATLANTIC (CD)	BOTTOM'S UP
24	21	19	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
25	14	11	STEVE BACH SOUNDWINGS 2112 (CD)	MORE THAN A DREAM

① Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Jazz BLUE NOTES



by Jeff Levenson

COME THE THIRD WEEKEND OF JULY each year, The Hague's famed Congress Center in the Netherlands is not the kind of place one goes for rest and relaxation. The 200-plus performers (not including sidemen) and 75,000 enthusiasts who flocked to the North Sea Jazz Festival July 14-16 virtually guaranteed that a mellow hang was not in the offing. North Sea is now the largest indoor jazz festival in the world. Anyone who partook of its riches could hardly disagree. A few memorable moments:

Amid the gloomiest of diagnoses, and reports that Stan Getz's health would never again permit inspired blowing, it took exactly one-and-one-half measures of "Stella By Starlight" to hear that the tenorist was at the top of his game. What a surprise! Getz bounced with conviction and zeal, coolly skipping over changes like a kid at recess. He soloed as if he had something to prove, and he reminded all how life-affirming his sound is.

The last time I heard guitarist John Scofield, he had bassist Anthony Cox and drummer Terry Lyne Carrington on the payroll. The group sounded earthy and intense, and Scofield was melodically adventurous yet grounded in bluesy lyricism. Obviously, he was moved by the creative give-and-take with his partners. When Carrington departed (for Arsenio Hall's TV show in Hollywood), Scofield was left to find a replacement. I had doubts. Well, he found someone who not only measured up to Carrington's musicality, but who locks into the band with empathetic sure-handedness. The new drummer is John Riley. As a result, the trio sounds better than before, and Scofield continues to grow at a frightening pace. The group's performance was clearly a festival highlight.

Another similarly configured group, Third Rail, saw James "Blood" Ulmer, bassist Jamaaladeen Tacuma, and drummer Ronald Shannon Jackson lend definition to the term "energy music." These guys wailed. All are disciples of Ornette Coleman, and they favored his penchant for parallel soloing. Yet they took things a step further, crossing genres freely and convincingly. Ulmer's vocals were certainly more Dylan than Eckstine; his guitar play more Hendrix than Christian. No matter. The music was raw, rudimentary, and not at all pretty (yet therein lay its beauty). Long after those final, cutting notes, the crowd was left vibrating.

A major disappointment, this pairing of jazz giants: pianist McCoy Tyner and guitarist George Benson. The booking had promise. Tyner opened the set with his revamped trio (drummer Aaron Scott replaced Louis Hayes, bassist Avery Sharpe remained), and offered typically hot and thunderous readings marred only by

## Getz reminded all how life-affirming his sound is

Scott's busy play (a no-no with Tyner). When Benson joined in, after just two numbers, he reduced the group's temperature to below zero—the big chill. Tyner was tentative, relegated to an accompanist's role; he played meek backing chords that sounded deferential. The guess here is that the group wasn't under-rehearsed—just disinterested. Why were they there?

**A DEATH IN THE FAMILY:** The record business—and jazz in particular—has lost a close friend in Nesuhi Ertegun, a pioneer executive whose contributions to the chronicling and advancement of jazz are immeasurable. Ertegun cared deeply about the music, discovering and recording new talent, earning respect from all, especially during his years at Atlantic.

A survey of any jazz lover's collection will yield classic titles that Ertegun produced. Though the artists are themselves legends, Ertegun deserves much credit for nurturing their development.

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# TOP CLASSICAL ALBUMS™

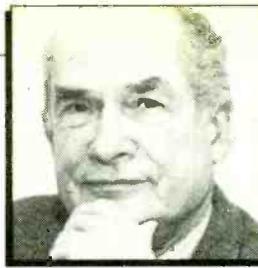
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	67	★★ NO. 1 ★★ VERDI & PUCCINI: ARIAS CBS MK-37298	19 weeks at No. 1 KIRI TE KANAWA
2	2	59	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	17	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	9	5	LIVE IN TOKYO 1988 DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
5	4	13	MAHLER: SYMPHONY NO. 1 DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
6	5	17	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
7	13	3	KNOXVILLE: SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
8	6	17	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
9	8	21	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
10	7	39	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
11	10	57	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
12	NEW		HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
13	18	3	NEW YEAR'S CONCERT 1989 CBS MK2-45564 VIENNA PHILHARMONIC (KLEIBER)	
14	17	7	STRESS BUSTERS RCA 60011-RG	VARIOUS ARTISTS
15	15	15	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
16	12	35	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
17	11	61	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
18	14	15	MUSIC OF SAMUEL BARBER ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
19	16	35	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
20	22	5	PORTRAIT OF YO-YO MA CBS MK-44796	YO-YO MA
21	21	3	BEETHOVEN/WAGNER/VERDI LONDON 421-420	SUSAN DUNN
22	20	11	FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071 ANDRES SEGOVIA	
23	23	3	BRAHMS: SYMPHONY NO. 4 PHILIPS 422-337 PHILADELPHIA ORCHESTRA (MUTI)	
24	NEW		COPLAND: APPALACHIAN SPRING DG 427-335 ORPHEUS CHAMBER ORCHESTRA	
25	24	29	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	★★ NO. 1 ★★ VICTORY AT SEA TELARC CD-80175	9 weeks at No. 1 CINCINNATI POPS (KUNZEL)
2	2	7	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
3	5	3	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	3	23	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
5	4	15	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
6	6	21	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
7	11	5	THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
8	9	3	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
9	8	53	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
10	7	43	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
11	10	35	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
12	RE-ENTRY		BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
13	NEW		BERNSTEIN: WEST SIDE STORY CBS MK-45531 KATIA & MARIELLE LABEQUE	
14	NEW		THE ELECTRIC V. SPRING & SUMMER LONDON 425-206 THOMAS WILBRANDT	
15	13	27	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Classical KEEPING SCORE



by Is Horowitz

**TIT FOR TAT:** Only a week ago it was reported that CBS Masterworks is on the verge of signing the Boston Pops and John Williams, longtime staples on the Philips roster (Keeping Score, July 22). Now, in a seeming tit for tat, Philips has lured the Canadian Brass away from CBS and, in fact, began a series of sessions with the group July 24 at Manhattan Center in New York.

With brass player colleagues from the New York Philharmonic and the Boston Symphony, the Canadian Brass began recording a Beethoven album: the Fifth Symphony and "Wellington's Victory," no less, in arrangements by A. Frackenpohl. Georg Tintner, conductor of the Nova Scotia Symphony, directed, and James Mallinson was the producer.

Acquisition of the Canadian Brass was the first artist signing by Costa Pilavachi, who is leaving the executive staff of the Boston Symphony to take on the top A&R position at Philips, based in Baarn, Holland.

**CBS ACTIVITY:** Recent and upcoming recording sessions at CBS Masterworks include a set of Von Suppe Overtures with the Vienna Philharmonic conducted by Zubin Mehta. Producer Steve Epstein is in charge of that project, as well as of a new recording of the Ives Symphonies Nos. 1 & 4 with the Chicago Symphony under Michael Tilson Thomas. Mehta, who moves from orchestra to orchestra with great ease, has also just taped the Bartok Concerto for Orchestra with the Berlin Philharmonic, and was due to record a Faure/Sibelius album with the Israel Philharmonic in July.

In another Masterworks set, one that promises strong crossover potential, guitarist John McLaughlin will perform his own "Mediterranean Concerto" with the

London Symphony and Tilson Thomas. The album will also include some duos for guitar and piano, in which McLaughlin will be joined by Katia LaBeque.

Surely one of the more interesting packages in preparation at CBS is a program of Alban Berg songs, probably known only to serious Berg specialists. In a wedding of esoterica with a superstar performer, Jessye Norman will sing the still unpublished works. Gary Schultz will produce.

**EARLIER NIMBUS PLANS** for a series of 36 recordings with the Philharmonia Orchestra have been scrapped, as the label continues to place its orchestral emphasis on smaller, often specialty ensembles. The Philharmonia project, announced last fall, was to extend over a three-year period. It was said to be a pet project of Robert Maxwell, the U.K.-based communications mogul whose conglomerate umbrella shades Nimbus.

## CBS lures Boston Pops; Philips gets Canadian Brass

Several Nimbus recordings were made with the London Symphony Orchestra, with one, a performance of the Tchaikovsky Symphony No. 5 conducted by Rafael Frúbeck de Burgos, to be released this winter.

On the orchestral side, work continues with the Austro-Hungarian Haydn Orchestra, now said to be benefiting on the concert circuit from relaxed eastern-bloc regulations. Under the leadership of Adam Fischer, the orchestra is steadily moving ahead on its projected complete cycle of the Haydn Symphonies, says Nimbus' Sharon Korot. A five-CD boxed set of the 12 "Salomon" Symphonies will be released in October.

Also on the fast track is more recording with the Hanover Band under Roy Goodman, as well as new material with the English String Orchestra. With Yehudi Menuhin on the podium, the latter group will tour in the U.S. next season. On the solo side, Nimbus has already begun recording a complete cycle of the Mozart piano sonatas with Romanian pianist Marta Deyanova.

## CONDUCTING BUSINESS



MK 44981

**CBS MASTERWORKS** kicks off the Fall season with an onslaught of new releases sure to stymie the competition....

PLACIDO DOMINGO delivers the vocal album of the season with his premiere recording of "The Unknown Puccini"...the "violin wonder of the decade," seventeen-year-old MIDORI, debuts on Masterworks with a brilliant recording of the *Dvořák Violin Concerto*, featuring the New York Philharmonic and maestro Zubin Mehta (to be followed later in the Fall by her solo recital debut—a tour-de-force recording of the complete *Paganini Caprices*)...PHILIP GLASS is spotlighted in a double release including his debut as a solo artist on "Philip Glass: Solo Piano"—a highly personal album to be supported by a four-week, coast-to-coast solo piano tour—plus, the haunting and lyrical vocal collection, "Songs From The Trilogy."

### Powerful Fall Season Predicted For CBS Masterworks. All-Star Line-Up Promises To Dominate Charts.

Pianists MURRAY PERAHIA and RADU LUPU deliver the long-awaited follow-up to their award-winning first collaboration with a new recording of *Mozart Concertos for 2 & 3 Pianos*...keyboard wizard, BOB JAMES teams up with the piano duo, Guher and Suher Pekinel in an innovative album of *Bach Concertos*...guitarist JOHN McLAUGHLIN is featured in his highly-anticipated classical debut with a recording of his own guitar concerto, *The Mediterranean*...and superstar artists, YO-YO MA and STEPHANE GRAPPELLI offer the crossover album of the year with "Anything Goes," an album of Cole Porter favorites that, in spirit, is the classical music world's answer to "Don't Worry, Be Happy!"

Look for exciting new releases from Zubin Mehta, Dietrich Fischer-Dieskau, Yo-Yo Ma & Emanuel Ax, Esa-Pekka Salonen, the superstar trio of Rampal/Stern/Rostropovich, and much more. Whoever said "Spring ahead, Fall behind" clearly didn't have an eye on CBS Masterworks!

## CBS MASTERWORKS TOP 10

MASTERWORKS "FALL PREVIEW" TOP 10	
ARTIST/TITLE	SELECTION NUMBER
1 PLACIDO DOMINGO <i>The Unknown Puccini</i>	MT/MK 44981
2 MIDORI <i>Dvořák: Violin Concerto</i> (New York Philharmonic/Zubin Mehta)	MT/MK 45574
3 STEPHANE GRAPPELLI & YO-YO MA <i>Anything Goes</i> (Music of Cole Porter)	FM/FMT/MK 45574
4 MURRAY PERAHIA/RADU LUPU <i>Mozart: Concertos Nos. 7, K. 242 &amp; 10, K. 365</i> for Two & Three Pianos (English Chamber Orchestra)	MT/MK 44915
5 PHILIP GLASS <i>Solo Piano</i>	FMT/MK 45576
6 BOB JAMES/GUHER & SUHER PEKINEL <i>Bach: Concertos for Two &amp; Three Keyboards,</i> <i>BWV 1060, 1061, 1063</i>	MT/MK 45579
7 JOHN McLAUGHLIN <i>McLaughlin: Concerto for Guitar &amp; Orchestra</i> <i>"The Mediterranean"; Duos for Piano &amp; Guitar</i> (London Symphony Orchestra/Michael Tilson Thomas; Katia LaBeque)	MT/MK 45578
8 RAMPAL/STERN/ROSTROPOVICH <i>Trios of Mozart, Danzi &amp; Reicha</i>	MT/MK 44568
9 ZUBIN MEHTA <i>Liszt: Hungarian Rhapsodies</i> (Israel Philharmonic)	MT/MK 44926
10 CBS MASTERWORKS <i>Digital Sampler III</i> (Murray Perahia/Yo-Yo Ma/Midori/Canadian Brass/ Katia & Marielle Labeque/Claudio Abbado, etc.)	MXK 45575

On CBS Masterworks Cassettes and Compact Discs.



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## Indies Debate Distribution Options NMS Panel Reflects on Chaotic Industry

BY CHRIS MORRIS

NEW YORK Alternatives to traditional independent distribution—ranging from direct sales to mom-and-pop retailers to an exclusive distribution pact—were the focal point of a panel by rock-oriented indie labels at the New Music Seminar July 14.



The panel, "Rock Independents—Do Or Die: Options For Survival," reflected on the increasingly chaotic state of the U.S. independent distribution universe, which has shrunk over the last three years with the failure of such significant players as Jem, Sounds Good, and Greenworld.

Besides airing often-heard gripes about insufficient compensation from their distributors, panelists also noted that distributors are paying more attention to their own labels, which have become an important source of revenue ever since the parallel import crunch cut off much of the distributors' import business at retail.

"The more a distributor like Dutch East pays attention to a label like Homestead—where does that leave the true independents and their rec-

ords?" asked moderator Craig Marks, label co-manager for Rockville Center, N.Y.-based Homestead Records, which is operated by distributor Dutch East India Trading Co.

Faced with burgeoning problems on the distribution front, most of the labels represented on the panel have turned to other methods to survive in a marketplace of which they have only a small share in the first place. Marks estimated that so-called pure indie rock labels, with "the smallest built-in audience of any," sell only 1% of the industry total.

"Rock indies don't mean jack shit to the record industry," Marks said.

The notion of going the direct sales

route is not novel: Sheenah Fair, company director of Ralph Records in San Francisco, pointed out that her label, which is best known for the long-lived avant-garde band the Residents, has been doing mail-order business for 15 years and selling direct to retail for 10.

"We should look for the one customer, rather than the masses, the big numbers," Fair said. "Rather than getting full-page ads in Rolling Stone, we're going for the smaller end of the funnel, and that seems to be working for us."

Selling direct to mom-and-pop accounts is the best way around the no-

(Continued on page 46)



**New Age Talk.** New age artist Ray Lynch, right, chats with Suzanne Doucet, owner of the Only New Age Music store in Hollywood, Calif., during Lynch's recent promotional tour. His new album, "No Blue Thing," shipped more than 150,000 units in less than a month.

## Retail Panel Pins Sales Hopes On Personics System

BY BRUCE HARING

NEW YORK Some retailers, wrestling with the music industry's first sales slump in some time, apparently hope the Personics system will pump up the volume. At least that was the perception garnered from the New Music Seminar's "State Of Retailing Today" panel.

Personics chairman Elliot Goldman, who made a guest appearance midway through the session, was the show's star. He detailed the custom-taping company's territorial expansion into New York (Billboard, July 22), and he revealed that an artist-development program offering free songs will be rolled out in October.

Joining panel moderator Geoff Mayfield, senior retail editor and associate director of retail research at Billboard, were Craig Bibb, senior analyst for Prudential-Bache Securities; Jim Caparro, PolyGram senior VP of sales and distribution; Cindy Barr, director of purchasing and product management at Miami-based Spec's Music & Video; Howard Appelbaum, VP of Kemp Mill Records, a 32-store chain in the Washington, D.C., market; and B.J. Lobermann, GM of J&R Music World in New York.

The wide-ranging discussion began with a brief slide show outlining the music industry's sales figures over the last two years—figures broken down in various forms, including configuration and record chain market shares.

Bibb noted that Wall Street is paying close attention to the music industry because of increasing sales of the compact disk, generally the highest-priced configuration for prerecorded music. "When someone buys a player, they typically run out and buy CDs," Bibb said. "That says tremendous things about the music industry and its growth over the next five years."

However, Bibb cautioned that a sales slump in 1989 may cause investors to re-evaluate their positions. "Wall Street will wonder what's going on, given the growth of CDs," he said.

Caparro said suppliers view the increasing consolidation of music retailers as a disadvantage. "Consolidation can hurt," he said. "It of-

fers less choice to the consumer, and the homogenization limits the exposure of product."

Along those lines, Appelbaum noted that people have inquired about buying his chain, "But we're not interested in cashing out. There's no pressure; we just like what we do."

Although new configurations take important store space, they are becoming an important profit center at many stores, according to panel consensus. The cassette single drew good notices.

"We're more than doubling our single sales with the cassette single," Barr said. "But we need more tools; there was no advertising support on CD-3."

"There's no question the cassette single boosted single sales," Caparro said, predicting, "There will be some market for the CD single."

Goldman's arrival moved the pan-

el toward a broad discussion of Personics, which allows consumers to select songs from a catalog, listen to them, and prepare a custom tape, being charged per song. Many independent retailers and labels expressed strong interest in the concept.

After outlining Personics' recent expansion into the Northeast and its plans to move shortly into other territories, Goldman tried to downplay the possible impact of Personics machines at convenience stores, airports, and other nontraditional prerecorded music outlets. Goldman insisted Personics would not move into those locations without the general approval of the record and retail communities, but he refused to rule out such expansion.

Appelbaum expressed the deepest reservations on the issue. "In a year from now, if you could put a machine in the 7-Eleven—and as a businessman, I don't know why you wouldn't—I'd be concerned about losing a sale." Appelbaum also said Personics' licensing of new music

might cut into cassette single sales, a high-margin item for his chain.

Goldman's biggest revelation was that Personics plans a smaller machine for mom-and-pop retailers if its initial large-chain rollout is successful. He estimated the mini-Personics machine would carry 4,000 titles. It would take up a small percentage of the floor space claimed by its big brother.

Personics' new artist program is set for an October trial. Titles from Skid Row and the Gipsy Kings are the initial offerings with the purchase of additional tracks; a discount coupon good for album purchases also will be considered, Goldman said.

Despite the eagerness shown by audience members, both Barr and Appelbaum expressed reservations about whether their chains would be quick to add the Personics system. Both said they would need more information from tests in the markets where the system is available.



## Rockhuggers Aims To Tame 'Metal' Imagery

BY JIM BESSMAN

NEW YORK Borrowing the frightful "tattoo-style" artwork favored by hard rock/heavy metal fans, the Rockhuggers U.S.A. clothing company hopes to turn around the negative connotations of snakes, skulls, and hellfire imagery emblazoned on its T-shirts and sweats.

"Stores are terrified to put in product with skulls," says Cheri Beaupre, president of the Torrance, Calif.-based firm, noting a "completely understandable" fear among some older demographics that such symbolism denotes Satan and other dark forces. "But kids are going to get [the merchandise] anyway, so I'm trying to put in a different message."

The Rockhuggers messages are positive, and Beaupre, who will roll out the product to fashion boutiques and record stores in August, is putting them over subtly on her retail apparel by appealing to teens in their own visual language.

For example, one Rockhuggers design, "Fallen Angel," attempts to convey a constructive moral tone through a mixture of bikerlike symbolism and Bible-like interpretations.

(Continued on next page)

## '58 Corvette, Hawaiian Trips, Video Library Among Prizes Retailer Holds Chainwide Sweepstakes

BY GEOFF MAYFIELD

TORRANCE, Calif. Somewhere, Sly Stone must be smiling, because the title of one of his '60s hits, "Hot Fun In The Summertime," served as the theme for a recently concluded chainwide promotion that drove hot sales at 235-store Warehouse Entertainment, based here.

The centerpiece of the campaign, staged June 9 - July 6, was a three-part game-card contest, which gave consumers one of several prizes, with a fully restored 1958 Corvette convertible as the sweepstake's top prize. In all, there was \$5 million in prizes, including 40 Hawaiian vacations, a Sunfish sailboat, a Disney video library, and \$1 million in free video rentals, merchandise discounts, and video catalogs.

The game card, produced by Los Angeles firm Asher Gould—which has been Warehouse's ad agency for the past several years—actually gave shoppers three chances to win

prizes. One part was a shot at the Corvette, the Sunfish craft, the Disney library, or 10 of the Hawaiian trips.

A second portion of the card contained a mix-and-match section, wherein consumers would try to collect three pieces—one that said "Hot," another that said "Fun," and a third that read "In The Summertime." Contestants who made the match were awarded one of the 30 Hawaiian vacations, which Warehouse picked up in a trade-off with travel specialists Glen Ivy Resorts.

The third part of the card was a scratch-and-win piece that entitled instant winners to the video catalogs, or to one of the free rentals or discounts. The two latter prizes were redeemable on the consumer's next Warehouse visit.

According to Bruce Jesse, VP of advertising and sales promotion, the game cards—particularly the collect-to-win segment—drew a handsome response from Warehouse shop-

pers. "Customers really got into this and our employees were getting involved because customers were coming in asking for the game cards," Jesse says.

Publicity for the contest was high-profile, handled in three waves. It began with 10 million inserts. Sweepstakes details were trumpeted on the 10-page, four-color sales fliers, which were stuffed in newspapers within a 4-to-5-mile radius of each Warehouse store. Midway through the promotion, the contest was touted on ads for the chain's ongoing guaranteed-rental program, which in June featured the movie "Twins."

The final push came during the July 4 weekend, when the contest received exposure as Warehouse began advertising its July cassette sale. Additionally, the chain made a mailing to its list of frequent video renters.

In all, Warehouse ran 2,500 radio spots in support of the campaign.

(Continued on page 46)

## Blast First-Enigma Link Burned Out; NewSouth Confab Rises

BY BRUCE HARING

**T**HE DISTRIBUTION deal between **Blast First** and **Enigma** is over, say sources close to the situation. No details were available at press time, but **Sonic Youth's** recent defection to **Geffen Records** certainly didn't help matters. The label is also home to the **Butthole Surfers**, **Band Of Susans**, and the **Lunachicks**.

**T**HE SOUTH SHALL RISE again: Given the propensity of the music industry to recycle itself, **Grass Route** figures the wheel should soon turn once again to the hairy-chested sounds of Southern rock—which is why independent labels should plan

to attend the first annual **NewSouth Music Showcase**, planned for Oct. 5-8 in Atlanta.

Billed as the first conference of its kind in the Southeast, the sponsors hope to showcase 100 bands from a nine-state region that includes Georgia, North and South Carolina, Alabama, Mississippi, Florida, Tennessee, Kentucky, and Louisiana. The usual seminars on industry-related topics are also on tap.

Bands wishing to enter the showcase portion of the program should submit a three-song cassette demo, band photo, and bio, the latter to include recent performance dates and places. Entries should be sent by Aug. 31 to **NewSouth**, P.O. Box 17624, Atlanta, Ga. 30316.

Registration for the conference is \$50 prior to Sept. 1; after that, \$70. Special discount rates for airline tickets and hotel accommodations are available at 1-800-824-2316 outside Georgia; 1-800-282-0456 inside.



More information on the seminar is available from **Primedia Inc.**, Suite 200, 100 Colony Square, Atlanta, Ga. 30361; 404-892-2287.

**CLIFF NOTES:** **Clifford Antone**, who runs **Austin, Texas's** most noted

R&B watering hole, is taking the cream of his club's talent on the road for the first time. Featured in the package are **Lou Ann Barton**, **Angela Strehli**, and **Doug Sahm**, all backed by the **West Side Horns Of San Antonio** and **Antone's** house band, featuring guitarists **Denny Freeman** and **Derek O'Brien**.

Four stops include **The Nightstage** in Boston Aug. 24; **The Lonestar Roadhouse** in New York Aug. 25-26; **The Iron Horse** in Northampton, Mass., Aug. 27; and the **9:30 Club** in Washington, D.C., Aug. 29. One more date may be added to that list.

More info on the tour schedule is available from **Antone's Records and Tapes**, 512-322-0617.

"Voodoo In You," a cool bit of bar-room blues from the eldest member of the Taylor tribe. More from **King Snake Records**, 205 Lake Blvd., Sanford, Fla. 32771... **Jimmie Dale Gilmore** continues along the dusty country roads of Texas on his self-titled **Hightone Records** album, his second for the label. Highlights include a new version of "Dallas," most recently covered by **Joe Ely**. More from **Hightone**, 415-763-8500.

## 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

#### ANVIL Past And Present

▲ CD Enigma/Metalblade 73412-2/NA  
CA 73412-4/NA

#### WALLY BADAROU Words Of A Mountain

▲ LP Island 91260/NA  
CA 91260/NA

#### THE BEE GEES One

▲ LP Warner Bros. 1-25887/NA  
CA 4-25887/NA

#### TIM BUCKLEY Look At The Fool

▲ CD Enigma Metalblade 73509-2/NA

#### TIM BUCKLEY Seffronia

▲ CD Enigma Metalblade 73508-2/NA

#### CAROLE DAVIS Heart Of Gold

▲ LP Warner Bros. 1-25903/NA  
CA 4-25903/NA

#### THE GRACES Perfect View

▲ LP A&M 5265/NA  
CA 5265/NA

#### GRINGOS LOCOS Punch Drunk

▲ LP Atlantic 81988/NA  
CA 81988/NA

#### HERETIX A.D.

▲ LP Island 91278/NA  
CA 91278/NA

#### MICK JONES Mick Jones

▲ LP Atlantic 81991/NA  
CA 81991/NA

#### STEVE JONES Fire And Gasoline

▲ LP MCA 6296/NA  
CA MCAC 6296/NA

#### LIZZY BORDEN Master Of Disguise

▲ LP Enigma/Metalblade 73413-1/NA  
CA Enigma 73413-4/NA

#### MALICE Crazy In The Night

▲ CD Enigma/Metalblade 73414-2/NA  
CA 73414-4/NA

#### KIM MITCHELL Rockland

▲ LP Atlantic 81963/NA  
CA 81963/NA

#### BILL NELSON Quit Dreaming And Get On The Beam

▲ CD Enigma/Cocteau 73385-2/NA  
CA 73385-4/NA

#### BILL NELSON Savage Gestures For Charm's Sake

▲ CD Enigma/Cocteau 73373-2/NA  
CA 73373-4/NA

#### BILL NELSON The Two-Fold Aspect Of Everything

▲ CD Enigma/Cocteau 73380-2/NA  
CA 73380-4/NA

#### POWER MAD Absolute Power

▲ LP Reprise 1-25937/NA  
CA 4-25937/NA

#### REDHEAD KINGPIN AND THE F.B.I. A Shade Of Red

▲ LP Virgin 91269-1/\$9.98  
CA 91269-4/\$9.98

#### SILENT RUNNING Deep

▲ LP Atlantic 82006/NA  
CA 82006/NA

#### TESTAMENT Practice What You Preach

▲ LP Megaforce/Atlantic 82009/NA  
CA 82009/NA

#### DANNY WILSON Bebop Moptop

▲ LP Virgin 91255-1/\$9.98  
CA 91255-4/\$9.98

#### CHRISTOPHER WILLIAMS Adventures In Paradise

▲ LP Geffen GHS-24220/NA  
CA GHS-24220/NA

#### YELLOW JACKETS The Spin

▲ LP MCA 6304/NA  
CA MCAC 6304/NA

### WORLD BEAT

#### CHEB KAHLED AND SAFY BOUTELLA Kutche

▲ LP Intuition 90934/NA  
CA 90934/NA

#### PARA LAMAS Bora-Bora

▲ LP Intuition 90554/NA  
CA 90554/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 9107 Wilshire, # 700, Beverly Hills, CA 90210.

## ROCKHUGGERS AIMS TO TAME HEAVY METAL IMAGERY

(Continued from preceding page)

While the design shows a cobra coiling around a sword thrust through a skull sporting huge, rainbow-colored wings, **Rockhuggers'** implied message is anything but Satanic.

"The 'fallen angel' could be a coke user who can be helped to fly again," says **Beaupre**, who says her main goal is to show kids their own individual worth as well as the value of the next kid. "It's no big 'Say No To Drugs' thing, but that 'You're somebody special and can make your dreams come true'—and that you can ask for help if you need it."

Both **Beaupre's** new product line and her concern for kids comes out of her six-year mail-order business in spandex wear.

"I heard from a girl whose mother burned her spandex pants because she said they were Satanic," says **Beaupre**. "She called us for help because she had no one else to turn to. There's just not enough communication between kids and parents. They don't know who to go to for guidance, but they need advice other than, 'You've got long hair—you're a jerk.'"

As spandex demand slackened, **Beaupre** decided to establish a more aggressive clothing line, a move prompted by customer responses to questionnaires sent out with orders.

"This concerned me because I flipped through the magazines [Rockhuggers advertises in the

heavy metal consumer press] and saw all the negative influences and felt it was time that somebody made a profitable product which was also responsible."

**Beaupre** test-marketed her new line last December in Portland, Ore.-area **Fred Meyers** department stores, and reports encouraging retail sales of \$11,000 that month. But she acknowledges that some store buyers received protests from "born again" factions.

"Stores are wavering," she says. "They know kids want it, but they're afraid of skulls. But the kids love this artwork, and to go rip it out of stores and force them to buy it mail-order isn't the answer."

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## RETAIL TRACK



by Geoff Mayfield

**THE BRITISH ARE COMING:** Lots of U.S. retailers are intrigued by the impending American invasion being planned by U.K. superstore operator **HMV Group**, the retail subsidiary of **Capitol-EMI** parent **Thorn-EMI**.

In June, HMV's Canadian division confirmed that the glitzy web would attack U.S. shores by next spring, beginning its campaign with stores in Boston and New York (*Billboard*, July 1). Details regarding HMV's New York City plans are beginning to take shape; it's probably safe to assume the company has already begun investigating Beantown, too.

According to an informed source, HMV is eyeing a space on the Upper East Side of Manhattan at the corner of 86th and Lexington, where a Gimbel's store once stood. Part of that land will house 229 new condos. If HMV indeed settles on that site, it would be the anchor for the development's retail sector.

That location would also put HMV in head-to-head competition with U.S. superstore leader **Tower Records**, because **Russ Solomon** already has plans in motion to erect a 23,000-square-foot music store close by at 87th Street and Third Avenue in 1990 or 1991 (*Retail Track*, June 17). Tower already has a video-only store in that neighborhood.

The New York HMV will be huge—reportedly as large or even larger than Tower's stores in Greenwich Village, N.Y. and Boston. This would place the HMV outlet somewhere above the 35,000-square-foot mark. The vast dimensions had already been hinted at by London-based **Stuart McAllister**, HMV Group's CEO, when he said that each U.S. store would hire a minimum of 100 employees.

HMV is apparently not afraid to butt heads with Tower. "They think they have a better program," says a source familiar with the U.K. giant. In fact, it is said that a site analyst advised HMV that the competitive environment might actually be advantageous. It is also worthwhile to note that Tower and HMV have apparently co-existed comfortably on Oxford Street in London, where both chains have huge stores within close range of each other.

Look for U.S. HMVs to serve generous portions of store-design gingerbread, because plans for the New York unit are described as "state-of-the-art," with consumer-friendly interactive computers in the offing.

**POINT OF VIEW:** In the midst of a soft music-sales summer, at a time when overall retail activity is slow throughout the world, it is appropriate to look back on the record-industry slump of the early '80s. Since that downturn occurred at a time when the U.S. economy was plagued by double-digit inflation and double-digit interest rates, many industryites point to that chapter as evidence that the music industry is not recession-proof, as had previously been widely held.

One key player, however, still refuses to blame the recession for music's early '80s woes. Instead, **WEA** presi-

dent **Henry Droz** points to "three negative factors" that caused those sour sales.

For one, Droz thinks the 8-track, which had accounted for as much as 30% of the industry's sales, was phased out too quickly. "We didn't have anything to replace it because the cassette had not yet caught up," he says. Droz also thinks the first generation of video games also had a dampening effect, because those products were soaking up the time and dollars that youth previously devoted to music. And, finally, Droz opines that the works artists produced during that era failed to excite the consumer.

Droz points to several positives that turned things around in 1983-84, including the advent of the compact disc, the launch and fast success of MTV, and "the rapid growth of the cassette." He also credits the growth of the retail sector as another key factor in the industry's comeback, and attributes some of that to the fact that several music dealers supplemented their business with video sales and rentals, an innovation that, according to Droz, helps a music store "even the valleys" created by the inevitable ebb-and-flow of record companies' release schedules.

**BIG GAP:** At presstime, there was still no further word on whether **Target Stores**—as has been speculated in the financial and consumer press—will land the **Caldor** and **Venture** chains from **The May Co.** (*Billboard*, July 22). If that deal does go down, though, it would no doubt have a devastating effect on rack **Lieberman Entertainment**—the "L" in **LIVE Entertainment**—because **Target's** internal rack **Jetco** would service the acquired stores. In fiscal year 1988, which ended at the close of the calendar year, Caldor, Lieberman's second largest customer, accounted for 12% of the Minneapolis-based rack's \$271-million sales sum . . . Meanwhile, *Retail Track* hears Lieberman is making sweetheart offers to draw accounts away from its rack competitors at rates that would appear to leave little—if any—room for Lieberman margin.

**ADD TARGET:** At a time when rumors are swirling that **Dayton-Hudson** subsidiary **Target** is on the prowl to capture Caldor and Venture, it seems somewhat curious that Dayton-Hudson would let go of its 27-unit **Lechmere** chain through the July 19 management buyout (see story, page 42). At the same time, the Lechmere deal might actually clear the road for one of the rumored **Target** acquisitions, because in several Northeast markets, Caldor and Lechmere compete within close proximity. Is it possible that Dayton-Hudson was uncomfortable with the prospects of having two of its subsidiaries butt heads? Like **Target**, **Woburn, Mass.**-based **Lechmere** has bought its own music and video product, rather than turning to a third-party rack . . . Speaking of **Target/Jetco**, one distributor VP likes the division's moves toward a centralized distribution setup, which had the company replace the old distribution center specialists with Minneapolis-headquarters-based merchandise analysts (*Billboard*, July 15, July 22). "It's got to be an improvement on how it was being done," he says. "The D.C. specialists weren't music people. They weren't getting the product out."

**HAPPY BIRTHDAY:** Leave it to **Rhino Records** to celebrate the 10th Anniversary of the Walkman with a top-  
(Continued on page 52)

FOR WEEK ENDING AUGUST 5, 1989

**Billboard**

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★ NO. 1 ★★					
1	1	1	5	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
2	2	2	22	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D 6273/MCA
3	3	3	13	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
4	4	4	3	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
5	5	7	12	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
6	6	5	10	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
7	13	—	2	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
8	11	10	25	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
9	10	11	17	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
10	7	6	6	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
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12	9	8	43	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
13	16	21	6	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
14	18	27	5	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
15	12	18	13	GREAT WHITE TWICE SHY	CAPITOL C2-90640
16	17	24	8	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
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18	19	23	9	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
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23	23	—	2	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236
24	28	15	3	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
25	25	22	3	BODEANS HOME	SLASH 2-25876/REPRISE
26	21	14	9	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
27	NEW ▶	—	1	VARIOUS ARTISTS JUST SAY MAO (VOL. III OF JUST SAY YES)	SIRE 2-25947/WARNER BROS.
28	NEW ▶	—	1	SKID ROW SKID ROW	ATLANTIC 2-81936
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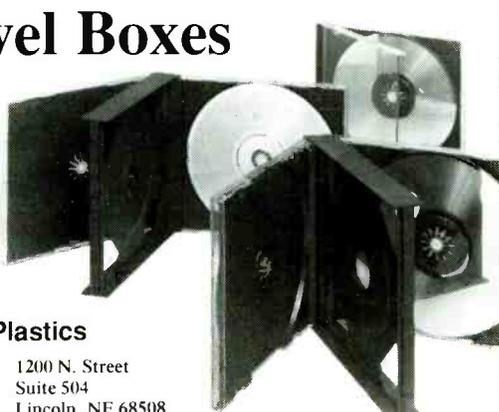


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- Latest Market Data
  - Future Directions
  - International Overview
    - Production
    - Retailing Guide



**Issue Date:**

Sept 23

**Ad Close:**

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## INDIES DEBATE DISTRIBUTION OPTIONS

(Continued from page 42)

toriously tardy payment schedule of indie distributors, according to Jonathan Poneman, co-manager of Seattle's Sub Pop Industries.

"[Although] the records aren't as available as they may be... we're not waiting for a distributor to bestow upon us a check," Poneman said.

An exclusive pressing and distribution deal with an independent label or distributor is another possible solution, according to Steve Fallon, owner of New York-based Coyote Records.

"No distributors would pay us any money, so the only option was to go with [Minneapolis-based] Twin/Tone [Records] for manufacturing and dis-

tribution," Fallon said.

Fallon's product actually goes through two layers of distribution, since Twin/Tone now has a deal with label/distributor Rough Trade.

Speaking of his company's successful relationship with Twin/Tone, Rough Trade managing director Rob-

in Hurley said, "We're looking to expand our P&D base."

However, there are potential pitfalls in an exclusive distribution arrangement. Noted Terry McBride, president of Network Productions in Vancouver, British Columbia, "You've got to make sure you remain

a priority within their system."

One point was clear at the NMS panel: There is no love lost between the rock indies and the major distributors. Fallon's remark that distributors are "the lowest sleaze of life, the pond level of scum," drew loud laughter and applause from the audience.

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## RETAILER HOLDS CHAINWIDE SWEEPSTAKES FOR VETTE, TRIPS, AND VIDEO LIBRARY

(Continued from page 42)

Some were co-op driven spots, which described the contest in league with product-specific copy, but Asher Gould also produced several clever institutional spots, with copy devoted entirely to the sweepstakes.

There was also heavy in-store promotion. Wherehouse held both a sales contest with Hawaiian vacations as prizes for the four winning store managers and the chain's leading district manager, and a display contest, in which the manager at the store with the chain's best display won a Hawaiian trip, too.

Winning store managers in the sales contest were Tony Hejinicki (Northern region), Jerry Burch (Central region), Safie Mirsafavi (Los Angeles/ Orange County region), and Christopher Phelps (Southern region); the winning district manager was Jeff McArthur, who is based in Seattle, one of Wherehouse's newer and least saturated markets; the winning manager of the display contest was Alan Romain, who runs the re-

cently opened Beverly Center store in West Hollywood.

The display contest spurred the imaginations of some store staffers, says Jesse, with grass shacks, surfboards, and other summer-like affectations used to bolster the slew of signage that Wherehouse produced for the effort. And on the weekends, sales associates were instructed to dress in beach attire, such as Hawaiian shirts and summer dresses.

Jesse will not disclose specific sales figures, but the campaign did pump above-industry-average increases in each of the chain's four regions. In all, the chain distributed 4.5 million game cards.

Sweepstakes cards were collected in whopping numbers—more than 20 large mail bags were taken in. The drawing took place July 18 at Wherehouse headquarters.

The winner was a young woman who collected her ticket at a Carlsbad, Calif., store. She and her husband chose to collect a \$20,000 cash prize in lieu of the car. (Jesse notes that in 90% of all contests, winners take cash over prizes when the option is provided.) Thus, says Jesse, "We have a '58 Corvette out there available for sale if anyone's interested."

Landing the car led to a tense moment before the contest began. Wherehouse had a car in Southern California lined up, but the deal fell through just before the inserts were distributed. "We had 10 million inserts ready to go, and no car," Jesse recalls. But Bruce Simms, director of advertising, hustled and found another '58 Corvette convertible in Nacogdoches, Texas, which was "actually in better shape than the car we had originally lined up," says Jesse.



The grand prize in Wherehouse's "Hot Fun In The Summertime" Sweepstakes was a 1958 Corvette. Pictured, from left, are Ron Simms, director of advertising; Karen Marchant, promotions manager; and Bruce Jesse, VP of advertising and sales promotion. According to Jesse, the entries shown in the picture are only 1/5 of the total number of entries received.

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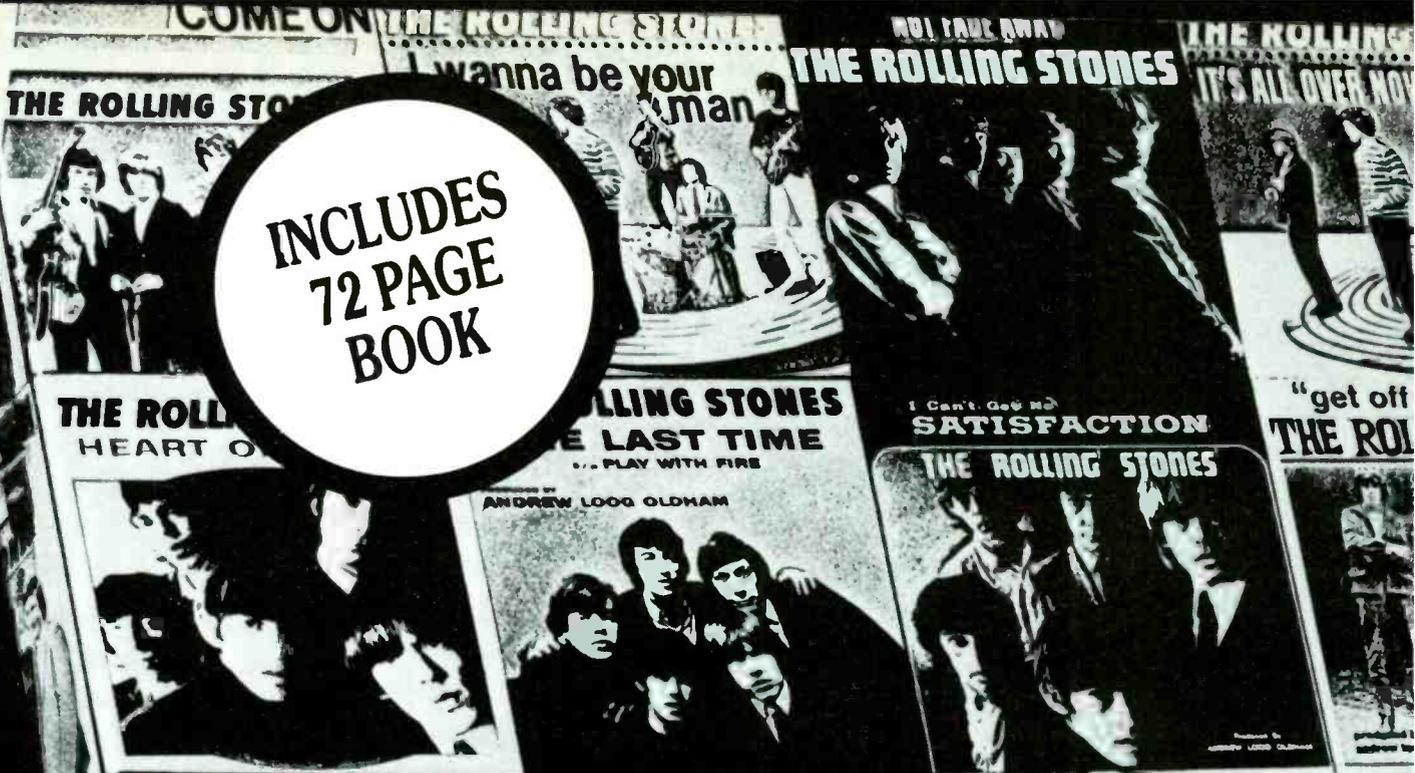
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# the rolling stones of the london

OUT OF TIME  
The Rolling Stones



You can't always get what you want

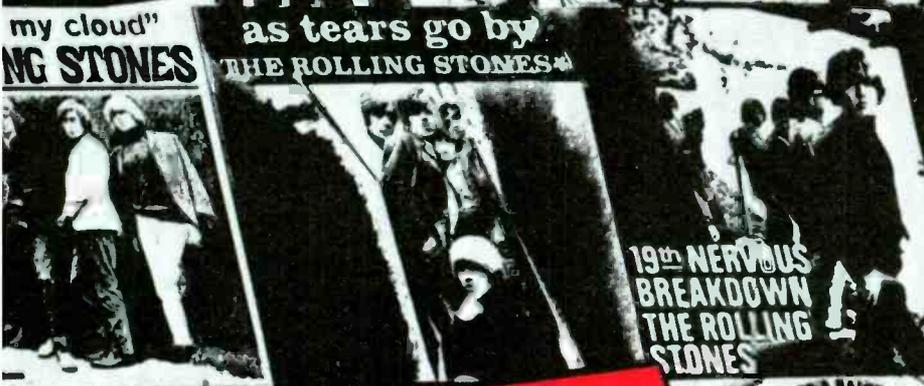


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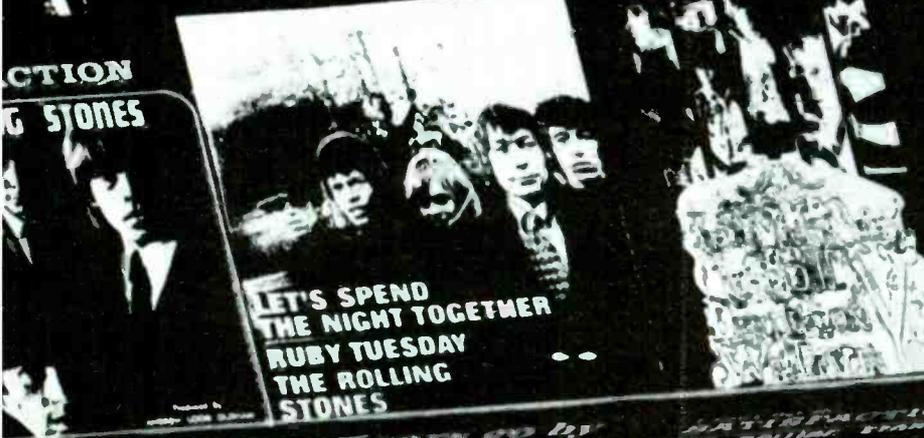
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I Can't Get No  
SATISF  
THE ROL



# Rolling Stones Collection\*



collection produced by andrew oldham

# the rolling stones singles collection\* the london years

**COME ON**

(Chuck Berry)

**I WANT TO BE LOVED**

(Willie Dixon)

**I WANNA BE YOUR MAN**

(John Lennon/Paul McCartney)

**STONED**

(Nanker Phelge)

**NOT FADE AWAY**

(Pete Hardy)

**LITTLE BY LITTLE**

(Nanker Phelge/Phil Spector)

**IT'S ALL OVER NOW**

(Bobby Womack/Shirley Womack)

**GOOD TIMES, BAD TIMES**

(Mick Jagger/Keith Richards)

**TELL ME**

(Mick Jagger/Keith Richards)

**I JUST WANT TO MAKE**

**LOVE TO YOU**

(Willie Dixon)

**TIME IS ON MY SIDE**

(Norman Meade)

**CONGRATULATIONS**

(Mick Jagger/Keith Richards)

**LITTLE RED ROOSTER**

(Willie Dixon)

**OFF THE HOOK**

(Mick Jagger/Keith Richards)

**HEART OF STONE**

(Mick Jagger/Keith Richards)

**WHAT A SHAME**

(Keith Richards/Mick Jagger)

**THE LAST TIME**

(Mick Jagger/Keith Richards)

**PLAY WITH FIRE**

(Nanker Phelge)

**(I CAN'T GET NO) SATISFACTION**

(Mick Jagger/Keith Richards)

**THE UNDER ASSISTANT WEST**

**COAST PROMOTION MAN**

(Nanker Phelge)

**THE SPIDER AND THE FLY**

(Mick Jagger/Keith Richards)

**GET OFF OF MY CLOUD**

(Mick Jagger/Keith Richards)

**I'M FREE**

(Mick Jagger/Keith Richards)

**THE SINGER NOT THE SONG**

(Mick Jagger/Keith Richards)

**AS TEARS GO BY**

(Mick Jagger/Keith Richards/Andrew Oldham)

**GOTTA GET AWAY**

(Mick Jagger/Keith Richards)

**19TH NERVOUS BREAKDOWN**

(Mick Jagger/Keith Richards)

**SAD DAY**

(Mick Jagger/Keith Richards)

**PAINT IT, BLACK**

(Mick Jagger/Keith Richards)

**STUPID GIRL**

(Mick Jagger/Keith Richards)

**LONG LONG WHILE**

(Mick Jagger/Keith Richards)

**MOTHER'S LITTLE HELPER**

(Mick Jagger/Keith Richards)

**LADY JANE**

(Mick Jagger/Keith Richards)

**HAVE YOU SEEN YOUR MOTHER,  
BABY, STANDING IN THE SHADOW?**

(Mick Jagger/Keith Richards)

**WHO'S DRIVING YOUR PLANE?**

(Mick Jagger/Keith Richards)

**LET'S SPEND THE NIGHT**

**TOGETHER**

(Mick Jagger/Keith Richards)

**RUBY TUESDAY**

(Mick Jagger/Keith Richards)

**WE LOVE YOU**

(Mick Jagger/Keith Richards)

**DANDELION**

(Mick Jagger/Keith Richards)

**SHE'S A RAINBOW**

(Mick Jagger/Keith Richards)

**2000 LIGHT YEARS FROM HOME**

(Mick Jagger/Keith Richards)

**IN ANOTHER LAND**

(Bill Wyman)

**THE LANTERN**

(Mick Jagger/Keith Richards)

**JUMPIN' JACK FLASH**

(Mick Jagger/Keith Richards)

**CHILD OF THE MOON (rmk)**

(Mick Jagger/Keith Richards)

**STREET FIGHTING MAN**

(Mick Jagger/Keith Richards)

**NO EXPECTATIONS**

(Mick Jagger/Keith Richards)

**SURPRISE, SURPRISE**

(Mick Jagger/Keith Richards)

**HONKY TONK WOMEN**

(Mick Jagger/Keith Richards)

**YOU CAN'T ALWAYS GET**

**WHAT YOU WANT**

(Mick Jagger/Keith Richards)

**MEMO FROM TURNER**

(Mick Jagger/Keith Richards)

**BROWN SUGAR**

(Mick Jagger/Keith Richards)

**WILD HORSES**

(Mick Jagger/Keith Richards)

**I DON'T KNOW WHY aka**

**DON'T KNOW WHY I LOVE YOU**

(Wonder/Riser/Hunter/Hardway)

**TRY A LITTLE HARDER**

(Mick Jagger/Keith Richards)

**OUT OF TIME**

(Mick Jagger/Keith Richards)

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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
<b>THE BOUNTY HUNTER (NR)</b> Robert Ginty, Bo Hopkins AIP/\$79.95	8/17/89 (8/29/89)	NA (NA)	Poster, Counter- card
<b>THE COURIER (R)</b> Gabriel Byrne, Ian Bannen Vestron/\$79.98	8/2/89 (8/23/89)	\$0.0054 (1)	Poster
<b>DREAM A LITTLE DREAM (PG-13)</b> Corey Feldman, Corey Haim Vestron/NA	8/16/89 (9/6/89)	\$5.6 (1,019)	Poster, Banner
<b>FLETCH LIVES (PG)</b> Chevy Chase, Julianne Phillips MCA/\$89.95	8/22/89 (9/14/89)	\$32.9 (1,512)	Poster, Standee
<b>JACKNIFE (R)</b> Robert DeNiro, Ed Harris, Kathy Baker HBO/\$89.99	8/21/89 (9/6/89)	\$2 (109)	Counter- card, Poster, Mobile
<b>THE LAND BEFORE TIME (G)</b> Animated MCA/\$24.95	8/22/89 (9/14/89)	\$47.3 (1,414)	Poster
<b>VIGIL (NR)</b> Bill Kerr Prism/\$79.95	8/1/89 (8/17/89)	NA (NA)	Poster
<b>WARM NIGHTS ON A SLOW MOV- ING TRAIN (R)</b> Wendy Hughes Prism/\$79.95	8/22/89 (9/17/89)	\$0.0404 (6)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>ALIEN</b> Sigourney Weaver CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89	<b>HIGHLIGHTS OF THE 1989 MASTERS TOURNAMENT</b> Sports HPG/\$19.95 Prebook cutoff: none; Street: 8/1/89
<b>ALIENS</b> Sigourney Weaver CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89	<b>HOUSE ON HAUNTED HILL</b> Vincent Price CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89
<b>CREATURE</b> Klaus Kinski, Stan Ivar Media/\$14.95 Prebook cutoff: 8/2/89; Street: 8/16/89	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> Animated Media/\$14.95 Prebook cutoff: 8/2/89; Street: 8/16/89
<b>THE CURSE</b> Wil Wheaton, Claude Akins Media/\$14.95 Prebook cutoff: 8/2/89; Street: 8/16/89	<b>THE LEGEND OF HELL HOUSE</b> Roddy McDowall CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89
<b>DONNA DE VARONA'S NO IMPACT WORKOUT</b> Instructional HPG/\$19.95 Prebook cutoff: none; Street: 8/1/89	<b>NIGHTMARE ON ELM STREET 4: THE DREAM WARRIORS</b> Robert Englund, Tuesday Knight Media/\$19.95 Prebook cutoff: 8/2/89; Street: 8/16/89
<b>THE FLY</b> Jeff Goldblum, Geena Davis CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89	<b>THE OMEN</b> Gregory Peck CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89
<b>THE FLY</b> David Hedison, Vincent Price CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89	<b>OPERATION: CROSS EAGLES</b> Richard Conte, Rory Calhoun SVS/\$79.95 Prebook cutoff: 8/3/89; Street: 8/30/89
<b>GREAT MOMENTS OF THE MASTERS Sports</b> HPG/\$49.95 Prebook cutoff: none; Street: 8/1/89	<b>PRIME SUSPECT</b> Frank Stallone, Susan Strasberg SVS/\$79.95 Prebook cutoff: 8/3/89; Street: 8/30/89
<b>HALLOWEEN</b> Jamie Lee Curtis, Donald Pleasance Media/\$19.95 Prebook cutoff: 8/2/89; Street: 8/16/89	<b>RETURN OF THE FLY</b> Vincent Price CBS/Fox/\$19.98 Prebook cutoff: 8/1/89; Street: 8/17/89
<b>THE HIDDEN</b> Kyle MacLachlan, Michael Nouri Media/\$19.95 Prebook cutoff: 8/2/89; Street: 8/16/89	<b>WHAT A NIGHTMARE, CHARLIE BROWN</b> Animated Media/\$14.95 Prebook cutoff: 8/2/89; Street: 8/16/89

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.

## Topics Include Stress Management, Marketing VSDA Sets Slate Of Seminars

BY BRUCE HARING

NEW YORK Nineteen video-business-related merchandising and marketing seminars await the delegates to the eighth annual Video Software Dealers Assn. convention, set for Aug. 6-9 in Las Vegas.

To ensure that all delegates can attend seminars of specific interest to them, each workshop will be given twice. The sessions will be held Aug. 7-9 at the Las Vegas Convention Center. The seminars are open to all convention registrants at no additional cost.

Eight of the 19 seminars will be panel discussions by VSDA members who have experience that relates to the topic. Others will feature industry specialists, including marketing expert Jay Conrad Levinson, television star Dr. Art Ulene, and author Murray Raphael.

Some of the topics have been featured at previous conventions and will be repeated as a result of member interest. The panel highlights:

- "We're Not As Big As McDonald's": Tips for the independent video retailer on competing with the big boys of video from Peter Glen, a retail marketing specialist. The panel will be held Aug. 8 at 2:15 p.m. and 4 p.m.

- "Stress Management": Dr. Art Ulene, a regular contributor to NBC's "Today" show and author of more than 30 health-related books, will advise on coping with life in the workplace. The panel will be held Aug. 7 at 2:15 p.m. and 4 p.m.

- "Time Flies When You're Not Having Fun": Michael Fortino, president of Priority Management and an author, describes ways to balance work and home life. The panel will be given Aug. 7 at 2:15 p.m. and 4 p.m.

### 3 new seminars will debut at the August meet

- "Avoiding Sexual Harassment In The (Video) Workplace": CBS Records director of training and development Ray Ivey will discourse on the legal and social ramifications of this issue. The panel will be held Aug. 8 at 4 p.m. and Aug. 9 at 2:15 p.m.

- "A Business Plan For Video Store Borrowing": Financing pointers will be served by Harry Landsburg, a CPA of Laventhol & Horwath of Philadelphia. The panel will be held Aug. 8 at 4 p.m. and Aug. 9 at 2:15 p.m.

- "Nothing Succeeds Like Direct Marketing": Murray Raphael, the author of the "Do It Yourself Direct Marketing Handbook," will tackle the most effective way to reach the consumer. The panel will be held Aug. 9 at 2:15 p.m. and 4 p.m.

- "Building Loyalty Through Superior Customer Service": In a topic dear to most retail hearts, David Yoho, president of the Professional Educators Group, will address prin-

ciples and techniques of attracting ongoing business. The panel will be held Aug. 9 at 2:15 p.m. and 4 p.m.

- "Positioning Your Store: Creating A Unique Identity": Jay Conrad Levinson, chairman of Guerrilla Marketing International and consultant to Fortune 500 companies, will offer ways to separate your store from the pack. The seminar will be held Aug. 8 at 2:15 p.m. and 4 p.m.

Three new seminars have been added to the VSDA agenda. Although plans were not firm as of press time, attendees at one will have a hands-on opportunity to address the problem display areas of their store with merchandising experts. An actual store prototype will be set up on the exhibit floor.

Two other seminars scheduled for the first time include "Retailers: Make The Most Of The Convention!," a guide to time management at VSDA, and "Boothmanship," a guide to trade show etiquette for exhibit personnel. Both will be held Aug. 5, led by Steve Miller, president of The Adventure, a sales and marketing firm.

Other seminars on tap include "Alternate Sources Of Capital: How To Value Your Business"; "Capitalizing On Exposure From Other Media"; "Store Design For A Changing Market"; "Premiums And Promotions For Profit"; "Video Games: Present And Future"; "Training And Motivating Personnel"; "Site Selection"; and "Merchandising Beyond The Hits."



by Earl Paige

**NINTENDO NOSE DIVE?** Maybe nose dive is too strong a term, but plenty of video retailers are saying rental of video games is off, including once-bullish operators like Andrew Schmidt, owner of a Video Update, in the Minneapolis suburb Minnetonka. Schmidt, a panelist at the American Video Assn. convention in New Orleans in April, says the product line's "business is stagnant."

Schmidt, who says the upscale Minnetonka community was one of the first neighborhoods with heavy Nintendo player penetration, believes purchases of decks "have peaked. We're not getting those new customers." Schmidt is also becoming very conservative about purchasing, noticing that "Target is no longer discounting. You see games there at \$44-\$54. So maybe they know something. They still have a limit of two, I guess to help discourage dealer purchases, but there's so many other places to buy them these days. I buy from three different distributors."

Larry Jacobs, owner of six Delta Video outlets in Little Rock, Ark., is another dealer who sees the downturn. Jacobs was one of the first retailers in the U.S. to hop on Nintendo, stunning delegates at the 1988 AVA convention in Palm Springs, Calif., with stories of how he got into the business despite Nintendo's historical stance against rental. "I must get 30 calls a week from suppliers begging me to buy games," says Jacobs of the dramatic effects of oversupply in a prod-

uct that not too long ago was almost at the point of having to be rationed. "The new releases don't walk out of the store anymore."

Yet another report along the same line comes from Herb Wiener, co-owner of 11-store Home Video Plus Music, Austin, Texas. Wiener is so high on video games, he has even constructed a video games annex next to one store where he is emphasizing sell-through. "What we're seeing is that the older games aren't renting. Instead of 80% of the games being out on rental, now 80% of our stock is on the shelf. The only title really in short supply is 'Mutant Ninja Turtles,' a new release. We get offers from suppliers on games so low it's ridiculous. But you have to remember, it's summer and the kids are out playing baseball and doing other things. Also, there's many more stores offering rentals—that has hurt."

**AVA UPDATE:** The new board of AVA rates a vote of confidence from John Power, founder of the nearly 10-year-old trade association and buying co-op, who suddenly announced his intention to retire from the suburban Phoenix organization (Billboard, July 29). Although new and expanded from four to eight directors 14 months ago, the board, says Power, has come together, bolstering his decision to step aside. "They're taking hold quickly. I think it's an extremely good mixture of retailers with long experience who are each individually successful." Four of the eight, including new chairman Tom Daugherty, have experience in the Video Software Dealers Assn. as well. Daugherty, now the board veteran and elevated during AVA's New Orleans convention this past April, heads two-store North Of Hollywood, Hayden Lake, Idaho. He remains as the only throwback to the four-person board in place when Power first announced the sale of AVA to its membership. Daugherty also heads

(Continued on page 54)



In photo at left, Myrna Ross aims for a strike at Major Video's bowl-a-thon for United Cerebral Palsy. Meanwhile, in photo at right, Major Video employees Janice Wylie, left, and Sallie Flynn crack up over their low scores at the charity event.

## Major Video Raises Funds For United Cerebral Palsy

**NEW YORK** Employees from 29 Major Video stores—236 in all—plus 25 people with cerebral palsy, teamed up in a June bowl-a-thon to raise money for United Cerebral Palsy of Rhode Island. So far, Major Video has raised more than \$10,000 for the fund and pledges are still arriving.

The money from the fund-raiser "will help [United Cerebral Palsy] set up independent living for those who now depend on their families for care," says Jerry O'Neill, director of development for United Cerebral Palsy.

CARYN BRUCE

### RETAIL TRACK

(Continued from page 44)

50 cassette buy-in program. The CEMA-distributed logo offered a 7%-off-invoice deal that started July 17 and runs through Friday (4). Lots of oldies but goodies are offered, including gems from Roy Orbison, the Four Seasons, Jerry Lee Lewis, and the Kinks, along with multi-artist compilations and a title that piques my interest called "Baseball's Greatest Hits."

**T**HANKS MUCH: I would like to serve up sincere thanks to the busy industryites—Howard Appelbaum, VP of Kemp Mill Records; Cindy Barr, director of purchasing and product movement for Spec's Music; Craig Bibb, senior analyst at Prudential-Bache Se-

curities; Jim Caparro, senior VP of sales and distribution at PolyGram; Elliot Goldman, Personics chairman, and B.J. Lobermann, GM of music at J&R Music World—who took time to participate in the July 19 New Music Seminar panel "The State Of Music Retailing Today" (see story, page 42). The panelists' candid observations made it an informative session and the feedback has been great.

*The Convention Season is in full swing, but Retail Track still needs to hear from you folks in storeland. Call Geoff Mayfield at 212-536-5038, or fax him at 212-536-5358.*

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FOR WEEK ENDING AUGUST 5, 1989

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	5	<b>★ ★ NO. 1 ★ ★</b> TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
2	3	4	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
3	6	3	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
4	1	9	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
5	7	5	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
6	5	6	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
7	4	11	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
8	13	2	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
9	11	3	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
10	<b>NEW ▶</b>		DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
11	9	17	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
12	8	14	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
13	12	6	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
14	10	6	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
15	14	8	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
16	22	3	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
17	15	14	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
18	24	2	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
19	21	5	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
20	23	3	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
21	17	8	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
22	19	18	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
23	16	21	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
24	18	13	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
25	<b>NEW ▶</b>		THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
26	<b>NEW ▶</b>		PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
27	20	14	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
28	26	15	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
29	25	4	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
30	30	17	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
31	33	25	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
32	31	21	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
33	29	5	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
34	27	4	BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
35	34	14	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
36	36	12	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
37	40	25	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
38	28	8	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
39	37	9	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
40	39	15	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## Retailer Offers Premiums On Video Rentals

BY CARYN BRUCE

NEW YORK Visual Impact Products of Chatsworth, Calif., a company that sells everything but tapes to video retailers, has added to its line the Video Advantage Program, which it recently cast across the country's borders to Mexico and Canada.

Video Advantage, a customer marketing program, offers video rental customers a range of premi-

### Program offers customers VCRs, stereos, and TVs

ums after they accumulate savings stamps given to them by renting videos from a particular retailer.

The premiums, supplied by VIP, include such items as stereos, TVs, and VCRs, which are listed in a booklet supplied to each retailer.

VIP just signed a distributor for all of Mexico, along with some exclusive products and packaging with signs in Spanish. The company will also be involved in its first Canadian trade show in September, says company president Ken Chane.

After seven years in the video retailing business, VIP is the oldest and largest supplier of video retailers all over the world, claims Chane.

Chane says he is anticipating the Video Software Dealers Assn. show this year for the opportunity to show off a new product—a slide rule that can calculate the break-even point of a tape, its profitability, and the number of tapes that can fit in a store. "Industry people are looking at the slide rule and saying, 'Why the hell didn't anyone think of this before?'" says Chane.

In response to the company's growth, VIP has moved its offices and distribution center to a better equipped location in Chatsworth, a suburb of Los Angeles.

## CBS/FOX Introduces A New Concept

The Retailer Rental Program is a package of four classic, never-before-released "A" titles priced low enough—\$39.98—to rent or sell!

The Retailer Rental Plan means quicker profits for the Retailer!

For example, assume a cost of only \$28.00 per title (your price will probably be lower) and an average rental rate of \$2.50 each; all it takes to break even is 12 rentals. 17 rentals means 50% profit, and 23 rentals 100% profit!

For this installment of the Retailer Rental Plan we put together four Sword and Sandal epics—Biblical blockbusters that show Hollywood at its big-budget best!

Top international stars, colossal sets and casts of thousands featuring a Who's Who of Hollywood: Gregory Peck, Susan Hayward, Victor Mature, Peter Ustinov, Jean Simmons, Stewart Granger, Gene Tierney and many more—recreating the greatest stories ever told!

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- ◆ 4 Piece pre-pack available for even better profits—save up to 13% (Catalog #1740). (Contact your distributor.)
- ◆ 1-year Price Protection
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  - Rent-or-Sell Price Stickers
  - Rent-or-Sell Shelf Talkers
  - Mini Posters

Dealer Order Cut-Off:

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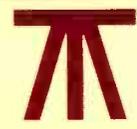
Street Date:

9/7/89



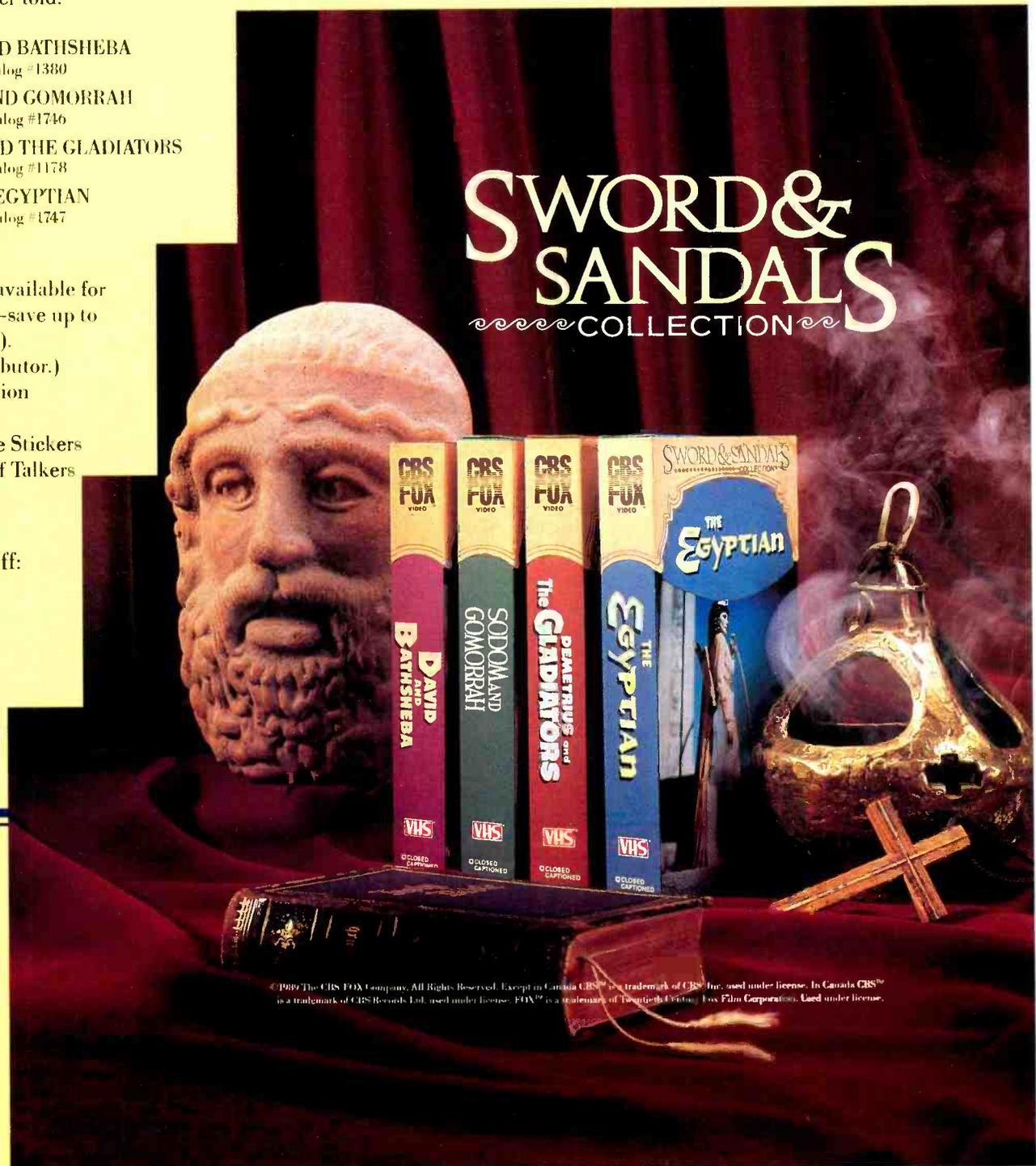
\$39<sup>98</sup>  

## RETAILER RENTAL PLAN



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# Billboard's Holiday Video Guide To Sell-Thru And Rental Products



**Issue Date: September 2**

**Ad Closing: August 8**

***In This Issue:*** • *Movies* • *Special Interest*  
• *Music Video* • *Laserdisk* • *Christmas Video*  
• *Retail Tips*

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## STORE MONITOR

*(Continued from page 51)*

a VSDA chapter (**Spokane Area**) comprising membership from Montana, Idaho, and Washington. Other directors elected early last year, during the expansion when Daugherty was made interim chairman, are **Ken Hosteter, West Michigan Video**, Grand Rapids; **Bill Mitchell, Tapes To Go Of Medina**, Medina, Ohio; and **William Patterson, Columbus Tape & Video**, Columbus, Ga., who heads the **Atlanta Chapter** of VSDA. Four new members elected in New Orleans and since April are **John English, MultiVideo**, Bellflower, Calif., who heads the **Southern California Chapter** of VSDA; **Roger Gould Jr., Valley-Shore Video**, Centerbrook, Conn., who ran for VSDA's national board and helped found a VSDA chapter; **Jay Gruenwald, Prime Time Video**, Apple Valley, Calif.; and **John Sharpe, World Video**, Hattiesburg, Miss. Solidification of the board is of prime importance and new election guidelines are in place, says Daugherty, especially after two directors served only short stints, one selling his store only weeks after being made a director. Also new, a staggered rotation schedule ensuring veteran members are always on hand.

**LASERDISK LATEST:** Optimistic word continues to come in on laserdisk. The news is welcome to those who have fought the good battle for so long, like **Jay Frank** and **Kirk Leonhardt**, owners of two-store **Laser's Edge**, out in Los Angeles. **Laser's Edge**, at last, has made the move to larger quarters—a 3,600-square-foot store on a hot corner of Ventura Boulevard. The added space allows for a separate demo theater as well as an audio room in which **Laser's Edge** offers 3,000 of what Frank calls "very select CDs." Also being enlarged is a second store in Burbank, Calif., where an unused storeroom will allow for more selections in the **Laser's Edge** rental library (the new store boasts 3,100 rental titles).

**IT'S A PLANE!** One of the oldest forms of advertising, an airplane dragging a sign, works for **Jim Salzer**, operator of single-store **Salzer's Video**, Ventura, Calif. (his wife, **Nancy**, runs a 23-year-old record store, **Salzer's Merchantile**, across the street). "Airplane signs can work anywhere you have a mass audience," says Salzer, who can take advantage of miles of beachfront. "We were on two radio stations all day, 15 spots on each, at \$15 a spot. The airplane cost us \$550 for an hour and a half. We used 45 words, that's about the limit on what people will react to. It was our 23rd anniversary."

**MUSIC MAN:** The trend to video specialty stores adding prerecorded music continues, claims **Ted Engen**, president of 4-year-old **Video Buyers Group**, operating out of suburban St. Paul, which has just extended its territory to the West Coast. **Video Buyers** has a package Engen describes as basically offering the top 40 albums in both CD and cassette on a 100% guaranteed basis at 60 days net. It is only available to members and membership is \$300 yearly. Engen hopes to "walk stores into the music business," acknowledging that it is "a different world" from home video.



**Video Touchdown.** John Elway, star quarterback for the Denver Broncos, greets football-video buffs as his new video game, "John Elway's Quarterback," debuted at Power Play Games & Entertainment in Aurora, Colo.

FOR WEEK ENDING AUGUST 5, 1989

**Billboard**

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	42	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	10	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
3	3	10	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
4	6	10	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
5	4	25	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
6	10	10	<b>DUCKTALES: LOST WORLD WANDERERS</b> Walt Disney Home Video 450	1989	14.95
7	9	10	<b>MICKEY AND THE GANG</b> Walt Disney Home Video 445	1989	14.95
8	5	94	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
9	8	10	<b>DUCKTALES: DUCK TO THE FUTURE</b> Walt Disney Home Video 449	1989	14.95
10	7	10	<b>BONGO</b> Walt Disney Home Video 546	1989	14.95
11	13	40	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
12	14	164	<b>WINNIE THE POOH AND TIGGER TOO ♦</b> Walt Disney Home Video 64	1974	14.95
13	11	201	<b>DUMBO ▲♦</b> Walt Disney Home Video 24	1941	29.95
14	15	145	<b>SLEEPING BEAUTY ♦</b> Walt Disney Home Video 476	1959	29.95
15	12	9	<b>BEN AND ME</b> Walt Disney Home Video 460	1989	14.95
16	17	160	<b>WINNIE THE POOH AND THE BLUSTERY DAY ♦</b> Walt Disney Home Video 63	1968	14.95
17	20	59	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
18	19	98	<b>AN AMERICAN TAIL ◊</b> Amblin Entertainment/MCA Home Video 80536	1986	29.95
19	RE-ENTRY		<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊</b> Walt Disney Home Video 480	1986	14.95
20	18	46	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
21	23	150	<b>WINNIE THE POOH AND THE HONEY TREE ♦</b> Walt Disney Home Video 49	1965	14.95
22	RE-ENTRY		<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
23	16	164	<b>ALICE IN WONDERLAND ▲♦</b> Walt Disney Home Video 36	1951	29.95
24	21	39	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND ◊</b> Troubadour Records Ltd./A&M Video VC61719	1988	19.98
25	25	113	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	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.

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(BPI Publishes Billboard, The Hollywood Reporter, American Film and Backstage)

## U.K. Sets Vidclip Content Standards Cable Code Takes Aims At Sex, Violence

LONDON The Cable Authority, which regulates program content on U.K. cable and satellite services, has drawn up the first national code outlining content standards for pop music videos.

Details of the code were unavailable at press time, but the Cable Authority has stated that the aim of the guidelines is to protect young audiences from pop music videos deemed by the organization to be too sexually explicit, placing too much emphasis on violence, or too favorable to drug or alcohol use.

Youth-oriented channels such as MTV and Super Channel have been notified that the code that it will come into effect in October.

The code reportedly states that clips with a sexual slant should be toned down, or aired in time slots in which young children will be unlikely to view them, and that any emphasis on narcotics should depict drug-taking as anti-social.

Labels, clip producers, and video channels' initial reactions to the concept of such a code ranged from unconcerned to watchful. Most said, however, they would need to examine the guidelines fully before forming an opinion.

A spokesman for the Cable Authority says that music videos present more regulatory problems than

all other programs put together. MTV Europe, however, has denied there is any cause for concern.

"I see no problem at all," says Bill Roedy, managing director of the music channel. "We program responsibly, and we're already there as far as program content is concerned. I'm sure we'll feel comfortable with these guidelines when they are published."

"We're very strict about what we show," adds MTV executive producer Brent Hanson. "We choose videos which may challenge people but never those which offend."

A representative of Super Channel, however, was not as positive, noting only that "we prefer to wait until we see the [completed] guidelines before we make any comment."

Likewise, a spokeswoman for clip-maker Picture Music International says, "We don't wish to comment until we've seen what the Cable Authority code prescribes."

Two major U.K. labels, CBS and Phonogram, say they are basically unconcerned, noting that the clips they now produce already adhere to in-house standards.

"I don't think these guidelines will make a radical difference as far as we are concerned," says Jonathan Morrish of CBS U.K. "Common sense prevails about who is likely to be watching at various times. We've

made different versions several times of music clips, for example, one for the [Saturday morning TV show] 'Wideawake Club' and a different one for the 'Night Network,' which used to be screened after midnight."

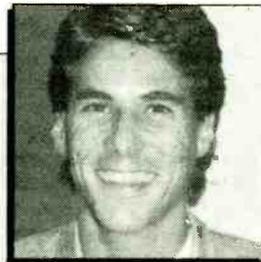
John Waller, marketing director of Phonogram, agrees: "We've always been very careful not to make videos which could offend or mislead. We aim for the Saturday morning children's TV shows and the chart shows."

NIGEL HUNTER



**BET Benefit.** Earlier this summer, Black Entertainment Television broadcast a live national telethon for the Coalition For A Free Africa to benefit the children of South Africa. Pictured at the telethon, from left, are CFA board of directors member Dick Griffey; Mercury/PolyGram recording artist Michelle Shocked, who performed live at the telethon; and Harry Anger, executive VP and GM, PolyGram West Coast, who is shown presenting the label's contribution to the cause.

## THE EYE



by Steven Dupler

IN WHAT APPEARS to be the first marriage between the music video and children's animated television markets, MCA act the **Jets**, **Propaganda Films**, and avant-garde directing team the **Molotov Brothers** have teamed to produce a unique title sequence for a new weekday-morning syndicated kids' series called "**Chip 'N Dale's Rescue Rangers**," produced by **Walt Disney Television Animation** and distributed by **Buena Vista Television**.

According to Propaganda's director of music video, **Anne-Marie Mackay**, the title sequences are being shot in live-action, with various artistic twists: In one segment, the **Jets** appear in all-white clothing, playing all-white instruments, upon which animated film footage from the Disney series is projected. The series premieres Sept. 18 on stations around the U.S.

EVERYTHING THAT GOES around comes around, it seems: **VH-1** is set to begin playing country clips once again. The 24-hour-a-day channel, readers may recall, prominently featured country artists when it first went up, only to drop them a couple of years ago as incompatible with its format. Beginning this fall, however, a country segment featuring "cool" country artists, such as **Lyle Lovett**, **Foster & Lloyd**, k.d. lang, and others, will get a tryout. Also on the **VH-1** front: Rumors have been rampant that cable operators around the U.S. have been suggesting to **MTV Networks** that, due to limited channel space, if the company expects to get its proposed all-comedy network, **HA!**, up and running on cable systems, **MTVN** may have to consider incorporating the network as part of one of its existing services (read: **VH-1**). Network executives say it won't happen.

IN WHAT COULD be considered the ultimate performance video screening, something like 25,000 people reportedly gathered in central Amsterdam recently to watch a live giant-screen simulcast of the **Tin Machine** concert at the **Paradiso**. The crowd consisted mostly of the spillover from the concert, which was, needless to say, filled to more than capacity. Incidentally, no fighting or violence was reported. We'd like to see them try that in New York.

**PROGRAMMING NOTES:** **Arts & Entertainment Cable Network**, which keeps turning out consistently high-grade (and high-brow) music programs, will keep up that tradition when it airs a concert special this month featuring jazz pianist **Dave Brubeck** and his quartet, taped live in Moscow. The 1987 "**Moscow Night**" production was recorded on the final night of a five-date stand in a Moscow auditorium off Red Square. Catch it Aug. 20 at 10 p.m. EST.

**MTV NOTES:** **MTV Europe** has reportedly added

300,000 cable households in Zurich, Switzerland, and environs. The channel is now claiming a potential reach of 9 million households in 15 countries across the continent, with 480,000 of those in Switzerland. The channel also recently signed a landmark deal that has it now hitting the cablewaves in Hungary—the first Eastern Bloc nation to have the dubious distinction of joining the **MTV** generation.

**PLAY IT AGAIN, WILLIE:** Austin, Texas, has long been synonymous with a great music scene, and for the past 14 years, "**Austin City Limits**" has brought more than 300 artists associated in one way or another with that city to national attention via the magic of public broadcasting. At 9 p.m. on Aug. 26, a "best of" special titled "**Great Moments From 'Austin City Limits'**" will present highlights of the long-running show. The full spectrum of musical genres will be covered, including country, jazz, rock, zydeco, Tex-Mex, conjunto, blues, and reggae. Artists whose past performances will be reprised include **Johnny Cash**, **Willie Nelson**, **Loretta Lynn**, **Chet Atkins**, **Glenn Campbell**, and others. The producer of the special is **KLRU-TV/Capital of Texas Public Communications Council**. Executive producer is **Bill Arhos**; producer is **Terry Lickona**.

IT WOULD SEEM logical that if someone is willing to take the time to call up and pay good money to request a video clip, as **Video Jukebox Network** viewers do, that that same person would be an active purchaser of CDs and cassettes. So, it comes as no surprise to us that a recent survey of 2,000 **VJN** national 800-toll-free number callers indicates that very fact.

According to the results of the survey, 65% of the respondents said they purchased albums "because of exposure to music on **VJN**." The average viewer said he purchased five albums in the past 30 days, and reported watching **VJN** for a total of 24 hours in the previous week.

Furthermore, says the study, the tendency to purchase music seen on the interactive music video channel crosses demographic boundaries, with 72% of respondents in the 12-17-year-old age group, 62% in the 18-24-year-old bracket, and 70% of viewers over the age of 35 saying that **VJN** definitely affected their choice of records they purchase.

**TALK ABOUT EXCLUSIVITY**, the deal just struck between **MCA** and the **Movietime** channel has got to take the cake. In a unique situation, **Movietime** will create and **MCA** will present a weekly series of five-minute "advertorials," said to "merge music entertainment and news of **MCA** recording artists."

Dubbed "**Reel Music**," the spots feature clips, **MCA** music news, interview slices, **MCA** tour schedules, and other such programming bites. The host of the segments is **Richard Blade**, who in addition to his other host duties on various **Movietime** features, is a DJ on Los Angeles-based **KROQ**. The "**Reel Music**" spots air 10 times per week, with an initial contract between the channel and the label for one year.

According to **Movietime**, the deal has the dubious distinction of marking "the first time a cable network has produced a series devoted to one record label." Hmm...

## VIDEO TRACK

LOS ANGELES

**RICHARD MARX** IS "Right Here Waiting" in his newest video, shot at the L.A. Sports Arena for **FYI Productions**. **Jim Yukich** directed the ballad clip for the single from Marx's **EMI** album, "Repeat Offender." **Paul Flattery** produced.

The team at **Fisher & Preachman** recently lensed a series of clips in the L.A. area, including **Joyce Irby's** "She's Not My Lover," directed by **Damon Wayons** and produced by **Pat Sawyer**; **7A3's** "Goes Like Dis," directed by **Sundae** and produced by **Jim Smith** with **Sundae**; and **Arthur Baker's** "Talk It Over," directed

by **Bill Fishman** with **Jim Fishman** and **Pat Sawyer** producing.

NEW YORK

**PICTURE VISION'S** NEWEST director, **Ken Nahoum**, recently shot **Paul Shaffer's** "When The Radio Is On." The clip, based on the classic **Marlon Brando** film "The Wild Ones," features **David Letterman's** band leader in the **Brando** role with cameos by **Carol King**, **Dion**, **The Fresh Prince**, and **Ellie Greenwich**, among others. **Jon Small** produced the video with executive producer **Steven Saporta**. Shaffer's album, "Coast To Coast," is on **Capitol Records**.

**Debbie Gibson** once again  
(Continued on next page)

## Vids Hit The Silver Screen In U.K. Marketing Venture

BY NIGEL HUNTER

LONDON A unique deal between **EMI Records**, **Pepsi-Cola**, **Our Price Records**, and **Rank Screen Advertisers** will put specially made support music features on-screen in **Rank-Odeon-Cannon** movie theaters throughout the U.K.

According to **EMI** marketing director **Andrew Pryor**, the features will combine music videoclips and computer graphics to promote **EMI** acts, **Pepsi**, and **Our Price** record stores. They will target the key market for pop music and

**Pepsi**—people in the 16-34-year-old age group.

The first of these sponsored "shorts" was screened July 14 in support of the new **James Bond** movie, "Licence To Kill." **EMI Records** has first option to supply further features to support all major movie releases through the **Rank-Odeon-Cannon** cinema chain. The lineup for coming months includes "Batman," "Ghostbusters II," "Pink Cadillac," "Back To The Future II," and "Lethal Weapon II."

The 10-12-minute shorts open  
(Continued on next page)

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p><b>ADDS</b></p> <p>Allman Brothers Band, Statesboro Blues B-52's, Channel Z Heavy D. &amp; The Boys, We Got Our Own Thang Jeff Healey Band, Angel Eyes King's X, Over My Head Cyndi Lauper, My First Night Without You Tora Tora, Walkin' Shoes</p>	<p><b>ADDS</b></p> <p>Don Henley, The End Of The Innocence Doobie Brothers, Need A Little Taste Of Love Youssou N'Dour, Shaking The Tree Waterfront, Nature Of Love Gladys Knight, Licence To Kill Randy Travis, Just A Matter Of Time</p>	<p><b>ADDS</b></p> <p>George Clinton, Why Should I Dog U Out Maze Featuring Frankie Beverly, Can't Get Over You Regina Belle, Baby Come To Me Eric Gable, Remember The First Time Randy Crawford, Knocking On Heaven's Door Robert Palmer, Tell Me I'm Not Dreaming Troy Johnson, The Way It Is The Jets, You Better Dance Kevin Paige, Don't Shut Me Out 7A3, Goes Like Dis Wailers Band, Irie</p>
<p><b>HIP CLIP</b></p> <p>Junkyard, Hollywood</p>	<p><b>FIVE STAR VIDEO</b></p> <p>Allman Brothers Band, Statesboro Blues Beach Boys, Still Cruisin' Bee Gees, One Edie Brickell &amp; New Bohemians, Love Like We Do Gloria Estefan, Don't Wanna Lose You Chris Isaak, Don't Make Me Dream About You Van Morrison, Haven't I Told You Lately</p>	<p><b>HEAVY</b></p> <p>Bobby Brown, On Our Own Prince, Batdance Vesta, Congratulations David Peaston, Two Wrongs Don't Make It Right Stephanie Mills, Something In The Way ... Babyface, It's No Crime Al Green, As Long As We're Together Kool Moe Dee, They Want Money Soul II Soul, Keep On Movin' L.L. Cool J, I'm That Type Of Guy Guy Featuring Teddy Riley, My Fantasy Sharon Bryant, Let Go New Edition, N.E. Heartbreak</p>
<p><b>BUZZ BIN</b></p> <p>Pixies, Here Comes Your Man Public Image Ltd., Disappointed</p>	<p><b>HEAVY</b></p> <p>Paula Abdul, Cold Hearted Michael Bolton, Soul Provider Fine Young Cannibals, Good Thing Jeff Healey Band, Angel Eyes Grayson Hugh, Talk It Over Love &amp; Rockets, So Alive Madonna, Express Yourself Richard Marx, Right Here Waiting John Cougar Mellencamp, Jackie Brown Bette Midler, Under The Boardwalk Simply Red, If You Don't Know Me By Now Rod Stewart, Crazy About Her</p>	<p><b>MEDIUM</b></p> <p>Eddie Murphy, Put Your Mouth On Me Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw Jonathan Butler, Sara Sara Heavy D. &amp; The Boys, We Got Our Own Thang Surface, Shower Me With Your Love Robert Palmer, Tell Me I'm Not Dreaming Lisa Lisa &amp; Cult Jam, Just Git It Together Joe Sample, U-Turn Perri, Feels So Good Foster/McElroy, Gotta Be A Better Way The System, Midnight Special Karyn White, Secret Rendezvous</p>
<p><b>SNEAK PREVIEW</b></p> <p>Beastie Boys, Hey Ladies Cher, If I Could Turn Back Time Don Henley, The End Of The Innocence Richard Marx, Right Here Waiting</p>	<p><b>MEDIUM</b></p> <p>10,000 Maniacs, Trouble Me Harry Connick, Jr., It Had To Be You Dion, And The Night Stood Still Tim Finn, How'm I Gonna Sleep Indigo Girls, Closer To Fine Howard Jones, The Prisoner Little Feat, Rad Gumbo Donny Osmond, Sacred Emotion Soul II Soul, Keep On Movin' Swing Out Sister, Waiting Game Andreas Vollenweider, Dancing With The Lion</p>	<p><b>MEDIUM</b></p> <p>Eddie Murphy, Put Your Mouth On Me Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw Jonathan Butler, Sara Sara Heavy D. &amp; The Boys, We Got Our Own Thang Surface, Shower Me With Your Love Robert Palmer, Tell Me I'm Not Dreaming Lisa Lisa &amp; Cult Jam, Just Git It Together Joe Sample, U-Turn Perri, Feels So Good Foster/McElroy, Gotta Be A Better Way The System, Midnight Special Karyn White, Secret Rendezvous</p>
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# 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.

- BABYFACE**  
It's No Crime  
Tender Lover/Solar/Epic  
Lina Postmyr  
Paula Walker
- THE BLACK SORROWS**  
The Chosen Ones  
Hold On To Me/Epic  
Craig Griffin  
Paul Goldman
- MARY CHAPIN CARPENTER**  
Never Had It So Good  
State Of The Heart/Columbia  
Joanne Gardner/Acme Pictures  
Ken Ross
- PATSY COLE**  
You And The Horse That You Rode In On  
Patsy Cole/Tra-Star  
Kirby Allen/MCM Productions  
Ron Jackson
- HUE & CRY**  
Violently  
Remote/Circa/Virgin  
Melissa Stokes/Vivid Productions  
Vaughan Arnell, Anthea Benton

- CYNDI LAUPER**  
My First Night Without You  
A Night To Remember/Epic  
T'Boo Dalton, John Diaz/Calhoun Productions  
Larry Jordan
- STEVE MONTANA**  
Ball Game In The Sky  
Cannery  
Johnny Slate/Studio Productions  
Mary Matthews
- PAUL SHAFFER**  
When The Radio Is On  
Coast To Coast/Capitol  
Jon Small/Picture Vision  
Ken Nahoun
- MARTY STUART**  
Cry, Cry, Cry  
Hillbilly Rock/MCA  
Joanne Gardner/Acme Pictures  
Stephen Buck
- TEXAS**  
Now The Thrill Has Gone  
Southside/Mercury  
Roger Hunt/Vivid Productions  
Tony Vanden Ende
- STONE LOC**  
I Got It Goin' On  
Loc-Ed After Dark/Delicious Vinyl/Island  
Terance Power/Fragile Films  
Rupert Wainwright
- "WEIRD AL" YANKOVIC**  
UHF  
UHF Original Motion Picture Soundtrack/Scotti Bros./Rock N' Roll/Epic  
John Hyde, Gene Kirkwood  
Jay Levey

### VIDEO TRACK

(Continued from preceding page)

shares directing credits with Jim Yukich on the FYI production of Gibson's "We Could Be Together" video. Paul Flattery produced the clip, from the "Electric Youth" album on Atlantic.

Adam Bernstein of New York-based Scorched Earth Productions retreated to the New Jersey swamps recently, where he shot "Na Na Na" for Royal Crescent Mob. Joel Hinman produced.

Orpheus artist Eric Gable and Black & White Television director Kim Watson lensed "Remember (The First Time)" with producer Natalie Hill. The clip mixes stage footage with location shots around New York.

### OTHER CITIES

**ONE HEART PRODUCTIONS** director Jack Cole and producer Tammara Wells shot a pair of Nashville-based clips recently. They lensed Alabama's "High Cotton" in the countryside surrounding the city and Ricky Skaggs' "Let It Be You" in an old train station in town.

Jim Shea directed the latest Jimmy Buffett video, "Take Another Road," from the MCA album "Off To See The Lizard." Gerry Wenner was director of photography. Planet Pictures' John Hopgood produced the Key West, Fla., shoot.

Sleeping Bag's Joyce Sims went to Negril, Jamaica, with director Simeon Soffer to lens "Looking For A Love," the debut clip from her album, "All About Love." Julie Pantelich produced for Soffer/Pantelich Productions.

## Video Magazines Emerge As A Hot New Format

BY JIM McCULLAUGH

LOS ANGELES Low-priced, mass-distributed, magazine-formatted tapes are emerging as a burgeoning new category in home video.

The latest major player is Los Angeles-based Persona Video Magazine, which is promising to roll out next February a 90-minute, ad-sponsored, entertainment-based cassette every month at \$4.95 list. Its creators predict sales of 1.5 million-1.8 million units per month.

The parent company, Majestic Video Publishing, claims it already has at least 25,000 supermarkets as well as a number of discount, drug, book, and video stores in place for distribution, representing more than 200,000 checkstands.

Among other recent developments:

- MPI Home Video's launch of several volumes of "Hard 'N' Heavy," a heavy-metal video magazine, and its just-announced "Gorgon Video Magazine" and "Impact Video Magazine."

- Pacific Arts Video founder Michael Nesmith's formation of Nesmith Video Publishing, with the intent to create video versions of major national magazines (Billboard, July 1).

- The formation of New Media Inc. to release an "Inside Country Music" video magazine (Billboard, July 8).

In addition, a number of firms are

interviews in addition to a number of "departments," including a music industry feature. The box art, he says, will parallel that of an entertainment magazine. There is no host or "intrusive anchor," he says, as it will be "segment driven."

Analyst Jerilyn Kessel of New York's Alexander & Associates says a number of factors are now merging to make this new subcategory of video a "bullish" one—not the least of which is a 66% VCR penetration rate.

In addition, she says, "You're not only seeing record-breaking levels of movie rental activity, but also increasing nontheatrical rental activity as the distribution channels are broadening. It makes you think that people are shifting away from relying on print and relying more on video entertainment and information."

Some other factors she cites as fueling the video magazine area, in addition to a shift in VCR use, are a general dip in magazine readership, shifts in distribution channels, lower price points, and sponsors' receptivity to home video.

Another key factor, she says, is that "people have been buying videos more and more in the last year. And it's not just the major initial sell-through releases. We're seeing an up trend in regular weekly purchase activity of a wide variety of cassettes. The idea of owning a video has really begun to break through."

Charles Goldstein, who brings a background in entertainment law to Majestic as CEO, says Persona's programming will feature two celebrity

interviews in addition to a number of "departments," including a music industry feature. The box art, he says, will parallel that of an entertainment magazine. There is no host or "intrusive anchor," he says, as it will be "segment driven."

He says Persona has already had discussions with multiple advertising prospects, including record labels

that "sense this is a way to break new artists both from an advertising and editorial point of view."

Goldstein adds that no more than 20 minutes of ads will be on a tape, and that ad rates will vary from \$2,500-\$3,500 depending on number purchased and frequency. Also, he says, ads will not be constrained by time limits. The company is encour-

aging sponsors to create special "informercials."

According to Goldstein, distribution to supermarkets will be handled by Kable News, a major magazine distributor that handles about 400 publications, including Rolling Stone.

The target demographic for Persona is in the 18-49-year-old range, says (Continued on next page)

### 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 Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Arnold Palmer: Practice Like A Pro," Vestron Video, 60 minutes,

\$39.98.

If you carry just one golf program in your store, this should be it. Golfers know that practice is the key to lower scores, and now Arnold Palmer, one of the game's immortals, instructs viewers on how to get the most out of their time on the practice tee. Since golf is a game requiring a great deal of thought, Palmer suggests setting up imaginary situations for every ball that is hit.

Also included are segments on correcting common faults, loosening up, practicing indoors, and exercising. In-

formative without being overly technical or dry, this program belongs in the library of any serious golfer. Given the success of Palmer's earlier efforts, this tape definitely looks like a cinch to make the cut week after week—just as Arnie did.

RICHARD T. RYAN

"Arnold Palmer: The Scoring Zone," Vestron Video, 60 minutes, \$39.98.

More than half of all golf shots are taken from within 100 yards of the (Continued on page 64)

FOR WEEK ENDING AUGUST 5, 1989

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
★ ★ NO. 1 ★ ★									
1	1	5	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98	
2	2	9	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98	
3	7	3	2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98	
4	5	83	\$19.98 HOME VID CLIFF'EM ALL! ▲ <sup>1</sup>	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
5	4	27	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98	
6	3	15	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98	
7	6	21	A SHOW OF HANDS ▲	PolyGram Music Video 041760-3	Rush	1989	LF	24.95	
8	13	3	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98	
9	9	17	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR ▲	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98	
10	8	53	DEF LEPPARD: HISTORIA ▲ <sup>2</sup>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
11	RE-ENTRY		HOMECOMING CONCERT ●	CBS Music Video Enterprises 19V-49017	Gloria Estefan & Miami Sound Machine	1989	C	19.98	
12	11	9	PRIMER ●	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98	
13	10	25	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ <sup>3</sup>	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98	
14	14	9	JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	C	19.99	
15	NEW ▶		HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95	
16	12	13	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98	
17	NEW ▶		FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98	
18	RE-ENTRY		JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98	
19	20	3	THE RIGHT STUFF COLLECTION	PolyGram Music Video 080 815-3	Vanessa Williams	1989	SF	14.95	
20	16	13	WHO'S BETTER, WHO'S BEST	PolyGram Music Video 080345-3	The Who	1988	LF	24.95	

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

### 15 Titles Added To \$14.95 Vid Promo Paramount Sweetens Its Deal

LOS ANGELES Paramount Home Video has added 15 new \$14.95-retail-listed titles to its Sweet 15 promotion.

The first wave of 15 \$14.95-listed titles—which includes the first four "Star Trek" films, "Beverly Hills Cop," "Airplane," "48 Hrs.," "Witness," "Trading Places," and others—are due in stores Aug. 5.

New titles slated for an Oct. 5 street date are "Crocodile Dundee," "Big Top Pee-wee," "Ferris Bueller's Day Off," "White Christmas," "The Red Shoes," "Charlotte's Web," "An Officer And A Gentleman," "The Little Prince," "El Dorado," "True Grit," "Grease," "The Jazz Singer," "Popeye," "Let's Dance," and "Arrowhead."

"Let's Dance," a 1950 musical with Fred Astaire and Betty Hutton, and "Arrowhead," a 1953 Western with Charlton Heston, are making their home video debuts at that price point.

As with the initial 15 titles, all cassettes will be stickered with a "Paramount Quality" label denoting to the buyer that cassettes are duplicated in the full-speed SP mode and use the same quality tape and manufacturing techniques as do higher-priced tapes.

The company announced the new titles at its recently concluded national distributor/sales meeting in northern California.

Other Paramount Home Video announcements:

(Continued on page 60)

### VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.



PRICE

Albert Price joins VidAmerica, New York, as the company's Eastern regional sales manager. He had been a key account executive for Vermont-based video wholesaler Artec.

Raymond Petterson joins NAC Home Video, Los Angeles, as national account executive. He had been national sales manager for Passage Home Communications. At the same time, Ed Hanlon, previously Western regional sales manager for J2 Communications, joins NAC as national sales manager.

## VID MAGAZINES EMERGE

(Continued from preceding page)

Majestic president Karen Jackovich, who was a special correspondent to People magazine. She notes that consumers go to the supermarket more often than to any other retail establishment—about 3.5 times per week.

Backed by a first-year investment of \$22 million, Persona will have a test launch this September in Colorado and Indiana. Manufacturing will take place in Los Angeles by Crest National; Samsung will be the tape used. The first issue will preview fall TV fare.

As for MPI's releases, president Peter Blachley says the pre-orders on volume two of "Hard 'N' Heavy," which just arrived in stores, have been better than total unit sales so far of volume one.

"There appears to be real acceptance of the concept by both retailers and consumers," says Blachley. Volume three is due Aug. 30.

MPI's target distribution, he says, is traditional, with a special emphasis on record/tape combo chains. He says the "\$19.95 price point feels good for right now. The main element for this series is that the artists are supporting it and telling consumers about it on MTV. It's also an honest video forum for the artists. No editorializing of VJs."

"Gorgon Video Magazine," says Blachley, is aimed at the horror audience, and will be hosted by Michael Berryman, who was in "The Hills Have Eyes." The tape will also feature clips from horror films and other features.

"Impact Video Magazine" will be hosted by Alex Winter, who starred in "Bill & Ted's Excellent Adventure." Designed as more of a "cutting-edge magazine," that tape "will look at trends in art, music, and literature," says Blachley.

Geared for a younger audience, the first edition will have one of the few interviews given by the rap group Public Enemy before it disbanded.

Distribution will parallel "Hard 'N' Heavy," he says. With approximate running times of 75 minutes, both will be released Aug. 31 at a \$19.95 list.

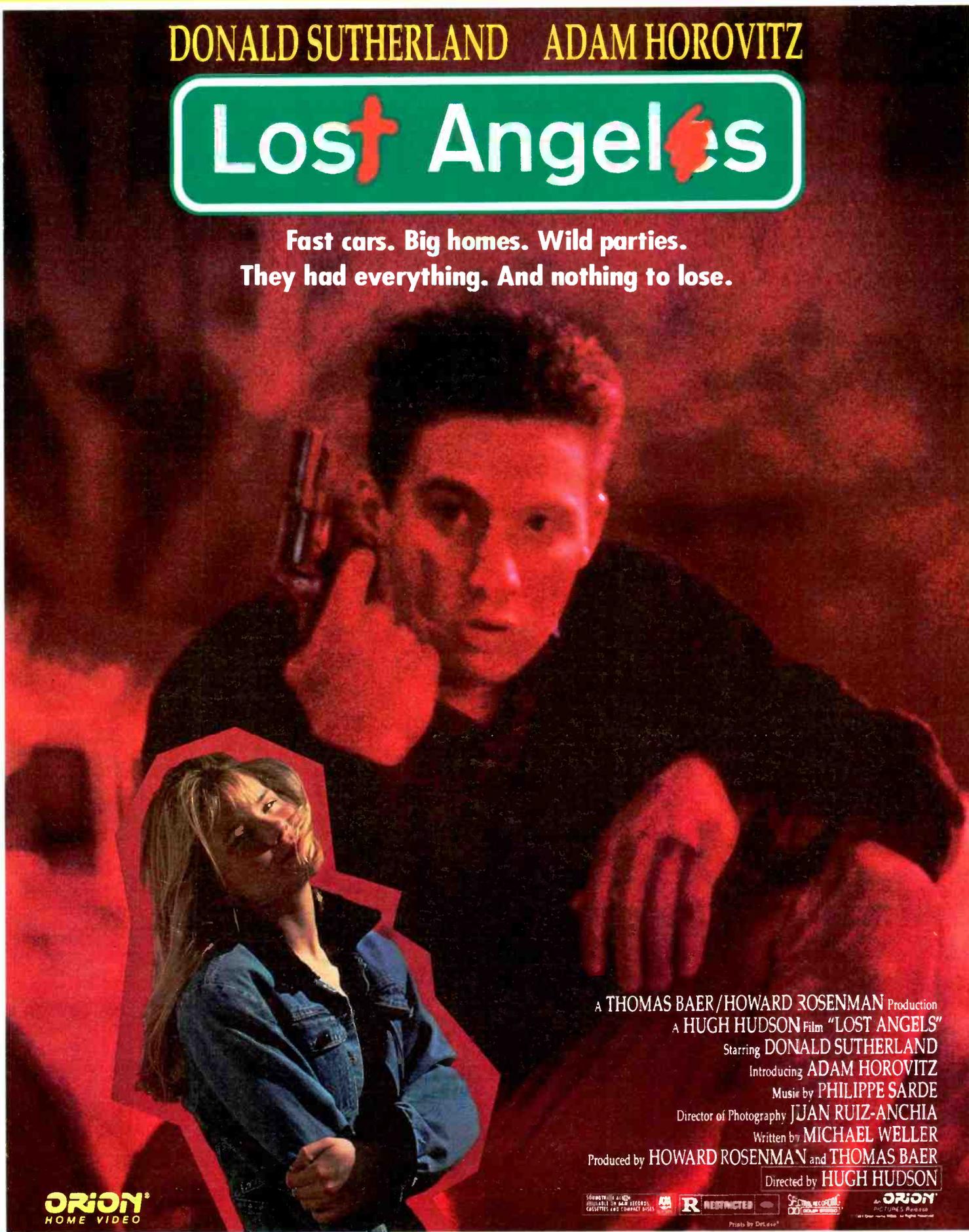


**Sit And Deliver.** Morgan Freeman is high school principal Joe Clark in Warner Home Video's "Lean On Me," a true story of tough-minded high school principal Joe Clark, who expelled 300 "incorrigible" students and chained school doors to keep local drug dealers out. The cassette arrives in video stores Sept. 27 and will be included in WHV's Top Flight multimovie ad campaign during September and October.

DONALD SUTHERLAND ADAM HOROVITZ

# Lost Angeles

Fast cars. Big homes. Wild parties.  
They had everything. And nothing to lose.



A THOMAS BAER/HOWARD ROSENMAN Production  
A HUGH HUDSON Film "LOST ANGELS"  
Starring DONALD SUTHERLAND  
Introducing ADAM HOROVITZ  
Music by PHILIPPE SARDE  
Director of Photography JJAN RUIZ-ANCHIA  
Written by MICHAEL WELLER  
Produced by HOWARD ROSENMAN and THOMAS BAER  
Directed by HUGH HUDSON

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under 17. Some material may be  
inappropriate for children  
under 13.

Special recording  
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ORION  
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Printed by Deluxe

ORDER CUT OFF DATE: OCTOBER 10 STREET DATE: OCTOBER 26

## Rhino Charges Ahead In Video Market Company Has Branched Out Into Music, TV Titles

BY DAVID WYKOFF

BOSTON Like its music counterpart, Rhino Home Video pursues specialty-market programming with a unique flair for product choice and packaging design, one designed to appeal to both the devoted collector and the public at large.

The 4-year-old division of the re-issue-oriented Rhino Records operation aims toward "releasing viable, A-type programming for particular markets—the 'Rain Mans' of their field," says Army Schorr, Rhino's VP/GM.

Rhino's initial concentration was in the cult-film market, and over the past few years it has branched out into music and television programming, as well as what Schorr

characterizes as "totally unique, one-of-a-kind titles."

The move into music and television, according to Schorr, is aimed toward the baby-boomer market. "We're trying to release the kinds of things that will naturally appeal to people who grew up in the late

eoclip compilations of today's current pop and rock stars, and that's where many of the major record companies are headed with their home video product," says Schorr, who labels year-in/year-out performers as his "evergreen titles."

Schorr is particularly excited about the television programming. "I think that, over the next year or two, the industry is going to realize that there's a huge market out there for classic television series," he says. Schorr suggests that retailers think about setting up a television series category in their rental merchandising, adding that, "We're certainly not the only people in the market with classic television product, and many of the most popular syndicated series are now coming out on home video."

Rhino's initial forays into TV programming include "The Lone Ranger," "Peter Gunn," and "Death Valley Days." The Lone Ranger titles, with five currently available and another three slated for a September release, include recently filmed intros with series star Clayton Moore.

The titles in Rhino's catch-all, "one-of-a-kind" category also play

(Continued on next page)

### 'There's a huge market for classic TV series'

'50s and '60s and to the kids watching rerun programming on television today, and that will have a long life in the market as catalog items," he says.

Rhino's most notable music titles include Jimi Hendrix's "Rainbow Bridge" and the Mamas & the Papas' "Straight Shooter." Other well-known artists in the Rhino video catalog are the Monkees, Rick Nelson, Alice Cooper, and Big Brother & the Holding Company with Janis Joplin.

"I strongly believe that these are the kinds of product that will remain in demand forever. I'm not sure that the same is true for vid-

## Japanese Vid Series Comes From Russia, With Art

TOKYO The treasures of the Hermitage Art Museum in Moscow are now available here on low-price videocassettes. UPU, the company that publishes the Japanese-language version of Esquire magazine, is behind the venture, which it claims as a "world first."

The cassettes sell at the yen equivalent of \$25 and there are four tapes in the release batch.

Yuji Ohmori, head of UPU's project promotion division, says that six months of negotiations led to the eventual release. Permission had to be obtained and royalty rates discussed with Goselradio in the Soviet Union. UPU's deal is for sale of the videotapes in Japan only.

The Hermitage collection in Moscow includes 2.7 million items, and 12 hours of film covering them was available. UPU is handling three-and-a-half hours of film, the tapes titled "Hermitage, Hall Of Beauty," "Baroque

& Rococo," "Masters Of Modern Art," and "Culture Of Greece & Rome," mainly of paintings and sculpture.

Ohmori says that art and museums are increasingly popular in Japan, specifically among young women. The Hermitage marketing campaign is projected directly to them under the banner "The Definitive Living Museum."

The tapes are being sold principally in bookstores and Ohmori says UPU is looking for eventual 10,000-plus sales on each of the four videos. "Given continued consumer response, we'll almost certainly go for a series on other noted museums around the world, notably the Louvre in Paris."

And as a sideline to its publication of the Japanese-language Esquire, UPU is pondering a video series on fashion, sports, and liquor.

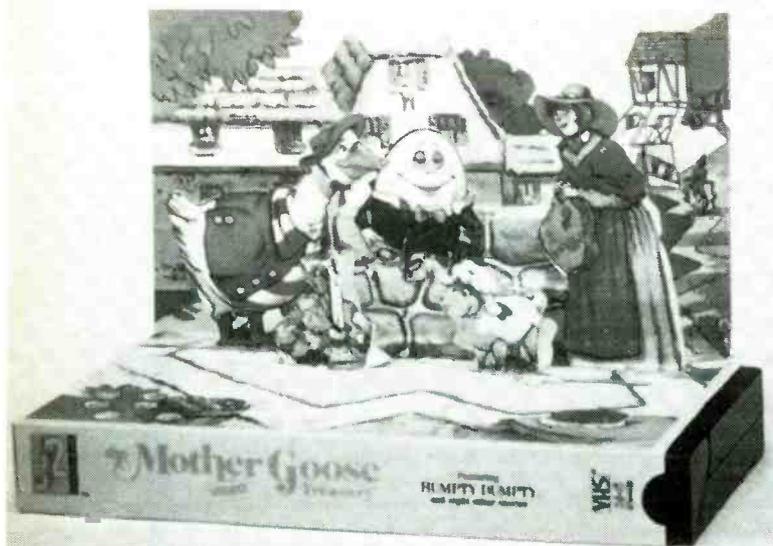
## PARAMOUNT SWEETENS ITS VIDEO PROMOTION

(Continued from page 58)

•The Sept. 14 release of "Cousins" and an Oct. 5 release of "Major League," both of which will be incorporated into Hits Blitz, the studio's massive advertising and support campaign for selected A titles.

•The "Johnson & Johnson Parenting Video Series," from Paramount Home Video and Simon &

Schuster Video, another Paramount Communications company. With an August release date for bookstores and a September release date for video stores, the series consists of two titles: "Infant Health Care: A First-Year Support Guide For Parents" and "Infant Development: A First-Year Guide To Growth And Learning."



**A Stand-Up Idea.** J2 Communications says its 3D pop-up packaging for its "Mother Goose Video Treasury" series is an industry first. The four titles will be released Aug. 14 at a suggested retail of \$14.95; prebook is Aug. 24.

**Don't Lose Your Head!**

Just as we said,  
"Don't lose your head  
and run amuck with rage"  
The closing dates are creeping up,  
so soon we'll need that page.

Get your ads in really fast  
(screw your head back on!)  
Make that call to Dave or Anne --  
before your space is gone.

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A Billboard Spotlight**

Remember, you have only 5 chances to shock Billboard's  
prime readership with your advertising message

Photo: Dentee Straga

Issue Date	Regular Issue Ad Closings	For Ad Details Contact:	
Sept 2	Aug 18	New York	Los Angeles
Sept 9	Aug 25	Dave Nelson	Anne Rehman
Sept 16	Sept 1	Advertising Director:	213-859-5313
Sept 23	Sept 8	Video/Pro	
Sept 30	Sept 15	212-536-5275	

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
<b>RECREATIONAL SPORTS™</b>					
1	1	23	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
2	2	35	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
3	6	113	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
4	5	107	DORF ON GOLF ♦	J2 Communications J2-0009	29.95
5	4	19	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
6	3	7	SPORTS ILLUSTRATED-GET THE FEELING WINNING	HBO Video 0092	14.99
7	8	135	AUTOMATIC GOLF ▲ ◇	Simitar Entertainment, Inc. VA 39	14.95
8	11	61	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
9	7	13	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
10	9	43	NFL TV FOLLIES	Fox Hills Video	19.95
11	<b>NEW▶</b>		MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video M092453	19.95
12	13	7	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
13	10	79	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
14	15	11	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
15	14	73	NFL CRUNCH COURSE	Fox Hills Video	19.95
16	17	51	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	19.95
17	16	33	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
18	12	107	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
19	20	9	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
20	<b>NEW▶</b>		LEONARD/HEARNS SAGA	CBS-Fox Video 2287	19.98
<b>SELF IMPROVEMENT™</b>					
1	1	7	SWAYZE DANCING	First Run Video FRV-130	No listing
2	5	7	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
3	4	5	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
4	11	7	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
5	14	5	FODOR'S HAWAII	Random House Home Video	19.95
6	6	7	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
7	<b>NEW▶</b>		YOUR NEWBORN BABY WITH JOAN LUNDEN	J2 Communications	19.95
8	15	5	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	29.95
9	7	7	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
10	2	3	CONSUMER REPORTS: HOUSES AND CONDOS	Warner Home Video 079	19.95
11	8	7	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
12	9	7	PREVENTION MAGAZINE: POUNDS OFF	Best Film & Video Corp.	19.95
13	<b>NEW▶</b>		HOT COUNTRY DANCIN'	Bookshelf Video	29.95
14	10	7	MONTESSORI IN YOUR HOME	Best Film & Video Corp.	19.95
15	12	7	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical 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 theatrical released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Health and Fitness.

# HOME VIDEO

## RHINO HOME VIDEO CHARGES AHEAD INTO TV, MUSIC TITLES

(Continued from preceding page)

into the baby-boomer market. This month, Rhino released "Milton Berle's Wild World Of Comedy," which features Berle talking with many of the '50s funny-men about what makes for successful comedy. Next in the pipeline is "Masters Of Comic Book Art," a series of interviews with renowned comic-book illustrators, including Frank Miller, the artist/writer who reinvented the Batman character with his "Dark Knight" series. The tie-in to the current box-office smash is obvious.

Schorr notes that Rhino devotes as much time and energy to product packaging as it does to pursuing programming. "One of the best ways for a smaller company like ours to make a distinctive mark in the market is to supply dealers with products that will sell themselves. Once you get past the obvious A titles, I'm convinced that it's product packaging that gets the video store customer to pick up and rent or buy videotapes," says Schorr.

The Lone Ranger titles are Schorr's current delight. They use a five-color printing process and, like the Peter Gunn packages, are silver-foil embossed. Additionally, the initial shipment of the movie "The Mask," an interactive 3D horror film, features special 3D photographs on the box.

According to Schorr, the majority of Rhino's 120-item-deep prod-

uct line is priced for a retail list of \$29.95 or below (as far down as \$9.95). "We're particularly sensitive to dealers' need for value in each tape they purchase. And, I think one thing that we can offer them is an affordably priced product line that's packaged in such a way that it will earn a dealer his investment in a very short period of time through rentals," he says.

Along the same lines, Schorr gears Rhino's promotional and merchandising efforts toward enabling dealers to make rapid returns. For instance, with the 3D movie "The Mask," Rhino includes 50 pairs of 3D glasses with each tape sold. "I think that one of the major reasons that 3D movies have not had much of a retail impact is that the dealers have not been able to show the movies regularly because either they lose or run out of glasses or because the replacement costs have been prohibitive," he says.

However, getting the product to dealers has been something of a problem for Rhino. "The hardest thing for us has been to develop relationships with the conventional independent video distributors. I think that we've been very successful with the music retailers, but the video people have been much less receptive. The video retailers that have decided to stock our products do very well with them," says Schorr.

Schorr notes that Rhino does a substantial mail-order business, with Publisher Central Bureau and BMG Direct Marketing being his two most successful agents. He estimates that mail-order generates "as much as 15%-18% of overall revenues, maybe higher."

Rhino will soon move into the laserdisk area, having recently inked a deal with Image, according to Schorr.

Rhino's efforts in unearthing such classic cult movies as "Terror In The Haunted House" and "Rock And Roll Wrestling Women Versus The Aztec Mummy" has also led to returning many of the titles to broadcast and theatrical play. "With many of these movies, especially some that have been out of circulation for many years, we've been able to purchase the copyrights. So, now the movies are back out in the market on television and some of the revival movie houses," says Schorr.

**L.A.'s Visual Impact Products offers customers premiums such as VCRs, TVs for video rentals ... see page 53**

WHO THINKS  
NAPOLEON  
IS A  
"SHORT DEAD DUDE"?

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adventure

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# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE      IN THIS SECTION      AD DEADLINE

**HOLIDAY VIDEO SHOPPING GUIDE**      Sep 2      • Hot Titles  
• Campaigns  
• Special Interest  
• Selling Points      Aug 8

**AUSTIN**      Sep 9      • Austin Now  
• Talent  
• Labels  
• Clubs  
• Studios      Aug 15

**HORROR VIDEO**      Sep 2      • Merchandising      Aug 18  
Sep 9      • Top Titles      Aug 25  
Sep 16      • Promotions      Sep 1  
Sep 23      • Hollywood      Sep 8

**COMPACT DISK**      Sep 23      • CD Now      Aug 29  
• Production  
• Labels  
• Packaging  
• Retail

### WHY THEY ARE SPECIAL:

- **HOLIDAY VIDEO SHOPPING GUIDE** is the industry's most accessible buyer's guide to top video product for Christmas '89. Whether sales or rental is your bag, movies or special interest your forte, Billboard's stocking-stuffer catalogs the new titles most likely to succeed and why, as retailers turn to the guide's comprehensive, lucid listings to plan wisely, well and early for a ring-a-ding holiday season.
- **AUSTIN** has been one of America's talent hotbeds for years, but with the recent rise to major-label status of more local acts, the word is now out in a big way. To keep the talent flowing upward and outward, the music community has grown together to foster a level of professionalism that will better prepare more area talent—pop, rock, blues, country, and t-jano—for the leap to national and international success.
- **HORROR VIDEO** features a special column in the first four issues of September focusing exclusively on the horror/sci-fi genre. Each column is a mini marketing report on hot new product, consumer and dealer campaigns, sales and rental tips, label activity, and Hollywood production trends that capture the enormous excitement and ongoing interest in the most durable, hair-raising genre in home video.
- **COMPACT DISK** has become the recording industry standard in a few short years, and the trend only shows signs of deepening and widening in the '90s. For record companies, CD has progressed from an audiophile and reissue medium to coin of the realm for all new releases—including special promotional and collectors' editions. The changeover from vinyl to CD has already changed the face of the industry from labels to retail, and new industries have sprung up around the new growth.
- **COMING ATTRACTIONS: VIDEO RETAIL MGMT. GUIDE.**

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

**NEW YORK:** Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

**LOS ANGELES:** Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

**NASHVILLE:** Lynda Emon, Carole Edwards. (615) 321-4290.

**LONDON:** Tony Evans 439-9411.

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# TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	1	5	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
2	2	11	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
3	3	27	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	6	133	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	9	54	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
6	5	28	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
7	4	42	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	8	10	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
9	7	4	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
10	12	149	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
11	17	19	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
12	10	22	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
13	19	80	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
14	13	39	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
15	14	8	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
16	11	70	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
17	16	8	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
18	15	38	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
19	23	23	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
20	18	17	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
21	20	4	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
22	27	12	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
23	26	13	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
24	22	9	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
25	25	8	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
26	36	3	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
27	24	2	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
28	35	15	ANTHRAX: OI DIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
29	32	6	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
30	<b>NEW ▶</b>		I LOVE LUCY: VOLUME 2	CBS-Fox Video 2302	Lucille Ball Desi Arnaz	1952	NR	14.98
31	<b>NEW ▶</b>		LEONARD/HEARNS SAGA	CBS-Fox Video 2287	Sugar Ray Leonard Thomas Hearns	1989	NR	19.98
32	21	34	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
33	39	5	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
34	34	27	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
35	30	7	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
36	38	23	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
37	33	20	RUSH: A SHOW OF HANDS ▲	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
38	29	21	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
39	37	25	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ <sup>3</sup>	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
40	40	146	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98

◆ 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.

## 'Street Life' Nabs The Top Prize In Visions Contest

LOS ANGELES "Street Life," a short-subject video depicting the despair of homelessness that was produced by Beeaje Quick of Santa Monica, Calif., won the fifth annual Visions Of U.S. grand prize.

Visions Of U.S., sponsored by the Sony Corp. of America and administered by the American Film Institute, is an original national home video contest for amateurs.

First prize in the fiction category went to Paul Anderson of Studio City, Calif., for "The Dirk Diggler Story." Wendy Jo Carlton of Grand Rapids, Mich., won first-place honors in the experimental category for "e.g.,.23333."

The nonfiction winner was Nancy Kalow of Chapel Hill, N.C., for "Sadobabies: Runaways In San Francisco." And Louie White and Bobby Higgs of Dallas won in the music video category for "Hate To Go To Work."

The competition accepts entries in four categories—fiction, nonfiction, experimental, and video music. All entries must be less than 30 minutes in length and produced on 1/2-inch Beta, VHS, or 8mm.

Celebrity judges this year included comedian/actor Billy Crystal, actor Levar Burton, actress Tina Yothers, director/writer Amy Jones, and video producer/director Jerry Kramer.

## Homespun Tapes Strike The Right Educational Note

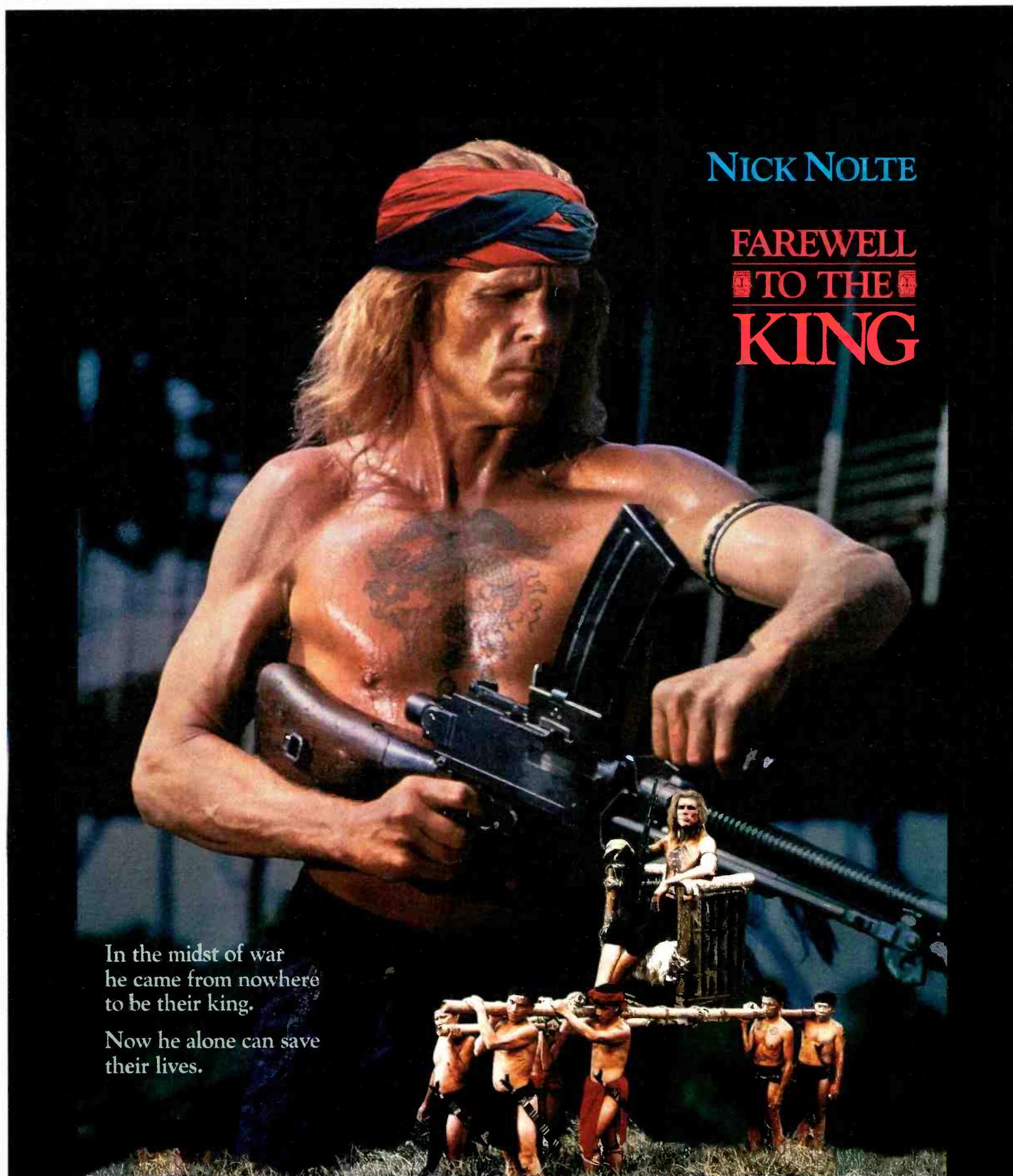
BY JIM BESSMAN

NEW YORK Like Happy Traum's renowned, traditional fingerpicking guitar technique, his Homespun Tapes music instructional video catalog never goes out of style.

"Learning To Fingerpick," the Traum-taught videocassette, which in 1983 launched the video companion line to his 20-year-old audiocassette instrument-teaching scenes, continues to sell steadily, as do the approximately 40 other video titles by such folk, rock, country, and jazz masters as Chet Atkins, Sam Bush, Rick Danko, and Joe Pass.

Meanwhile, the Woodstock, N.Y.-based supplier has expanded its video production capability by taping in Nashville, as well as its home studio. Three Nashville productions have just been completed (a mandolin instructional featuring bluegrass legends Jim and Jesse McReynolds, a dobro guide by Jerry Douglas, and a guitar how-to from Russ Barenberg), part of a 10-title "spurt" in Homespun's video productions in the last year that also includes a pair of New Orleans piano programs by Dr. John.

"I think Dr. John [titles] are going to be our biggest sellers, and people have been requesting a Jerry Douglas tape for years," says Traum, who notes that many Homespun titles result from customer suggestions. He  
(Continued on next page)



NICK NOLTE

FAREWELL  
TO THE  
KING

In the midst of war  
he came from nowhere  
to be their king.

Now he alone can save  
their lives.

A RUDDY & MORGAN Production A JOHN MILIUS FILM

NICK NOLTE

NIGEL HAVERS "FAREWELL TO THE KING" MARIUS WEYERS FRANK MCRAE Co-starring ELAN OBERON and MARILYN TOKUDA  
WILLIAM WISE and JOHN BENNETT PERRY and JAMES FOX as "FERGUSON" Based on the Book by PIERRE SCHOENDOERFFER "L'ADIEU AU ROI" Editions Grasset & Fasquelle  
Director of Photography DEAN SEMLER, A.S.C. Film Editors JOHN W. WHEELER, A.C.E., C. TIMOTHY O'MEARA and ANNE V. COATES  
Music by BASIL POLEDOURIS Produced by ALBERT S. RUDDY and ANDRE MORGAN  
Written for the Screen and Directed by JOHN MILIUS ORIGINAL MOTION PICTURE SOUNDTRACK AVAILABLE ON VARESE SARABANDE RECORDS, CD, AND CASSETTES

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HOME VIDEO

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

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ORDER CUT OFF DATE: SEPTEMBER 12 STREET DATE: SEPTEMBER 28

## HAPPY TRAUM'S HOMESPUN TAPES STRIKE THE RIGHT EDUCATIONAL NOTE

(Continued from preceding page)

further identifies Pete Wernick's bluegrass banjo tape, Tony Rice's guitar lesson, John McCutcheon's hammer dulcimer course, and his own initial fingerpicking entry among Homespun's perennial best-sellers.

"Some sell better than others, but all find their niche, even 'How To Play Flutes Of The Andes' taught by Sukay, which appeals to a minority market. What we've found about any ethnic instrument is that each has its own subculture represented by magazines and organizations."

Traum's biggest-selling titles sell "in the thousands" cumulatively. While the \$49.95 tapes are distributed to music instrument stores, most are sold via Homespun's quarterly catalog/newspaper, with those on the 30,000-name mailing list typically spreading the word to friends and eventually ordering more than one title themselves.

A '60s folk performer and recording artist (he recorded for Capitol with his brother Artie Traum and currently has a monthly radio show in Albany, N.Y., in addition to his continuing performance schedule), Traum founded Homespun when his touring made it impossible to maintain his teaching agenda. Besides his wife and partner, Jane Traum, the company employs seven staffers at its Woodstock headquarters, where Traum says productions have evolved from simple one-camera "me in front of the fireplace" shoots to comparatively lavish three-camera

setups allowing overhead and right-and left-side viewing angles, split screens, and close-ups.

"We don't spend much, usually in the area of \$5,000," says Jane Traum. "Our real focus is teaching." Happy Traum produces, directs, and helps outline the unscripted programs, giving each instructor leeway in projecting his own unique personality and perspective.

"They talk about how they have to keep working at it, too," notes Jane Traum, "that learning music goes on your entire life. It's important for beginners to know this at an early

stage, because it encourages them to work harder at their own level."

Homespun advertises extensively in musician-targeted publications like Frets and Musician, as well as smaller audience organs like Sing Out and Banjo Newsletter.

For overseas customers, Homespun product is now available in PAL format. Among other helpful offerings is a one-hour demonstration video featuring excerpts of various titles (priced at \$10), and, for buyers of the Sukay flute program, a special \$95 package containing the tape and the kena flute and zampona pan pipes.

## VIDEO REVIEWS

(Continued from page 58)

green, and in his third video Arnold Palmer shows viewers how to make the most of those opportunities. In addition to discussing the full wedge shot, Palmer outlines several options the average golfer might not have considered. Specialty shots, such as the high lob, the pitch and run, and a variety of difficult bunker shots, also are covered.

Without getting overly technical or weighty, Palmer shows viewers how to execute all these shots. The only drawback may be that he makes it look too easy. Still, the instruction is clear and lucid, and is enhanced throughout by computer-generated graphics. The price may seem steep, but it's in line with the going rate for golf videos. For Palmer fans and seri-

ous golfers, this one's a must. R.T.R.

"Britny Fox, Year Of The Fox," CMV, 25 minutes, \$12.95.

Britny Fox is the kind of band detractors mention when they want to point out how silly heavy metal is. Combining Prince-meets-Herman's Hermits Edwardian duds, "Dizzy" Dean Davidson's grating voice, and some cliched footage and comments about life on the road ("An arena is where we belong"), this quickie compilation is about on par with the group's general reputation. Tape features the group's three MTV-release videos: "Girlschool," "Save The Weak," and "Long Way To Love," which is repeated in a live version shot in Japan. LEE BLACK

WHO THINKS  
JOAN OF ARC  
IS  
"NOAH'S WIFE"?

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# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Lethal Weapon 2</b> (Warner Bros.)	13,022,249	1,830 7,116	2	71,602,872
2	<b>Batman</b> (Warner Bros.)	11,614,319	2,201 5,072	4	187,521,450
3	<b>When Harry Met Sally</b> (Columbia)	8,846,522	775 11,414	1	11,085,052
4	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	6,432,416	1,498 4,294	4	87,002,099
5	<b>Licence To Kill</b> (MGM/UA)	5,100,314	1,587 3,214	1	18,134,933
6	<b>Peter Pan</b> (Buena Vista re-issue)	4,349,121	1,533 2,837	1	14,333,560
7	<b>Dead Poets Society</b> (Buena Vista)	3,547,080	1,062 3,340	7	70,020,395
8	<b>Indiana Jones &amp; Last Crusade</b> (Paramount)	3,383,204	1,523 2,221	8	172,107,395
9	<b>Ghostbusters II</b> (Columbia)	2,883,671	1,758 1,640	5	98,489,868
10	<b>Weekend at Bernie's</b> (20th Century Fox)	2,709,067	1,104 2,454	2	18,058,053
11	<b>UHF</b> (Orion)	2,251,831	1,295 1,739	—	2,251,831
12	<b>Do the Right Thing</b> (Universal)	2,090,610	534 3,915	2	16,905,541
13	<b>Karate Kid III</b> (Columbia)	2,053,484	1,428 1,438	3	30,958,076
14	<b>Shag: The Movie</b> (Hemdale)	2,029,496	850 2,388	—	2,029,496
15	<b>Field of Dreams</b> (Universal)	811,250	590 1,375	13	56,590,149
16	<b>Great Balls of Fire</b> (Orion)	571,779	727 786	3	11,987,606
17	<b>Star Trek V: The Final Frontier</b> (Paramount)	553,640	435 1,273	6	48,157,839
18	<b>See No Evil, Hear No Evil</b> (Tri-Star)	320,116	421 760	10	45,019,543
19	<b>Pet Sematary</b> (Paramount)	184,823	247 749	13	56,309,095
20	<b>Rain Man</b> (MGM/UA)	181,181	258 702	31	170,751,512
21	<b>No Holds Barred</b> (New Line Cinema)	129,228	238 543	7	15,812,920
22	<b>Major League</b> (Paramount)	124,696	143 872	15	49,239,027
23	<b>Beaches</b> (Buena Vista)	89,053	109 817	29	56,207,700
24	<b>Lawrence of Arabia</b> (Columbia)	83,269	24 3,469	23	6,480,722
25	<b>Scenes From Class Struggle</b> (Cincom)	64,236	28 2,294	7	1,734,349
26	<b>Chocolat</b> (Orion Classics)	39,906	21 1,900	19	1,877,412
27	<b>Scandal</b> (Miramax)	34,263	43 797	12	8,294,913
28	<b>The Music Teacher</b> (Orion Classics)	29,696	4 7,424	2	87,186
29	<b>Little Vera</b> (Int'l Film Ex.)	28,728	19 1,512	14	960,943
30	<b>Women on the Verge</b> (Orion Classics)	24,568	15 1,638	36	6,655,328
31	<b>La Lectrice</b> (Orion Classics)	22,785	10 2,278	12	404,461
32	<b>Getting It Right</b> (MCEG)	22,691	19 1,194	11	717,983
33	<b>Murmur of the Heart</b> (Orion Classics)	22,376	13 1,721	23	945,498
34	<b>Wuthering Heights</b> (Samuel Goldwyn)	19,674	6 3,279	15	376,128
35	<b>Eat a Bowl of Tea</b> (Columbia)	18,139	1 18,139	—	18,139
36	<b>High Hopes</b> (Skouras)	10,607	9 1,179	21	1,141,854
37	<b>Warm Nights on Slow Train</b> (Miramax)	7,830	1 7,830	—	280,613
38	<b>Valentino Returns</b> (Skouras)	7,566	2 3,783	—	7,566
39	<b>Miss Firecracker</b> (Corsair)	6,698	15 277	13	1,852,655
40	<b>Toxic Avenger 2</b> (Troma)	6,055	7 865	14	755,808

## CBS/Fox Video Initiates Dealer Dialog Program

NEW YORK Intending to open up the lines of communication with video retailers even further, CBS/Fox Video has instituted an ongoing Account Executive Program. Dealers are invited to call the company's New York headquarters in order to set up meetings with mid-to-senior-level sales and marketing personnel at the upcoming Video Software Dealers' Assn. convention, Aug. 6-9 in Las Vegas, Nev.

The initial phase of the program began the week of July 24 as the company announced via trade ads that it would take calls from dealers between 10

**'The idea is to create a continuous two-way dialog'**

a.m. and 4 p.m. EDT at 212-819-3223. In addition, the company is using its national sales reps to help schedule VSDA meetings.

According to Bruce Pfander, VP of marketing, the effort will continue after VSDA and may well shape future CBS/Fox Video marketing and merchandising programs.

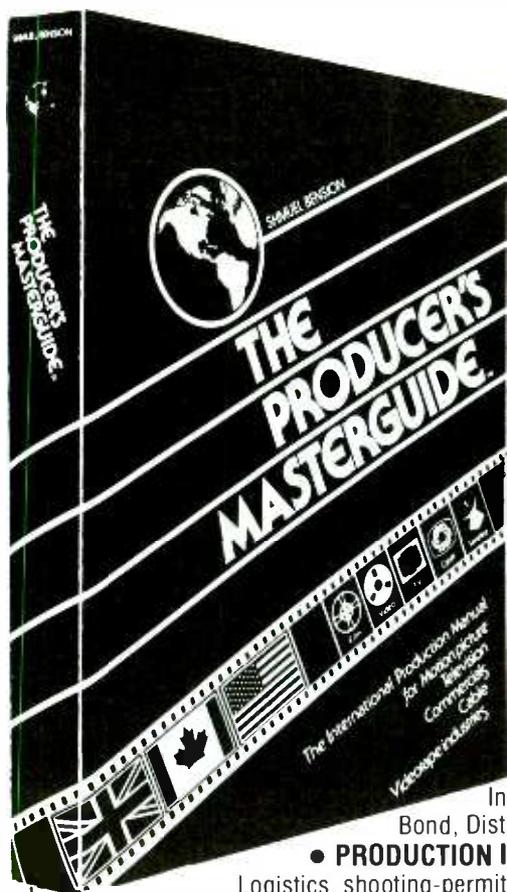
"To a very large degree, the future of the market is interfacing with consumers and that happens at retail. To effectuate better programs, we need to have a better link with retailers and consumers," says Pfander.

CBS/Fox "talks regularly" with the major chains, but "we don't get to talk to a big piece of the market as typified by small-to-medium chains," Pfander says. "Hopefully, that will have implications on the way we do our marketing and promotional programs. The idea is not to have another conduit to deliver a sales message, but to create a continuous two-way dialog.

"We see a real need here," he continues. "Oftentimes the message about B and C titles, as well as sell-through, is not getting through distributors to retailers. We've been following a push-in strategy. Now we want to concentrate on a pull-through strategy."

The company just introduced a Retailer Rental Program, a series of titles at specific, strategic price points (Billboard, July 22), and "we want reaction," Pfander says. "We want to maintain RRP on a quarterly basis and we're looking for feedback."

Post-VSDA, says Pfander, marketing personnel will be assigned a certain quantity of dealers to be covered every month for call-backs.



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# U.K. Facility Will Have Initial Capacity Of 5 Mil Mayking Opening Cassette Plant

BY NIGEL HUNTER

LONDON Mayking Cassettes opens here at the beginning of August on the site of its established sister companies, Mayking Records and Videoprint, near the River Thames at Battersea.

The new audiocassette duplication plant will have an initial annual production capacity of 5 million; plans are to double that after the first year.

The plant's relatively low development cost of \$1.2 million was kept down by utilization of existing infrastructure, such as accommodation and warehousing space, and sharing of staff functions with Mayking Records and Videoprint personnel.

Mayking managing director Brian Bonnar says, "There are many

reasons why it makes sense for us to invest in this plant. The audiotape market is increasing at a rate of up to 20% each year, benefiting like the CD from the fall in the de-

**'The audiotape market is increasing up to 20% a year'**

mand for vinyl. We could not guarantee being able to satisfy this demand for tape without our own duplication facility."

Mayking supplies CDs through the MPO pressing plant in northern France and Videoprint duplicates videocassettes, particularly music videos. Despite the slump in popularity, Mayking Records is

guaranteeing supply of vinyl disks while demand exists.

The company sees its new audio-cassette venture as a strengthening of its claim to be the U.K.'s leading "one-stop" facility for audio/visual duplication. All formats of disk and tape are pressed and duplicated, including such newcomers as the 3-inch CD and digital audiotape.

What Mayking claims will be the only automatic packaging line for video library cases will be installed later this year at Videoprint, which has already taken delivery of Sony Sprinter high-speed duplication machines.

Mayking Cassettes is following in this contemporary hi-tech tradition with the latest loop bin systems, real-time copiers, and automatic packaging.

## Console Maker, Digital Division Bought By Otari

NEW YORK Otari Corp. takes a major step toward diversification from its tape machine product base with its recent acquisition of console maker Sound Workshop Inc. and the firm's digital technology division, Digital Creations Corp., for an undisclosed sum.

Otari says it will now direct worldwide sales and marketing from its Foster City, Calif., headquarters, while design and manufacturing of Sound Workshop and Digital Creations products will continue to take place at the firm's Plainview, N.Y., facilities.

A statement issued by Jack Soma, president of Otari, notes: "We had actively been pursuing a diversification strategy, and

we saw a mixing console line as a natural addition to our tape recorders. Otari is now capable of providing complete studio packages under our own name."

According to an Otari representative, all Sound Workshop and Digital Creations personnel have been retained, and will be overseen by Otari's newly formed Console Products Group and Digital Creations department.

The new company's stated long-term goal is the integration of recording, console, and signal processing functions into an affordable, workable "work station"-type system.

STEVEN DUPLER

## AUDIO TRACK

NEW YORK

**KING TAYLOR & THE MILK SPOTS** (Pete Calandra, Kevin McCann, Mark Bellair, and Steve Gelfand) were in at Crystal Sound putting down blues tracks. Larry Buksbaum engineered, assisted by Beatrice Winkler. Robby Merkin produced. Merkin also had singer Terry Mike Jeffrey in tracking with engineer Buksbaum. Rob Cisneros and Andrea Silverstein assisted.

Ivan Doc Rodriguez remixed "Electric Boogie" for Bunny Wailer and engineered M.C. Lyte's "Slave To The Rhythm" for First Priority at Power Play. Yianni Papadopoulos mixed several tracks on French artist Jean Francoir Azor.

Atlantic artist/producer Kenny Garret was in at Sound On Sound working on percussion overdubs for his next release. Bruce Miller engineered with Bryce Goggin assisting. Warner Bros. act the Jamaica Boys was in working on vocal overdubs with producer Marcus Miller. Dinky is featured on

vocals. Miller engineered, assisted by Peter Beckerman.

At Giant Sound, Freddie Jackson cut vocals with David Kennedy at the controls. Jeff Redd worked on his Uptown/MCA release. Timmy Allen and Carl Birrelli produced separate tracks. Michael Alaire and Steve Goldman handled desk duties. Paul Laurence produced tracks on Janis Dempsey for Epic.

LOS ANGELES

**ANDRE FISCHER PRODUCED** tracks on Brenda Russell for A&M at Westlake Audio. Mick Guzuaski ran the board, assisted by Mark Hagen. Paul Sabu produced tracks on VICE with engineer Paul Northfield. Kerstian Connelly assisted. David Crosby and Graham Nash mixed tracks on the Harrison Series 10. Stanley Johnson was at the helm. Darryl Dobson assisted.

Composer Elliot Goldenthal touched down at the Enterprise to track and mix his score for the upcoming Avenue Pictures film "Drug Store Cowboy." The film,

directed by Gus Van Sant and starring Matt Dillon, is based on William Burroughs' "Junkie." The session utilized a NED Synclavier system and was produced by Goldenthal. Joel Iwataki engineered. Fred Kelly Jr. assisted. Also, Princess Stephanie was in tracking vocals and keyboards for her upcoming CBS debut. Ron Bloom and David Kahne produced. Kahne engineered, assisted by Christopher Danley. And, the Gap Band was in tracking overdubs and mixes for Capitol. Ronnie Wilson produced, with Steve Batte engineering. John Pace mixed, with Kelly assisting.

MCA/Motown artist Ada Dyer mixed tracks at Aire L.A. with producer Dean Gant. Craig Burbidge engineered with Mike Scotella assisting. Jasmine Guy was in doing vocals and tracks for her Warner Bros. release. Rex Salas produced. David Koenig and Rob Seifert engineered.

The Black Velvet Band was in at Sunset Sound Factory completing tracks for an Elektra album. Pete Anderson (Dwight Yoakam) produced, with Scott McPherson engineering. Scott Woodman assisted. Also, English group Dogs D'Amour was in with producer Glynn Johns (The Who) working on overdubs for a China Records release. Niko Bolas ran the board, assisted by Brian Soucy. And Bruce Willis was in doing overdubs for his Motown record. Robert Kraft produced with Dave McNair at the board. Brian Soucy assisted.

Chrysalis artist Billy Idol was in at Skip Saylor working on tracks with keyboardist Casey Young. Keith Forsey produced. David Concors was at the SSL, with Chris Puram assisting. Also, Paula Abdul worked with producers Oliver Lieber and Randy Peterson. Peter Arata engineered and Joe Shay assisted. Chris Lord-Alge was in mixing the single "Asking Me Lies" for the Replacements. Puram assisted.

Smokey Robinson was at Elumba working on his new al-

bum. Howard King and Fritz Cadet produced tracks, with Larry Fergusson and Donnell Sullivan at the board. Rhett Lawrence produced, with John Gass at the board. Patience Dabney was in working on her new American album for Dabney Productions. Several tunes feature Atlantic's Gerald Albright on sax and Thelma Houston helped out on vocals for one tune. D'Atra Hicks was in to remix the 12-inch "Sweet Talk" for Capitol. Jeff Lord-Alge was at the board.

Melissa Etheridge of Island Records was in at Devonshire working on overdubs for her upcoming solo album. Niko Bolas and Kevin McCormick produced, with Bolas at the board. Larry Goodwin assisted. Steve Lukather was in doing guitar overdubs for his new CBS album. Shep Lonsdale engineered with Dean Burt assisting. Producer Andre Fischer was in with Natalie Cole overdubbing and mixing a record. Mick Guzuowski ran the board, with Scott Gordon assisting.

Lion Share had Celine Dion in with producer David Foster to work on tracks, overdubs, and mixes for a CBS International project. Humberto Gatica engineered, with Laura Livingston assisting. Poco was in with producer David Cole tracking overdubs and mixes for RCA. Cole engineered, assisted by Livingston. B.J. Thomas worked with producer Steve Dorff on tracks for Warner Bros. Ray Pyle was at the desk.

Michael Jay was in at Trax producing cuts on CBS act Seiko Matsuda. He also completed tracks for Kristin Baio on Vendetta/A&M. Both projects were engineered by Michael McDonald.

NASHVILLE

**LES TAYLOR WAS IN** at the Sound Shop working on album tracks and overdubs for Epic. Pat McMakin produced. Mike Bradley and McMakin ran the board. The Kentucky Headhunters did (Continued on next page)

## NEW PRODUCTS & SERVICES

**PRIME CUTS EXPANDS:** Music editing studio Prime Cuts has upgraded its facilities to include a 24-track MIDI recording system, as well as a 12-track Akai MG-1212 preproduction studio. The editing suite, 12-track room, and MIDI studio are all tie-lined, offering the user a great deal of versatility in terms of setup. Contact Debi Marino, studio manager, or Tuta Aquino, GM, at 212-265-1800.

**GROWING FAST:** Sunkyong, the Korean manufacturer of professional audio duplicating tape, claims to now be supplying more than 20% of all professional duplicating cassette tape used in the U.S.—this, after just five years in the market. Business is so good, according to the firm, that negotiations are now taking place to purchase land in Southern California on which to build an industrial complex, an expanded technical center, and a distribution center. Target date for opening the new facility is May 1, 1990. Contact Sunkyong at 213-327-5010.

**GET LOGICAL:** Solid State Logic and the Institute of Audio Research are collaborating on a series of seminars, the first of which is titled "How To Work As An Assistant Engineer In An SSL Studio," in which students will learn the innermost workings of the SL 4000 and 6000 consoles, and the machines' Total Recall computer automation systems. The seminar is Thursday (3), 9:30 a.m.-5 p.m., in the SSL demonstration room at IAR, 320 W. 46th St., New York. The \$225 fee includes an SSL G Series console operations manual. To register, call 212-677-7580. BY STEVEN DUPLER



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## AUDIO TRACK

(Continued from preceding page)

overdubs and mixes on a new PolyGram album. Bradley engineered. And, Otis Blackwell produced tracks on Phil Flowers for a Bullion Records album. Ernie Winfrey engineered.

At the Music Mill, Dana McVicker cut tracks and vocals for a Capitol project. Bud Logan produced, with Pete Green and George Clinton at the board. Butch Baker mixed tracks with producer Harold Shedd for PolyGram. Jim Cotton and Joe Scaife were seated at the desk. And, Mac McAnally overdubbed album tracks for Warner Bros. Jim Ed Norman produced with Alan Schulman at the board.

### OTHER CITIES

**FRANCE JOLI WAS IN** at Morin Heights Recording, Canada, putting down some new tracks, including "One Rule For One," "Better Be Good To Me," and "Every Little Bit Counts." Peer Music's Bernadette O'Reilly was in session with engineer Claude Allard.

**Fourth Day** (Robert Greenfield and Peter Vitalone) was in at the Barge Sound Studio, Wayne, N.J., working on self-produced tracks. Jim Barg ran the board, assisted by Denise Moser. Tracks include "Choices" and "These Roads." Greenfield handled vocals, Vitalone was on keys, Hugh Elliott was on drums, and Kevin Barry and Gordon Ovsiew did guitar tracks.

At Studio D in Sausalito, Calif., Lenny Williams worked on an album project with producers Joel Jaffe and Alan Glass for Crush Records. Joel Newman, president of Crush, and Sandy Newan, Williams' manager, oversaw the sessions. Jaffe was at the controls for Michael Cooper's Warner Bros. release. Larry White produced.

The Denny Zeitlin Trio recorded a second album for Windham Hill Jazz. Zeitlin produced, with Bill Thompson at the board. Digital Underground tracked and mixed a debut project for Tommy Boy. Greg Jacobs produced, with Steve Counter behind the desk. New Romance Crew mixed a Virgin Records album with producer Mtume. Craig White engineered, with Danny Salt assisting.

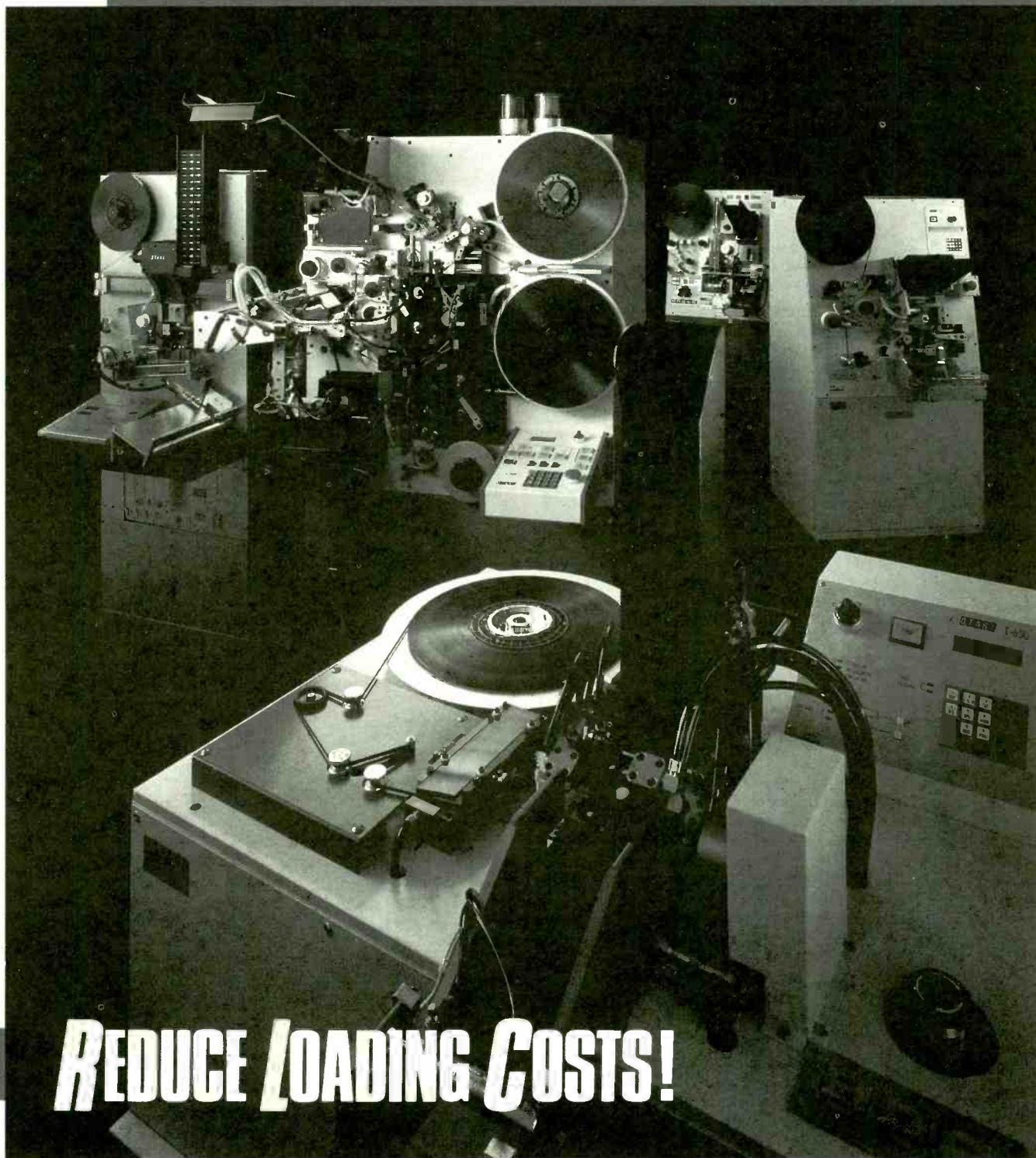
Laura Lien completed vocal tracks for her single, "We Can Change The World With A Song," at the Plant, Sausalito, Calif. Julie Devlin and Don Hunter produced.

At Hit Single Recording in San Diego, Calif., "Hideaway" was tracked by MCA/Curb act the Beat Farmers for the soundtrack to "Major League." The cut was engineered by Randy Fuelle and Tom Ames.

Production on the King's X current Megaforce/Atlantic release, "Gretchen Goes To Nebraska," was completed at Rampart Sound in Houston. Sam Taylor produced, with Steve Ames at the board.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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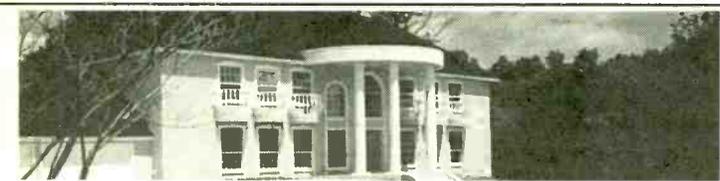


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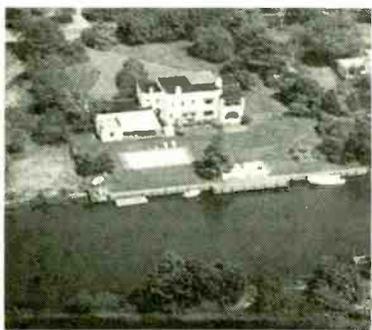
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## WASHINGTON ROUNDUP

(Continued from page 15)

state of Georgia did the same in 1985, without taking any action.

### BROADCASTERS PLAY TAX HARDBALL

President Bush has asked Congress to produce \$450 million in revenue as part of the budget reconciliation bill, and now some members of Congress want to add not only a "cost of regulation" fee for industries such as broadcasting, but also, for broadcasters, a spectrum fee as well.

The National Assn. of Broadcasters successfully beat back attempts to launch a spectrum fee and transfer fee in Senate and House committees last year, but the issues are back. Now NAB is taking a compromise posture, telling Senate Commerce committee members that broadcasters will accept the "cost of regulation" FCC fee, but will oppose a spectrum tax based on the value of the properties.

Grass-roots lobbying troops have been marshaled to talk personally with committee members. Whether the pressure works or not—other industries are also being asked to cough up fees—will be known soon after the July 27 hearing on the budget package.

### FCC CALL-LETTER CHANGES RESUME

After a month-and-a-half silence, the FCC call-signs desk finally came forward with a list of new grants last week—a list that usually comes out every seven-to-10 days. The commission won't comment on why the call desk was silent for so long, or on the rumors of major internal disorganization in that area, but one insider does say that the method for OK'ing new calls will soon change from a paper-laden, clerical function to a more streamlined, computer-assisted operation.

### RADIO AWARENESS CAMPAIGN UPDATE

The joint NAB/Radio Advertising Bureau Radio Futures Committee met July 21 to assess the impact of its controversial 30-seconds-of-silence campaign. It also discussed upcoming promo plans to offer stations format-styled jingles, add a programmer-input testimonial contest, and to place print ads in trade and consumer publications and ad sales tie-ins. RFC is currently putting the reach of its May 26 stunt at 76% of all commercial stations—down slightly from the 80% initially claimed, but considerably lower than many outside observers' estimates.

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## Aim Is To Halt 'Dumping' By Japan, South Korea EC To Impose CD Import Levies

BRUSSELS, Belgium A steep increase in the price of compact disk hardware is feared following the imposition by the European Community of anti-dumping levies on most equipment imported from Japan and South Korea.

Provisional rates of between 6.4% and 33.9% are being introduced. EC governments will ratify the decision within three months, and the duties will then take effect for five years.

Imported CD players from the 15 leading Far Eastern electronics companies, 11 of them Japanese, account for 75% of the 3 million sold every year in the EC countries at a value of more than \$440 million.

The levy decision stems from a complaint filed two years ago by the three EC companies manufacturing most of the European CD hardware—Grundig of West Germany, Philips of the Netherlands, and Bang & Olufsen of Denmark.

EC imports of CD players over the three years to 1987 soared to 2.3 million in that year, overtaking the European producers' sales by a wide margin, according to the European community. The European share of the CD hardware market during the same period dropped from 50% to 18%.

The EC statement says that it is in the Community's long-term interest to stop the damage caused by dumped imports. Benefits will exceed any short-term effects on pricing.

The latter allusion recognizes implicitly that the Far East companies must now raise their prices because EC trade law forbids them to absorb the levies in their own profit margins.

The 11 Japanese companies currently command about 70% of the EC market in CD hardware sales. Among them are Matsushita Electric, Sanyo Electric, and Pioneer Electronic.

BEUC, the Brussels-based bureau representing EC consumer groups, has criticized the levies as a formula for raising prices and reducing consumer choice. It believes it will induce the Far East exporters to concentrate on their top-price equipment for the EC market.

Concern on a wider range was expressed at the Grundig annual general meeting July 6. Company executives believe the anti-dumping levy sanctions should be extended across the whole range of consumer electronic goods rather than being limited to CD hardware.

Grundig has reached its own agreement with Japanese manufacturers on the dumping of VCRs in West Germany. The result is that equipment formerly retailed at well below what is regarded as a realistic and reasonable price level of \$264 will now not be sold at less than \$317.

However, Grundig executive Van Tilburg noted that there are always methods of circumventing anti-dumping precautions. Portable TV sets are now being dumped in Europe, and he urged that full EC measures should be taken against all Japanese and Chinese electronic goods.

Further adverse reaction has greeted the announcement of the anti-dumping levy.

In Belgium, Ivo Petre, technical division product manager of FNAC, one of the largest retail chains, remarks that everything having an effect on consumer sales prices is bad for the company.

"In the field of CD hardware, where Philips still has one-third of the Belgian market, things are not as bad as in hi-fi and TV, where the rate is 80-to-20 in favor of the Japanese," he adds. "The fact that Europe has to defend its CD hardware industry with a levy is not a good solution. Some of the biggest foreign competitors saw this move coming and are now manufacturing their products in European countries."

In Holland, Konsumenten Kontakt, one of the two Dutch national consumer pressure groups, has condemned the levy.

Bert Donia, MD of KK, says the European community decision is "bad news" for consumers, showing what powerful influence is exerted by the European electronics industry on the EC.

"The captains of the industry have direct access to the community," says Donia, "and they have learned very

well over the years how to lobby successfully in Brussels. The European Parliament must get more power in order to look after the interests of the consumers."

He adds that the single European market after 1992 looks nice in theory with a bigger market, more competition, and lower prices.

"But in actual practice, the situation is quite different," says Donia. "It's possible that the European automobile and other industries will start to lobby for similar import levies, and that's bad for consumers."

The Consumers Assn., the other Dutch pressure group, has described the import levy as "a clear example of protectionism."



**Drawing Attention.** Reprise Records artist Emmylou Harris selects the winning entry to the Country Music Assn.'s U.K. Route 89 competition. The winner gets a trip to Nashville for two. Pictured, from left, are Martin Satterthwaite, European director, CMA; Richard Wootton, publicity representative, CMA; and Harris.

## London Jazz Radio Awarded U.K. Franchise Station Aims To Fill A Musical Programming Void

BY MIKE HENNESSEY

LONDON Against general expectations (even its own) and in competition with 31 other bids, The London Jazz Radio Ltd. has secured the franchise for one of two new 24-hour-a-day local commercial radio stations serving the Greater London area.

The two new franchises—the other goes to Spectrum Radio, an AM station backed by a consortium of ethnic minority groups—are all part of a government plan to establish 21 "incremental" stations in areas already serviced by an Independent Local Radio station.

London Jazz Radio FM plans to be operational by February 1990 with a format covering jazz and jazz-related music, such as reggae, soul, salsa, gospel, and Afro-Caribbean, and the aim of reaching 650,000 of the 9 million homes in the Home Counties area bounded by the M25 orbital motorway.

Backed by merchant banker Morgan Grenfell, LJR is aiming to break even in its first year of operation and to make a small profit in the second year.

Says chairman Jasper Grinling:

"Both our convictions and our audience research strongly support the idea that jazz music, in all its forms, is the format which will most convincingly enlarge listener choice in London."

Although the incremental stations plan was only announced in last year's Government White Paper on broadcasting, London Jazz Radio has been in existence as a company since 1980. It was founded by pianist and composer Dave Lee—LJR's musical director—when he returned to the U.K. after a spell in the U.S. Lee was encouraged by the fact that many jazz and jazz-influenced stations were already on the air in the U.S. and Europe.

He says, "Jazz is a dynamic, international form of music shared and enjoyed by all races and classes—and London has always been a Mecca for jazz. It has more than 120 jazz clubs and pubs and the music is currently attracting a young audience as well as retaining the support of the more mature jazz enthusiasts."

London Jazz Radio has enjoyed backing in its campaign for the franchise from jazz luminaries like John Dankworth and Humphrey Lyttelton, actor Michael Caine, a number of MPs, two peers, and Sir David Lumsden, principal of the Royal Academy

of Music. It won the franchise against competitive bids from stations backed by Andrew Lloyd Webber and Andre Previn and from the former pirate black music station Kiss FM.

Peter Gelardi, managing director of LJR, says that the station's policy regarding presenters will be to look for young people. It does not want to be perceived as "a bunch of out-of-date jazz freaks broadcasting to the middle-aged."

He adds, "Jazz has been badly neglected by broadcasting. Until now, London has been the only major capital in the Western world with no jazz radio station. The BBC broadcasts 101 hours of classical music to every four hours of jazz."

Among the contents in the prototype program submitted to the Independent Broadcasting Authority by London Jazz Radio are segments covering Latin, bebop, traditional, salsa, gospel, soul, urban blues, standards, selections from the programming of U.S. jazz stations, request programs, big-band music, and a jazz "Book At Bedtime" feature. The program also includes Independent Radio News summaries, travel, weather, and financial reports, as well as regular jazz news bulletins.

## Island Is Revving Up Its Reggae Roster

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Chris Blackwell's Island Records, long regarded as the major force behind reggae's first international success with artists like Bob Marley, Third World, Sly & Robbie, and Black Uhuru, is back into the one-drop rhythm in a big way.

"We have signed four new Jamaican groups to our Mango label and have great hopes for them," says Blackwell, who, in the wake of "disasters" like Bob Marley's death and Black Uhuru's breakup, temporarily turned to rock acts like U2.

The artists are Donovan, Link And Chain, Foundation, and Earth Messengers, who all hail from Jamaica's north coast and were discovered by Jack Ruby, the late producer who also managed them.

Island's new reggae roster will tour the U.S. this fall to promote new albums recorded at Grove Studio in Ocho Rios, which featured Sly & Robbie and Ras Brass among the backing musicians and were produced by Ruby before his death.

Two of the acts, Donovan and Foundation, are currently in the midst of a series of local warm-up concerts appropriately called "Reggae Mango Season."

The concerts are hosted by Carl Bradshaw, star of the "Smile Orange" movie, and art direction is by Neville Garrick, who fulfilled a similar function for Bob Marley. In a bow to the dance hall or DJ-dominated local market, the shows also feature dancers "winding" to dub rhythms. The opening show, held at Jack Ruby's well-known "yard" in Ocho Rios, was attended by Jerry Rappaport,

Mango head of A&R.

Donovan, the opening act, is the most promising artist to emerge since Marley. Strong in songwriting, singing, sex appeal, and stage presence, the dreadlocked youth from the hills of Port Maria is likely to have considerable international impact. The more traditional Foundation performed well, but Donovan was a hard and dramatic act to follow.

The signing to Mango of these four acts signals more than Island's return to reggae. It also marks a return to international standards for local music production.

In the wake of Island's reaffirmation of reggae's global impact, as well as a sharp increase in sales by artists like Third World, UB40, Aswad, Ziggy Marley, and Maxi Priest, other labels have started scouting Jamaica for talent.

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## Ireland's Wolfe Tones Celebrate 25 Years With Album Release

DUBLIN. Ireland Harmac Music has launched the Wolfe Tones' 25th anniversary double album, a 32-track collection mixing new versions of the Irish group's best-known songs with entirely new material. The band's lineup of brothers Brian and Derek Warfield, Noel Nagle, and Tommy Byrne has remained unchanged throughout the quarter-century. Their choice of Republican "rebel" songs has proved controversial at times, making headlines and limiting radio play. The anniversary album contains such favorites as "Helicopter Song," "The Boys Of The Old Brigade," and "Far Away In Australia." The album will be promoted heavily on radio, TV, and in the press throughout the rest of the year. Harmac Music MD Brendan Harvey expresses delight that the Wolfe Tones have chosen a wholly-owned Irish company to market the anniversary album. The band was in Brittany for the Celtic Folk Festival in July, and will play U.S. summer concerts in New York, Boston, and Chicago. **KEN STEWART**

## Tom Jones, Tanita Tikaram Specials Set

LONDON Music TV specials featuring Tom Jones and Tanita Tikaram are being produced by Initial Film and Television. The 60-minute Jones special was recorded at his recent concert at London's Hammersmith Odeon that featured hits and covers of new material, including Prince's "Kiss." The feature, commissioned by Zomba Records, will also be released as a video with extra footage, the first ever containing Jones' hits. The Tanita Tikaram special was shot at an open-air concert on a small Norwegian island off the coast near Bergen. Commissioned by WEA Records, it is a 60-minute production. **NIGEL HUNTER**

## Gillespie's London Gig Hits TV, Video

LONDON The sellout Dizzy Gillespie concert at the Royal Festival Hall June 10 will soon be seen around the world on TV and in video. The concert was recorded and filmed by Red Bus Music (International), Charismic Productions, and Brian Theobald for BRP in association with the BBC. The latter will screen it in the U.K. in September and discussions are in progress for worldwide TV placings. The video is being distributed by Parkfield Entertainments and the record will be available through Red Bus Records. Produced by John Hawkins and directed by Stanley Dorfman, the program captures the complete flavor of an exciting evening of jazz from Gillespie and his international lineup. **NIGEL HUNTER**

## Tokyo's Lob Label, Pioneer Ink Deal

TOKYO Pioneer LDC and Lob, an independent label specializing in jazz, have set a license deal under which Pioneer will sell video software produced by Lob, whose president is former saxophonist Keiichiro Ebihara. Lob, set up in 1967 as Japan Film Planning and later Lobster Planning, has set "Lob Jazz Collection: Helen Merrill Sings For You" as the first release under the deal, a 54-minute videodisk selling for \$45. Lob began production of optical video software in late 1981. **SHIG FUJITA**

## Czechs Check Out Jumpin' Jazz Fest

PRAGUE, Czechoslovakia Jazz fans have been enjoying a "Jazz Prague 89" series of concerts featuring performers from the U.S. and the U.S.S.R. as well as local stars. The three-day event at the Smetana Hall last month featured the Emil Viklicky Trio with guest American drummer Michael Clifton; the Milan Svoboda Quartet; the Karel Ruzicka Trio; the reunited duo of reedman Jiri Stivin and guitarist Rudolf Dasek; and vocalist Jana Koubkova backed by the Panta Rhei group and Soviet bassist Alexei Babiy. Miroslav Vitous, an American bass virtuoso, also appeared back in his native country 21 years after leaving. Since then, he has worked with Miles Davis and Herbie Mann, among others. Vitous' set was recorded live and will be released by the Munich, West Germany-based ECM Records. **PETER MACHAJDIK**

## Etheridge's Island Disk Gets Int'l Launch

AMSTERDAM More than 200 representatives worldwide of Island Records were invited to the VOC Theater here for the international launch of "Brave And Crazy," the second album of U.S. singer Melissa Etheridge, a discovery of Island chief Chris Blackwell. As host, he introduced her performance of all the album's tracks. Along with Island representatives from Germany, Japan, Australia, and other countries, the U.K. contingent included 20 leading record retailers. **WILLEM HOOS**

## Knight Packages 'Philadelphia Years'

LONDON Knight Records has released a package called "The Philadelphia Years" containing every major hit from the Philadelphia Records catalog. Available in two volumes in CD, LP, and cassette formats, each volume contains four albums with a total of 56 tracks. Among the artists featured are the Three Degrees, O'Jays, Lou Rawls, Harold Melvin & the Bluenotes, Teddy Pendergrass, the Stylistics, Patti LaBelle, and the Trammps. Each volume has a recommended retail price of \$15.50 (LP or cassette) or \$18.60 (CD). **NIGEL HUNTER**

## Two Clubs Offer Overseas Acts Gateway To Far East Japanese Venues Welcome New Artists

BY SHIG FUJITA

TOKYO Two venues located in Ariake, Japan, in an area reclaimed from Tokyo Bay, have become identified as clubs where artists can break into the Japanese market.

They are the MZA Sound Coliseum and the MZA Club Gadil. The latter, a dance spot accommodating 700, features live music by established and rising stars. Since it opened in July 1988, many foreign artists have appeared in Gadil, including Nia Peoples, Shalimar, the Dazz Band, Cash Flow, Funk International, Rose Royce, Image, Shirley Murdock, Midnight Star, Joselyn Brown, and the Commodores.

The last three were brought to Japan by the MZA Group, the parent company that operates the MZA complex, which also contains a restaurant, a cafe bar, and a rehearsal studio.

The group also brought in Israel's Ofra Haza, who won the grand prize at the 18th Tokyo Music Festival here June 2.

Already confirmed for Club Gadil appearances this year are Troop, Rebbie Jackson, Atlantic Starr, Ten City, Howard Hewitt, and the SOS Band.

The MZA Sound Coliseum seats 1,300, and has presented the Christians, Chuck Berry, Ben E. King, Freddie Jackson, the Ventures, the

Ramones, Cab Calloway, the Commodores, Blow Monkeys, Wilson Pickett, the Temptations, and Eighth Wonder, among others.

Acts promoted by the MZA Group itself at the Coliseum are Mandy Thomas, Michael Fortuaty, Pebbles, the Dazz Band, and Haza.

Coming later this year are Millie Jackson, Kenny Loggins, Karyn White, and Loudness, plus MZA-promoted SOS Band, George Clinton, Atlantic Starr, and Kool & the Gang.

Michio Minakami, president of the MZA Group, plans to open similar venues in December in Nagoya, Japan, and Taipei, Taiwan, where MZA-promoted artists can appear after their Ariake seasons.

## EMI Int'l To Distribute Enigma In Europe

LONDON Following the recent purchase of 50% of the Enigma Entertainment Corp. by Capitol-EMI Music, the distribution and marketing of selected Enigma label product has been taken on by EMI International in certain territories with immediate effect.

These are the U.K., Germany, Austria, Switzerland, the Benelux territories, France, Italy, Portugal, Iceland, the Middle East, South and Central America, and Africa.

This means EMI is handling Enigma repertoire for the majority of European countries, a task formerly performed by Virgin Records and in Italy by CGD.

Says Enigma Records International

al GM Laura Annick: "We would like to thank Virgin and CGD for their hard work and genuine enthusiasm for Enigma's product. It is unfortunate that our relationship with these fine companies had to end so soon, but EMI is our home now."

EEC chairman William Hein adds that since 1986 there has been dramatic growth and change at Capitol-EMI Music, and EEC is proud to be part of this progress.

ERI has been scoring well interna-

tionally over the last year, notably through the success of Poison's "Open Up And Say ... Ahh!," which has achieved quadruple-platinum status in Australia, platinum in New Zealand, and gold in Japan.

Stryper, another Enigma act, became the first heavy metal band to perform in South Korea recently when it played a concert at Seoul's Olympic Stadium to 10,000 people with national TV coverage.

## W. Germany Mulls Extension Of Rights

BONN, West Germany The West German government is taking measures over coming months to improve copyright protection.

Hans A. Engelhard, the minister of justice, has presented to the Cabinet plans for extending protection in neighboring rights for artists from 25 to 50 years.

Engelhard says the government is content with the levy introduced in 1985 in respect to home taping. From July 1, 1985, to Dec. 31, 1987, \$106

million was collected through the blank-tape levy. The total for 1987 alone was \$49 million.

In view of this and increasing sales of blank tape, the government considers the present levy satisfactory.

For the same period, royalties raised for photocopying came to \$99 million. The figure for 1987 was \$12 million, including \$1.8 million for photocopying in schools. The government is considering raising the levy rate for this activity.

## Denekamp Named Managing Director At CBS Holland

AMSTERDAM, Netherlands Richard Denekamp has been named managing director of CBS Holland, effective Oct. 1. He succeeds Koos de Vreeze, who is leaving after 20 years to take up an executive post outside the record industry.

Denekamp has been with Dutch CBS since March 1986. He began as marketing and sales manager and became GM in May 1988.

He entered the music business in January 1973 as financial assistant at EMI Bovema. He was there for eight years, during which time he was assistant sales manager, personal assistant to managing director Bert Verhelst, and finally marketing manager.

Denekamp was GM of RCA Holland for a year from January 1981, and then managing director of the VIP independent disk company for three years.

He describes Dutch CBS as "one of the most active on the European continent" and intends to preserve that status.

De Vreeze worked for nine years for PolyGram Holland before joining CBS 11 years ago. After a year's stint as marketing manager, he succeeded American Allen Davis as managing director in 1979.

## Argentinian Rock Is Nation's Newest Export

BY PAUL KLEINMAN

BUENOS AIRES, Argentina With more than 20 years of experience and development in rock music, Argentina's young musicians have gained the edge on their counterparts elsewhere in Latin America in this genre.

Until recently, Argentinian rock was regarded by its exponents as an indigenous, nonexportable commodity, with perhaps too many regional characteristics to make it palatable in other countries.

Now its proponents' confidence has been boosted by palpable signs of popularity beyond Argentina's frontiers. Bridgeheads were first achieved in neighboring territories like Chile, assisted by producers and record companies who recognized the worth of the music being

recorded and its potential on a wider scale than the domestic market.

Miguel Mateos-Zas, Los Enanitos Verdes, and Soda Stereo are the leading Argentinian rock bands right now. Such others as GIT, Los Fabulosos Cadillacs, Andres Calamaro, and Charly Garcia are following close on their heels.

Besides adding an interesting new dimension to the Argentinian record industry, embattled as it is by the severe economic situation of the country, the rock musicians are exerting considerable influence in the development of the music in other Latin American countries.

Their example is being followed, particularly in the western republics of South America and in Mexico. CBS Argentina is leading the field at present with the largest roster of successful rock artists.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/29/89

This Week	Last Week	SINGLES
1	1	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
2	NEW	TOO MUCH BROS CBS
3	31	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
4	2	LONDON NIGHTS LONDON BOYS TELDEC/WEA
5	4	ON OUR OWN (FROM GHOSTBUSTERS 2) BOBBY BROWN MCA
6	9	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
7	6	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
8	5	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC
9	3	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER 10/VIRGIN
10	NEW	FRENCH KISS LIL LOUIS FFRR/LONDON
11	11	SUPERWOMAN KARYN WHITE WARNER BROS.
12	7	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
13	10	LICENCE TO KILL GLADYS KNIGHT MCA
14	15	DAYS KIRSTY MACCOLL VIRGIN
15	12	VOODOO RAY EP A GUY CALLED GERALD RHAM!
16	13	LIBERIAN GIRL MICHAEL JACKSON EPIC
17	20	A NEW FLAME SIMPLY RED WEA
18	17	CRY WATERFRONT POLYDOR
19	8	SONG FOR WHOEVER BEAUTIFUL SOUTH GO!
20	18	SAY NO GO DE LA SOUL TOMMY BOY/BIG LIFE
21	16	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
22	27	CHOICE? BLOW MONKEYS/SYLVA TELLA RCA
23	NEW	KICK IT IN SIMPLE MINDS VIRGIN
24	14	BATDANCE PRINCE WARNER BROS.
25	25	GET LOOSE LA MIX FEATURING JAZZI P BREAKOUT/A&M USA
26	23	THE SECOND SUMMER OF LOVE DANNY WILSON VIRGIN
27	36	LET IT ROLL DOUG LAZY ATLANTIC
28	NEW	DO YOU LOVE WHAT YOU FEEL INNER CITY 10/VIRGIN
29	22	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
30	29	WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE NORMAN COOK GO BEAT
31	19	PATIENCE GUNS N' ROSES GEFLEN
32	39	CHA CHA HEELS EARTHA KITT AND BRONSKI BEAT ARISTA
33	NEW	SICK OF IT THE PRIMITIVES LAZY/RCA
34	NEW	POISON ALICE COOPER EPIC
35	NEW	BETTER DAYS GUN A&M
36	NEW	SHE BANGS THE DRUMS THE STONE ROSES SILVERTONE
37	NEW	THIS ONE PAUL McCARTNEY PARLOPHONE
38	30	SEALED WITH A KISS JASON DONOVAN PWL
39	32	EDIE (CIAO BABY) THE CULT BEGGARS BANQUET
40	NEW	SATISFACTION WENDY & LISA VIRGIN
1	1	<b>ALBUMS</b>
2	NEW	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
3	3	BOBBY BROWN DON'T BE CRUEL MCA
4	2	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
5	NEW	POGUE MAHONE PEACE & LOVE WEA
6	6	JASON DONOVAN TEN GOOD REASONS PWL
7	5	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
8	4	TRANSVISION VAMP VELVETEEN MCA
9	7	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
10	8	QUEEN THE MIRACLE PARLOPHONE
11	15	VANGELIS THEMES POLYDOR
12	13	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
13	9	CLANNAD PAST PRESENT RCA
14	11	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
15	14	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
16	10	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
17	16	MADONNA LIKE A PRAYER SIRE
18	12	BANGLES EVERYTHING CBS
19	18	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
20	21	KARYN WHITE KARYN WHITE WARNER BROS.
21	33	BETTE MIDLER BEACHES (SOUNDTRACK) ATLANTIC
22	20	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
23	17	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
24	NEW	DANNY WILSON BEEBOP MOPTOP VIRGIN
25	27	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
26	22	GUNS N' ROSES GN'R LIES GEFLEN
27	19	TOM PETTY FULL MOON FEVER MCA
28	24	ENYA WATERMARK WEA
29	28	INNER CITY PARADISE 10/VIRGIN
30	31	MICHAEL JACKSON BAD EPIC
31	NEW	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
32	23	EDDY GRANT WALKING ON SUNSHINE (BEST OF ...) PARLOPHONE
33	26	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
34	37	KYLIE MINOGUE KYLIE PWL
35	NEW	JOE LONGTHORNE ESPECIALLY FOR YOU TELSTAR
36	34	HOLLY JOHNSON BLAST MCA
37	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
38	35	INXS KICK MERCURY/PHONOGRAM
39	25	ANDERSON BRUFORD WAKEMAN HOWE ANDERSON BRUFORD WAKEMAN HOWE ARISTA
40	NEW	KIRSTY MACCOLL KITE VIRGIN

## CANADA (Courtesy The Record) As of 7/31/89

		SINGLES
1	1	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
2	3	BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG
3	4	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
4	6	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA
5	11	EXPRESS YOURSELF MADONNA SIRE/WEA
6	8	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
7	7	SATISFIED RICHARD MARX EMI/CAPITOL
8	9	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA
9	17	DRESS FOR SUCCESS ROXETTE CAPITOL/CAPITOL
10	12	ANGEL EYES JEFF HEALEY BAND ARISTA/BMG
11	19	BATDANCE PRINCE WARNER BROS./WEA
12	18	I DROVE ALL NIGHT CYNDI LAUPER EPIC/CBS
13	10	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
14	2	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
15	15	DOCTOR THE DOOBIE BROTHERS CAPITOL/CAPITOL
16	NEW	IT DOESN'T MATTER COLEMAN/WILDE ATTIC/A&M
17	14	LOVE IS ALANNAH MILES ATLANTIC/WEA
18	5	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
19	20	SO ALIVE LOVE & ROCKETS VERTIGO/POLYGRAM
20	NEW	ON OUR OWN BOBBY BROWN MCA/MCA
1	1	<b>ALBUMS</b>
2	2	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
3	3	MADONNA LIKE A PRAYER SIRE/WEA
4	5	TOM PETTY FULL MOON FEVER MCA/MCA
5	4	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
6	7	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
7	6	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
8	8	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
9	9	BOBBY BROWN DON'T BE CRUEL MCA/MCA
10	10	ALANNAH MILES ATLANTIC/WEA
11	11	ROXETTE LOOK SHARP! EMI/CAPITOL
12	12	KIM MITCHELL ROCKLAND ALERT/CAPITOL
13	14	LOVE & ROCKETS VERTIGO/POLYGRAM
14	13	BETTE MIDLER BEACHES (SOUNDTRACK) ATLANTIC/WEA
15	NEW	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
16	15	STEVIE NICKS THE OTHER SIDE OF THE MIRROR ATLANTIC/WEA
17	NEW	DON HENLEY THE END OF THE INNOCENCE GEFLEN/WEA
18	NEW	QUEEN THE MIRACLE CAPITOL/CAPITOL
19	NEW	NENEH CHERRY RAW LIKE SUSHI VIRGIN/A&M
20	17	GUNS N' ROSES GN'R LIES GEFLEN/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/10/89

		SINGLES
1	1	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
2	2	THE LOOK ROXETTE EMI
3	3	EXPRESS YOURSELF MADONNA SIRE
4	5	LULLABY THE CURE METRONOME
5	6	FERRY 'CROSS THE MERSEY' VARIOUS PWL
6	7	MANCHILD NENEH CHERRY VIRGIN
7	8	ETERNAL FLAME BANGLES CBS
8	4	AMERICANOS HOLLY JOHNSON MCA
9	NEW	SEALED WITH A KISS JASON DONOVAN PWL
10	10	FUNKY COLD MEDINA TONE LOC ISLAND
11	12	IS EVERYBODY HAPPY DAVID HASSELHOFF WHITE
12	9	I WANT IT ALL QUEEN PARLOPHONE
13	NEW	TELL IT LIKE IT IS DON JOHNSON EPIC
14	NEW	BATDANCE PRINCE WARNER BROS.
15	11	LOVE IS A SHIELD CAMOUFLAGE METRONOME
16	16	ME MYSELF AND I DE LA SOUL BCM
17	14	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
18	15	LIKE A PRAYER MADONNA SIRE
19	17	KEEP ON MOVING SOUL II SOUL VIRGIN
20	NEW	MEIN LIEBER MANN HANNE HALLER METRONOME
1	3	<b>ALBUMS</b>
2	1	QUEEN THE MIRACLE PARLOPHONE
3	2	JOE COCKER ONE NIGHT OF SIN CAPITOL
4	5	THE CURE DISINTEGRATION METRONOME
5	6	MADONNA LIKE A PRAYER SIRE
6	4	SOUNDTRACK RIVALEN DER RENNBahn HANSA
7	7	SIMPLY RED A NEW FLAME WEA
8	12	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
9	8	HOLLY JOHNSON BLAST MCA
10	9	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
11	11	BEE GEES ONE WARNER BROS.
12	13	NENEH CHERRY RAW LIKE SUSHI VIRGIN
13	10	ORIGINAL NABTAL DUO EIN BISSCHEN GLUECK ARIOLA
14	14	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
15	15	CAMOUFLAGE METHODS OF SILENCE METRONOME
16	18	BANGLES EVERYTHING CBS
17	NEW	JASON DONOVAN TEN GOOD REASONS PWL
18	16	ROXETTE LOOK SHARP EMI
19	20	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
20	17	TIN MACHINE TIN MACHINE EMI

## ITALY (Courtesy Musica & Dischi) As of 7/24/89

		SINGLES
1	1	EXPRESS YOURSELF MADONNA SIRE
2	2	WHEN THE NIGHT COMES JOE COCKER CAPITOL
3	3	BATOANCE PRINCE WARNER BROS.
4	5	MY BRAVE FACE PAUL McCARTNEY PARLOPHONE
5	12	VIVA LA MAMA EDOARDO BENNATO VIRGIN
6	4	THE LOOK ROXETTE PARLOPHONE
7	9	TI PRETENDO RAF CGD
8	6	SCAPPA CON ME JOVANOTTI IBIZA
9	10	I WANT IT ALL QUEEN PARLOPHONE
10	7	LULLABY THE CURE POLYDOR
11	8	THIS IS YOUR LAND SIMPLE MINDS VIRGIN
12	11	YOU ARE ON MY MIND SWING OUT SISTER FONTANA
13	13	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
14	19	ALL I WANT IS YOU U2 ISLAND
15	18	FERRY 'CROSS THE MERSEY' VARIOUS PWL
16	14	LIKE A PRAYER MADONNA SIRE
17	17	INTER TRICOLORE VARIOUS MERAK
18	20	I HEAR YOU CALL BLISS EMI
19	15	AMERICANOS HOLLY JOHNSON MCA
20	NEW	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WEA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/29/89

		HOT 100 SINGLES
1	2	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
2	8	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
3	1	EXPRESS YOURSELF MADONNA SIRE
4	4	MANCHILD NENEH CHERRY VIRGIN
5	6	JOHNNY JOHNNY COME HOME AVALANCHE WEA
6	11	LONDON NIGHTS LONDON BOYS TELDEC/WEA
7	5	BATDANCE PRINCE PAISLEY PARK
8	9	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
9	12	SEALED WITH A KISS JASON DONOVAN PWL
10	10	ETERNAL FLAME THE BANGLES CBS
11	NEW	TELL IT LIKE IT IS DON JOHNSON EPIC
12	17	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
13	13	HOTEL CALIFORNIA THE EAGLES ASYLUM
14	3	THE LOOK ROXETTE PARLOPHONE
15	7	LIKE A PRAYER MADONNA SIRE
16	NEW	MIRADOR JOHNNY HALLYDAY PHILIPS/PHONOGRAM
17	14	LULLABY THE CURE FICTION/POLYDOR
18	NEW	ON OUR OWN BOBBY BROWN MCA
19	15	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
20	18	LICENCE TO KILL GLADYS KNIGHT MCA
1	1	<b>HOT 100 ALBUMS</b>
2	5	QUEEN THE MIRACLE PARLOPHONE
3	2	SIMPLY RED A NEW FLAME WEA
4	3	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
5	4	MADONNA LIKE A PRAYER SIRE
6	4	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
7	7	JOE COCKER ONE NIGHT OF SIN CAPITOL
8	8	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
9	10	THE CURE DISINTEGRATION FICTION/POLYDOR
10	12	JASON DONOVAN TEN GOOD REASONS PWL
11	13	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
12	11	JOHNNY HALLYDAY CADILLAC PHILIPS/PHONOGRAM
13	9	SOUL II SOUL CLUB CLASSICS VOL. 1 10 RECORDS
14	14	NENEH CHERRY RAW LIKE SUSHI CIRCA
15	17	BANGLES EVERYTHING CBS
16	15	DON JOHNSON LET IT ROLL EPIC
17	16	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
18	16	BOBBY BROWN DON'T BE CRUEL MCA
19	NEW	TRANSVISION VAMP VELVETEEN MCA
20	18	BEE GEES ONE WARNER BROS.
21	18	HOLLY JOHNSON BLAST MCA

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/23/89

		SINGLES
1	1	THE LOOK ROXETTE EMI
2	2	BEDROOM EYES KATE CEBERANO FESTIVAL
3	5	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
4	9	BATDANCE PRINCE WEA
5	3	ETERNAL FLAME THE BANGLES CBS
6	4	WIND BENEATH MY WINGS BETTE MIDLER WEA
7	6	EXPRESS YOURSELF MADONNA WEA
8	14	BABY I DON'T CARE TRANSVISION VAMP WEA
9	17	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
10	8	IKO IKO THE BELLE STARS EMI
11	11	I DROVE ALL NIGHT CYNDI LAUPER CBS
12	NEW	SAY GOODBYE INDECENT OBSESSION LIB/CBS
13	12	I WANT IT ALL QUEEN EMI
14	18	ALL I WANNA DO IS DANCE COLLETTE CBS
15	13	ONION SKIN BOOM CRASH OPERA WEA
16	NEW	ROCKET DEF LEPPARD POLYGRAM
17	7	HAND ON YOUR HEART KYLIE MINOGUE MUSHROOM/FESTIVAL
18	10	SEALED WITH A KISS JASON DONOVAN MUSHROOM/FESTIVAL
19	16	PATIENCE GUNS N' ROSES WEA
20	20	SATISFIED RICHARD MARX EMI
1	2	<b>ALBUMS</b>
2	3	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
3	1	DEF LEPPARD HYSTERIA POLYDOR
4	NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
5	4	PRINCE BATMAN (SOUNDTRACK) WEA
6	7	DARYL BRAITHWAITE EDGE CBS
7	5	JASON DONOVAN TEN GOOD REASONS FES
8	6	JOHN COUGAR MELLENCAMP BIG DADDY POLYDOR
9	10	QUEEN THE MIRACLE EMI
10	17	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
11	NEW	THE BANGLES EVERYTHING LIB/CBS
12	NEW	SIMPLY RED A NEW FLAME WEA
13	13	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYDOR
14	13	BLACK SORROWS HOLD ON TO ME CBS
15	9	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
16	11	POISON OPEN UP AND SAY... AH!! LIB/CBS
17	8	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
18	14	JAMES REYNE HARD REYNE EMI
19	NEW	MAONNA LIKE A PRAYER WEA
20	18	GIPSY KINGS GIPSY KINGS CBS
21	18	TOM PETTY FULL MOON FEVER WEA

## FRANCE (Courtesy of Europe 1) As of 7/22/89

		SINGLES
1	1	JOHNNY JOHNNY COME HOME AVALANCHE WEA
2	2	HOTEL CALIFORNIA EAGLES WEA
3	NEW	LAMBADA KAOMA CBS
4	3	MIRADOR JOHNNY HALLYDAY POLYGRAM
5	5	JARDIN D'ENFANTS DEBUT DE SOIREE CBS
6	4	MEGAMIX BONEY M BMG
7	11	HELP! BANANARAMA POLYGRAM
8	8	ON VA FAIRE LA JAVA LA BANDE A BASIL & ANDRE VERSCHUREN CARRERE
9	7	LIKE A PRAYER MADONNA WEA
10	6	COMME D'HABITUDE FLORENE PAGNY POLYGRAM
11	14	JE TE SUIVRAI JEAN PIERRE FRANCOIS EMI
12	10	MEGAMIX VILLAGE PEOPLE POLYGRAM
13	NEW	ETERNAL FLAME BANGLES CBS
14	15	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM
15	13	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WEA
16	NEW	MOI J'AIME LES FILLES LES MUSCLES CBS
17	9	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
18	12	C IN CHINA CONFETTI USA
19	NEW	I DROVE ALL NIGHT CYNDI LAUPER CBS
20	18	ATTENTION LES ENFANTS MICHAEL SARDOU EMI

## Hans Tonino, Of Dutch Dureco, Resigning As Company President

AMSTERDAM Hans Tonino, president of Dutch independent record company Dureco, is resigning this fall, but will not comment on his future. He has reportedly transferred his Dureco involvements to Xavier Pelgrims, who is majority shareholder in Cidomega, the Brussels, Belgium-based holding company for all Dureco activities. The decision comes as a surprise to the Dutch record industry because Tonino, president since July 1987, has led a turnaround in Dureco's fortunes. He has a 21-year industry background, starting with Polydor Holland as product manager, and has since been with N-gram (then a division of EMI Bovema), WEA Holland, and Warner Bros. Music Holland, and a board member of the NVPI, the Dutch IFPI branch.

WILLEM HOOS

## BBC Enterprises Boasts Big Profit Boost

LONDON BBC Enterprises, the commercial arm of the BBC, posted an 81% increase in profits and pretax profits of \$18.7 million for the financial year 1988-89. Total sales were \$248 million, a 13% improvement on the previous year, and, in addition, co-production deals worth \$33 million were concluded during the year with international producers and distributors, an increase of 36% in this sector on 1987-88. BBC Records scored a gold disk with the double album "Ones On 1," celebrating the 21st anniversary of Radio 1. Other successes were "The Jameson Collection" of listeners' favorites selected by Radio 2 DJ Derek Jameson; "The Other Side Of The Singing Detective," featuring more nostalgic music from the award-winning TV series; and "The Doctor Who 25th Anniversary Album."

PETER JONES

## CDs Surge, Singles Gain In W. Germany

HAMBURG, West Germany The CD has continued its dominance in the West German market during the first five months of this year. From January to May, CDs sold 18.4 million units, drawing closer to the prerecorded cassette tally, which topped the statistics at 19.1 million. Singles registered an increase for the first time in years, at 14.8 million, mostly on account of maxisingles holding their own and CD singles gaining ground. Vinyl singles continued their decline, and LPs were down by 13.8% at 16.5 million. The summer heat wave is causing forecasts of low July sales, and a much smaller number of units sold necessary to make the charts. One Munich disk-store owner says, "More clouds in the sky mean more sun in sales."

WOLFGANG SPAHR

## 'Rainbow' To Lead To India Greenpeace

BOMBAY, India A half-page advertisement in the Indian Express donated by the newspaper states that 20% of the revenue on sales of the Greenpeace "Rainbow Warriors" album will be earmarked for establishing a Greenpeace movement in India. R.V. Pandit of CBS adds that the target is \$66,000 and promises to make good any shortfall through a personal contribution. The original intention was to sell 100,000 cassettes, which would have realized \$94,500. The initial duplication run of the cassette was 20,000, but CBS is confident the six-figure goal will be achieved in view of the strong lineup of artists on the album.

JERRY D'SOUZA

## BMG Music Int'l Gets Half Of Italy's DDD

MILAN, Italy BMG Music International has signed an agreement with La Drogueria di Drugolo whereby it acquires 50% of the stock of what is generally regarded as one of the most creative labels in Italy. Among its artists is Eros Ramazzotti, who has been gaining international recognition through DDD's previous licensing deal with BMG Ariola in several European territories. The label will retain its independence under the new agreement, headed by Roberto Galanti, who has been named chairman and managing director. Says Arnold Bahlmann, BMG Music International senior VP, Europe: "The new cooperation between DDD and BMG shows our clear commitment to Italian music and is a sound basis for the future development of DDD and its artists on a national and international scale."

VITTORIO CASTELLI

## Talvela, Finnish Bass Singer, Dead At 54

HELSINKI, Finland Martti Talvela, the world-famous Finnish bass singer, has died at age 54 of a stroke at his home. Talvela was Finland's best-known classical singer and a driving force behind the Savonlinna Opera Festival and other local events. He was named head of the Finnish National Opera a few weeks ago and was due to take up the post this month. In a three-decade career, Talvela sang all the major bass roles, but was probably best known for that in "Boris Godunov," which he performed on the stages of the Metropolitan, New York; La Scala, Milan; and the Bolshoi, Moscow. He was due to start another singing season in September at the Deutsche Opern in West Berlin, West Germany, in productions of "Aida" and "Tristan Und Isolde."

KARI HELOPALTIO

## NewCap Acquiring 7 Stations From CHUM Group CRTC Approves Q Radio Takeover

BY KIRK LaPOINTE

OTTAWA Federal permission has been given to the significant takeover of the seven-station Q Radio System by the flourishing NewCap Broadcasting Ltd. from the CHUM Group, its first divestiture in 35 years.

The Canadian Radio-television and Telecommunications Commission, which approved the \$1.2 million plan July 19, expressed some concerns about the impact of the deal on the Newfoundland market the Q Radio System serves. The stations include CKIX-FM and CJYQ St. John's, CFYQ Gander, CKYQ Grand Bank, CIYQ Grand Falls, CFIQ Harbour Grace, and CHYQ Musgravetown.

But, "Given the difficult financial situation of the stations, the fact that financially sound, local ownership will ensure the continuation of these services, and the undertakings of the purchasers to enhance the local programming and technical capacities of the stations, and given the commitments of the purchaser with respect to Canadian talent initiatives, the commission is of the opinion that approval of this transaction is in the public interest."

NewCap, which predicts another five years of substantial losses for the outlets, was ordered to submit within one year a detailed report outlining what progress it is making and what it still intends to do about such

matters as talent support, regulatory compliance, and sex-role stereotyping.

Among other things, NewCap has promised to spend at least \$25,000 a year for the next five years on Canadian talent development. A talent search project involving competitions in Newfoundland centers will be held. It will also add \$5,000 to the current \$5,000 CHUM contributes to a national production fund.

NewCap also intends to continue CHUM's efforts in providing free air time to promote Canadian recordings and to record the annual Newfoundland and Labrador folk festivals and other events throughout the province.

Costly renovations and technical upgradings are required at many of the stations, but the CRTC said those are normal costs and should not be considered as benefits of the transaction.

There were concerns that local programming would be slashed, but NewCap told the CRTC at a hearing in April that "it is not our intention, as we look at these, to be anything but builders" of programming at the stations. Indeed, CIYQ will increase local programming to 18 hours from 12 hours daily.

The CRTC said it was satisfied that listeners in the province's principal market, St. John's, "will not be subject to unforeseen disruptions in the

programming they presently receive." NewCap had conducted market research and determined "there will be no change" to the country format at CKIX and that the gold-based format at CJYQ "appears to be the right format for the market." A second round of research for CJYQ will be undertaken to "try to focus the music and ensure that the music that is played within that format is right for the market."

The move is the second major coup for NewCap within a month. In late June, the firm gained ownership of CFCW Ltd., which owns CKRA-FM Edmonton and CFCW Camrose, Alberta, plus CHRK-FM Kamloops, British Columbia. This deal now gives NewCap 14 stations nationwide.

NewCap is a subsidiary of Newfoundland Capital Corp., which is owned fully by businessman Harry Steele. Its main holdings are in transportation and communications, with a publishing division that includes a daily newspaper in Halifax, Nova Scotia, specialty magazines in Nova Scotia, eight Ontario-based periodicals, and, most importantly, 32 community newspapers throughout Newfoundland and Ontario.

The CRTC found, however, that cross-ownership of the media was not an issue in the transaction. It has the power to force divestiture or negate takeovers on such grounds.

## MAPLE BRIEFS

ARCHER COMMUNICATIONS Inc., the Calgary, Alberta-based firm that has developed the three-dimensional sound placement technology known as QSOUND, has completed an audio demonstration system for video games. The demonstration is being used to market its technology under the name HoloSonix, which the firm says will be available in integrated circuits to be used in homes, arcades, and personal computer video game systems.

DO IN-STORE COMMERCIALS have an impact? Yes, says a survey of 500 Woolworth/Woolco outlets, which reports that about 60% of shoppers hear such commercials over the public-address systems.

A SIZABLE CAMPAIGN IS being rolled out by much of the industry in support of the cassette single. Material was shipped to accounts in mid-June, including tag lines, header cards, and promotional literature. Major video shows will also launch contests to support the configuration, which has the blessing of all but WEA in the Canadian market.

MICHEL TREMBLAY, a veteran of the regulatory field, has joined the Canadian Assn. of Broadcasters as its senior VP for radio. He had been director of TV policies for the Canadian Radio-television and Telecommunications Commission and served as director of operations for the Quebec region from 1983-1988.

CFCF-CFQR MONTREAL have a

new downtown office at 1200 McGill College Ave., a \$1.5 million studio in a 23-story renovated office tower. CFCF was the first radio station in North America (originally known as XWA when it began in 1919). CFQR now plays most of its music from digital audiotape, the only such English-language broadcaster in Canada.

THE FIVE-COMPANY Top Tunes On Tape campaign in support of the cassette single has taken hold in the form of 1,500 display cases across Canada. Although some retailers have been using the 49-pocket displays for long-playing cassettes, ear-

ly indications are positive.

THE CANADIAN RECORDING Industry is introducing gold and platinum certification awards for music videos, retroactive to Jan. 1. Gold certifications are for 5,000 units with a sales value of \$150,000, platinum is for 10,000 units of \$300,000 suggested-list-price value.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

## Anti-AIDS Vid Criticized

OTTAWA The British Columbia government has withdrawn its sponsorship of an anti-AIDS rock video featuring Juno-winning Virgin Records signing Colin James after the province's premier denounced it as too encouraging of teen sex.

Premier Bill Vander Zalm, whose government helped produce the \$100,000 spot to be distributed in select movie theaters as a preview to teen-oriented films, called the video "a terrific ad for the condom people" that sends out a message in support of promiscuity.

The government has reverted to planning to release the clip to community groups first before thinking about a public release, but AIDS activists say that the video's message

is best suited to a younger audience.

The video features a teenage boy and girl preparing separately for a date and closes with a brief message from James about the wisdom of using a condom. James' manager, Stephen Macklam, was outraged at the British Columbia government's decision.

But there remains the possibility that it will be distributed. The B.C. Medical Assn. has stepped in and offered to raise funds for the video's distribution to theaters. The association calls the video "important" in preventing the spread of AIDS. At least one British Columbia radio station has offered to help raise funds.

# France Attempts Crossover Into International Music Markets

BY KEN TERRY

**NEW YORK** Although few French acts have scored worldwide hits, France is trying to break into the international music business on a broad scale.

Its determination to cross over into other markets—particularly the U.S.—was symbolized by a greatly increased presence of Gallic music industry representatives at the recent New Music Seminar here. According to Boris Marcq of the French ministry of culture, NMS drew 50 French delegates this year, up from 10 in 1988. Including the eight French-language acts who performed at NMS showcases and their entourages, the number of Gallic attendees was close to 150, he said.

This attempt to attract U.S. industry and media attention, according to Emmanuel Legrand of the Export Musique Assn., reflects the desire of French record companies—including the majors—to persuade their U.S. and U.K. affiliates to release and promote French records in their territories. The participation of the French government, he said, stemmed from its need to “change the image of France,” which is usually thought of as an exporter of perfumes, wines, and fashions, but not music.

Legrand, who writes for Billboard sister publication Music & Media, helped form the Export Musique Assn. to promote French participation in the NMS; his partners were Lucas Fox, formerly of the MIDEM Organization, and Bernard Batzen, who is involved in concert production in France. They persuaded the industry to support the showcases and a French exhibit stand at the seminar.

Legrand noted that the group's budget of \$100,000 came partly from the government and partly from such organizations as SACEM/SRDM, the performing/mechanical rights society; SPPF, the neighboring rights society; and Fonds de Soutien, a quasi-governmental agency that funnels 25% of proceeds from concert ticket sales and a tape levy to industry projects “of general interest.”

In addition, CBS paid the airfare of its French Antillean act Kassav; PolyGram did the same for Mory Kanté, Niagara, and Jean-Paul Gaultier. Legrand estimates PolyGram invested \$77,000 in the venture.

The centerpiece of the promotion was a Bastille Day concert at the Palladium here, featuring the above-mentioned acts. “We were lucky,” Legrand pointed out, “because of the 14th of July [which fell on the eve of NMS] and the bicentennial of the French Revolution.”

Except for shows by the Gipsy Kings, Legrand claimed, the concert was the biggest paid show by French acts ever mounted in the U.S. Although many attendees got in with NMS club passes, Legrand revealed that the Palladium sold 2,000 tickets—proving that Americans are willing to pay to see French acts.

The outlook for French music in the States, however, was considerably gloomier at a July 16 NMS panel

entitled “The Musical Revolution In France: Bound For International Success.” “We feel that the U.S. and Canada are very closed,” said moderator Eric Dufaure of SACEM. “To get to the people you have to get to the media, who are sniggering, and to the record companies, who really don't care.”

Francis Kertekian, who manages Kanté and promotes concerts, claimed, “The [major] French record companies have no desire to make acts happen outside France. We cannot think those companies will do the job for us. We have to find the solution outside the major companies.”

Emmanuel DeBuretel of Virgin Music France agreed that the ma-

jors are not investing much in local repertoire. However, he saw hope in one area: “Now, when a French band signs in France,” he said, “they are asking for international marketing money to be spent on them, which is going to change things.”

Even when majors do try to break French acts abroad, they rarely meet with much success. Fabrice Nataf of Virgin Records, for example, admitted that Les Rita Mitsouko has not become a big international act, although it has had some European success. Similarly, Vanessa Paradis had a big hit in the U.K. with “Joe Le Taxi,” but so far, PolyGram has done little with her in the U.S.

Martin Heath, an English A&R man on the panel, said Paradis scored on the U.K. charts as a “curiosity” and added that the Anglo-American majors “don't know what to do with foreign repertoire.”

Claudia Stanten, of Capitol's A&R department, said she had just signed one of France's leading artists, Guesch Patti, to a U.S. label deal and decided to let her sing in French for her debut American release. She admitted that “plenty of people in America are going to have problems with that” but said Capitol will try to overcome that obstacle by providing lyric translations.

Another French act that has had U.K. chart success, Negresses Vertes, has been signed in the U.S.

to Warner Bros. after a bidding war with Capitol, according to Legrand. “It's mainly because of the U.K. success that U.S. companies were interested in the band,” he commented.

Regarding the French music scene, two salient points were made: Younger French bands are developing their own sound, independent of Anglo-American styles and of the old French chanson genre; and Paris, in particular, is becoming a melting pot for world music, including sounds from Africa and the Caribbean. This kind of music, recorded with an international production, has a real market in France and the Benelux, according to Kertekian.

## JAPAN TRENDS FOLLOW WORLD MARKET

(Continued from page 6)

“Our business is selling software,” states Ozawa, “and the kind of package—analogue disk, compact disk, cassette tape, or video—is not that much of a major problem. We will produce analogue disks as long as there are end users who opt for that package. However, if the number is very small, it then becomes a matter of economics.”

Takeshi Okkotsu, president of Toshiba-EMI, believes the prognosis for 1989 is optimistic. He notes that reissue of catalog items on CD began toward the end of 1987 and there is still considerable mileage in making available older repertoire in the dominant new format.

“I think the general trend is toward lower prices,” continues Ok-

### ‘The percentage of CDs will go higher’

kotsu. “This stimulates demand and increases sales. The border between audio and video is beginning to disappear. From now on, it might even be better to launch a new star on video, and a live video is surely better than a live audio recording.”

The main goal of Tokugen Yamamoto, president of Warner-Pioneer, is to build up the strongest catalog of Japanese repertoire. He sees Warner-Pioneer's achievement of this aim as a benchmark of its success as a record company in Japan.

“We have perhaps the largest number of Japanese artists active overseas,” he points out. “People such as Sadao Watanabe on the Elektra label, Loudness on Atlantic, and Kitaro on Geffen. Our second important target is to exploit the international artists here in Japan. I feel that we should be selling twice as much as we are selling of our hit artists on the U.S. charts.”

Nippon Columbia's Mochizuki notes that a 2% increase in total sales of sound carriers is anticipated for 1989.

Penetration of CD hardware in the market is expected to increase by as much as 50% during the year, boosted by the availability of CD-radio-cassette recorders at prices within reach of high school students.

Commenting on the 5% fall in prerecorded cassette production over the first five months of this year, Mochizuki attributes it to the shift of users from audiotape to videotape and the drop in production of karaoke singalong tapes.

He adds that a matter of some concern for the Japanese record companies is the present inability of CD production facilities to keep pace with the demand. SHIG FUJITA

### CD KILLING LP IN SINGAPORE

**SINGAPORE** In three short years, compact disks have revolutionized buying trends in Singapore.

Although the clear leader in this market is still the cassette—which constitutes almost 85% of all music sales here—the CD has virtually forced the phase-out of vinyl disks and created renewed interest in back catalog.

It's not uncommon these days to find retail stores devoting shelf space exclusively to CDs. Music store owners claim that, despite the dominance of cassette sales, a few CD-only outlets thrive because they have established their own clientele.

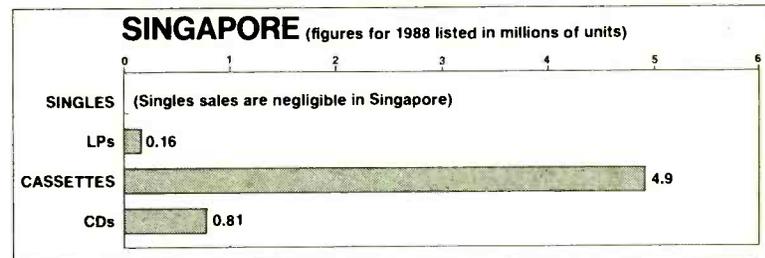
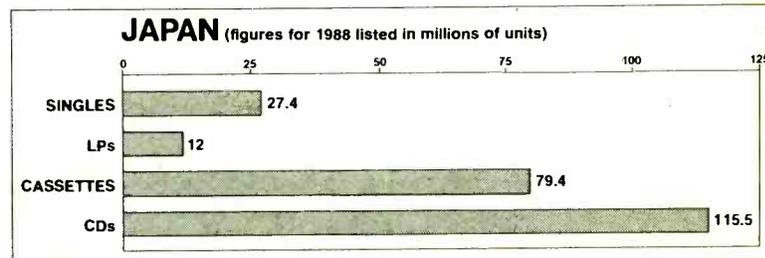
Explains one retailer: “It's a different way of marketing music because the consumer profile for CDs is different, due largely to the higher prices. We cater to a cross-section of music consumers whose tastes vary from jazz to classical to top 40. They are also discerning about sound quality.”

The major companies agree that cassette sales will continue to overshadow all other formats. Cassettes were the staple configuration even when LP sales were strong about 10 years ago.

“The CD has provided audio fans with a vehicle close to perfect sound reproduction,” says Julius Ng, PolyGram's A&R executive. “The format has also created new marketing avenues with an expanding sales base. But these factors alone cannot replace what we believe is the conventional format for music sales.”

He adds that affordable prices have ensured that cassettes will be popular. However, Ng believes that, with more and more midprice CDs finding their way here and with price reductions at the retail level, former LP enthusiasts may be converted to CDs.

“From a sales point of view, LP



consumers appear to be considering or actually changing to CDs,” he remarks. “Catalog items are being discovered all over again, which probably explains why most of the majors are performing so well with CDs.”

PolyGram still imports vinyl LPs for the diehard customers, though. The artists concerned are mainly perennial best-selling acts like Dire Straits, Bon Jovi, Level 42, and Bananarama.

“The situation may change in a few years,” continues Ng, “but for now we use LPs to service radio stations as well as discotheques and cable media stations such as Rediffusion.”

Gary See, A&R executive for Pacific, also anticipates a diminishing demand for LPs as CD sales rise year by year. See contends that the more convenient cassette format is popular because of the variety of hardware available and the affordable price range.

“Statistics show that the majority of those who buy cassettes are teenagers,” he says. “It makes sense that the cassette heads the market when the consumer profile is young.”

Like PolyGram, Pacific brings in a limited amount of vinyl albums on major releases for a few specialist stores and for radio servicing.

On the CD front, See predicts continued growth this year with the lowering of hardware prices. Pacific once imported CDs by popular mass appeal artists only, but now brings in a wide range to cater to the growing market.

“It's not only the audiophiles who buy CDs today,” notes See. “Since

its introduction in this market, the CD has penetrated the mainstream of music consumers. We can now sell as many as 5,000 units per release for major acts.”

Ian Ng, CBS A&R executive, observes that legitimate cassette repertoire sold well before the introduction of copyright protection. Majors like CBS are selling even more now and Singapore is virtually free of pirate activity. CBS imports LPs by major acts and new artists to supply the few dealers with a steady vinyl trade.

The situation is somewhat different in Malaysia. At least three major companies have stopped importing LPs there, although a limited number are still shipped in for radio and the clubs. LP enthusiasts have to rely on specialist music stores for their supplies.

Unlike Singapore, which enjoys a free-port status, Malaysia imposes an import duty on CDs, making it impossible to market them at realistic charges. The retail price averages \$20, nearly twice the Singapore level.

The Malaysian Copyright Act has stimulated prerecorded cassette sales of both international and vernacular repertoire. CD sales are still marginal and show only a slight increase over previous years. Industry opinion does not expect much improvement in the CD's fortunes compared with the all-conquering cassette—even if there is a significant reduction in CD prices.

CHRISTIE LEO

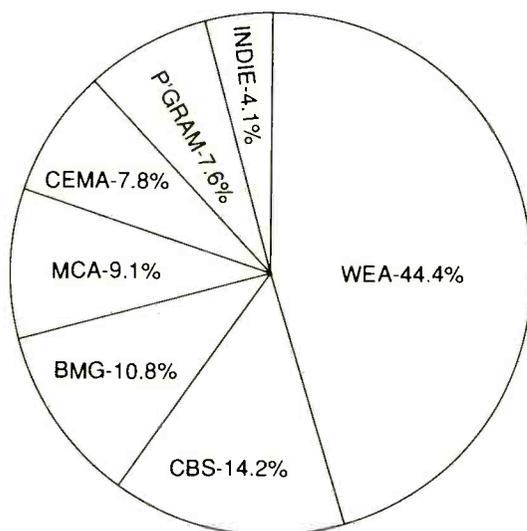
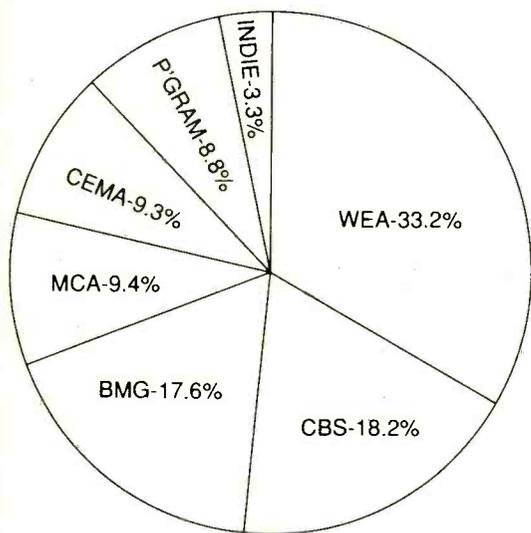
Next week: Australia, South Africa, and India.

# DISTRIBUTOR CHART SHARE

## POP ALBUMS

Jan. 2, 1988—July 2, 1988

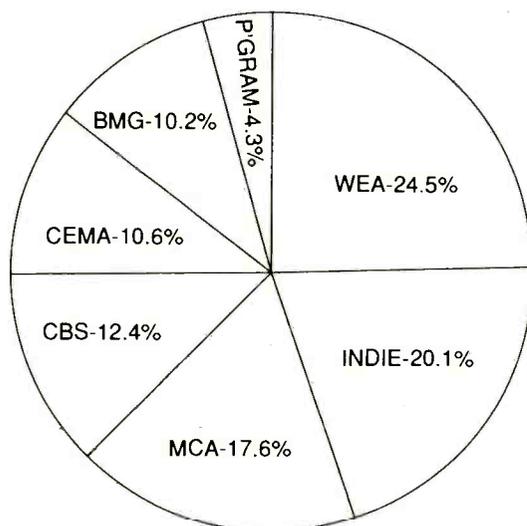
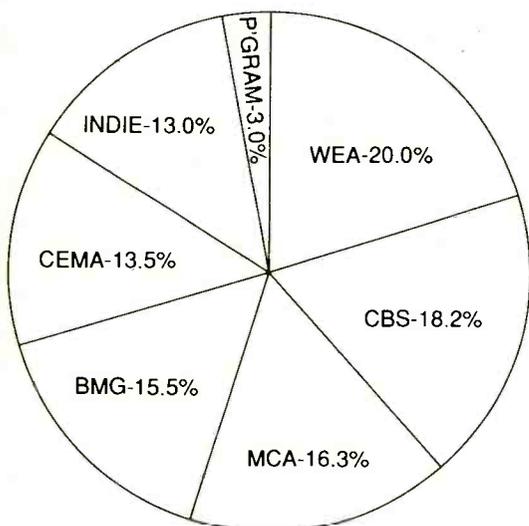
Jan. 7, 1989—July 1, 1989



## BLACK ALBUMS

Jan. 2, 1988—July 2, 1988

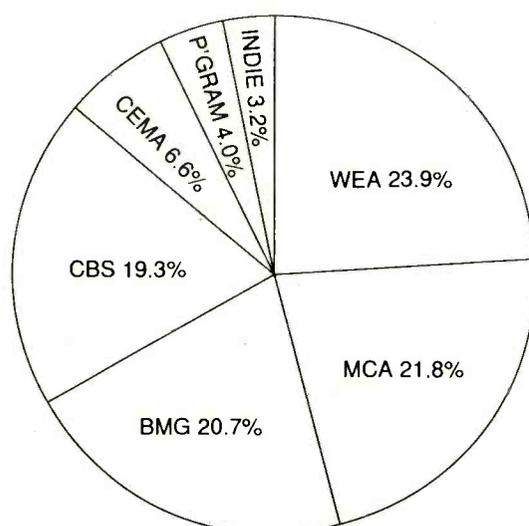
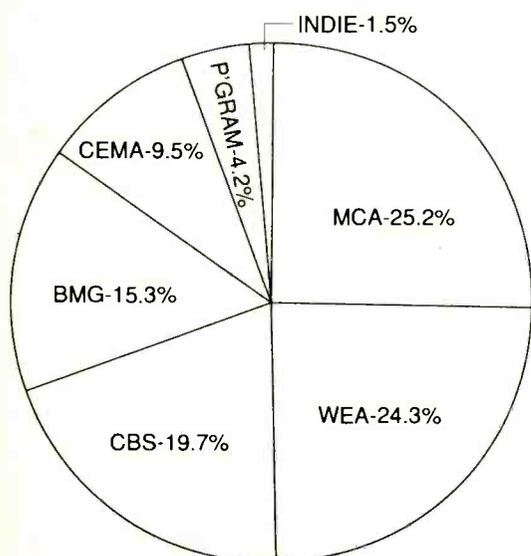
Jan. 7, 1989—July 1, 1989



## COUNTRY ALBUMS

Jan. 2, 1988—July 2, 1988

Jan. 7, 1989—July 1, 1989



# Midyear Chart Recap: WEA Wows The Competition

This story was prepared by Ken Schlager and Melinda Newman.

NEW YORK The WEA-distributed labels increased their pop music sales dominance in the first half of 1989, capturing a 44.4% share of the Billboard Top Pop Albums chart. The WEA labels topped the pack for the corresponding period last year with a 33.2% share.

WEA's share of the pop albums chart is all the more remarkable for its massive margin over the No. 2 distributor, CBS, which took a 14.2% share of the chart for the first six months. CBS had an 18.2% share for the same period last year.

Two of the WEA labels—Atlantic and Warner Bros.—displaced CBS-distributed Columbia as the top pop distributing labels at the half-year mark. Atlantic had an 11.9% share of the pop albums chart and WB an 11.4% share. Columbia, the midyear and overall leader last year, slipped to third with an 8.4% share, down from 10.3% last year at this time.

The share-of-chart figures are based on the exclusive Billboard point system used in Billboard's year-end charts. An explanation of the methodology appears below.

The results are based strictly on the charts and do not take into consideration catalog sales, other music categories such as jazz or classical, or direct marketing avenues like record clubs.

The ranking of top album labels takes into account all distributing labels. Distributing labels are identified by Billboard as those that actively work their own releases on both the promotion and marketing fronts. They may also work the releases of other labels.

Distributor WEA not only dominated pop, but also repeated as the half-year leader in the black music field, while narrowly surpassing MCA as the top performer on the Top Country Albums chart.

On the Top Black Albums chart, WEA earned a 24.5% share, compared with 20% for the period last year. CBS, the No. 2 black distributor at this point last year with a 18.2% share, slipped to No. 4 with a 12.4% share.

Indie-distributed labels combined for a 20.1% share of the black albums chart and, taken together, placed as the No. 2 black music sales entity. The MCA-distributed imprints held at No. 3 with a strong 17.6% of the chart.

MCA was the top black label for the first half, with 10.8% of the black albums chart, followed by Warner Bros. and Capitol. The latter improved from 4.4% of the chart at this point last year to 8.2%. Here again, Columbia slipped from the top, dropping back to fourth with an 8.1% share, down from 11.2%.

(Continued on next page)

**A SPECIAL  
BILLBOARD  
ANALYSIS**

## Chart Share Explanation

The midyear chart share information on these pages was compiled by computer from Billboard's weekly pop, black, and country albums charts. The information covers charts published in the first 26 issues of Billboard for 1988 and 1989.

The midyear chart positioning is based on the same point system used for Billboard's year-end charts. Points are given to each album for each week on the chart, in a complex inverse relation to the chart position.

The midyear charts represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective distributors and la-

bel have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The pie charts on this page illustrate chart share for the six major distributors, while lumping all other distributors together in the "indie" category.

The "Top Album" lists on the facing page illustrate share of the charts for distributing labels. The pop and black label lists include all distributing labels earning at least a 1.0% share of the chart; the country lists include distributing labels earning at least a 0.1% share.

## MIDYEAR CHART RECAP

(Continued from preceding page)

On the Top Country Albums chart, WEA advanced to No. 1 with 23.9% of the chart for the first half, actually down from last year's 24.3%. MCA-distributed labels dipped from 25.2% to 21.8%

and the No. 2 spot.

BMG was the big country gainer. BMG (which distributes RCA) surpassed CBS for the No. 3 spot, increasing from a 15.3% share to an impressive 20.7%.

MCA remained the top individual label on the country chart, with a 23.2% share.

As a group, indie-distributed labels improved on all three charts. Their jump to second place for black albums indicated a market share increase of more than seven points over last year, leaping from 13% to 20.1%. Priority was the top black indie label followed by Profile and Select. All three finished ahead of several major-distributed labels in the category, including Virgin, Island, EMI, A&M, and Polydor.

Priority was also the top pop indie label, followed by Profile, distributing label Important, and Tommy Boy Records, some of whose product goes through independent distributors. Indie-label share of the pop albums chart increased slightly for the first six months over last year from 3.3% to 4.1%.

Indie-distributed labels doubled their share in the country market, growing from 1.5% of the chart to 3.2%. The increase was due largely to the success of 16th Ave. Records and Airborne Records. However, last year's country indie leader, MTM Records, is now defunct.

In addition to Warner Bros. and Atlantic, other WEA-distributed labels showing growth on the pop charts include Geffen and Elektra, although Elektra lost a percentage point on the black chart. Virgin finished strong on both the pop and black charts, rising to the No. 11 spot in pop and No. 15 in black.

Warner Bros. spinoff Reprise doubled its share on the pop chart to 2.6% from 1.3% and showed a gain in country as well, going from 0.1 to 0.5%.

MCA-distributed labels fared well on all three charts, with the MCA imprint remaining in first place on the country chart, despite losing a percentage point. The MCA label also topped the black chart with Motown showing an increase from last year's 5.9% to 6.7%.

Columbia and Epic/Portrait/CBS Associated Labels—the major CBS imprints—lost a little ground in all three categories, faltering the least in the country market. In addition to Columbia dropping points in the black area, E/P/A also showed a loss, going from a 7.1% share to a 4.2%. Portrait has since been absorbed into Epic.

Outside of country, BMG's labels lost ground over the first six months. RCA slipped on both the pop and black charts. Other BMG-distributed labels, including Arista and A&M, also faltered on the black and pop fronts.

PolyGram-distributed labels basically maintained the status quo, with individual label PolyGram losing 1.3% on the pop chart but gaining .8% on the black chart. In the country area, Mercury maintained its sixth-place position.

The news was mixed for CEMA-distributed labels. Capitol almost doubled its share on the black albums chart, gained slightly in the pop category, and basically remained the same on the country front. But EMI plummeted in the black field, going from a 6.4% share to a 2.3% share. EMI also slipped from a 4% share to 2.4% of the pop chart.

## Archive Aims To Preserve Pop Resource Center Seeking Funds

BY JIM BESSMAN

NEW YORK The Archive of Contemporary Music has created a sanctuary here for 280,000 post-1950 pop music albums. But the archive now seeks the funds to expand its services as a research facility for mostly trade users and begin to serve the public as a library and museum.

The founders of the nonprofit resource center hope to raise the money for a new home base. Their current central quarters in downtown Manhattan is bursting at the seams with records and materials donated daily by 400 record and publishing companies worldwide, not to mention the related books, magazines, videos, films, photographs, press kits, clippings, and memorabilia that is actively collected. Materials are stored in eight locations.

"We've got a major space crunch," says archive founder/director B. George, also noting the recent acquisition of 500 hours of rock'n'roll TV footage. "Our budget amounts to less than the cost of one bad record. That would put us in a building and keep us a couple years."

### USED FOR ARTISTS' PROJECTS

The archive, which is staffed by three full-timers and six interns, operates through donations and a research rate schedule of \$35 per hour or \$250 per day for "serious work," though there is no charge for non-profit users, and "anybody can ask a couple of questions free." Costs for extensive consultation are determined on a project-by-project basis.

Such projects cover the gamut of music usage. Most recently, the Madonna-hosted Don't Bungle The Jungle rain forest benefit used the archive's expertise in assembling four hours of Brazilian music for background at its functions. Other examples of archive services:

- Securing lyrics to Miriam Makeba's version of "The Lion Sleeps Tonight" for Ladysmith Black Mambazo.

- Providing Middle Eastern music source material and artists for Martin Scorsese's "The Last Temptation Of Christ."

- Locating African backup singers for soca artist Arrow's Mango album, "Knock Dem Dead."

- Providing promotional assistance and mailing lists to The New York Concert For Human Rights, featuring Van Morrison, at the Beacon Theater in March.

- Compiling an exhibit of historic 45-record sleeves for MTV's traveling Museum of Unnatural History.

- Collecting information on Haitian *compas* music for Jonathan Demme's documentary, "Haiti, Dreams Of Democracy."

Director Demme (who sits on the archive's advisory board with Ellie Greenwich, Jellybean Benitez, Jerry Leiber, Lou Reed, Nile Rodgers, Todd Rundgren, Fred Schneider, Scorsese, Paul Simon, Mike Stoller, and Jerry Wexler) is now putting together a Haitian music sampler for A&M Records.

### A COMPLETE '88 SINGLES CATALOG

"The archive is everybody's greatest record library in the world, an extraordinarily important organization on every level," says Demme. "Say you're doing scenes in Malaysia and need access to Malaysian music. The

archive gets you three hours of Malaysian music to audition. Now that I'm seeking Haitian material, there's no way I could put my track selections to bed until I've bounced them off the boys at the archive."

A longtime associate of Laurie Anderson (he originally put out her hit "O Superman") and author of "The International Discography Of The New Wave," George co-founded the Archive of Contemporary Music with David Wheeler in 1986, partly to make useful his own 50,000-disk record collection as well as his knowledge and interest in the world music scene. Besides amassing materials, the archive strives to catalog its holdings to assure that the history of recorded pop music is preserved.

"We've completely cataloged all 3,500 12-inch albums and singles released in 1988—and are slowly working our way back," says George, whose computer data sheets document artists, album and song titles, release dates, songwriters and publishers, and additional information ranging from type of music to nationality of performer and language.

"The next step is to send printouts back to the record companies to make sure we haven't missed anything. That way we ensure at least one place to find a copy of their records, fully and accurately cataloged."

### IF THE LABEL DOESN'T HAVE IT . . .

That this is of vital importance is illustrated by board member Rodgers, who has provided the archive with storage space for 100,000 records and a collection of vintage posters at a garage in Mount Kisco, N.Y., where old Chic band equipment is also stored. The former Chic co-leader has also donated thousands of his own records to the archive.

"I don't have any records at home any more except current ones," says Rodgers, citing lack of space. "But I needed a copy of [the 1978 Chic single] 'Le Freak'—the biggest record Atlantic ever had—and they don't have it! This really pointed out how important the archive is. With the problem of space, record companies don't stock what's no longer important to their business. But the archive's business is preservation of music—not the selling of it."

The archive found a copy of "Le Freak" for Rodgers, as well as a copy of Carly Simon's "Why," a Rodgers song from the 1982 "Soup For One" movie soundtrack, which is suddenly a club hit in England. George says that the archive can either locate sale copies of music sought by users, or create a "striped" tape containing regular silent gaps, to be used only for "business decisions."

Oddly enough, George says that the record industry offers the archive the least support, lagging way behind journalists, artists, and computer freaks.

"We send out a quarterly newsletter to over 10,000 people in the music industry," says George. "We safeguard their history—I'm mystified by their lack of support."

"I don't understand the apathy," says Rodgers. "It's so important to preserve our music and have a place where it's accessible, to go back and listen to old recordings and experience firsthand what life and the art form was like at that time. The archive is the only place that is saving our product."

## POP: TOP ALBUM LABELS

Jan. 2, 1988-  
July 2, 1988

LABEL (titles)	Chart share
1. Columbia (34)	10.3%
2. Atlantic (38)	9.9%
3. Warner Bros. (47)	9.5%
4. PolyGram (32)	8.8%
5. MCA (34)	8.4%
6. RCA (28)	8.1%
7. Geffen (17)	5.8%
8. Arista (18)	5.7%
9. E.P.A. (25)	5.5%
10. Elektra (27)	5.0%
11. Capitol (31)	4.5%
12. EMI (18)	4.0%
13. A&M (18)	3.6%
14. Chrysalis (7)	2.2%
15. Reprise (7)	1.3%

Jan. 7, 1989-  
July 1, 1989

LABEL (titles)	Chart share
1. Atlantic (37 titles)	11.9%
2. Warner Bros. (36)	11.4%
3. Columbia (31)	8.4%
4. MCA (31)	8.4%
5. PolyGram (36)	7.5%
6. RCA (28)	7.4%
7. Elektra (19)	6.6%
8. RCA (28)	5.4%
9. Capitol (26)	5.0%
10. E.P.A. (30)	4.8%
11. Virgin (18)	3.8%
12. Arista (17)	3.6%
13. Reprise (13)	2.6%
14. EMI (14)	2.4%
15. A&M (24)	1.9%
16. Island (2)	1.4%
17. Priority (3)	1.3%

## BLACK: TOP ALBUM LABELS

Jan. 2, 1988-  
July 2, 1988

LABEL (titles)	Chart share
1. Columbia (15 titles)	11.2%
2. MCA (7)	10.6%
3. Arista (11)	8.8%
4. Warner Bros. (15)	8.2%
5. E.P.A. (9)	7.1%
6. EMI (8)	6.4%
7. Motown (7)	5.9%
8. Atlantic (8)	5.9%
9. Elektra (6)	4.8%
10. RCA (9)	4.7%
11. Capitol (11)	4.4%
12. PolyGram (10)	3.2%
13. Solar (4)	2.7%
14. Sleeping Bag (4)	2.7%
15. Next Plateau (3)	2.5%
16. Profile (6)	2.4%
17. A&M (6)	2.2%
18. Select (3)	1.3%
19. Island (1)	1.0%

Jan. 7, 1989-  
July 1, 1989

LABEL (titles)	Chart share
1. MCA (8 titles)	10.8%
2. Warner Bros. (16)	9.6%
3. Capitol (9)	8.2%
4. Columbia (11)	8.1%
5. Motown (7)	6.7%
6. Atlantic (13)	6.1%
7. Arista (8)	5.7%
8. E.P.A. (9)	4.2%
9. PolyGram (6)	4.0%
10. Elektra (5)	3.9%
11. RCA (6)	3.7%
12. Priority (2)	3.5%
13. Profile (4)	2.9%
14. Select (3)	2.9%
15. Virgin (5)	2.8%
16. Island (3)	2.3%
17. EMI (10)	2.3%
18. Sleeping Bag (4)	1.7%
19. Tommy Boy (2)	1.6%
20. Luke Skyywalker (4)	1.6%
21. West Coast (1)	1.1%

## COUNTRY: TOP ALBUM LABELS

Jan. 2, 1988-  
July 2, 1988

LABEL (titles)	Chart share
1. MCA (30 titles)	24.6%
2. Warner Bros. (21)	21.6%
3. CBS (23)	19.7%
4. RCA (24)	15.4%
5. Capitol (6)	6.8%
6. Mercury (5)	4.2%
7. Atlantic (2)	2.7%
8. MTM (5)	2.5%
9. K-Tel (3)	0.9%
10. 16th Avenue (3)	0.8%
11. Curb (1)	0.6%
12. Reprise (1)	0.1%
13. Step One (1)	0.1%

Jan. 7, 1989-  
July 1, 1989

LABEL (titles)	Chart share
1. MCA (28 titles)	23.2%
2. Warner Bros. (26)	21.0%
3. RCA (30)	20.7%
4. CBS (18)	19.3%
5. Capitol (11)	6.7%
6. Mercury (5)	4.1%
7. Atlantic (2)	1.5%
8. 16th Avenue (5)	1.1%
9. Virgin (1)	1.0%
10. Airborne (1)	0.5%
11. Reprise (1)	0.5%
12. Hightone (1)	0.2%
13. Universal (1)	0.2%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and the releases of other labels on both the promotion and marketing fronts.

## LIFELINES

### BIRTHS

Girl, Julianne Mae, to **Budd and Karen Tunick**, July 4 in Norwalk, Conn. He is VP of Nile Rodgers Productions Inc.

Girl, Kirsten Suzanna, to **David and Laurie Allan**, July 6 in Salem, Ore. He is assistant program director and music director at KRKT Albany, Ore.

### MARRIAGES

**Bobby Brooks to Barbara Cane**, June 11 in Kings Point, N.Y. He is a music agent with Creative Artists Agency. She is senior director of writer/publisher relations at BMI.

**Ron Pasowicz to Melissa Herion**, June 24 in Chicago. He is marketing consultant of EMI-Chicago.

**Daniel J. Koroly to Clare E. Conlin**, July 1 in Annadale, Va. She is national director of advertising for WEA Corp.

**Jody Young to Melinda Taubman**, July 4 in Queens, N.Y. He is co-founder of Entertainment Advertising Associates.

**Bob Bonham to Suzy Peeples**, July 8 in Richmond, Va. He is guitarist/vocalist for Brat recording group Suzy Saxon & the Anglos. She is lead singer for the same group.

### DEATHS

**Brad Kent**, 72, of Alzheimer's disease, July 11 in Bedford, Mass. He was the leader of the Brad Kent Orchestra, which performed at Boston hotels, Navy parties, and at colleges around New England from 1947 through the mid-'60s. Kent was also the manager of the Music Corp. of America Talent Agency in Boston. He is survived by his wife, Helen; four sons, George, Stephen, Gregory, and Dennis; and a sister, Rita.

**Vic Maile**, 46, of cancer, in Marlow, Buckinghamshire, England. Maile was a record producer and engineer, having worked with such artists as Led Zeppelin, Eric Clapton, Motorhead, and others. He also collaborated on projects including Small Faces, Guns 'N Roses, and the Kinks. He is survived by his wife, Lesley, and his daughter, Jody.

*Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## NEW COMPANIES

**E&E Motion Productions**, formed by Elaine Guy and Elisabeth Kovacs. Company specializes in choreographers, stylists, and make-up artists for the music video market, commercials, films, and live industrials. 144 North Clark Drive, Beverly Hills, Calif. 90211; 213-659-5459.

**Z Gweet Records**, a record label formed by Ralph Williams Jr., Eugene Fortune, and Alfredrick Harris. Company also produces commercial jingles. P.O. Box 762, Joliet, Ill. 60434; 815-722-8339.



**Tena Scene.** Tena Clark signs an exclusive worldwide songwriting/publishing agreement with The Famous Music Publishing Companies. Pictured, from left, are Alan Melina, VP, Famous Music; Jim Vellutato, creative director, Famous Music; Clark; and Robert Fead, president, Famous Music.

**Upbeat Music (ASCAP)**, a music publishing and independent record label, formed by Brett W. Perkins, owner of Upbeat Productions, a promotion and public relations firm. Company is currently servicing college radio and dance clubs. 2424 Greenfield Ave., Arcadia, Calif. 91006; 818-574-8100.

**Non-Stop Productions Inc.**, formed by Ed Bolding and Chris Burke, with offices in Tampa, Fla., and Florham Park, N.J. Company focus is on artist development and productions. First project by Phil Garland to be released this summer in the CMJ-CD series. Suite B, 13301 N. Dale Mabry, Tampa, Fla. 33618; 813-968-4103; and 5 Annabelle Lane, Florham Park, N.J. 07932; 201-377-5008.

**Raw Records**, formed by Steve Oaklander and Charles Laliberte. Label will focus on alternative rock music. First release is "90,000 BC" by Milo. 215 Englewood Ave., Englewood, N.J. 07631; 201-871-6909.

**Other World Records**, formed by Tomorrows World Publishing and C. Floyd. Company will specialize in production, promotion, and marketing alternative music and bands. 230 Chapel Ave., Nashville, Tenn. 37206; 615-226-4240.

**E.T. Productions**, an artist relations, marketing, and development company has been formed by Emma Terese. Company will also act as a recording label, with an emphasis on dance music. Initial release is "Sweet Old Fashioned Girl," by Terese. 101 West 79 St., New York, N.Y. 10024; 212-769-0031.

**Michael Teal Productions**, formed by Teal, will produce masters for unsigned artists. Emphasis will be on R&B, dance, rap, and

pop music. Material is currently being solicited. Suite 308, 954 Forrest St., Baltimore, Md. 21202.

*Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## Certron Corp. 2nd-Quarter Net Income Up

NEW YORK Certron Corp., a manufacturer and distributor of videocassettes, audio tapes, and floppy disks, reported a 129% gain in net income for the second fiscal quarter, ended April 30, but promised shareholders it would do better in the future.

Net profit for the quarter was \$105,000 on sales of \$8.2 million, a 30% gain.

The Anaheim, Calif.-based company told stockholders that the "sales increase is primarily attributable to blank videotape, which is operating on paper-thin margins, and thus there was not a corresponding increase in earnings." The sales increase totaled \$1.9 million, but profits rose by only \$59,000.

This fall, Certron said it would introduce four new magnetic media accessory products that have higher profit margins than those of items now being distributed.

For the six-month period ended April 30, net income was up 6.8% to \$188,000 on \$15.47 million in revenue.

## 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 7/18	Close 7/24	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1065.9	15 3/4	16 1/4	+ 7/8
CBS Inc.	219.6	211 1/4	212 1/4	+ 1
Capital Cities Communications	129.3	492	509 1/2	+ 17 1/2
Carolco Pictures	142.4	11 1/4	10 3/4	- 3/8
Coca-Cola	4193.2	59 1/2	61 1/2	+ 2 1/2
Columbia Pictures	1762.6	21 1/2	21 1/2	.....
Walt Disney	2873	102 1/2	101 3/4	- 7/8
Eastman Kodak	5899.1	48 1/4	47 3/4	- 1
Handleman	620.8	27	26 1/2	- 3/8
MCA Inc.	1513.2	62	62 1/2	+ 1/2
MGM/UA	62.3	18 1/2	18 1/2	.....
Orion Pictures Corp.	162.8	20 1/2	21 1/2	+ 1 1/2
Paramount Communications Inc.	5640	56 1/4	59 1/4	+ 3
Pathe Communications	41.8	3 1/2	3 1/2	.....
Sony Corp.	133.3	55 1/2	56 1/2	+ 1
TDK	6.1	85 1/4	85 1/4	.....
Vestron Inc.	165	4	3 1/2	- 3/8
Warner Communications Inc.	12399.8	65 1/2	67 1/2	+ 1 1/2
Westinghouse	1807.8	65 1/2	67 1/2	+ 1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	16.6	8 1/4	8	- 1/4
Electrosound Group Inc.	18.2	1 1/4	1 1/4	.....
Nelson Holdings Int'l	784.3	7 1/4	7 1/4	+ 1/8
New World Pictures	.....	.....	.....	.....
Price Communications	86.9	6 1/4	6 1/4	+ 1/8
Prism Entertainment	3.1	3 1/4	3	- 1/4
Unitel Video	4.7	13 1/2	14	+ 1/2
<b>OVER THE COUNTER</b>				
Acclaim Entertainment	.....	4 1/4	4 1/4	.....
Certron Corp.	.....	1 3/4	1 3/4	.....
Dick Clark Productions	.....	5	5	.....
LIN Broadcasting	.....	109 3/4	109 3/4	- 1/4
LIVE Entertainment	.....	17 1/2	17 1/2	- 1/8
Recoton Corp.	.....	5 1/2	5 1/2	.....
Reeves Communications	.....	5 1/2	5 1/2	.....
Rentrak	.....	2 1/2	2 1/2	.....
Satellite Music Network, Inc.	.....	5 1/2	5 1/2	.....
Scripps Howard Broadcasting	.....	74 1/2	74 1/2	.....
Shorewood Packaging	.....	23 1/2	23 1/2	.....
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	8 1/4	8 1/4	.....
Starstream Communications Group, Inc.	.....	1	1	.....
Trans World Music	.....	18 1/2	18 1/2	- 1/4
Video Jukebox Network	.....	3 1/4	3 1/4	.....
Wall To Wall Sound And Video	.....	3	3	.....
Westwood One	.....	11	10 1/4	- 3/8
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	169	172	+ 3
Pickwick	.....	221	221	.....
Really Useful Group	.....	655	653	- 2
Thorn EMI	.....	785	790	+ 5

## 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 30, National Academy of Songwriters Song Screening Session, Newport Beach Public Library, Newport Beach, Calif. 800-334-1446 or 213-463-7178.

### AUGUST

August 6-9, 1989 VSDA Convention, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 14, National Academy Of Songwriters' "The New Alternatives: New Age/New Jazz/New Folk," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

August 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 21, Composer's Workshop, 38 E 29th St., New York. Sheila Davis, 212-674-1143.

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. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

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, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 24, National Academy Of Recording Arts And Sciences' Tom Scott Roast, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

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.

**France is trying to cross over into the international music business on a broad scale ... see page 75**



**Yo Dion.** Arista Records artist Dion DiMucci takes a break with friends and colleagues while taping the music video for his song "And The Night Stood Still." Shown, from left, are Marty Diamond, VP, artist development & video, Arista; Zack Glickman, Dion's manager; Phil Spector, producer; Patty Smythe; Dion; and Diane Warren, songwriter.



**The B's Knees.** Reprise Records group the B-52's preview their new "Cosmic Thing" album at a special reception at Hollywood's The Probe. Shown, from left, are Steve Baker, product manager, Warner Bros.; Jim Dixon, alternative promotion representative, Reprise; Michael Linehan, national album promotion director, Reprise; Kate Pierson, B-52's; Paul V., national promotion director, modern music/college, Warner Bros.; Dave Lombardi, alternative promotion, Warner Bros.; Craig Kostich, VP, contemporary music, Warner Bros.; the B-52's' Keith Strickland, Fred Schneider, and Cindy Wilson.



**Welcome To The Canteen.** Members of Kingdom Come, Sciacca, and other artists come out for the Los Angeles benefit for "Teen Canteen," a shelter for homeless runaway youths. Shown, from left, are Brent Bebrich, Sciacca; Danny Stagg, Kingdom Come; Dwight Yoakam; Roy Sciacca, Sciacca; and Doug Feiger, the Knack.



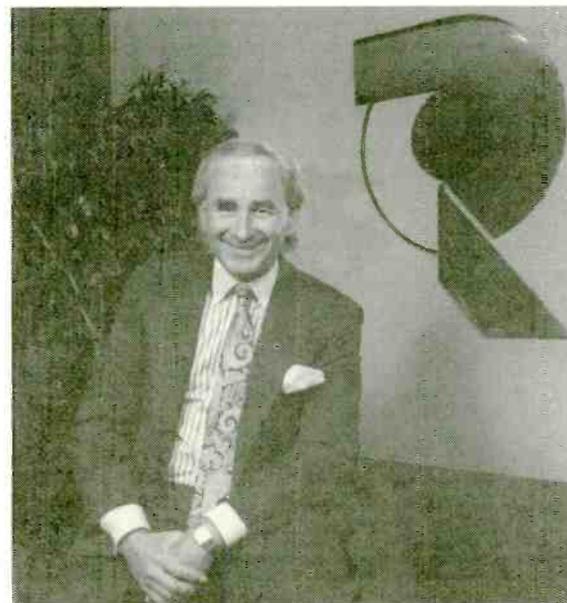
**Moe Dee Operandi.** Jive/RCA artist Kool Moe Dee is honored by label executives for the platinum success of his "How Ya Like Me Now" album and the gold certification of his "Knowledge Is King" album. Shown, from left, are Bob Buziak, president, RCA; Kool Moe Dee; and Barry Weiss, VP, marketing & operations, Jive.



**Trixter For Kids.** MCA Records, in cooperation with Mechanic Records, signs hard rock group Trixter to a worldwide recording contract. Shown standing, from left, are Ken Makow, Shark Management; Al Teller, president, MCA; Steve Sinclair, president, Mechanic; and Joel Weinshanker, Shark Management. Shown seated, from left, are Trixter members Liad Cohen, Mark Scott, P.J. Farley, Steve Brown, and Peter Loran.



**Covering Their Trax.** Filmtrax Copyright Holdings Inc. executes a long-term subpublishing agreement with Fujipacific Music Inc. to represent Filmtrax in Japan. Shown, from left, are David Morgan, VP and chief financial officer, Filmtrax; Ichiro Asatsuma, president, Fujipacific; Bruce Theriot, president and CEO, Filmtrax; and Rick Stewart, VP, business/legal affairs, Filmtrax.



**Logo Au Go-Go.** Recording Industry Association Of America president Jason Berman shows off the trade association's newly redesigned corporate logo.



**Fierstein Fêted.** Actor/playwright Harvey Fierstein is honored with the Emery Hetrick Award for presenting a positive role model to gay youth. Pictured at left is PolyGram's Larry Lash, producer of the Polydor soundtrack album for Fierstein's "Torch Song Trilogy."

## POP

### PICKS

**DANNY WILSON**  
**Bebop Mop Top**  
 PRODUCERS: Danny Wilson  
 Virgin 91255

Long-time-coming second album from talented Steely Dan-inspired Scottish trio picks up where hit "Mary's Prayer" left off; new set should make waves on both AC and top 40 formats. "If Everything You Said Was True," "I Can't Wait," and "Goodbye Shanty Town" top a bumper crop of hot, original pop songs destined for repeat play. Thoroughly a winner.

**ALICE COOPER**  
**Trash**  
 PRODUCER: Desmond Child  
 Epic 45137

Everyone's favorite ghoul returns with a solid chunk of hard rock that should reinstate him among the chart ranks of his latter-day imitators. Potent "Poison" is a good leadoff for this strong package, which features contributions from such stars as Steven Tyler, Jon Bon Jovi, Richie Sambora, Joe Perry, and Kip Winger.

### RECOMMENDED

**JASON & THE SCORCHERS**  
**Thunder And Fire**  
 PRODUCER: Barry Beckett  
 A&M 5264

Nashville hellions may have their best record ever here—a powerhouse surge of rock-inflected country that finally captures what this great band can do live. Handsomely produced by vet producer-musician Beckett, set bulges with album rock winners, including "When The Angels Cry," "Now That You're Mine," and rowdy cover of Phil Ochs' "My Kingdom For A Car."

**THE BEE GEES**  
**One**  
 PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb and Brian Trench and Arif Mardin  
 Warner Bros. 25887

The ballads work best for the Brothers Gibb here. "Bodyguard" has a Simply Red feel and "Tears" bears those trademark harmonies that make the trio instantly recognizable. The production and playing are tremendously crisp. First single, the title track, is already faring better on the Hot 100 than anything from the last opus, and several songs should function very well at AC.

**DIED PRETTY**  
**Lost**  
 PRODUCER: Rob Younger  
 Beggars Banquet/RCA 9805

Major-label debut for Aussie five-piece forges further ahead into its vision of garage rock, awash in sharp guitars and swirling organ figures. Highlights of a uniformly intriguing set include the careful, downtempo harmonies of "One Day" and "Free Dirt," as well as the stomping groove of "Winterland," the subtle hooks of "Out Of My Hands" and the irresistible two-chord intensity of "Crawls-Away."

**1927**  
**... Ish**  
 PRODUCERS: Charles Fisher and Jim Bonnetford  
 Atlantic 81986

Oz band breaks through with a flavorful debut filled with pop/AC material. Quartet is a cross between a hipper Little River Band and a mellower Ice House with a lot of the Outfield thrown in. First single, "That's When I Think Of You," slides right into the pop radio format.

**DEACON BLUE**  
**When The World Knows Your Name**  
 PRODUCERS: Warne Livesey, others  
 Columbia 45238

British sextet's sophomore outing extends the reach of their silky-smooth sound, while increasingly resembling Prefab Sprout in their precocious dabbings in soul, jazz, and bossa nova. Highlights include the easygoing groove of "Real Gone Kid" and the tense strains of "This Changing Light," but "Fergus Sings The Blues" and "The World Is Lit By Lightning" are top-flight examples of their unique melodies and uncompromising beat.

**KEVIN McDERMOTT ORCHESTRA**  
**Mother Nature's Kitchen**  
 PRODUCERS: Kevin McDermott & Kenny MacDonald  
 Island 91279

The orchestra is actually four musicians who lay down some beautiful folk rock surrounded by McDermott's fluid voice. Glasgow outfit makes every song on Island debut count. Best bets are "Wheels Of Wonder" and "Healing At The Harbour." Liner-note aficionados: The Pretenders' Robbie McIntosh guest-stars on electric guitar, but production assistant David Bowie is not the Thin White Duke.

**POP WILL EAT ITSELF**  
**This Is The Day ... This Is The Hour ... This Is This!**  
 PRODUCER: Flood  
 RCA 9742

Alternative sound from British outfit is by turns fascinating and monotonous. Collection is a curious blend of rock, industrial, and postpunk. "Can U Dig It?" and "Wise Up Sucker" are getting some modern rock response, and there's club-play possibilities all around.

**DIRTY LOOKS**  
**Turn Of The Screw**  
 PRODUCER: Jon Janson  
 Atlantic 81992

Band's second effort on Atlantic helps break it out of the AC/DC mold, but the inevitable comparisons are still there on the stomping "Slammin' To The Big Beat." All the material is good and shows growth, but it lacks that little extra spark to carry the band over the edge. Maybe next time.

**THE OPHELIAS**  
**The Big O**  
 PRODUCERS: The Ophelias  
 Rough Trade US 55

San Francisco quartet immerses itself in the looniest and most enjoyable aspects of British psychedelic pop and comes out sounding like the illegitimate brain-child of Andy Kim, Eire Apparent, and Marc Bolan. Alternative outlets should find airplayable songs aplenty, especially such deliciously twisted, off-kilter beauties as "Leah Hirsig," "Pretty Green Ice-Box Eyes," "She," and "When Winter Comes." Also includes ribald, long-lost nuggets "I Dig Your Mind" and "Lawrence Of Euphoria."

**JULES SHEAR**  
**The Third Party**  
 PRODUCERS: Jules Shear & Marty Willson-Piper  
 I.R.S. 82008

Changing pace from his I.R.S. debut with band Reckless Sleepers, singer/songwriter Shear goes a Dylanesque route with a spare release featuring his singing and guitar accompaniment by Willson-Piper of The Church. Songs are tuneful and often moving, but subdued atmosphere and in-the-raw presentation will make this fine work a tough sell, especially among cautious programmers. Still, a bracing diversion.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**Young Einstein**  
 PRODUCERS: Various  
 A&M 3929

Hit Australian comedy starring Yahoo Serious (that's his name, folks) is being readied for U.S. release by Warner Bros. Soundtrack includes incidental music and dialog, but the lure here is sharp songs by a cross-

## SPOTLIGHT



**BEASTIE BOYS**  
**Paul's Boutique**  
 PRODUCER: Beastie Boys & Dust Brothers  
 Capitol 92844

Bratty B-boys are back with long-delayed successor to multiplatinum "License To Ill," and they follow through heartily. Adenoidal trio raps and whines its way through more unwholesome streetwise comedy, duded up with manic samplings ranging from the Beatles to (get this) Flatt & Scruggs. Primo single "Hey Ladies" provides superior lift-off for a wild-swinging slab that should duplicate its predecessor's massive numbers.

## NEW & NOTEWORTHY

**TEXAS**  
**Southside**  
 PRODUCERS: Tim Palmer; Harvey Jay Goldberg & Jimmy Biondolillo  
 Mercury 838171

Scottish quartet has already made a splash in Europe, with good reason. Band's debut resonates of Lone Justice crossed with a country Pretenders. Sharleen Spiteri's fresh lead vocals are instantly compelling and the surrounding music spawns a lively country rock song. Choice cuts: "I Don't Want A Lover" and "Thrill Has Gone."

**JASON DONOVAN**  
**Ten Good Reasons**  
 PRODUCERS: Stock, Aitken, Waterman  
 Atlantic 82005

Sound the Linn drum, SAW's latest creation has arrived stateside. Donovan, who appears with Kylie Minogue on Oz soap "Neighbours," scored a No. 1 smash in Britain with the perky "Too Many Broken Hearts," and could have the same success here. In Donovan, SAW have found their new Rick Astley—a singer who can convincingly deliver their formulaic patter and be a nonthreatening heartthrob.

section of Oz rock notables, including the Saints, Big Pig, Paul Kelly & the Messengers ("Dumb Things," which hopefully could hit the second time around), Icehouse, and Mental As Anything. A hit on the screen could push this one at retail.

**LAST CRACK**  
**Sinister Funkhouse #17**  
 PRODUCERS: Randy Green & Last Crack  
 Roadracer 9501

Metal from the Heartland has an admirable rawness. No trash or speed, just straight-ahead metal with an occasional touch of funk ("Sara Boy's Cage"), maybe courtesy Prince's Paisley Park Studios. Best tunes are "The Last Crack" and "Shelter." Contact: 212-219-0077.

**KENNY NEAL**  
**Devil Child**  
 PRODUCERS: Bob Greenlee & Kenny Neal

**Alligator 4774**  
 Louisiana bluesman, the son of harmonica blaster Rafal Neal, excels on his second Alligator go-round. Hot licks abound, and comic tracks like "Bad Check" and "Can't Have Your Cake (And Eat It Too)" will play well among specialists. A giant step for this still-developing talent.

## BLACK

### PICKS

**MIKKI BLEU**  
**I Promise**  
 PRODUCER: Mikki Bleu  
 EMI 91171

There's something right about "Something Real," first single from the former Club Nouveau lead. While sporting a spinoff of the Nouveau hit sound, music within is true Bleu, as the Houston singer/writer/instrumentalist captures hearts and minds with his warm, natural songs. He's a good bet to surpass his former Clubmates with "Stand," "Until," and the title track.

**CHUBB ROCK WITH HOWIE TEE**  
**And The Winner Is ...**  
 PRODUCER: Howie Tee  
 Select Records 21631

Aptly named intelligent rapper has a gentle humorous style that at times, believe it or not, recalls a rapping Rodney Dangerfield. First single, "Ya Bad Chubbs," is already a hit. Title track, about the Grammy/rap music fiasco is hilarious. Producer Tee, who was formerly associated with Full Force, keeps a good rein on Chubbs. Contact: 212-691-1200

### RECOMMENDED

**ERIC GABLE**  
**Caught In The Act**  
 PRODUCERS: Darryl Shepard, others  
 Orpheus 75603

Singer has the pipes to bring in the ladies as his debut single "Remember (The First Time)" is proving. Louisiana singer out of the Hush hitworks has the romance/dance act down cold, and he should soon take his place among the top loveboys with such suave soul as "Hard Up," "Ooh Baby," "If You Were My Woman," and title track.

**BOBCAT**  
**Cat Got Ya Tongue**  
 PRODUCER: Bobby "Bobcat" Ervin  
 Arista 18596

First single, rap ballad "I Need You," has already come and gone, indicating that the artist's strength is in the up-tempo funky numbers such as "Do It" and the fun "Linda." He certainly shows a knack for sampling well. "Best In The West" is also a possibility.

## DANCE

### PICKS

**CAROLE DAVIS**  
**Heart Of Gold**  
 PRODUCER: Nile Rodgers  
 Warner Bros. 25903

Very unusual dance record introduces a new face who doesn't play like other divas. Davis' material (most of it self-penned) deals with sex and money, but eschews a boy-toy image for a tough, self-reliant, no-nonsense style. Rodgers grooves things up nicely. Good thinking-man's dance fodder includes "It's In My Genes," "Sexual Favors," and hard remake of the O'Jays' "For The Love Of Money," here called "Serious Money." Something new under the mirrored ball.

## COUNTRY

### PICKS

**HOLLY DUNN**  
**The Blue Rose Of Texas**  
 PRODUCERS: Holly Dunn, Chris Waters  
 Warner Bros. 25939

Dunn's effectiveness has always sprung from the wounded, forlorn quality of her vocals. This virtue is enhanced here by such dramatically fitting songs as "Most Of All, Why," "There Goes My Heart Again," "If I'd Never Love You," and "There's No Heart So Strong."

### RECOMMENDED

**BOBBY VINTON**  
**Timeless**  
 PRODUCERS: Jerry Kennedy, Peter Drake, Michael Lloyd  
 Curb 10621

Vinton's voice is still melodic and reassuring, but he is saddled here with insipid, feel-good songs that are "country" only by the most charitable of definitions.

**RIDERS IN THE SKY**  
**Riders Go Commercial**  
 PRODUCER: Bruce Hinton, Buzz Stone  
 MCA 42305

The Wags Of The Golden West poke fun at everything within lariat range, including home study courses, products of dubious utility, records-by-mail, and record exerts. There's also a smattering of first-rate cowboy music.

**MURRAY McLAUCHLAN**  
**Swinging On A Star**  
 PRODUCER: Murray McLauchlan  
 Capitol 91296

Pleasantly sung and played, but McLauchlan's lyrics are neither poetically vivid nor intellectually gripping.

**NEW GRASS REVIVAL**  
**Live**  
 PRODUCER: New Grass Revival  
 Sugar Hill 3771

Recorded at the Toulouse Bluegrass Festival in France in 1983, this collection ranges from a cappella spiritual bluegrass ("Walk In Jerusalem") to the jazzy 19-minute jam, "Sapporo."

**TOM PAXTON**  
**Politics Live**  
 PRODUCER: Bob Gibson  
 Flying Fish 486

Some surprisingly gentle gibes against the likes of Reagan and Gary Hart—plus a couple of more thought-provoking protests.

**MOON MULLICAN**  
**Sings His All-Time Hits**  
 PRODUCER: Not listed  
 King 555

This reissue revives memories of one of country music's top singers of the late '40s and early '50s. Includes "I'll Sail My Ship Alone," "New Jole Blon," "Sweeter Than The Flowers," and "Foggy River." Contact: International Marketing Group, 615-889-8000.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"BATDANCE"** BY PRINCE (Warner Bros.) easily hits No. 1 on the Hot 100, fueled by its third week at No. 1 on the sales side, where its margin over the No. 2 record, "On Our Own" by Bobby Brown (MCA), is large. "Right Here Waiting" by Richard Marx (EMI), bulleted at No. 4 overall, leads by a slight margin on the airplay side, and is by far the most widely played record on the chart. "Waiting" is on 239 of the 242 reporting stations, while the next most-widely played is "So Alive" by Love & Rockets (RCA), with 221 stations reporting airplay. "Batdance," by contrast, hits No. 1 with "only" 210 stations on the panel reporting airplay—about 85%.

**BOTH POWER PICKS THIS** week go to new groups. Soul II Soul nabs the Power Pick/Sales with "Keep On Movin'" (Virgin). Sales points are leading the way for this record, a former No. 1 on the Hot Black Singles chart, as the single is already gold and still gaining strongly. Top 40 radio is responding, also, with half of the panel reporting airplay and early top five reports from WKSS Hartford, Conn. (9-5), and Z100 New York (No. 4). The Power Pick/Airplay goes to "Heaven" by Warrant (Columbia); no other record below No. 20 even comes close to its huge airplay gains this week, including 74 adds, and great jumps such as 18-10 at WLOL Minneapolis and 9-1 at WGOR Lansing, Mich.

**THE SEVEN NEW ENTRIES** are led by "Girl I'm Gonna Miss You" by Milli Vanilli (Arista) at No. 53, also the most-added record of the week with 97 adds; and "Hey Ladies" by the Beastie Boys (Capitol), whose high debut at No. 67 is aided by strong early sales. These sales come from the cassette single and 12-inch vinyl, since "Ladies" is the sixth record to enter the Hot 100 recently without a commercial 7-inch vinyl single. Among the debuts, only one artist is new to the Hot 100: singer/guitarist Adrian Belew with "Oh Daddy" (Atlantic), already jumping 18-5 at Y95 Dallas. And in this year of comebacks, Dion enters the chart with "And The Night Stood Still" (Arista). "Love Song" by the Cure (Elektra) has enough airplay points for a debut in the 70s but the single will not be in stores until next week, so it is still ineligible to chart.

**QUICK CUTS:** The top 25 is jammed tight, with 18 bullets. This makes the big moves of 24-14 by Gloria Estefan's "Don't Wanna Lose You" (Epic) and 26-17 by "Hangin' Tough" from the New Kids On The Block (Columbia) all the more impressive... An interesting contrast: "Heaven" by Warrant leaps to No. 36 on huge radio gains (see above) and, as is normal for a record in its third week on the chart, sales points are just beginning to show up, so 97% of its points are from the 182 stations reporting airplay. "Me Myself And I" by De La Soul (Tommy Boy) sits right above "Heaven" at No. 35, with only 21 stations reporting airplay—there were more a few weeks ago—but it is a gold single with 84% of its points this week from sales... "Shower Me With Your Love" by Surface (Columbia) is the runner-up for the airplay award, with strong radio reports from Q106 San Diego (11-7), X100 San Francisco (10-4), and KXPW Honolulu (1-1).

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 242 REPORTERS	TOTAL ON
<b>GIRL I'M GONNA MISS YOU</b> MILLI VANILLI ARISTA	7	17	73	97	108
<b>HEAVEN</b> WARRANT COLUMBIA	8	20	46	74	182
<b>ONE</b> BEE GEES WARNER BROS.	3	13	53	69	138
<b>IT'S NOT ENOUGH</b> STARSHIP RCA	3	11	46	60	62
<b>SHOWER ME WITH YOUR LOVE</b> SURFACE COLUMBIA	1	7	29	37	161
<b>THAT'S THE WAY</b> KATRINA AND THE WAVES SBK	0	8	28	36	132
<b>MY FIRST NIGHT WITHOUT...</b> CYNDI LAUPER EPIC	3	5	26	34	34
<b>PUT YOUR MOUTH ON ME</b> EDDIE MURPHY COLUMBIA	1	4	28	33	70
<b>KISSES ON THE WIND</b> NENEH CHERRY VIRGIN	2	4	21	27	115
<b>FORGET ME NOT</b> BAD ENGLISH EPIC	0	3	24	27	86

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 AUGUST 5, 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	1	BATDANCE (FROM "BATMAN")	PRINCE	1
2	4	ON OUR OWN	BOBBY BROWN	2
3	5	SO ALIVE	LOVE AND ROCKETS	3
4	6	ONCE BITTEN TWICE SHY	GREAT WHITE	6
5	2	TOY SOLDIERS	MARTIKA	5
6	14	RIGHT HERE WAITING	RICHARD MARX	4
7	8	LAY YOUR HANDS ON ME	BON JOVI	7
8	9	I LIKE IT	DINO	8
9	15	COLD HEARTED	PAULA ABDUL	9
10	11	CRAZY ABOUT HER	ROD STEWART	12
11	13	I'M THAT TYPE OF GUY	L.L. COOL J	15
12	12	DRESSED FOR SUCCESS	ROXETTE	16
13	3	EXPRESS YOURSELF	MADONNA	11
14	17	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	19
15	20	SECRET RENDEZVOUS	KARYN WHITE	13
16	7	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	10
17	29	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	14
18	21	NO MORE RHYME	DEBBIE GIBSON	20
19	22	HEY BABY	HENRY LEE SUMMER	18
20	27	THE END OF THE INNOCENCE	DON HENLEY	21
21	10	WHAT YOU DON'T KNOW	EXPOSE	26
22	30	KEEP ON MOVIN'	SOUL II SOUL	28
23	37	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	17
24	28	HOOKED ON YOU	SWEET SENSATION	25
25	23	ME MYSELF AND I	DE LA SOUL	35
26	19	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	27
27	35	ANGEL EYES	THE JEFF HEALEY BAND	24
28	32	HEADED FOR A HEARTBREAK	WINGER	23
29	36	SACRED EMOTION	DONNY OSMOND	22
30	39	18 AND LIFE	SKID ROW	32
31	26	BUFFALO STANCE	NENEH CHERRY	40
32	16	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	29
33	33	WIND BENEATH MY WINGS	BETTE MIDLER	46
34	24	MISS YOU LIKE CRAZY	NATALIE COLE	37
35	—	IT ISN'T, IT WASN'T, IT AIN'T...	A.FRANKLIN/W.HOUSTON	43
36	34	IN MY EYES	STEVIE B	38
37	—	COVER OF LOVE	MICHAEL DAMIAN	33
38	25	GOOD THING	FINE YOUNG CANNIBALS	30
39	—	SHOWER ME WITH YOUR LOVE	SURFACE	31
40	38	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	7	RIGHT HERE WAITING	RICHARD MARX	4
2	4	BATDANCE (FROM "BATMAN")	PRINCE	1
3	1	TOY SOLDIERS	MARTIKA	5
4	6	ON OUR OWN	BOBBY BROWN	2
5	5	SO ALIVE	LOVE AND ROCKETS	3
6	2	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	10
7	8	LAY YOUR HANDS ON ME	BON JOVI	7
8	9	I LIKE IT	DINO	8
9	3	EXPRESS YOURSELF	MADONNA	11
10	12	COLD HEARTED	PAULA ABDUL	9
11	10	ONCE BITTEN TWICE SHY	GREAT WHITE	6
12	19	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	17
13	17	SECRET RENDEZVOUS	KARYN WHITE	13
14	21	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	14
15	22	THE END OF THE INNOCENCE	DON HENLEY	21
16	15	HEY BABY	HENRY LEE SUMMER	18
17	13	CRAZY ABOUT HER	ROD STEWART	12
18	23	SACRED EMOTION	DONNY OSMOND	22
19	24	NO MORE RHYME	DEBBIE GIBSON	20
20	25	HEADED FOR A HEARTBREAK	WINGER	23
21	27	ANGEL EYES	THE JEFF HEALEY BAND	24
22	26	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	19
23	11	GOOD THING	FINE YOUNG CANNIBALS	30
24	14	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	29
25	33	SHOWER ME WITH YOUR LOVE	SURFACE	31
26	28	HOOKED ON YOU	SWEET SENSATION	25
27	40	HEAVEN	WARRANT	36
28	18	DRESSED FOR SUCCESS	ROXETTE	16
29	36	IF I COULD TURN BACK TIME	CHER	34
30	29	I'M THAT TYPE OF GUY	L.L. COOL J	15
31	16	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	27
32	31	COVER OF LOVE	MICHAEL DAMIAN	33
33	20	WHAT YOU DON'T KNOW	EXPOSE	26
34	37	KEEP ON MOVIN'	SOUL II SOUL	28
35	39	18 AND LIFE	SKID ROW	32
36	38	THE PRISONER	HOWARD JONES	42
37	—	SOUL PROVIDER	MICHAEL BOLTON	45
38	—	TALK IT OVER	GRAYSON HUGH	39
39	—	KISSES ON THE WIND	NENEH CHERRY	48
40	30	MISS YOU LIKE CRAZY	NATALIE COLE	37

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 AND LIFE (New Jersey Underground, ASCAP)	32
AND THE NIGHT STOOD STILL (Realsongs, ASCAP)	86
ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	24
BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	27
BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	1
BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	40
BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	76
CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM	99
CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	63
CLOSER TO FINE (Godhup, BMI/Virgin Songs, BMI) CPP	66
COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	9
COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	74
COMIN' DOWN TONIGHT (Rocknocker, ASCAP/Hitlist, ASCAP/Too Tall, BMI)	89
COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	33
CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	12
THE DOCTOR (Windcor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	44
DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	61
DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	14
DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	64
DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	16
THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	21
EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	81
EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	11
FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	85
FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	83
FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	62
FRIENDS (SBK April, ASCAP/Ultravave, ASCAP/A Diva, ASCAP/RightSong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	19
GIRL I'M GONNA MISS YOU (MCA, ASCAP)	53
GONNA MAKE IT (Cutting, ASCAP)	97
GOOD THING (Walt Disney, ASCAP) HL	30
GPSY ROAD (Eve, ASCAP/Chappell, ASCAP)	88
HANGIN' TOUGH (Maurice Starr, ASCAP/SBK April, ASCAP) HL	17
HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	23
HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	36
HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	18
HEY LADIES (Brooklyn Dust, ASCAP)	67
HOOKED ON YOU (Lifo, BMI)	25
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	59
I LIKE IT (Island, BMI/Onid, BMI) WBM	8
I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/CPP	91
IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	34
IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	10
I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	50
I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	15
IN MY EYES (Saja, BMI/Mya-T, BMI) HL	38
IN YOUR EYES (THEME FROM "SAY ANYTHING") (Cliffline, BMI/Hidden Pun, BMI)	57
INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	51
IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	43
IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI)	80
JACKIE BROWN (Riva, ASCAP) WBM	56
JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	77
KEEP ON MOVIN' (Virgin, ASCAP) CPP	28
KISSES ON THE WIND (Virgin, ASCAP) CPP	48
LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM	7
LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM	79
LITTLE FIGHTER (Vavoom, ASCAP) WBM	58
LOVE CRIES (Chrysalis, ASCAP)	87
LOVE HAS TAKEN ITS TOLL (Dasnic, BMI/Linz, BMI)	70
ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	35
MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM	37
MY FIRST NIGHT WITHOUT YOU (Relia, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP)	96
MY PARADISE (Music Corp. Of America, BMI) HL	72
NATURE OF LOVE (SBK Songs, BMI/SBK Blackwood, BMI) HL	84
NIGHTRAIN (Guns N' Roses, ASCAP) CLM	93
NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	20
OH DADDY (Saijo, ASCAP)	95
ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	2
ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL	6
ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL	52
OPEN LETTER (TO A LANDLORD) (Dare To Dream, ASCAP/Famous, ASCAP) CPP	100
PATIENCE (Guns N' Roses, ASCAP) CLM	94
PRIDE & PASSION (Eddie And The Cruisers, BMI/John Cafferty, BMI)	75
THE PRISONER (Hojo, BMI)	42
PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP) CPP	69
RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM	4
RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)	71
ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP	98
ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM	90
RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/SBK April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL	73
SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL	22
SATISFIED (Chi-Boy, ASCAP) CLM	55
SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	13
SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL	41
SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM	31
SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM	82
SO ALIVE (Warner-Tamerlane, BMI) WBM	3
SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM	45
TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL	39
TELL ME I'M NOT DREAMING (See This House, ASCAP/Colgems-EMI, ASCAP/Sudano Songs, BMI) WBM	60
THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM	49
THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP	65
TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP	5
TROUBLE ME (Christian Burial, ASCAP) MSC	47
TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)	54
WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM	26
WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)	92
WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM	29
WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM	46
YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP) WBM	78
(YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)	68

# AUGUST RELEASE SCHEDULE HAS ALBUMS BY STONES, BEACH BOYS, JETS, ELTON JOHN

(Continued from page 6)

tion will sell for about \$60 and the cassette and vinyl package (four each) will retail for between \$35 and \$45.

Elton John follows up his gold "Reg Strikes Back" with "Sleeping With The Past," due out Aug. 29 on MCA. The songs, all written by John and Bernie Taupin, were inspired by R&B tunes from the writers' early years. "Healing Hands" is the first single. John was to start the 52-date U.S. portion of his world tour July 28 in Hartford, Conn.

Another act hoping to strike gold again is the Jets, who return with "Believe" Aug. 8 on MCA. The first single, "You Better Dance," has already flown onto the pop charts.

Also taking flight is Starship, with "Love Among The Cannibals," the follow-up to the gold "No Protection." Out Aug. 1 on RCA, the album is the first without Grace Slick, who left to return to the reformed Jefferson Airplane. Mickey Thomas will now handle all lead vocals.

Easily the month's most ambitious release is Paul Shaffer's "Coast To

Coast," which Capitol will ship Aug. 9. True to the title, the album was recorded in eight different cities across the country and contains a voluminous list of guest stars. The leadoff single, "When The Radio Is On," features Dion, Carole King, and the Fresh Prince on vocals.

Capitol is also releasing the Beach Boys' latest—and first since its "Cocktail" success—"Still Cruisin'," on Aug. 16. The first single, the title track, was released July 26. The B side is the Beach Boys' most recent No. 1, "Kokomo."

On the black music front, Eddie Murphy takes time out from his acting career for "So Happy," produced by Narada Michael Walden, Nile Rodgers, Murphy, David Allen Jones, and Larry Blackmon. The first single, the instructional "Put Your Mouth On Me," is already climbing both the Hot Pop and Hot Black singles charts. Columbia releases the album, Murphy's follow-up to the gold "How Could It Be?," Aug. 8.

Walden has been a busy, busy producer. He also took a spin with Regina Belle on her new "Stay With Me" album, due out Aug. 22 from Columbia, and on Clarence Clemons' third solo outing, "A Night With Mr. C."

Also doing the production honors on Clemons' Aug. 22 Columbia release are Jesse Johnson, Emilio Estefan, and Jan Hammer.

Black crossover stars the Pointer Sisters will be represented by their "Greatest Hits" collection, out Aug. 15 on RCA.

Other artists with "best-of" August releases include Rodney Crowell with "The Rodney Crowell Collection," due out Aug. 8 on Warner Bros. The compilation will draw heavily from Crowell's last release

"Diamonds & Dirt," which has spawned several No. 1 songs on the country chart. A double collection of Roger Whittaker's "Best Loved Ballads" will be released by Universal on Aug. 7.

And, just a reminder that it is never too early to start your holiday shopping, both Kenny Rogers and Randy Travis will have Christmas albums out Aug. 29 on Warner Bros. Not to be outdone, RCA is releasing "Elvis—Christmas Classics" and Presley's "Blue Christmas" on Aug.

29. Warner will see if lightning can strike twice when it releases "Batman—The Original Motion Picture Score" by Oingo Boingo's Danny Elfman. Prince's movie soundtrack has topped the pop album chart for several weeks.

Assistance in preparing this story was provided by Deborah Russell, Lee Lambert, and Jim Richliano.

## BLACKWELL CONFIRMS TALKS TO SELL ISLAND TO POLYGRAM

(Continued from page 3)

it on a worldwide basis."

PolyGram had no comment on the negotiations, but a label source said that Island could make an announcement as early as next week.

When reports first surfaced that Island was for sale, Island president Lou Maglia estimated that the label might fetch \$200 million-\$250 million (Billboard, May 6). Some industry observers doubted it was intrinsically worth that much, but cited the shortage of other comparable labels on the market as reason to believe it could

fetch such a high price.

If PolyGram were to buy Island, its future income from the deal would be reduced by BMG's multiyear international licensing pact with Island.

Island's biggest current hit is Tone Loc's "Loc-Ed After Dark" on the independently distributed Delicious Vinyl label. Island's roster also boasts U2, Melissa Etheridge, and Anthrax, among others.

Also, the 26-year-old label has a deep catalog, including hits by U2, Bob Marley & the Wailers, Traffic,

Steve Winwood, Robert Palmer, Grace Jones, and Toots & the Maytals.

Industry sources say Blackwell got in over his head with the cost of producing films for his film division. According to one published report, he owns only 30% of the record label, and a portion of the proceeds from the label sale would have to be used to retire bank debt.

Assistance in preparing this story was provided by Ken Terry in New York.

## NEW STONES TOUR DEALS

(Continued from page 6)

els."

Still, in the wake of the original CPI offer, several major promoters remain united in their opposition to flat fees, except in certain cases.

Larry Magid of Electric Factory in Philadelphia, speaking as president of the North American Concert Promoters Assn., said flat fees are unacceptable to most established promoters unless those fees approach profit margins ordinarily expected from percentage deals.

Sources say that, in the three weeks since the Stones announced the tour, CPI has continued negotiations with key promoters in several major markets, including Electric Factory in Philadelphia; Cellar Door Concerts for shows in Washington, D.C., Tampa, Fla., and Miami; Jam Productions Ltd. for two dates at Alpine Valley in East Troy, Wis.; and Avalon Attractions for concerts in Los Angeles.

In New York, however, CPI has held firm to its flat fee offer for Stones shows at Shea Stadium, according to John Scher of the Metropolitan Entertainment Bureau, who says he rejected the deal. Scher has agreed to present the Stones in upstate New York under terms he says equal those for other top acts.

Plans to open the tour Sept. 1 in Buffalo, N.Y., also may change, with Syracuse being discussed as a possible alternative city, Cohl said. The promoter for the kick-off show is expected to be Scher's Metro Bureau. Plans for a Sept. 21 concert in Philadelphia also are in limbo because of the city's closing of John F. Kennedy Stadium (see story, page 32).

The only arena stops on the tour reportedly will be in mid-December at Nassau Coliseum on Long Island, N.Y. Those tour-closing shows are due to be taped for a pay-per-view concert on cable television.

The tour will coincide with the Stones' new Columbia Records album "Steel Wheels," the band's first album in three years, set for release Aug. 29.

Assistance in preparing this story was provided by Melinda Newman.

FOR WEEK ENDING AUGUST 5, 1989

# HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	8	ON OUR OWN MCA 53662	◆ BOBBY BROWN 2 weeks at No. 1
2	3	1	11	SECRET RENDEZVOUS WARNER BROS. 7-27863	◆ KARYN WHITE
3	4	5	7	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	◆ PRINCE
4	2	2	10	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
5	5	3	12	I LIKE IT 4TH & B'WAY 7483/ISLAND	◆ DINO
6	7	11	7	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
7	6	6	9	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
8	10	12	8	FRIENDS MCA 53660	◆ JODY WATLEY WITH ERIC B. & RAKIM
9	8	7	9	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
10	11	15	6	COLD HEARTED VIRGIN 7-99196	◆ PAULA ABDUL
11	9	9	8	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	◆ L.L. COOL J
12	16	18	3	HANGIN' TOUGH COLUMBIA 38-68960	◆ NEW KIDS ON THE BLOCK
13	13	17	8	HOOKED ON YOU ATCO 7-99210	◆ SWEET SENSATION
14	18	21	4	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
15	14	13	11	IN MY EYES LMR 74004	◆ STEVIE B
16	19	23	5	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VV-1433/A&M	SEDUCTION
17	20	20	6	TURNED AWAY ATLANTIC 7-88917	◆ CHUCKII BOOKER
18	22	29	3	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
19	12	10	10	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
20	17	14	14	BABY DON'T FORGET MY NUMBER SOLAR 68966/E.P.A.	◆ MILLI VANILLI
21	15	8	11	WHAT YOU DON'T KNOW ARISTA 1-9836	◆ EXPOSE
22	24	—	2	KISSES ON THE WIND VIRGIN 7-99183	◆ NENEH CHERRY
23	NEW ▶	1	1	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
24	NEW ▶	1	1	IT'S NO CRIME SOLAR 68966/E.P.A.	◆ BABYFACE
25	NEW ▶	1	1	BUST A MOVE DELICIOUS VINYL 105/ISLAND	◆ YOUNG M.C.
26	23	—	2	CRAZY ABOUT HER WARNER BROS. 7-27657	◆ ROD STEWART
27	NEW ▶	1	1	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
28	21	16	13	ME MYSELF AND I TOMMY BOY 926	◆ DE LA SOUL
29	26	—	2	COME HOME WITH ME BABY EPIC 34-68885/E.P.A.	◆ DEAD OR ALIVE
30	27	28	3	SO ALIVE RCA 8956	◆ LOVE AND ROCKETS

○ Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING AUGUST 5, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

New York		P.D.: Steve Ellis
1	1	Soul II Soul, Keep On Movin'
2	5	Stevie B, In My Eyes
3	3	Simply Red, If You Don't Know Me By Now
4	4	Karyn White, Secret Rendezvous
5	15	Bobby Brown, On Our Own (From "Ghostbusters II")
6	6	Dino, I Like It
7	9	Sweet Sensation, Hooked On You
8	13	Jody Watley With Eric B. & Rakim, Friends
9	11	Sa-Fire, Gonna Make It
10	10	Prince, Batdance (From "Batman")
11	14	Paula Abdul, Cold Hearted
12	12	Lisa Lisa & Cult Jam, Just Get It Together
13	2	Madonna, Express Yourself
14	20	Joey Kid, Everything I Own
15	18	L.L. Cool J, I'm That Type Of Guy
16	22	Gloria Estefan, Don't Wanna Lose You
17	19	Natalie Cole, Miss You Like Crazy
18	25	New Kids On The Block, Hangin' Tough
19	21	Debbie Gibson, No More Rhyme
20	26	Dead Or Alive, Come Home With Me Baby
21	8	Expose, What You Don't Know
22	27	Rod Stewart, Crazy About Her
23	29	Surface, Shower Me With Your Love
24	24	Samantha Fox, Love House
25	7	Milli Vanilli, Baby Don't Forget My Number
26	30	Information Society, Lay All Your Love On Me
27	17	Donna Summer, This Time I Know It's For Real
28	23	Martika, Toy Soldiers
29	32	Neneh Cherry, Kisses On The Wind
30	33	Seduction, You're My One And Only (True Love)
31	16	De La Soul, Me Myself And I
32	34	Sandra, Everlasting Love
33	—	Erasure, Stop
A34	—	Coro, Where Are You Tonight?
A35	—	Milli Vanilli, Girl I'm Gonna Miss You
A	—	Jets, You Better Dance
A	—	Babyface, It's No Crime
A	—	Teaz 2 Pleas, I Want You
EX	EX	Bust A Move, Bust A Move
EX	EX	Eddie Murphy, Put Your Mouth On Me
EX	EX	Chuckii Booker, Turned Away

Los Angeles		P.D.: Jeff Wyatt
1	1	Stevie B, In My Eyes
2	3	Simply Red, If You Don't Know Me By Now
3	2	Karyn White, Secret Rendezvous
4	5	Bobby Brown, On Our Own (From "Ghostbusters II")
5	4	Dino, I Like It
6	8	Martika, Toy Soldiers
7	6	Milli Vanilli, Baby Don't Forget My Number
8	9	Prince, Batdance (From "Batman")
9	11	Jody Watley With Eric B. & Rakim, Friends
10	12	Paula Abdul, Cold Hearted
11	13	Rod Stewart, Crazy About Her
12	14	TKA, You're The One
13	15	New Kids On The Block, Hangin' Tough
14	16	Sweet Sensation, Hooked On You
15	20	Soul II Soul, Keep On Movin'
16	10	Madonna, Express Yourself
17	7	Expose, What You Don't Know
18	19	Sa-Fire, Gonna Make It
19	24	Debbie Gibson, No More Rhyme
20	22	Dead Or Alive, Come Home With Me Baby
21	29	Surface, Shower Me With Your Love
22	25	Johnny O, Highways Of Love
23	17	Neneh Cherry, Buffalo Stance
24	18	New Kids On The Block, I'll Be Loving You (Fore
25	28	Seduction, You're My One And Only (True Love)
26	32	Gloria Estefan, Don't Wanna Lose You
27	21	Rainie Paige, Open Up Your Heart
28	30	Robert Palmer, Tell Me I'm Not Dreaming
29	31	Stacey Q, Give You All My Love
30	33	Babyface, It's No Crime
31	34	Information Society, Lay All Your Love On Me
32	35	De La Soul, Me Myself And I
A33	—	Young M.C., Bust A Move
A	—	The Jets, You Better Dance
A	—	Sharon Bryant, Let Go
A	—	Jason Donovan, Too Many Broken Hearts
A	—	Boy George, You Found Another Guy
EX	EX	Royalty, Baby Gonna Shake

Philadelphia		P.D.: Elvis Duran
1	1	Prince, Batdance (From "Batman")
2	3	Pajama Party, Yo No Se
3	2	Martika, Toy Soldiers
4	5	L.L. Cool J, I'm That Type Of Guy
5	6	New Kids On The Block, Hangin' Tough
6	7	Sweet Sensation, Hooked On You
7	10	Bobby Brown, On Our Own (From "Ghostbusters II")
8	9	Simply Red, If You Don't Know Me By Now
9	16	Surface, Shower Me With Your Love
10	19	Richard Marx, Right Here Waiting
11	11	Soul II Soul, Keep On Movin'
12	14	Seduction, You're My One And Only (True Love)
13	12	Stevie B, In My Eyes
14	15	Jody Watley With Eric B. & Rakim, Friends
15	17	Karyn White, Secret Rendezvous
16	18	Expose, What You Don't Know
17	23	Neneh Cherry, Kisses On The Wind
18	20	Chuckii Booker, Turned Away
19	21	Paula Abdul, Cold Hearted
20	22	Gloria Estefan, Don't Wanna Lose You
21	4	Fine Young Cannibals, Good Thing
22	24	Stacey Q, Give You All My Love
23	25	Living In A Box, Behind The House Down
24	30	Dead Or Alive, Come Home With Me Baby
25	31	Babyface, It's No Crime
26	13	New Kids On The Block, I'll Be Loving You (Fore
27	EX	Jimmy Haman, No Reason In The World
28	EX	Katrina & The Waves, That's The Way
29	8	Love And Rockets, So Alive
30	EX	Debbie Gibson, No More Rhyme
31	EX	B.O.S.E., Batman/The Original Swing
32	EX	Beastie Boys, Hey Ladies
33	EX	Eddie Murphy, Put Your Mouth On Me
A34	—	Michael Damann, Cover Of Love
A35	—	Wahneema Lubiano, Nature Of Love
A	—	Third World, It's The Same Old Song
A	—	Tiffany, It's The Lover Not The Love
A	—	Bee Gees, One
A	—	Information Society, Lay All Your Love On Me
A	—	Cyndi Lauper, My First Night Without You
A	—	The Jets, You Better Dance
EX	EX	Judy Torres, Love Story
EX	EX	Robert Palmer, Tell Me I'm Not Dreaming
EX	EX	Michael Bolton, Soul Provider
EX	EX	Third World, Forbidden Love

San Francisco		P.D.: Keith Nattaly
1	1	Dino, I Like It
2	2	Surface, Shower Me With Your Love
3	4	Soul II Soul, Keep On Movin'
4	5	Bobby Brown, On Our Own (From "Ghostbusters II")
5	6	Young M.C., Bust A Move
6	7	Tony! Toni! Toné!, For The Love Of You
7	9	Seduction, You're My One And Only (True Love)
8	8	L.L. Cool J, I'm That Type Of Guy
9	3	Chuckii Booker, Turned Away
10	10	Martika, Toy Soldiers
11	12	Neneh Cherry, Kisses On The Wind
12	13	Jody Watley With Eric B. & Rakim, Friends
13	14	Paula Abdul, Cold Hearted
14	16	New Kids On The Block, Hangin' Tough
15	19	Babyface, It's No Crime
16	11	Simply Red, If You Don't Know Me By Now
17	EX	Richard Marx, Right Here Waiting
18	23	Milli Vanilli, Girl I'm Gonna Miss You
19	21	Lisa Lisa & Cult Jam, Just Get It Together
20	15	Karyn White, Secret Rendezvous
21	EX	Expose, When I Looked At Him
22	30	Gloria Estefan, Don't Wanna Lose You
23	EX	Sharon Bryant, Let Go
24	EX	Stacey Q, Give You All My Love
25	EX	Beastie Boys, Hey Ladies
26	EX	Apolonia, The Same Dream
27	EX	Koolhaas, The Want Money
28	EX	Expose, What You Don't Know
29	EX	Eddie Murphy, Put Your Mouth On Me
A30	—	Stephanie Mills, Something In The Way You
A	—	Michael Bolton, Soul Provider
A	—	The Flame, One The Strength
EX	EX	Sweet Sensation, Hooked On You

## EUROPEAN COURT HITS VARYING FEES IN RIGHTS CASE

(Continued from page 3)

On the first and second points, the judgment of the European Court is certain to find favor with the societies and their members.

The court found that the reciprocal agreements did not constitute an illicit collusion because they were negotiated and practiced as a matter of economy and simplicity. The judgment recognized that the arrangements are nonexclusive and that any society is free to license its repertoire in the territory of any other member state if it chooses to, without being compelled to do so.

This has been a subject of debate for 20 years and the court's verdict has been generally hailed by societies as satisfactory.

The verdict on the second point was also deemed so. The court held that the blanket-license system should prevail unless it could be proved that each country's repertoire could be licensed separately in a practical and economic way. However, to do this would involve users in a multiplicity of licenses, a situation that would be in the interests of neither the users nor the rights owners.

Jean-Loup Tournier, director gen-

eral of SACEM, hailed the court's verdicts on the first two points as "a most welcome result."

But he warned that the judgment regarding the third point could lead to difficult and intricate interpretations by the national courts of each European country.

There is general agreement among societies that before they can harmonize fees, there must first be harmonization of copyright laws within the European Community.

There are wide differences in laws from one state to another and also in the methods of licensing. For example, certain societies work on a percentage of gross receipts when licensing clubs and discotheques, whereas others work on a lump-sum arrangement calculated on the basis of factual conditions, without direct reference to the receipts (size, number of seats, and so on).

There is now a fear that certain users might exploit the confusion created by the judgment to withhold payment on the grounds that so-called "high" fees will now have to be reduced to a level that is far from being obvious in the absence of any specific

norm.

Another objection to the court's judgment is that it is illogical to compare fees in, say, France and Italy, where rights owners are numerous and have a strong negotiating position, with those of, say, Luxembourg and Denmark, where rights owners are relatively few and in a much weaker position—leading, as a consequence, to unrealistically low tariffs.

After the Luxembourg judgment, the French courts are now faced with the difficult task of trying to determine what SACEM fee will not now be considered as a violation of Article 86 (1).

Tournier is in favor of contractual relations between societies and users' organizations, which have functioned effectively in France for the last two centuries and which have been negotiated between BIEM and IFPI—representing rights societies and record labels, respectively—for the past 60 years.

"History has proved that if creative people are inadequately compensated for use of their intellectual property, they just stop creating," Tournier says.

Dr. Gabriel Steinschulte, GEMA public affairs manager based in Bonn, West Germany, says GEMA is still considering its position over the court's judgments and will be issuing a statement later.

"Meanwhile, we certainly welcome the court's findings on the first two points," he says.

Michael Freegard, CEO of the Performing Right Society in the U.K., also finds the judgment "entirely satisfactory" in virtually all respects.

"The court has laid down that reciprocal agreements between societ-

ies are not in breach of the Treaty of Rome," says Freegard, "and it has cleared blanket licensing as valid as well. There must now be a movement toward harmonizing tariffs at the best levels."

It will now depend on the European Parliament and the Brussels, Belgium, authorities, together with national governments and courts, whether the July 13 judgment results in a general downgrading of the remuneration for artistic creation and production in Europe.

## PANELS CALL FOR GREATER BLACK INVOLVEMENT

(Continued from page 6)

appearance since the breakup of rap group Public Enemy. The recipient of thunderous applause upon mounting the "Africentricity" dais, Chuck D made plain his view of the political and cultural potential of black expression: "We've got to market our own culture to counterattack white cultural supremacy. Whites are victims, too, but in different ways—[whites] can live longer in the illusion of America's greatness."

In the "Rap Summit" panel, held later that day, radio was roundly criticized for not supporting the rap genre, and most panelists agreed that video has been key to breaking acts and selling records. "Radio is out of here," declared Chuck D. "Video is the thing now. And if 'Yo! MTV Raps' folds, we're ready to start our own 24-hour rap station."

In the Africentricity session, Chuck D expounded on the value of rap as a communications medium: "Seventy percent of the black population is 30 and under. Rap is their thing. Rap has twice, four times the number of words as an R&B song. This is direct information. Everybody from L.A. to New York, from Seattle to Cleveland knows how we're living. We're the underground CNN Network."

The theme of black self-sufficiency was taken up later that day at the Rap Summit by New York journalist Harry Allen. Allen stated that while rap music is growing artistically, the rap music business is in a worse situation "because of more whites with their hands in our pockets. We've got to hang onto the money we create and get away from the Tommy Boys, the RCAs. [Rap is] a black thing. [Whites] control when it's made, where it's played, and how we get paid . . . We need to get together outside of NMS to discuss how to make this music make money for us."

While the majors have taken over much of rap music, another black music genre, African music, is open to indie exploitation. Yet its popularity among U.S. blacks has not grown, as noted in another NMS panel on world beat music. Duma N'Dlavu of the Woza Afrika Foundation, which brought to New York such South African plays as "Asinamale" and "Sarafina!," criticized black Americans for not supporting African music and claimed that there is "something wrong" with those blacks who do not view world events from an African cultural perspective. He added, "If whites fire us, blacks should hire us—even Eddie Murphy and Rich-

ard Pryor."

The issue of blacks in relative positions of power failing to demand or provide more jobs for blacks touched a nerve among the panelists.

"We must get out of that slave mentality that says a white professional is better," said Lee, referring to blacks who employ white managers, lawyers, and other representatives. "We do not exercise our clout. Bob Dylan called me up to do a video. I don't have anything against Bob Dylan, but where is Janet Jackson? Where is Diana Ross? Michael Jordan told Nike that he wanted Spike to do his commercials."

The Rap Summit panel included KDAY Los Angeles GM Ed Kerby, Ice-T manager Jorge Hinojosa, Elektra's Dante Ross, Jive Records' Barry Weiss, rapper M.C. Hammer, Chuck D, and Select Records topper Fred Munao, as well as moderator Monica Lynch of Tommy Boy.

After pointing to recent improvements in rap—better production values, better music, more video exposure, international acceptance, and increased major-label involvement—the panel hashed out pros and cons of the current major-label "feeding frenzy" of signing up rap artists. Weiss and Hinojosa agreed that though majors have more money to develop and back new acts, they take longer than independent labels to release product. Also, said Weiss, the proliferation of new acts creates intense competition and could lead to more "turntable" records that actually have little impact on the street. "It's a double-edged sword," said Weiss. "The stakes go up. But I believe the cream always rises to the top. But it's a different A&R process from rock or R&B . . . Major labels will force open the jaws of radio, but if they force-feed them the wrong records, it will kill the industry."

Angered by the presence of a mostly white dais on a panel to discuss a black musical form, rap artists and others in the audience grew restless and voiced disagreement with many of the panel's comments.

Chuck D, joined on the dais by journalist Allen and rapper Dr. Dre, effectively wrested control of the session from moderator Lynch, posing his own questions about the future of rap and recognizing comments from audience members, including Ted Demme, producer of "Yo! MTV Raps," and Sire artist Ice-T.

## DEALERS TACKLE PROBLEM OF DEFECTIVE VIDS

(Continued from page 1)

meetings, the Video Software Dealers' Assn. is increasing efforts to create a stronger dialog with software manufacturers and videocassette duplicators, as evidenced by a seminar June 28 in Chicago during a National Assn. of Recording Merchandisers/VSDA Operations Conference (Billboard, July 15).

At the moment, however, retailers still feel their concerns and sense of urgency are not being addressed.

"The manufacturers say we're emotionally involved in this issue. They're not taking our complaints seriously, and they regard this as a pet-peeve-of-the-week kind of thing," says John English, president of the Southern California VSDA chapter. "That's the purpose of organizing this daily log."

Among the defects typically identified by retailers are "snapped off leaders, twisted tape, and jammed doors or flaps," according to Myra Bartfeld of American Video Transfer, a New York tape-repair firm. She says there are "at least 10 consistent defects."

What retailers say they want is a quick and efficient tape-for-tape exchange, instead of the current lengthy returns and credit processes.

While there is no announced formal program on defectives planned for VSDA's annual convention, Aug. 6-9 this year in Las Vegas, several regional chapter presidents point to VSDA president Lou Berg as spearheading efforts to bring the issue to

the attention of suppliers and distributors.

"At the Operations Conference, Lou suggested retailers be allowed to purchase, at a reduced price, copies of movies without boxes. We already have the boxes, it's the movies we need replaced," says Tom Keenan, head of the Portland chapter.

VSDA officials in New Jersey referred questions about the defectives issue to Berg, who could not be reached at his Houston Audio/Video Plus store at press time.

Both English and Nancy Benedetto, head of the New York/New Jersey chapter, credited Berg with suggesting key VSDA members begin logging complaints. "We have to come up with the hard facts," says Benedetto.

A policy letter is being developed by English's chapter that will "ask for a no-fault exchange with a reasonable service fee of \$7 to \$11 until a movie is repriced for sell-through," says English.

The policy letter and a consumer educational program were among moves explored during a Southern California chapter meeting June 27 that English claims drew representatives of 17 manufacturers.

Retailers, however, are impatient and see any changes in manufacturers' exchange policies and a consumer campaign, while worthwhile, as too long-range. Many are deciding to do repairs themselves, often duplicating damaged movies to avoid rental

loss in the critical first weeks of release.

Any such duplicating is illegal, warns Jim Salzer, a VSDA national board member and Ventura, Calif., store operator. "Dealers are ending up becoming crooks," he says. In New York, Benedetto adds, "Many retailers are saying their hands are tied and they're resorting to this [duplication]. It's piracy. It's a mode of thinking we want to avoid."

Repeatedly, retailers contend manufacturer estimates of low defective rates miss the point. "How can they know? Ninety percent of the defectives are never sent back" because of bureaucracy and the urgency to avoid losing rental revenue, says Gail Reed, video buyer at Spec's, a large Florida chain. Reed sends movies to a New York repair service that promises 48-hour turnaround.

The defective issue, however, has not gone unaddressed on the vendor side, and should be the subject of much conversation at the VSDA convention.

According to Nelson Entertainment executive VP Rand Bleimeister, "We are hearing a lot more about defectives from retailers."

"The reluctance of distributors to take back defectives from retailers triggers these 'refurbishing' houses and techniques which may take place at retail, which involves retailers making pirated copies. That way a retailer can claim he just bought the cassette and that a customer just spilled lemonade all over it. Then he can claim his distributor won't take it back, so who will know the difference if he makes an extra copy of it?"

Bleimeister adds that the defectives issue is not only affecting "old rental titles that have been on the shelf for five years and rented to date," but new releases and catalog promotion goods as well.

There are even reports, he says, that "certain major retail accounts are shopping orders among distributors and asking what their defective allowance is going to be on that order. It's becoming a very complicated issue."

### HOME VIDEO EDITOR/BILLBOARD

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## SOFT RECORD RETAIL BIZ HAS TRADE WORRIED

(Continued from page 1)

"you're doing well," says one chain VP.

Indeed, one of the industry's largest accounts, Trans World Music Corp., reports that its comparable-store numbers for May and June were down by 4%; many others contacted by Billboard noted, if not an actual decrease, a similar slowdown in their overall sales picture.

"Business is pretty flat, and I think the outlook going forward is fairly flat," says Jack Eugster, chairman of The Musicland Group. "We're getting a weakness in retail in general—and we're facing it coupled together with weak hit product relative to last year." In fact, says Eugster, the chain's top 10 sales this year are "probably down by about a third" from last year's figures.

Merchandisers and suppliers point to a number of factors that may explain the slump. Among them:

- The absence of a traffic-building monster hit. Says one distributor, "It seems to have gotten quiet out there. Everywhere I go, I hear it's [Prince's] 'Batman,' 'Batman,' 'Batman,' and that nothing else is really moving." Adds Dave Roy, senior buyer at 445-store Trans World: "Sales are down on a per-unit basis because albums aren't as hot this year."

- Some blame variable interest rates. "I know some people who have seen their monthly house payments increase by \$175 or more," says a sales VP at one major label. "If you take a hit like that, you start to look at your spending, and music might look less important." Ned Berndt, VP

at seven-store Q Records & Video, Miami, believes the tax situation hurt as well. "This is probably the first year when a lot of people had to pay taxes, when they had no refund," he says.

- Henry Droz, president of WEA, says some in the industry think Hollywood's hot summer at the box office has cut into record sales. "If somebody goes to see 'Batman,' 'Ghostbusters II,' and 'Lethal Weapon II,' that might be money they would have used to buy three CDs," he explains. Also espousing that point of view is Russ Bach, president of CEMA, who notes that if recent predictions of a record-shattering \$2 billion summer box-office mark are reached, the theatrical take would be 17% ahead of last year's figure. "That's \$300 million that you're taking out of the economy over a short period of time," says Bach. "It creates an accordion effect."

Others don't buy that theory, noting that both the movie and record industries have prospered together during several summers in the '80s.

- Although all six major distributors cut CD prices in 1988, some think high CD tags are contributing to the softening. Says David Bolotsky, an analyst for Goldman Sachs, "Some people who haven't made the switch to CD yet are buying fewer LPs because they think, 'Well, I'll be buying CDs at some point.' But they don't want to make the move yet, because CDs are still too expensive."

That point is reiterated by Russ Solomon, president of the 50-store

Tower records chain based in Sacramento, Calif., who notes that because the CD is now the "dominating force" in the market, there may have been some "forgoing of sales" on the part of consumers, due to price points on frontline CDs.

### NEW STORE BUSINESS

Solomon also characterizes business as flat—but, like some other retailers, reports that overall business is "up, with increases based on new stores."

Solomon adds that generally business "is not bad by any means, don't get me wrong."

"It should be sparkly in July of 1989, and it isn't. It's sort of just going along," he continues. "There are some hits out there—there are maybe not as many as there should be. The cupboard has been bare from a couple of labels, Columbia especially."

Q's Berndt also says that the demise of the LP may be having an effect that is not yet fully understood. "It's affected displays," he says. "We're learning that the LP had an impact not seen in the CD or cassette."

The picture of a sales slump may not be as dramatic as it seems. After two years of healthy sales increases, "flat sales" for some retailers does not mean an actual decrease in sales, but, rather, a failure to fully see projected increases. For those retailers, a single-digit increase following two years of double-digit increases comes as a comparative disappointment. Ad-

ditionally, some chains have new wrinkles in their product mix which help offset any music sales slowdown.

At 64-store Music Plus here, for example, Mitch Perliss, director of purchasing, says store-vs.-store gross revenue for the chain is up by only "a low single digit" compared with a year ago. Like other retailers, Perliss finds the cause of that slowdown "difficult to pin down," but suggests two possibilities: the slowdown of CD sales and the disappearance of the LP. At the same time, he notes, sell-through video "is up 100%, with music videos especially hot." Adds Perliss: "Cassette singles are also taking off."

Similarly, not all retailers are quite ready to write off 1989 as a stale sales year—and, in fact, others now say they are beginning to see an upward trend.

Lou Dennis, senior VP/director of sales at Warner Bros., says some accounts have reported that business has revived within the last couple of weeks. "Are they celebrating yet? I don't think so, but there is a turnaround," he says.

### A COMEBACK IN JUNE

Rather than an overall down year, some chains report only a month or two of down digits. Such is the case at the 46-store, Florida-based chain Spec's Music, says Joe Andrules, VP of advertising.

"January through mid-April were up, but late April and May were flat. Then we had a dramatic comeback in

June," Andrules says. "I can't say it was any one act, that it was Richard Marx or any piece of product. Maybe it was our Father's Day promotion—and we also promoted Black Music Month. Both helped. Now we're into our regular summer promotion—this year we're doing scratch-to-win—and we're having an excellent July."

Harold Guilfoil, chief album buyer for Wax Works' 95-store Disc Jockey chain, says that he has found the year's sales to be generally strong. The last month-and-a-half period, he concedes, has been soft; but he estimates that the Owensboro, Ky.-based network has enjoyed a 10% sales jump chainwide. "As a whole, we've been real positive about it and have shown, store-for-store, some really decent increases all the way through, including the new stores we've opened."

Because the weather was "extremely hot," according to Guilfoil, Fourth of July sales were "nothing to write home about." He adds that he is mostly satisfied with the quality and number of new titles. "There are some labels that are soft—some we haven't seen produce as many strong titles as we'd like."

Guilfoil's assessment is echoed by Don Smith, head buyer for the 11-unit Radio Doctor chain, based in Milwaukee. Smith says that while there has been a leveling-off in sales for the past two months, there has also been a chainwide increase of 10% to 12% over last year's numbers.

### BLAME THE ECONOMY

Smith blames the economy rather than weak or insufficient new titles for any softening that has occurred. There was not, he adds, any measurable difference between this year's July 4th weekend activity and last year's. Radio Doctor also has a one-stop division that, Smith says, reflects the same degree of sales health as the company's retail side.

Randy Davidson, president of Nashville's Central South, is sounding no alarm bells for his company's 67 Sound Shops. "Most of our stores are up," he says, estimating the across-the-board increase at about 12%. "Part of it," he explains, has to do with the fact that so many of our stores are located in the oil belt. And that [area] seems to be really picking up. And, hopefully, our marketing has improved."

Also offering some encouragement to retailers is the imminent release of several long-anticipated albums within the next few months, including new product by the Rolling Stones, Tracy Chapman, and Motley Crue, among others—all of whom share a platinum-plus sales performance status that, retailers hope, they will likely maintain.

Ultimately, however, despite scattered upbeat reports from some retail quarters, a large portion of U.S. retailers are looking at what so far seems a disappointing sales year and wondering what has happened.

"I don't know how to decide what it is," says Musicland's Eugster. "Whether the product is weak, or whether people are going to the movies instead, or whether they're just not spending money. I don't have any answer on that."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

## DAT ACCORD IS REACHED, BUT QUESTIONS LINGER

(Continued from page 1)

country over the past couple of years as unofficially imported "gray market" products.

Still, the decks have been prohibitively expensive (running anywhere from \$1,200-\$10,000) and have not been available with manufacturers' warranties. Moreover, blank DATs are priced at \$11 and up for a 90-minute tape and \$13 or more for a 120-minute cassette.

For these reasons, and because of the dearth of prerecorded DAT software, sales of the sophisticated tape machines have been minimal in the U.S.

Nonetheless, some Japanese hardware company executives are speculating that "the market for DAT will explode" and that prices—still high at first—will "come down to the \$1,000-and-under-range" shortly after the machines are officially introduced here, which is expected to be sometime in 1990.

Exactly when that introduction begins depends on the turn of events on Capitol Hill. Congressional staffers queried by Billboard would not comment as to how quickly the recommendations proposed by the new agreement might wend their way through Congress. But, insiders say, judging from the progress of past bills and from the length of time it takes to go from subcommittee to final floor action, the soonest such a bill could pass would be from six months to one year.

So far, sources add, only the RIAA has approached Congress with regard to the recommendations made in the agreement.

Despite the RIAA's official acceptance of the Serial Copy Man-

agement System, not all of its member companies accept the agreement. In a prepared statement, Michael Dornemann, co-chairman, president, and CEO of BMG, said, "BMG welcomes the acknowledgment of the needs of software protection by the hardware industry. With respect to the [DAT] agreement, BMG's position is that the protection it offers is not sufficient."

"The technical copying restriction . . . is not an effective one and does not give sufficient protection for the software . . . BMG's general position is that the right owners (record producers, artists, and authors) should be compensated for the increased possibility of copying by a royalty on blank DAT tapes and DAT equipment. With respect to this goal, the agreement offers little. The hardware industry is not prepared to support the request for the royalty; to the contrary, the Japanese hardware industry reserves the right to fight against it and only the European hardware industry undertakes to tolerate any political decision."

Two other record companies, however, have expressed support for the agreement: CBS and PolyGram. These labels are owned, respectively, by Sony and Philips, both consumer electronics manufacturers. But PolyGram president and RIAA board member Dick Asher denies that Philips' interest in marketing DAT recorders played any role in his decision to vote in favor of the agreement.

"There was a full discussion of this at the RIAA [board meeting]," he says. "We heard all kinds of

viewpoints. Nobody told me how to vote. I voted what I thought was best for PolyGram Records."

Regardless of individual companies' positions on the subject, a primary stumbling block to rapid major label involvement in the new technology is almost certain to be the current lack of a high-speed DAT duplication system.

"We have publicly shown a prototype DAT high-speed duplication system for the last couple of years at trade exhibitions," says a source at Sony. "While it is obviously not in production yet, we are prepared to get it into production right away, as the market need develops."

But such technology will likely not come cheap, the source adds, noting that the price of a Sony high-speed Sprinter video duping package (upon which the DAT system is based) is in the high six figures.

As for real-time DAT duplication, the Sony source says only three or four real-time systems are currently installed in the U.S. No hard numbers are available on the number of such systems in Europe and Japan, but the source says the number there is "likely not much higher, perhaps a handful." The demand for DAT, even in regions where it has already been widely available, has been sluggish.

The real-time systems are obviously less expensive than the high-speed devices will be, but at \$3,000 per deck, establishing a facility with reasonable duplicating capacity could still be costly. Also, depending on the type of source material the real-time facility is using, a Sony-developed signal converter may be required at a cost of \$50,000.

Assistance in preparing this story was provided by Bruce Haring and Ken Terry in New York and Bill Holland in Washington, D.C.

# TOP POP ALBUMS™

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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	5	PRINCE WARNER BROS. 25936 (9.98) (CD) 3 weeks at No. 1	SOUNDTRACK: BATMAN
2	2	2	22	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
3	3	4	50	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
4	8	9	12	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
5	6	5	13	TOM PETTY ● MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	4	3	55	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
7	5	7	20	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
8	7	6	6	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
9	9	10	55	PAULA ABDUL ▲ 2 VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
10	11	11	14	GREAT WHITE ● CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
11	12	13	26	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
12	10	8	18	MADONNA ▲ 2 SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
13	17	47	4	DON HENLEY GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
14	13	14	10	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
15	16	19	12	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
16	14	16	6	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
17	25	28	22	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
18	19	21	44	BON JOVI ▲ 5 MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
19	22	23	6	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
20	15	12	29	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
21	18	17	15	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
22	20	15	9	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
23	24	24	22	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
24	27	27	23	WARRANT ● COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
25	21	22	11	JOHN COUGAR MELLENCAMP ▲ MERCURY 838 220 1/POLYGRAM (CD)	BIG DADDY
26	23	18	9	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)	CYCLES
27	26	20	12	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
28	63	—	2	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
29	38	52	5	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
30	28	25	8	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
31	35	35	6	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
32	31	30	36	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
33	34	37	6	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
34	30	32	6	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
35	29	26	7	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
36	32	31	17	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
37	33	29	34	GUNS N' ROSES ▲ 2 GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
38	39	43	17	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
39	44	77	3	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
40	36	33	17	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
41	42	41	47	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
42	37	34	26	DEBBIE GIBSON ▲ 2 ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
43	49	53	6	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
44	41	40	102	GUNS N' ROSES ▲ 7 GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
45	47	46	62	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
46	40	39	25	TONE LOC ▲ 2 DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
47	50	55	44	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
48	48	51	7	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
49	43	42	54	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
50	51	54	23	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
51	53	50	24	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
52	45	38	19	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
53	46	36	7	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
54	66	71	20	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	57	75	3	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
56	83	—	2	2 LIVE CREW LUKE SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
57	60	63	4	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
58	58	58	4	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
59	59	59	43	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
60	61	67	16	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
61	64	64	9	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
62	55	45	9	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
63	68	76	3	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
64	52	49	11	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
65	56	48	7	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
66	76	84	4	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
67	67	68	4	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
68	54	44	56	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
69	75	57	35	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
70	81	88	3	CHER GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
71	65	62	29	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
72	72	72	26	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
73	74	74	22	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
74	62	56	49	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
75	71	70	46	METALLICA ▲ 2 ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
76	80	89	4	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
77	69	61	8	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
78	79	79	3	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
79	73	65	55	CINDERELLA ▲ 2 MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
80	78	69	103	DEF LEPPARD ▲ 9 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
81	70	60	6	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
82	82	73	10	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
83	77	66	11	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
84	85	93	8	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
85	99	110	3	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
86	95	96	3	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
87	96	104	3	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
88	97	101	44	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
89	89	85	22	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
90	84	81	11	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
91	92	92	6	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
92	88	83	12	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
93	87	91	13	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
94	86	80	8	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
95	133	166	3	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
96	94	86	18	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
97	115	167	3	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
98	101	99	9	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
99	100	95	15	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
100	127	133	3	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
101	91	87	60	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
102	106	121	7	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
103	103	106	4	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
104	112	122	6	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
105	90	82	39	TRAVELING WILBURYS ▲ 2 WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
106	108	109	3	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
107	121	128	4	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
108	98	98	11	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
109	93	78	8	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.

○ 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.

For all their fans,  
the dream compilation album by  
**ICEHOUSE**  
**Great Southern Land**

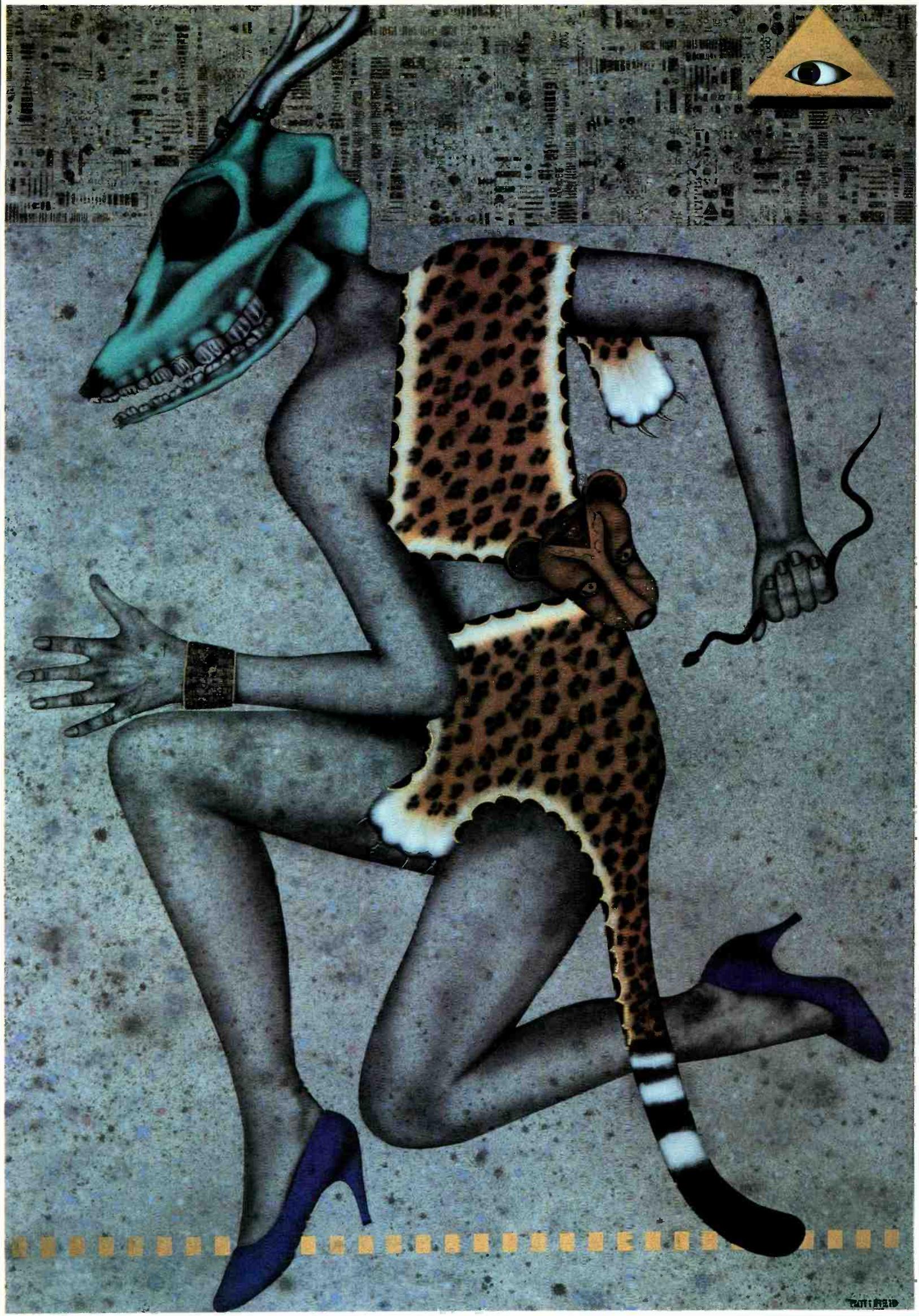
featuring the hit single  
**Great Southern Land**  
from the movie  
**Young Einstein**  
plus two new tracks  
**Touch The Fire**  
**Jimmy Dean**  
and the never-before-available  
CD/Cassette bonus track  
**No Promises 12" Re-Mix**

Management: Rod Willis

Chrysalis.



\* NONA HENDRYX SKINDIVER \*



Private Music.

Produced by Peter Baumann and Nona Hendryx.

Distributed by BMG Distribution



## NMPA BATTLES LABELS' ROYALTY CONTROL DEMANDS

(Continued from page 3)

writer and president of the Songwriters Guild of America, said writers and publishers might seek redress in Congressional action.

Felcher's philosophical basis for seeking legislative remedy is that because Congress authorized a mechanical rate increase, it is Congress that must protect it.

While the controlled composition clause dates back at least 25 years, it became a widespread practice after passage of the 1976 U.S. Copyright Act, which resulted in the first increases of the mechanical royalty since passage of the first comprehensive federal copyright law in 1909.

Buttressed by handouts provided by the NMPA, Felcher said in his talk that the controlled composition clause can place restraints on royalty income in many ways, sometimes to the point that artists/writers may find themselves actually owing labels money because of restrictive royalty provisions.

Besides payment at 75% of statutory rate—now at 5.25 cents per song—a controlled composition clause can include:

- The freezing of the rate at the minimum compulsory rate in effect at the time of the recording.

- Provision for payment at 75% of such minimum compulsory rate on all compositions, whether controlled or not.

- Setting a maximum of two times that rate for each single and 10 times that rate for each album—often even if it is a double album.

- Reduction of royalties on controlled compositions (and/or artists' royalties) by any amount paid in excess of the "controlled rates" on non-controlled compositions.

- Provision for payment on the same quantity of records as an artist is to be paid, which has the effect of eliminating from sales many categories of units otherwise includable, such as close-out sales, record club free and bonus offers, and payment on less than 100% of net sales (i.e., at 90% or 85%).

Felcher said publishers could counter label-controlled composition clauses through exclusive artist/writer contracts specifying publisher rights to grant a license. However, he conceded that although this approach has "some value, it doesn't solve practical or political pressures" in confronting label demands. He said that the labels' arguments that higher costs of making recordings and music videos are countered by increased sales, especially since the ar-

rival of the compact disk.

Both Felcher and Ed Murphy, NMPA president, said in response to queries from the floor that NMPA activity on the controlled composition clause was limited to educating members on the matter, because concerted action on how royalties are to be paid out by labels to owners of song copyrights poses a real danger of being considered in violation of U.S. anti-trust laws.

The meeting, which also addressed other concerns over copyright erosion—such as analog home-taping and the threat of digital audiotape (DAT) copying—unveiled some good financial news for NMPA members.

In citing a tenfold improvement in operating results for NMPA's mechanical collection arm, the Harry Fox Agency, Murphy announced that, effective retroactive to July 1, 1989, the agency is reducing its commission rate on mechanical royalties by 22.2%, from 4 1/2% to 3 1/2%, applicable to publishers' distributions for the last six months of 1989.

In addition, the agency's commission rate for TV and commercial synchronization will be cut in half—from 10% to 5%—with a maximum commission ceiling of \$2,200, which will be instituted on a permanent basis.

Murphy told publisher members that "this unprecedented pass-along to publishers will be in excess of \$1 million."

According to Murphy, the agency this year is expected to process \$200 million in royalties and 100,000 licenses, up from \$80 million in royalties and 50,000 licenses just four years ago.

"Over the past three years, the agency's receipts from copyright users have risen an average rate of 21%, which encompasses a 29.4% increase in 1988," Murphy said. He added that upgrading of computer systems and greater efficiency have "permitted modest changes in operating expense levels which have increased at an average rate of 5.7% over the same three-year period."

In their talks, Murphy and Irwin Robinson, NMPA chairman, agreed that while they found that a technological solution to the DAT threat was acceptable, it was only a "fix" in the overall protection against losses incurred by home taping (see story, page 1).

"While we would certainly not oppose a workable technological plan to limit the potential harm of DAT home taping, it has long been our belief that any true compensatory and per-

manent home-taping solution must be coupled with a royalty component," Murphy said. He noted that "technological fixes are often susceptible to relatively easy circumvention. Furthermore, a technological solution must be tailored to each new technology, making a permanent solution virtually impossible. Finally, a technological approach would not solve the analog taping problem, nor would it compensate the music industry for losses incurred through circumvention of the technological fix."

Robinson noted that the upcoming report from the U.S. Office of Technology is expected to conclude that home taping is nearly twice as prevalent in 1988 as indicated in surveys conducted in 1978 and 1979 (Billboard, May 6).

Robinson also noted that the failure of the U.S. to enact a home-taping law is "beginning to result in the

discriminatory treatment of U.S. works abroad." He said that Australia recently passed a home-taping royalty act that benefits only those works of authors from countries that have passed reciprocal laws benefiting Australian creators, artists, and companies.

While Robinson said that the NMPA is "strongly opposed to any laws which punish [copyright owners] for the sins or omissions of their governments," he added that this development "graphically illustrates . . . that the U.S. is lagging behind many foreign nations in regard to home-taping protections." So far, 12 nations have enacted home-taping royalty laws.

Speaking on the topic of copyrights in the "post-Berne era," U.S. Register of Copyrights Ralph Oman said the longterm effects of Berne are not yet fully grasped and that the music

publishing industry would have to deal with a "new set of ideas." He noted the intentions of the Soviet Union to sign on to Berne by the end of the year and its stated intentions to pay for music aired on its broadcasting system. As for China, its pledge to produce a copyright act by the end of the year is likely to be delayed in view of the recent crackdown of student dissidents.

Oman also supported a royalty to help compensate copyright owners for losses incurred by home taping.

Sprinkling his talk with humor, Oman recalled that in attending the 100th anniversary of the Berne Convention in Switzerland two years ago, he discovered that musicians were using photocopies of music they were playing. "Swiss officials were extremely embarrassed after I brought this to their attention."

## TIME WARNER MERGER COMPLETED

(Continued from page 3)

Atari. They also include Time's Scott Foresman publishing unit, Warner Cable, and the Turner Broadcasting cable operations that both Time and Warner had a stake in.

Some sources point to Paramount as a possible buyer of Scott Foresman and some of the cable properties, but others wonder whether Paramount and Time Warner will ever establish friendly relations after their bruising, often personal battle for control of Time.

Executives of Time and Warner, as well as Wall Street sources, say it is unlikely that the new company would sell the highly profitable WCI Music Group, which recently reported a second quarter operating profit of \$98.7 million, 35% higher than last year's, on revenue of \$573 million (Billboard, July 29). WCI's record labels include

Warner Bros., Elektra, Atlantic, Reprise, Geffen, Nonesuch, Atco, and Sire.

Time Warner is also unlikely to get rid of the home video companies under its corporate umbrella. These include Warner Home Video, HBO Video, and Time-Life Home Video.

"Home video is so important to box office they can't sell that," says Buyer. "I would be incredibly surprised. If you don't make money at the box office, you can make it on video."

Warner and Time executives have maintained publicly they are not considering asset sales at this time.

Time has completed the first part of the merger: the purchase of 100 million WCI shares—51% of the total outstanding—at \$70 a share.

The details of the second phase of the buyout have not been disclosed,

except that the package will be worth \$70 per WCI share. At least one big shareholder reportedly predicted a "struggle" between Time and Warner executives over the makeup of the offer. Time is said to favor cash and debt securities; Warner, common stock. Time has borrowed \$10.35 billion to complete the first part of the buyout.

The management of the two companies has been combined. Steven J. Ross, chairman and chief executive of WCI, has become co-chairman and co-chief executive of Time Warner, along with J. Richard Munro, who has been Time's chief executive and chairman. N.J. Nicholas Jr., Time's president, becomes president of Time Warner.

WCI documents filed during the court hearings show that WCI employees will receive, through various stock options and bonus plans, about \$677 million in the merger. Of that, Ross is expected to carve out the biggest share: a whopping \$193 million. He also gets options for 1.8 million Time Warner shares, a guaranteed base salary of \$800,000 a year for 10 years, and bonuses based on profits.

The Time Warner story became public in March, when executives announced that the two corporations would merge in a cashless stock swap valued at \$18 billion.

In June, the deal was threatened by Paramount's cash tender offer of \$175 a share, or \$10.4 billion, for Time. Time rejected the bid and announced a new merger plan: the \$70-a-share acquisition of Warner, valued at \$14 billion. Paramount upped its offer to \$200 a share, or \$12.2 billion, but Time turned that down, too, without a vote of its shareholders.

Meanwhile, Paramount had filed suit in Delaware Chancery Court, trying to block the Time Warner deal. On July 14, Chancellor William Allen ruled in Time's favor, saying that a corporation's board of directors had the right to run its company without subjecting major policy decisions to the vote of shareholders. Paramount appealed to the Delaware Supreme Court and lost.

On the day the supreme court decision was announced, Time's shares tumbled \$1 and closed at \$137.50. They had been trading as high as \$182.75. Warner stock rose \$1.625 to \$67.125, and Paramount went up \$1.875 to \$59.375.

## Def Jam Cites Capitol Offense In Suit Over Beastie Boys

BY CARYN BRUCE

NEW YORK Def Jam Recordings has filed a multimillion-dollar suit against Capitol Records for copyright infringement after Capitol began distributing Def Jam's alleged property—the Beastie Boys' second album, "Paul's Boutique"—July 5.

According to the suit, which was filed at the U.S. District Court here July 14, the band had reached an exclusive multi-album recording agreement in 1985 that designated Def Jam as the owner of all copyrights to the group's music.

However, the group sought to break the agreement with Def Jam after its first album, "License To Ill," passed the 4 million sales mark in 1986, claiming that the band members were dispersing.

Consequently, according to Def Jam's attorney, Charles Ortner, the label withheld from the band millions of dollars generated from its first album and "notified the Beastie Boys that it was suspending its obligations under the recording agreement."

According to the band, this was the end of its agreement with Def

Jam. But, according to the filing, Def Jam continued discussions with the band, which remained under contract. Def Jam slammed a suit against the band in the fall of 1987, claiming that its refusal to record with Def Jam was a breach of contract. The band, in turn, filed a countersuit demanding its money.

Meanwhile, the band signed a recording contract with Capitol Records in November 1988.

A spokesperson for Capitol claims the label believed the Beastie Boys were free of their prior recording contract. "We were one of many suitors and on that basis proceeded to sign the group."

Nonetheless, according to the filing, Def Jam registered its copyright of the second album in June 1989—before Capitol began distribution—under its original agreement with the Beastie Boys.

According to the filing, Def Jam demands a permanent injunction preventing Capitol from distributing the album, a court order insisting that Capitol deliver all its Beastie Boys inventory to Def Jam, and monetary damages of "several million dollars," says Ortner.

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EOE

# Congress Moves On Audio/Video Copyright Issues Before Recess

BY BILL HOLLAND

WASHINGTON A Bush administration plan for greater overseas protection of U.S. sound recordings, a vote to refuse software protection to the Nintendo video games, and decisions to raise copyright registration fees and to make states liable in federal infringement suits were some of the wide-ranging copyright actions and proposals on Capitol Hill before the long August recess.

The sizable list of topics shows the 101st Congress digging in to take advantage of new intellectual property protection offered by the Berne Convention and by the ongoing General Agreement on Tariffs and Trade negotiations. Congress is also addressing growing concerns over shortcomings in the U.S. copyright law, overhauled in 1976 but amended in every Congress since.

A total of four pending bills addressing some of these concerns were marked up and passed out of the Senate and House copyright subcommittees July 25 and 26.

The House unit also heard the new Bush administration proposal for intellectual property protection, which

draws its objectives from Berne Convention minimum-rights protection.

U.S. Trade Representative Carla Hills told legislators that the proposal for the first time would give sound recordings and computer software the same full protection overseas that is now received by literary and artistic works, including at least a 50-year term of protection.

Recording Industry Assn. of America president Jay Berman welcomed the new proposal, which is expected to get congressional approval, as "a major victory for us." Mentioning he was to meet Hills after the congressional hearing, Berman added: "She has done yeoman's work."

In another area of protection deliberation, the manufacturers of Nintendo, the popular cartridge-format video game, were disappointed in their quest to gain copyright protection—and greater control over its rental and possible copying. Their effort is only a small part of the much larger push to afford greater protection to America's computer software industry, which is faced with increasingly belligerent pirates overseas.

Critics of Nintendo's legislative strategem, especially the Video Soft-

ware Dealers' Assn., won a showdown in the form of a July 26 markup session of the Senate copyright subcommittee during which members voted not to extend an exception to the game in the overall software protection package.

Nintendo has been lobbying to have an exception kept in the revised software protection bill, S. 198, that would offer the same protection given to expensive business software with floppy disk programs. It says there is an imminent threat of commercial copying, with firms in Taiwan and Hong Kong poised to soon offer such machines.

VSDA pressed for an amendment that would "preserve" the right to rent video games and comparable forms of home video entertainment, telling lawmakers that customers can't afford to buy more than a few games, and maintain that they don't rent the games to copy them. The House must now act on the matter, but with the Senate in the lead, a changeover in companion legislation is not predicted.

A bill that would make the states liable in federal copyright infringement suits made its way out of sub-

committee July 26. H.R. 1131 would override the June 15 Supreme Court ruling in which a divided court ordained that states have protection given by the 11th Amendment of sovereign immunity—although congressional critics have argued that the "intent" of the current copyright law negates such protection. The marked-up bill, which now goes to the full House Judiciary committee, will make the intent specific. A companion bill awaits action in the Senate.

The same subcommittee also marked up two other pending copyright bills. H.R. 1622 would double

copyright registration fees; it has been criticized as unfair and inequitable to artists who are authors of multiple works. H.R. 1621 would reduce the number of members of the Copyright Royalty Tribunal and raise salaries. The Senate is considering companion bills (Billboard, July 22).

Waiting for Congress after the summer recess is a bill that would allow for the manufacture and sale of DAT recorders in the U.S. with a serial copy management system. Hill staffers say only the RIAA has approached them about such legislation at this point (see story, page 1).

## MCEG PLANS PURCHASE OF VIRGIN VISION

(Continued from page 4)

cussions with Orion Home Video and others about a possible subdistribution arrangement. He also indicated the company that had been talking to other entertainment companies about a possible merger or joint arrangement. Recently Virgin had been approached by Australian entrepreneur Alan Saffron of the KVC/Atlantic

Entertainment Group.

With last fall's "Lady In White," Virgin is credited with starting the vendor trend to periodically send out full-length screeners to more than 20,000 video retailers in an effort to hike sales of nonblockbuster titles.

The MCEG/Virgin deal, valued at \$83 million, calls for a \$55 million

cash payment and \$7.5 million subordinated debt, while Virgin will receive 5,450,000 shares of MCEG's common stock at \$3.75 per share, making it MCEG's largest minority shareholder.

MCEG, with offices in New York and Los Angeles, characterizes itself as a diversified entertainment company engaged in talent management, film production, distribution, marketing, and financing. It acquired Forum Home Video in January 1988.

In addition to "The Chocolate War," other 1989 MCEG film projects are "Getting It Right," already in theatrical release, "Catch Me If You Can," "Chains Of Gold," "Convicts," "Fatal Charm," "Fly Away Home," "Late Knight," and "Limit Up."

Jonathan Krane, chairman and CEO of MCEG, says the acquisition positions his company as one of the largest independent film distribution companies in the world, with annual revenues exceeding \$150 million and with more than 1,600 films in its library. He figures the deal will up MCEG's net worth by \$20 million.

One major benefit of the deal from MCEG's perspective is that it gives the company access to Virgin's direct distribution operations in the U.K., Germany, France, Spain, Scandinavia, Australia, and various parts of Asia. In the U.S., both Virgin Vision and MCEG/Forum Home Video utilize independent video wholesalers.

## MCA SEES HUGE PROFITS

(Continued from page 4)

enues were up 47% to \$245 million.

MCA does not provide a breakdown of operating profits for its home video component; they are included in filmed entertainment, whose operating income rose 9.6% to \$59 million in the quarter. The theatrical films "Field of Dreams" and "K-9" were hits during the quarter.

MCA, which is based in Universal City, Calif., also distributes and has a 20% interest in Motown Records.

DON JEFFREY

## MCA, Postal Service Forge (Pre)historic Promo Link

BY JIM McCULLAUGH

LOS ANGELES MCA Home Video and the U.S. Postal Service—in a novel cross-promotional link—have found common ground in the animated dinosaur tale "The Land Before Time."

Each cassette, due in stores Sept. 14 at \$24.95, will carry an insert touting four new commemorative dinosaur postage stamps as well as a \$6.95 dinosaur T-shirt offer from the postal service. The stamps, designed by muralist John Gurche, are renditions of dinosaurs; they are not copyrighted characters from the movie.

According to postmaster general Anthony Frank, before being approached by MCA, the postal service had plans for the stamps to be made available Oct. 1.

The link with MCA, he says, will help heighten stamp-collecting awareness and could promote future talks with the entertainment industry about issuing stamps depicting motion picture and music legends.

Messages alerting consumers to the T-shirt offer inside the cassette will appear this fall on posters, take-ones, and easel counter cards in 30,000 post offices around the country. In addition, the message will be carried on a direct-mail piece

going out to 1 million consumers, and built into the postal service's TV and print advertising efforts.

The cassette insert informs purchasers of a toll-free number through which they can obtain T-shirts directly from the postal service.

In September, MCA will send video retailers 27-by-40-inch, full-color posters of "The Land Before Time," which also includes depictions of the four dinosaur stamps, as well as the message: "A special offer from some of Littlefoot's friends!" (Littlefoot is a character from the movie.)

More than 200,000 postal employees will also receive "Get stuck on stamps!" buttons, featuring the four stamps with the Littlefoot character.

"The Land Before Time" is already the object of a multi-million dollar cross-promotion between MCA Home Video and the Pizza Hut chain, which is set to promote the tape this fall. A Pizza Hut commercial appears on the cassette.

The tape figures to be one of the fall's major sell-through titles. According to MCA Home Video president Robert Blattner, the postal service and Pizza Hut promotions should help to further boost sales already expected to be in the "millions."

## NRM TRUMPETS '89 GROWTH AT CONFAB

(Continued from page 4)

ed to the chain's No Risk program, a developing-artist campaign which John Grady, Midwest marketing director for Arista, called "the best in the business" during BMG's product presentation.

Spinoffs of the No Risk plan—Nuages for new age artists and New Breed for country, which are both supported with extensive in-store play—have been similarly successful. NRM's country billing with BMG has swelled by more than 200% since New Breed began. The genre's companywide share—including nonmusic products—has grown from 2% to 5.3%.

Teitelbaum is aware that quiet but pervasive rumors in the music and financial communities have suggested that the company is on the selling block, a contention he vigorously refuted in an interview with Billboard.

"If you hear any rumors about this company, the only thing you'll hear is

that we're seeking private placement to recapitalize the company, which will double our capital base," he said.

An address by Russ Bach, president of CEMA, assessed several key industry issues—including renewed concerns regarding lyrical content. Bach also discussed the changing configuration landscape, declaring, "The 7-inch single is all but over... If you're going to stop making them for radio, are you going to make them for marginal records?"

This year marked the first time that NRM adopted a theme for its convention, and the agenda's seven performance showcases brought the "Making Music Happen" theme home. The high point among them was a set by Sire act k.d. lang & the reclines, which closed with lang and Epic guest Cyndi Lauper delivering a rousing rendition of Patsy Cline's "I Go To Pieces."

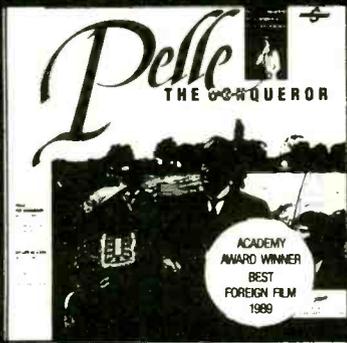
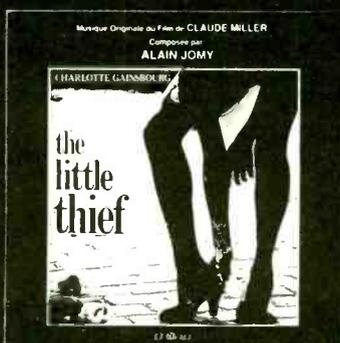
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TRACK**

Edited by Irv Lichtman

**RACK SWITCHES:** The word is that **Video Channels** will take over from **Handleman** the video racking of some 300 **Montgomery Ward** locations starting in August, with the possibility that its recent acquisition of **Olympia** in New York could lead to audio racking at **Montgomery Ward**, too... Another rack switch, street talk suggests, is the loss to **Lieberman** of the **Ames** account by **Interstate** and **Arrow**, which have shared the racking of 360 **Ames** outlets. No official comment on either development.**TRANS WORLD UPDATE:** Rumors are flying that one of the potential suitors for the 437-store, Albany, N.Y.-based **Trans World** music chain is the **Melville Corp.** of **Harrison, N.Y.**, a mall-based, publicly held retailer with a total sales volume in the billions. **Melville's** holdings include **Marshall's** department stores, **Thom McCann** shoe stores, **Chess King** clothing stores, and other consumer goods outlets. **Trans World** board member **Howard Kaufman** owns **Melville** subsidiary **KB Toy** and **Hobby Shops**. **Jim Williamson**, VP of finance at **Trans World**, declined comment on the rumor. **Melville** executives were traveling and could not be reached for comment.**NO MORE THE LAST HOLDOUT:** **CEMA** is reportedly set to move to box-lot pricing, a move that would be in line with all other branch distributorships.**DON'T RATE THAT RECORD:** The **American Civil Liberties Union** has asked the **Parents' Music Resource Center** to stop suggesting that the **ACLU** supports such **PMRC** goals as a record rating system. Responding to an article by the **PMRC's Tipper Gore** in the **Harvard Political Review**, **ACLU** legislative counsel **Barry Lynn** labeled as specious **Gore's** claim that officials of the legal rights organization had "warm remarks and praise" for industry stickering of rock albums. **Lynn** said that **ACLU** is opposed to any proposed album stickering system and to the **Motion Picture Assn. of America's** ratings system on the grounds that "they inhibit artistic freedom."**PROFITABLE PARTY:** **BMG International** profits last year climbed 60%, **Track** hears. That was reason alone for the unit to host its second annual summer party in **New York** July 26 to celebrate a good year. Host at the **Water Club** affair was **Rudi Gassner**, president and CEO of **BMG Music International**, with other **BMG** execs on hand including **Michael Dornemann**, **Bob Buziak**, **Rick Dobbis**, **Pete Jones**, **Clive Davis**, **Bill Berger**, **Roy Lott**, **Guenter Hensler**, and **Heinz Henn**. Talent reps included **Whitney Houston**, **Hall & Oates**, **Euster Poindexter**, **Taylor Dayne**, **Kool Moe Dee**, **Carly Simon**, **Samantha Fox**, **Del Fuegos**, and **D.J. Jazzy Jeff & the Fresh Prince**.**ADIEU VIDEO:** **Portland, Ore.-based** video retailer **Andy Lasky**, who is serving as this year's **Video Software Dealers' Assn.** convention chairman, has closed the doors of his video store and will now concentrate on a locally televised TV show about video. **Lasky**, who attracted attention with his conflict with the **Internal Revenue Service** over videocassette depreciation, will produce, write, and host a 30-minute weekly TV show, "Andy Lasky's Video Discovery," on **KPDX-TV** in **Portland**. He has sold the stock of **Lasky's Video Library**, his 7-year-old, film-buff-oriented outlet, to another area retailer, but he will still be active as **VSDA** convention chairman Aug. 6-9 in **Las Vegas**.**NMPA BOARD:** **Freddy Bienstock** of **Hudson Bay Music** is the new member of the board of the **National Music Publishers' Assn.**, with 17 other board members re-elected last week to new two-year terms. **Bienstock** replaces **EMI/SBK's Charles Koppelman**, who left the board in favor of **NMPA** chairman **Irwin Robinson**, also of **EMI/SBK**. **NMPA** rules forbid two board members working for the same organization, a condition established with the merger of **EMI** (**Robinson**) and **SBK** (**Koppelman**) earlier this year. In another move, **NMPA** president **Ed Murphy** has signed a new deal to serve as

president and CEO at least through January 1995.

**EXEC SHIFT:** **PolyGram Records** senior VP **Ted Green** is expected to exit his post shortly to join **ATCO Records** as executive VP. He will likely run business affairs at **ATCO**, a responsibility he had at **PolyGram**, in addition to supervision of the label's publishing unit. **Green** will also have a key role in **ATCO's** two new publishing companies, **Octa** (**ASCAP**) and **Cocta** (**BMI**).**LECHMERE CHAIN SOLD:** **Dayton Hudson Corp.** has sold **Lechmere**, a 27-store, Massachusetts-based housewares/electronics chain, to a group of Boston investors and management figures. No terms were disclosed, but analysts value the chain at between \$250 million and \$425 million. **Lechmere's** self-racked music and video departments will not be affected, according to a company spokesperson.**A 'WINTER'S' TALE:** **Windham Hill** is taking its two successful volumes of "Winter's Solstice"—in CD and cassette configurations—and packaging them as a 1989 gift item. In the works are videos, a national tour for artists **Liz Story**, **Nightnoise**, and **Phil Aaberg**, posters, TV and radio ads, and programming on an in-flight airline channel during November, December, and January. Special pricing and dating are available to dealers via **BMG Distribution** or **A&M Records**.**TO CLIMB THE CHARTS?** The **Roches** are the first signing to **Marty Scott's Paradox Records**, an **MCA** affiliate label. **Jeffrey Lesser**, whose most recent work was engineering on **Lou Reed's** "New York," is co-producing the record with the **Roches**, formerly on **Warner Bros. Records**. The album is expected by the end of October, according to **Scott**.**COLLECTIBLES TO COLLECTIBLES:** **Track** has got the word that **Fantasy Records'** lineup of about 50 7-inch oldies singles is now being handled by **Collectibles** out of **Ardmore, Pa.****LIVE BRAVE FACE:** **Paul McCartney** will launch his first concert tour in 13 years in **Oslo, Norway**, on Sept. 26 with U.S. dates expected to follow in early 1990. Promoting his new **Capitol Records** album, "Flowers In The Dirt," and the recent single "My Brave Face," the former **Beatle** will play 23 European arena dates, including four nights at **Wembley Arena**. The tour, scheduled through mid-1990, also will take **McCartney** to the **Far East** and **South America**. The set list for the shows is expected to feature **McCartney's** favorite early rock tracks, **Beatles** hits, and material from his **Wings** and solo albums. Accompanying **McCartney** will be the core of his studio band from the new album—former **Average White Band** bassist **Stuart Hamish**, ex-**Pretender** **Robbie McIntosh** on lead guitar, **Linda McCartney** on keyboards, drummer **Chris Whitte**, and the **British session player Wix** on keyboards.**WHO TV:** Despite published reports that **Fox Broadcasting** will broadcast the **Who's** Aug. 24 all-star performance of "Tommy," 18 days after it is broadcast live as a pay-per-view event by **DIR Broadcasting** (**Billboard**, July 15), a **Fox** spokesman insisted at press time that no deal has been signed, but negotiations are still under way. The performance at the **Universal Amphitheatre** in **Los Angeles** will feature **Elton John** as the **Pinball Wizard**, **Phil Collins** as **Uncle Ernie**, and **Billy Idol** as **Cousin Kevin**. **Robert Plant**, who was originally slated to play the **Hawker**, reportedly will not appear.**TURTLES DEAL?** Rumors in the field have it that **Shamrock Holdings** has won the bidding for the 119-store, Atlanta-based **Turtles** chain (**Billboard**, July 22). No comment from either party.**THE POLYGRAM JAZZ** unit has a new publicity chief in **Ben Mundy**, who formerly served the label in product management. He replaces **Don Elfman**, who has joined **Telarc Records** in **Cleveland**.**FUND FOR THE '90s:** **KROQ** Los Angeles has launched a **Rick Carroll** Memorial Fund in honor of the late PD to benefit a scholarship at **California State Univ.** at **Sacramento**—**Carroll's** alma mater. Donations can be sent to **KROQ** operations manager **Scott Mason** at 3500 W. Olive Ave., **Burbank, Calif.** 91505.

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## *If Ever There Was a Record Man...*

**We** remember him first in the 1940s, in a 20x30 foot jazz record shop on Santa Monica Boulevard. He'd moved from being a passionate collector of jazz discs to passionate dealer of jazz discs (no tapes then). It was his store, and he its only employee. Bins of records: heavy black discs on labels like Commodore and Jazz at the Phil, records with honest sounds. Records meant to be stacked up teetering on a spindle, then one after another clunking into play for their few minutes apiece. To be played through your Heathkit and one speaker. Nesuhi loved to move music, his music, into your hands. From him you could buy a wobbly armful for under 20 bucks, everything from King Oliver to Slim Gaillard. And that's how it starts, when you're a Record Man. **We** next remember him making records in New York, with his brother and Jerry. He'd come to Manhattan to help grow Atlantic Records, then and still very much a street label, elegantly manned. Of Atlantic's producers, Nes cut the coolest cuts of all. Acts like MJQ were his. He recorded skinny tall men and round full ladies, who laid down the Truth for Atlantic, singin' and boppin' with no uncertainty. Single take music-making. Nesuhi was the coolest of the cool. He recorded short miracles. And that's as good as it gets, for a Record Man. **We** watched him start a worldwide distributing company called WEA International, building up two dozen new record companies all around the world. With Phil and Siggy and the rest, kindling upstart companies in lands long dominated by the EMIs, PolyGrams and CBS; Nesuhi always picking the feistiest and most musical GM he could borrow or steal. GMs who could play piano. And in doing this, Nesuhi spent 20 years on the road, making toasts to locals from ouzo to sake. He knew not jet lag. He'd bound off Air Mesopotamia to meet with the local guys, puff little Dutch cigars, dismissing arguments with an autocratic clap-clap-clap of his hands. He was in charge of growing the biggest set of record companies outside America. All that's part, too, of being a Record Man. **In** his maturity, Nesuhi took on more than Duty's worth. He became our world's leading fighter against music thieves, the Little Pirates Killer. As persistent as Javert, and in the end with more success, Nesuhi did more than any other person to clean up whole countries—Hong Kong, Singapore, Egypt, even Turkey joined the legit world records community. **We** out in Burbank got to stay home, knowing Nes was out there, fixing it. Remember him, fervent and eloquent at the mike, dressed in those tie-with-shirt-pattern-to-match outfits, wheedling Korean bureaucrats into coughing up some royalties. Exceptional, dedicated work, but part of being a Record Man. **Time** came to retire, but it wasn't to Miami. In retirement, Nesuhi chose to stay in the city and save for us more music, again storing fine performances on disc. Not now to make money, but instead to save that music was Good to do. As if as a lesson to the lawyers and tin ears who jumped into music in the Seventies, Nesuhi went back to what always counted most: to making music, but doing it now in a world that had changed, when other executives couldn't tell E flat from a hole. To the end, Nes was there in a 20x30 office, calling up Bags to make an album, saving Music for the future, when we and he both will be gone.

AND THAT'S GOING OUT, LIKE A RECORD MAN.

*It Was Nesuhi.*