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NEWSPAPER



VOLUME 101 NO. 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 9, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

As New FCC Acts Against Radio 'Shock Jocks' ...

BY BILL HOLLAND and CRAIG ROSEN

WASHINGTON In its first major broadcast-related action under new chairman Alfred Sikes, the Federal Communications Commission has launched enforcement proceedings against three commercial stations for allegedly indecent programming by those stations' "shock jocks."

The FCC will begin assessment action this month after receiving responses to its registered letters. The notices of violation are meant to serve as a "clear-cut warning to all broadcasters."

Some outlets already are acknowledging the chilling effect of the FCC's action. Says one major market GM: "We will warn our peo-

ple even more so now. It's stupid in a major city to lose a multi-million dollar license on this stuff."

Scott Shannon, PD/morning man for KQLZ (Pirate Radio) Los Angeles, says, "Some of the material we do is questionable, but if you really listen to the complaints, you can po-

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'Dark Knight' A Holiday-Sell-Thru White Knight? Warner Cloaks 'Batman' Vid Plans

BY JIM McCULLAUGH

LOS ANGELES Although Warner Home Video remains tight-lipped, trade sources continue to contend that "Batman"—1989's undisputed box-office champ at more than \$230 million so far—will wing its way

into video stores Nov. 15 with a \$24.95 suggested list, probably without a promotional tie-in partner.

The studio's Mike Finnegan, director of public relations, editorial and program services, will only say, "Upper management will not make

a home video decision until after Labor Day."

A number of sources close to the studio, however, say Warner was preparing an official announcement for Tuesday (5) or Wednesday (6).

Some distributors and major accounts also indicate that Warner may have already replicated 5 million copies of "Batman," although VCA/Technicolor, the studio's duplicator, would not return calls on the matter.

"I understand it's a fait accompli," says one rival home video studio executive. "Of course, there's always the possibility they might not do it, in which case they can sit on it until January. The film has not opened theatrically in Japan, so

(Continued on page 91)

BMG Creates Field Marketing Presence

BY GEOFF MAYFIELD

NEW YORK As part of what is being described as "a major reorganization and expansion," BMG Distribution is making good on its promise to establish a field marketing presence.

In a move that will find BMG increase its field staff by roughly 40%, its branches will soon house field marketing reps, product development coordinators, black music specialists, alternative music reps, and telemarketers. At the same time, the company is adding field

marketing managers to each of its branches to coordinate the various field positions.

"The expansion toward broader marketing responsibilities will benefit all of our distributed labels," says Pete Jones, president of BMG

(Continued on page 97)

... Cities Crack Down On Raunchy Shows

BY BRUCE HARING

NEW YORK Acts that swear, engage in erotic posturing, and sing lyrics touting violence at live shows have led to a crackdown this summer on performers at various venues around the country.

Although contractual clauses and municipal ordinances requiring artists to uphold a certain degree of propriety are nothing new, many venues and local governments appear to be stepping up enforcement and restrictions over the last few months.

Sources familiar with the concert scene say the restrictions on live performances have been building over the last few years, and some main-

(Continued on page 86)

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SKIN SHRED SINGE
Pretty Hate Machine (TVT2610) The startling debut album from **NINE INCH NAILS** features composer/frontman Trent Reznor sharing production duties with *Flood*, *John Fryer*, *Adrian Sherwood* and *Keith LeBlanc*. Hard-edged industrial pop taken to new heights. Get "Down In It" (TVT2611) with the Sherwood/LeBlanc 12" mix of the first single. On TVT Records (212) 929-0570.

Here's the idea. For one year, fly to eight of the musical centers of the U.S.A. The towns whose music has shaped my life. In each town, get together with my favorite friends (and mentors). Hang out. Party. Write and record a song together. The result: **Coast To Coast**. The debut album from me, **PAUL SHAFER**. Six new songs, three classic covers and the "Late Night Theme." The first track, "When The Radio Is On." On Capitol. Get outta here. -SHAF.

System Gives On-The-Spot CD Reference

BY EDWARD MORRIS

NASHVILLE Georgetown Masters here is installing a Yamaha-manufactured system that is the first of its kind with the ability to provide producers and artists with on-the-spot reference CDs with their albums. The breakthrough device will serve the same purpose as conventional vinyl references—enabling customers to hear what their finished product will sound like and, if needed, to adjust the sound before the albums are manufactured.

The unit at Georgetown Masters will be the first Yamaha Programmable Disc System installed in any mastering facility in North America.

(Continued on page 97)



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THE INNOCENCE MISSION

(SP-5274)

Their debut album. Featuring "Black Sheep Wall."

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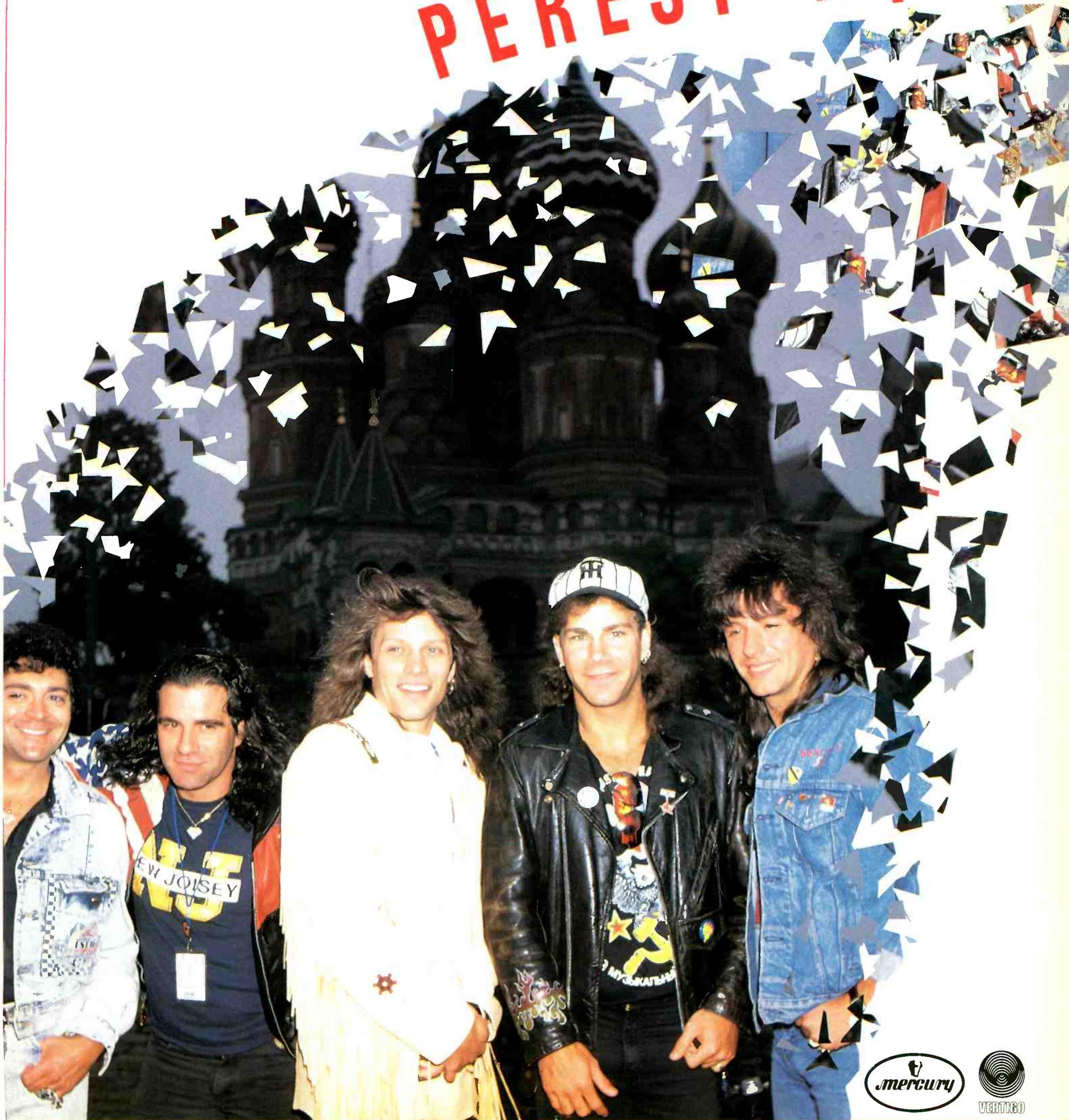
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PEREST-ROCK-



YA



First Bon Jovi signed with PolyGram. Then their album 'Slippery When Wet' sold 14 million copies worldwide, fuelled by an eighteen month tour that went twice around the world. More was to follow: 'New Jersey', the next album sold 8 million copies within a year of its release and it's still climbing. This year, a new departure. The band has just headlined two anti-drug abuse concerts in Moscow – the biggest live shows ever staged in the USSR. Bon Jovi have come a long way from the Jersey shore, thanks to a remarkable talent. And thanks to PolyGram.

PolyGram

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



CAN YOU SAY SMASH?

EPR 6017

EPR 13



6017

EPR 13



Forget about their first independent 12," "Show Me," which sold over 300,000 copies.

Pay no attention to the fact their independent label LP sold 750,000 units and spawned three Top 40 singles.

Just put your focus on this. **"We Can't Go Wrong."** The Capitol debut from **The Cover Girls**. One listen and you'll say it. **Smash.**

Features the first single and video **"MY HEART SKIPS A BEAT"**

Capitol.

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Various selections produced by Little Louie Vega for Small Wonders Productions, Inc. and Albert Cabrera for Latin Rascals Productions, Inc., David Cole & Robert Clivillés for Clivillés/Cole Music Enterprises, Andy "Panda" Tripoli for Panda Music Productions and Tony Moran for Latin Rascals Productions, Inc.

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VOLUME 101 NO. 36

SEPTEMBER 9, 1989

THE RISE OF THE PIRATE

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MCA IN LOVE WITH LOVELESS

MCA's yearlong promotional campaign for country artist Patty Loveless has paid off. Loveless' third album, "Honky Tonk Angel," has brought her chart success as well as recognition for being one of country's most accomplished female singers. **Page 44**

JAPAN JOINS HANDS WITH HOLLYWOOD

JVC has invested \$100 million in a co-venture with former 20th Century Fox president Lawrence Gordon. According to sources, the Japanese hardware giant will finance three budget titles per year, leaving production in Gordon's hands. Jim McCullaugh reports. **Page 60**

ARCHER AIMS TO ROLL OUT 3D SOUND IN '89

Unruffled by a drop in its stock and technical difficulties that delayed the release of its three-dimensional QSound technology, Canada's Archer forges ahead with plans to roll out the novel concept. **Page 78**

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JVC Issues Hard Line On Splicing Says Ads On Tapes Violate Copyright

BY DAVE DiMARTINO

LOS ANGELES Joining in the opposition to local advertising on pre-recorded videocassettes, JVC has declared that such splicing of additional footage constitutes an infringement of its VHS logo trademark. JVC further warns that those

adding footage to cassettes may be held liable for damages.

In a statement issued Aug. 21 by JVC in Tokyo, the company noted that "certain persons in the United States" might be engaging in the practice, and warned that it directly conflicted with JVC's licensing program.

"Under the JVC licensing program," the company stated, "the VHS logo trademark may legitimately be used on prerecorded videocassettes only if they are (a) duplicated onto blank videocassettes already loaded by a JVC licensee or (b) duplicated by a custom-loading duplicator licensed by JVC. In both cases, JVC licensees must meet stringent quality standards and requirements."

JVC's statement is seen as a direct response to the activities of Midland, Texas-based firm Video Air Time, which splices additional tape bearing presold commercials onto prerecorded videocassettes.

The Texas firm's approach to adding commercials to tapes via extra spliced tape differs markedly from that of the Wichita, Kan.-based firm Video Broadcasting System, which currently faces a suit from Paramount Pictures Corp. for allegedly dubbing unauthorized advertising onto Paramount videocassettes (Billboard, Aug. 19). Paramount contends that the ads of the Wichita firm, which employs no additional tape or splices, "interrupt, overlap and/or obliterate prerecorded material and thus constitute copyright infringement."

Texas-based Video Air Time
(Continued on page 91)

Henson Adds Character To Disney Kiddie Wallop

BY JIM McCULLAUGH

LOS ANGELES Walt Disney—already the dominant children's video company—is likely to have an even stronger corner on that market in the wake of the studio's recent deal to acquire Henson Associates, creators and owners of the Muppet characters.

Outside of the Disney stable, such Jim Henson creations as Kermit The Frog and Miss Piggy are among the most recognizable children's characters in the world.

In addition to picking up the video rights to Henson's existing film

and TV library, the pact also positions Disney as a much larger player in the made-for-video area due to a long-term exclusive production agreement with Henson.

It is expected that Henson, who will reportedly receive \$150 million-\$200 million from the deal, will be instrumental in creating programming not only for home video, but for feature films, the Disney cable channel, and Disney theme parks as well.

In a prepared statement, Bill Mechanic, Disney's president, worldwide video, said: "It is our in-
(Continued on page 90)

Rackjobber's 1st-Quarter Net Income, Revenue Disappointing Handleman Falls Short Of Projections

BY DON JEFFREY

NEW YORK Struck by sluggish music sales, the Handleman Co., the nation's largest rackjobber of recorded music and videocassettes, has reported lower-than-expected first-quarter net income: Year-to-year profit rose 5% to \$5.76 million.

Wall Street analysts also say revenues were below expectations. For the quarter that ended July 29, total sales increased 5% to \$127.3 million.

Craig Bibb, analyst with Prudential-Bache Securities, notes that Detroit-based Handleman lost about 600 full-service departments in the quarter. Montgomery Ward replaced Handleman as a video rackjobber with Video Channels, and Sears began phasing out its racked music and video departments. Handleman executives were not available for comment.

Other sources, however, say the loss of these accounts represents a small part of Handleman's total operations. Its largest clients are K mart and Wal-Mart.

Kevin Moore, an analyst with The Ohio Co., says retail sales for mass merchants such as K mart and Wal-Mart have been sluggish.

Handleman's total music sales fell 5% in the quarter, to \$76.8 million. According to Bibb, this is "in line with the overall weakness in the music market."

But Bibb adds that the company's gross margins on recorded music improved because of increased sales of cassette singles, which now account for 5% of music revenue.

Handleman's video operations fared much better than the music. Despite the reported loss of accounts, video sales jumped 32% to

\$35.6 million. Analysts say this is because of the increased growth in video sell-through.

Moore says Handleman's profit margins on video have expanded because the company has undertaken some of its own licensing and duplicating operations.

Overall company profit for the quarter was dented, in part, by higher selling, general, and administrative expenses, which were \$27.28 million, or 21.4% of sales, compared with \$23.78 million, or 19.6%, in the same period last year.

Because the company's earnings and revenues were below expectations, Bibb has lowered his estimate

of annual earnings per share to \$1.45, from \$1.47.

Moore, on the other hand, has maintained his \$1.50 earnings-per-share estimate. He says he is not concerned about lower-than-expected profits in the past two quarters (including the fourth quarter of the last fiscal year) because "the second and third quarters are by far the most important for Handleman."

Meanwhile, Handleman has said it plans to expand its new retail concept, Entertainment Zone. Analysts point out that in pursuing its own retailing operations, Handleman risks alienating its rack customers by becoming their competitor.

PolyGram Reportedly Near Deal To Buy A&M Records

This story was prepared by Jeffrey Jolson-Colburn for The Hollywood Reporter.

LOS ANGELES PolyGram is reportedly close to acquiring A&M Records for a sum said to be near \$500 million, according to industry sources.

The deal is reportedly for 100% of A&M, exclusive of its publishing concerns or the label's extensive real estate holdings, which include the company's Hollywood lot near Sunset Boulevard.

The acquisition would be PolyGram's second purchase of a large independent this month. The company, which ranks third behind

Warner Bros. and CBS, announced it had bought Island Records for a price said to be \$331 million.

A&M, along with Geffen Records, is the last big wholly owned independent label. Chrysalis and Island have been sold, and Virgin reportedly is taking in major equity partners.

Chairman Jerry Moss reportedly will stay on as chief of the label while Gil Friesen will remain president. This follows the pattern of other recent takeovers, which saw key players remain in place.

Moss' and Friesen's offices issued blanket "no comments" on the reports. PolyGram chief David Fine could not be reached for comment.

Low 'Tommy' Numbers May Mar Format's Future Will Music PPV Specials Pay Off?

BY BRUCE HARING

NEW YORK Disappointing numbers on the Who's pay-per-view performance of "Tommy" may adversely affect future licensing deals in the format, specifically the Rolling Stones' proposed December PPV telecast, according to cable executives and analysts.

High expectations built by the strong PPV showing of the Aug. 13 Moscow Music Peace Festival were dashed by the "Tommy" numbers, according to industry observers. The Moscow show, featuring Bon Jovi, Motley Crue, Ozzy Osbourne, and Gorky Park, among others, was viewed by 1.5% of the 12.5 million-home PPV universe. At \$19.95 per buy, that event grossed an estimated \$3.7 million.

A source familiar with PPV events says the Aug. 24 and 25 "Tommy" telecasts were ordered by an estimated 1.2% of the 12.5 million homes wired to receive the event, a number far short of the 3% buy rate hoped for by many PPV observers. At a cost to viewers of \$19.95, "Tommy" took in an estimated \$3 million. The numbers do not include closed-circuit revenue.

This year is viewed by cable industry analysts as the first real test of PPV's potential in the music market, with the subscriber base finally large enough to provide an indication of the format's drawing power (Billboard, Feb. 18). While optimism

still reigns as to the future of music on PPV, such format staples as boxing and wrestling far outstrip the performance of music events. Selected systems can see a 10%-15% buy rate on certain boxing matches, while the "Wrestlemania" specials draw an average 6%-7% buy rate.

Cable executives and analysts blame the "Tommy" results on haphazard promotion and lack of coordination between cable networks, and vow to address the problem on future telecasts.

But optimists among those ob-

servers point to the strong numbers of the Moscow event and an encouraging show by the Grateful Dead's second PPV event earlier this summer, which maintained its buy-rate percentage while doubling its subscriber base. The latter is considered positive because PPV buy rates generally decrease as the subscriber base grows.

Still, there was no denying that strong numbers on the "Tommy" broadcast could have boosted music's momentum on PPV, given the

(Continued on page 91)

Billboard Revises Hot 100, Bows New 'Rock 40' Chart

NEW YORK Billboard is making major changes in the reporting station roster for its Hot 100 chart, as well as introducing a new chart to measure "rock 40" stations. The changes are made in response to the increasingly fragmented nature of top 40 radio.

Effective with this week's issue, the Top 40/Rock crossover chart—measuring 19 stations that play a combination of top 40 and rock music—debuts alongside Billboard's existing Hot Crossover

30 chart on page 87. The latter chart has been renamed Top 40/Dance, and will have 24 reporting stations.

In another change, stations that report to the Top 40/Dance chart—which were previously measured separately from the Hot 100—are now part of the expanded Hot 100 panel of 253 stations, as are the Top 40/Rock reporters. For more on the changes, see stories, pages 14 and 84.



Dangerous Liaisons. Imagine recording act Danger Danger stopped by the CBS Records office in New York recently to talk about its self-titled debut album on the new CBS Associated label. Pictured, standing from left, are Lennie Petze, senior VP, production, Imagine Records; Danger Danger members Bruno Ravel and Steve West; Dave Glew, president, Epic and the Associated Labels; and Eric Todd, Carbine Management. Shown seated, from left, are Danger Danger members Kasey Smith, Ted Poley, and Andy Timmons, and Abe Hoch, Carbine Management.

EXECUTIVE TURNTABLE

BILLBOARD. Bruce Haring is promoted to assistant news editor. He was previously a reporter for the publication.

RECORD COMPANIES. PolyGram in New York promotes Kerry Wood to VP of adult contemporary for Mercury, Polydor, and associated labels. She was national director of adult contemporary for PolyGram.

Andy McKaie is promoted to VP of catalog development and special markets, A&R, at MCA Records in Los Angeles. He was director of A&R, special markets and products, for the label.

Enigma Records in Los Angeles names David Baker VP of creative services. He was director, creative services.



WOOD



McKAIE



BAKER



GILMER

Jimmy Gilmer is appointed VP of SBK Record Productions, Southern region. He was VP of SBK Entertainment World, Southern region.

Virgin Records in Los Angeles promotes Donna Simmons to manager of national tour administration. She was tour coordinator for the label.

Bob Goldstone is named Western sales and marketing director for I.R.S. Records in Los Angeles. He was national account executive for new accounts at Lieberman Enterprises.

PUBLISHING. Warner/Chappell in Nashville appoints Don Dailey to VP/general professional manager. He was creative director/general professional



DAILEY



FROEHLIG



ODEGARD



DILorenzo

manager for the company.

Celia Hill Froehlig is appointed VP/GM, Southern region, of EMI/SBK Music Publishing in Nashville. She was VP of EMI Music Publishing in Nashville.

Cindy Dupree is promoted to associate director of corporate relations at BMI in New York. She was corporate relations department assistant for the company.

Filmtrax in Los Angeles appoints Kevin Odegard director of creative services. He was executive director of the National Academy of Songwriters.

RELATED FIELDS. MTV Networks in New York names Michele DiLorenzo VP of new business development, and Bo Overlock director of marketing & promotion for VH-1. They were, respectively, director of new business development and VP of Scali, McCabe, & Sloves advertising agency.

• VIDEO PEOPLE on the move, see page 57.

Cashless Plan Seals Time Warner Deal New Conglomerate Carries \$12 Bil Debt Burden

NEW YORK Financial experts say the recently revealed financing package for the final phase of the merger of Time and Warner Communications is designed to limit debt and prevent widespread asset sales.

Time plans to offer Warner shareholders three kinds of securities that it says have a total value of \$70

a share. The transaction is cashless and debt-free.

Despite this deal, however, the new giant media and entertainment company, called Time Warner Inc., will carry a debt burden totaling \$12 billion—\$8 billion of which was incurred in the first phase of the merger.

Analysts estimate annual interest

payments of \$1.2 billion a year to service that debt. They say that such an expense may force Time Warner to divest some companies to raise cash.

But Time's advisers say the combined companies' generated cash flow, which they estimate at \$2 billion a year, will be sufficient to pay off debt.

At stake are Warner's recorded-music interests, which include the Warner Bros., Elektra, Atlantic, and Geffen labels, among others, and the Warner-Chappell music-publishing unit. In addition, Time Warner owns the home-video companies Warner Home Video and HBO Video.

At press time, one snag remained: Chris-Craft Industries Inc., which owns a stake in Warner, claims it has the right to veto terms of the financing package. A Delaware court was expected to rule on the matter.

A few days before Time announced the new financing deal, Warner settled a lawsuit that Chris-Craft had filed, by agreeing to sell its 42.5% stake in Chris-Craft's broadcasting subsidiary, BHC Holdings.

But that settlement did not put to rest the threat by Chris-Craft to hold up the final phase of the \$13.8-billion Time Warner merger.

In the first phase, Time made a straight cash tender offer of \$70 a share for 100 million WCI shares—about 51% of the total outstanding.

The more complex second part of the deal, called the "back-end of-

(Continued on page 96)



Casting Coo. Atlantic Records chairman and CEO Ahmet Ertegun, right, introduces Doug Morris as the label's chief operating officer at a press conference Aug. 30 in New York. Morris continues as the company's president, a post he has held for nine years. In praising the new COO, Ertegun said Morris "understands the realities of the business, promotion, artists, lawyers, and Turks." (Photo: Chuck Pulin)

BANKS STATEMENT

Bankstatement is the creation of Genesis keyboard player Tony Banks. Sharing lead vocals are Jayney Klimek (best known as the singer with The Other Ones) and Sad Cafe's Alistair Gordon. Joined by Steve Hillage on guitar, Geoff Dugmore on drums, Dick Dolan and Pino Palladino on bass, and The Phantom Horns, *Bankstatement* is a sound investment in commercial notes.

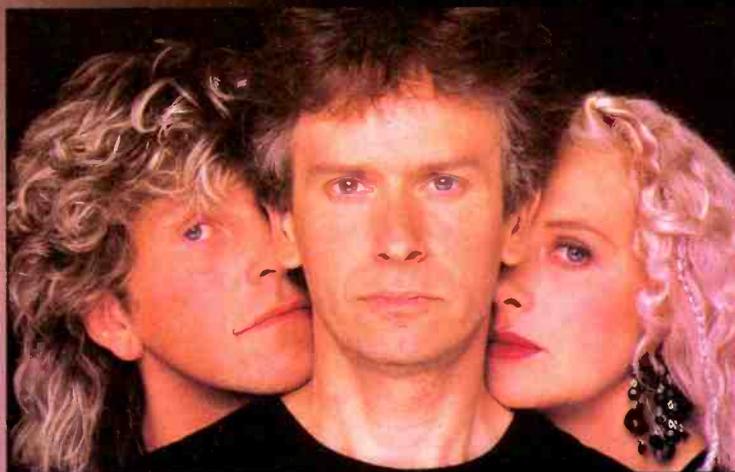
Bankstatement

(82007)

featuring the first single

"Throwback"

(7-88858) (PRCD 2804)



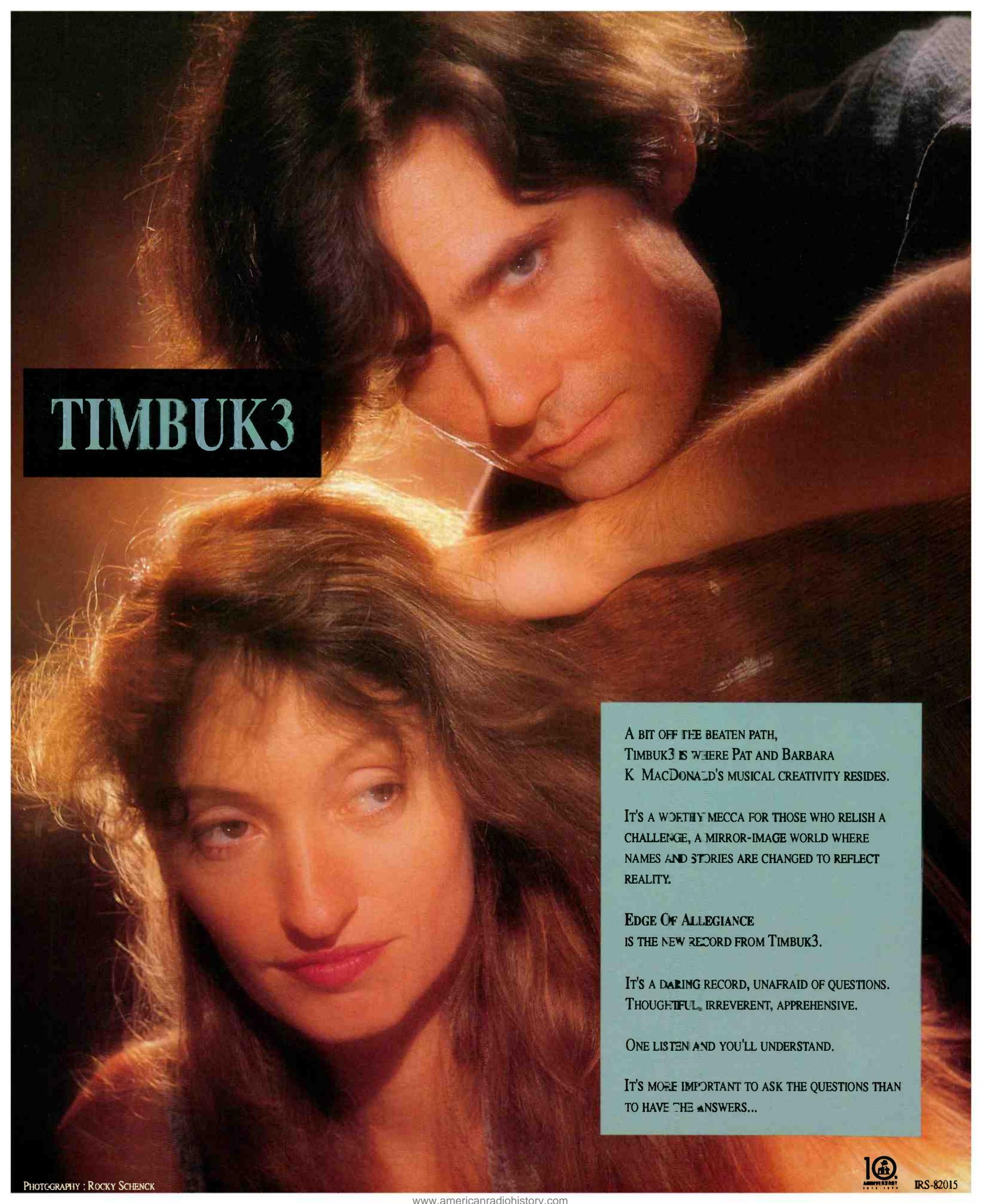
Produced by Steve Hillage and Tony Banks
Management: Tony Smith/Hit & Run Music Ltd.



On Atlantic Records, Cassettes and Compact Discs

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IT'S MORE IMPORTANT TO ASK THE QUESTIONS THAN
TO HAVE THE ANSWERS...

Select-O-Hits Forms Distrib Network Co-Op To Get Local Hits To Nat'l Market

BY EDWARD MORRIS

NASHVILLE Select-O-Hits, the independent Memphis record distributor, has tied in with 13 other indies to form the SOH Distributors Network. The co-op will allow Select-O-Hits to get national distribution of indie records the company thinks have more than regional appeal.

When such a record is put into the

network, the label that owns it must agree to split the profits evenly with Select-O-Hits—in return, Select-O-Hits pays for all pressing and distribution costs.

The first project for the new combine is "What The Hell You Come In Here For" by Creative Funk Music's rap artist, D.J. Kool. It is available in 12-inch single and maxicassette. A full-length cassette, "The

Music Ain't Loud Enough," will be released in early September.

Working with Select-O-Hits are Action Music, Cleveland; Associated Distributors, Phoenix; Jerry Bassin, Miami; Bib Distributing, Charlotte, N.C.; California Record Distributors, Los Angeles, Berkeley, Calif., and Seattle; Frankie's, Shreveport, La.; Justin Records, Atlanta; Malverne Distributors, Long Island City, N.Y.; M.S. Distributing, Elk Grove Village, Ill.; Music Distributors, Halton City, Texas; Richmond Brothers, Pennsauken, N.J.; Motor City Distributors, Detroit; and Rock Bottom, Davie, Fla.

Johnny Phillips, co-owner of Select-O-Hits, says, "If a guy has an independent record that was showing some action and we saw it and

(Continued on page 96)



'Ad-Rock' Vs. AIDS. Adam "Ad-Rock" Horovitz of Capitol recording group the Beastie Boys recently taped a public service announcement for Music Against AIDS, a music memorabilia auction set for Oct. 15 and sponsored by the Los Angeles chapter of NARAS, the recording academy. Horovitz's spot is the first in a series of planned celebrity public service announcements.

Waxie Maxie Web Founder Max Silverman Dead At 79

BY BILL HOLLAND

WASHINGTON Max Silverman, a record retailing pioneer and founder and chairman of the board of the Waxie Maxie record store chain here, died Aug. 29 of heart failure after a lengthy illness. He was 79.

Silverman and his wife, Bertha, saw the company grow from a small store, which he opened in 1937 at Seventh and T streets N.W., to a 31-store chain spread throughout the greater Washington, D.C., metropolitan area.

Although mostly retired from the business since the mid-'70s, Silverman continued to oversee the chain's progress, and served as adviser throughout the expansion of the last 15 years.

Initially, Bertha Silverman, along with partners Gene Levy and Herbie Cohen, carried on the growth of the chain after his retirement. Later, their son Mark left IBM to enter the family business and expand it to the suburban-oriented chain it is today.

Max Silverman also pioneered the use of brightly colored, bold-graphic signs and cards for his shops to display product, especially new releases.

During his first two decades in business, Silverman also set up live broadcasts in the front window of the Seventh and T shop; most of the major jazz and R&B performers of the era made sure a trip to Waxie's was

part of their schedule. Signed photos and notes of appreciation to Silverman from three generations of performers and industry giants still fill the walls of the Northeast Washington warehouse.

Silverman is also remembered for his early friendship with the founders of Atlantic Records, Ahmet and Nesuhi Ertegun. As jazz-loving teenagers, the young sons of the then-Turkish ambassador to the U.S. made Waxie Maxie's their second home. When the Erteguns founded their label, Silverman gave them crucial support, providing store space for the now-legendary Atlantic jazz and R&B recordings that helped change the direction of the music industry in the mid- and late-'50s. Nesuhi Ertegun died on July 15 (Billboard, July 29).

"Max was a key person in the first years of Atlantic," recalls Ahmet Ertegun. "I learned a lot about the day-to-day business from hanging around in his store. I used to hang out in his record shop and then when the store would close at 11 at night we'd go and hang out at the Howard Theater and go backstage and see people like Lionel Hampton and Duke Ellington."

In addition to his wife and son, survivors include a daughter, Ellen Kistler; three grandchildren; and a sister, Rae Shapiro.

Strait, Mattea, Skaggs & More Sign On Marlboro Country Sets Tour

NEW YORK The Marlboro Country Music Tour will mark its seventh year by staging country music festivals in New York and Chicago; shows at seven domestic military bases; a Vietnam veterans' benefit Nov. 9 in Washington, D.C.; and nine arena shows nationwide.

The tour plans were unveiled Aug. 30 at a New York press conference where country stars Kathy Mattea, Merle Haggard, and Guy Clark gave brief acoustic performances.

"It's a wonderful way to work out on the road," said Mattea of the Marlboro tour, which this year will feature Alabama, George Strait, Ricky Skaggs, Barbara Mandrell, Ricky Van Shelton, Restless Heart, New Grass Revival, Southern Pacific, Highway 101, Mattea, and Haggard.

In addition, the Marlboro Country Music Festivals in New York Oct. 6-28 and Chicago Oct. 17-21, co-pro-

duced by the Country Music Foundation, will feature smaller-venue performances and songwriting and instrumental workshops by artists including Clark, John Hiatt, Joe Ely, New Grass Revival, Jerry Douglas, John Prine, and Lyle Lovett.

For the third year, Marlboro will donate one dollar of each ticket sold to the Second Harvest food bank network, to which it has given \$750,000 to date. It will also stage a regional Marlboro Country Music Talent Roundup in eight tour cities where winners will open for the tour headliners. A national winner will receive \$30,000 and 40 hours of Nashville studio time with producer Barry Beckett.

The military-base leg of the tour will open Sept. 17 at the Great Lakes Naval Base in Chicago; the arena tour starts Oct. 20 at the Pittsburgh Civic Arena.

THOM DUFFY

New Kids Nab Top Album, Single Spots; Cher, Stones Get What They Want In '89

NEW KIDS ON THE BLOCK become the first teen group to sit at No. 1 on the Hot 100 and the Top Pop Albums chart simultaneously. The quintet achieves the feat as its "Hangin' Tough" single and album step up to No. 1 on their respective charts.

The New Kids album took 55 weeks to reach No. 1, making it the slowest-climbing No. 1 album since "Fleetwood Mac" rang the bell in its 58th week in September 1976. Three recent albums have taken nearly a year to hit No. 1: "Whitney Houston" and Guns N' Roses' "Appetite For Destruction" both took 50 weeks; Def Leppard's "Hysteria" took 49.

"Hangin' Tough" is New Kids' second No. 1 single in a row, following "I'll Be Loving You (Forever)," which did the trick in June. Only one other teen group—the Jackson Five—has had back-to-back chart-toppers. The J5 scored four straight No. 1 singles in 1970.

New Kids' success isn't the only bright spot for Columbia Records. The company has three of the top six singles on the Hot 100, with Warrant's "Heaven" jumping to No. 4 and Surface's "Shower Me With Your Love" stepping up to No. 6.

CHER and the Rolling Stones, both of whom landed No. 1 hits in the summer of 1965, are still going strong in the summer of '89.

Cher's "If I Could Turn Back Time" jumps to No. 9 on the Hot 100, more than 24 years after she and ex-husband Sonny Bono topped the chart with "I Got You Babe." Only one female vocalist in the rock era—Gladys Knight—has had a longer span of top 10 hits. And unlike Cher, Knight wasn't billed on either her first or last top 10 entry: the Pips' "Every Beat Of My Heart" in 1961 and Dionne & Friends' "That's What Friends Are For" in 1986.

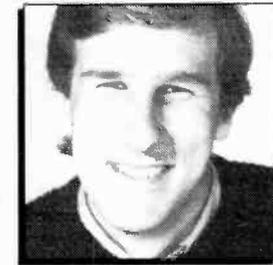
In addition, Cher lands her first top 20 album since 1971 as "Heart Of Stone" jumps to No. 20 on the pop albums chart.

The Stones, meanwhile, land their 40th top 40 hit as "Mixed Emotions," the first single from the upcoming "Steel Wheels" album, jumps to No. 36 in its second week on the Hot 100. The Stones also have the week's highest-debuting album, as "Singles Collection—The London Years" bows at No. 108 on the pop albums chart. The four-record, three-CD set features the group's first 20 top 40 hits, including such classics as "Satisfaction," "Jumpin' Jack Flash," and "Honky Tonk Women."

FAST FACTS: Janet Jackson's "Miss You Much" rock-

ets to No. 29 in its second week on the Hot 100, becoming her fastest-breaking single to date. Only two other 1989 singles—both by Madonna—have shot up the chart this quickly. "Like A Prayer" was No. 25 after two weeks and "Cherish" was No. 28.

Milli Vanilli's "Girl I'm Gonna Miss You" jumps to No. 7 on the Hot 100, becoming the third straight top 10 hit from the duo's double-platinum "Girl You Know It's True" album (which climbs to No. 4 on the pop albums chart).



by Paul Grein

Red-hot songwriter Diane Warren lands her sixth top 10 hit in less than two and a half years as Cher's "If I Could Turn Back Time" jumps to No. 9 on the Hot 100. The record, which Warren also co-produced with musician Guy Roche, follows hits for Starship, Heart, Belinda Carlisle, and Chicago (who scored with two

Warren songs). And Warren is likely to be back in the top 10 soon: Upcoming are singles by Milli Vanilli, Barbara Streisand, Bad English, and the Jets.

The B-52's are headed for the biggest hit of their career as "Love Shack" jumps to No. 65 in its second week on the Hot 100. The group's highest-charting hit to date was its first, "Rock Lobster," which peaked at No. 56 in 1980.

Teddy Riley and Babyface have been among the hottest producers in black music for the past several years. Now they're also among the hottest artists. Riley's latest hit with Guy, "My Fantasy," jumps to No. 1 on the Hot Black Singles chart, displacing Babyface's "It's No Crime."

Richard Marx's "Right Here Waiting" holds at No. 1 on the Hot Adult Contemporary chart for the sixth straight week, tying Simply Red's "If You Don't Know Me By Now" as the year's longest-running No. 1 AC hit.

Soul II Soul's "Back To Life" is No. 1 on the Hot Dance Music Club Play and 12-Inch Singles Sales charts. The group topped both charts in June with its gold single, "Keep On Movin'," which jumps three points to No. 11 on this week's Hot 100.

WE GET LETTERS: Reader Tom Lay notes that Connie Francis not only has had as many top 10 hits as Madonna—16—but amassed them in less time and at a younger age. (We correctly noted that only one female singer has tallied more top 10 hits—Aretha Franklin with 17—but neglected to add that Francis also had 16.) Lay points out that Francis took just four and a half years to rack up these hits, compared to five years for Madonna, and that Francis was 23 at the time of her last top 10 hit. Madonna was 24 at the time of her first.



RICHARD
MARX
REPEAT OFFENDER

SATISFIED #1
RIGHT HERE WAITING #1
(for three weeks)

THE STORY CONTINUES...



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Message Often Lost In Mega-Events

SMALL IS BEAUTIFUL IN CHARITY BENEFITS

BY CHARLES J. SANDERS
and STEVEN R. GORDON

If the music industry lasts a thousand years, to paraphrase Winston Churchill, commentators will likely still point to 1986 as its "finest hour." There were no profit records broken that year, and no new sales peaks reached. But 1986 was the year that the music industry, taking the lead of such altruistic musician-pioneers as Woody Guthrie, Pete Seeger, and Harry Chapin, rediscovered its social conscience on a grand scale.

Responding to the desperate need for famine relief in the developing world, such megaprojects as USA For Africa, Live Aid, and Band Aid were organized to collect money and raise public consciousness on the world hunger issue. Music industry members enthusiastically donated their energies to the cause, and the public responded with an outpouring of generosity. Millions of dollars were raised for the purchase and delivery of food to famine areas.

Unfortunately, inevitable complications made the 1986 projects less successful than many of the organizers had hoped. Political strife in certain developing nations sometimes prevented the supplies from being delivered. Gradually, both industry members and the public grew frustrated over the realization that such awesome problems as hunger, racism, and pollution are not easily solved. Phrases such as "charity burnout" began creeping into our vocabularies to explain a perceived slackening of interest in benefit projects.

As a result, some observers dismiss the great charitable undertakings of 1986 as well-intentioned failures. Fortunately, though, cynicism is not the prevailing legacy of 1986. It is, in fact, widely understood throughout the music industry that the failure of these projects to achieve all their ultimate goals does not negate the enormous successes they did produce: many lives were saved and many hungry people were fed.

That realization is the true legacy of 1986. Industry members relearned that they had the power, through fund raising and media access, to influence social change, at least in small, cumulative ways.

Today, the industry's noble crusade to save the world all at once has given way to a more focused approach of helping to improve the world a few pieces—and a few lives—at a time. Evidence of that evolution can be found in the growing number of successful, smaller-scale musical benefits now being held throughout the U.S. to further such causes as AIDS research, protection of the rain forests, child welfare, Special Olympics, the alleviation of hunger and homelessness, and the elimination of apartheid.

According to Bill Ayers, director and co-founder (along with the late Harry Chapin) of the anti-hunger organization World Hunger Year (WHY), the glamour and hype of media-event benefit concerts can delude the public and performing artists into believing such events are the best and only way to accomplish charita-

ble goals.

As a beneficiary of both large and small concerts, WHY has found that the dedication of a performer to one or two particular causes or organizations to which he or she pledges a close, long-term association is, in the long run, a more effective way to raise funds, communicate ideas, and affect individuals.

Jack Healy, executive director of Amnesty International, agrees with

New York—functions as a producer of local, cost-effective jazz concerts in New York, San Francisco, and Atlanta. The shows' proceeds go to local community groups struggling to create low-income housing, feed the homeless, and provide special services, such as medical care or counseling for homeless people.

Staging smaller events enables JFTH to disseminate information without the interferences that some-

million to fight hunger and homelessness in the U.S. Critics such as Bob Hayes, director of the National Coalition For The Homeless, have charged that, due to pressure from corporate sponsors, the project failed to focus on the Reagan administration's "slashing of federal aid for low-income housing" as a reason for the increase in U.S. homelessness.

Broadcasters can also dictate the focus of a televised megabenefit. Concern for ratings, as well as the general conservatism of the electronic media, can result in pressure on a benefit's producers to suppress a political or social message that TV executives feel is too controversial. Tony Hollingsworth, producer of the 1988 Nelson Mandela Birthday Tribute, asserts that nearly all commentary about the apartheid issue was excised from the U.S. broadcast of the event.

Certainly, not all corporate sponsors and television broadcasters seek to control the message of the charitable organization with which they become involved, and our point is not that megabenefits cannot be extremely successful or should no longer be undertaken. It is crucial, however, for today's benefit producers to consider all of the external realities in deciding the appropriate size and scope of a charitable event. The aims must be to minimize overhead and to secure the greatest financial benefit to the charity, while at the same time ensuring that the charity's message reaches the public. To accomplish these two goals, sometimes "less is more."

In sum, it is a myth that "charity burnout" has engulfed the music industry. The 1986 megaconcerts, ambitious and popular as they were, did not signify a "charity fad" that the industry tired of and abandoned. The strong and continuing tradition of charitable activism is an aspect of our industry about which we can all be proud, and which we all have a responsibility to maintain.



Steven R. Gordon (left) is an attorney with the performing rights society SE-SAC and a member of the board of directors of Jazz For The Homeless Inc. Charles J. Sanders is an attorney with the National Music Publishers' Assn. and is on the board of World Hunger Year Inc.



this view. Though Amnesty has benefited from successful, televised mega-events featuring many musical superstars, Healy maintains that the people reached on a more personal level through smaller events featuring one or two well-informed and passionate artists often provide more sustained support to the charities.

A good example of a music industry-related charity that has undergone a recent metamorphosis is Jazz For The Homeless Inc., a national group that between 1986 and 1988 concentrated on the production of large-scale benefit concerts featuring renowned jazz artists. In 1988, its directors realized JFTH could raise more money—and better invigorate community organizations working to alleviate homelessness—by taking a more "grass roots" approach.

Today, JFTH—which is sponsoring a benefit jazz concert Sept. 29 at the Brooklyn Conservatory of Music in

times plague megabenefits. "It's ironic that we used to believe the major advantage of producing large TV events would be to communicate information about homelessness to a greater audience," says JFTH president Troy Noonan. "When it came down to it, the broadcasters insisted that viewers just want to hear the music."

The danger of losing the charitable message when benefits become mega-events was a central focus of one panel last July at the New Music Seminar in New York. Aside from noting that producers should not allow the "celebrity extravaganza" aspects of a large benefit to overwhelm the charitable message, panelists spoke of the inherent risks of "suppression" that can flow from the need to raise a huge budget through corporate sponsorship.

One example is the "Hands Across America" project, which raised \$10



REVIVE THE VINYL SINGLE

I am distressed at the diminishing availability of vinyl singles. The record companies and stores are killing the format without providing an adequate substitute. CD singles, which were wildly overpriced, have disappeared. Cassette singles, like cassette albums, are a joke on the consumer who values sound quality. I have vinyl singles that are 20 years old and are still listenable. I doubt any cassette bought today will be around in 2009.

My only alternative is to buy the CD album to get the song I want, an option altogether impractical since I spend so much on CDs already.

I tend to buy about 20 singles per month. For years, I have not patronized stores with inadequate, nonexistent, or overpriced singles sections. These stores have lost out on my impulse purchases of albums, which have been considerable. I am now not

buying any product at all from record companies that do not give me the option of purchasing vinyl singles.

Mark Bloom
Milpitas, Calif.

ROCK'N'ROLL, YES; DRUGS, NO

With the 20th anniversary of Woodstock having just been widely recognized in the media, it is noteworthy to remember how much of a negative impact drug abuse has had on the lives of many of the performers at the festival.

Dead:

- Jimi Hendrix: Sept. 18, 1970, age 27, of a drug overdose.
- Janis Joplin: Oct. 4, 1970, age 27, of a drug overdose.
- The Who: Drummer Keith Moon, Sept. 7, 1978, age 32, of a drug overdose.
- Paul Butterfield: May 5, 1987, age 44, of a drug overdose.
- Canned Heat: Vocalist Bob "The Bear" Hite, April 1981, of a drug-related heart attack.
- The Grateful Dead: Keyboardist Ron "Pigpen" McKeman, 1973, of a liver ailment. (This death is perhaps

not drug related, though alcohol, considered a drug, is a leading cause of liver failure.)

Still Living:

- Sly & the Family Stone: Band leader Sylvester Stewart has been plagued by drug problems and related brushes with the law in recent years, and has not released a successful album since 1973.
- Crosby, Stills & Nash: David Crosby's well-publicized drug problems were detailed last year in an autobiography titled "Long Time Gone."

The facts speak for themselves. To really rock'n'roll, you can't do drugs.
Jay Black
Music Promoter
Blacklight Entertainments
Bedford, Ind.

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.

AC Stations Ring In New '90s Slogans

BY SEAN ROSS

NEW YORK AC stations that use the seemingly ubiquitous positioning statement "favorites of the '60s, '70s, and '80s," or some variant thereof, are faced with several options when the '90s arrive. They can:

- Adopt the broader, more cumbersome "60s, '70s, '80s, and '90s."

- Switch, as some already have, to "60s, '70s, and today," hoping that nobody misses the '80s.

- Sell "a better mix of the '70s, '80s, and '90s [or today]," thus dropping the '60s—a decade with a much-beleaved musical output—to emphasize the less-respected '70s.

- Find another positioning statement altogether—perhaps the equally common "favorites of yesterday and today."

PDs who have spent the last 3-5 years imaging their station around the three-decade slogan may be loath to abandon it. Many of them still regard it as one of the most effective liners available to a gold-based AC.

The three-decade liner "is the way the audience has expressed it to many stations and that's why we use

it," says Don Davis, VP/GM of WLTT Washington, D.C. Don Kelley, PD of WWMX Baltimore, echoes the sentiment: "Our slogan is so ingrained that everybody in the market can recite it, so we have to think long and hard about what we do."

Although the decades slogan dates back at least 5 years, it was WWMX's positioning as "the best mix of the '60s, '70s, and '80s" in 1986 that helped spread the line nationwide. "When the phraseology began here, there were 3 1/2 years left in the '80s, so nobody had to think about it for a while," says Kelley. Now, while he has "kicked around three or four possibilities," Kelley has not yet made a decision and does not seem very excited by any of his choices.

Russ Morley, EZ Communications' regional PD, has already chosen, however. EZ's WAIV Jacksonville, Fla., has already given up the three-decade slogan in favor of "60s, '70s, and today," a slogan that Morley's WMXC Charlotte, N.C., was already using. While Kelley says that option "leaves a lot of room for 'today' when 1980 is about to be 10 years ago," Morley says that for adults,

"today" still implies the '80s and encompasses everything."

WMXC and WAIV are also hedging their bets by imaging around "the best mix of great oldies and today's hits." Atlantic Ventures VP/programming Jim Herron is employing a similar strategy at his WROR Boston. While Herron uses the three-decade liner—and will probably adopt the "and today" option—he subordinates it to WROR's "the best mix" slogan, which he calls "very powerful because it describes variety in one word," and which WROR uses in conjunction with other selling propositions.

WLTT, meanwhile, dropped the decades liner about a year ago. "We try to avoid the issue by hanging our hat

on 'Today's Light Rock,' which we can still use when 'today' is 1990 and not 1989," says Davis.

Then there's the '70s/'80s/today option, already chosen by KESZ Phoenix PD Steve LeBeau. "We were using 'yesterday's hits and today's favorites' and I didn't feel that was strong enough to describe what was on the radio station. '70s, '80s, and today' makes a stronger statement." LeBeau adopted the slogan a month ago "because I wanted to hop on it before somebody else in the market did."

Because KESZ is a bright, '80s-based AC, the decision was relatively easy because changing the slogan did not mean changing the product. PDs
(Continued on page 20)



Listener Grabs The Butt. WPOW (Power 96) Miami PD Bill Tanner awards a rump roast to a listener in Power's "Bet Your Butt" contest. Callers were given the opportunity to either keep the rump roast or try to name five items in a given category within 20 seconds.

O'Connor Back To KIFM, But WNUA Safe? CHUM-AM To Oldies; Cahill to Atlanta

"IT'S A LIFESTYLE, FAMILY DECISION," says WNUA Chicago PD Bob O'Connor about his decision to return to adult alternative KIFM San Diego as VP/programming, replacing current PD Steve Huntington. While his move follows extensive speculation that Pyramid Broadcasting will drop WNUA's adult alternative format, O'Connor—who will stay in Chicago for a month to help find his replacement—says, "I would not be leaving now if I felt the format was in jeopardy. Pyramid has made a major financial commitment to this format."

O'Connor's return to KIFM coincides with the end of one of the few existing adult-alternative-format battles. KSWV has dropped the Satellite Music Network's The Wave format to become classic rock KSDO-FM (Classic 103) under consultant Larry Bruce. A full staff is being hired for the currently jockless station, including a new PD. Meanwhile, another Gannett AA outlet, KNUA Seattle, adds Alan Mason as a consultant.



by Sean Ross

DESPITE HEAVY RUMORS that legendary AM rocker CHUM Toronto would drop its current bright AC format to return to top 40, the station has gone oldies, modeling its format on Shamrock's U.S. oldies outlets. PD Ross Davies says his format will be "very narrowly defined" compared with the "classic hits" approach of competitor CKEY and will be more up-tempo than the gold-based AC CHUM was from 1985-1988. Bob Magee moves from p.m. to a.m. drive.

The format change of another legendary AM, WLS Chicago (Billboard, Aug. 5), came without any fanfare Aug. 23. The full-service-AC/oldies-to-N/T transition happened at the end of afternoon drive; WLS' last music radio jock was Jeff Powell, who was filling in that day for John "Records" Landecker, who is expected to show up on overnights shortly at WHTZ (Z100) New York. At sister KABC Los Angeles, OM Michael Fox has been promoted to operations director; he'll be responsible for replacing PD John Rook.

PROGRAMMING: Although contract details were still pending at press time, WBZZ (B94) Pittsburgh PD Bill Cahill had already announced his resignation to the staff of that top 40 station and will become PD at WQXI (94Q) Atlanta, replacing Craig Ashwood, who will stay on in some capacity.

At album WAAF Boston, promotions director Ron Valeri has been named OM and Nancy Grimes, previously with "Open House Party," has joined the station as acting PD. WAAF, which is now consulted by John Gorman, is more current-oriented and is still looking for a morning show. At sister WFTQ Worcester, Mass., ND Steve LeVeille has been upped to OM.

After a year as one of two area oldies stations emphasizing the pre-Beatles era, WFBR Baltimore has become a Business Radio Network affiliate. OM Bob Moek will stay on and is handling inquiries for the five full-timers and four part-timers displaced by the change. Call 301-823-1570. Also picking up BRN by mid-September will be KMEZ-AM Dallas, which currently simulcasts its easy listening FM.

WJQI Norfolk, Va., PD Bill Curtis is going across Tidewater to be PD at AC WWDE. That leaves WJQI without a PD or GM... WHTQ Orlando, Fla., PD Brian Krysz heads to similar duties at album WFLY Jacksonville, Fla. WHTQ's AM, WHOO, was expected to become one of the first outlets for SMN's Traditional Country format following its Sept. 1 launch, along with KEED Eugene, Ore.... WFLZ Tampa, Fla., OM/PD Gabe Hobbs adds OM duties for sister N/T outlet WFLA; Bob Shuman stays as PD.

Bob Chrysler, VP of programming for Downs Broadcasting's classic rock WAFX Norfolk, adds group duties as sister station WQIM Montgomery, Ala., drops urban for classic rock as WAFX (The Fox) under new PD Mike O'Connor from WRXR Augusta, Ga. Across town, top 40 WBAM-FM has already become Oldies 98. PD Fred Leemhuis stays, as does most of the airstaff.

Bob Perry, an associate of consultant Don Kelly, is currently phasing himself out of day-to-day PD duties at KPRR El Paso, Texas; morning team member Anna DeHaro is now training for that position... WIZF Cincinnati night jock Keith Landecker heads for PD duties at urban WJTT (Power 94) Chattanooga, Tenn., where he replaces Charles Sewell... Top 40 WQQQ (Q100) Allentown, Pa., is now dance-leaning WHXT (Hot 99.9) under consultant Alan Burns and PD Jim Schaffer. Across town, WNCX Cleveland production director Tom Daniels is now PD of AC WLEV.

After 21 years in top 40, KEYN-FM Wichita, Kan., segues to oldies but keeps its staff intact. KEYN will emphasize 1964-71 music while its AM, longtime oldies outlet KQAM, plays pre-Beatles material... Black radio veteran Bobby Earls is the new PD/MD of KYEA Monroe, La.; Joe Hughes remains on-air... KMTW Las Vegas switches from SMN's Heart & Soul format to its Z-Rock... Rick Williams is the new PD of album KCQR Santa Barbara, Calif.; he was formerly PD of rival KTYD... Gary Hamilton, former PD of SMN's Pure Gold and the Drake Chenault/Jones satellite formats, is launching an oldies consultancy; call 303-745-8286.

PEOPLE: Despite reports elsewhere, WWWE Cleveland PD Bob Tayek denies that controversial p.m. driv-
(Continued on page 14)

Canada Reviews Ratings Sampling A Problem There Too

BY KIRK LaPOINTE and SEAN ROSS

OTTAWA As its summer ratings roll off the press, Canada's Bureau of Broadcast Measurement—stung by recent radio industry criticism over a foul-up in the Calgary, Alberta spring ratings book (Billboard, July 1), is undertaking a major review of its sampling, survey content, and delivery system.

Long before BBM's Calgary problem, in which insufficient diaries were collected during the spring sweeps and another survey week was added, radio stations across Canada have been asking the nonprofit BBM to upgrade and modernize survey methods many consider outdated.

As is the case with Arbitron and some American broadcasters, ratings sample size has become a sore spot for many Canadians. So has the existence of quarterly measurement. But in a turn of events unlike any that could be expected in the U.S., broadcasters think they have a chance of persuading the ratings agency to increase diary (or "ballot") placement by going from four surveys per year to two or three.

"I'm in favor of going back to three surveys," says Gary Slaight, president of the extensive Standard Broadcasting chain. "I don't think you need a summer book. Everybody's away; you want to be able to give people summer holidays. The only reason there is a summer book is because agency people want it."

Don Shaffer, VP/GM of CFGM/CILQ Toronto, says, "We'll vie for less surveys but better ones." Shaffer serves on BBM's task force for data review. That committee is chaired by Peter Viner, president of Telemedia Communications' English-language stations, who says, "There

could well be two longer books—one in the spring and one in the fall."

Most Canadian broadcasters acknowledge that some concessions will have to be made somewhere if BBM is to keep a line on its charges—generally agreed to be about 40% of what American stations pay for Arbitron. "The cost of BBM just prohibits the amount of surveys that we want," says Shaffer. "The fee for BBM would skyrocket if this was an ideal world and we could do all the things we want to do."

Of those broadcasters contacted for this article, only consultant Pat Bohn dissents on the increased size v. more books issue. "Personally, I would hate to go back to three surveys. Any phenomenon I can see developing over four books I would prefer to three ratings periods, regardless of sample size."

BBM VP/radio Brian Parish acknowledges the call for fewer, more elaborate surveys, but emphasizes that the issue is "by no means decided" and that the new plan "may not happen." A questionnaire has recently been sent to broadcasters and advertising agencies on the sampling issue.

Parish calls this "a very pivotal year for BBM and the broadcast industry. We're looking at a lot of upgrading," he says. "In the next couple of years, I think you'll see an enormous number of changes."

Among other projected improvements:

- A review of the survey content, with a possible outcome that larger markets will find themselves with much more information to distill.

- Computer-disk delivery of findings within the next three to four months, with accompanying software "to allow stations to massage the numbers," Parish says.

(Continued on page 78)

PREJUDICE
NO!
IGNORANCE
NO!
BIGOTRY
NO!
ILLITERACY
NO!



Billboard Creates Top 40/Rock, Top 40/Dance Crossover Charts

NEW YORK Billboard is making major changes in the reporting station roster for its Hot 100 Singles chart, as well as introducing a new chart to measure "rock 40" stations. The changes are made in response to the increasingly fragmented nature of top 40 radio.

Effective with this week's issue, the Top 40/Rock Crossover chart—measuring 19 stations that play a combination of top 40 and rock music—debuts alongside Billboard's existing Hot Crossover 30 chart on page 87. The latter chart has been renamed Top 40/Dance, and will have 24 reporting stations.

In another change, stations that report to the Top 40/Dance chart—which were previously measured separately from the Hot 100—are now part of the expanded Hot 100 panel of 253 stations, as are the Top 40/Rock reporters. Power Playlists for the largest stations reporting to these two crossover airplay panels will be printed each week alongside the charts.

The changes, which come 2 1/2 years after Billboard became the first major trade publication to recognize dance-oriented crossover radio as a separate entity, reflect the recent trend by a growing number of stations on both sides of top 40 toward distinct musical leanings—no longer fitting the format's onetime "all the hits, regardless of genre" formula.

The panel changes, based on the recently released Arbitron ratings, are part of Billboard's quarterly revision of its Hot 100 reporters. A complete list of Hot 100 reporters follows; stations also reporting to the Top 40/Dance chart are designated by (d); stations reporting to the Top 40/Rock chart are marked (r). New reporters—including stations that formerly reported only to the Crossover chart—are indicated with an asterisk (*).

More details on the chart revisions can be found in Michael Ellis' "Hot 100 Singles Spotlight" column on page 84.

Stations reporting to the Hot 100 chart continue to be divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area. Minimum come for a Billboard reporter has been raised from 40,000 to 50,000 weekly listeners.

Weighting is as follows: platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—50,000-99,999.

PLATINUM (9)

KIIS Los Angeles
KPWR (Power 106) Los Angeles (d)*
KQLZ (Pirate Radio) Los Angeles (r)
WBBM-FM (B96) Chicago
WEGX (Eagle 106) Philadelphia
WHTZ (2100) New York
WPLJ (Power 95) New York

WQHT (Hot 97) New York (d)*
WYZZ (295) Chicago

GOLD (19)

KEGL (Eagle 97) Dallas (r)
KKBQ (93Q) Houston
KMEL San Francisco (d)*
KRBE (Power 104) Houston
KXXX-FM (X100) San Francisco
WAPW (Power 99) Atlanta
WAVA Washington, D.C.
WBZZ (B94) Pittsburgh
WDFX (The Fox) Detroit (r)
WHYT Detroit
WIOQ (Q102) Philadelphia (d)*
WKQI (Q95) Detroit
WKQX (Q101) Chicago*
WL0L Minneapolis
WMMS Cleveland (r)
WRBQ (Q105) Tampa, Fla.
WRQX (Q107) Washington, D.C.
WXXS-FM (Kiss 108) Boston
WZOU Boston

SILVER (51)

KBEQ Kansas City, Mo.
KCPX (Power 99) Salt Lake City
KDWB-FM Minneapolis
KGGI (99.1) Riverside, Calif. (d)*
KHYI (Y95) Dallas
KISN Salt Lake City
KJMZ (100.3 Jamz) Dallas (d)*
KJYO (KJ103) Oklahoma City
KLLQ (Q106) San Diego (d)
KKRZ (Z100) Portland, Ore.
KNRJ (Energy 96.5) Houston (d)*
KOY-FM (Y95) Phoenix
KPLZ Seattle
KQKS (KS104) Denver
KRXY (Y108) Denver
KSFM Sacramento, Calif. (d)
KUBE Seattle
KWSS San Jose, Calif.
KXYQ (Q105) Portland, Ore. (r)
KZZP Phoenix
WAPE (Power 95) Jacksonville, Fla.
WBJW (BJ105) Orlando, Fla.
WBLL Long Island, N.Y.
WBSB (B104) Baltimore
WCKZ Charlotte, N.C. (d)*
WDJX Louisville, Ky.
WEZB (B97) New Orleans
WGTZ (Z93) Dayton, Ohio
WHYI (Y100) Miami
WIOG Saginaw, Mich. (r)
WKBQ St. Louis
WKCI (KC101) New Haven, Conn.
WKDD Akron, Ohio
WKRQ (Q102) Cincinnati
WKSE Buffalo, N.Y.
WKSS Hartford, Conn.
WKTI Milwaukee
WMEE Ft. Wayne, Ind.
WMJQ (Magic 102) Buffalo, N.Y.
WNCI Columbus, Ohio
WNVZ (Z104) Norfolk, Va.
WOKI (I100) Knoxville, Tenn.
WPHR (Power 108) Cleveland
WPOW (Power 96) Miami (d)
WPRO-FM Providence, R.I.
WPXY Rochester, N.Y.
WSTW Wilmington, Del.
WTIC-FM Hartford, Conn.
WXLK (K92) Roanoke, Va.
WYHY (Y107) Nashville
WZPL Indianapolis

BRONZE (116)

KATD San Jose, Calif.
KAYI (KAY107) Tulsa, Okla.
KBFM (B104) McAllen, Texas
KBOS (B95) Fresno, Calif. (d)*
KBTS (B93) Austin, Texas
KCAQ (Q105) Oxnard, Calif.
KDON Monterey, Calif.
KEZB (B94) El Paso, Texas
KEZY Anaheim, Calif.
KHFI (K98) Austin, Texas
KHOP (FM104) Modesto, Calif.
KHQT San Jose, Calif. (d)*
KIKI-FM (I94) Honolulu (d)
KITY San Antonio, Texas (d)
KKFR (Power 92) Phoenix (d)
KKRD Wichita, Kan.
KKXX Bakersfield, Calif. (d)*
KKYK Little Rock, Ark.
KLUC Las Vegas, Nev.
KMPZ (Z98) Memphis
KMYZ Tulsa, Okla.
KPRR El Paso, Texas (d)*
KQKQ Omaha, Neb.
KQMQ Honolulu
KRNQ Des Moines, Iowa
KROY Sacramento, Calif.
KRQQ Tucson, Ariz.
KRZR Fresno, Calif. (r)
KSAQ San Antonio, Texas
KSMB Lafayette, La.
KTFM San Antonio, Texas (d)
KTUX Shreveport, La.
KWES Odessa, Texas
KWOD Sacramento, Calif.
KWT0-FM (99 Hit FM) Springfield, Mo.
KWTX-FM Waco, Texas
KXXR Kansas City, Mo. (r)
KYNO-FM (Hot 96) Fresno, Calif.
KZBS (Z99) Oklahoma City
KZOU-FM Little Rock, Ark.
KZZU Spokane, Wash.
WAAL Binghamton, N.Y.

WXIL Parkersburg, W.Va.
WYCR (98YCR) York, Pa.
WZAT (Z102) Savannah, Ga.
WZEE (Z104) Madison, Wis.
WZOK Rockford, Ill.
WZYP Huntsville, Ala.
WZZU (U93.9) Raleigh, N.C.

SECONDARY (58)

KATM Colorado Springs, Colo. (r)*
KBIU Lake Charles, La.
KDMZ Des Moines, Iowa (r)*
KFMW Waterloo, Iowa (r)
KFRX Lincoln, Neb.
KFXD-FM (KF95) Boise, Idaho
KGLI (KG95) Sioux City, Iowa
KHTY Santa Barbara, Calif. (r)
KIKX Colorado Springs, Colo.
KIOC (K106) Beaumont, Texas
KIOK (OK95) Tri Cities, Wash. (r)
KISR Fort Smith, Ark.
KIVA Albuquerque, N.M.
KJJC Corpus Christi, Texas
KKMG Colorado Springs, Colo. (d)*
KKSS Albuquerque, N.M. (d)
KNMQ Waterloo, Iowa
KNOE Monroe, La.
KQCR Cedar Rapids, Iowa
KTRS Casper, Wyo.
KWNZ Reno, Nev.*
KYRK Las Vegas
KZHT (Hot 94.9) Salt Lake City (d)*
KZZB (B95) Beaumont, Texas
WAZY-FM Lafayette, Ind.
WCKK (K104) Erie, Pa. (r)
WCIL-FM Carbondale, Ill.
WCIR Beckley, W.Va.
WDAY-FM (Y94) Fargo, N.D.
WDJQ Canton, Ohio
WGLU Johnstown, Pa.
WGOR Lansing, Mich.
WHMP Springfield, Mass.
WIGY Bath/Portland, Maine
WJDQ (Q101) Meridian, Miss.
WJET Erie, Pa.
WKHI Ocean City, Md.
WMGZ Youngstown, Ohio
WNFI (1100) Daytona Beach, Fla.
WNYZ Utica, N.Y.
WPFM Panama City, Fla.
WPFY Terre Haute, Ind.
WQEN (Q104) Gadsden, Ala.
WQID (93QID) Biloxi, Miss.
WRCK Utica, N.Y.
WRQK Canton, Ohio (r)*
WSRZ Sarasota, Fla.
WSSX Charleston, S.C.
WTTX Duluth, Minn.*
WTHZ Tallahassee, Fla.
WTLQ (Q102) Wilkes-Barre, Pa.
WVBS (B100) Wilmington, N.C.
WVKT Albany, N.Y. (r)*
WVWZ (G98) Portland, Maine
WXXX (95XXX) Burlington, Vt.
WYYS (Yes 97) Columbia, S.C.
WZKX Biloxi, Miss.

VOX JOX

(Continued from page 12)

er Gary Dee has been fired yet as a result of a complaint filed with the FCC. Dee, he says, "is on paid vacation while we sort out the complaint" and may stay at 3WE.

Meanwhile, according to a Boston Globe story, Rosemary Lappin and Chris Ingram have resigned as managing editor and assistant ME of N/T WEEI Boston. Their actions stem from charges that owner/conservative activist Michael Valerio gave WEEI's tape of congressman Barney Frank's announcement of his involvement with a male prostitute to the Republican Party—a violation of most newsroom policies.

After much speculation, former KCPW Kansas City MD Dena Yasner is now officially MD at KOY-FM Phoenix . . . Psychologist/talk host Toni Grant has retired after 14 years in radio. She was most recently heard on N/T KFI Los Angeles. Barbara De Angelis will fill Grant's mid-day time-slot there. Also at KFI, news producer Bill Lewis has been upped to APD, and Tom Leykis producer Alan Eisenon becomes executive producer.

Former WAVA Washington, D.C., newsman David Haynes joins Gary Bryan & Linda Energy in mornings at top 40 WPLJ (Power 95) New York. In other Fun City changes, Al Rosenberg—part of Don Imus' team at WFAN—is joining Bob Fitzsimmons on adult standards WNEW-AM; they replace Ted Brown, who will continue to host specials and make appearances for the station.

At AC KSTZ St. Louis, PD Mike Sullivan is hiring a staff for what had been a predominantly jockless

AC . . . Former KCAL OM Dana Jang is the new MD of KSJO San Jose, Calif., replacing Tim Jeffries, who will stay for afternoons . . . Morning man Marty Cohen is out at album KFOG San Francisco.

Hurricane Wayne joins WOVV West Palm Beach, Fla., from nights at KCPW Kansas City, Mo. . . . George Moore, previously in mid-days on urban KACE Los Angeles, joins rival KJLH for overnights; across town Julio Flores joins KLSX for weekends . . . Colleen Jackson joins AC KWNR Las Vegas from crosstown classic rocker KKLZ, replacing Ron Riley . . . Album KICT Wichita, Kan., midday host/production director David Stone joins KPOI Honolulu in the same capacity.

"SEQUELS ARE NOT my thing, but if the public demands it, you've got to give it to them, especially if you are new in town, and want to make some friends," says KISW Seattle morning man Bob Rivers. Last year Rivers stayed on the air at WIYY Baltimore 258 1/2 hours in an effort to help the Orioles win a game. Last week Rivers did the same for his new home team, the Mariners, but didn't have to make quite as much of a sacrifice. Rivers was on the air from 5:30 a.m. Monday until 8:30 p.m. Tuesday, when the Mariners beat the Milwaukee Brewers 5-3. During the marathon, Rivers interviewed new Mariners owner/Emmis president Jeff Smulyan.

Assistance in preparing this column was provided by Craig Rosen, David Wyckoff, and Bill Holland.

newsline..

GEORGE HART is named GM of WNRJ Pittsburgh, replacing Bob Hank. Hart has been OD of KQZY Dallas for the last two years. KQZY PM driver Bob Nelson is acting PD.

BRENDA ADRIANCE has been named VP/GM of KOAI Dallas, replacing Gaila Silhan. She was GSM at co-owned KKBQ Houston.

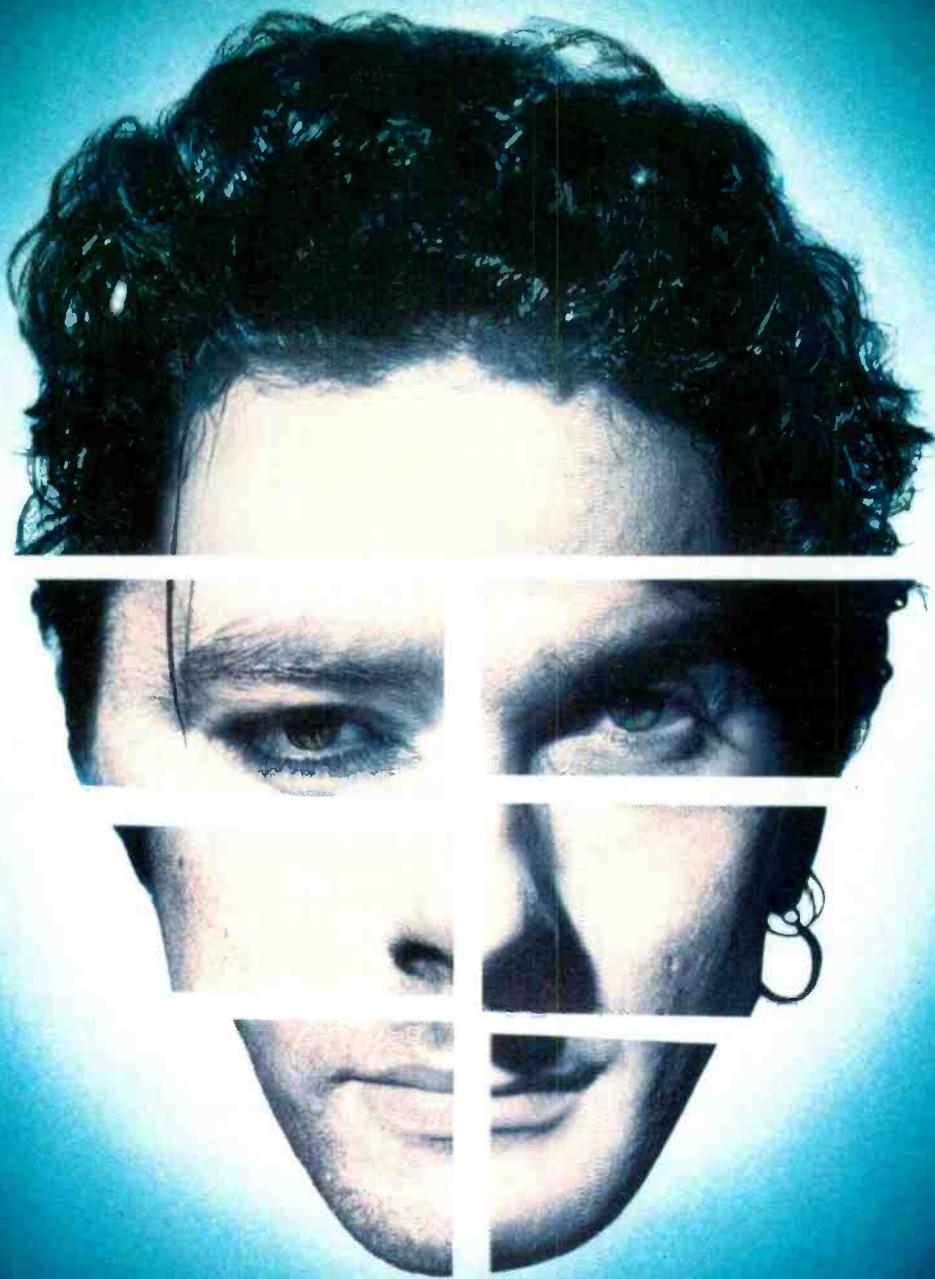
NANCY VAETH, GM of WFMS Indianapolis, transfers to co-owned KKZR/KRBE Houston, replacing Sandy Gamblin. Succeeding her will be Monte Maupin, currently GSM of sister station WAPW Atlanta.

ROGER MATNEY is the new GM of WKSI Greensboro, N.C., replacing Sanders Hickey, who will join Arbitron in Atlanta as an account executive. Matney was previously at WSOC-AM-FM Charlotte, N.C.

THE FCC has named Roy Stewart chief of its mass media bureau; he comes over from the bureau's video services division. Also, former Reagan cabinet and Bush transition team member Robert Pettet has been named new FCC general counsel. Also new at the FCC: Linda Townsend Solheim, director of legislative affairs, and Cheryl A. Tritt, telecommunications adviser to new chairman Alfred Sikes.

BUSINESS RADIO NETWORK has promoted ND Eric Burch to the newly created position of VP of broadcast operations.

OTHER APPOINTMENTS: Laurence Norjean is named senior VP/sales & marketing at the Radio Advertising Bureau. He was previously a senior VP with Videobox Networks Inc.; Evelyn Mendez is upped to VP/finance for the Radio Division of Capital Cities/ABC. She had been director of finance for three years.



M **A** X

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MMA International



Manager: C.M. Murphy
Personal Rep: Martha Troup

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Networks Going To Saturday Night House Parties

LOS ANGELES Sunday morning has long been a battleground for syndicated radio countdowns with such top personalities as Casey Kasem, Rick Dees, and Shadoe Stevens all fighting for affiliates. Now a similar war is developing at both top 40 and country stations with live "House Party"-type programs for Saturday nights—all relying heavily on listener call-in participation.

Emerald Entertainment Network's "Saturday Night House Party," hosted by **WSIX-FM** Nashville morning man **Gerry House** (Billboard, April 1), debuted Sept. 2 on more than 100 stations. The 3-hour bartered program, broadcast live via satellite from 7-10 p.m. (CST), is the latest Saturday night party program to follow the path of **SuperRadio's "Open House Party."** That company's Canadian wing last month launched "Country Party" coast-to-coast in Canada (Billboard, Aug. 5). It is expected to be available domestically by January.

Westwood One Radio Networks will bring rock 40 to the Saturday night party format in October when "Pirate Radio USA," five hours of live Pirate programming, is offered live via satellite from 7 p.m.-midnight. The show will originate from the **KQLZ** studios and be programmed by the Pirate crew—**PD Scott Shannon, OM Randy Kabrich,** and afternoon driver **Shadow Steele.**

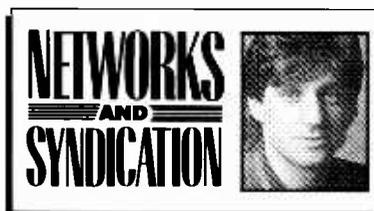
On the top 40 front, **Transtar Radio Networks** Special Programming Division will counter "Open House Party" with its Saturday night live party program, "Hangin' With Hollywood" (Billboard, June 3). Host **Hollywood Hamilton's KIIS** Los Angeles cohort **Rick Dees** has been doing the similar "Rick Dees On The Line" since March for **DIR Broadcasting**, although the party-flavored show isn't live, and can play on Saturday or Sunday nights, depending on the affiliate.

Why all the action? "There is a pretty good void out there for Saturday nights," says Emerald chairman **Dale Moore.** "Most stations are down to their part-timers, and there is a very active audience out there. Really the only thing missing is a show that will pull them in."

Originally, Moore says, the plan was to offer the show for Saturday mornings. "The thinking was that most stations have strong morning shows throughout the week, so why not go into Saturday without breaking stride." But after speaking with programmers around the country, Moore learned that more would favor the show in the night slot.

One selling point for party shows—as with other syndicated programs—is their ability to land guests that small- or medium-market stations don't have access to. That's a major selling point for "Saturday Night House Party," originating

from Nashville's **Emerald Sound Studios**, which has played host to such top country stars as **Reba McEntire, Hank Williams Jr.,** and **Waylon Jennings.**



by Craig Rosen

"We will be providing programming that stations can't get themselves," says Emerald president **Robert Porter.** "A lot of the major acts record here. They either live here or come through here. We'll have a guest lineup that will read like a who's who."

"Open House Party" host **John Garabedian** says the new crop of live Saturday night shows will help give his effort credibility. While the most immediate predecessors for Garabedian's program are the Saturday-night oldies programs, he traces it back to a show on **WORC** Worcester, Mass., in 1955 when Garabedian, then 17, was working there.

The '80s version of "House Party"

began in 1987 when **WXKS-FM** (Kiss 108) **PD Sunny Joe White** approached him about doing a weekend show. After a year of fine-tuning, the show went national via satellite. "Open House Party" is now heard in more than 50 markets domestically, and in 22 in Canada.

Garabedian was unaware that Emerald was also using the phrase "House Party" in the title of its new show, and says he may have trademark lawyers investigate. Emerald's Moore is not too concerned. "It's a different format, and that's Gerry's last name. That's why we called it 'Saturday Night House Party.' Gerry certainly had the name before they had that program."

24-HOUR PIRATE ON HOLD

While **WW1's** Saturday night "Pirate Radio USA" is preparing for its October launch, it appears the much ballyhooed 24-hour satellite Pirate format has been scrapped. Pirate's **Shannon** says the 24-hour format is not likely to happen. A network representative says that the plans are definitely on hold for now, but **WW1** isn't ruling out the 24-hour-satellite Pirate format for the future.

ABC ROLLS WITH STONES

ABC Radio Networks has been

awarded the exclusive broadcast rights to the **Rolling Stones' "Steel Wheels"** tour. **ABC's** Stones-related broadcasts will include a three-hour concert in December; a two-hour live interview program with listener call-in questions; an "Official Rolling Stones 25th Anniversary Radio Special"; and daily tour updates. The Stones package is the first major deal landed by **ABC's** new Tour Marketing and Merchandising Division, headed by director **Irene Minnett.**

BUGGIN' OUT

"Bug Radio," a one-hour show focusing on world music, produced and distributed by **Joseph-Fox Communications Inc.** and New York-based writer/musician/producer **Brian Cullman,** debuts more than 165 college, community, and **National Public Radio** stations Sept. 11.

Cullman and London-based radio personality/journalist **Susan Stewart** will host the 28 one-hour shows sponsored by **TDK Electronics Corp.** The programs, set to air from Sept. 11-Dec. 11, and from Jan. 22-April 23, are offered to stations free of charge.

"If commercial stations want to pick it up, that's great," says **JF Communications** president and the show's

(Continued on page 19)

Modern, Album Rock Panels Updated

NEW YORK Effective with this week's chart, **Billboard** has revised the radio reporter panel for its **Album Rock Tracks** and **Modern Rock Tracks** charts based on the recently released spring 1989 Arbitrons. The album rock panel now contains 87 stations, including two new reporters, indicated below by an asterisk. **Modern Rock Tracks** has 33 stations and four new reporting outlets.

The panels are revised quarterly after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Unlike other album radio trade charts, **Billboard's** **Album Rock Tracks** panel emphasizes major- and large-market reporters. Those stations are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum—weekly come of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999.

PLATINUM (3)

KLOS Los Angeles
WMMR Philadelphia
WNEW-FM New York

GOLD (11)

KLOL Houston
KQRS Minneapolis
KROQ Los Angeles
KSHE St. Louis
WBCN Boston
WDVE Pittsburgh
WKLS Atlanta
WLLZ Detroit
WLUP-FM Chicago
WRIF Detroit
WWDC-FM Washington, D.C.

SILVER (30)

KAZY Denver
KBCO Denver
KBPI Denver
KFOG San Francisco
KGB San Diego
KISW Seattle

KJJO Minneapolis
KOME San Jose, Calif.
KRQR San Francisco
KUPD Phoenix
KYYS Kansas City, Mo.
KZEW Dallas
WAAF Boston/Worcester, Mass.
WBAB-FM Long Island, N.Y.
WCCC Hartford, Conn.
WCMF Rochester, N.Y.
WDRE Long Island, N.Y.
WEBN Cincinnati
WFBQ Indianapolis
WGTR Miami
WHCN Hartford, Conn.
WHJY Providence, R.I.
WHTQ Orlando, Fla.*
WYYY Baltimore
WLWQ Columbus, Ohio
WLZR Milwaukee
WPYX Albany, N.Y.
WSHE Miami
WYNF Tampa, Fla.
XETRA-FM San Diego

BRONZE (43)

KATT Oklahoma City
KDKB Phoenix
KEZO Omaha, Neb.
KGGO Des Moines, Iowa
KGON Portland, Ore.
KINK Portland, Ore.
KISS San Antonio, Texas
KLAQ El Paso, Texas
KLBJ-FM Austin, Texas
KMOD Tulsa, Okla.
KRSP-FM Salt Lake City
KSJO San Jose, Calif.
KXXX Seattle
KZAP Sacramento, Calif.
WAPL Appleton, Wis.
WAQX Syracuse, N.Y.
WAQY Springfield, Mass.
WBLM Portland, Maine
WBRU Providence, R.I.
WCKW New Orleans
WDHA Morristown, N.J.
WDIZ Orlando, Fla.
WEGR Memphis
WFYV-FM Jacksonville, Fla.
WGR-FM Buffalo, N.Y.*
WHFS Washington, D.C.
WIBA-FM Madison, Wis.
WIMZ Knoxville, Tenn.
WIOT Toledo, Ohio
WKDF Nashville
WKRK Greensboro, N.C.
WLAV-FM Grand Rapids, Mich.
WNOR Norfolk, Va.
WONE-FM Akron, Ohio
WPLR New Haven, Conn.
WQFM Milwaukee
WQMF Louisville, Ky.
WRDU Raleigh, N.C.

WRFX Charlotte, N.C.
WRNO New Orleans
WRXL Richmond, Va.
WTUE Dayton, Ohio
WZZO Allentown, Pa.

Modern rock reporters fall into the gold, silver, and bronze categories with weights corresponding to those of the album rock reporters, as well as a fourth—secondary—category for stations with less than 100,000. Because of the nature of the format, **Modern Rock** is the only **Billboard** chart to feature noncommercial stations, which are indicated by an "n" below.

GOLD (2)

KROQ Los Angeles
WBCN Boston

SILVER (4)

KBCO Denver
KITS San Francisco
WDRE Long Island, N.Y.
XETRA-FM San Diego

BRONZE (4)

KDGE Dallas*
WBRU Providence, R.I.
WPNX Boston
WHFS Washington, D.C.

SECONDARY (23)

KJQN Salt Lake City
KTAO Taos, N.M.
KTCL Denver
KUKQ Phoenix
KUNV Las Vegas (n)
KUSF San Francisco (n)
WAPS Akron, Ohio (n)*
WCDB Albany, N.Y. (n)
WDCR Hanover, N.H.
WDET Detroit (n)
WDST Woodstock, N.Y.
WFIT Melbourne, Fla. (n)
WHTG Monmouth/Ocean, N.J.
WXKL Concord, N.H.
WMDK Peterborough, N.H.
WOFM Norfolk, Va.*
WPRB Princeton, N.J. (n)
WRAS Atlanta (n)
WRVU Nashville (n)
WTUL New Orleans (n)
WVVU Morgantown, W.Va. (n)
WXCI Danbury, Conn. (n)
WXVX Pittsburgh*

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **My Sharona**, The Knack, CAPITOL
2. **Good Times**, Chic, CAPITOL
3. **After The Love Has Gone**, Earth, Wind & Fire, ARC
4. **Don't Bring Me Down**, Electric Light Orchestra, JET
5. **The Devil Went Down To Georgia**, Charlie Daniels Band, EPIC
6. **Lead Me On**, Maxine Nightingale, WINDSONG
7. **Sad Eyes**, Robert John, EMI
8. **Main Event/Fight**, Barbra Streisand, COLUMBIA
9. **I'll Never Love This Way Again**, Dionne Warwick, ARISTA
10. **Lonesome Loser**, Little River Band, Capitol

TOP SINGLES—20 Years Ago

1. **Honky Tonk Women**, Rolling Stones, LONDON
2. **A Boy Named Sue**, Johnny Cash, COLUMBIA
3. **Sugar, Sugar**, Archies, CALENDAR
4. **Green River**, Creedence Clearwater Revival, FANTASY
5. **Get Together**, Youngbloods, RCA
6. **Put A Little Love In Your Heart**, Jackie DeShannon, IMPERIAL
7. **Lay Lady Lay**, Bob Dylan, COLUMBIA
8. **Easy To Be Hard**, Three Dog Night, DUNHILL
9. **Sweet Caroline**, Neil Diamond, UNI
10. **I'll Never Fall In Love Again**, Tom Jones, PARROT

TOP ALBUMS—10 Years Ago

1. **Get The Knack**, The Knack, CAPITOL
2. **Breakfast In America**, Supertramp, A&M
3. **Candy-O**, Cars, ELEKTRA
4. **I Am**, Earth Wind & Fire, ARC
5. **Million Mile Reflections**, Charlie Daniels Band, EPIC
6. **Discovery**, Electric Light Orchestra, JET
7. **Risque**, Chic, ATLANTIC
8. **Rust Never Sleeps**, Neil Young, WARNER BROS.
9. **Midnight Magic**, Commodores, MOTOWN
10. **In Through The Out Door**, Led Zeppelin, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **At San Quentin**, Johnny Cash, COLUMBIA
2. **Blind Faith**, ATLANTIC
3. **Blood, Sweat & Tears**, COLUMBIA
4. **Best Of Cream**, ATCO
5. **Hair**, Original Cast, RCA
6. **Smash Hits**, Jimi Hendrix Experience, REPRISE
7. **Soft Parade**, Doors, ELEKTRA
8. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
9. **The Best Of The Bee Gees**, ATCO
10. **Romeo & Juliet**, Soundtrack, CAPITOL

COUNTRY SINGLES—10 Years Ago

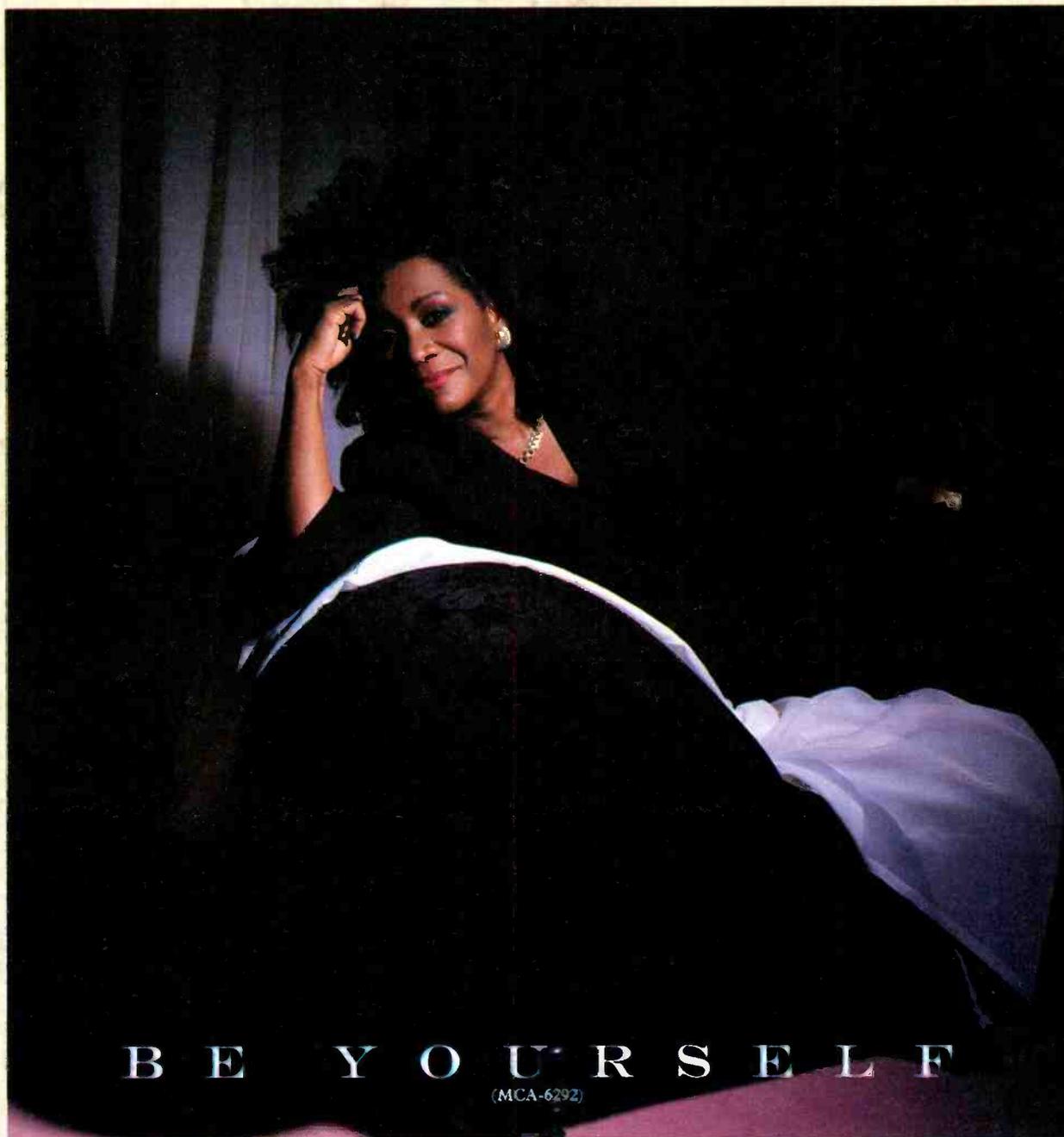
1. **I May Never Get To Heaven**, Conway Twitty, COLUMBIA
2. **You're My Jamaica**, Charley Pride, RCA
3. **Till I Can Make It On My Own**, Kenny Rogers & Dottie West, UNITED ARTISTS
4. **Just Good Ol' Boys**, Moe Bandy & Joe Stampley, COLUMBIA
5. **Heartbreak Hotel**, Willie Nelson & Leon Russell, COLUMBIA
6. **It Must Be Love**, Don Williams, MCA
7. **Your Kisses Will**, Crystal Gayle, UNITED ARTISTS
8. **Fools**, Jim Ed Brown & Helen Cornelius, RCA
9. **My Silver Lining**, Mickey Gilley, EPIC
10. **Only Love Can Break A Heart**, Kenny Dale, CAPITOL

SOUL SINGLES—10 Years Ago

1. **Don't Stop Til You Get Enough**, Michael Jackson, EPIC
2. **Good Times**, Chic, ATLANTIC
3. **Found A Cure**, Ashford & Simpson, WARNER BROS.
4. **I Just Want To Be**, Cameo, CHOCOLATE CITY
5. **After The Love Has Gone**, Earth, Wind & Fire With The Emotions, ARC
6. **Firecracker**, Mass Production, COTILLION
7. **Turn Off The Lights**, Teddy Pendergrass, P.I.R.
8. **Bad Girls**, Donna Summer, CASABLANCA
9. **Why Leave Us Alone**, Five Special, ELEKTRA
10. **Make My Dreams A Reality/I Do Love You**, G.Q., ARISTA

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B E Y O U R S E L F

(MCA-6292)

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THE ELECTRIFYING VOICE OF A TRUE MUSIC SUPERSTAR
PLATINUM ARTIST PATTI LABELLE IS BACK AND SHINING
WITH HER NEW HIT SINGLE

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(MCA-53358)

PRODUCED BY:
Stewart Levine for Olivera Prod. Ltd.

MANAGEMENT:
Gallin Morey Associates/Barry Josephson, Kayla Pressman and Paz Inc. — Armstead Edwards

MCA RECORDS

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THE NEW BEAT ON THE STREET

MOTOWN



BROWN MARK

"BANG BANG" (MOT-1980/MOT-4655) WITH THE FUNKY CREATIVE JUICES OF NONE OTHER THAN PRINCE ON THIS DEADLY HIT SINGLE AND VIDEO, BROWN MARK'S NEW ALBUM **GOOD FEELING** (MOT-6277) IS COMING OUT WITH A BANG.

ALBUM RELEASE: SEPTEMBER 19, 1989
 PRODUCED BY: LEVI SEACHER, JR.
 MANAGEMENT: BYR MANAGEMENT INC.



THE GOOD GIRLS

SUGAR AND SPICE AND EVERYTHING NICE... THE SWEET DEBUT FEATURING THE FIRST SMASH SINGLE **"YOUR SWEETNESS"** (MOT-1975/MOT-4651) FROM THE DEBUT LP, **ALL FOR YOUR LOVE** (MOT-6278)

ALBUM RELEASE: OCTOBER 17, 1989
 PRODUCED BY: JOHN "L.A. JAY" BARNES III AND KYLE
 MANAGEMENT: JONATHAN CLARK

Leon Sylvers III

VETERAN PRODUCER/SONGWRITER/PERFORMER LEON SYLVERS IS MAKING IT COUNT ON HIS DEBUT SELF-TITLED SOLO LP (MOT-6271) FEATURING THE SERIOUSLY FUNNY FIRST HIT **"MAKE IT COUNT"** (MCT-1971/MOT-4646)

ALBUM RELEASE: OCTOBER 17, 1989
 PRODUCED BY: LEON SYLVERS
 MANAGEMENT: BOB CULLEN
 SYLVER LYNNING PRODUCTIONS, INC.



stacy lattisaw

THE MATURING SONGSTRESS IS BACK AS STORYTELLER... **"WHAT YOU NEED"** (MCT-1978/MOT-4653) THE TITLE TRACK HIT OFF STACY'S NEW LP (MCT-6280)

ALBUM RELEASE: OCTOBER 3, 1989
 PRODUCED BY: GORDON WILLIAMS FOR TO THE LEFT PRODUCTIONS
 MANAGEMENT: TUSH PRODUCTIONS, INC.



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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	1	1	10	RIGHT HERE WAITING EMI 50219	RICHARD MARX 6 weeks at No. 1
2	3	3	11	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
3	2	2	10	DON'T WANNA LOSE YOU Epic 34-68959/E.P.A.	GLORIA ESTEFAN
4	5	4	12	SOUL PROVIDER Columbia 38-68909	MICHAEL BOLTON
5	6	6	6	ONE Warner Bros. 7-22899	BEE GEES
6	4	5	10	SACRED EMOTION Capitol 44379	DONNY OSMOND
7	7	8	7	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
8	8	19	5	SHOWER ME WITH YOUR LOVE Columbia 38-68746	SURFACE
9	11	20	4	STILL CRUISIN' Capitol 44445	THE BEACH BOYS
10	14	32	3	CHERISH Sire 7-22883/WARNER BROS.	MADONNA
11	9	10	13	ON THE BEACH Geffen 7-22938	CHRIS REA
12	10	7	17	IF YOU DON'T KNOW ME BY NOW Elektra 7-69297	SIMPLY RED
13	18	26	7	IF YOU ASKED ME TO MCA 53358	PATTI LABELLE
14	20	27	5	EVERYTHING BUT MY PRIDE Virgin 7-99184	CUTTING CREW
15	12	9	18	THIS TIME I KNOW IT'S FOR REAL Atlantic 7-88899	DONNA SUMMER
16	19	22	6	AND THE NIGHT STOOD STILL Arista 1-9797	DION
17	25	48	3	ANGEL EYES Arista 1-9808	THE JEFF HEALEY BAND
18	24	—	2	HEALING HANDS MCA 53692	ELTON JOHN
19	13	14	10	NO MORE RHYME Atlantic 7-88885	DEBBIE GIBSON
20	29	45	4	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
21	15	12	14	TROUBLE ME Elektra 7-69298	10,000 MANIACS
22	17	16	12	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
23	23	23	15	INTO THE NIGHT Polydor 889 368-7/POLYGRAM	BENNY MARDONES
24	34	43	4	TAKE ANOTHER ROAD MCA 53675	JIMMY BUFFETT
				★★★ POWER PICK ★★★	
25	38	50	3	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
26	21	15	17	MY ONE TEMPTATION Island 7-99252/ATLANTIC	MICA PARIS
27	33	37	6	(SOMETHING INSIDE) SO STRONG Reprise 7-22853	KENNY ROGERS
28	16	11	12	SPELL Mika 889 328-7/POLYGRAM	DEON ESTUS
29	26	24	19	I'LL BE LOVING YOU (FOREVER) Columbia 38-68671	NEW KIDS ON THE BLOCK
30	27	30	23	MISS YOU LIKE CRAZY EMI 50185	NATALIE COLE
31	28	35	4	BABY CAN I HOLD YOU Columbia LP CUT	NEIL DIAMOND
32	43	—	21	TALK IT OVER RCA 8802	GRAYSON HUGH
33	22	13	13	DARLIN' Wing 871 936-7/POLYGRAM	VANESSA WILLIAMS
34	50	—	2	ANYTHING CAN HAPPEN Elektra 7-69284	JACKSON BROWNE
35	39	34	14	EXPRESS YOURSELF Sire 7-22948/WARNER BROS.	MADONNA
				★★★ HOT SHOT DEBUT ★★★	
36	NEW	1	1	HAVE I TOLD YOU LATELY Mercury LP CUT/POLYGRAM	VAN MORRISON
37	42	38	23	EVERLASTING LOVE Elektra 7-69308	HOWARD JONES
38	46	49	3	TWO STRONG HEARTS RCA 8915	JOHN FARNHAM
39	36	28	20	CRY Polydor 871 110-7/POLYGRAM	WATERFRONT
40	32	29	8	SOMETHING REAL Elektra 7-69290	PHOEBE SNOW
41	NEW	1	1	THE ONE THAT GOT AWAY Arista 1-9883	BARRY MANILOW
42	40	25	11	DANCING WITH THE LION Columbia 38-68928	ANDREAS VOLLENWEIDER
43	45	46	16	WE CAN LAST FOREVER Reprise 7-22985	CHICAGO
44	37	36	19	WHERE ARE YOU NOW? WtG 31-68625	JIMMY HARNEN WITH SYNCH
45	NEW	1	1	IT'S NOT ENOUGH RCA 9032	STARSHIP
46	35	21	17	WAITING GAME Fontana 874 190-7/POLYGRAM	SWING OUT SISTER
47	NEW	1	1	NATURE OF LOVE Polydor 871 414-7/POLYGRAM	WATERFRONT
48	44	39	30	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
49	30	17	12	HOW'M I GONNA SLEEP Capitol 44339	TIM FINN
50	31	18	9	LICENCE TO KILL MCA 53657	GLADYS KNIGHT

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

RADIO

NETWORKS AND SYNDICATIONS

(Continued from page 16)

executive producer, John Fox. "But we are targeting college radio and NPR stations. The show really has an edge to it. It is not quite accessible enough for mainstream stations."

Fox says the show, which is recorded on TDK cassettes, features "everything from Yugoslavian punk rock to Iranian house music," as well as interviews.

"Bug Radio" will also feature a promotion offering listeners a chance to win a trip around the world for two. Says Fox: "It is pretty great for a mondo corporation like TDK to support something so cool like this."

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.

Sept. 7-10, Motley Crue, Metalshop, MJI Broadcasting, one hour.
Sept. 7-10, Kool Moe Dee, Star Beat, MJI Broadcasting, one hour.

Sept. 8-9, John Cougar Mellencamp, On The Radio, On The Radio Broadcasting, one hour.

Sept. 8-10, Michael DesBarres/Little Anthony/Stevie Nicks, Cruisin' America with Cousin Bruce, CBS RadioRadio, three hours.

Sept. 8-10, Michael Pare/Love & Rockets/Gretchen Carlson, Party America, Cutler Productions, two hours.

Sept. 8-10, The Bon Jovi Story, The Weekly Special, Unistar Networks, 90 minutes.

Sept. 9-10, Troy Johnson/After 7/Kool & the Gang, RadioScope, Lee Bailey Communications, one hour.

Sept. 10, Paul McCartney, Powercuts, Global Satellite Network, two hours.

Sept. 10, Don Henley, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 11, Jefferson Airplane, Rockline, Global Satellite Network, 90 minutes.

Sept. 11-17, Allman Brothers/Todd Rundgren/The Doors, Classic Cuts, MJI Broadcasting, one hour.

Sept. 11-17, Starship, Rock Today, MJI Broadcasting, one hour.

Sept. 11-17, Ricky Skaggs, Country Today, MJI Broadcasting, one hour.

Sept. 11-17, The Gattin Brothers, Westwood One Presents, Westwood One Radio Networks, one hour.

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I CORRECT THE 131 MCA, just send us \$29.95 for the classic Cheap Thrills from L.A. Air Force on three Cheap Discs... \$9.99 each! Services 604 & 704. Phil Moore! The singing I did on the CD Edition! Trust us! It's NEW STUFF on the CD Edition! Call Bubbles: (303) 247-8082

GET YOUR MESSAGE TO KEY RADIO STATION PERSONNEL. PLACE YOUR AD TODAY. CALL 1 (800) 223-7524 ASK FOR JEFF SERRETTE IN NY STATE 1 (212) 536-5174

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Put on our Put-ons! 40-Plus Comedy Commercials — Order Phase One Now!
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The Music Director!
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PIONEER PRESENTS

Hot Picks in Tokyo

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

Week of August 20, 1989

- 1. Sandance Prince
- 2. Right Here Waiting Richard Marx
- 3. Don't Wanna Lose You Gloria Estefan
- 4. Dreamed For Success Roxette
- 5. I Like It Ono
- 6. Toy Soldiers Bobby Brown
- 7. Friends Marisa
- 8. Hanger Tough Judy Watry with Eric B. & Rakim
- 9. I Can't Let Myself Go New Kids On The Block
- 10. Archa Madness & Mike Tyson
- 11. Secret Rendezvous Wayne White
- 12. I'm No One Babyface
- 13. How You Like That
- 14. If You Don't Know Me By Now Simply Red
- 15. The End Of The Innocence Don Henley
- 16. Love You Like Crazy Natalie Cole
- 17. I Can't Let Myself Go L.L. Cool J
- 18. Love You Like Crazy Natalie Cole
- 19. Show Me With Your Love Surface
- 20. Stay Baby Henry Lee Summer
- 21. I'm That Type Of Guy L.L. Cool J
- 22. Sweet Talk Debra Poka
- 23. End Heard Para Abdul
- 24. Good Thing Ice Young Camels
- 25. This One Paul McCartney
- 26. How Do You Give Your Love To Michael Moore
- 27. Why Should I Care U2
- 28. The Secret Summer Of Love George Clinton
- 29. Keep On Movin' Seal II Seal
- 30. Issues On The Radio Neneh Cherry

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	—	2	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES 2 weeks at No. 1
2	3	—	2	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	6	6	6	SOMETHING TO HOLD ON TO Elektra LP CUT	TREVOR RABIN
4	2	1	19	FREE FALLIN' MCA LP CUT	TOM PETTY
5	5	2	10	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
6	4	3	11	HEAVEN COLUMBIA 38-68985	WARRANT
7	15	21	3	CALL IT LOVE RCA 9038	POCO
8	14	19	5	WHEN THE NIGHT COMES Capitol LP CUT	JOE COCKER
9	7	7	6	CHEER DOWN WARNER BROS. SOUNDTRACK LP CUT	GEORGE HARRISON
10	10	16	6	IT'S NOT ENOUGH RCA 9032	STARSHIP
11	20	—	2	DR. FEELGOOD Elektra 7-69271	MOTLEY CRUE
12	9	10	8	CHASING YOU INTO THE LIGHT Elektra LP CUT	JACKSON BROWNE
13	21	—	2	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
14	19	18	7	LOVE CRIES Chrysalis 23366	STAGE DOLLS
15	8	4	14	LET THE DAY BEGIN MCA 53658	THE CALL
16	17	17	5	JUST WANNA HOLD Atlantic 7-88954	MICK JONES
17	18	15	8	JELLY ROLL Geffen 7-22885	BLUE MURDER
18	11	12	13	18 AND LIFE Atlantic 7-88883	SKID ROW
19	23	24	5	POISON Epic 34-68958/E.P.A.	ALICE COOPER
★ ★ ★ FLASHMAKER ★ ★ ★					
20	NEW ▶	1	1	KISSING WILLIE Chrysalis LP CUT	JETHRO TULL
21	NEW ▶	1	1	ROCK AND A HARD PLACE Columbia LP CUT	ROLLING STONES
22	NEW ▶	1	1	SOLD ME DOWN THE RIVER I.R.S. LP CUT/MCA	THE ALARM
23	25	36	3	HEALING HANDS MCA 53692	ELTON JOHN
24	13	8	13	CROSSFIRE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
25	27	29	4	TIED UP Capitol LP CUT	BILLY SQUIER
26	33	—	2	EDIE (CIAO BABY) Sire LP CUT/REPRISE	THE CULT
27	30	33	4	LET'S SHAKE IT UP Chrysalis LP CUT	TEN YEARS AFTER
28	24	26	5	ORDER OF ... Arista LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
★ ★ ★ POWER TRACK ★ ★ ★					
29	43	—	2	PLANES Epic LP CUT/E.P.A.	JEFFERSON AIRPLANE
30	NEW ▶	1	1	SAD SAD SAD Columbia LP CUT	ROLLING STONES
31	32	25	11	WALKIN' SHOES A&M 1425	TORA TORA
32	29	27	7	I DON'T WANT A LOVER Mercury 872 350-7/POLYGRAM	TEXAS
33	NEW ▶	1	1	NO SOUVENIRS Island LP CUT/ATLANTIC	MELISSA ETHERIDGE
34	34	43	3	THE REVOLUTION SONG Polydor LP CUT/POLYGRAM	WORLD TRADE
35	16	5	12	FORGET ME NOT Epic 34-68946/E.P.A.	BAD ENGLISH
36	36	40	4	LOVE SONG Elektra 7-69280	THE CURE
37	22	11	11	LONG WAY TO GO Modern LP CUT/ATLANTIC	STEVIE NICKS
38	12	13	8	NOTHIN' YOU CAN DO ABOUT IT EMI LP CUT	RICHARD MARX
39	45	—	2	PAINTING BY NUMBERS Columbia LP CUT	JAMES MCMURTRY
40	42	38	4	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
41	38	32	19	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
42	35	34	7	HARD SUN A&M 1431	INDIO
43	NEW ▶	1	1	SLEEPING MY DAY AWAY WARNER BROS. LP CUT	D.A.D.
44	NEW ▶	1	1	I'M A BELIEVER A&M LP CUT	GIANT
45	46	46	7	SOUTH OF THE BORDER Capitol LP CUT	THE DOOBIE BROTHERS
46	NEW ▶	1	1	WAIT FOR YOU WTG LP CUT	BONHAM
47	31	20	15	NEED A LITTLE TASTE OF LOVE Capitol 44441	THE DOOBIE BROTHERS
48	NEW ▶	1	1	THE ANGEL SONG Capitol LP CUT	GREAT WHITE
49	49	—	2	NEW THING ATCO LP CUT	ENUFF Z'NUFF
50	40	31	12	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY

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

NEW '90s SLOGANS

(Continued from page 12)

who depend more on '60s gold have a harder choice. WWMX's Kelley jokes that some stations may decide to offer listeners "the best mix of the '60s, '80s, and '90s, because the '70s test so poorly."

Indeed, as the '60s are now remembered for "Hey Jude," "Where Did Our Love Go," and "California Girls" (and not for, say, "The Ballad Of The Green Berets"), the '70s are often stereotyped as the decade of "Seasons In The Sun" and "Kung-Fu Fighting," songs that rarely test among listeners' light rock faves. How PDs decide the image issue may depend on their perception of the decade's value.

"While the '70s brought us some disgusting music ... it also provided us with some very solid standards that have stood the test of time," says Herron. "The James Taylors, Jim Croces, and Carly Simons are still the backbone of many AC stations."

Kelley's problem with the '70s is that "only two kinds of songs from that decade wear well at all. They're either the soft AC hits that we've all heard a zillion times—"Your Song," "You've Got A Friend," etc.—and there aren't that many—or classic rock songs. Neither one is right for a bright AC."

Morley agrees that "all the '70s songs that test well tend to soften our playlist too much." But he also says, "The '70s test a whole lot better in every market I've seen than the '60s. We've had a hard time assembling a good '60s category because of the low test scores on those titles. In most markets, the oldies station has already done a good job of frying those songs for anybody else. They still test well, but burn makes them almost unusable."

Keymarket Communications VP/programming Frank Bell thinks the alleged superiority of '60s music to its '70s counterpart exists primarily with "PDs whose hearts and minds lie in the '60s. I don't necessarily see that from a listener standpoint. Every generation has its own music."

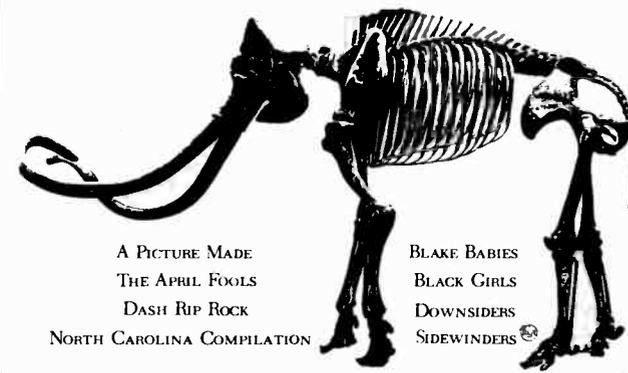
Herron, who expresses similar sentiments, echoes the many album and classic rock PDs who forecast "a time in the next few years when the emphasis will have to switch out of the '60s" as new listeners grow into AC's 25-54 demographic.

But WWMX's Kelley says, "The '60s are holding up better than you think. Every time you turn around, there's another Beach Boys commercial jingle or a '60s song on 'The Wonder Years' or 'China Beach.' Two years ago, I thought it was a fad. Now I don't see it going away."

Doug McGuire, another EZ Communications regional PD, says, "In the late '70s and early '80s, it was '60s music that added life to AC stations. For some background ACs, it's a way to add some life to the station while keeping the 35-plus demos happy."

One option that no PD espoused was that of going from the three-decade liner to a four-decade version and offering the best mix of easy favorites from the '60s, '70s, '80s, and '90s. "Even 'the best mix of the '60s, '70s, and '80s' is an awfully sibilant phrase," says Kelley. "You can spit a lot of saliva saying that."

MUSIC LIKE THERE'S NO TOMORROW



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FOR WEEK ENDING SEPTEMBER 9, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	8	COME ANYTIME RCA LP CUT	HOODOO GURUS 3 weeks at No. 1
2	3	2	11	LOVE SONG Elektra 7-69280	THE CURE
3	4	8	4	BETWEEN SOMETHING AND NOTHING Sire LP CUT/REPRISE	THE OCEAN BLUE
4	6	—	2	LOVE SHACK Reprise 7-22817	THE B-52'S
5	2	4	6	LOOK WHO'S DANCING Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
6	5	5	12	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
7	17	—	2	JAMES BROWN Columbia LP CUT	BIG AUDIO DYNAMITE
8	8	7	8	DON'T CRASH THE CAR TONIGHT Chameleon LP CUT	MARY'S DANISH
9	28	—	2	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
10	15	27	3	SHE BANGS THE DRUM Silvertone LP CUT/RCA	THE STONE ROSES
11	9	12	4	SHAKIN' THE TREE Virgin LP CUT	YOUSOU N'DOUR
12	19	—	2	SOWING THE SEEDS OF LOVE Fontana 874-810-7/POLYGRAM	TEARS FOR FEARS
13	11	—	2	WAY OF THE WORLD Atlantic 7-88844	MAX Q
14	22	14	4	ACCIDENTALLY 4TH STREET Sire LP CUT/WARNER BROS.	FIGURES ON A BEACH
15	20	26	7	EAT FOR TWO Elektra LP CUT	10,000 MANIACS
16	10	13	10	HARD SUN A&M 1431	INDIO
17	7	6	12	LET THE DAY BEGIN MCA 53658	THE CALL
18	14	10	5	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
19	12	23	3	SMOKE RINGS Chrysalis LP CUT	WINTER HOURS
20	13	11	6	I DON'T WANT A LOVER Mercury 872-350-7/POLYGRAM	TEXAS
21	16	16	7	FUTURE 40'S (STRING OF PEARLS) Virgin LP CUT	SYD STRAW
22	21	25	4	COMPULSION Sire EP CUT/WARNER BROS.	MARTIN L. GORE
23	NEW ▶	1	1	HAPPY Virgin LP CUT	PUBLIC IMAGE LTD.
24	23	22	4	ACHIN' TO BE Sire LP CUT/REPRISE	THE REPLACEMENTS
25	18	18	3	HEY LADIES Capitol 44402	BEASTIE BOYS
26	24	19	5	LOVE CRUSHING Capitol LP CUT	FETCHIN BONES
27	26	15	5	GRAVITATE TO ME Epic LP CUT/E.P.A.	THE THE
28	30	—	2	STAND UP Sire 7-22852/WARNER BROS.	UNDERWORLD
29	NEW ▶	1	1	ONE LITTLE GIRL Columbia LP CUT	TOAD THE WET SPROCKET
30	27	9	10	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV

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

"Hasta la vista, Baby"

— *Tone Lōc*

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

1	Paula Abdul, Cold Hearted
2	New Kids On The Block, Hangin' Tough
3	Surface, Shower Me With Your Love
4	Gloria Estefan, Don't Wanna Lose You
5	Skid Row, 18 And Life
6	Richard Marx, Right Here Waiting
7	Milli Vanilli, Girl I'm Gonna Miss You
8	Soul II Soul, Keep On Movin'
9	Bobby Brown, On Our Own (From Marika, Toy Soldiers)
10	Warrant, Heaven
11	Dino, I Like It
12	Madonna, Cherish
13	Cher, If I Could Turn Back Time
14	Sweet Sensation, Hooked On You
15	Janet Jackson, Miss You Much
16	Rolling Stones, Mixed Emotions
17	Rolling Stones, Mixed Emotions
18	Soul II Soul, Keep On Movin'
19	Aerosmith, Love In An Elevator

Z95
Chicago
P.D.: Brian Kelly

1	Richard Marx, Right Here Waiting
2	New Kids On The Block, Hangin' Tough
3	Paula Abdul, Cold Hearted
4	Skid Row, 18 And Life
5	Bobby Brown, On Our Own (From Marika, Toy Soldiers)
6	Warrant, Heaven
7	Madonna, Cherish
8	Gloria Estefan, Don't Wanna Lose You
9	Cher, If I Could Turn Back Time
10	Donny Osmond, Sacred Emotion
11	Janet Jackson, Miss You Much
12	Rolling Stones, Mixed Emotions
13	Rolling Stones, Mixed Emotions
14	Soul II Soul, Keep On Movin'
15	Aerosmith, Love In An Elevator
16	Prince, Partyman
17	Janet Jackson, Miss You Much
18	Janet Jackson, Miss You Much
19	Janet Jackson, Miss You Much
20	Janet Jackson, Miss You Much
21	Janet Jackson, Miss You Much
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much

B94
Pittsburgh
P.D.: Bill Cahill

1	The Jeff Healey Band, Angel Eyes
2	New Kids On The Block, Hangin' Tough
3	Skid Row, 18 And Life
4	Gloria Estefan, Don't Wanna Lose You
5	Cher, If I Could Turn Back Time
6	Warrant, Heaven
7	Surface, Shower Me With Your Love
8	Paula Abdul, Cold Hearted
9	Neneh Cherry, Kisses On The Wind
10	Janet Jackson, Miss You Much
11	Karyn White, Secret Rendezvous
12	Oon Henley, The End Of The Innocence
13	Soul II Soul, Keep On Movin'
14	Milli Vanilli, Girl I'm Gonna Miss You
15	Madonna, Cherish
16	Prince, Partyman
17	Winger, Headed For A Heartbreak
18	Moving Pictures, What About Me
19	Janet Jackson, Miss You Much
20	Janet Jackson, Miss You Much
21	Janet Jackson, Miss You Much
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much

POWER 99 FM
Atlanta
P.D.: Rick Stacy

1	New Kids On The Block, Hangin' Tough
2	The Jeff Healey Band, Angel Eyes
3	Paula Abdul, Cold Hearted
4	Warrant, Heaven
5	Madonna, Cherish
6	Milli Vanilli, Girl I'm Gonna Miss You
7	Gloria Estefan, Don't Wanna Lose You
8	Great White, Once Bitten Twice Shy
9	Bobby Brown, On Our Own (From Marika, Toy Soldiers)
10	Don Henley, The End Of The Innocence
11	Cyndi Lauper, I Drove All Night
12	Soul II Soul, Keep On Movin'
13	Rod Stewart, Crazy About Her
14	Bob Dylan, Don't Stop Believin'
15	Prince, Partyman
16	Richard Marx, Right Here Waiting
17	Neneh Cherry, Kisses On The Wind
18	10,000 Maniacs, Trouble Me
19	The Cure, Love Song
20	Rolling Stones, Mixed Emotions
21	Young M.C., Bust A Move
22	Michael Bolton, Soul Provider
23	Janet Jackson, Miss You Much
24	Starship, It's Not Enough
25	Skid Row, 18 And Life
26	Janet Jackson, Miss You Much
27	Janet Jackson, Miss You Much
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much

WJOL 99.7
Minneapolis
P.D.: Gregg Swedberg

1	Great White, Once Bitten Twice Shy
2	Warrant, Heaven
3	New Kids On The Block, Hangin' Tough
4	Gloria Estefan, Don't Wanna Lose You
5	Cher, If I Could Turn Back Time
6	Surface, Shower Me With Your Love
7	Paula Abdul, Cold Hearted
8	Janet Jackson, Miss You Much
9	Neneh Cherry, Kisses On The Wind
10	Madonna, Cherish
11	Milli Vanilli, Girl I'm Gonna Miss You
12	Prince, Partyman
13	Karyn White, Secret Rendezvous
14	Richard Marx, Right Here Waiting
15	Roxette, Listen To Your Heart
16	Katrina And The Waves, That's The Way
17	The Jeff Healey Band, Angel Eyes
18	Paul Shaffer, When The Radio Is On
19	Starship, It's Not Enough
20	Janet Jackson, Miss You Much
21	Babyface, It's No Crime
22	Prince, Partyman
23	Expose, When I Looked At Him
24	Stage Dolls, Love Cries
25	Donny Osmond, Sacred Emotion
26	Janet Jackson, Miss You Much
27	Bobby Brown, Rock Wit'cha
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much

X100
San Francisco
P.D.: Bill Richards

1	Surface, Shower Me With Your Love
2	New Kids On The Block, Hangin' Tough
3	Milli Vanilli, Girl I'm Gonna Miss You
4	Paula Abdul, Cold Hearted
5	Young M.C., Bust A Move
6	Aerosmith, Love In An Elevator
7	Gloria Estefan, Don't Wanna Lose You
8	Whistle, Right Next To Me
9	Warrant, Heaven
10	Jody Watley With Eric B. & Rakim, Fri
11	New Kids On The Block, Didn't I Blow
12	Madonna, Cherish
13	Soul II Soul, Keep On Movin'
14	Neneh Cherry, Kisses On The Wind
15	New Kids On The Block, Cover Girl
16	Skid Row, 18 And Life
17	Bobby Brown, Rock Wit'cha
18	Janet Jackson, Miss You Much
19	Babyface, It's No Crime
20	The Cure, Love Song
21	Moving Pictures, What About Me
22	Cher, If I Could Turn Back Time
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much
26	Janet Jackson, Miss You Much
27	Janet Jackson, Miss You Much
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much

95.5 WPLJ
New York
P.D.: Gary Bryan

1	New Kids On The Block, Hangin' Tough
2	Richard Marx, Right Here Waiting
3	Paula Abdul, Cold Hearted
4	Gloria Estefan, Don't Wanna Lose You
5	Stevie B, In My Eyes
6	Warrant, Heaven
7	Sweet Sensation, Hooked On You
8	Debbie Gibson, No More Rhyme
9	Surface, Shower Me With Your Love
10	Madonna, Cherish
11	Janet Jackson, Miss You Much
12	Janet Jackson, Miss You Much
13	Janet Jackson, Miss You Much
14	Janet Jackson, Miss You Much
15	Janet Jackson, Miss You Much
16	Janet Jackson, Miss You Much
17	Janet Jackson, Miss You Much
18	Janet Jackson, Miss You Much
19	Janet Jackson, Miss You Much
20	Janet Jackson, Miss You Much
21	Janet Jackson, Miss You Much
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much

KIIS FM 102.7
Los Angeles
P.D.: Steve Rivers

1	Paula Abdul, Cold Hearted
2	New Kids On The Block, Hangin' Tough
3	Milli Vanilli, Girl I'm Gonna Miss You
4	Gloria Estefan, Don't Wanna Lose You
5	Richard Marx, Right Here Waiting
6	Surface, Shower Me With Your Love
7	Seduction, (You're My One And Only) T
8	Madonna, Cherish
9	Janet Jackson, Miss You Much
10	Janet Jackson, Miss You Much
11	Janet Jackson, Miss You Much
12	Janet Jackson, Miss You Much
13	Janet Jackson, Miss You Much
14	Janet Jackson, Miss You Much
15	Janet Jackson, Miss You Much
16	Janet Jackson, Miss You Much
17	Janet Jackson, Miss You Much
18	Janet Jackson, Miss You Much
19	Janet Jackson, Miss You Much
20	Janet Jackson, Miss You Much

Q103
Tampa
P.D.: Mason Dixon

1	Gloria Estefan, Don't Wanna Lose You
2	New Kids On The Block, Hangin' Tough
3	The Jeff Healey Band, Angel Eyes
4	Karyn White, Secret Rendezvous
5	Surface, Shower Me With Your Love
6	Cher, If I Could Turn Back Time
7	Paula Abdul, Cold Hearted
8	Warrant, Heaven
9	Milli Vanilli, Girl I'm Gonna Miss You
10	Starship, It's Not Enough
11	Don Henley, The End Of The Innocence
12	Donny Osmond, Sacred Emotion
13	Janet Jackson, Miss You Much
14	Madonna, Cherish
15	Richard Marx, Right Here Waiting
16	Elton John, Healing Hands
17	Babyface, It's No Crime
18	Expose, When I Looked At Him
19	Soul II Soul, Keep On Movin'
20	Rolling Stones, Mixed Emotions
21	Tears For Fears, Sowing The Seeds Of
22	Jody Watley With Eric B. & Rakim, Fri
23	Prince, Partyman
24	Janet Jackson, Miss You Much
25	Roxette, Listen To Your Heart
26	Janet Jackson, Miss You Much
27	Janet Jackson, Miss You Much
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much

Q-101
Chicago
P.D.: Bill Gamble

1	Richard Marx, Right Here Waiting
2	Cher, If I Could Turn Back Time
3	Gloria Estefan, Don't Wanna Lose You
4	Paula Abdul, Cold Hearted
5	Don Henley, The End Of The Innocence
6	Madonna, Cherish
7	Love And Rockets, So Alive
8	Donny Osmond, Sacred Emotion
9	Madonna, Express Yourself
10	Milli Vanilli, Girl I'm Gonna Miss You
11	Janet Jackson, Miss You Much
12	Janet Jackson, Miss You Much
13	Janet Jackson, Miss You Much
14	Janet Jackson, Miss You Much
15	Janet Jackson, Miss You Much
16	Janet Jackson, Miss You Much
17	Janet Jackson, Miss You Much
18	Janet Jackson, Miss You Much
19	Janet Jackson, Miss You Much
20	Janet Jackson, Miss You Much
21	Janet Jackson, Miss You Much
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much

92 PRO FM
Providence
P.D.: None

1	Paula Abdul, Cold Hearted
2	Gloria Estefan, Don't Wanna Lose You
3	Warrant, Heaven
4	Stevie B, In My Eyes
5	New Kids On The Block, Hangin' Tough
6	Cher, If I Could Turn Back Time
7	Surface, Shower Me With Your Love
8	Karyn White, Secret Rendezvous
9	Madonna, Cherish
10	Don Henley, The End Of The Innocence
11	Soul II Soul, Keep On Movin'
12	Donny Osmond, Sacred Emotion
13	Skid Row, 18 And Life
14	Great White, Once Bitten Twice Shy
15	Jody Watley With Eric B. & Rakim, Fri
16	Information Society, Lay All Your Lov
17	Gloria Estefan, Don't Wanna Lose You
18	Great White, Once Bitten Twice Shy
19	Karyn White, Secret Rendezvous
20	Madonna, Cherish
21	Dino, I Like It
22	Sandra, Everlasting Love
23	Oon Henley, The End Of The Innocence
24	Surface, Shower Me With Your Love
25	Skid Row, 18 And Life
26	Seduction, (You're My One And Only) T
27	Jody Watley With Eric B. & Rakim, Fri
28	Warrant, Heaven
29	Janet Jackson, Miss You Much
30	Rolling Stones, Mixed Emotions
31	Young M.C., Bust A Move
32	Graysun, Right Here Waiting
33	Aerosmith, Love In An Elevator
34	Seduction, (You're My One And Only) T
35	Babyface, It's No Crime
36	Prince, Partyman
37	Tina Turner, The Best
38	Elton John, Healing Hands

EAGLE 106
Philadelphia
P.D.: Charlie Quinn

1	Paula Abdul, Cold Hearted
2	Richard Marx, Right Here Waiting
3	Bobby Brown, On Our Own (From Soul II Soul, Keep On Movin')
4	Gloria Estefan, Don't Wanna Lose You
5	Surface, Shower Me With Your Love
6	Warrant, Heaven
7	Skid Row, 18 And Life
8	Cher, If I Could Turn Back Time
9	Madonna, Cherish
10	Milli Vanilli, Girl I'm Gonna Miss You
11	Seduction, (You're My One And Only) T
12	The Jeff Healey Band, Angel Eyes
13	Neneh Cherry, Kisses On The Wind
14	Prince, Partyman
15	Karyn White, Secret Rendezvous
16	Katrina And The Waves, That's The Way
17	Janet Jackson, Miss You Much
18	Don Henley, The End Of The Innocence
19	Rolling Stones, Mixed Emotions
20	Jody Watley With Eric B. & Rakim, Fri
21	Great White, Once Bitten Twice Shy
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much
26	Janet Jackson, Miss You Much
27	Janet Jackson, Miss You Much
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much
31	Janet Jackson, Miss You Much

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

1	New Kids On The Block, Hangin' Tough
2	Gloria Estefan, Don't Wanna Lose You
3	Soul II Soul, Keep On Movin'
4	Cher, If I Could Turn Back Time
5	Milli Vanilli, Girl I'm Gonna Miss You
6	Surface, Shower Me With Your Love
7	Neneh Cherry, Kisses On The Wind
8	Rick Astley, Ain't Too Proud To Beg
9	Madonna, Cherish
10	Donna Summer, Love's About to Change
11	Grayson Hugh, Talk It Over
12	The Jeff Healey Band, Angel Eyes
13	Michael Bolton, Soul Provider
14	Janet Jackson, Miss You Much
15	Expose, When I Looked At Him
16	Janet Jackson, Miss You Much
17	Janet Jackson, Miss You Much
18	Katrina And The Waves, That's The Way
19	Seduction, (You're My One And Only) T
20	Starship, It's Not Enough
21	Ziggy Marley, Look Who's Dancing
22	Tom Petty, Runnin' Down A Dream
23	Neneh Cherry, Kisses On The Wind
24	The B-52's, Love Shack
25	Babyface, It's No Crime
26	Vesta, Congratulations
27	The Cure, Love Song
28	Paul McCartney, This One
29	Adrian Belew, Oh Daddy
30	Elton John, Healing Hands
31	Rolling Stones, Mixed Emotions
32	Young M.C., Bust A Move
33	The Graces, Lay Down Your Arms
34	Prince, Partyman
35	Texas, I Don't Want A Lover
36	Roxette, Listen To Your Heart
37	Patti LaBelle, If You Asked Me
38	The Cover Girls, My Heart Skips A Beat
39	Sharon Bryant, Let Go
40	Janet Jackson, Miss You Much
41	Paul Shaffer, When The Radio Is On
42	Janet Jackson, Miss You Much
43	Janet Jackson, Miss You Much
44	Janet Jackson, Miss You Much
45	Janet Jackson, Miss You Much
46	Janet Jackson, Miss You Much
47	Janet Jackson, Miss You Much
48	Janet Jackson, Miss You Much
49	Janet Jackson, Miss You Much
50	Janet Jackson, Miss You Much

WALIA
Arlington
P.D.: Matt Farber

1	Richard Marx, Right Here Waiting
2	Paula Abdul, Cold Hearted
3	Bobby Brown, On Our Own (From Soul II Soul, Keep On Movin')
4	Gloria Estefan, Don't Wanna Lose You
5	New Kids On The Block, Hangin' Tough
6	Cher, If I Could Turn Back Time
7	Warrant, Heaven
8	Milli Vanilli, Girl I'm Gonna Miss You
9	Henry Lee Summer, Hey Baby
10	Soul II Soul, Keep On Movin'
11	Don Henley, The End Of The Innocence
12	Michael Bolton, Soul Provider
13	Madonna, Cherish
14	Michael Morales, What I Like About You
15	Roxette, Listen To Your Heart
16	John Cougar Mellencamp, The Power Brown Band
17	Janet Jackson, Miss You Much
18	Babyface, It's No Crime
19	Tears For Fears, Sowing The Seeds Of
20	Starship, It's Not Enough
21	Janet Jackson, Miss You Much
22	Janet Jackson, Miss You Much
23	Janet Jackson, Miss You Much
24	Janet Jackson, Miss You Much
25	Janet Jackson, Miss You Much
26	Janet Jackson, Miss You Much
27	Janet Jackson, Miss You Much
28	Janet Jackson, Miss You Much
29	Janet Jackson, Miss You Much
30	Janet Jackson, Miss You Much

POWER 96
Detroit
P.D.: Rick Gillette

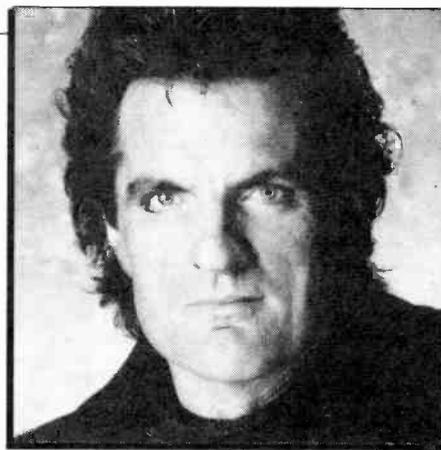
1	Paula Abdul, Cold Hearted
2	New Kids On The Block, Hangin' Tough
3	Skid Row, 18 And Life
4	Warrant, Heaven
5	Milli Vanilli, Girl I'm Gonna Miss You
6	Richard Marx, Right Here Waiting
7	Madonna, Cherish
8	Soul II Soul, Keep On Movin'
9	Gloria Estefan, Don't Wanna Lose You
10	Surface, Shower Me With Your Love
11	Young M.C., Bust A Move
12	Cher, If I Could Turn Back Time
13	Bobby Brown, On Our Own (From Soul II Soul, Keep On Movin')
14	Dino, I Like It
15	Neneh Cherry, Kisses On The Wind
16	The B-52's, Love Shack
17	Janet Jackson, Miss You Much
18	The Cure, Love Song
19	Aerosmith, Love In An Elevator
20	Babyface, It's No Crime
21	The J's, You Better Dance
22	Prince, Partyman
23	Bobby Brown, Rock Wit'cha
24	Eddie Murphy, Put Your Mouth On Me
25	Seduction, (You're My One And Only) T
26	Kon Kan, Puss N' Boots/These Boots (A)
27	Motley Crue, Dr. Feelgood
28	Expose, When I Looked At Him
29	New Kids On The Block, Cover Girl
30	Janet Jackson, Miss You Much
31	Tears For Fears, Sowing The Seeds Of
32	Elton John, Healing Hands
33	Janet Jackson, Miss You Much
34	Rolling Stones, Mixed Emotions

93Q
Houston
P.D.: Randy Brown

1	Richard Marx, Right Here Waiting
2	Milli Vanilli, Girl I'm Gonna Miss You
3	The Cure, Love Song
4	Erasure, Stop!
5	Information Society, Lay All Your Lov
6	Gloria Estefan, Don't Wanna Lose You
7	Great White, Once Bitten Twice Shy
8	Karyn White, Secret Rendezvous
9	Madonna, Cherish

Billboards PD of the week

Scott Shannon
KQLZ Los Angeles



"MY PERSONAL PHILOSOPHY is don't worry about something that you can't effect. When they sign on, they sign on. They're good broadcasters, and they will build a radio station that effects the contemporary listenership in that Los Angeles market, no doubt about it. The extent of the effect on our station is yet to be seen. We'll deal with it when it happens."

KQLZ (Pirate Radio) Los Angeles PD/morning man Scott Shannon is talking about Evergreen Media's KFAC and its impending format change. Not all of Shannon's rival programmers share his philosophy. When Shannon announced he was leaving WHTZ (Z100) New York for Westwood One's new Los Angeles station, his trademarks began showing up on other L.A. radio stations, most notably KPWR (Power 106) which renamed Jay Thomas' a.m. drive show the Power Morning Zoo.

"It was kind of tough," admits Shannon. "All through my career I had certain phrases I have utilized—Certain promotions and certain verbage I used on the air that I have grown very comfortable with and felt very close to. Suddenly everthing I was doing was taken and put on the air out here. It didn't mean my career was over.

'I only program so I can DJ'

Obviously any good programmer has to grow and evolve. It was an inconvenience, but it certainly wasn't devastating. Shannon's second "from worst to first" campaign began on March 17. Nearly six months later, KQLZ has gone from 13th, in its first Arbitrend, to third, in the first summer monthly. "With any luck," Shannon recently told a group of visiting European programmers, "by the end of the summer we will be one or two."

Pirate has had "a shotgun effect" on the market, Shannon says. "Any time you have a relatively new music mix come to town, and a marketing approach that isn't a direct attack, the damage isn't usually done to one radio station. It usually spreads around."

Album KLOS, and modern rock KROQ have been hit by Pirate, but it often seems that top 40 KIIS is its main target. Although KQLZ's now-legendary "flush-and-win" contest has long since been retired, Shannon can still be heard regularly mocking "Little Dickie Dees," and "O! Goatlips"—KIIS GM Lynn Anderson-Powell.

"It is easy to get to that conclusion because most of the jabs and little comments are made in the morning, and obviously the most visual target is Rick Dees and KIIS-FM," says Shannon. "In reality that isn't the truth. We don't have any specific target. We just want warm bodies to listen to our station."

Shannon doesn't worry that his jabs might be too industry-oriented for the average listener. "They know it's the bad guy. In New York they didn't know who Larry Booger was. It is just a positioning

technique. In every battle their needs to be a bad guy. In WWR wrestling, if everybody was Hulk Hogan, there wouldn't be any conflict.

"Our overall on-air philosophy is 'no radio ga-ga,'" Shannon says. "The inspiration for Pirate Radio's sound came from Bill Drake's KHJ. I actually spent a lot of time listening to old reel-to-reel tapes of Robert W. Morgan, the Real Don Steele, and people like that, to get the feel, and focus in on clutter free radio.

"Most broadcasters have a tendency to overcomplicate what we do. It is not that difficult. The hard part is keeping it simple. People think stations must constantly add more surf reports, ski reports, trivia questions, promotions, and so on, and so on. They end up sounding like Sanford and Son's backyard looks," Shannon says. "Pirate radio was designed to be a lean, streamlined radio station."

Part of Pirate's clutter-free approach is its low spot load which, Shannon says, "definitely will increase," and is now up to five minutes an hour, according to some competing PDs. "I am amused by the attention given to the spot load by the other programmers," says Shannon. "Many radio stations have gone commercial free for a week, or two weeks. WAPP New York [now WQHT] went commercial free for a whole summer, and it wasn't a successful ploy for them. It is ridiculous for anyone that knows anything about Scott Shannon as a programmer to infer that the station's success is due to a low spot load.

Shannon does attribute KQLZ's success to being "meticulous with our music. An incredible amount of man-power hours, research, and gut feeling goes into our music presentation." Each day's music log is edited by MD Steve Hoffman, p.m. driver Shadow Steele, OM Randy Kabrich, and Shannon himself, who has a final version of the log faxed to his home at 6 p.m. daily.

A recently monitored hour of Pirate afternoons featured Van Halen, "When It's Love"; Def Leppard, "Rockit"; New Order, "True Faith"; Skid Row, "I Remember You"; Information Society, "What's On Your Mind"; Living Colour, "Glamour Boys"; White Lion, "Little Fighter"; Honkeymoon Suite, "New Girl Now"; Henry Lee Summer, "Hey Baby"; Aerosmith, "Angel"; Rolling Stones, "Undercover Of The Night"; Europe, "The Final Countdown"; and Fine Young Cannibals, "Don't Look Back."

As the above titles would suggest, the bulk of Pirate's titles still fall into the hard rock or modern rock categories, although there have been exceptions from the beginning—one of the most recent being Martika's "Toy Soldiers."

"We don't have hard rules," Shannon says. "At this stage, we are starting to get

(Continued on page 39)

KZZP 104.7 FM

Phoenix P.D.: Bob Case

1	1	Milli Vanilli, Girl I'm Gonna Miss You
2	2	Richard Marx, Right Here Waiting
3	3	New Kids On The Block, Hangin' Tough
4	4	Gloria Estefan, Don't Wanna Lose You
5	5	Paula Abdul, Cold Hearted
6	6	Surface, Shower Me With Your Love
7	7	Cher, If I Could Turn Back Time
8	8	Bobby Brown, On Our Own (From Warrant, Heaven)
9	9	Skid Row, 18 And Life
10	10	Cher, If I Could Turn Back Time
11	11	Warrant, Heaven
12	12	Jody Watley With Eric B. & Rakim, Fri
13	13	Madonna, Cherish
14	14	Simply Red, If You Don't Know Me By N
15	15	New Kids On The Block, Hangin' Tough
16	16	Madonna, Cherish
17	17	Gloria Estefan, Don't Wanna Lose You
18	18	Moving Pictures, What About Me
19	19	New Kids On The Block, Hangin' Tough
20	20	Kon Kan, Puss N' Boots/These Boots (A
21	21	The Jeff Healey Band, Angel Eyes
22	22	Don Henley, The End Of The Innocence
23	23	Janet Jackson, Miss You Much
24	24	Bee Gees, One
25	25	Living Colour, Glamour Boys
26	26	Rolling Stones, Mixed Emotions
27	27	Elton John, Healing Hands
28	28	The B-52's, Love Shack
29	29	Soul Sister, The Way To Your Heart
30	30	Kevin Paige, Don't Shut Me Out
A29	A29	Michael Bolton, Soul Provider
A30	A30	Prince, Partyman
A31	A31	Roxette, Listen To Your Heart
A32	A32	Rolling Stones, Mixed Emotions
A33	A33	Janet Jackson, Miss You Much
A34	A34	Cher, If I Could Turn Back Time
A35	A35	Rolling Stones, Mixed Emotions

Q106

San Diego P.D.: Garry Wall

1	1	Richard Marx, Right Here Waiting
2	2	Surface, Shower Me With Your Love
3	3	New Kids On The Block, Hangin' Tough
4	4	Paula Abdul, Cold Hearted
5	5	Seduction, (You're My One And Only) T
6	6	Milli Vanilli, Girl I'm Gonna Miss You
7	7	Young M.C., Bust A Move
8	8	Dino, I Like It
9	9	Soul II Soul, Keep On Movin'
10	10	Gloria Estefan, Don't Wanna Lose You
11	11	Bobby Brown, On Our Own (From Warrant, Heaven)
12	12	Jody Watley With Eric B. & Rakim, Fri
13	13	Martika, Toy Soldiers
14	14	Sweet Sensation, Hooked On You
15	15	The Cure, Love Song
16	16	Babyface, It's No Crime
17	17	Vesta, Congratulations
18	18	Neneh Cherry, Kisses On The Wind
19	19	Madonna, Cherish
20	20	Prince, Partyman
21	21	Bobby Brown, Rock Wit'cha
22	22	Michael Bolton, Soul Provider
23	23	Janet Jackson, Miss You Much
24	24	Karyn White, Secret Rendezvous
25	25	Kon Kan, Puss N' Boots/These Boots (A
26	26	Rolling Stones, Mixed Emotions
27	27	Dino, Sunshine
28	28	The B-52's, Love Shack
29	29	Cher, If I Could Turn Back Time
30	30	Sharon Bryant, Let Go
A29	A29	Martika, I Feel The Earth Move
A30	A30	Christopher Williams, Talk To Myself
A31	A31	Sybil, Don't Make Me Over
A32	A32	Prince, Partyman

KQLZ

Seattle P.D.: Casey Keating

1	3	Gloria Estefan, Don't Wanna Lose You
2	2	Paula Abdul, Cold Hearted
3	4	The Jeff Healey Band, Angel Eyes
4	6	Surface, Shower Me With Your Love
5	5	New Kids On The Block, Hangin' Tough
6	6	Richard Marx, Right Here Waiting
7	8	Milli Vanilli, Girl I'm Gonna Miss You
8	9	Skid Row, 18 And Life
9	10	Cher, If I Could Turn Back Time
10	11	Madonna, Cherish
11	11	Bee Gees, One
12	12	Katrina And The Waves, That's The Way
13	20	Starship, It's Not Enough
14	17	Michael Bolton, Soul Provider
15	21	Neneh Cherry, Kisses On The Wind
16	23	The Cure, Love Song
17	7	Don Henley, The End Of The Innocence
18	5	Rolling Stones, Mixed Emotions
19	16	Karyn White, Secret Rendezvous
20	25	Fine Young Cannibals, Don't Look Back
21	26	Babyface, It's No Crime
22	28	Expose, When I Looked At Him
23	29	Prince, Partyman
24	19	Great White, Once Bitten Twice Shy
25	31	Roxette, Listen To Your Heart
26	22	Donny Osmond, Sacred Emotion
27	27	Janet Jackson, Miss You Much
28	30	The Doobie Brothers, Need A Little Ta
29	31	Tears For Fears, Sowing The Seeds Of
30	30	Rolling Stones, Mixed Emotions
A24	A24	New Kids On The Block, Cover Girl
A25	A25	John Cafferty & The Beaver Brown Band
A26	A26	Dino, Sunshine
A27	A27	Richard Marx, Right Here Waiting
A28	A28	Expose, When I Looked At Him
A29	A29	Living Colour, Glamour Boys
A30	A30	Cher, If I Could Turn Back Time
A31	A31	Poco, Call It Love
A32	A32	Dino, I Like It
A33	A33	Motley Crue, Dr. Feelgood
A34	A34	Bobby Brown, Rock Wit'cha
A35	A35	Skid Row, I Remember You
A36	A36	Madonna, Cherish
A37	A37	Aerosmith, Love In An Elevator
A38	A38	Grayson Hugh, Talk It Over
A39	A39	Bad English, When I See You Smile
A40	A40	Karyn White, Secret Rendezvous

Katrina And The Waves, That's The Way Living Colour, Glamour Boys

94 WKTI FM

Milwaukee P.D.: Todd Fisher

1	1	Richard Marx, Right Here Waiting
2	2	Bobby Brown, On Our Own (From Warrant, Heaven)
3	4	Dino, I Like It
4	5	Paula Abdul, Cold Hearted
5	6	Warrant, Heaven
6	7	Skid Row, 18 And Life
7	8	Cher, If I Could Turn Back Time
8	9	Milli Vanilli, Girl I'm Gonna Miss You
9	3	Simply Red, If You Don't Know Me By N
10	10	Surface, Shower Me With Your Love
11	11	Madonna, Cherish
12	15	Gloria Estefan, Don't Wanna Lose You
13	21	Moving Pictures, What About Me
14	14	New Kids On The Block, Hangin' Tough
15	17	Kon Kan, Puss N' Boots/These Boots (A
16	18	The Jeff Healey Band, Angel Eyes
17	20	Don Henley, The End Of The Innocence
18	18	Janet Jackson, Miss You Much
19	19	Bee Gees, One
A20	A20	Living Colour, Glamour Boys
A21	A21	Rolling Stones, Mixed Emotions
A22	A22	Elton John, Healing Hands
A23	A23	The B-52's, Love Shack
A24	A24	Soul Sister, The Way To Your Heart
A25	A25	Kevin Paige, Don't Shut Me Out
A26	A26	Michael Bolton, Soul Provider
A27	A27	Prince, Partyman
A28	A28	Roxette, Listen To Your Heart

KDWB 70.3

Minneapolis P.D.: Brian Philips

1	1	Richard Marx, Right Here Waiting
2	3	Warrant, Heaven
3	7	Gloria Estefan, Don't Wanna Lose You
4	5	Cher, If I Could Turn Back Time
5	9	Surface, Shower Me With Your Love
6	8	Eddie Murphy, Put Your Mouth On Me
7	11	Milli Vanilli, Girl I'm Gonna Miss You
8	4	Karyn White, Secret Rendezvous
9	13	Madonna, Cherish
10	6	Donny Osmond, Sacred Emotion
11	14	Michael Bolton, Soul Provider
12	15	Bee Gees, One
13	16	Skid Row, 18 And Life
14	22	Roxette, Listen To Your Heart
15	20	Prince, Partyman
16	11	Bobby Brown, On Our Own (From Warrant, Heaven)
17	18	The Cure, Love Song
18	23	Expose, When I Looked At Him
19	21	Fine Young Cannibals, Don't Look Back
20	24	Starship, It's Not Enough
21	25	Janet Jackson, Miss You Much
22	26	Bobby Brown, Rock Wit'cha
23	27	Aerosmith, Love In An Elevator
24	28	Rolling Stones, Mixed Emotions
25	29	Motley Crue, Dr. Feelgood
26	29	Tears For Fears, Sowing The Seeds Of
27	27	Neneh Cherry, Kisses On The Wind
28	28	The Jeff Healey Band, Angel Eyes
29	28	Elton John, Healing Hands
A30	A30	Soul Sister, The Way To Your Heart
A31	A31	Martika, I Feel The Earth Move
A32	A32	The Graces, Lay Down Your Arms
A33	A33	Dino, Sunshine
A34	A34	Tina Turner, The Best
A35	A35	The B-52's, Love Shack

Q-106.5

St. Louis P.D.: Lyndon Abell

1	3	Warrant, Heaven
2	8	Prince, Partyman
3	1	The Jeff Healey Band, Angel Eyes
4	6	Neneh Cherry, Kisses On The Wind
5	17	The Cure, Love Song
6	18	Roxette, Listen To Your Heart
7	21	Rolling Stones, Mixed Emotions
8	20	Moving Pictures, What About Me
9	19	Fine Young Cannibals, Don't Look Back
10	2	Gloria Estefan, Don't Wanna Lose You
11	11	1927, That's When I Think Of You
12	34	Janet Jackson, Miss You Much
13	15	Starship, It's Not Enough
14	22	Milli Vanilli, Girl I'm Gonna Miss You
15	31	Tears For Fears, Sowing The Seeds Of
16	23	New Kids On The Block, Hangin' Tough
17	29	Stage Dolls, Love Cries
18	25	Katrina And The Waves, That's The Way
19	30	Michael Morales, What I Like About You
20	30	Soul II Soul, Keep On Movin'
21	7	Skid Row, 18 And Life
22	7	Surface, Shower Me With Your Love
23	9	Bad English, Forget Me Not
A24	A24	New Kids On The Block, Cover Girl
A25	A25	John Cafferty & The Beaver Brown Band
A26	A26	Dino, Sunshine
A27	A27	Richard Marx, Right Here Waiting
A28	A28	Expose, When I Looked At Him
A29	A29	Living Colour, Glamour Boys
A30	A30	Cher, If I Could Turn Back Time
A31	A31	Poco, Call It Love
A32	A32	Dino, I Like It
A33	A33	Motley Crue, Dr. Feelgood
A34	A34	Bobby Brown, Rock Wit'cha
A35	A35	Skid Row, I Remember You

109.5

Dallas P.D.: Buzz Bennett

1	4	Milli Vanilli, Girl I'm Gonna Miss You
2	2	Bobby Brown, On Our Own (From Warrant, Heaven)
3	5	Paula Abdul, Cold Hearted
4	8	Don Henley, The End Of The Innocence
5	9	Skid Row, 18 And Life
6	15	Eddie Murphy, Put Your Mouth On Me
7	7	Surface, Shower Me With Your Love
8	1	Adrian Belew, Oh Daddy
9	3	Richard Marx, Right Here Waiting
10	6	Debbie Gibson, No More Rhyme
11	14	Edie Brickell & New Bohemians, Love L
12	17	Starship, It's Not Enough
13	22	Karyn White, Secret Rendezvous
14	26	Jody Watley With Eric B. & Rakim, Fri
15	27	Kevin Paige, Don't Shut Me Out
16	10	Simply Red, If You Don't Know Me By N
17	11	New Kids On The Block, Hangin' Tough
18	13	Gloria Estefan, Don't Wanna Lose You
19	EX	Soul II Soul, Keep On Movin'
20	EX	Expose, When I Looked At Him
21	EX	Cher, If I Could Turn Back Time
22	EX	Prince, Partyman
23	18	The Jeff Healey Band, Angel Eyes
24	19	Bee Gees, One
25	21	Warrant, Heaven
26	28	Great White, Once Bitten Twice Shy
27	A	Bardeaz, I Love The Bass
28	A	The B-52's, Love Shack
29	A	Janet Jackson, Miss You Much
30	A	Kix, Don't Close Your Eyes
A27	A27	Motley Crue, Dr. Feelgood
A28	A28	Rolling Stones, Mixed Emotions
A29	A29	Poco, Call It Love
A30	A30	Motley Crue, Dr. Feelgood

100.7 FM

Miami P.D.: Frank Amadeo

1	1	Gloria Estefan, Don't Wanna Lose You
2	2	New Kids On The Block, Hangin' Tough
3	3	Richard Marx, Right Here Waiting
4	4	Paula Abdul, Cold Hearted
5	5	Dino, I Like It
6	6	Surface, Shower Me With Your Love
7	7	Cher, If I Could Turn Back Time
8	8	Bee Gees, One
9	9	Love And Rockets, So Alive
10	10	Karyn White, Secret Rendezvous
11	11	Bandra, Crusin' Down Collins
12	12	Soul II Soul, Keep On Movin'
13	13	Skid Row, 18 And Life
14	14	Bobby Brown, On Our Own (From Warrant, Heaven)
15	15	Madonna, Cherish
16	16	Milli Vanilli, Girl I'm Gonna Miss You
17	17	Martika, Toy Soldiers
18	18	Neneh Cherry, Kisses On The Wind
19	19	Adrian Belew, Oh Daddy
20	20	Simply Red, If You Don't Know Me By N
21	21	Milli Vanilli, Baby Don't Forget My N
22	22	The Cure, Love Song
23	23	Babyface, It's No Crime
24	24	Expose, When I Looked At Him
25	25	Prince, Baldance (From "Batman")
26	26	Bon Jovi, Lay Your Hands On Me
27	27	Cyndi Lauper, My First Night Without
28	28	Janet Jackson, Miss You Much
A29	A29	Prince, Partyman
EX	EX	Rolling Stones, Mixed Emotions
EX	EX	Tears For Fears, Sowing The Seeds Of
EX	EX	Bobby Brown, Rock Wit'cha
EX	EX	Sharon Bryant, Let Go
EX	EX	Roxette, Listen To Your Heart

WNCI 97.9

Columbus P.D.: Dave Robbins

1	5	Paula Abdul, Cold Hearted
2	2	New Kids On The Block, Hangin' Tough
3	1	Richard Marx, Right Here Waiting
4	3	Gloria Estefan, Don't Wanna Lose You
5	8	Cher, If I Could Turn Back Time
6	10	Milli Vanilli, Girl I'm Gonna Miss You
7	4	Great White, Once Bitten Twice Shy
8	6	Jody Watley With Eric B. & Rakim, Fri
9	7	Skid Row, 18 And Life
10	15	Warrant, Heaven
11	14	Madonna, Cherish
12	16	Soul II Soul, Keep On Movin'
13	12	Don Henley, The End Of The Innocence
14	13	The Jeff Healey Band, Angel Eyes
15	17	The Cure, Love Song
16	18	Surface, Shower Me With Your Love
17	21	Prince, Partyman
18		

THE ALARM

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PRODUCED BY TONY VISCONTI



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AND ON THE AIR MONDAY AUGUST 28.**

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Chart Welcomes Stephanie Mills 'Home'

BY DAVID NATHAN

LOS ANGELES "There are other women like Anita [Baker] and Sade who have sold lots of records and been true to themselves musically. That's what I want—to be able to maintain my identity and reach a bigger audience," says Stephanie Mills, whose third MCA album, "Home," made an immediate impact on the Top Black Albums chart the week of its release.

Mills' "Something In The Way You Make Me Feel," written and produced by Angela Winbush, recently became her third No. 1 black music hit, following 1986's "I Have Learned To Respect The Power Of Love" (another Winbush-penned song) and "I Feel Good All Over" from 1987's near-platinum "If I

Were Your Woman" album.

Working closely with sister-in-law Cassandra Mills as her personal manager (and co-executive producer on her last two albums) and with MCA's black music A&R chief, Louil Silas Jr., the former star of Broadway's "The Wiz" has rebounded after a dry chart spell with PolyGram. Mills' recordings with 20th Century in the late '70s-early '80s gave the singer a string of R&B and pop hits, most notably "Whatcha Gonna Do With My Lovin'," "Put Your Body In It," and "Never Knew Love Like This Before."

"I'd say this album is one step beyond the last LP," says Mills. "I felt that I was going in the right direction with 'If I Were Your Woman' and I wanted to continue along that path. This time I concentrated more

on getting the right kind of up-tempo material because people always know I'm going to come through with strong ballads." The new album is divided evenly between a "Lovin'" side (featuring production work by Winbush, Gene Griffin, Nick Martinelli, and LeMel Humes) and a "Partyin'" side (with production by Mills with Sami McKinney & Kevin Phillips, Gerald Levert & Marc Gordon, and Timmy Gatling & Alton "Wokie" Stewart).

The singer's decision to rerecord "Home" from "The Wiz" (with background vocals by a cappella group Take 6), was inspired by the tragic loss of "Wiz" producer Ken Harper and songwriter Charlie Smalls. "I never wanted to sing the song again [after performing it so many years on Broadway], but it took on such a different meaning for me because I remembered just how wonderful [Ken's and Charlie's] music and songs were. But, it wasn't easy recording it because all the memories came flooding back."

According to MCA's Silas, "While not taking black radio for granted or compromising her sound, we want to see Stephanie's new album have success at pop and CHR radio, too. Her base audience is now over 800,000 strong and we want to double or triple that this time."

Manager Cassandra Mills adds that "this project should be the most successful recording of Stephanie's career. As the project solidifies itself in the marketplace, the game plan will unfold, supported by an extensive headline tour for Stephanie along with a complete

media and trade blitz." Cassandra Mills says that Stephanie's Broadway experience is crucial to her stage show, and adds, "The plan is to try to stay away from the trends, [for Stephanie to] not associate herself with the new jack artists, work with producers who can keep her fresh, but at the same time work with people with new ideas."

Mills' national road stint starts in October. She acknowledges that her live shows have helped create a core following. "Most people don't see that there's a real emotional, vulnerable side to me, but when I get up there and sing on stage, I get a chance to release that. Even when I'm recording, I make a conscious effort to create that same kind of atmosphere," says Mills, a native New Yorker who now resides in Los Angeles. "My audiences know that if they come to one of my shows, they're going to get all I can give."

Mills admits that she hasn't lost her enthusiasm for musicals, having recently completed a spell in "Harlem Suite" in selected cities. "Being on stage every night in a play really requires a lot of discipline. But performing like that every night does help me to work on my craft and I still feel that the foundation I had in doing 'The Wiz' has made a big difference in me sustaining my career."

Mills, who began her work in that smash musical in her early teens after winning the Amateur Night at the Apollo talent contest when she was 8 years old, concludes with a laugh: "I feel like an 'oldie' even though I'm still young!"



Gant Can't Lose. Capitol artist Peabo Bryson, right, is obviously pleased by the studio work he's done with producer Sir Gant of Platinum Plus Productions. Gant produced eight tracks on Bryson's current album, "All My Love," including Bryson's hit single, "Show And Tell" as well as the title track.

Black Music Industry Still In Need Of Progressive Confab Wrapping Up News From Jack The Rapper

LAST WORDS ON RAPPER: I came, I saw, I didn't quite conquer—but then, there's always next year. **Jack The Rapper's Family Affair** has so much to offer that it is possible to experience sensory overload. In talking to people there about their Rapper experiences, I got two perspectives: One, that Family Affair is a reward for working hard all year—a party, a vacation where very little actual business is done, where the whole purpose is to relax, nurture contacts, and have fun. And two, that while it's clear that fun and relaxation help draw thousands to Rapper, a serious-minded conference studded with seminars that grapple with issues and set an agenda for the progress of blacks in the industry is still very much needed. But if such a conference were organized, would it draw 2,000 registrants?

GETTING FACED: It's true that producers have taken over as the dominant influence on records, and that is not necessarily a good thing. But when a production team hits its stride—as **Jimmy Jam & Terry Lewis** did with **Alexander O'Neal** and **Janet Jackson**, as **Teddy Riley** did with his material for **Guy** and **Johnny Kemp**—you almost don't mind that the artist is just another tool in the mix. While some might argue that the strength of **L.A. & Babyface** is on the wane, their work on **After 7's** eponymous Virgin album still intrigues. While the trio has a lot of vocal talent, it is the songwriting and production hooks of relatives **L.A. Reid** & **Babyface** that put this package over the top. Where **Jam & Lewis** go for hard-hitting syncopation, driving funk, and sass, **Reid & Face** typically go for intricate percussive rhythms, deceptively simple rhymes, and instrumental high drama. Besides the single, "In The Heat Of The Moment" (talk about drama: a guy torn between his good thing and one lustful episode), there's the swinging "Can't Stop" (love the "I'm diggin' on you, you're diggin' on me, we're diggin' on we" backgrounds) and the sly, say-goodbye funk of "Sayonara" ("Sayonara/I can't be bothered...").

TIDBITS: The fight for a star on Hollywood's Walk Of Fame for **Marvin Gaye** continues. According to **Ron Burlington** of **Sheridan Broadcasting Co.** in Los Angeles, the Hollywood Chamber of Commerce says there is not enough support for a star to be granted. A letter-writing campaign has been launched; to lend your support, write: Committee For A Star For Marvin Gaye, P.O. Box 431578, Los Angeles, Calif. 90043... **Luther Vandross**, the premier male R&B balladeer of this generation, is the subject of a new Epic Records double-al-

bum set. To be released the last week in September, "The Best Of Love" will feature tracks from the Grammy winner's decadelong career, including his work with **Change** as well as two new tracks, "Here And Now" and "Treat You Right." Expect a single release on "Here And Now" in the third week of this month. All we can say is, it's about time... It's not too late to register for the first national **Rap Attack Conference**, to be held Sept. 21-24 at the Atlantis Regency hotel in Atlantic City, N.J. The four-day confab will feature panels on such topics as "Pioneers Of Rap," "Rappers As Educators," "Women In Rap," and "Airplay Vs. Street/Club Play." The event is being put together by **Dee Rollins** of **L.D. Productions**; call 609-345-0885... The eighth annual **Minnesota Black Musicians and Artist Awards** will be held Sept. 23, 8 p.m., at Orchestra Hall in



by Janine McAdams

Minneapolis. Past MBMA presentations included a reunion performance by the **Time**; this year's schedule—in addition to Elektra artist **Jevita Steele**, Atlantic's **Bobby Lyle**, and Polydor's **Debra Laws** and **Lipps Inc.**—promises at least one surprise guest... When **Arista VP of R&B A&R Erik Nuri** held the A&R spot at Columbia Records back in '86, he was instrumental in signing the groups **Surface** and **New Kids On The Block** (the latter was signed, he reports, only after prolonged debate). It was **Donnie Ienner**, then executive VP/GM of Arista, who lured Nuri into the Arista fold early in '87. It's an irony that Ienner is now the president of Columbia Records, where **Surface** and **New Kids** have become gold- and platinum-selling hit makers, respectively... **Angela Winbush's** second solo album, "Real Thing" (Mercury), is a smooth stunner that captures the singer/songwriter/producer/arranger at her best. Don't miss... Drummer **Terri Lyne Carrington**, whose album "Real Life Story" (Verve Forecast/PolyGram) climbed the Top Contemporary Jazz Albums chart earlier this year, began a 40-city club tour Sunday (3) in West Palm Beach, Fla. Additional dates will be announced later... The **S.O.S. Band's** new single, "I'm Still Missing Your Love," from the upcoming **Tabu/CBS** album "Diamonds In The Raw," is a smoker. The track was produced, remixed, and co-written (with **K. Lynette Patterson**) by **Curtis Williams**... The first authorized biography of jazz trumpet great **Miles Davis** is due in bookstores Thursday (7). It's titled simply, "Miles, The Autobiography" (Simon & Schuster)... Also out in September, new ones from the **Gap Band** ("Round Trip") and **Grace Jones** ("On My Way"), both on Capitol.

The Rhythm and the Blues

Billboard POWER PLAYLISTS FOR WEEK ENDING SEPTEMBER 9, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

WHUR-TV Howard University Radio	
Washington	P.D.: Bobby Bennett
1	Maze Featuring Frankie Beverly, Can't Get Over
2	E.U., Taste Of Your Love
3	Teddy Riley Featuring Guy, My Fantasy (From "Do")
4	Sharon Bryant, Let Go
5	The Jacksons, 2300 Jackson Street
6	The Isley Brothers, Spend The Night (Ce Soir)
7	Stephanie Mills, Something In The Way (You Make)
8	Patti LaBelle, If You Asked Me To (From "Licenc")
9	Regina Belle, Baby Come To Me
10	After 7, Heat Of The Moment
11	Eric Gable, Remember (The First Time)
12	Sybil, Don't Make Me Over
13	Soul II Soul (Featuring Caron Wheeler), Back To
14	Total Contract, Waiting In Vain
15	Lisa Lisa & Cult Jam, Just Git It Together
16	Janet Jackson, Miss You Much
17	Terry Tate, Babies Having Babies
18	Michael Cooper, Just What I Like
19	Natalie Cole (Duet With Freddie Jackson), I Do
20	The D'Jays, Out Of My Mind
21	Eddie Murphy, Put Your Mouth On Me
22	D'atra Hicks, Sweet Talk
23	Ten City, Where Do We Go?
24	Pieces Of A Dream, 'Bout Dat Time
25	Cheryl Lynn, Everytime I Try To Say Goodbye
26	Mother's Finest, I'm In Danger
27	EX, Prince, Partlyman
28	EPMD, So Wat Cha Sayin'
29	Kiara, Quiet Guy
30	Flame (With Tony Terry), On The Strength
31	De La Soul, Say No Go
32	Doug E. Fresh & The Get Fresh Crew, Summertime
33	LeVert, Sminin'
34	EX, Christopher Williams, Talk To Myself
35	Michael Bolton, Soul Provider
36	Pieces Of A Dream, 'Bout Dat Time
37	Cheryl Lynn, Everytime I Try To Say Goodbye
38	Full Force, Ain't My Type Of Hype
39	LeVert, Sminin'
40	Miles Magic, Breathe Life Into Me
41	Rhonda Clark, State Of Attraction
42	De La Soul, Say No Go
43	Doug E. Fresh & The Get Fresh Crew, Summertime
44	EX, Jermaine Jackson, Don't Take It Personal
45	EX, Surface, You Are My Everything
46	EX, The Temptations, All I Want From You
47	EX, Geoffrey Williams, Prisoner Of Love
48	EX, Patti LaBelle, Drive Me
49	EX, Digital Underground, Dooowchyalike
50	Bobby Brown, Rock Wit'cha
51	S.O.S. Band, I'm Still Missing Your Love
52	Chucki Booker, Don't You Know I Love You

KIO4-TV	
Dallas	P.D.: Michael Spears
1	Teddy Riley Featuring Guy, My Fantasy (From "Do")
2	Babyface, It's No Crime
3	Sharon Bryant, Let Go
4	Entouch, If Hype
5	Eric Gable, Remember (The First Time)
6	Terry Tate, Babies Having Babies
7	D'atra Hicks, Sweet Talk
8	E.U., Taste Of Your Love
9	The Jacksons, 2300 Jackson Street
10	Patti LaBelle, If You Asked Me To (From "Licenc")
11	Boys, Happy
12	Natalie Cole (Duet With Freddie Jackson), I Do
13	Sybil, Don't Make Me Over
14	Christopher Williams, Talk To Myself
15	Eddie Murphy, Put Your Mouth On Me
16	The Isley Brothers, Spend The Night (Ce Soir)
17	LeVert, Sminin'
18	Debbie Allen, Special Look
19	Soul II Soul (Featuring Caron Wheeler), Back To
20	Lisa Lisa & Cult Jam, Just Git It Together
21	Michael Cooper, Just What I Like
22	Chris Jasper, The First Time
23	Regina Belle, Baby Come To Me
24	Flame (With Tony Terry), On The Strength
25	Full Force, Ain't My Type Of Hype
26	Janet Jackson, Miss You Much
27	Maze Featuring Frankie Beverly, Can't Get Over
28	EPMD, So Wat Cha Sayin'
29	Young M.C., Bust A Move
30	EX, The Temptations, All I Want From You
31	Jody Watley, You Are My Everything
A	EX, Finest Hour, Make That Move
A	EX, Karyn White, Slow Down
A	EX, Surface, You Are My Everything
A	EX, Fat Boys, Lie-Z
A	EX, The 2 Live Crew, Me So Horny
A	EX, Kirk Whalum, The Promise
A	EX, Peabo Bryson, All My Love



AT THE TOP: "My Fantasy" by Teddy Riley Featuring Guy (Motown) wins the No. 1 spot on the Hot Black Singles chart. This is the first No. 1 single for this immensely popular group. "Groove Me" (MCA) peaked at No. 4 in August 1988. The group's fourth single, "I Like," made it to No. 2 in May 1989, even though it had been played as an album cut with the intensity usually awarded a single when the album bowed in 1988. It was blocked when "Start Of A Romance" by Skyy (Atlantic), the group's first single in a number of years, easily took the honors. This single, from the "Do The Right Thing" soundtrack, finally delivers.

"Fantasy" beats "Remember (The First Time)" by Eric Gable (Orpheus) by a small margin in radio points. "Remember" actually has 10 more stations than "Fantasy," but it has 15 No. 1 reports and 41 top five reports, compared with 27 No. 1s and 31 top five reports for "Fantasy." "Remember" shows strong upward movement and room for continued growth in most regions around the country, especially in the Northeast.

THE HEAT IS ON: Fifteen of the records in the top 20 are bulleted and most show strength both at radio and retail. Three records make power moves. "Back To Life" by Soul II Soul (Virgin) jumps 22-11. It is reported by 94 stations, picking up three this week: WRAP Norfolk, Va.; WIBB Macon, Ga.; and WDZZ Flint, Mich. It is No. 1 at WRKS New York and WAMO Pittsburgh... "Don't Make Me Over" by Sybil (Next Plateau) adds six stations for a total of 90: WPEG Charlotte, N.C.; WEDR Miami; WANM Tallahassee, Fla.; WVKO Columbus, Ohio; WIZF Cincinnati; and WNOV Milwaukee. It is No. 1 at WLWZ Greenville, N.C.; WQMG Greensboro, N.C.; and WZFX Fayetteville, N.C.... "Babies Having Babies" by Terry Tate (Atlantic) leaps 31-20. The single was originally released on Paul Keiser's Trumpet Records label. Growth on the charts was slowed down during the conversion from independent distribution to the WEA system. Now that conversion is complete, sales points kick in along with six new stations. It is new at WILD Boston; WLOU Louisville, Ky.; KQXL and WXOK Baton Rouge, La.; WTLZ Saginaw, Mich.; and WGCI Chicago.

IT'S A HIT, NOT A MISS: "Miss You Much" by Janet Jackson (A&M) already has reports from 91 stations, gaining 19 this week. It is this week's Power Pick/Airplay record; it also made the single largest point increase in one week of any record in the last three years.

TALE OF TWO CITIES: Traditionally, radio-oriented R&B records debut and move up from radio activity, with retail following midway up the chart. This pattern continues for those records, however a new pattern is clearly emerging for rap records. For example, "Partyman" by Prince (Warner Bros.), "Rock Wit'cha" by Bobby Brown (MCA), and "You Are My Everything" by Surface (Columbia) made enormous leaps this week, entirely from radio activity. "It's Funky Enough" by The D.O.C. (Ruthless) moves two-thirds of the way up the chart on retail activity. In its third week on the chart, with nine adds, it finally has the radio-only points required to debut. An exception to the rap pattern this week is "I Go To Work" by Kool Moe Dee (Jive). It is on 61 stations, gaining 14 this week, with few retail points.

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 97 REPORTERS
EVERYTHING					
JODY WATLEY MCA	8	8	21	37	41
(DON'T U KNOW) I LOVE U					
CHUCKII BOOKER ATLANTIC	6	7	18	31	56
YOU ARE MY EVERYTHING					
SURFACE COLUMBIA	6	9	13	28	86
EVERYTIME I TRY TO SAY...					
CHERYL LYNN VIRGIN	1	9	16	26	59
DON'T TAKE IT PERSONAL					
JERMAINE JACKSON ARISTA	5	7	13	25	61
I'M SILL MISSING YOUR LOVE					
S.O.S. BAND TABU	6	8	11	25	34
THREE O'CLOCK JUMP					
HERB ALPERT A&M	3	5	16	24	24
PARTYMAN					
PRINCE WARNER BROS.	3	9	11	23	72
MISS YOU MUCH					
JANET JACKSON A&M	2	4	13	19	91
PAUSE					
RUN-D.M.C. PROFILE	2	6	11	19	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.

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A920

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	3
2	4	REMEMBER (THE FIRST TIME)	ERIC GABLE	2
3	3	MY FANTASY	TEDDY RILEY FEATURING GUY	1
4	1	IT'S NO CRIME	BABYFACE	7
5	8	PUT YOUR MOUTH ON ME	EDDIE MURPHY	6
6	11	LET GO	SHARON BRYANT	4
7	13	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	8
8	9	TASTE OF YOUR LOVE	E.U.	5
9	5	IT ISN'T, IT WASN'T, IT AIN'T...	A.FRANKLIN/W.HOUSTON	18
10	22	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	9
11	10	FIGHT THE POWER	PUBLIC ENEMY	24
12	7	SARAH, SARAH	JONATHAN BUTLER	22
13	18	II HYPE	ENTOUCH	21
14	21	IF YOU ASKED ME TO	PATTI LABELLE	10
15	26	BACK TO LIFE	SOUL II SOUL	11
16	20	SPEND THE NIGHT	GUY	15
17	27	DON'T MAKE ME OVER	SYBIL	12
18	19	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	16
19	6	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	29
20	25	SWEET TALK	D'ATRA HICKS	14
21	37	IT'S FUNKY ENOUGH	THE D.O.C.	32
22	29	HEAT OF THE MOMENT	AFTER 7	13
23	33	2300 JACKSON STREET	THE JACKSONS	17
24	31	BUST A MOVE	YOUNG M.C.	31
25	14	CONGRATULATIONS	VESTA	34
26	36	SO WAT CHA SAYIN'	EPMD	30
27	—	BABIES HAVING BABIES	TERRY TATE	20
28	34	OUT OF MY MIND	THE O'JAYS	19
29	16	FUNKY DIVIDENDS	THREE TIMES DOPE	39
30	15	BATDANCE (FROM "BATMAN")	PRINCE	56
31	12	THE WAY IT IS	TROY JOHNSON	47
32	17	SOMETHING IN THE WAY	STEPHANIE MILLS	27
33	28	EXPRESS YOURSELF	N.W.A.	55
34	23	ON OUR OWN	BOBBY BROWN	42
35	35	KEEP ON MOVIN'	SOUL II SOUL	67
36	—	BABY COME TO ME	REGINA BELLE	23
37	—	JUST WHAT I LIKE	MICHAEL COOPER	25
38	—	SMOOTH OPERATOR	BIG DADDY KANE	41
39	—	ALL MY LOVE	PEABO BRYSON	28
40	—	TALK TO MYSELF	CHRISTOPHER WILLIAMS	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	LET GO	SHARON BRYANT	4
2	1	MY FANTASY	TEDDY RILEY FEATURING GUY	1
3	5	REMEMBER (THE FIRST TIME)	ERIC GABLE	2
4	6	TASTE OF YOUR LOVE	E.U.	5
5	3	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	3
6	9	PUT YOUR MOUTH ON ME	EDDIE MURPHY	6
7	8	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	8
8	11	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	9
9	10	IF YOU ASKED ME TO	PATTI LABELLE	10
10	12	HEAT OF THE MOMENT	AFTER 7	13
11	2	IT'S NO CRIME	BABYFACE	7
12	15	DON'T MAKE ME OVER	SYBIL	12
13	20	BACK TO LIFE	SOUL II SOUL	11
14	18	SWEET TALK	D'ATRA HICKS	14
15	16	2300 JACKSON STREET	THE JACKSONS	17
16	17	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	16
17	14	SPEND THE NIGHT	GUY	15
18	22	OUT OF MY MIND	THE O'JAYS	19
19	25	BABY COME TO ME	REGINA BELLE	23
20	23	BABIES HAVING BABIES	TERRY TATE	20
21	26	TALK TO MYSELF	CHRISTOPHER WILLIAMS	26
22	27	JUST WHAT I LIKE	MICHAEL COOPER	25
23	38	MISS YOU MUCH	JANET JACKSON	33
24	30	ALL MY LOVE	PEABO BRYSON	28
25	32	SMILIN'	LEVERT	35
26	7	SOMETHING IN THE WAY	STEPHANIE MILLS	27
27	37	BREATHE LIFE INTO ME	MICA PARIS	38
28	40	ALL I WANT FROM YOU	THE TEMPTATIONS	40
29	34	FUN	GRADY HARRELL	37
30	—	STATE OF ATTRACTION	RHONDA CLARK	45
31	—	YOU ARE MY EVERYTHING	SURFACE	46
32	—	I'M IN DANGER	MOTHER'S FINEST	43
33	—	PARTYMAN	PRINCE	50
34	—	ROCK WIT'CHA	BOBBY BROWN	51
35	—	I WANNA COME BACK	JAMES INGRAM	52
36	21	MY SUGAR	ATLANTIC STARR	36
37	—	MAKE THAT MOVE	FINEST HOUR	48
38	24	II HYPE	ENTOUCH	21
39	—	AIN'T MY TYPE OF HYPE	FULL FORCE	53
40	—	SO WAT CHA SAYIN'	EPMD	30

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
59	2 HYPE (Hittage, ASCAP/Turnout, ASCAP)
17	2300 JACKSON STREET (Sigge, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP
53	AIN'T MY TYPE OF HYPE (Forcetul, BMI/Willesden, BMI)
64	AIN'T NOBODY'S BUSINESS (Trycep, BMI/Willesden, BMI)
40	ALL I WANT FROM YOU (Stanton's Gold, BMI)
28	ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)
20	BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)
23	BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP)
11	BACK TO LIFE (Virgin, ASCAP)
56	BATDANCE (FROM "BATMAN") (Controversy, ASCAP)
65	BIG OLE BUTT (D&D, ASCAP/LL Cool J, ASCAP/DJ, ASCAP/Virgin, ASCAP)
63	BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs, BMI/1989 Outernational, ASCAP/Colgems-EMI, ASCAP)
38	BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)
31	BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)
9	CAN'T GET OVER YOU (Amazement, BMI)
72	CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
80	COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)
34	CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
12	DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP
66	DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)
76	(DON'T U KNOW) I LOVE U (Selessongs, ASCAP)
82	DOOWUTCHYALIKE (GLG II, BMI/Pubhowayalike, BMI)
83	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)
73	EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
55	EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)
24	FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)
71	THE FIRST TIME (Jasper Stone, ASCAP)
88	FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL
37	FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI)
39	FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)
62	GIRL I'M GONNA MISS YOU (MCA, ASCAP)
75	HAPPY (Captain Ed, BMI/Buf Man, BMI/Vanishing Breed, BMI/Watts Landing, BMI)
94	HEART DONOR (2560, ASCAP)
13	HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP
44	HEY YOUNG WORLD (Def American, BMI)
8	I DO (Les Estoiies De La Musique, ASCAP/Scaramanga, ASCAP) CLM
60	I GO TO WORK (Willesden, BMI)
91	I LIKE IT (Island, BMI/Onid, BMI) WBM
52	I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)
10	IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)
21	II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
54	I'LL BE THERE (Abana, BMI/Virgin Songs, BMI)
43	I'M IN DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP)
87	I'M SILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)
98	I'M THAT TYPE OF GUY (Def Jam, ASCAP/LL Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP
18	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
32	IT'S FUNKY ENOUGH (Dollarz N Sense, BMI/Dotted Lion, ASCAP/Syco, ASCAP)
7	IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
16	JUST GIT IT TOGETHER (Forcetul, BMI/Willesden, BMI/My! My!, BMI)
25	JUST WHAT I LIKE (Bee Germaine, BMI)
67	KEEP ON MOVIN' (Virgin, ASCAP) CPP
4	LET GO (Almo, ASCAP) CPP
99	LOVE ALL THE WAY (One To One, ASCAP)
48	MAKE THAT MOVE (Modernique, ASCAP)
85	ME SO HORNYY (Pac-Jam, BMI)
33	MISS YOU MUCH (Flyte Tyme, ASCAP)
1	MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP
100	MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)
36	MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Preacher J., BMI)
49	N.E. HEART BREAK (Flyte Tyme, ASCAP)
84	NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI)
42	ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
69	ON THE STRENGTH (King Henry I, ASCAP/Currier, ASCAP/Shaman Drum, BMI)
19	OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)
50	PARTYMAN (Controversy, ASCAP)
6	PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
79	QUIET GUY (Irving, BMI/Kiara's Tuff, BMI/Trixie Lou, BMI)
90	RAINDROPS (Selessongs, ASCAP)
2	REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
51	ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)
22	SARAH, SARAH (Zomba, ASCAP)
68	SHE'S NOT MY LOVER (Diva One, ASCAP/Spectrum VII, ASCAP)
74	SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
92	SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
35	SMILIN' (Trycep, BMI/Fernclyff, BMI/Willesden, BMI)
41	SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
30	SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
27	SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
78	SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)
61	SPECIAL LOOK (Black Lion, ASCAP/Captain Z, ASCAP/Thump West, ASCAP/II She Ran Ha, BMI/Almo, ASCAP) CPP
15	SPEND THE NIGHT (Pending)
3	SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
45	STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
89	STEPPIN' OUT "TONIGHT" (Hami Wave, ASCAP/Over The Rainbow, ASCAP/All Nations, ASCAP)
58	SUMMERTIME (Entertaining, BMI/Dainica, BMI)
14	SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
26	TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
5	TASTE OF YOUR LOVE (Marvennis, ASCAP/Syco 'M' Up, ASCAP)
97	THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
86	THIS HOUSE (Tommy Jymi, BMI/Warner-Tamerlane, BMI)
29	TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
47	THE WAY IT IS (Anointed, ASCAP)
77	WE GOT OUR OWN THANG (Zomba, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
57	WHERE DO WE GO? (EMI April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/EMI Blackwood, BMI/Been Stung, BMI)
95	WHY IS THAT? (Zomba, ASCAP)
96	WHY YOU WANNA (Avant Garde, ASCAP)
93	YEARNING FOR YOUR LOVE (Temp Co, BMI)
46	YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
81	YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP)
70	(YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

BLACK



Island Inks Daddy-O. Daddy-O, a writer/producer and founding member of rap group Stetsasonic, signs a worldwide contract with Island Music. Shown celebrating this coup are, from left, Rick Dutka, VP of business affairs, Island Records; Lisa Jackson, professional manager, East Coast, Island Records; Daddy-O; Lisa Cortez of Rush Producers' Management; and Lionel Conway, president, Island Music.

Apollo Theatre, Motown Launch New Record Label

BY JANINE McADAMS

NEW YORK Two of black music's most revered institutions—New York's Apollo Theatre and Motown Records—have teamed to launch a new record label that will focus on bringing fresh talent directly into the marketplace, primarily through the Apollo's famed Amateur Night contest.

Apollo Theatre Records was unveiled Aug. 23 in a press conference at the Apollo, by new label president Oliver Sutton, Hal Jackson, group chairman of Inner City Broadcasting Corp., which owns the Apollo, and Motown head Jheryl Busby. The venture is the result of months of planning between Inner City and executives at Motown Records. A major component of the label will be an internship program that will train black youths to assume executive positions in the music industry.

In announcing the new record company, both Busby, president of Motown Records, and Percy Sutton, president of the Apollo Theatre, expressed their excitement. "The Apollo played a major role exposing Motown's great black artists," said Busby. "With the 30th anniversary of Motown this year, it's great to have a distributed label that can go to the streets and find new talent."

"This is so important, because the Apollo stage is where so many legends have appeared, and Motown is a culturally significant force in sound recording," said

Percy Sutton. "It takes a lot of guts to stand on this stage in front of the most hostile audience in the world," he added, referring to the Apollo's renowned Amateur Night contest.

The new label features an impressive group of executives and a board of advisers made up of accomplished artists, producers, and marketing experts. Oliver Sutton is president/CEO; Voza Rivers, of the Black Entertainment & Sports Foundation, is VP of A&R and artist development; black entertainment attorney Kendall Minter is VP of business affairs; L. Benet McMillan is VP of finance; Motown VP of promotion Ronnie Jones will also handle Apollo promotion; and Motown VP of A&R Timmy Regisford will take on A&R duties at Apollo as well.

The advisory board includes film maker Spike Lee, producers Eddie F, Donald Dee, Lemel Humes, and Lavaba, singer/songwriter/producers Teddy Riley and Paul Laurence, and artists Heavy D, Kool Moe Dee, and New Edition's Michael Bivins.

The label will use the Amateur Night at the Apollo talent contest and the resources of its advisory board to tap new artists in the fields of rap, hip-hop, blues, house, and new jack swing, not only in New York but in other major cities.

The label's first signing is Malira Jones, an 18-year-old from Hollis, N.Y. Jones, whose voice is described as a cross between a young Sarah Vaughn and Nancy Wilson with a contemporary flair, will record an album due for release in early 1990.

FOR THE RECORD

In last week's The Rhythm And The Blues column, the first mention of the Original 13 Awards at Jack The Rapper Family Affair '89 said the event was sponsored by the CBS labels. It was, in fact, sponsored by Capitol/EMI/Orpheus.

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FOR WEEK ENDING SEPTEMBER 9, 1989

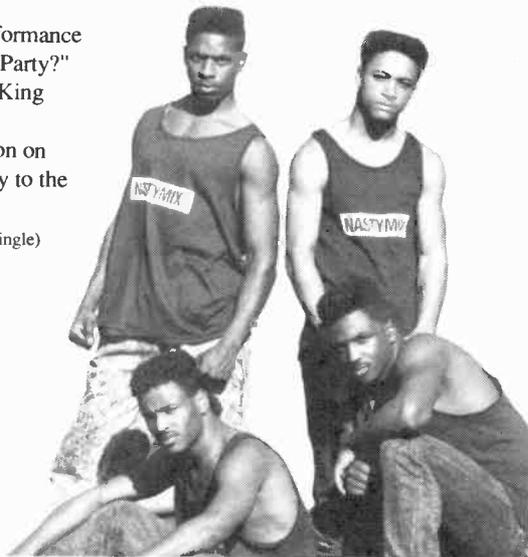
HOT RAP SINGLES™

THIS WEEK	2 WKS. AGO	4 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	7	7	IT'S FUNKY ENOUGH RUTHLESS 96549/ATLANTIC (C)	◆ THE D.O.C. 1 week at No. 1
2	1	1	9	FIGHT THE POWER MOTOWN 4647 (C)	◆ PUBLIC ENEMY
3	2	2	13	EXPRESS YOURSELF RUTHLESS 7207/PRIORITY (C) (M)	◆ N.W.A.
4	5	9	11	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
5	7	14	5	SO WAT CHA SAYIN' FRESH 801 33/SLEEPING BAG (C)	◆ EPMD
6	18	—	3	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. (C)	◆ BIG DADDY KANE
7	4	4	15	FUNKY DIVIDENDS ARISTA 9835 (C)	◆ THREE TIMES DOPE
8	9	10	9	L.A. POSSE ATLANTIC 86421 (C)	◆ BREEZE
9	13	20	5	THEY PUT ME IN THE MIX CAPITOL 15460 (C)	◆ M.C. HAMMER
10	6	3	15	WE GOT OUR OWN THANG UPTOWN 23942/MCA (C)	◆ HEAVY D. & THE BOYZ
11	10	11	5	HEY LADIES CAPITOL 15483 (C)	◆ BEASTIE BOYS
12	14	23	5	DO THE RIGHT THING VIRGIN 96552 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
13	8	5	11	WHY IS THAT? JIVE 1231/RCA (C)	BOOGIE DOWN PRODUCTIONS
14	16	22	7	DANCE FOR ME TOMMY BOY 922 (M)	◆ QUEEN LATIFAH
15	11	8	13	I'M THAT TYPE OF GUY DEF JAM 44-68792/COLUMBIA (C)	◆ L.L. COOL J
16	15	19	7	YA BAD CHUBBS SELECT 62336 (C)	◆ CHUBB ROCK WITH HOWIE TEE
17	25	26	11	I GOT YOUR GIRLFRIEND ATLANTIC 86307 (C)	DANNY "D" & D.J. "WIZ"
18	26	—	3	I'M NOT HAVIN' IT FIRST PRIORITY 99187/ATLANTIC (C)	◆ MC LYTE
19	24	27	5	DO IT TO THE CROWD PROFILE 7255	◆ TWIN HYPE
20	17	17	9	WHO'S THE BOSS? NEXT PLATEAU 50099	◆ ANTOINETTE
21	NEW ▶	1	1	THE RHYTHM ATLANTIC 0-86323 (C)	◆ KWAME
22	27	—	3	HEY YOUNG WORLD DEF JAM 44-68826/COLUMBIA (C)	◆ SLICK RICK
23	12	6	15	THEY WANT MONEY JIVE 1215/RCA (C)	◆ KOOL MOE DEE
24	29	—	3	2 HYPE SELECT 26345 (C)	◆ KID 'N PLAY
25	NEW ▶	1	1	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
26	NEW ▶	1	1	PAUSE PROFILE 7262 (M)	◆ RUN-D.M.C.
27	NEW ▶	1	1	BIG OLE BUTT DEF JAM 44-68864/COLUMBIA (C)	L.L. COOL J
28	22	16	17	I GOT IT MADE PROFILE 7245	◆ SPECIAL ED
29	20	15	9	I AIN'T TRIPPIN' JIVE 1232/RCA (C)	◆ TOO SHORT
30	19	13	23	ME MYSELF AND I TOMMY BOY 926 (C) (M)	◆ DE LA SOUL

○ Products with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

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Virginia

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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	1	1	7	BACK TO LIFE VIRGIN 0-96537 3 weeks at No. 1	◆ SOUL II SOUL (FEATURING CARON WHEELER)
2	2	6	6	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
3	4	10	6	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
4	8	14	5	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
5	7	13	5	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
6	6	8	10	PEOPLE HOLD ON TOMMY BOY TB-939	◆ COLD CUT FEATURING LISA STANSFIELD
7	11	25	4	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
8	12	27	5	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
9	3	4	9	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
10	13	17	8	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
11	14	15	7	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
12	17	21	5	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
13	9	11	7	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
14	25	39	3	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
15	5	3	13	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
16	27	34	3	LOVE SONG ELEKTRA 0-66687	THE CURE
17	15	18	8	OH WELL CAPITOL V-15472	OH WELL
18	20	28	5	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
19	22	29	5	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
20	23	33	4	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
21	19	32	6	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
22	29	49	3	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
23	31	38	4	IF I EVER ENIGMA 75527-0	RED FLAG
24	10	2	8	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
25	36	—	2	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851	ARETHA FRANKLIN/W. HOUSTON
26	34	45	3	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
★★★ POWER PICK ★★★					
27	46	—	2	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
28	39	—	2	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE
29	21	19	8	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
30	40	50	3	ROCK TO THE BEAT KMS 022	REESE
31	45	—	2	SERIOUS MONEY WARNER BROS. 0-21262	◆ CAROLE DAVIS
32	44	—	2	YOU BETTER DANCE MCA 23961	◆ THE JETS
33	37	42	3	SOME PEOPLE A&M SP-12310	◆ E.G. DAILY
★★★ HOT SHOT DEBUT ★★★					
34	NEW	—	1	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
35	42	—	2	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
36	41	47	4	LOVE RUSH SAM 5002	DISKONEXION FEATURING LINDA BURNETTE
37	NEW	—	1	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ
38	NEW	—	1	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
39	NEW	—	1	ALL SAINTS DAY NETTWERK (CANADA) IMPORT	SEVERED HEADS
40	NEW	—	1	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
41	48	—	2	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
42	24	23	7	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
43	16	7	11	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
44	47	—	2	KEEP IT MOVIN' (CAUSE THE CROWD SAYS SO) JIVE 1244-1-JD/RCA	WHITE KNIGHT
45	NEW	—	1	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
46	28	22	6	SHOUT IT OUT MERCURY 874 217-1/POLYGRAM	CLOCKWORK
47	NEW	—	1	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
48	18	9	9	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
49	43	43	5	FALLEN ANGEL CAPITOL V-15471	MONDAY
50	49	46	4	KING FOR A DAY GEFEN PROMO/WARNER BROS.	XTC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	3	8	4	BACK TO LIFE VIRGIN 0-96537 1 week at No. 1	◆ SOUL II SOUL (FEATURING CARON WHEELER)
2	1	7	4	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
3	4	4	12	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
4	2	2	10	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
5	6	3	9	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	◆ PUBLIC ENEMY
6	9	10	8	MY FANTASY MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
7	12	17	5	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
8	5	1	11	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
9	10	15	5	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
10	11	18	8	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
11	7	6	9	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
12	13	13	8	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
13	17	19	6	I NEED A RHYTHM VENETTA VE-7023/A&M	THE 28TH ST. CREW
14	8	5	10	FRIENDS MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM
15	22	36	3	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
16	23	42	3	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
17	15	12	10	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
18	14	11	11	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
19	21	28	5	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
20	18	16	9	ALWAYS THERE CAPITOL V-15482	CHARVONI
21	16	20	6	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
22	24	25	6	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
23	26	40	4	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
24	28	34	4	WHERE DO WE GO? ATLANTIC 0-86409	◆ TEN CITY
25	33	43	4	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
26	19	21	17	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
★★★ HOT SHOT DEBUT ★★★					
27	NEW	—	1	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
28	NEW	—	1	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
★★★ POWER PICK ★★★					
29	47	—	2	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	◆ BIG DADDY KANE
30	39	44	3	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
31	25	22	14	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
32	NEW	—	1	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
33	42	49	3	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
34	29	27	5	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
35	35	39	5	MACHINE GUN CURB 10304	◆ HUBERT KAH
36	NEW	—	1	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
37	46	47	3	IF I EVER ENIGMA 75527-0	RED FLAG
38	30	—	2	PUT YOUR MOUTH ON ME COLUMBIA 44 68788	◆ EDDIE MURPHY
39	34	30	10	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
40	32	31	7	N.E. HEART BREAK MCA 23891	◆ NEW EDITION
41	NEW	—	1	ME SO HORNY LUKE SKYYWALKER GR-127	2 LIVE CREW
42	45	50	2	YOU STOLE MY HEART ATLANTIC 0-86321	COMPANY B
43	41	—	2	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
44	NEW	—	1	TOO MANY BROKEN HEARTS ATLANTIC 0-86324	JASON DONOVAN
45	27	14	12	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
46	31	26	7	PEOPLE HOLD ON TOMMY BOY TB-939	◆ COLD CUT FEATURING LISA STANSFIELD
47	44	48	8	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
48	40	46	3	SO WAT CHA SAYIN' FRESH FRE-80133/SLEEPING BAG	◆ EPMD
49	20	9	11	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
50	49	—	2	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	◆ D.O.C.

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. ©Copyright 1989, BPI Communications Inc. All rights reserved.



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The Last Of 'Summer Madness': KC Flightt, Nick Phillips, Kon Kan

BUST A MOVE: KC Flightt returns from Planet E with a severe case of "Summer Madness" (RCA) lifted from his album debut. The foot-stompin' release incorporates Flightt's distinctive narrative styling over a pumping club track that has been seductively remixed by Mark Kamins & Tom Vercillo. Besides the hip-house pulse of the straightforward club mix, the "Love Is In The Air" version is a personal fave... New Profile (212-529-2600) signee Nick Phillips debuts with "Is That Love." The Euro-pop inspired track is unashamedly Erasare-ish in its musical approach and has been club-tailored by Justin Strauss. This new pop-oriented venture for the label could easily prove to be its most accessible to cross-over... Kon Kan is also back on track with its popular "Puss N' Boots/These Boots Are Made For Walking" (Atlantic) melange. The downtempo, beat-laden track picks up where the act's quirky "I Beg Your Pardon" left off, this time incorporating everything from rap to Zeppelin. (We still think "Harry Houdini" didn't get a fair shake)... De La Soul offers "Say No Go"

(Tommy Boy, 212-722-2211) as its newest single, which lends an ironic lyrical twist on an old Hall & Oates classic. Besides the tasty "Say No Dope" remixes provided by David Dorrell & C.J. Mackintosh (aka M/A/R/R/S), the group's P.A. Pacemaster Mase has also provided a few stripped-down takes. A highlight to check out is "The Mack Daddy On The Left" featuring the young but def protege Jeff. Also from the label are new remixes of Coldcut's "People Hold On" by Rodd Huston, Eric Kupper, Terry Perkins, and Tyrone Perkins. The mixes sport more of a New York feel than the prior versions and are definitely worth investigating... "Look Who's Dancing" (Virgin) from Ziggy Marley & the Melody Makers also pleasantly surprises with its Jazzie B & Nellee Hooper (Soul II Soul) remix alterations. The reggae track with pop inflections worked well in its original form and the new versions serve only to accent with an even heartier rhythmic base.

DEEP IN VOGUE: Here's a few other imports of interest to add to



by Bill Coleman

last week's big list. State 808 has delivered a six-cut EP titled "Quadrastate" (Creed), which is worth the purchase solely for the slammin' instrumental technocut "Pacific State." Ominous and hooky track is great for mixing with any number of a cappellas. Also try the cuts "State To State" and "Disco State"... "Sueño Latino" (BCM, 0-689-89-0749) by Sueño Latino Featuring Carolina Damas is another of those tracks from Italy that takes an old idea and expands upon it with ease. Moody, salsa-flavored house release works... Lisa Stansfield (currently represented on the charts as guest vocalist on "People Hold On") utilizes her exceptional talent on "This Is The Right Time" (Arista). The up-tempo pop/dance cut with R&B inflections was produced by Coldcut and remixed by Paul Witts & Egor. Note the funky flip, "Big Thing," a collaboration with Stansfield's former comrades in Blue Zone. Arista stateside shouldn't waste time in making the talent a household name here... The James Bratton/Kelly Charles-penned-and-produced "What It Is" (Champion, 01-961-5202) by Where's The

Fire is basically "Let It Roll" revisited with some smokin' female vocals. A Tony King PWL mix graces the flip. Also from the label is "My Love Is Right" by Champagne Featuring Shana Douglas, which is perfect for those who dig into that R&B/club groove... "Let's Move Together '89" (Banana, Italy, Fax: 696-1840) by Radio Movie is actually a crafty combination of the act's original pop/rap with a spacy new instrumental base. Ethereal Euro-influenced hip-hop track is ripe for mixing (rap programmers could have a ball with the "Take Me To The Sky" instrumental).

BEATS & PIECES: New Jersey's very own diva Adeva has just unleashed her long-awaited album debut "Adeva!" (Cooltempo) in the U.K. No word yet as to who will be releasing the project stateside, but

the next single scheduled will be "I Thank You" with remixes provided
(Continued on page 35)

LENE LOVICH
WONDERLAND
THE 12 INCH
PATHFINDER RECORDS

'Life Is A Dance' Breathes New Life Into Khan's Career

BY DAVID NATHAN

LOS ANGELES The release of "Life Is A Dance," an album spanning Chaka Khan's solo career with Warner Bros., is opening up new audiences for her, particularly in Europe, according to the singer, who is now dividing her time equally between London and Los Angeles. Featuring remixes and postproduction by such groove specialists as Marley Marl, Paul Simpson, Hank Shocklee & Eric Sadler, Dancin' Danny D., Robert Clivilles & David Cole, and Winston Jones & Dave Shaw, the album was released in the U.K. prior to its stateside debut and is currently enjoying top 10 status on Billboard's Club Play chart.

"There are record buyers who actually think of me as a new artist," notes Khan, who has enjoyed two

British top 10 singles ("I'm Every Woman" and "Ain't Nobody") from "Life Is A Dance," which has been certified gold in the U.K.. "To begin with, I was a little upset about the whole project because I didn't have any input into it," Khan admits. "But I've straightened everything out with Warner Bros. now and naturally, I'm happy with the album—it's almost like I have a whole new career with people who don't realize that I've been around for 15 years."

Khan says she decided to create a base for herself in London after European audiences warmed to her through performances earlier this year. "I felt everybody was more personable, there was a greater sense of camaraderie, plus I find Europe mentally stimulating." The singer's European dates have included four nights at the Montreux Jazz Festival in Switzerland, performing alongside Miles Davis, Dizzy Gillespie, Stanley Clarke, Herbie Hancock, and George Duke. Concedes Khan, "I'm not as categorized musically over there."

Admitting that the success of "Life Is A Dance" has altered her attitude toward dance music ("I used to say stuff like 'I hate disco,' but what I meant was I didn't like that lightweight kind of material"), Khan foresees herself recording "more dance music, in spite of myself. I may well cut some material in London although I have no immediate plans to record right now."

Khan says she was disappointed that her last Warner Bros. album, "C.K.," did not receive greater response. "A lot of effort went into it," she says. "But I realize that what matters is that people like what I do, whether it's the remix album or 'C.K.' Obviously, I make music because I want people to enjoy it."

(Continued on page 35)

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HOT DANCE BREAKOUTS

CLUB PLAY

1. MISS YOU MUCH JANET JACKSON A&M
2. PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') KON KAN ATLANTIC
3. LET'S WORK ICE CREAM TEE STRONG CITY
4. I LOVE TO BASS BARDEUX ENIGMA
5. WONDERLAND LENE LOVICH PATHFINDER

12" SINGLES SALES

1. MISS YOU MUCH JANET JACKSON A&M
2. THERE'S A BAT IN MY HOUSE CAPED CRUSADERS TVT
3. I WANT YOU SHANA VISION
4. SENDING ALL MY LOVE LINEAR FUTURA
5. TEARS FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE FFRR

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
POP	1	1	15	JULIO IGLESIAS	RAICES	CBS 80123	
	2	6	31	ANA GABRIEL	TIERRA DE NADIE	CBS 80054	
	3	2	15	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4	
	4	4	19	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA	
	5	3	35	CHAYANNE	CHAYANNE	CBS 80051	
	6	5	7	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828	
	7	7	73	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956	
	8	13	13	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093	
	9	8	11	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621	
	10	16	35	GIPIY KINGS	GIPIY KINGS	ELEKTRA 60845	
TROPICAL/SALSA	11	9	53	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002	
	12	10	33	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538	
	13	19	53	YOLANDITA MONJE	VIVENCIAS	CBS 10552	
	14	14	27	VIKKI CARR	ESOS HOMBRES	CBS 80057	
	15	17	71	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534	
	16	11	43	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574	
	17	12	23	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4	
	18	22	35	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811	
	19	18	5	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL	
	20	15	9	ENMANUEL	QUISIERA	CBS 80124	
REGIONAL MEXICAN	21	23	9	MARISELA	MARISELA	ARIOLA 9577	
	22	20	11	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL	
	23	—	1	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217	
	24	—	1	ROCIO JURADO	GRANDES EXITOS	GLOBO 9752	
	25	21	5	MARISELA VERENA	SON DE LAS TRES DECADAS	GAD 1005	
	REGIONAL MEXICAN	1	1	13	EL GRAN COMBO	AMAME	COMBO 2060
		2	2	35	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
		3	4	7	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
		4	3	61	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
		5	10	5	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
6		5	13	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620	
7		6	23	WILLIE COLON	TOP SECRET	FANIA 655	
8		7	71	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517	
9		—	1	LUIS ENRIQUE	MI MUNDO	CBS 80146	
10		—	1	HANSEL	SOLO	CBS 80148	
REGIONAL MEXICAN	11	9	17	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104	
	12	13	3	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559	
	13	—	1	CANO ESTREMER	DUENO DEL SONEO	CEG 002	
	14	14	27	TONY VEGA	YO ME QUEDO	RMM 1677	
	15	8	21	VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605	
	16	—	9	THE REBELS	BANANA	KUBANEY 20018	
	17	19	35	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM	
	18	17	7	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630	
	19	15	7	JOE ARROYO	FUEGO EN MENTE	FUENTES 5674	
	20	16	13	LA COCO BAND	COCO BAND	KUBANEY 20011	
REGIONAL MEXICAN	21	—	1	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126	
	22	11	41	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010	
	23	21	23	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380	
	24	12	23	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422	
	25	23	7	PAQUITO GUZMAN	AQUI CONMIGO	TH-RODVEN 2627	
	REGIONAL MEXICAN	1	1	7	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
		2	13	3	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
		3	4	43	BRONCO	UN GOLPE MAS	FONOVISA 8808
		4	2	41	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
		5	3	29	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
6		5	31	LA MAFIA	EXPLOSIVO	CBS 80072	
7		10	11	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031	
8		6	9	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVISA 8812	
9		16	7	LOS MIER	AMAME	FONOVISA 8816	
10		7	31	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010	
REGIONAL MEXICAN	11	14	13	LA MIGRA	CON BANDA	MAR 222	
	12	8	39	ANTONIO AGUILAR	CON BANDA	MUSART 2021	
	13	9	45	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173	
	14	24	5	GRUPO EL TIEMPO	ELEGANCIA MUSICAL	LUNA 1176	
	15	15	17	LATIN BREED	BREAKING THE RULES	CBS 80094	
	16	11	43	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004	
	17	19	3	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140	
	18	12	89	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765	
	19	18	57	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014	
	20	—	7	RAM HERRERA	OUT LAW	CBS 80122	
REGIONAL MEXICAN	21	23	25	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA 8810	
	22	—	1	GRUPO ANHELO	POR COBARDIA	MAR INTERNACIONAL 218	
	23	—	69	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA	
	24	17	17	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105	
	25	—	1	BRONCO	A TODO GALOPE	FONOVISA 8830	

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Latin Notas



by Carlos Agudelo

FOR THE FIRST TIME, the MTV Music Video Awards will have a best-Latin-video category. The nominees were chosen through ballots sent in by the viewers of MTV Internacional, the weekly, one-hour, Spanish-language program broadcast over the Tele-mundo network in the U.S. and several Latin American countries. Nominees include the videos "La Séptima Luna" by **Emmanuel**; "Y Sin Pensar" by **Miguel Mateos**; "Sólo Los Chicos" by **Fito Páez**; "Este Rirno Se Baila Así" by **Chayanne**; and "Djobi, Djoba" by the **Gipsy Kings**. The awards night, Wednesday (6), will be followed by an MTV-sponsored concert featuring Argentinian rock star Miguel Mateos, the day after.

KUBANEY RECORDS IS VERY HAPPY WITH the performance of its merengue group **Cocoband**. So happy, in fact, that it will give the group a gold record for sales of more than 30,000 copies of its hit album, "Cocoband," when the band comes to New York to perform all through September . . . The West Coast group **Los Diablos**, produced by Discos Panamericanos and distributed, marketed, and promoted by WEA Latina in the U.S., has signed a contract with Fonographica Internacional, headed by **Ignacio Morales**, for the same purposes in Mexico . . . **Fernando Allende**, the Mexican singer/actor, has recorded the Spanish-language version of "Forgotten Eyes," the new campaign anthem of Retinitis Pigmentosa International. He was joined by the **International Children's Choir** and a children's choir from Los Angeles churches. The song has been recorded by **Bob Hope**, **Sammy Davis Jr.**, **Dionne Warwick**, **Smokey Robinson**, and **Mel Torme**, among others. Proceeds from

the different versions of the recording will help to fight this degenerative eye disease that affects mainly children and can lead to total blindness. The Spanish version will be released for radio Sept. 18 . . . "Espera Un Poco" ("Wait A Little") is said to be the first music video in Spanish designed to help fight AIDS among the Hispanic population. It was produced by the Center for Disease Control in Atlanta.

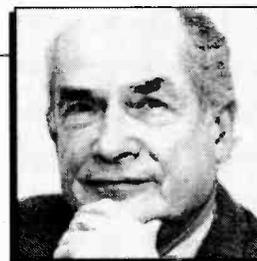
IT IS SALSA FESTIVAL FEVER AGAIN in New York. The festival has grown so much that this year it is going to be in two stages. The first one will feature as the main event a concert at the famous Forest Hills

MTV's awards will recognize a best-Latin-video this year

Tennis Stadium, Sept. 2, with **Celia Cruz**, **El Gran Combo**, **La Sonora Ponceña**, **Los Hermanos Moreno**, and two Colombian bands: **Joe Arroyo** and **Grupo Niche**. The other big night will be the traditional Madison Square Garden show, Sept. 16, dedicated this year to the *soneros*. It will feature **Rubén Blades**, **Eddie Santiago**, **Hector Lavoe**, **Luis Enrique**, **Oscar D'Leon**, **Jose Alberto**, **Tito Nieves**, and **Tony Vega**. At least 10 other concerts and events are associated with the festival, including a free concert at Orchard Beach in the Bronx and a *Merengazo* event at the Palladium.

HAPPY BIRTHDAY **SAMMY VARGAS**. It has been 50 years since he was born in New York of Puerto Rican parents. Out of those, almost 33 have been spent in the recording industry, where he worked mainly for U.S. labels and went through almost all stages of music in the '60s, '70s, and '80s. Finally, he came back to his roots and now he is one of the very few independent promoters of Latin music in the Big Apple. We wish him well and many more musical anniversaries.

Classical KEEPING SCORE



by Is Horowitz

NURTURING FUTURE LISTENERS: This year's fund-raising dinner by the Assn. for Classical Music will help fuel the organization's drive to extend its educational reach beyond New York, a long-held goal.

AfCM, which began life a decade or so ago as a membership organization largely concerned with recording and performer interests, shifted gears about five years ago. It has since developed an educational thrust designed to counter curriculum trends that have all but decimated music education in the nation's elementary schools.

Eric Chasalow, AfCM executive director, says that the group's activities are supported by about 1,000 regular donors. Supporters include record companies, classical radio stations, and individuals, as well as corporate entities not directly concerned with classical music.

AfCM will continue its school sight-singing program, the group's most visible activity. About 6,000 New York elementary school students have been exposed to the program to date, says Chasalow. An early priority is to extend the program to New Jersey. A young composers pilot program is under way, and a "how-to" music advocacy handbook is being prepared for circulation to schools and communities around the country.

The AfCM dinner function will be held Sept. 14 at the Water Club in New York. **Philip Glass** and **Peter Schickele** are scheduled to appear. More information at 212-315-1248.

PASSING NOTES: A recent issue of the Schwann Catalog reveals only a portion of a single CD devoted

to the solo piano music of Smetana. That area of composition was never considered one of the great Czech's strong points. So it is with some surprise that in one fell swoop we now have more than eight-and-a-half hours of Smetana piano music on disk. And what's more, all of it is accommodated in a four-CD package.

The CPO (Classic Produktion Osnabrück) album, assembled from original Supraphon recordings, is one of an increasing number of projects doubling CD playing time by replacing stereo sound with discrete mono signals on each of the channels. By playing the channels separately, via balance control or mono adapter, each program may be heard without interference.

The AfCM aims to engender a love of music in children

The CPO pianist is **Vera Repková**, who works her way through dozens of polkas, assorted dances, and occasional pieces with dogged persistence. Dissemination of these works is unlikely to enhance or detract from Smetana's reputation. But it does offer the indefatigable collector something new and undeniably different. The distributor is Koch International.

The **International Critics Awards (IRCA)**, meeting in Busseto, Italy, in mid-August, named as best classical CDs of the year the **Arditi Quartet's** edition of the complete Elliott Carter Quartets, on Etcetera; **Kristian Zimmerman's** Chopin album (the four "Ballades, Etc.") on Deutsche Grammophon; and "Show Boat" on Angel. IRCA's panel of jurors also voted in this year's Koussevitsky International Recording Award winner, Soviet composer **Sofia Gubaidulina**, for her "Offertorium," recorded on DG by **Gidon Kremer** and the Boston Symphony under **Charles Dutoit**.

The inaugural concert of the Dallas Symphony in its new hall, the Meyerson Symphony Center, in Dallas, will be recorded live by ProArte, Sept. 14-16. **Eduardo Mata** will conduct the Mahler Symphony No. 2. Processing of the two-CD package will be rushed through to meet a release deadline of Oct. 25.

DANCE TRAX

(Continued from page 33)

by Smack Productions and Paul Simpson. The N.J.-based Smack Productions crew has set up its own label, 10th Floor Records (201-779-0719), and is preparing a dance compilation to be released in the very near future. . . . On the Soul II Soul tip plans for "Holdin' On" b/w "Jaz-zie's Groove" have reportedly been dropped for single release in the U.K. Work on a new single and album for release by year's end are in the works. Apparently there's a bootleg "swing beat" remix of "Back To Life" floating about. The remix in question was handled by former Dead Or Alive members Mike Percy & Tim Levers. As for the solo venture of Soul II Soul's featured vocalist Caron Wheeler, the talent is currently under hush-hush negotiations with a big major to be announced shortly. . . . Also in the U.K., the next scheduled Inner City single for October release will be (surprise!) a cover of the Stephanie Mills classic "Whatcha Gonna Do With My Lovin'."

Gail "Sky" King has been keeping herself busy. Recent remix projects have included "She's Bad" for new Arista signee Icey Jaye; "Help" for Timmy Gatling and LNR's "Work It To The Bone" for Profile. Justin "I Really Don't Need That Much Sleep" Strauss has completed remixes on D'Atra Hicks' "Heart Of Gold" and Paisley Park's Tony LeMans' "Higher Than High." With Daniel Abraham, Strauss has completed mixes on "Discipline" by Joe Jackson; "Get On Your Feet" by Gloria Estefan and "Room At The Top" by MCA's Adam Ant. . . . The next D-Mob single is titled "C'Mon Get My Lovin'" which features guest vocalist Kathy Dennis, Squeeze member Jools Holland on piano and remixes by Mackintosh & Dorrell. . . . Keep a lookout in the import bins for Lisa M's cover of Richie Havens' "Going Back To My Roots" (which is huge in the U.K.) produced by the Style Council.

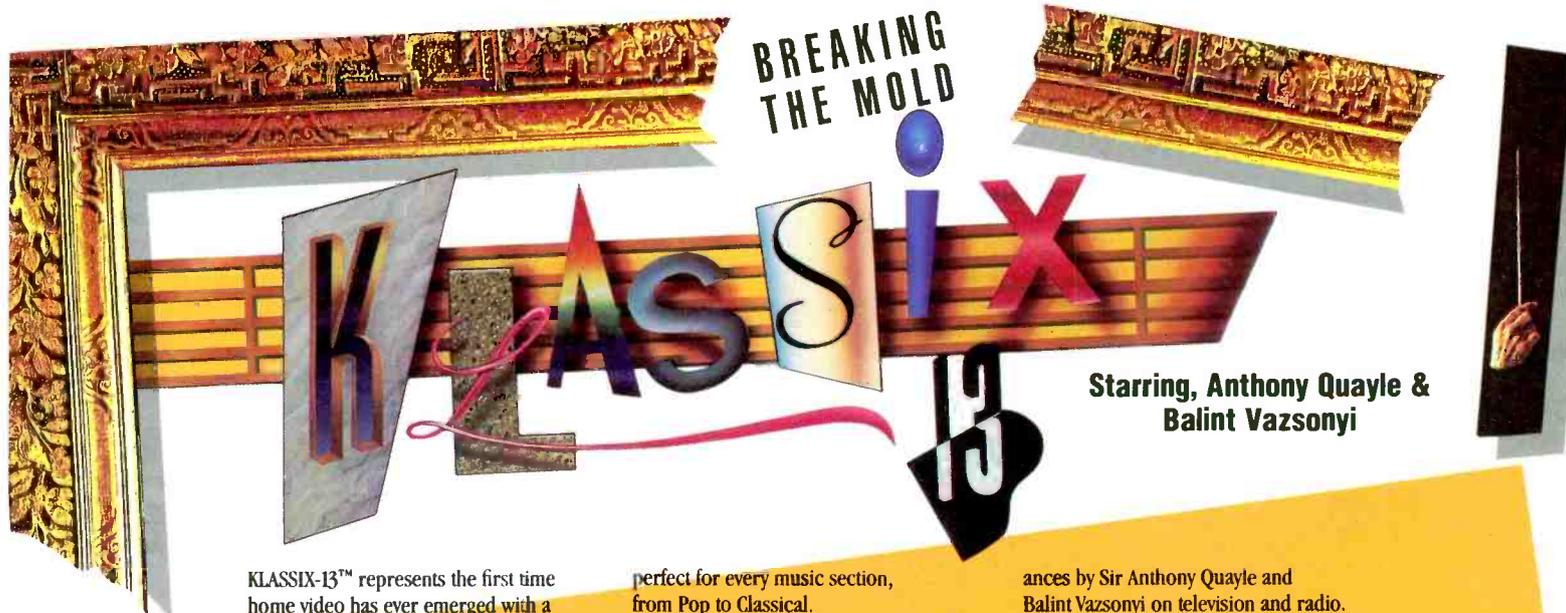
KHAN'S 'LIFE IS A DANCE'

(Continued from page 33)

With the remix of "I Feel For You" scheduled for single release in the U.K., Khan confesses that she has grown to appreciate particular tracks on the album. "I think that some of the cuts—like 'Fate' and 'I Know You, I Live You' have actually been improved and I do like what was done with 'I'm Every Woman' and 'Ain't Nobody,' although I can't say that about 'Clouds,'" (an Ashord & Simpson-penned hit from her second solo album, "Naughty.")

Khan notes that her teenage daughter, Milini, is currently seeking a deal as part of a four-member female group, managed by Khan's sister, Tammy Coleman. "I was shocked when I heard Milini's demos," notes Khan, who says she wants her daughter "to greet the world on her own terms. We've grown up together so she's seen a lot of what I've been through in this business."

Her current European success has provoked Khan into "not putting myself in a position to be victimized, to taking a very sober stance and approach to my life, which means having much more control over everything I do with my career."



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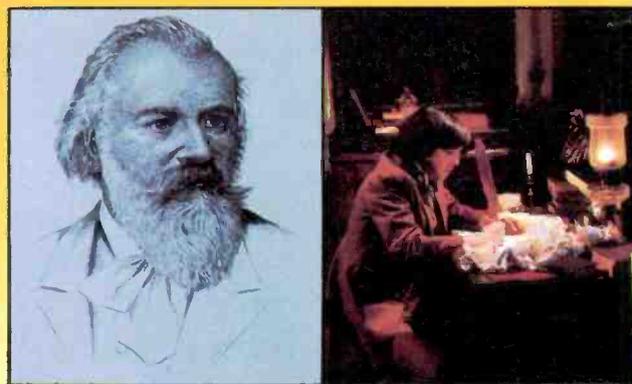
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Boys Ring Up Healthy Sales At 'Paul's Boutique' Building The Perfect Beastie Album

BY CHRIS MORRIS

LOS ANGELES Will the Beastie Boys' new hit Capitol album, "Paul's Boutique"—currently No. 14 on Billboard's Top Pop Albums chart—change the public's mind about the bad boys of rap?

"Not until we have a boxed set are people's minds really going to change," says Mike Diamond, aka Mike D., who is partnered with Adam Yauch (MCA) and Adam Horowitz (King Ad-Rock) in the wise-guy rap trio.

The group's reputation as unpredictable rap brats was solidified three years ago by well-reported hijinks on a lengthy nationwide tour, which followed the multiplatinum success of the band's Def Jam debut, "Licensed To Ill."

Diamond views the band's past indiscretions somewhat ruefully, but without any great remorse.

"We were just making music that we liked, stuff that was funny to us, and then all of a sudden it became this big controversial thing. It's almost sort of like we don't feel responsible for it, because to a

large extent we're not."

The Boys continue to court controversy with the new album; its unexpurgated lyrical content is flagged by a lyric advisory sticker.

"We tried to keep it off," Diamond says of the sticker. "It's really weak. It was really wack."

"It's even wacker to me when people take [new] songs like 'High Plains Drifter' or 'Looking Down The Barrel Of A Gun' and [talk about] 'the Boys' violent tendencies.' They don't understand. That's a character narrative. Why is that any different than [William Burroughs' acclaimed novel] 'Naked Lunch'? If that came out in this day and age, it would probably have an explicit sticker on it."

To create the dizzyingly sampled, almost psychedelic textures of "Paul's Boutique," the Beastie Boys used the production team of Matt Dike, John King, and Mike Simpson, known collectively as the Dust Brothers. The group had known Simpson from New York's Roxy hip-hop scene, and had played Dike's L.A. club Power Tools.

"They played us a tape of what

they had done, and that's what we wanted our stuff to sound like," Diamond says. "You could use the word, maybe, 'stew,' or 'pot luck dinner.' Or 'casserole,' those type of terms. What you're talking about is you're combining a lot of different things, a lot of different seasonings."

"Paul's Boutique" was released despite suits and countersuits between the band and Def Jam Records, which put out "Licensed To Ill." The Beastie Boys contend that they weren't paid more than \$2 million in royalties owed them from "Licensed To Ill," while Def Jam has sued both the band and Capitol for breach of contract and

(Continued on page 41)



Hot Homecoming. After scoring a top 10 summer hit on the Album Rock Tracks chart with "Love Has Taken Its Toll" from their debut album, the members of Polydor/PolyGram Records act Saraya staged a homecoming concert at the Bottom Line in New York. They were greeted after the show by PolyGram Records president and CEO Dick Asher. Pictured, from left, are group members Gary Taylor, Sandi Saraya, Tony Rey, PolyGram's Asher, Gregg Munier, and Chuck Bonfante.

Stones' Stadium Pass Intercepted Univ. Nixes Use Of Football Field

BY MICHAEL MILLER

COLUMBIA, S.C. When the Univ. of South Carolina rejected plans for a Rolling Stones concert in its football stadium here Sept. 30, you would have thought Union General William Tecumseh Sherman was marching back to torch the town again.

USC Athletic Director King Dixon triggered howls of protest when he told The State newspaper: "We want to maintain the integrity of our football stadium for our fans" and allowing the Stones show "might open the door to tractor pulls and those kind of things."

Dixon's statement prompted jeers from DJs on WMFX, WCOS, and WUSC, while outraged listeners jammed radio talk-show lines. A telephone poll by The State drew more than 6,000 callers supporting the Stones' use of the stadium vs. 733 who backed USC.

Stones representatives visited Columbia July 29 and met with university officials and C&C Entertainment, which would have promoted the show. They toured USC's 72,400-seat Williams-Brice Stadium and found it suitable—although it has never before hosted a concert.

But the show was nixed by Dixon, who said the stadium should re-

'Allowing the show might open the door to tractor pulls'

main "dedicated to football." The proposed date would have been during the football season for the USC Gamecocks.

Still, businessmen bellowed about lost sales the event would have brought, politicians pouted over lost admissions and sales taxes, and even the American Civil Liberties Union spoke out, asking why, in recent years, the pope and evangelist Billy Graham had been granted use of the football shrine, but now the Stones were not. "The Rolling Stones have the same right to use the stadium as Billy Graham and Pope John Paul II," says state ACLU director Steve Bates. "It should be open to everybody or nobody."

Promoters are now trying to secure a Rolling Stones date for some time after the USC football season and university officials have set up a committee to address nonfootball use of the stadium.

McCartney Takes His Band On The Run; Rockers Help Homeless; Stones Get Chided

COMING UP: The sneak preview by Paul McCartney and his band in New York wouldn't have been complete, somehow, without this happening. McCartney had just started his Wings hit "Jet" when an exit door in the balcony section of the small Lyceum Theater cracked open. Two dozen or so daring fans poured in from the fire escape, tumbling over one another, screaming in delight. They brought a good old dose of Beatlemania to the show—before security guards cleared them out. The mostly industry crowd was stiff and staid in comparison.

Yet it was an emotional rush for even the most jaded pop music follower to watch McCartney perform once again, even more at ease with the Beatles legacy than during his last tour 13 years ago. No wonder the audience was packed with celebs—Paul Shaffer, Max Weinberg, Axl Rose, Raquel Welch, Bob Guccione Jr., and others.

McCartney explained earlier in the day that the impetus for this tour was the band he assembled for his current "Flowers In The Dirt" album. And that band served him superbly in a 90-minute set that tapped new tracks like "Figure Of Eight" and "My Brave Face," Wings hits such as "Band On The Run," earlier solo tunes such as a funky "Coming Up," rock oldies like "Ain't That A Shame," and, yes, Beatles gems, including "Got To Get You Into My Life," "Can't Buy Me Love," "I Saw Her Standing There," "Long And Winding Road," and "Let It Be."

Although "Flowers In The Dirt" has not exactly set the Top Pop Albums chart aflame this summer, don't count it out yet. For the first time in years, McCartney is ready to really work to bring his music to his fans. And a lot of those fans have been waiting a long time. Unlike the Stones and the Who, who are drawing a teen audience raised on classic rock radio, McCartney could be the one to get a lot of older rock fans, who rarely go to concerts anymore, back to the arenas. If, of course, they can land a ticket.

ON THE BEAT: Patti LaBelle's hair stayed in place. Phil Collins' wardrobe came undone. Billy Idol's ego remained unchecked. Such were the highlights of the Who's performance of "Tommy" at the Universal Amphitheater in Los Angeles on Aug. 24, which raised \$1 million for the Rock and Roll Hall of Fame and L.A. charities. The new and improved Who also was joined on stage by Steve Winwood and Elton John, while stars in the audience included Madonna, Sly Stallone, and Rob Lowe (without his video camera) . . . The venue sponsorship blurb "Burger King Presents" was abruptly removed from the marquee of the Palladium Theater in

New York the night vegetarian Elvis Costello performed. "We told them to take it fucking down while we're playing there," says manager Jake Riviera, objecting to sponsorship. "Some people want to sell hamburgers; some people want to play music."

OPEN LETTER TO A LANDLORD: Anyone who has ever volunteered at a homeless shelter can attest to the most difficult part of that experience: seeing the smallest hands in food lines, the smallest bodies curled up in large, dark halls. The fact is many of America's homeless are children. On Sept. 17 and 18, four children's acts on A&M Records—Raffi, Sharon, Lois & Bram, Tom Chapin, and Fred Penner—will perform at Carnegie Hall to benefit the New York City Food and Hunger Hotline, which serves inner-city children . . . Across the nation recently, pop musicians have stepped forward to highlight the nation's housing crisis

and raise funds for its victims. Living Colour was joined by John Cougar Mellencamp and Stevie Ray Vaughan on separate nights during the band's recent concert for the Partnership For The Homeless in New York. Members of the Los Angeles music community, including Leslie West, Martin Chambers, Martha Davis, and Michael Des Barres, played at the Reach Out Festival to aid the runaways' shelter, Covenant House. New Orleans artists, including Allen Toussaint, the Neville Brothers, and the Radiators, will stage that city's fifth-annual homeless benefit Sept. 13, during the National Assn. of Broadcasters Radio '89 convention. And Stevie Wonder will present a benefit concert at New York's Apollo Theatre Nov. 22, with plans for a pay-per-view broadcast . . . The reason pop musicians and private groups aren't waiting for political leaders to deal with the housing crisis becomes pretty clear after recent reports of fraud and mismanagement at HUD, the nation's top housing agency—which modest estimates say wasted more than 2 billion tax dollars.

A LAST WORD FROM KEEF: "That there should be so many people who want to see the Stones is an absolute miracle," Keith Richards tells writer Stanley Booth in the October Playboy magazine, which arrives as the "Steel Wheels" tour starts rolling. "But do the guys in the Stones realize what a miracle that is? The Stones are kind of selfish bastards. They don't answer their fan mail except for Bill [Wyman]. They've never sucked up to the public. This is it: You want it or you don't. It's like the band's philosophy . . . But the longer you stay away, the more intense it gets, the more people want to see you. If we can just keep it together."



by Thom Duffy

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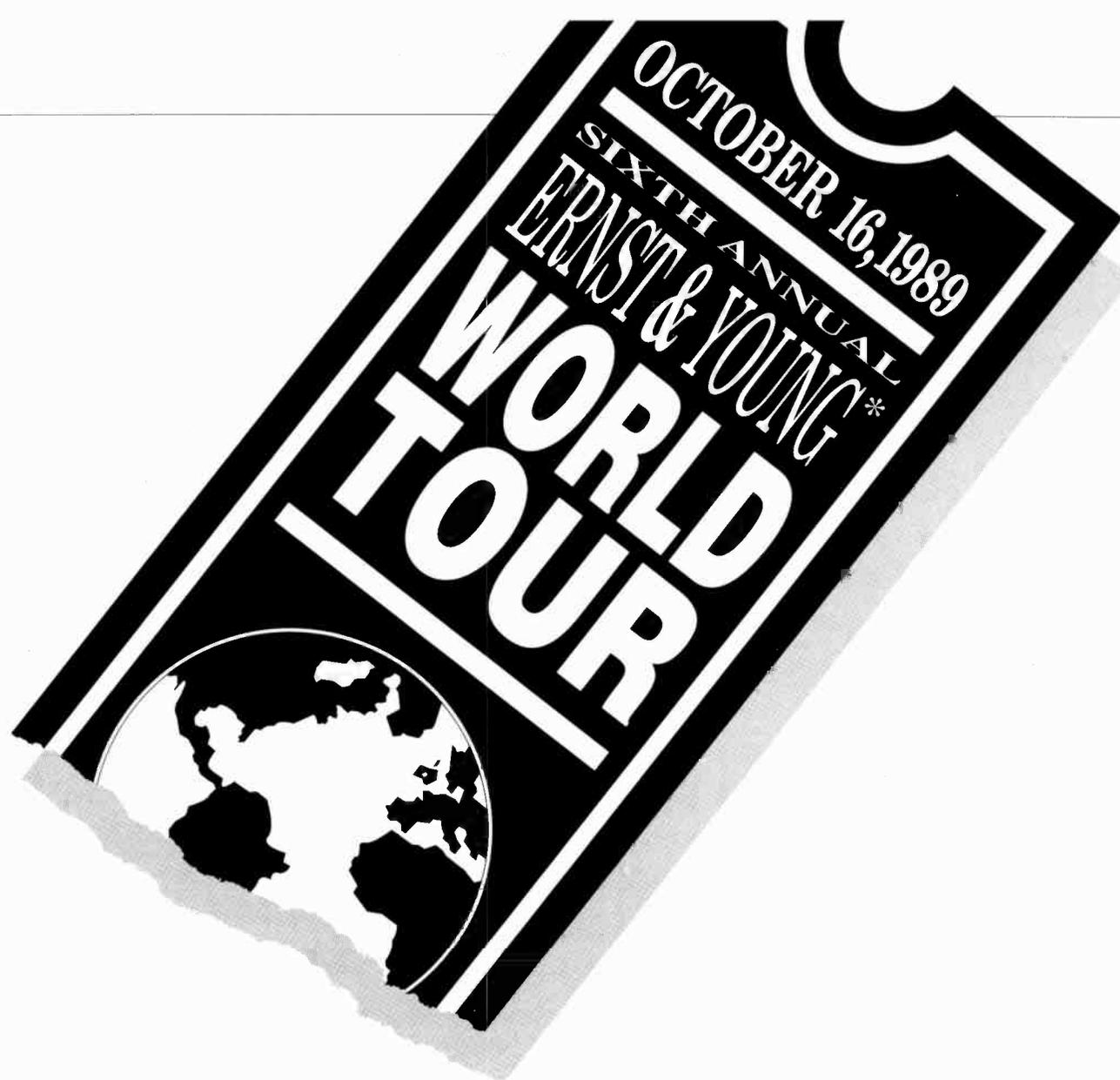
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Sales Of 'New Fusion' Opus Keep Ex-Police-Man Satisfied Summers' 'Golden Wire' Album Sizzles

BY MELINDA NEWMAN

NEW YORK "Let's call it neo-post-modern-improvisational-structured music," says Andy Summers, laughing as he describes his latest Private Music outing, "The Golden Wire."

Actually, the ex-Police guitarist is most comfortable with a "new fusion" tag if people feel compelled to label his instrumental jazz/new age music at all. The critically acclaimed album has sold more than 25,000 copies, according to Jeff Klein, VP of marketing and sales for Private Music. "That's not bad for a jazz record that hasn't gotten a lot of jazz play," Klein muses. "And the response in Europe has been tremendous."

That would seem quite a comedown for an artist used to selling millions with the Police, but Summers is quite content with his progress. "I accept that this is what I do best—better than the Police. It does enter a less commercial area and I don't feel like I have to have an audience of countless millions. I accept that there are fewer stations for this."

"The Golden Wire," Summers' second album for the label, contains one vocal track, "Piya Tose," a lilting tune performed by Najma Akhtar, an Indian singer.

"I studied Indian music early on and have always listened to it," Summers says. "I certainly would not cross out the possibility of us working together again."

When not working on his own albums or taking photos—a book of his work, "Throb," was published in 1983—Summers also scores movies. His latest efforts were Andrew McCarthy's "Weekend At Bernie's," and the soon-to-be-released "Street Legal."

"Scoring a movie is different with every director," Summers says. "But you usually hand over the music and don't know the variables. Like in 'Down & Out In Beverly Hill,' the music was too quiet."

Summers has no plans to re-enter the rock arena. "There's more weight to what I do now," he says. "If I tried to carry on and do a caricature of one of the greatest rock and roll bands, it would be sad. Rock is for younger people."

McCartney Shows A Quick Sellout

NEW YORK Paul McCartney's first North American concerts in 13 years were rapid sellouts after tickets went on sale Aug. 28 for the first 13 arena shows in four markets—Los Angeles, Chicago, Montreal, and New York. Tickets for shows in a fifth city, Toronto, were due to go on sale later that week.

McCartney unveiled his North American itinerary with a press conference in New York Aug. 24, followed by a debut "rehearsal" performance with his band that night. (See story, page 36).

"Once you've got a [good] band together, the next logical thing is to tour," McCartney said, explaining his decision to hit the road for the first time since the 1976 Wings Over America tour.

The core of his band—drummer

Chris Whitten, guitarist and singer Hamish Stuart, and McCartney's wife, Linda, on keyboards—played on McCartney's current Capitol Records album, "Flowers in the Dirt." In addition, the former Beatle recruited ex-Pretenders guitarist Robbie McIntosh and session keyboardist Wix to flesh out the band for the road.

To pick a set list for the shows, McCartney said, "I asked myself what would I like to see *him* play." The result is a repertoire that will include current material, Wings hits, Beatles classics, and rock oldies. Because the Beatles stopped touring in 1966, McCartney said he realized he had never given live performances of such hits as "Sgt. Pepper," "Eleanor Rigby," "Fool On The Hill," and "Hey Jude." He said these will be in-

cluded on the tour.

In a loose and often witty Q&A with the press, McCartney explained why he will give a forum on the tour to the Friends Of The Earth environmental group. "We'd like to say something [with the tour] other than 'buy this soft drink,'" he said. At the same time, he did not rule out sponsorship for the worldwide tour. A 100-page program will be distributed free at the concerts.

The rapid sellouts prompted promoters in Los Angeles to add two shows Nov. 23 and 24 in addition to previously announced dates Nov. 27 and 28. McCartney also will perform in Chicago Dec. 3-5, Toronto Dec. 7, Montreal Dec. 9, and New York Dec. 11, 12, 14, and 15.

He is expected to return in early 1990 for additional dates in Boston, Philadelphia, Detroit, Seattle, Dallas, and San Francisco. **THOM DUFFY**

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Double-Decker Rock. Warrant guitarist Eric Turner gets a lift from bassist Jerry Dickson during the band's performance at the Ritz in New York. The current tour by the Columbia Records act has kicked its modestly titled album, "Dirty Rotten Filthy Stinking Rich," to gold status and into the top 15 on the Top Pop Albums chart. Its single, "Heaven," has reached the top 10 on the Hot 100 Singles chart. (Photo: Chuck Pulin)

ALB. BOXSCORE TOP CONCERT GROSSES		AMUSEMENT BUSINESS*			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
"TOMMY" (THE ROCK OPERA) THE WHO ELTON JOHN PHIL COLLINS BILLY IDOL PATTI LABELLE, STEVE WINWOOD	Universal Amphitheatre Universal City, Calif.	Aug. 24	\$2,050,782 \$1,500/\$500/ \$150/\$75	5,812 sellout	MCA Concerts
THE WHO	Los Angeles Memorial Coliseum Los Angeles	Aug. 26	\$1,557,800 \$25	65,523 72,244	Avalon Attractions
ELTON JOHN	The Great Western Forum Inglewood, Calif.	Aug. 15-18	\$945,000 \$22.50	42,000 sellout	Avalon Attractions
GRATEFUL DEAD	Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	Aug. 17	\$765,000 \$30	25,500 sellout	Bill Graham Presents Rex Foundation
CHICAGO/THE BEACH BOYS	Grandstand, Exhibition Place Toronto	Aug. 18	\$464,266 (\$544,120 Canadian) \$27.50/\$22.50	20,155 22,000	Concert Prods. International
KENNY ROGERS LORRIE MORGAN	Valley Forge Music Fair Devon, Pa.	Aug. 17-20	\$455,196 \$30	17,037 17,592	Music Fair Prods.
ELVIS COSTELLO	Jones Beach Theatre Wantagh, N.Y.	Aug. 23-24	\$380,000 \$20	19,000 20,200	Ron Delsener Enterprises
ELTON JOHN	The Summit Houston	Aug. 10	\$338,224 \$23.75	14,463 sellout	PACE Concerts
THE CURE SHELLY AN ORPHAN	Capital Centre Landover, Md.	Aug. 22	\$321,750 \$19.50	16,500 sellout	IMP
RODNEY DANGERFIELD HARRY BASIL	Westbury Music Fair Westbury, N.Y.	Aug. 16-20	\$307,287 \$30	11,286 14,350	Music Fair Prods.
METALLICA THE CULT	Starplex Amphitheatre Dallas	Aug. 23	\$284,950 \$19.50/\$16.50	16,675 20,000	MCA Concerts PACE Concerts
TOM JONES ANDY BUMATAI	Westbury Music Fair Westbury, N.Y.	Aug. 23-26	\$242,649 \$22.50/\$20	12,904 14,350	Music Fair Prods.
RINGO STARR & HIS ALL-STARR BAND MASON RUFFNER	Garden State Arts Center Holmdel, N.J.	Aug. 11	\$230,418 \$30/\$17.50	10,590 10,802	in-house
METALLICA THE CULT	The Summit Houston	Aug. 22	\$229,775 \$17.50	13,684 sellout	PACE Concerts
ANNE MURRAY	Wolf Trap Farm Park Vienna, Va.	Aug. 23-24	\$209,436 \$20/\$13	12,008 14,148	in-house
STEVIE NICKS RICHARD BUSH	Mann Music Center Philadelphia	Aug. 28	\$201,025 \$27.50/\$25/ \$19.50/\$15.50	10,698 13,243	Concert Co. Presents
RINGO STARR & HIS ALL-STARR BAND MASON RUFFNER	Grandstand, Exhibition Place Toronto	Aug. 19	\$198,936 \$27.50/\$23.50	7,368 10,000	Concert Prods. International
TOM PETTY & THE HEARTBREAKERS THE REPLACEMENTS	Garden State Arts Center Holmdel, N.J.	Aug. 20	\$180,543 \$22.50/\$15	10,691 10,802	in-house
ANDERSON, BRUFORD, WAKEMAN, HOWE	Garden State Arts Center Holmdel, N.J.	Aug. 13	\$180,267 \$22.50/\$15	10,682 10,802	in-house
THE BEE GEES THE NYLONS	Grandstand, Exhibition Place Toronto	Aug. 16	\$160,984 (\$188,577 Canadian) \$25/\$21	7,697 10,000	Concert Prods. International
STEVIE NICKS HOOTERS	Grandstand, Exhibition Place Toronto	Aug. 17	\$157,380 (\$185,110 Canadian) \$24/\$20	7,855 10,000	Concert Prods. International
DON HENLEY EDIE BRICKELL & NEW BOHEMIANS	Garden State Arts Center Holmdel, N.J.	Aug. 27	\$151,987 \$20.75/\$15	8,562 10,802	in-house
RINGO STARR & HIS ALL-STARR BAND MASON RUFFNER	Garden State Arts Center Holmdel, N.J.	Aug. 5	\$151,694 \$30/\$17.50	5,852 10,802	in-house
JEFFERSON AIRPLANE	Mann Music Center Philadelphia	Aug. 22	\$144,006 \$25.50/\$22.50/ \$18.50/\$14.50	8,081 13,338	Concert Co. Presents
RICK ASTLEY MARTKA	Radio City Music Hall New York	Aug. 22	\$138,488 \$25/\$22.50/\$20	5,874 sellout	Radio City Music Hall Prods.
THE JUDDS DWIGHT YOAKAM CLINT BLACK	Starwood Amphitheatre Nashville	Aug. 19	\$135,933 \$17.50/\$15.50/ \$14.50	8,611 15,038	in-house

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PD OF THE WEEK

(Continued from page 24)

negative response to Martika, but we haven't gotten any negative response to Richard Marx ["Right Here Waiting"]. You have to evaluate each record on its own, and figure out at which stage in its development to add or drop it. Martika is starting to sound like a KIIS and Power record, but before, when it first came out, it didn't sound like that."

Those decisions are made by Shannon, Steele, and Kabrich. "We call ourselves the three dummies," Shannon says. "When we disagree, we just take a vote and the majority wins. . . . The last really tough decision was 'Batdance.' We played it once even though it was in the top 10 requests for quite a while.

"In Los Angeles a tremendous percentage of the younger population is Hispanic, and that creates a problem for this format. We have to target a little older than KXXR or WDFX. Our target is 16-40." Despite that, and despite the heavy presence of power ballads in KQLZ's mix, Shannon denies any softening up at Pirate. "It gets harder and softer at the same time. The titles available are very limited in the format. It is very frustrating to me as a guy with a top 40 background that there are so many titles you can't play.

"Not a day goes by that something isn't changed on the radio station. That is the biggest problem we have in this niche format. We have to constantly shuffle the rotation, two or three times a week."

One of the notable features of Pirate's growth is that, although the bulk of the media focus was on Shannon's morning show, civilian listeners first discovered KQLZ in nights and afternoons and are only now spreading to mornings.

About mornings, to which John Rio's "Mr. Leonard" character has recently been added, Shannon says, "It is difficult for me as a personality to operate at reduced power, but it is important to understand that I consider myself a radio programmer first, and an airpersonality second.

"We were careful not to make the mistake of giving the market something it didn't want or need, which is another full-service Zoo-type morning show. We will gradually evolve into what we think is right for the radio station.

"I didn't come to Los Angeles to build a morning show," he says. "I came to Los Angeles to build a radio station, and the morning show will be part of the radio station. People forget it took a year to build the morning show into the top three in New York, and that was without the level of competition you have here.

"I think I am a much better program director than I am a disk jockey," says Shannon. But he also says, "I enjoy being a DJ more. I only program so I can DJ. There are many morning radio personalities that are much more talented than I am, but I try hard."

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Agenda

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- The Telephone In Entertainment Promotion & Marketing.** Moderator: James P. Jimirro, J2 Communications.
- Sponsorship: Bridge to the 21st Century Consumer.** Moderator: Joshua Simons, Rockbill.
- Product Placement: Making It Count (Hosted by *The Hollywood Reporter*).** Moderator: To Be Announced.
- Comedy As A Promotion Vehicle.** Moderator: Richard Belzer, comedian and author.
- Global Marketing Strategies.** Moderator: Herb Karlitz, Esq., Corporate Entertainment Productions/Burson-Marsteller.
- Product Sampling for Entertainment Media (Hosted by *Billboard*).** Moderator: To Be Announced.
- Entertainment In Business-to-Business Marketing.** Moderator: Mary L. Reiling, AT&T.

Keynote Addresses:

To Be Announced

Additional Speakers

(Subject to Change)

Tim Baskerville, Vidmar Communications
Andrew Batkin, Semper Barris
Bob Dowling, *The Hollywood Reporter*
Christy Hadzick, UCI
Barclay Lottimer, Interactive TeleMedia
Joe Mangione, *Billboard*
Robert May, Score Productions
Ira Mayer, *epm REPORT*

Roger Mill, MCA Home Entertainment
Michael Rudich, Showtime Networks
Robert Sann, Telephone Entertainment Network
Edwin Harkness Spina, Music Systems
Adrian Toader, Sprint Gateways
Henry Von Kohorn, Response Reward Systems
Steve Werner, Films Incorporated
Walt Wilson, MCA/Universal Records

Others To Be Announced

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TALENT IN ACTION

THE CURE, LOVE & ROCKETS, PIXIES
Giants Stadium
East Rutherford, N.J.

CALL IT A WOODSTOCK FOR the alienated. More than 49,000 fans turned out here on Aug. 20 to prove that alternative music lovers, despite their fashionably jaded demeanor, can muster as much enthusiasm for a stadium show as their elders reserve for the likes of Bruce Springsteen.

Like a similar stadium concert staged by Depeche Mode last year in Los Angeles, the large turnout here demonstrated that alternative music's appeal is a lot stronger than many believe. And much to the potential delight of advertisers, the young fans of the genre can't quite hide their affluent suburban roots beneath those black clothes and spiky haircuts.

The show, heavily promoted through Long Island, N.Y., alternative radio outlet WDRE, opened with 4AD/Elektra's Pixies, who offered hints of melody in a musical pastiche reminiscent of the mix the Beatles used to bury Paul. Love & Rockets suffered a bit from its midshow placement on this hot and muggy afternoon. But the crowd stirred for the ex-Bauhaus boys' "No New Tale To Tell" and current RCA hit "So Alive."

As the skies darkened, the Cure emerged with one of the outdoor season's most spectacular special effects packages—a living-color display that enveloped the band in a swirl of smoke and laser lights.

Although screened by the special effects most of the evening, Robert Smith and company had the tiers literally shaking with the heavy dance beat of "Disintegration," their latest Elektra album.

Opening with "Plainsong," the Cure's generally angst-ridden oeuvre gave way to a more joyous dance party on such cuts as "Love-song" and "The Walk." The controversial "Killing An Arab" ended the show, a final shower of purple smoke putting the cherry on the cake.

JIMMY BUFFETT
Starwood Amphitheatre
Nashville

OFF TO SEE THE LIZARD, Jimmy Buffett led his fans down the aquamarine coral road to some numbers from his new pop-chart-riding album and such past treasures as "Son Of A Son Of A Sailor" and "Margaritaville."

Proving the tin ears and tin mentality of radio by climbing the album charts with scant airplay, Buffett has carved a unique niche—party music for party animals. His Caribbean soul persona appeals to his veteran fans from the "Come Monday" daze and the

college-age "Parrotheads" alike. Defying the radio-active rockers, country cousins, and jazzy dudes who have drawn swarms to this venue, Buffett attracted the largest audience—17,200—in Starwood's 4-year history.

Ironically, Buffett's July 21 triumph came on the heels of his new MCA effort, "Off To See The Lizard," which is not one of his best, with a Coral Reefer Band that's not as strong as those of past years, and with a show that was more from rote than inspired. Although harmonica wizard Fingers Taylor excelled when singing a blazing new solo, "Some White People Can Dance," the Coral Reefers needed more Fingers, and more hands like those of keyboardist Mike Utley and steel drum swami Robert Greenidge.

Preceded by a steamy, swampy set by the Neville Brothers, Buffett performed for one hour and 40 minutes before being drawn back to the stage for a series of encores. Yes, life is a beach, especially with Buffett presiding in his hermetically sealed lifeguard tower somewhere above the sands and over the rainbow.

DEACON BLUE
JAMES McMURTRY
The Bottom Line
New York

GLASGOW'S DEACON BLUE played to an ecstatic response

from an obviously Scottish segment of the Aug. 7 Bottom Line audience, as well as an equally obvious CBS brass section. But for others in the crowd, the set was not all high points.

Not that it ever could be, what with so many slow-paced, pensive songs in the set. The show opener, "The Very Thing," from the band's first Columbia album, "Raintown," set the pace. And while the group rocked harder into "Queen Of The New Year," from its current release, "When The World Knows Your Name," the material rarely justified singer Ricky Ross' excessive emoting.

Ross, who strikes a personal, urban soul style akin to that of Bruce Springsteen, seemed a bit too enamored of the Boss. He dedicated one song to the "Jersey girls," and on another, drove himself into a frenzied, Springsteen-ish soul breakdown that, while contrived, brought followers to their feet.

Singer Lorraine McIntosh, moving like a little ball of fire beside Ross, was more fun to watch. Give Ross credit, though, for one nice visual touch, when he flicked water droplets at the front tables, appropriately during "Raintown."

Label mate James McMurry opened with solo acoustic folk and blues from his debut album, "Too Long In The Wasteland," produced by John Cougar Mellencamp. His down-hearted stories, dryly delivered, did not quite hook

the crowd gathering for Deacon Blue. But McMurry clearly deserved a fairer hearing.

JIM BESSMAN

DASH RIP ROCK
The Rathskeller
Boston

ALTHOUGH HARD-CHARGING rock'n'roll and New Orleans are not exactly synonymous in the minds of music fans, Dash Rip Rock means to set the record straight. This inventive, frenetic trio proved that a punky drive, rootsy rockabilly, country, and blues are still fertile grounds for cross-pollination at this highly entertaining July 28 show.

Although the generous 20-song set mixed originals and covers (most notably Big Star's "In The Street" and "All Hung Up" by former Boston underground rock stalwarts the Flies), the show as a whole was branded with the band's own searing approach—one that veteran viewers could liken to British pub mavens Ducks Deluxe and Dr. Feelgood.

Newer material—from the band's latest Mammoth Records album, "Ace Of Clubs"—displayed Dash's tongue-in-cheek sense of humor as well as its full-tilt rhythms and guitarist/singer Bill Davis' solos. "Johnny Ace" and "Leave Me Alone (To My Bottle)" provided two of the show's many high points.

DAVE WYKOFF



NEW ON THE CHARTS

The Midwestern rock band Enuff Z'nuff enters the Album Rock Tracks chart for the first time with "New Thing," the lead-off single from the group's debut album on Atco Records. The band includes bassist Chip Z'nuff, lead vocalist Donnie Vie, guitarist Derek Frigo, and drummer Vikki Foxx.

Combining the anthem-rock sound of the '60s with a late-'80s emphasis on frenzied guitar riffs, the group originated in Chicago after Z'nuff, then a minor-league baseball player, met up with Vie and, later, Ron Fajerstain of Genius Management, who co-produced the band's debut. After two more members were added, the group pol-

ished its sound and headed to Lake Geneva, Wis., to record a demo tape. The band subsequently was signed to Atco Records.

"New Thing" originally was titled "Get High On A Blue Thing" and, "of course, the record company made us change that," says Z'nuff. "The song tells you to get high on everything except drugs," he says. "We don't advocate the use of drugs; we're not hypocrites either. We're bringing back the good elements of the '60s and '70s."

Besides writing all of the songs on their debut, the band is credited as co-producer. They will begin touring with Mr. Big starting Sept. 14.

JIM RICHLIANO



ENUFF Z'NUFF. From left: Vikki Foxx, Derek Frigo, Donnie Vie, and Chip Z'nuff.

Jason & Scorchers Aim To Set World On 'Fire'

Band Hopes Its New Album Sparks Radio Interest

BY JIM BESSMAN

NEW YORK Despite their critical acclaim in the press, Jason & the Scorchers have yet to fully taste the fruits of their fusion of hard rock and hard country at radio and retail.

"In the early days, people had trouble getting a handle on us," concedes band leader Jason Ringenberg. But times—and the Scorchers—have changed.

"We're not so much country and rock anymore," he says of the band's latest effort, "Thunder And Fire," produced by Barry Beckett, on A&M Records.

"The songs are more universal in nature, and also personal," says Ringenberg. "As a writer, I've made the transition looking in toward looking out."

Adds Jack Emerson, president of the Scorchers' management firm Praxis International in Nashville: "The band has matured, but hasn't lost its bite. They're still under 30, but after years on the road, they've grown up psychologically and musically."

The musical climate also seems right for the Scorchers, says Emerson, pointing to bands like Guns N' Roses and his own Georgia Satellites as acts working in a similar guitar-edged genre, who came along later but enjoyed greater ra-

dio and retail success.

"The rock 40 format is opening up, and that should help us, but the Scorchers will still have problems at radio, because there are so many old and new bands trying to get on," says Emerson. "So we'll pay more attention to retail, in terms of getting in-store play, from the record-store people who have always understood the band

and have now moved into management."

Jason & the Scorchers' traditional press base should remain intact, adds Emerson, supporting his belief that "there are retail and alternative ways to promote great bands like 10,000 Maniacs, which is the role model, and Melissa Etheridge, who isn't necessarily top 40 but sells a lot of records."

BEASTIE BOYS RAP UP FOLLOW-UP ALBUM

(Continued from page 36)

plans its own new Beastie Boys album of previously unreleased tracks.

"It really boils down very simply. We got ripped off, and it sucks," Diamond says. "It's a story that's been repeated over and over again. What's really sad about it and what's really embarrassing about it is that it's not like some unique, first-time situation. You read about it all through music history. It's a shame that people still haven't learned from this."

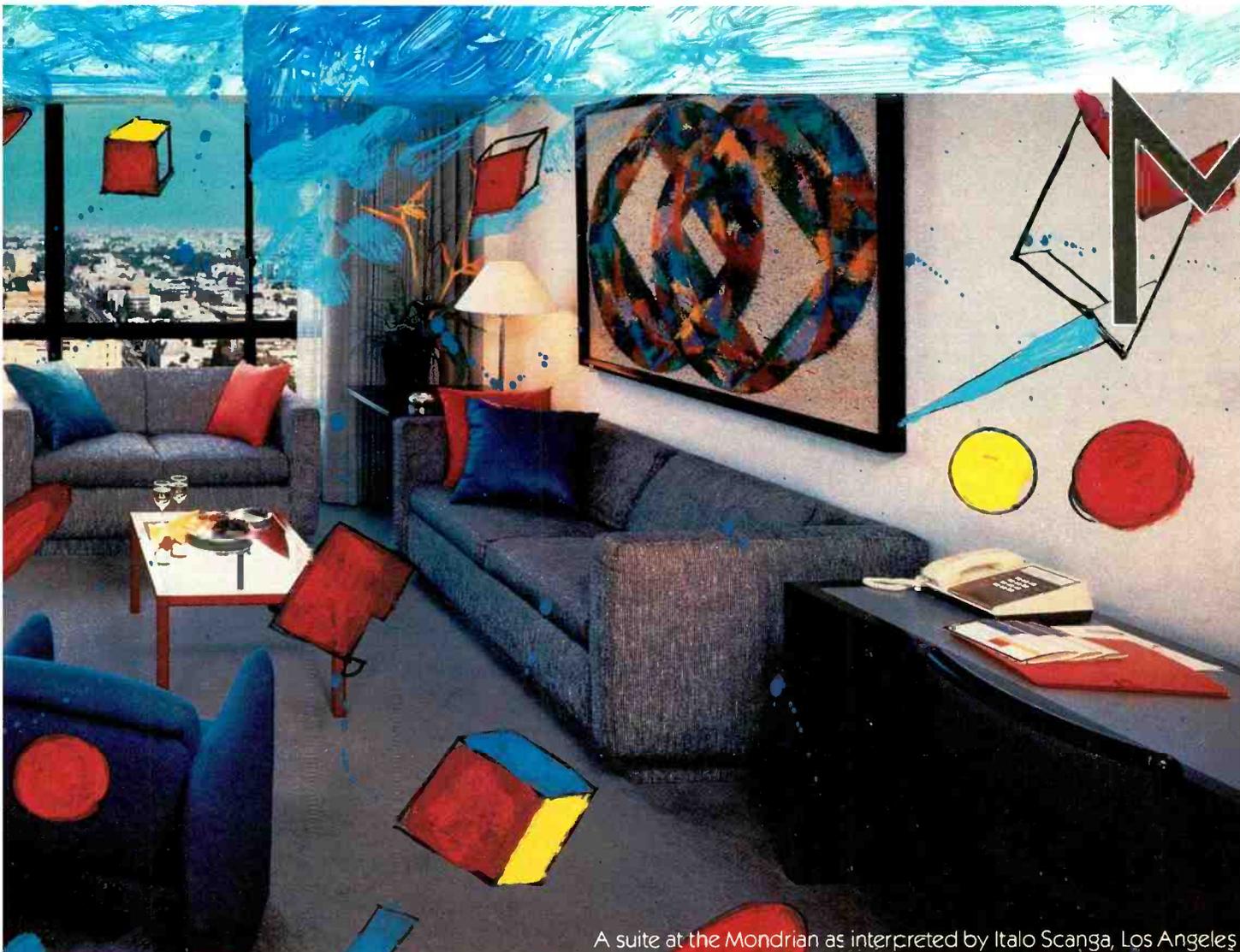
Def Jam disputes Diamond's characterization. The label has maintained it withheld royalties after the group members claimed they were disbanding.

Having learned from the mis-

takes made on their first, lengthy headlining tour, the Boys will support "Paul's Boutique" with a short two-month American swing, beginning in November.

"Since people are really terrified of going to rap shows now," Diamond says wryly, "we're going to bill it as a reunion tour, because this is a reunion for us, and [those tours] are the ones that are doing the big business. You know, the Stones, the Who, the Ringo Starr tour. Even though we never broke up, we're going to bill it as a reunion thing, and hop on that whole bandwagon."

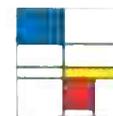
And who will open the shows? Says Diamond: "We're thinking of maybe like Charo, Buck Owens, and the Jungle Brothers."



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

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Guided Minds. Artist Vince Gill, right, works on his debut MCA album with producer Tony Brown, executive VP and head of A&R, MCA/Nashville, and label mate Patty Loveless, who dropped by to return the favor with backing vocals to one of his tracks. Gill contributed background vocals to Loveless' current single, "Timber I'm Falling In Love."

CMA Membership In Decline Label Cuts, Tighter Requirements Cited

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. has lost more than 1,700 members during the past four years. In 1985—the peak year for membership—the official membership total was 7,997. As of Aug. 25, the total had dropped to 6,263.

Ed Benson, the CMA's associate executive director, concedes that the drop is "something we need to work on" but adds that natural attrition and tightened membership requirements partly explain the severely diminished rolls.

According to Benson, the major record labels cut back last year on the number of employees they

signed up for membership. Moreover, the CMA instituted a nonvoting corporate category, dues from which are helping to compensate for the general membership decline.

Benson says he is not certain why the labels cut back on their collective membership totals. But, he says, "the general feeling was that they wanted to restrict the number of people to those who were more directly involved in the field of country music. In the past, they had members from virtually all of their offices and all their operations." Radio station memberships are up "substantially," Benson reports.

Last year, the CMA established its "platinum" nonvoting membership division for corporations, with annual membership dues being \$5,000 each. Current members are Capitol, CBS, MCA, PolyGram, RCA, Warner Bros., ASCAP, BMI,

Opryland USA, and the Gehl Group.

To head off charges of bloc voting for the annual CMA awards, the association limits each label's voting membership to 15% of the total in its category or 5% of the total membership. However, since the CMA never reveals how many people vote in the annual awards poll, there is no way of determining precisely how significant label voting is.

Benson says he does not see the drop as alarming or irreversible: "It's not alarming if you look at [the CMA] as being a professional trade organization. And I would say that even with the decrease of people working in the business overall and with the more stringent membership requirements, we still have a broad universe of people out there who are eligible to be members but who aren't. So we feel like there's growth potential to recover."

Southwest Creative Center Makes Lone Star State Shine The City Of Austin: No Musical Limits

TAKE THE NEW MUSIC SEMINAR, combine it with Country Music Fan Fair, add a dash of Mardi Gras, take a side trip down Beale Street, give it a shot of Tex-Mex salsa and black and bluesy soulfulness, glance backwards at the Brill Building and Tin Pan Alley, inject some West Coast dazzle, and bake until well-done under a full moon, and you've got the starter kit for trying to understand what the Austin music scene is all about. This issue of Billboard spotlights the red-hot talent market of Austin, an extremely important city in the growth of country music.

And Nashville Scene would like to salute the capital of Texas and one of the major country music capitals.

Austin is simply one of the most vibrant, kinetic, creative centers in the music whirl today. Unfairly stereotyped with a country music persona because of its outlaw notoriety of the '70s and the continuing potent country thrust, Austin's musical melange spans all genres. A night trip down 6th Street, the main drag for hot, live music reveals one of the most diverse and remarkably talent-rich club scenes anywhere. Rock and all of its subcultures—blues, reggae, country, folk, jazz, Latin, big band, rap—you name it and make your own combinations of the above. The Fabulous Thunderbirds, the Primitive Moderns, Ty Gavin, Gary P. Nunn, the Sextons—Will and Charlie with their own styles, Flaco Jimenez, the Angela Strehli Band, Tony Perez, the Hickoids, Stevie Ray Vaughan, the Austin Lounge Lizards, Doug Sahm, Tish Hinojosa, the Wagoneers, Jimmie Dale Gilmore, Chris Wall, Michael E. Johnson, and the Killer Bees . . . There's just no telling who is playing, jamming, or hanging out in this musical merry-go-round that flirts with the wee hours every day of the week. From grizzled and great veterans like Willie Nelson and Jerry Jeff Walker to rousing acts such as Poi Dog Pondering, newly signed to CBS Records, the Austin scene is a rich and healthy mixture of raw talent, chart success, and unlimited potential.

Nelson, Walker, Asleep At The Wheel's Ray Benson, and other successful artists also stimulate the Austin economy through their business operations. The studio and management scene is growing, the Austin Music Industry Council works to expand Austin's reputation, A&R leaders from across the country start to make regular Austin stopovers, and the entire panorama receives an annual crystallization during the South by Southwest Music and Media Conference. Organized by the Austin Chronicle—an alternative

journal that is crammed weekly with incisive, powerful writing—and co-sponsored by BMI, the springtime rite attracts panelists and attendees from all the U.S. music capitals for five days of seminars, showcases, club hopping, exhibits, the Austin Music Awards, and enough peripheral events to insure that each and every attendee will leave music-saturated, bleary-eyed, worse for wear, and totally impressed with the depth, diversity, and quality of music in the Texas talent capital. (Mark down the SXSW '90 dates: March 14-18.)

One of the nation's top TV shows hails from this Texas town: "Austin City Limits." It has showcased much of what has happened, and is happening, with a folk and country slant. But, considering the present surge and the future potential of Austin, the title bears its share of irony. For, you see, as a musical center,



by Gerry Wood

Austin City has No Limits.

SOUTHERN STARS: Alabama recently set a sales record at Ontario's Peterborough Memorial Centre. Within four hours of the box-office opening for advance sales, 4,900 tickets were snatched up for the upcoming Sept. 29 performance. The RCA group's Southern Star tour had previously broken attendance records at the Cheyenne, Wyo., Frontier Days Festival. Alabama will tour throughout the U.S. and Canada until the end of the year . . . Congratulations to Doc and Chickie Williams, celebrating their golden anniversary with a wedding concert Oct. 8 at Capitol Music Hall in Wheeling, W. Va. Doc has long been a member of Jamboree U.S.A. and many of his musician friends will be in the show. For information, call 304-234-0050 . . . Golfers beware: Two fun events are upcoming in Nashville. The fourth annual Nashville/Northwest Airlines Fall Classic Golf Tournament will take place at Nashboro Village golf course, Sept. 29-Oct. 1. Such golf greats as Sam Snead and Mason Rudolph will team up to play with such part-time putters as Irlene Mandrell, Chet Atkins, Charlie Chase, Vince Gill, Buck Trent, and Boots Randolph. For more information, call 615-360-3611. And the first annual Music City News/George Dickel Country Music Golf Scramble will tee off Oct. 4 at the Old Hickory Country Club. An entrance fee of \$60 covers green fees, lunch, and an evening awards banquet. For more info, call 615-329-2200. . . . Ray Stevens was feted at a MCA/Nashville reception celebrating his second gold album certification since joining the label. Bruce Hinton, MCA's Nashville president, presented Stevens with a gold plaque for "I Have Returned."

CMA Looks To Find Grants To Finance 'Lost Highway'

NASHVILLE In an effort to enlarge the college market, the Country Music Assn. has commissioned the NACA Services Corp. to seek corporate grants to underwrite its Lost Highway tour. The agreement runs for a year but has an option for renewal.

The Lost Highway tour, which started last year, combines a free on- or near-campus concert by country acts thought to have youth appeal with a free music-industry seminar. Last year's sites were Berklee College Of Music in Boston and the Univ. of California Los Angeles.

If there is sufficient corporate support, the planners say, the 1989-90 tour will extend to 10 dates.

NACA Services Corp. is a for-profit division of the National Assn. For Campus Activities.

Rick Murray, special projects di-

rector for NSC, says his organization will take a percentage of any grants secured in return for its services and that there will be no cost to the CMA. He estimates that each date will cost \$8,000-\$15,000 to stage.

The major country labels will select the participating acts, and the acts will be compensated only for their expenses. The tour will continue to have its educational aspect. "We consider that to be a very integral part of the program," Murray says.

Besides raising tour money, NSC will coordinate site selection, promotion, and publicity.

So far, no grants have been secured, according to Murray: "We're still working on a formal presentation."

The CMA's liaison for this program is Helen Farmer, director of special projects. EDWARD MORRIS



Turquoise Legend Joined by his Desert Rose Band partners, MCA/Curb artist and former Byrds and Flying Burrito Brothers member Chris Hillman donates one of his trademark turquoise Manuel jackets to the archives at the Country Music Hall of Fame in Nashville. Pictured, from left, are Herb Pedersen of the Desert Rose Band; Bill Ivey, director of the CMF; Hillman; and Bruce Hinton, president of MCA Records/Nashville.

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Recent Album Success Cements MCA's Love Affair With Loveless

BY EDWARD MORRIS

NASHVILLE It has taken three albums to do the trick, but MCA Records figures that the "Honky Tonk Angel" collection has finally made Patty Loveless into one of country music's best-selling female acts. While label officials will not discuss numbers, one source says that "Honky Tonk Angel" is now past the quarter-million mark.

"About a year ago," says Walt Wilson, MCA's VP of marketing, "we decided this was a real pivotal album in Patty's career." To underscore that point of view, MCA told everyone concerned—from the in-

house distribution staff to the industry at large—that it would work the album until there was a breakthrough.

"What we wanted to do," Wilson explains, "was to lead with the single 'Blue Side Of Town.' But the record we were really waiting on was 'Don't Toss Us Away.' From August [1988] to January, while 'Blue Side Of Town' was working up the charts, we were in the background setting up 'Don't Toss Us Away.'"

"We planned a lot of things around that. We came up with a major program around the video and a real nice CD single. We had Patty calling up accounts and radio sta-

tions. We had her autographing a poster. And we worked on a Justin Boots [endorsement] deal, which we got right around December."

The cross-relationship between Loveless and Justin Boots was put to work in a series of boot giveaways for radio and retail, Wilson says, to promote "Don't Toss Us Away" specifically and the album generally.

The label also arranged an 8-week-long promotion on Country Music Television that drew nearly 50,000 entries. The "Honky Tonk Angel" promo gave away an all-expenses-paid trip for two to see Loveless perform at Billy Bob's Texas."

"We brought Patty to a lot of conventions," Wilson continues. "We took her to [the National Assn. of Recording Merchandisers convention], where she was our featured artist from Nashville."

On television, besides the CMT promotion in January and February, Loveless appeared on a Nashville Network special. In print, she was featured in "Country Music," "Music City News," and "Music Row." "We quadrupled her sales in 60 days during this period," Wilson says. "She went from nothing to being our fourth best-selling act."

Following this promotional saturation, the label came out with the

third single, "Timber I'm Falling In Love," which straightaway evolved into Loveless' first No. 1 hit.

Loveless' music and visibility have netted her many awards of late, including the American Music Award for favorite new country act and a Music City News "Star Of Tomorrow" prize. She is also up for two Country Music Assn. citations: female vocalist of the year and the Horizon Award.

MCA is currently working the fourth single, "Lonely Side Of Love," from "Honky Tonk Angel." Loveless' next album will be released in January.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	16	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	2	2	17	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	4	4	20	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
4	3	3	28	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
5	5	5	28	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	6	6	58	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	7	7	12	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
8	8	8	51	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
9	9	10	47	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
10	13	21	4	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
11	10	9	48	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
12	21	28	3	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
13	12	13	29	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
14	11	11	71	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	14	12	16	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
16	16	16	13	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	18	18	27	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
18	15	14	16	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
19	19	15	64	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
20	17	17	29	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
21	20	20	120	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	22	19	55	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
23	24	23	9	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
24	23	22	7	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
25	25	24	20	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
26	26	25	110	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
27	30	31	17	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
28	28	32	185	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
29	40	—	2	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
30	31	37	6	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
31	29	27	16	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
32	27	26	25	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979-1989
33	34	36	9	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
34	32	30	55	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
35	35	29	9	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
36	38	38	108	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
37	39	33	25	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
38	33	39	168	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	34	12	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
40	37	35	45	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
41	45	46	131	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
42	43	40	102	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	42	44	68	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
44	41	42	21	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
45	44	47	10	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
46	55	49	69	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
47	48	45	12	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
48	47	50	9	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
49	54	51	65	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
50	61	69	4	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
51	50	54	122	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
52	53	53	9	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
53	69	72	25	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
54	56	60	252	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	62	57	14	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
56	46	41	25	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
57	58	63	199	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	60	65	6	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
59	59	59	9	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
60	49	43	11	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
61	52	48	30	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
62	51	52	83	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
63	57	61	49	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
64	66	71	64	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	75	—	2	RODNEY CROWELL WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
66	65	64	11	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
67	63	56	26	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
68	70	66	26	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
69	64	73	49	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
70	NEW	▶	1	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
71	72	58	8	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
72	73	74	7	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
73	RE-ENTRY	▶	330	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
74	67	62	18	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
75	RE-ENTRY	▶	136	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II

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.

16th Avenue Wraps Grand Canyon Promo

NASHVILLE 16th Avenue Records has wrapped up a major promotional campaign backing one of its hottest acts, Canyon. In efforts to increase visibility for the group's second album, "Radio Romance," the label conducted in-store display contests in more than 120 K mart stores. A simultaneous radio promotion utilized some 80 stations in the same area.

"In conjunction with the Handleman branch in Dallas, we serviced all of Texas and parts of Oklahoma and New Mexico with a display/product placement contest in all K mart stores," says Stin Fox, CEMA Distribution sales rep, Dallas. The concept was created by B.J. McElwee, 16th Avenue director of sales and promotion, following two successful K mart in-store appearances by the Dallas-based group. The promotion was implemented by Fox and Ron Peek, Dallas branch manager for Handleman.

"We feel that this will end up being one of the most successful promotions ever," says Peek, adding, "We also hope that other Handleman branches will take the Canyon promotion into their territories."

August marked Canyon's second anniversary with the label, and the "birthday" promotion allowed radio listeners with an August birthday to register with the station. Winning names, selected randomly, received Canyon cassettes, albums, CDs, or concert tickets, and qualified for the grand prize—having the band call the winner to sing "Happy Birthday."

Meanwhile, the group recently performed in Milwaukee for its first radio and retail showcase. Coordinated by Johnny Mitchell, 16th Avenue
(Continued on next page)

Jukebox Giants To Be Honored At AMOA Meet

NASHVILLE Tammy Wynette, Conway Twitty, and Buck Owens are among the performers scheduled to be honored for their "lifetime contributions to the success of the jukebox industry," Sept. 12, at the Amusement & Music Operators Assn.'s meeting in Las Vegas.

The late rock/country legends Elvis Presley and Roy Orbison will also be honored, as will pop singers Dionne Warwick, Bill Medley, Bobby Vinton, and Frankie Valli.

This year's awards ceremonies will recognize the 100th anniversary of the jukebox. According to AMOA sources, the organization's members own and service about 115,000 of the country's 225,000 jukeboxes.

Besides the lifetime-contribution honors, awards will be given for the top country, pop, and R&B records. Three "rising star" citations will be conferred in the male, female, and group categories.

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- ★ ALBUM OF THE YEAR . . .
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Ernest Tubb 'Live' Album Proves Popular

BY EDWARD MORRIS

NASHVILLE Rhino Records reports a flurry of radio, retail, and jukebox interest in "Ernest Tubb Live, 1965," the late Country Music Hall of Fame member's only authentically live album.

Produced and recorded by former Tubb drummer Jan Kurtis, the album is available in cassette and vinyl configurations of 14 songs each and in a CD of 20 songs. The album is taken from a 1965 concert at the Spanish Castle Ballroom in Seattle.

Backing Tubb at the time was a Texas Troubadour band that included Jack Greene and Cal Smith, both of whom would subsequently make names for themselves as solo country acts. The album also contains Tubb's easygoing stage patter.

Ronnie Pugh, an Ernest Tubb scholar who works at the Country Music Foundation, confirms that the album is the only "unadulteratedly live" album that Tubb ever recorded. A few albums, he said, purported to be "live" but were heavily augmented by studio work.

A review in *Billboard* of a souvenir single pulled from the album, "Walking The Floor Over You," generated orders from jukebox operators, according to James Austin, Rhino's associate A&R director. Thus, although there were initially no plans to release commercial singles, the response convinced Rhino to take the plunge. The single was recently serviced to country radio stations.

Reaction at retail has been equally promising. David McCormick, who runs the four Ernest Tubb Record Shops in Nashville, reports that his initial order of 500 albums has already sold out. The album in all formats is selling at a front-line price. Both the single and the album are being distributed by Capitol.

Rhino is doing a special promotional push to radio stations in Texas, pointing out that the album carries two classic tunes for the state: "Waltz Across Texas" and "There's A Little Bit Of Everything In Texas." Seattle station KMPS, Austin says, has been "totally supportive" of the project, both by giving it airplay and by doing an "extensive" interview with Kurtis.

Tubb died in 1984.

CANYON PROMOTION

(Continued from preceding page)

nue Northeast regional promotion manager, the showcase was presented in conjunction with WMIL and was attended by 14 program and music directors from key national country stations. Kevin O'Neal, program director of WMIL, observed, "When we do promotions we want the listener to win, the client to win, and the radio station to win. This was certainly the case for this promotion."

Also profiting from the promotion is the Canyon release "Hot Nights," a bulleted No. 50 on the *Billboard* Hot Country Singles chart.

GERRY WOOD



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Available September 27, 1989



First time on video!

THE JUDDS: Across The Heartland

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Billboard® HOT COUNTRY SINGLES™

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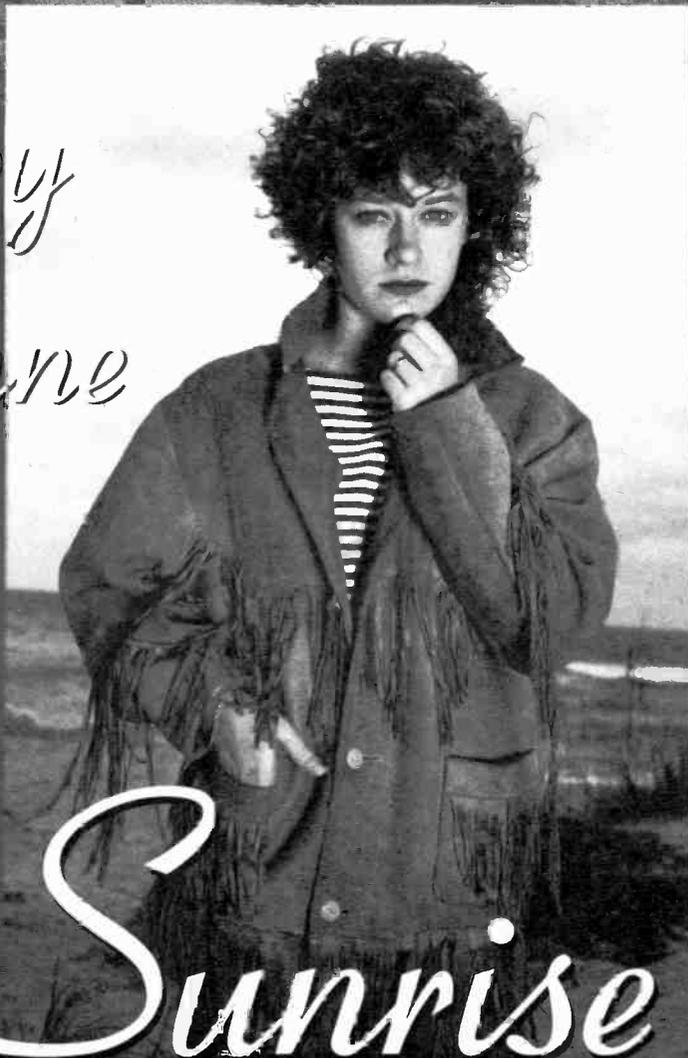
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	★ ★ No. 1 ★ ★ I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
2	3	6	14	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
3	4	8	11	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
4	7	11	10	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
5	8	10	13	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
6	6	9	13	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOLOGO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
7	9	13	11	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
8	10	15	9	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
9	12	18	12	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
10	13	19	11	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
11	1	2	16	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
12	14	22	10	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDOUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
13	15	23	10	FINDERS ARE KEEPERS H.WILLIAMS, JR. B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
14	17	25	8	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
15	16	21	15	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
16	19	24	12	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
17	21	28	5	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
18	20	26	7	SAY WHAT'S IN YOUR HEART T.DUBOIS, S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	◆ RESTLESS HEART RCA 9034-7
19	23	29	11	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
20	25	30	8	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
21	5	5	14	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
22	26	31	5	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
23	11	1	16	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, S.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
24	29	36	4	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOOHE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
25	30	32	11	FULL MOON FULL OF LOVE G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D.LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
26	32	35	8	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
27	31	33	10	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.HERRILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
28	34	34	8	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
29	36	42	4	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
30	40	45	4	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
31	37	37	11	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
32	41	44	6	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
33	18	4	16	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC (J.E.NORMAN, J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
34	24	12	17	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
35	43	46	8	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
36	42	43	7	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
37	45	56	3	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
38	38	38	8	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
39	22	7	17	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
40	44	48	6	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7
41	28	16	16	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
42	46	63	3	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
43	48	—	2	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
44	60	—	2	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
45	57	71	3	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
46	33	14	16	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
47	51	64	3	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
48	39	20	17	NEVER GIVIN' UP ON LOVE S.GIBSON, J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
49	35	27	9	ACT NATURALLY J.CRUTCHFIELD, J.SHAW (W.MORRISON, J.RUSSELL)	◆ BUCK OWENS AND RINGO STARR CAPITOL 44409
50	50	58	5	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	27	17	11	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
52	52	59	4	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
53	54	61	4	SUZETTE B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	FOSTER & LLOYD RCA 9028-7
54	70	—	2	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050
55	59	62	5	SAD EYES J.BOWEN (R.J.PEDRICK)	TRADER-PRICE UNIVERSAL 66022
56	58	60	5	HONKY TONK AMNESIA J.BOWEN,S.MCQUAIG (A.L.OWENS, S.D.SHAFFER)	◆ SCOTT MCQUAIG UNIVERSAL 66001
57	76	—	2	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
58	64	73	3	I STILL MISS SOMEONE R.BENNETT,E.HARRIS (J.CASH, R.CASH)	EMMYLOU HARRIS REPRISE 7-22850/WARNER BROS.
59	63	67	5	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
60	65	70	4	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBS, GRAY)	◆ TIM MENSY COLUMBIA 38 69007/CBS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
61	NEW ▶	—	1	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
62	NEW ▶	—	1	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
63	47	40	18	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
64	53	47	21	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
65	81	—	2	# 1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
66	55	49	25	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
67	71	76	4	HOPELESSLY YOURS B.LOGAN (K.WHITLEY, C.PUTMAN, D.COOK)	◆ JOHN CONLEE 16TH AVENUE 70432
68	72	75	4	ROLL OVER J.HOLDER (B.BURNETTE, S.CROPPER)	◆ STEVEN WAYNE HORTON CAPITOL 44350
69	80	—	2	GIFT OF LOVE B.WILLIAMS,B.HALVERSON (D.BALL, F.DYCUS)	◆ DAVID BALL RCA 8975-7
70	74	77	3	STEPPIN' STONE J.CRUTCHFIELD (C.SCRUGGS, K.WELCH)	MARIE OSMOND CAPITOL/CURB 44412/CAPITOL
71	NEW ▶	—	1	OUT OF YOUR SHOES B.BECKETT (J.WOOD, S.SPIVEY, P.RYAN)	◆ LORRIE MORGAN RCA 9016-7
72	49	55	6	TWIST OF FATE A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	◆ CEE CEE CHAPMAN CURB 10547
73	79	87	3	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS,D.DILLON (D.DILLON, F.DYCUS)	DEAN DILLON CAPITOL 44400
74	66	50	21	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
75	82	90	3	HARD-HEADED HEART J.ALLISON,D.CHAUVIN (J.ALLISON, J.ALLISON)	BRUCE VAN DYKE ARIA 51689
76	87	—	2	YOU PUT THE SOUL IN THE SONG J.BOWEN,W.JENNINGS (D.GOODMAN, J.B.DETTERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
77	69	69	4	I'M NOT OVER YOU M.LLOYD,M.DANIEL (S.NEELY)	JOHNNY LEE CURB 10552
78	61	41	19	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
79	84	—	2	I WAS BORN WITH A BROKEN HEART N.LARKIN,R.REYNOLDS (A.TIPPIN, J.MCBRIDE)	JOSH LOGAN CURB 10553
80	75	52	20	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
81	88	—	2	OUR LITTLE CORNER H.SHEDD (C.LEONARD, B.MCCORVEY)	◆ BUTCH BAKER MERCURY 874 746-7
82	56	39	9	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
83	67	51	18	CATHY'S CLOWN J.BOWEN,R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
84	92	—	2	DO IT AGAIN G.KENNEDY (A.WILLIAMS)	DEBBIE RICH DOOR KNOB 327
85	86	—	2	A SONG A DAY (KEEPS THE BLUES AWAY) R.METZGAR (H.SPEL, HURT, SIMON)	MICKEY JONES STOPHUNGER 1102
86	68	68	6	JUST ANOTHER MISERABLE DAY N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANEK, N.LARKIN)	◆ BILLY "CRASH" CRADDOCK ATLANTIC 7-88851
87	73	57	22	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
88	NEW ▶	—	1	WHERE DOES LOVE GO (WHEN IT DIES) E.RICHARDS (J.QUIST, C.GILLEM, A.REEVES, S.GERALD)	JACK QUIST GRUDGE 4756
89	77	65	20	WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
90	NEW ▶	—	1	LONG TIME COMIN' N.B.RATNER (E.PRESTON)	◆ EDDIE PRESTON PLATINUM 102
91	62	54	6	IF YOU HAD A HEART J.STROUD,J.RUTENSCHEIDT,T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
92	90	79	21	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
93	91	66	8	BENEATH THE TEXAS MOON J.LEO,L.MLEE (J.C.CROWLEY, J.WESLEY ROUTH)	◆ J.C. CROWLEY RCA 9012-7
94	95	83	22	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
95	94	81	12	CALIFORNIA BLUE J.LYNN (R.ORBISON, J.LYNN, T.PETTY)	ROY ORBISON VIRGIN 7-99202
96	83	88	3	HOLDIN' ON TO NOTHING B.REED (B.REED, A.PHILLIPS)	ROGER RONE TRUE 98
97	97	86	5	JACKIE BROWN J.MELLENCAMP (J.MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP MERCURY 874 644-7
98	98	94	20	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
99	89	72	20	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7
100	96	82	8	ANGER AND TEARS S.BUCKINGHAM (R.SMITH, C.CHASE)	◆ RUSSELL SMITH EPIC 34 68964/CBS

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

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COUNTRY CORNER



by Marie Ratliff

WOMAN POWER: "Country music has a great future, thanks in part to the nice collection of ladies doing great records," says PD Gary McCartie, WMZQ Washington, D.C. "There's a plethora of new female artists who are not only being well received, but for the first time in a long time, they seem to be coming along all at the same time."

"These women not only are great vocalists, but have the knack for picking some great songs as well," says McCartie. "Specifically, I'm talking about artists like Cee Cee Chapman [Curb], Daniele Alexander [Mercury], Jann Browne [Curb], Mary Chapin Carpenter [Columbia], Suzy Bogguss [Capitol], and k.d. lang [Sire]."

"We went on the Alexander, Browne, and Chapman releases earlier than we normally add new records, and will be adding Carpenter's new one ["Never Had It So Good"], which is one super record, very soon."

PD Ray Randall, KSSN Little Rock, Ark., is in agreement. "We're getting ready to add the Mary Chapin Carpenter song," he says. "I think it's an outstanding record—and I'm in love with it." Carpenter is charted on the Hot Country Singles list at No. 54 in her second week.

"We've also been playing the heck out of Daniele Alexander's record ["She's There"—charted at No. 35]," says Randall. "I'm really intrigued by it."

AND MORE WOMAN POWER: At WZZK Birmingham, Ala., which music director Bob Sterling characterizes as being conservative when it comes to adding records, k.d. lang's "Full Moon Full Of Love" is generating some action. "We just got on it," says Sterling, "and already we're getting good request action. It's a real good record."

Lang also is a new add at WWWW Detroit. Says music director Sharon Foster, "I'm really high on it; her talent blows me away. This record is great in that it shows the traditional as well as the new side of her. She's had several singles, but I think this is the one that will finally move her into the country mainstream." Lang's record moves up the chart this week to No. 25.

AND MAN POWER: Tim Mensy's second Columbia release, "Stone By Stone" (No. 60 this week), is looking good at WAXX Eau Claire, Wis., says music director Tim Wilson. "This is a real good record, so memorable. It's one you can sing along with."

"I'm also getting good response to David Ball's 'Gift Of Love'," says Wilson. "He sounds a lot like a young Roy Orbison to me."

"He's definitely an act to watch," adds music director Ken Curtis, KYKX Longview, Texas. "The video on this song has a '50s feel to it, and David's lyrics are so different—I like it." Ball's third RCA release is showing at No. 69 on this week's Hot Country Singles chart.

Canyon is doing very well at KYKX, too, says Curtis. "Hot Nights" is hot; the group does a lot of personal appearances around here, and just about own this area. I think this record [on 16th Avenue] will go a long way." It's currently charted at No. 50.

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
IF TOMORROW NEVER COMES GARTH BROOKS CAPITOL	3	16	28	47	47
TIL LOVE COMES AGAIN REBA MCENTIRE MCA	7	16	19	42	92
THE LONELY SIDE OF LOVE PATTY LOVELESS MCA	4	12	25	41	44
THE VOWS GO UNBROKEN KENNY ROGERS REPRISE	4	13	17	34	87
NEVER HAD IT SO GOOD MARY C. CARPENTER COLUMBIA	2	10	18	30	61
COUNTRY CLUB TRAVIS TRITT WARNER BROS.	3	9	18	30	57
OUT OF YOUR SHOES LORRIE MORGAN RCA	1	8	21	30	32
THE RACE IS ON SAWYER BROWN CAPITOL/CURB	4	13	12	29	97
YELLOW ROSES DOLLY PARTON COLUMBIA	6	10	11	27	117
ALL THE FUN PAUL OVERSTREET RCA	4	10	10	24	100

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

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WPOC
FM 93.1

Baltimore P.D.: Bob Moody

- Randy Travis, Card Carryin' Fool
- Willie Nelson, Nothing I Can Do About It Now
- Rodney Crowell, Above And Beyond
- The Judds, Let Me Tell You About Love
- Keith Whitley, I Wonder Do You Think Of Me
- Hank Williams, Jr., Finders Are Keepers
- The Forester Sisters, Don't You
- Clint Black, Killin' Time
- Ricky Van Shelton, Living Proof
- Jann Browne, You Ain't Down Home
- Lionel Cartwright, Give Me His Last Chance
- Highway 101, Honky Tonk Heart
- Steve Warner, I Got Dreams
- Restless Heart, Say What's In Your Heart
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Suzy Bogguss, Cross My Broken Heart
- Alabama, High Cotton
- Cee Cee Chapman, Twist Of Fate
- Kathy Mattea, Burnin' Old Memories
- The Desert Rose Band, Hello Trouble
- Skip Ewing, The Coast Of Colorado
- The Bellamy Brothers, You'll Never Be Sorry
- Dolly Parton, Yellow Roses
- The Oak Ridge Boys, An American Family
- Merle Haggard, A Better Love Next Time
- Eddy Raven, Bayou Boys
- George Strait, Ace In The Hole
- Ricky Van Shelton, Living Proof
- Mary Chapin Carpenter, Never Had It So Good
- Paul Overstreet, All The Fun
- K.D. Lang & The Reclines, Full Moon Full Of Lov
- Billy Hill, Too Much Month At The End Of The Mo
- Patty Loveless, The Lonely Side Of Love
- Sawyer Brown, The Race Is On
- Danette Alexander, She's There

WAMZ

Louisville P.D.: Coyote Calhoun

- Keith Whitley, I Wonder Do You Think Of Me
- Willie Nelson, Nothing I Can Do About It Now
- The Judds, Let Me Tell You About Love
- Rodney Crowell, Above And Beyond
- Baillie And The Boys, (I Wish I Had A) Heart Of
- The Desert Rose Band, Hello Trouble
- Lionel Cartwright, Give Me His Last Chance
- Highway 101, Honky Tonk Heart
- K.T. Oslin, This Woman
- Clint Black, Killin' Time
- Hank Williams, Jr., Finders Are Keepers
- Suzy Bogguss, Cross My Broken Heart
- Ricky Van Shelton, Living Proof
- Restless Heart, Say What's In Your Heart
- Billy Hill, Too Much Month At The End Of The Mo
- Steve Warner, I Got Dreams
- Merle Haggard, A Better Love Next Time
- Buck Owens And Ringo Starr, Act Naturally
- Alabama, High Cotton
- K.D. Lang & The Reclines, Full Moon Full Of Lov
- The Oak Ridge Boys, An American Family
- Eddy Raven, Bayou Boys
- Gene Watson, The Jukebox Played Along
- Jann Browne, You Ain't Down Home
- The Forester Sisters, Don't You
- Kathy Mattea, Burnin' Old Memories
- Ricky Skaggs, Let It Be You
- Conway Twitty, House On Old Lonesome Road
- George Jones, Writing On The Wall
- Reba McEntire, Til Love Comes Again
- Dolly Parton, Yellow Roses
- Skip Ewing, The Coast Of Colorado
- Canyon, Hot Nights
- George Strait, Ace In The Hole
- Marty Stuart, Cry Cry Cry
- Becky Hobbs, Do You Feel The Same Way Too?
- Cee Cee Chapman, Twist Of Fate
- Danette Alexander, She's There

KIX
106FM

Memphis P.D.: Bill Jones

- Keith Whitley, I Wonder Do You Think Of Me
- Willie Nelson, Nothing I Can Do About It Now
- Rodney Crowell, Above And Beyond
- Highway 101, Honky Tonk Heart
- Lionel Cartwright, Give Me His Last Chance
- Lacy J. Dalton, Hard Luck Ace
- The Forester Sisters, Don't You
- The Judds, Let Me Tell You About Love
- Steve Warner, I Got Dreams
- Clint Black, Killin' Time
- The Desert Rose Band, Hello Trouble
- Restless Heart, Say What's In Your Heart
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Ricky Van Shelton, Living Proof
- Merle Haggard, A Better Love Next Time
- George Jones, Writing On The Wall
- Suzy Bogguss, Cross My Broken Heart
- Alabama, High Cotton
- K.D. Lang & The Reclines, Full Moon Full Of Lov
- George Strait, Ace In The Hole
- Billy Hill, Too Much Month At The End Of The Mo
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Kathy Mattea, Burnin' Old Memories
- Jann Browne, You Ain't Down Home
- Tanya Tucker, Daddy And Home
- The Bellamy Brothers, You'll Never Be Sorry
- Conway Twitty, House On Old Lonesome Road
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Sawyer Brown, The Race Is On
- Hank Williams, Jr., Finders Are Keepers
- Oolly Parton, Yellow Roses
- Reba McEntire, Til Love Comes Again
- Larry Gatlin/Gatlin Brothers, #1 Heartache Pic
- Danette Alexander, She's There
- Travis Tritt, Country Club
- Mary Chapin Carpenter, Never Had It So Good
- Patty Loveless, The Lonely Side Of Love

WMM

Knoxville P.D.: Mike Carta

- Lionel Cartwright, Give Me His Last Chance
- K.T. Oslin, This Woman
- The Judds, Let Me Tell You About Love
- Suzy Bogguss, Cross My Broken Heart
- Steve Warner, I Got Dreams
- The Forester Sisters, Don't You
- Keith Whitley, I Wonder Do You Think Of Me
- Skip Ewing, The Coast Of Colorado
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Clint Black, Killin' Time
- Randy Travis, Promises
- Vern Gosdin, I'm Still Crazy
- Merle Haggard, A Better Love Next Time
- Alabama, High Cotton
- Holly Dunn, Are You Ever Gonna Love Me
- Restless Heart, Say What's In Your Heart
- Hank Williams, Jr., Finders Are Keepers
- Billy Hill, Too Much Month At The End Of The Mo
- Rodney Crowell, Above And Beyond
- Gene Watson, The Jukebox Played Along
- Willie Nelson, Nothing I Can Do About It Now
- Ricky Van Shelton, Living Proof
- The Bellamy Brothers, You'll Never Be Sorry
- Travis Tritt, Country Club

KZLA 93.9 FM

Burbank P.D.: Bob Guerra

- Rodney Crowell, Above And Beyond
- Keith Whitley, I Wonder Do You Think Of Me
- Willie Nelson, Nothing I Can Do About It Now
- The Judds, Let Me Tell You About Love
- Boy, ASCAP) HL
- NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI)
- NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Reluge, ASCAP/Macy Place, ASCAP) WBM
- ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
- OUR LITTLE CORNER (Gahl, ASCAP/Tom Collins, BMI)
- OUT OF YOUR SHOES (Ha-Deb, ASCAP/Pattu Ryan, ASCAP)
- PROMISES (Three Story, ASCAP/Tennessee Hills, BMI) WBM
- THE RACE IS ON (Tree, BMI/Glad, BMI)
- ROLL OVER (Billy Beau, ASCAP/Tapadero, BMI)
- SAD EYES (Unichappell, BMI/Careers, BMI)
- SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Shedhouse, ASCAP/PolyGram International, ASCAP) HL
- SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
- SHE'S THERE (Lodge Hall, ASCAP) HL
- A SONG A DAY (KEEPS THE BLUES AWAY) (Scufflehill, BMI)
- STEEPIN' STONE (Irving, BMI/Cross Keys, ASCAP/Tree, BMI)
- STONE BY STONE (EMI, ASCAP/Music City, ASCAP)
- SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM
- SUZETTE (Careers, BMI)
- THIS WOMAN (Wooden Wonder, SESAC) HL
- TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI)
- TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) 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) WBM
- TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP) HL
- THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP)
- WHY'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP
- WHERE DOES LOVE GO (WHEN IT DIES) (Earl Richards, BMI)
- WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)
- WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
- YELLOW ROSES (Velvet Apple, BMI)
- YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
- YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM
- YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP) WBM
- YOU PUT THE SOUL IN THE SONG (Famous, ASCAP/Chuck Dixon, ASCAP)
- YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
#1 HEARTACHE PLACE (Kristoshua, BMI)	65
ABOVE AND BEYOND (Tree, BMI) HL	3
ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	2
ACT NATURALLY (Tree, BMI) HL	49
ALL THE FUN (Scarlet Moon, BMI)	42
AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP)	30
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CBM	46
ANGER AND TEARS (MCA, ASCAP) HL	100
ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	33
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP	23
BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	29
BENEATH THE TEXAS MOON (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP/Mighty Nice, BMI) WBM	93
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	20
BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believs Or Not, ASCAP/Screen Gems-EMI, BMI)	24
CALIFORNIA BLUE (Orbisongs, ASCAP/EMI April, ASCAP/Gone Gator, ASCAP) HL/CPP	95
CATHY'S CLOWN (Acuff-Rose, BMI) CPP	83
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	16
COUNTRY CLUB (Triumvirate, BMI)	57
CROSS MY BROKEN HEART (EMI April, ASCAP/Idea Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	15
CRY CRY CRY (Slapich, BMI)	52
DADDY AND HOME (Peer International, BMI) CPP	28
DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	87
DO IT AGAIN (Door Knob, BMI)	84
DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP	40
DON'T YOU (Little Big Town, BMI/On The Music, BMI/Pierce, ASCAP) WBM	9
FINDERS ARE KEEPERS (Bocephus, BMI) CPP	13
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	25
GIFT OF LOVE (Hayes Court, BMI/Low Country, BMI/Huscor, SESAC/Fast Ball, BMI)	69
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	5
HARD LUCK ACE (Blue Piggy, BMI)	38
HARD-HEADED HEART (Radio-Active, ASCAP/Jim's Allisongs, BMI)	75
HEAVEN ONLY KNOWS (Irving, BMI) CPP	98
HELLO TROUBLE (Tree, BMI) HL	12
HIGH COTTON (Shobi, BMI)	17
HOLDIN' ON TO NOTHING (Bent Cent, BMI/Snake Hat, BMI)	96
HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI)	56
HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	6
HOPELESSLY YOURS (Tree, BMI/Cross Keys, ASCAP)	67
HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Miene, ASCAP)	50
HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	47
HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	99
HOW DO (Getarealjob, ASCAP/EMI April, ASCAP) HL	94
I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	7
I STILL MISS SOMEONE (Unichappell, BMI)	58
I WAS BORN WITH A BROKEN HEART (Monk Family, BMI/EMI April, ASCAP)	79
(I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Idea Of March, ASCAP/Lion Hearted, ASCAP) HL	10
I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	1
IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	61
IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI)	59
IF YOU HAD A HEART (Life Of The Record, ASCAP/Malchak, ASCAP/Colgems-EMI, ASCAP)	91
I'M NOT OVER YOU (Sam's Place, BMI/Ancient Springs, BMI/Southern Reign, BMI/Second Serve, ASCAP)	77
I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	11
IN A LETTER TO YOU (EMI Blackwood, BMI/Dennis Linde, BMI) HL	92
IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI)	73
JACKIE BROWN (Riva, ASCAP)	97
THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	26
JUST ANOTHER MISERABLE DAY (Noted, ASCAP/Lust-4-Fun, ASCAP/Johnny, ASCAP/Spider Jive, BMI)	86
KILLIN' TIME (Howlin'/Hits, ASCAP)	8
LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL	32
LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	4
LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	14
THE LONELY SIDE OF LOVE (Songs of Polygram, BMI/Blue Five, BMI)	62
LONG TIME COMIN' (Preston, BMI/Mentor, BMI)	90
LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	39
MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	63
MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	66
NEVER GIVIN' UP ON LOVE (Uncicy, ASCAP/Rowdy	48

Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
HORROR VIDEO	Sep 23 • Hollywood	Sep 8
GOSPEL MUSIC	Oct 7 • Gospel Now • Labels • Black • Publishing	Sep 12
WORLD OF COUNTRY MUSIC	Oct 14 • Country Now • Labels • Talent • Charts • Publishing	Sep 19
AUDIO 2000	Oct 21 • Overview • Experts Speak • New Products	Sep 22

WHY THEY ARE SPECIAL:

- 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.
- GOSPEL MUSIC** continues to reap rewards for presenting the kind of music that upholds traditional values without sacrificing timeliness, style or energy. Driven by the same contemporary rhythms that ignite commercial pop, rock and black music—and produced with the same chart sophistication—gospel today yields nothing to its pop/rock cousins but the shock and surface.
- THE WORLD OF COUNTRY MUSIC** is enjoying its most sweeping talent revitalization in history, as new faces and new sounds are being pumped into country's corner of the market with dramatic impact. Good songs are still the keys that open doors, but today's songs, artists and arrangements are edging ever closer to the mainstream, reflecting a more modern melting pot of contemporary and traditional—with the accent on youth.
- AUDIO 2000** explores the current delicate balance between analog and digital recording and mastering for AES (10/21-25) in N.Y.C. Technical and creative experts discuss technological changes we can expect through the 1990s and beyond in pursuit of audio perfection. With one foot in the '80s and one in the '90s, rapid evolution in the sound industry continues to signal changes that could quantum-leap recording, duplicating and replicating advances that have already taken place in the '80s, altering—though not eliminating—the role for analog in a digital future.
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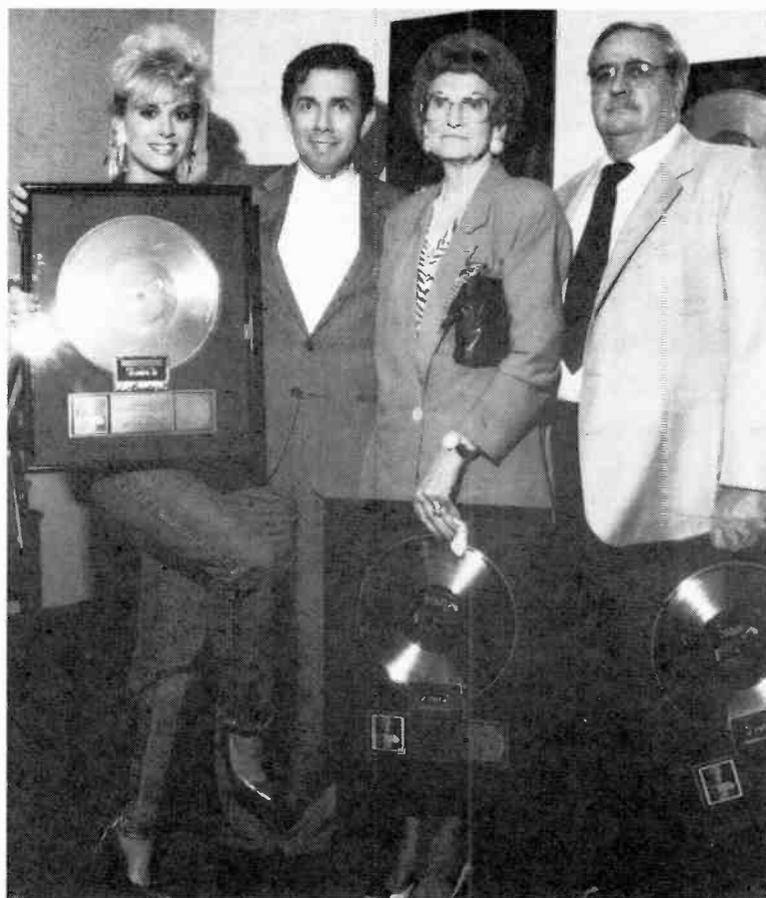
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Lights, Camera, Action! RCA artist Becky Hobbs works out dance steps during filming of the video for her first single, "Do You Feel The Same Way Too?" Pictured, from left, are an unidentified cameraman with Studio Productions, guitarist Don London, and Hobbs.



Country Queen Sellout. Tammy Wynette, left, chats with Patti Smyth following a performance at New York's Bottom Line, where the Queen of Country Music sold out two shows.



Golden Memory. Keith Whitley's widow Lorrie Morgan, members of his band, his management, and his producer, Garth Fundis, were recently presented with gold albums at a private reception at RCA Records/Nashville, recognizing the more than 500,000 sales of Whitley's "Don't Close Your Eyes" album. Shown, from left, are Morgan; Joe Galante, senior VP/GM, BMG/RCA Records, Nashville; Faye Whitley, Keith's mother; and Jack McFadden, Whitley's manager.



White House Barbecue. Manager/agent Jim Halsey, fifth from left, and the Oak Ridge Boys chat with Vice President Dan Quayle, third from left, during the annual Congressional Barbecue at the White House, where the Oaks performed at the invitation of President and Mrs. George Bush.

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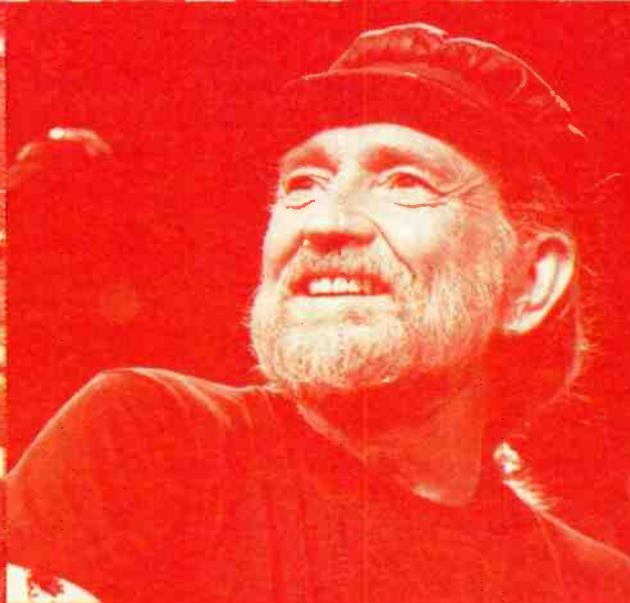
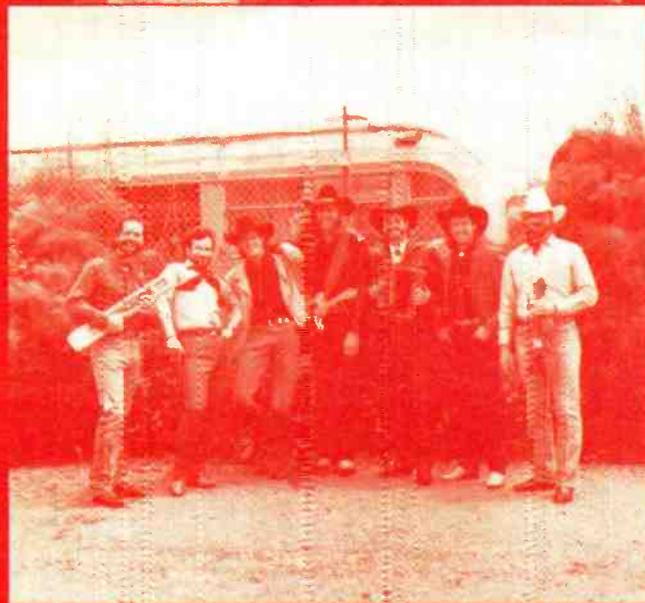
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Spotlight



One of the Most Music-Intensive Cities in America Today, Austin, Texas Is a Cool-Flowing Natural Spring of Refreshingly Original, Record-Ready Talent for the World. Now There's a Strong Local Industry Rallying Around the Sound.

By MICHAEL POINT

Texans are not known for being bashful about telling the world about their attractions and achievements and Austin, as the state's capital, is no exception. But the strength of the Austin music scene in recent years has become such that the loquacious locals can now sit back and listen to others extoll its virtues.

The write-ups and rave reviews are all well and good but it's the buzz from industry insiders that means the most since that translates the compliments into terms of dollars and cents. A&M Records A&R executive Patrick Clifford is one of the Austin music scene's biggest boosters and his observations, gathered during the six years he has been visiting the city to scout and sign talent, are the type of a chamber of commerce dreams of.

"Everybody that does what I do should know about Austin from first-hand experience," Clifford flatly states. "If they don't they're missing a lot of great music and good times. The music of tomorrow is passing them by if they're not aware of what's going on in Austin," Clifford adds.

And just what is going on in Austin? When it comes to music, almost everything. It may or may not be the music of tomorrow but there's no questioning the fact that Austin is one of the most music-intensive cities in America today.

It's been said that every other person in Austin is involved in the music scene in some form or fashion and that the city has more bands than it has musicians. The first statement is probably a minor exaggeration, although if you count the fans that support the city's thriving club scene it may actually be close to the truth. The second statement is undeniably true since Austin musicians frequently have several bands going at the same time, mixing members and music with calculated abandonment.

Clifford, who signed the Wagoneers and Tish Hinojosa to A&M and is currently courting several additional Austin acts, continues his endorsement of the Austin music scene.

"Austin is certainly unique for the quantity of acts it has but it's the quality of those acts that makes it important to

(Continued on page A-6)

COUNTERCLOCKWISE FROM TOP LEFT: The Fabulous Thunderbirds; Timbuk 3; Asleep At The Wheel; Dangerous Toys; Willie Nelson; Poi Dog Pondering; Stevie Ray Vaughan; Joe Ely.
(Photos: Scott Newton/Austin City Limits.)

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LABELS: A New Generation of Talent Rides Active Indie Rollercoaster to Breakthrough and Beyond

By MICHAEL POINT

The original music business of Austin was that of a hotbed of talent, a sort of musical artists' enclave amidst the lakes in the Central Texas hill country. That reputation, reinforced by a decade of increasing visibility and success, still holds but Austin has also made significant progress in staking out an identity as a recording center.

Austin didn't seriously enter the recording market until the punk era when independent labels sprang up in nearly every garage. Much of the city's recording industry, no matter what type of music it specializes in, still reflects that original indie mindset to some degree.

Austin's record labels are artist oriented, aggressively eclectic and undeniably adventurous. But above all they are fiercely dedicated to giving Austin talent a vinyl showcase, frequently at the price of eventually losing them to a major national and international labels. With the recent rash of signings involving majors and Austin acts the process is cycling through again as a new generation of Austin talent is using the active local labels as a viable first step to similar success.

The primary players on the Austin recording scene are listed below in alphabetical order.

AKASHIC RECORDS (512-448-1820; P.O. Box 3132, Austin, Texas, 78764). Flagship label of the mutant country

Supernatural Family Band and its many musical permutations, Akashic Records offers intriguingly individualistic releases from Conni Hancock, Texana Dames and Tommy Hancock and his alter ego Tom X.

AMAZING RECORDS (512-444-4666; P.O. Box 2512, Austin, Texas, 78768). With one of the best mottos in the business ("If it's a hit, it's Amazing") this decade-old label has a wide-ranging catalog including everyone from former Mother Of Invention Jimmy Carl Black (now an Austinite) to accordion ace Ponty Bone and his band the Squeezetones. Guitarist Denny Freeman, rocking blues bands the Juke Jumpers and Mannish Boys and a star-studded Texas jazz reunion album add to the eclectic lineup. The most recent Amazing release, Ty Gavin's "Lookin' For Fun," takes the label in a more contemporary pop vein.

ANALOG RECORDS (512-282-5682; P.O. Box 161748, Austin, Texas, 78716). Zydeco Ranch, which plays music very much like its name, is the major Analog Records act but singer/songwriter Vince Bell, an important figure in the development of the new folk scene in Texas is also on the label.

ANTONE'S RECORDS (512-322-0617; 2928 Guadalupe, Austin, Texas, 78705). A spin-off of the internationally renowned blues venue, Antone's Records has turned into a viable enterprise in its own right. Mixing studio sessions, live recordings (including this year's Grammy-nominated

"James Cotton Live" from its nightclub namesake) and occasional outside productions the label has carved out a substantial name for itself in the past few years. Although most of its catalog is straight-ahead blues the label has branched out in recent months with albums such as Doug Sahn's "Juke Box Machine" and Lou Ann Barton's "Read My Lips."

AUSTEX RECORDS (512-441-3229; 3707 Manchaca, Austin, Texas, 78704). The country-flavored Austex Records label has longtime Austin favorite Alvin Crow & the Pleasant Valley Boys as its centerpiece but also recorded regional acts such as guitarist/songwriter Randy Banks.

AUSTIN RECORDS (512-385-0901; P.O. Box 33207, Austin, Texas, 78764). Best known for its "Austin R&B Christmas" compilation, Austin Records also has albums by Shake Russell and Omar & the Howlers, both acts represented at one time in their careers on major labels.

BIG HEAD RECORDS (512-441-5527; 6608 Krollton Dr., Austin, Texas, 78745). Tim Curry, Scott O'Reilly and Bryne Deshaune make up the core unit of Big Head Records uncompromisingly personalized roster.

CATFISH RECORDS (512-480-0862; 3216 Lafayette, Austin, Texas, 78722). Dedicated to the preservation and perpetuation of Gulf Coast blues and traditional music, Catfish Records has barrelhouse-piano legend Grey Ghost, the "Texas Piano Professors" compilation and a series of mod-

(Continued on page A-12)



Charlie Sexton



Michael Morales

Tish Hinojosa



Nanci Griffith

AGENTS, MANAGERS, & ATTORNEYS: New Band of Professionals Surge Ahead with the Music

By L.E. McCULLOUGH

The "doing-our-own-thing-our-own-damn-way" philosophy has defined the individualistic, self-reliant character of Austin's music business community for quite some time. Yet far from impeding achievement within the larger industry, it's beginning to look as if Austin's unabashed preference for a homegrown music business base may turn out to be a short cut to long-term success.

Along with an upsurge in new Austin musical talent, the 1980s have witnessed the emergence of a brand new crop of self-taught Austin-based managers and agents who arose from the local music milieu after working their way slowly up the music business food chain: bartenders moving to club ownership and large-scale concert promotion, musicians graduating to bandleaders to full-time booking agents, studio engineers evolving into studio owners and Grammy-winning record producers, band bus drivers and stage-crew cogs moving to management careers.

The result is a music business habitat peopled by a diverse, highly motivated group of risk-takers who, by both choice and necessity, have created a thriving industry infrastructure uniquely suited to the Austin economic and cultural terrain.

"I think it comes out of necessity," says David Johnson, a former RCA recording artist who now operates Keylight Recording Studio, manages several local funk and rap bands, publishes Defunk's Press music magazine, rides herd on the statewide Texas Rap Network and just finished producing a rap anthology album, "Big Beat From Texas," on his own label, Big Head Records. "In our case, the major labels did not realize how much contemporary funk or new dance music was here, and it was clear that it was up to us to create the means to inform them—hence our publication, our studio, our association, our record label."

To reach the primary goal—getting the artist's music to the public—Austin management operations typically proceed along several paths. Singer/songwriter Bobby Bridger runs Bridger Productions Inc. from a stately, 1920s'-era residence that also serves as his living quarters; the corporate umbrella covers a half-dozen enterprises that keep 15 employees and an extensive volunteer corps constantly in motion distributing record product on his own Golden Egg label, managing a growing roster of affiliated artists, booking his concert tours, selling his fine art paintings, raising funds for his stage plays and overseeing the publication of Hoka Hey, a 12,000-circulation quarterly newspaper covering new age and Native American topics while keeping Bridger's fans abreast of his upcoming tours and releases. The ever-broadening base, he claims, is like a baseball team hitting single after single; "every one keeps the inning alive until you finally knock a grand slam out of the park."

To get her music and the music of the blues masters she loved onto disk, Austin R&B chanteuse Angela Strehli convinced blues club owner Clifford Antone to lend his name and financial backing to a record label that begot a retail record store that begot a recording studio that begot an in-house booking and promotion agency that begot a record distribution company that struck vinyl pay dirt with a 1989 Grammy-nominated album, "James Cotton Live."

Today's Austin music industry infrastructure has been built on just such a continuous groundswell of small, seemingly unrelated successes that ultimately create momentum for a big breakthrough. "It's certainly easier for management to work out of Austin than in the past," says Cleve Hattersley of Rock Arts Ltd., a 12-year booking and management agency handling tours for Eric Johnson, Charlie Sexton, and Kinky Friedman as well as numerous emerging local bands. After managing the Lone Star Cafe in New York City for several years, Hattersley chose to return to Austin where he had performed in the 1970s with an Epic Records

(Continued on page A-8)



Michael E. Johnson & the Killer Bees



Jimmie Dale Gilmore



Tony Perez



Eric Johnson

Darden Smith



The Wagoners



Chris Thomas

CLUBS: Diverse Live-Music Scene Helps Performers Sharpen Skills for Leap to Next Stage

By PETER BLACKSTOCK

The diversity of Austin's music scene is enhanced by the local establishments that provide venues for up-and-coming performers to find an audience and sharpen their skills. Not only does the city have a variety of clubs dedicated to different styles of music, it also has quite a few that succeed with a fairly eclectic crossing of genres in their booking policies.

Country music is probably what Austin is most famous for, and the presence of the Univ. of Texas guarantees a steady flow of budding college/alternative bands. But no single nightclub comes close to doing as much for those forms of music in Austin as Antone's does for the blues. Antone's recently celebrated its 14th year in business as a nightclub in Austin—which is about 110 in people years, taking into account the average lifespan of venues in Austin supporting original music. Among the talents Antone's has helped raise to national prominence during its 14 years are the Fabulous Thunderbirds, who used to be the house band there, and Stevie Ray Vaughan.

The cream of the local blues crop (Angela Strehli, Lou Ann Barton, Mel Brown & the Silent Partners, etc.) keeps the club open six nights a week and sometimes on Sundays. Touring shows are frequent and include visits from nearly every blues legend still hitting the road. Antone's has also become a well-known spot to watch for the big name stars after their arena shows (both Bruce Willis and U2 showed up when they were in town), but the club's regular clientele appropriately tends to reserve its utmost enthusiasm for the true blues.

Liberty Lunch is Austin's premier club for touring alternative rock and reggae acts. A semi-outdoor place with a standing-room capacity of about 1,000, the club also showcases some of the town's most promising local bands occasionally on weeknights and sometimes weekends. The east wall is decorated with a large mural that gives the place a bit of a '60s flower-child atmosphere. The club is enclosed during the winter.

The Back Room also frequently features touring bands not quite big enough for theaters and concert halls. Touring acts range from alternative rock to heavy metal, with local bookings made up primarily of hard-rock and metal bands. The club is open seven nights a week, usually

showcasing three or four bands a night. A large game room with pool tables and video games complements the concert room, which is decked out in somewhat of a '70s-disco decor complete with an array of lights and smoke machines.

The Lumberyard, a spacious nightclub in far north Austin, is to the local country scene what the Back Room is to rock. The polished, well-kept surroundings create an atmosphere more reminiscent of a dance club than a Texas honky-tonk, with a large dance floor surrounded by plenty of tables, plus pool tables in the back. Weekends usually are filled by up-and-coming touring country acts, with established local country bands on weekdays.

Cactus Cafe, one of two venues located within the Univ. of Texas student union building, is a small but very popular showcase spot for folk and acoustic performers. Touring acts are featured roughly once a week, from folk circuit veterans such as John Hammond to international but obscure artists such as Pierre Bensusan. The club showcased former Austin artists Lyle Lovett and Nanci Griffith in their earlier days and still is a frequent stop for top-notch local country-folk artists such as Darden Smith and Butch Hancock. The Cactus is open six nights a week, with two shows a night sometimes scheduled for more well-known acts.

Club XS, one of Austin's newest venues, is the showcase spot for dance acts not big enough for concert halls. The club generally features three or four live bands a month, operating as a DJ-dance club the rest of the time. Casino Ballroom, meanwhile, is a common stop for touring Latin/Tejano bands, particularly those from the Rio Grande Valley

(Continued on opposite page)

AUSTIN, TEXAS

towns along the Texas/Mexico border. The ballroom usually features music on Fridays and Saturdays only.

Beyond the handful of clubs that frequently feature touring acts and also serve as showcase outlets for local bands is a slew of bars, honky-tonks and restaurants that make up the day-in, day-out proving grounds for local talent, with touring acts occasionally on the schedule. The most logical place to start a tour of these places is Sixth St., an entertainment district that covers about half a dozen blocks on this downtown street and spills over a block to the north and south in a couple of spots as well. Visitors often call Sixth St. an abbreviated version of New Orleans' Bourbon St.

The majority of the venues on Sixth St. feature local cover/dance bands, but a few locations cater primarily to original music. Among these are:

- **Cannibal Club:** A small/medium-sized venue that features the best in up-and-coming alternative and original rock/pop bands from the local scene. Occasional touring acts as well. The downstairs area, where the stage is located, holds about 300 people; an upstairs level features several pool tables.

- **Black Cat Lounge:** Where blue collar is king. This back-to-the-basics club has received national recognition (Timbuk3 filmed part of a video there, and the club is featured in the movie "DOA") through the sheer power of a simple, music-comes-first philosophy. Booking tends toward blues-rock bands, but owner Paul Sessums will give a chance to anything that strikes his fancy, from country to hard rock to zydeco. Has a reputation as a musicians' hangout, and a spot to catch touring acts in late-night jams.

- **Steamboat 1874:** One of Austin's most enduring rock clubs. Having been around more than a decade. Primarily guitar-driven rock bands; also competes for the metal crowd. Occasionally hosts well-known local alternatives, reggae and country acts.

- **Raven's:** The only country venue in the central area of town. Predominately locally-established country bands six nights a week, with a few blues performers and occasionally regional touring acts in its outdoor beer garden.

- **Chicago House:** A quaint little coffeehouse with acoustic music in an intimate setting seven nights a week, with open mikes on Monday and Wednesday. Also features occasional theater and poetry events.

- **Wylie's:** A standard Sixth-St. bar in front, but there's a live-music room in the back. One of a handful of clubs that create a visible circuit for Austin's locally-established blues and jazz bands. Occasionally features other types of music, anywhere from calypso to rockabilly.

- **Apollo's:** Part of the same circuit as Wylie's in catering to a class of polished local blues bands. Also occasional rock and pop cover acts. Early-evening acoustic sets Thur.-Sat.

- Other clubs featuring original music on Sixth St. include Joe's Genric Bar, with primarily blues-rock bands seven nights a week; Carlin's, featuring R&B four nights a week; the Ritz, an older theater converted into a club featuring mostly rock bands four nights a week; Jazz Louisiana Kitchen, a restaurant with mostly blues and cajun bands; the Big Easy, one of the city's few clubs specializing in jazz; and The Club, a tiny room occupying the original site of the Black Cat Lounge featuring primarily roots-oriented rock bands.

Sixth Sts. top draws, however, generally are the cover-band venues. Among the most prominent of these are:

- **Anchovies:** A popular hangout for fans of classic, nostalgic rock'n'roll from the '60s headed by house band Duck Soup, which usually can be found there on the weekends. Occasional jazz acts during the week.

- **Maggie Mae's:** Cover and dance bands seven nights a week, with bands on its upstairs and downstairs stages Thursdays through Saturdays. The west room of the establishment is an old-style Irish drinking bar that tends to cater to a different crowd and features original bands on Friday and Saturday nights.

- **The World:** Popular trendy dance spot dominated by high-energy show-funk bands that play some original music. Music five nights a week.

- Other popular dance spots include Toulouse, with music seven nights a week and bands both upstairs and downstairs on weekends; Sixth Street Country Club, with bands Wednesdays through Saturdays; Atlantis, a relatively new spot featuring several of the same bands that play at the World; and Club Sandwich, at the far east end of Sixth St., which features dance/pop acts plus original rock bands on Wednesdays.

While Sixth St. is the most concentrated entertainment district in town, dozens of other noteworthy clubs are spread throughout other parts of the city. Among them are:

- **The Broken Spoke:** A classic western dance hall and restaurant on the south edge of town that's celebrating its 25th anniversary and still hasn't paved its parking lot. The club

(Continued on page A-10)

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MUSIC UMBRELLA OF AUSTIN, INC.

The Music Umbrella of Austin, Inc., is a non-profit arts organization dedicated to creating musical opportunities for Texas musicians. The Umbrella provides seminars on various aspects of music performance and business and acts as a conduit for the funding of sponsored projects. Now in its eleventh year, the Music Umbrella's Songwriters Competition has attracted thousands of entries from Texans and generated publicity and cash prizes for emerging and established songwriters.

Contact: (512) 476-1324

TEXAS MUSIC ASSOCIATION

The TMA is the principal trade association for music industry professionals in Texas. The TMA promotes the development of the industry through monthly education programs at the chapter level, periodic newsletters, state and local awards programs, and other networking opportunities.

Contact: Steve Hudson (512) 322-8142

AUSTIN, TEXAS

ORIGINAL TALENT

(Continued from page A-1)

the music business. Austin is a trendsetter in every definition of the term. The musicians make their own music without too much outside interference or influence and it's as fresh and creative as the best music being made anywhere else."

Atlanta-based publicist Mark Pucci, who has worked with numerous Austin acts, echoes Clifford's assessment. "There seems to be good music just about everywhere you go and it's not just one type of sound like in some places; it's a bit of everything," Pucci proclaims. "There's also a less competitive attitude among the acts, even though there are so many vying for work and attention. The acts intermix and support each other in a way I've never seen in other active music markets," Pucci concludes.

Poi Dog Pondering, for months one of the most highly coveted unsigned acts in the country, is typical of the atypical approach of Austin acts. The band, which signed a seven-album deal with Columbia this summer, also serves as a good example of the almost magnetic attractions of the Austin scene as well as the effect it has on acts within it. The group migrated to Austin from Hawaii and settled into the local scene, assimilating new members and gradually undergoing a musical evolution assisted greatly by frequent live shows. I.R.S. act Timbuk 3, the husband/wife team of Pat and Barbara McDonald, followed a similar path to success, emigrating from Madison, Wis. and even playing on Austin street corners before making a name for itself with "The Future's So Bright" and its subsequent albums.

Austin's rolling hills and multitudes of lakes and rivers make it geographically attractive and its liberal, laid-back reputation adds to its sociological pull, but for serious musicians the major draw is the opportunity to perform their music. Clifford, in fact, attributes the unusual number of high quality "record-ready" Austin acts to the city's always active live music scene.

"I make at least a dozen trips a year to Austin and I'm always surprised at the rapid development of the bands there. Most of the acts I see for the first time are already above average but when I come back a month or so later they've shown so much improvement it's amazing. I think it's because they have so many opportunities to play live and perfect their sound and musical approach."

Live music is indeed the most important aspect of the Austin music scene as its history has often revolved around particular venues, ranging from the eclectically adventurous Armadillo World Headquarters (where everyone from Frank Zappa to Commander Cody recorded live albums) to the thrashing punk maelstrom of Raul's. Each club has infused and focused a new sound, creating a widely diverse and passionately dedicated assortment of bands and mini-scenes.

Austin first gained musical notoriety during the "Willie Wave" of the early 1970s when Nelson's outlaw country sound mutated into cosmic cowboy, cowpunk and a myriad of other unique permutations. The new wave and hardcore punk periods that followed served to confuse the image a bit and the "blue wave," led by acts like Stevie Ray Vaughan and the Fabulous Thunderbirds, added to the difficulty of finding a simple and all-inclusive definition of the Austin music scene. Austin's heavily personalized version of college alternative rock, a "new sincerity" sound that paralleled that of Athens, Ga. and an explosion of world-beat music fueled by frequent African and Jamaican touring acts followed in due course. And all the while folk, funk and jazz merrily percolated along as well.

All of these elements, as well as more exotic and unclassifiable ones, are still present on the Austin music scene. Each has its champions and each enjoys pervasive popularity but it is songs, not styles, that dominate the scene.

The Austin music scene is more song oriented than most and while it's impossible to determine whether that's the cause or effect there's no doubt the city has a surplus of superlative songwriters. This wealth of original material is the basic unifying factor of the stylistically scattered scene, as well as the reason for its significance.

College rock favorites the Reivers personify the song-conscious nature of the Austin scene but the band is by no means the only one worthy of attention on such a basis. Up-and-coming acts like Grains of Faith, which features Joe McDermott's cleverly constructed compositions, the Wayouts and its hook-heavy tunes and the Wannabes, whose free-wheeling sound incorporates all manner of musical weirdness, amply affirm the importance of material in addition to pure musical ability.

Other major rock units include The Texas Instruments, a guitar-driven, neo-psychedelic unit that was forced to add a "the" to its name by the giant computer company which ap-

AUSTIN, TEXAS

parently thought it would get confused with the band. Hard-hitting Hand Of Glory, which recently overpowered a showcase audience at the New Music Seminar in New York, is in the hunt for a major-label deal, as are bands as diverse as Javelin Boot, Water The Dog, the Chromatics, and Last Straw.

Many Austin acts veer adventurously into the avant-garde areas of rock, while still maintaining a commendable attention to strong songs and sonic appeal. Glass Eye, capable of producing music of angular excellence in an almost off-hand manner, is the most accomplished of the aural explorers but once again it is consistently pushed by a horde of other similarly talented units. Stick People and Shoulders, two radically different but strangely related groups, cover the avant-garde spectrum while Ed Hall, a take-no-prisoners unit of off-the-wall energizers, somehow fits in as well.

Austin's hard rock/metal scene has received less national attention and is somewhat ignored by the media in its own hometown. That doesn't stop it from rocking up a storm, however, or prevent bands such as Dangerous Toys from being signed and promoted by major labels like Columbia. Close behind the Toys are aggressively metallic units like Raging Saint with its guitar hero John Porter, the female-fronted Onyx and the no-nonsense Agony Column. The aptly named Band From Hell, WatchTower and Marshall Law are also heavyweight hard-rock aggregations with the sort of fully developed sounds and stage shows that record company executives crave. Then there's the infamous Butthole Surfers, the phenomenally successfully hard-core heroes who thrash to the beat of a different drummer altogether.

The Fabulous Thunderbirds still rule the rocking blues roost but there's been a fresh wave of blues-based acts which have built on their success. Bands like Omar & the Howlers, Solid Senders and Mannish Boys have updated the blues in their own images while established acts like LeRoi Brothers, the Tailgators and Cajun queen Marcia Ball add a more Gulf Coast soul/R&B sound to their music. Vocalists Lou Ann Barton, possessor of a blowtorch blues style, and Angela Strehli, voted best female singer in the last Austin Music Awards, join guitarists Mel Brown, Jeff Anderson and Denny Freeman at the top level of local blues-based acts, although the term is hardly descriptive of the full range of their talent or music.

HighTone Records Chris Thomas personifies the cutting edge of the Austin blues-scene-to-be. The youthful Thomas, who recorded a roots album for Arhoolie several years ago, is a second-generation bluesman with his own idea of what the music should be. Armed with an impressive collection of original tunes and a blues sensibility that includes everyone from Elmore James to Prince, Thomas is the odds-on favorite as local, if not national, blues hero of the '90s. Close behind him is 20-year-old Ian Moore, who fronts his band Moments Notice with a power and professionalism far beyond his years.

Another strong component of the Austin music scene is the heritage of Buddy Holly. The rock legend's hometown of Lubbock must be totally devoid of musicians because seemingly everyone worth having has migrated to Austin with their guitars and suitcases full of songs. West Texas rocker Joe Ely is the best known of the local Lubbock luminaries and his band has spun off numerous other acts, ranging from the high-gloss pop of Charlie Sexton to the rough-and-tumble rock of Jesse Taylor and his Tornado Alley group. But the Lubbock exes make their biggest contributions as songwriters. Butch Hancock, who has become an impressive live act with the reinforcement of his band the Sunspots, and David Halley, a performer without any obvious flaws or faults, have toured internationally while supplying the local scene and its acts with marvelous material.

Rough Trade act Two Nice Girls offers a different approach to the singer/songwriter genre while individuals like Tish Hinojosa, Robert Earl Keen, Darden Smith, Jimmy LaFave, Alison Rogers, and Tony Perez delve in the sort of country/folk-plus sound that former Austinites Lyle Lovett and Nanci Griffith used as a vehicle to success.

Country music is, of course, still conspicuous in Austin but it's far from the Nashville traditional sound. Some acts, such as Grammy winners Asleep At The Wheel, maintain the image of traditionalists but for every one of them there's three groups like the Hickoids, a band whose music approximates its name. The young Wagoneers, country purists through and through, the Dickie Lee Erwin Band, traditionalists with a contemporary songwriting sensibility, and Teddy & the Tall Tops, rockabilly rebels with a clean, clear sound, are good examples of the variety of accessible acts with a country base. Others, such as Rosie Flores, Two Hoots And A Holler and the Barnburners, offer even more aesthetic eclecticism without totally abandoning the country/folk base.

(Continued on page A-11)

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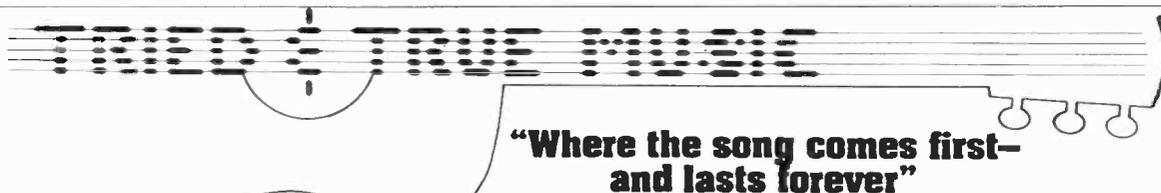
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AUSTIN, TEXAS

PROFESSIONALS

(Continued from page A-4)

act, Greezy Wheels. "With the advent of fax machines and other instantaneous forms of communication, the opportunity exists for any manager in Austin to be a player on the national and international levels."

Jan Mirkin of Mirkin Management (Bad Mutha Goose, Miles Zuniga) cites ease of networking and low cost of overhead as among the advantages of operating a management enterprise in Austin. "Obviously if you're based in New York, L.A. or Nashville you're more directly connected to the labels on a daily basis, but with as many A&R people coming into Austin as often as they do, it's not that much of a handicap. As far as booking tours or making international connections, there's no disadvantage at all working out of Austin."

Austin's large talent base was the incentive for Mike Crowley to relocate his management operation from the West Coast. "Because of the incredible live music scene here, it's much easier to develop talent in Austin," says Crowley, whose clients include Joe Ely, Jimmie Dale Gilmore and Butch Hancock. "Here the artist can get his act together and make some money while he's doing it. That's very difficult to do in most other cities."

Shannon Vale, president of Benson Vale Management Ltd. (Darden Smith, Asleep At The Wheel, Michael Morales), started BVM after "Ray [Benson of Asleep At The Wheel] and I had worked together for almost 10 years—I had been an advance man for an Asleep At The Wheel tour as a summer job in law school, then became the band's lawyer once I graduated. We felt that we had complementary strengths and could make a wild combination—a musical lawyer and a businesslike musician."

Vale finds special benefits to managing Texas artists in Texas: "We enjoy not being tied to any particular music capital because we can draw from each while adding the unique energy, creativity and eccentricity of Austin."

Vale's move into music was not a hasty one either, and after spending six years as a corporate and copyright lawyer in big law firms, there was a transition to forge between corporate law and music business. Says Vale, a board member of the Austin Music Commission and Austin chapter of the Texas Music Assn., and a founding director of the Austin Music Industry Council: "I'm still 'of counsel' specializing in entertainment matters to an Austin law firm [Ford Ferraro Fritz & Byme], so I keep my finger in the law. But yes, at first it was a big adjustment. Before we moved into this restored 130-year-old building in January, we officed in the little bungalow that Asleep At The Wheel had used as an office for years. We used to say that that was our garage start-up phase, but then the garage fell down so we thought we better drop the metaphor."

BMV's Michael Morales recently hit the top pop 15 with the first single off his debut album for Wing/PolyGram and the second single, "What I Like About You," has shown even more chart muscle. Triple Grammy-winner Asleep At The Wheel has signed with the new Nashville division of Arista Records, while Darden Smith, who has completed a new album for Epic, co-stars on a special just-released collaborative album, "Evidence," with U.K. band the Bible for London-based Ensign label.

The last few years have also seen a steady increase in activity by Austin-based entertainment lawyers. Attorney Mike Tolleson, a former state president of the Texas Music Assn., is chairman of the new 300-member Entertainment and Sports Law Section of the Texas State Bar—an organization whose very existence underscores the growing impact music has made on the traditional Austin business community.

"We're starting to see an environment develop where more Austin artists, songwriters and producers are doing more worldwide business and then negotiating their deals in Austin using local attorneys," Tolleson remarks. "It's an optimum situation because it means Austin can export its music products and then bring the money back home."

New in town is the law firm of Shreves & Straight P.C. The two principals—Ric Shreves and Earl Straight—are actively involved in the recruiting and marketing of new talent in the Austin-San Antonio area. The firm focuses on artist development through touring and college radio. "There exists a viable college radio market with a wide listener base," says Shreves, a former musician, studio engineer and producer. "We know that there's no easy ride for new bands and no short cuts to the top. The best bet is to get your music heard and your faces seen."

"We are firm believers in the music industry and the products Austin has to offer," says Shreves. "There are misconceptions on the East and West Coast that Austin lacks the business savvy to bring artists into the mainstream. We're

(Continued on page A-11)

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TV Trendsetter 'Austin City Limits' Turns 15

Austin's most visible musical export is "Austin City Limits," the longest-running music series on public television (PBS). Now celebrating its 15th anniversary, "Austin City Limits" features top-flight American music including country, folk, blues, rock'n'roll, and traditional roots music.

Diversity is the hallmark of the program which has hosted acts ranging from Willie Nelson, Reba McEntire, Randy Travis and K.T. Oslin to Neil Young, Los Lobos, B.B. King, and Leonard Cohen. The program presents not only established stars, but the new breed as well. Austin acts appearing have included Stevie Ray Vaughan, the Fabulous Thunderbirds, Timbuk 3, Asleep At The Wheel and Lyle Lovett, among numerous others.

Artists are eager to appear on the show—despite the fact that they only receive standard scale—because "ACL" has developed a reputation for outstanding video and audio quality. The show consistently ranks among the top 10 of all PBS programs reaching a viewership of millions, partly because the show is taped in front of an audience of appreciative Austin music fans who bring out the best in the artists.

Major artists want to do the show, says an "ACL" spokesperson, because they are allowed to present their music the way they see fit, without interference from the producers or commercials.

"ACL" is planning special events around its 15th anniversary celebration which officially begins January 1990.

LIVE-MUSIC SCENE

(Continued from page A-5)

was there in the early days for western swing acts such as Asleep At The Wheel and even claims a few early Willie Nelson gigs to its credit.

- **Hole In The Wall:** Made famous by the success of Timbuk 3, who used to play there regularly. A small restaurant/bar across the street from the Univ. of Texas campus with a game room in the back. A classic venue for developing original bands and locally-established talents. Booking is a pretty even mix of rock, blues, country and folk, with music seven nights a week.

- **Continental Club:** Sort of an upscale Hole In The Wall, with a more decorated interior and generally a more white-collar clientele. Mostly established local rock and blues bands with an occasional touring act, plus acoustic happy hour sets every weekday.

- **Texas Tavern:** Situated inside the Univ. of Texas student union building, next door to the Cactus Cafe. Significantly larger than the Cactus, with an all-ages, non-alcohol music room and an adjoining bar for those over 21. Music three nights a week, mostly local alternative rock acts, with an occasional touring show.

- **Green Mesquite:** A barbecue restaurant with an outdoor patio/music stage, featuring mostly blues and acoustic acts seven nights a week.

- **Austin Outhouse:** Tiny dive a few blocks north of the U.T. campus with an eclectic booking policy ranging from folk to hardcore, with a good helping of country and blues inbetween.

- **Club Isles:** Downtown restaurant a couple of blocks from Sixth Street featuring latin music six nights a week. Brazilian music band Quizumba is a longtime regular on Wednesdays.

- **Colorado Street Cafe:** Southwestern cuisine restaurant featuring mostly local acoustic acts; open six nights a week. Irish-Scottish jam session on Mondays, jazz on Fridays.

- **Chez Fred:** North Austin restaurant with local jazz musicians seven nights a week.

- **Threadgill's:** Southern food restaurant with live music on Wednesdays only, but it's a good one—a weekly supper show hosted by longtime country/folk scene stalwarts Jimmie Dale Gilmore and Champ Hood. Also the site of Janis Joplin's first local gig.

- **Filling Station:** American restaurant with live music on weekends, mostly local jazz bands with an occasional blues or pop performer.

- **Pan-American Club:** Locally popular Latin and Tejano bands, usually three nights a week.

- **Cap'n Tom's Barbeque:** Local bluegrass bands on Saturday, with a bluegrass jam session on Sunday. Occasional touring bluegrass acts.

- **Pato's Tacos:** Mexican restaurant with original acoustic acts Friday through Sunday, usually established local performers.

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AUSTIN, TEXAS

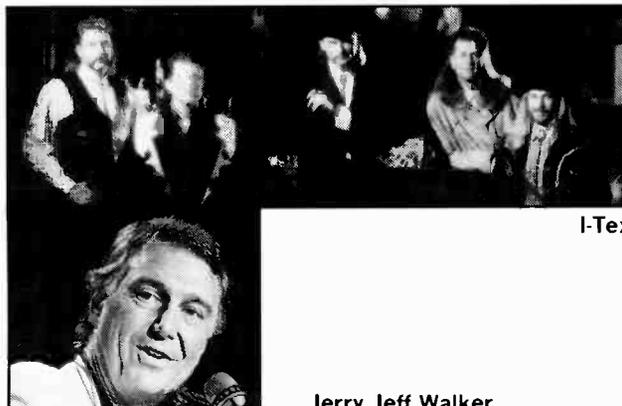
ORIGINAL TALENT

(Continued from page A-7)

Two of the most popular and most significant Austin music figures are men without their bands. Michael Hall, arguably the city's best songwriter, disbanded his group the Wild Seeds earlier this year. Hall, who remains active writing, is one of Austin's most powerful secret weapons for the continued success of the scene in the '90s. Alejandro Escovedo, perhaps Austin's most compelling solo performer, is a member of the on-again off-again True Believers, another group that was effectively hamstrung by record-company convolutions. Escovedo, a veteran of the former Austin group Rank & File as well, is nothing less than spellbinding, and he and his music serve as a focus for a sort of "post-sincerity" scene.

One of the most surprising aspects of the Austin music scene, at least to those who still picture its inhabitants on horses, is the reggae and world-music scene. The globe-trotting group Michael E. Johnson & the Killer Bees, known far and wide as America's reigning reggae band, spearheads the movement but the scene continues to produce numerous additional acts. Spy Vs. Spy, recently signed to the Capitol Records distributed Allegiance label, and the inscrutable I-Tex, possibly the world's only reggae-country band, have already made their mark, clearing the decks for yet another batch of reggae warriors. The world-beat sound is represented by Dan del Santo, another act that has toured successfully on an international basis.

Songwriters may rule in Austin but there's no shortage of instrumental aces. Guitar star Eric Johnson, that rarity, an actual native Austinite, has been six-string king of the city for more than a decade. His debut album on Warner Bros. was a Grammy nominee but it only scratched the surface of his tone-perfect guitar genius. The flip side of the coin finds Evan Johns, an equally talented but completely different sort of guitar-slinger. Johns, with his band the H-Bombs, is a wild and raunchy player capable of manhandling almost any type of music.



I-Tex

Jerry Jeff Walker

PROFESSIONALS

(Continued from page A-8)

fighting that tooth and nail, because it's just plain wrong. That idea is outdated. "The talent is here, the production facilities are here, and the professional base needed is now in place. We want to see this area grow and prosper and we're right in the middle of it. The 'Third Coast' is here to stay and the music execs who ignore it are not only missing great business opportunities, but hurting the industry as well."

While many observers believe the lack of on-the-scene representation by major record companies presents an insurmountable obstacle to Austin's hopes of emerging as a truly competitive industry center in the years to come, most Austin music business veterans don't bother getting even mildly worked up about that argument any more.

"People look to Austin for music that's got something different," avers Steve Mendell, an Austin record producer and bassist who spent a 17-year-East Coast studio career recording with Neil Young, Johnny Cash, Paul Butterfield, Todd Rundgren, James Brown, Herbie Mann and other major-label artists. "We have to use the unique players and facilities we have here and make them work for us. We need to make it as Austin, not a clone of somewhere else."

"You can cut a record in a phone booth if you pay attention to what you're doing. And you can sell a million of those records out of the same phone booth if it's music the world wants to hear."

Here's to the music that cleaned up Texas.

Asleep At The Wheel

Asleep At The Wheel

Hal Ketchum

Hal Ketchum

Jerry Jeff Walker

Jerry Jeff Walker

Joe Ely

Joe Ely

Johnny Canales

Johnny Canales

Johnny Dee and the Rocket 88's

Johnny Dee and the Rocket 88's

Johnny Rodriguez

Johnny Rodriguez

Little Joe y La Familia

Little Joe y La Familia

Mason Dixon

Mason Dixon

Omar and The Howlers

Omar and The Howlers

Stevie Ray Vaughan

Stevie Ray Vaughan

THE FAB F-BIRDS

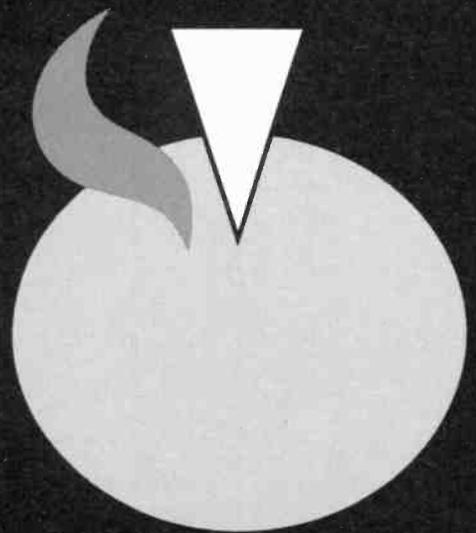
The Fabulous Thunderbirds

Willie Nelson

Willie Nelson

In 1986, the Texas State Department of Highways asked Stevie Ray Vaughan to kick off an advertising campaign called **Don't mess with Texas.** It was a bold attempt to reach the people who litter our highways. Three years and 13 songs later, litter has been reduced by an amazing 60 percent on Texas roads and highways. We just wanted to take this space to recognize the folks who made it happen and to celebrate the power that music wields and the good it can accomplish. Thanks, guys!

Don't mess with Texas.
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FATS DOMINO
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MISSISSIPPI FRED McDOWELL
BROWNIE MCGEE
HARRY PARTCH
LOUISIANA RED
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AUSTIN, TEXAS

LABELS

(Continued from page A-3)

ern zydeco recordings to its credit.

DYNAMIC RECORDS (91 1/2 Red River, Austin, Texas, 78701). Central Texas guitar stars Chris Holzhaus and Junior Brown are Dynamic Records' main attractions, but the label has also recorded Austin's infamous mystic Roky Erickson.

FABLE RECORDS (512-477-7777; 1107 Music Ln., Austin, Texas, 78704). Homebase for many Austin's jazz fusion acts since the mid 1970s, Fable Records is the major source of modern instrumental music. A conspicuous exception to the jazz emphasis is Bad Mutha Goose, whose "Jump The Funk" release is an aggressive in-your-face rhythm riot.

FELICITY RECORDS (512-478-8286; P.O. Box 5754, Austin, Texas, 78763). The Austin All-Stars and folksy singer/humorist Steve Fromholz share the Felicity Records imprint with the best-selling "Austin Christmas Collection" album featuring many local luminaries.

GLITCH RECORDS (512-477-3909; P.O. Box 4429, Austin, Texas, 78765-4429). An A&R man's delight, Glitch Records specializes in highly successful samplers of rising Texas rock stars, many of whom have gone on to major-label deals. It also publishes Glitch News, a monthly publication focusing on Austin studio activity and new talent.

JUNGLE RECORDS (512-443-7444; P.O. Box 3034, Austin, Texas, 78764). One of the most eclectic and established of Austin labels, Jungle Records' catalog features early releases by the Killer Bees, the Wild Seeds, the LeRoi Brothers and Evan Johns & the H-bombs, among others. It is also the home of the Grammy-nominated "Big Guitars From Texas" project and swamp rockers Mamou.

MUSIC LANE PRODUCTIONS (512-447-3988; 1100 Music Ln., Austin, Texas, 78704). Located in the Austin Opera House entertainment complex, Music Lane Productions has artists such as Michael Barker & the Rhythm Rats on its roster.

PANDA PRODUCTIONS (512-462-1603; 2414-B South 5th, Austin, Texas, 78704). Jazz, ranging from the piano and vocals of Rich Harney to the funky contemporary style of No Compromise, is Panda Productions' primary interest.

PEEWEE RECORDS (512-452-1529; 2612 Geraghty, Austin, Texas 78757). PeeWee Records splits its time between Austin and Dallas but it is undivided in its attention to regional blues and classic R&B stylists. Paul Orta & the Kingpins, Beverly Stauber, the Midnighters, and Steve "Hook" Herrera headline the label's commendably democratic talent lineup.

RABID CAT RECORDS (512-926-9969; P.O. Box 49263, Austin, Texas, 78765). Rock with a harder edge dominates the Rabid Cat Records catalog, with releases by Scratch Acid and the Offenders setting the tone. The Texas Instruments, now being courted by the majors, is also represented in the Rabid Cat catalog.

STRESS RECORDS (512-451-2212; 4716 Depew, Austin, Texas, 78751). Daniel Johnston, a precariously poised pop poet in the vein of Syd Barrett, is Stress Records reason for existence. Johnston's naive, otherworldly observations are features on his "Don't Be Scared" and "Hi, How Are You?" releases.

TEXAS ARCHIVE RECORDINGS (512-444-5035; P.O. Box 17132, Austin, Texas, 78760). A record collector's goldmine, Texas Archive Recordings is just what its name states; an archival label that reissues highly coveted early material by seminal psychedelic bands like the 13th Floor Elevators as well as a wide variety of regional music from the 1950s and '60s.

TRIED & TRUE MUSIC (512-288-1698; P.O. Box 39, Austin, Texas, 78767). The music of veteran cosmic cowboy Jerry Jeff Walker occupies center stage at Tried & True Music but there's also a new release from Montana transplant Chris Wall, a superb songwriter whose music will be heard in numerous new contexts in the near future.

WATERMELON RECORDS (512-448-1591; P.O. Box 402088, Austin, Texas, 78704). One of the newest Austin labels, Watermelon Records is represented so far by only "Highway Cafe Of The Damned," a mixture of twisted bluegrass and topical satire by the Austin Lounge Lizards perennial winners of the "best none of the above" category in local music polls.

CREDITS: Editorial by Austin writers Michael Point, L.E. McCullough and Peter Blackstock; Editorial Assistance, Michael Point; Photos courtesy of Scott Newton/Austin City Limits; Photo Assistance, Jeff Peterson, Michael Point; Cover & Design, Steve Stewart.



"It all starts with a song"

Lauren Jean Fielder
George Watson Att. at Law

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Billboard's Comprehensive Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
THE MUSICLAND GROUP 7500 Excelsior Blvd. Minneapolis, Minn. 55426 (Musicland, Sam Goody, Suncoast Motion Picture Co., J.R.'s Music Shops. Leased Departments: J.C. Penney)	753	655	1	753	40
TRANS WORLD MUSIC CORP. 38 Corporate Circle Albany, N.Y. 12203 (22 logos, including Record Town, Tape World, Great American Music, Coconuts, Good Vibrations, Midland Records, The Music Co., Music World. Leased Departments: Crazy Eddie, TSS, Montgomery Ward)	445	294	42	445	32
TARGET STORES INC. 33 S. Sixth St., P.O. Box 1392 Minneapolis, Minn. 55440 (Target)	392	0	0	392	0
CAMELOT ENTERPRISES INC. 8000 Freedom Ave. N.W. North Canton, Ohio 44720 (Camelot Music, Spectrum. Leased Departments: Fisher Big Wheel)	338	230	101	338	16
WHEREHOUSE ENTERTAINMENT INC. 19701 Hamilton Ave. Torrance, Calif. 90502 (The Wherehouse, Odyssey.) Total includes one video-only store	238	42	0	238	196
THE RECORD BAR INC. 3333 Chapel Hill Blvd., P.O. Box 50500 Durham, N.C. 27717 (Record Bar, Tracks)	160	135	0	160	22
SOUND WAREHOUSE INC. 10911 Petal St. Dallas, Texas 75238 (Sound Warehouse) Sound Warehouse is a division of Shamrock Holdings Inc.	131	3	0	131	120
WAXWORKS 325 E. Third St. Owensboro, Ky. 42301 (Disc Jockey Records. Leased Departments: Montgomery Ward)	125	120	15	125	0
WESTERN MERCHANDISERS INC. P.O. Box 32270 Amarillo, Texas 79120 (Hasting's Books, Music and Video; Hasting's Books and Music; Hasting's Records and Tapes)	118	59	0	118	46
TURTLE'S INC. 2151 Northwest Parkway Marietta, Ga. 30067 (Turtle's Music and Video; Turtle's Music, Movies & More; Turtle's Super Video)	115	4	0	100	105
WALL TO WALL SOUND & VIDEO INC. 200 S. Route 130 Cinnaminson, N.J. 08077 (Wall To Wall Sound & Video Superstore, Wall To Wall Sound & Video, Wall To Wall Sound & Video Listening Booth, Listening Booth, Beaky's, Bravo)	107	69	0	101	41
NATIONAL RECORD MART 5607 Baum Blvd. Pittsburgh, Pa. 15206 (NRM, NRM Music, Oasis Music & Video, Waves Music & Video)	96	78	0	96	12
CAMBRIDGE ONE-STOP 205 Fortune Blvd. Granite Park in Milford, Mass. 01757 (Strawberries Records, Tapes & Compact Discs)	85	7	0	85	9
ELROY ENTERPRISES INC. 22 Harbor Park Drive Port Washington, N.Y. 11050 (Record World, Square Circle)	80	50	0	80	0
CENTRAL SOUTH MUSIC SALES 3730 Vulcan Drive Nashville, Tenn. 37211 (Sound Shop, Music 4 Less)	70	63	0	68	3
SHOW INDUSTRIES 2551 S. Alameda St. Los Angeles, Calif. 90058 (Music Plus) Show Industries is a division of Shamrock Holdings Inc.	65	0	0	65	63
TOWER RECORDS/MTS INC. P.O. Box 919001 Building C 2500 Del Monte West Sacramento, Calif. 95691 (Tower Records, Tower Video) (also 3 U.K. and 7 Japan stores) Total includes one video-only store.	57	3	0	52	50

(Continued on page 53)

RETAILING

Musicland, Target, Waxworks Post Biggest Gains Billboard Updates Guide To Chains

BY GEOFF MAYFIELD

This week Billboard updates its Guide To Music Chains, last published in the March 11 issue. Information was provided by the listed companies and was compiled by Deborah Russell in Los Angeles. Assistance in preparing the following analysis was provided by Trudi Miller.

NEW YORK That The Musicland Group, the trade's biggest chain, opened the most stores among music retailers in the last six months will surprise few industryites, but how many would guess that Target Stores and WaxWorks would open the second- and third-largest-growing spurts?

Those three companies are the pacesetters in a half-year period that saw the industry's retailers accomplish steady but not remarkable expansion. Also notable in this issue's updated chain directory:

- A handsome increase in the number of stores that sell prerecorded video.

- A slower growth pace for Trans World Music Corp., the web that holds the industry's second-highest store count.

- Seven companies opened at least 11 stores since March.

- Of the chart's 4,113 stores, slightly less than half—2,006—are located in malls.

When this guide was last pub-

lished in March, Minneapolis-based Musicland and Albany, N.Y.-based Trans World had each opened more than 50 units in the prior six months. This time out, the two giants have gone in opposite directions, and in both cases, the pace was intentional.

Musicland, with the recent acquisition of Yorktown Music Shops' 34 Midwest locations (Billboard, Aug. 12), shows a net gain of 71 storefronts in the last six months. With a 51-unit increase in the previous six-month period, Musicland has fattened its grand total by 122 stores over the past 12 months. That's a fast expansion clip, and that is what chairman Jack Eugster pledged in April 1988, when his management bought Musicland from Primerica Corp.

By contrast, Trans World—which had added a six-month net of 55 stores in March—is making good on an expense-control pledge made earlier this year to slow down from the fast-and-furious pace that saw it swell, in just five years, from being a small regional chain to the player with the trade's second-largest store total.

Trans World's net pickup in the last six months has been just eight units, a number small by the chain's own standards. That number, however, was negatively impacted by an unplanned event: the closure by Crazy Eddie of 17 stores where Trans World ran leased departments. As a result of the Crazy Eddie shutterings, Trans World's total

of leased departments shows a net drop of 13 units compared with last March.

Self-racked department store chain Target, based in Minneapolis, opened 43 units since March, maintaining its grip on the No. 3 spot behind Musicland and Trans World, with 392 locations. WaxWorks, which had already gained a head of steam when Billboard updated this chart six months ago, is not far behind Target's clip, with a net gain of 40 Disc Jockey stores, which zooms its sum to 125.

In March, a 21-unit jump moved WaxWorks two positions up the chart, from 14th to 12th; its recent 40-store burst moves it to eighth place. In doing so, the Owensboro, Ky.-based web steps past four rivals: Amarillo, Texas-based Western Merchandisers (118 Hasting's stores), Atlanta-based Turtle's (115 stores), Wall To Wall Sound & Video (107), and Pittsburgh-based National Record Mart (96 units).

Besides Musicland, Target, and WaxWorks, the other chains that saw double-digit store gains were North Canton, Ohio-based Camelot Music (plus 17 stores), Torrance, Calif.-based Wherehouse Entertainment (plus 15 stores), Durham, N.C.-based The Record Bar (plus 13 stores), and Dallas-based Sound Warehouse (plus 11 stores). As a result, each company holds steady in positions four to seven on the store chart, although Wherehouse—

(Continued on page 53)

Top 20 Music Industry Accounts

The following chart ranks the music industry's top 20 accounts, based on approximate market share as determined by 1988 billing with the six major distributors. Information was collated by Bob Benjamin, Billboard's research operations manager. List describes whether each firm is a retailer, rackjobber, or one-stop. The mailing addresses for nonretail accounts are listed below; addresses for retail chains can be found on Billboard's Guide To Music Chains, which begins on this page.

1) **The Musicland Group**
(Retail)

2) **The Handleman Co.**
(Rack)
500 Kirts Blvd.
Troy, Mich. 48084

3) **Tower Records/MTS Inc.**
(Retail)

4) **Trans World Music Corp.**
(Retail)

5) **Lieberman Enterprises**
(Rack)
9549 Penn Ave. South
Minneapolis, Minn. 55431

6) **Camelot Enterprises**
(Retail)

7) **Wherehouse Entertainment**
(Retail)

8) **Sound Warehouse**
(Retail)

9) **Army/Air Force Exchange Services**
(Rack)
South Second Street
Building 305-A
Fort Gillem
Forrest Park, Ga. 30050

10) **Target Stores Inc.**
(Retail)

11) **Western Merchandisers Inc.**
(Retail/Rack/One-Stop)

12) **Cambridge One-Stop**
(Retail)

13) **Show Industries**
(Rack/One-Stop)

14) **The Record Bar**
(Retail)

15) **Turtle's Records & Tapes**
(Retail)

16) **Universal Record Distributing Corp.**
(One-Stop)
919 North Broad Street
Philadelphia, Pa. 19123

17) **Elroy Enterprises Inc.**
(Retail)

18) **Wall To Wall Sound & Video Inc.**
(Retail)

19) **National Record Mart**
(Retail)

20) **Abbey Road Distributors**
(One-Stop)
2228 South Richey St.
Santa Ana, Calif. 92705

Editor's note: Billboard ranks the top 20 accounts, based on 1988 purchases made through the six major distributors. There are some caveats to keep in mind when reviewing the graphic.

For example, the chart cannot be construed as an evaluation of each company's overall business, because products purchased from independent distributors or accessory and blank tape suppliers—as well as most video purchases—will not be reflected here. Furthermore, the rankings can be affected by how efficiently an account makes its purchases.

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

COVER GIRLS

We Can't Go Wrong

▲ LP Capitol C1-91041/NA
CA C2-91041/NA

EURHYTHMICS

We Too Are One

▲ LP Arista 8606/NA
CA 8606/NA

FASTER PUSSYCAT

Wake Me When It's Over

▲ LP Elektra 60883/NA
CA 60883/NA

FAREED HAQUE

Manresa

▲ LP Pangeia PAN-82012/NA
CA 82012/NA

TIPPA IRIE

Ah Me Dis

▲ LP I.R.S. IRS-82013/NA
CA IRSC-82013/NA

RAMSEY LEWIS

Urban Renewal

▲ LP Columbia FC-44190/NA
CA FCT-44190/NA

MAZE, FEATURING FRANKIE BEVERLY

Silky Soul

▲ LP Warner Bros. 1-25802/NA
CA 4-25802/NA

MICHAEL MONROE

Not Fakin' It

▲ LP Mercury 838627-1/NA
CA 838627-4/NA

MOTLEY CRUE

Dr. Feelgood

▲ LP Elektra 60829/NA
CA 60829/NA

THE NEW STYLE

Independent Leaders

▲ LP MCA MCA-42314/NA
CA MCAC-42314/NA

THE ORIGINAL JAZZY JAY

Cold Chillin' In The Studio Live

▲ LP UNI/Strong City UNI-10/NA
CA UNI-10/NA

PARADISE LOST

Paradise Lost

▲ LP MCA MCA-6289/NA
CA MCAC-6289/NA

TIMBUK 3

Edge Of Allegiance

▲ LP I.R.S. IRS-82015/NA
CA IRSC-82015/NA

THE TRAGICALLY HIP

Up To Here

▲ LP MCA MCA-6310/NA
CA MCAC-6310/NA

VARIOUS ARTISTS

These People Are Nuts

▲ CD I.R.S. IRSD-82010/NA

CA IRSC-82010/\$9.98

WRECKS-N-EFFECT

New Jack Rap

▲ LP Motown MOT-6281/NA
CA 6281/NA

COUNTRY

REBA McENTIRE

Live

▲ LP MCA MCA-8034/NA
CA MCAC-8034/NA

OAK RIDGE BOYS

American Dreams

▲ LP MCA MCA-42311/NA
CA MCAC-42311/NA4

JOEY WELZ

My Kind Of Country

LP Caprice International CIRLP-1020/\$8.98
CA CIRC-1020/\$8.98

JAZZ/NEW AGE

SAM CARDON

Impulse

▲ CD Airs AIRD-0020/NA
CA AIRC-0020/NA

STEVE KUJALA

The Arms Of Love

▲ CD Sonic Edge CD-80025/\$15.98
CA CA-80025/\$9.98

DON RANDI AND QUEST

Don't Look Back

▲ LP Headfirst A906-1AJ/NA

Metal Meet Will Focus On Rock's Business Side

BY BRUCE HARING

HOTELS AND HEAVY METAL used to mean motorcycles in the hallway, furniture in the pool, debauchery in a vibra-bed.

Emphasize the "used to." For the second year in a row, **Foundation Forum** will invade the Sheraton



Universal Hotel in Los Angeles, Sept. 21-23, to confront one of the universe's supreme ironies: heavy metal and hard rock, the music that's about breaking all the rules, actually has a business side.

"The industry that is bringing the music to the kids has got to have order to it," says **Bob Chiappardi**, president of **Concrete Marketing and Management**, the convention sponsor. "If it doesn't, new and exciting bands won't reach the kids. [The convention is] providing an avenue to exploit the music to kids that want it."

More than 2,000 delegates are expected to attend **Foundation Forum '89**, doubling the first year's count. An extra day of panels and twice as much exhibit space also testify to the Forum's enormous growth.

"The way heavy metal is growing, we want to be careful not to have it blow out," Chiappardi says. "People in the industry say it's big this year, but what about the year after? By sitting down and talking about the genre, the good and the bad points, having the indies yell at the majors, it makes for a healthy industry in general."

Panels on artist management, video, retail, and touring are the

(Continued on page 69)

CA A906-4AJ/NA

JOHN SERRIE

Flightpath

▲ CD Miramar MPCD-2002/NA
CA MPC-2002/\$9.98

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



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FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard

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NEW AGE ALBUMS™

THIS WEEK			2 WKS. AGO			WKS. ON CHART			Compiled from a national sample of retail store sales reports.	
TITLE	ARTIST	★ ★ No. 1 ★ ★	1	2	17	1	2	21	4	47
LABEL & NUMBER/DISTRIBUTING LABEL			1 week at No. 1							
NO BLUE THING	RAY LYNCH	★ ★ No. 1 ★ ★	1	2	17	1	2	21	4	47
MUSIC WEST MW-103						1	2	21	4	47
DANCING WITH THE LION	ANDREAS VOLLENWEIDER		2	1	21	1	2	21	4	47
COLUMBIA OC 45154			2	1	21	1	2	21	4	47
CRISTOFORI'S DREAM	DAVID LANZ		3	4	47	1	2	21	4	47
NARADA LOTUS 61021/MCA			3	4	47	1	2	21	4	47
PASSION	PETER GABRIEL		4	3	9	1	2	21	4	47
GEFFEN 24206			4	3	9	1	2	21	4	47
WINDHAM HILL SAMPLER '89	VARIOUS ARTISTS		5	5	25	1	2	21	4	47
WINDHAM HILL 1082/A&M			5	5	25	1	2	21	4	47
THE NARADA COLLECTION TWO	NARADA ARTISTS		6	6	15	1	2	21	4	47
NARADA N-39117/MCA			6	6	15	1	2	21	4	47
WATERMARK ●	ENYA		7	7	31	1	2	21	4	47
GEFFEN 24233			7	7	31	1	2	21	4	47
DEEP BREAKFAST ●	RAY LYNCH		8	9	47	1	2	21	4	47
MUSIC WEST MW-102			8	9	47	1	2	21	4	47
CROSS CURRENTS	RICHARD SOUTHER		9	10	9	1	2	21	4	47
NARADA EQUINOX 63007/MCA			9	10	9	1	2	21	4	47
LIVING THE NORTHERN SUMMER	JIM CHAPPELL		10	12	7	1	2	21	4	47
MUSIC WEST MW-133			10	12	7	1	2	21	4	47
ISLAND	DAVID ARKENSTONE		11	8	27	1	2	21	4	47
NARADA EQUINOX N-63005/MCA			11	8	27	1	2	21	4	47
A JOURNEY HOME	GENE KELLY/DUSAN BOGDANOVIC		12	11	19	1	2	21	4	47
GLOBAL PACIFIC ZK 45152/CBS ASSOC.			12	11	19	1	2	21	4	47
THE NATURE OF THINGS	BRUCE BECVAR		13	15	11	1	2	21	4	47
SHINING STAR SSP 113			13	15	11	1	2	21	4	47
SWITCHBACK	SCOTT COSSU		14	13	15	1	2	21	4	47
WINDHAM HILL WH-1081/A&M			14	13	15	1	2	21	4	47
MYSTIC WATERS	DAVOL		15	18	9	1	2	21	4	47
SILVER WAVE SD 506			15	18	9	1	2	21	4	47
BLUE CHIP	ACOUSTIC ALCHEMY		16	16	9	1	2	21	4	47
MCA 6291			16	16	9	1	2	21	4	47
THE NARADA COLLECTION	NARADA ARTISTS		17	14	43	1	2	21	4	47
NARADA 39100/MCA			17	14	43	1	2	21	4	47
WINTER INTO SPRING ▲	GEORGE WINSTON		18	17	29	1	2	21	4	47
WINDHAM HILL 1019/A&M			18	17	29	1	2	21	4	47
MYSTIC ISLAND	CUSCO		19	22	3	1	2	21	4	47
HIGHER OCTAVE 7021			19	22	3	1	2	21	4	47
DECEMBER ▲ ²	GEORGE WINSTON		20	21	43	1	2	21	4	47
WINDHAM HILL 1025/A&M			20	21	43	1	2	21	4	47
ENYA	ENYA		21	25	21	1	2	21	4	47
ATLANTIC 81842			21	25	21	1	2	21	4	47
AUTUMN ▲	GEORGE WINSTON		22	RE-ENTRY		1	2	21	4	47
WINDHAM HILL 1012/A&M			22	RE-ENTRY		1	2	21	4	47
JARED STEWART	JARED STEWART		23	23	5	1	2	21	4	47
SEDONA SDD 7501			23	23	5	1	2	21	4	47
MY FATHER'S FACE	LEO KOTTKE		24	NEW ▶		1	2	21	4	47
PRIVATE MUSIC 2050			24	NEW ▶		1	2	21	4	47
WORLD DANCE	DO'AH		25	19	31	1	2	21	4	47
GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED			25	19	31	1	2	21	4	47

● 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.

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(Continued from page 51)

Billboard's Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
SPEC'S MUSIC, INC. 1666 N.W. 82nd Ave. Miami, Fla. 33126 (Spec's Music & Video)	49	13	0	49	32
BEST BUY CO., INC. 4400 West 78th Street Bloomington, Minn. 55435 (Best Buy Superstores, Best Buy Music & Video)	41	0	0	41	1
RAINBOW MUSIC 360 Oyster Point Blvd., Ste. 220 South San Francisco, Calif. 94080 (Rainbow Records)	36	7	0	36	14
WAXIE MAXIE QUALITY MUSIC INC. 5772 Second St. N.E. Washington, D.C. 20011 (Waxie Maxie's)	34	10	0	33	7
KEMP MILL RECORDS INC. 11420 Old Baltimore Pike Beltsville, Md. 20705 (Kemp Mill Records)	33	3	0	20	0
HARMONY HOUSE RECORDS & TAPES INC. 1755 E. Maple Road Troy, Mich. 48083 (Harmony House Records & Tapes)	32	5	0	32	0
THE RECORD SHOP INC. Suite 207, 2330 Marinship Way Sausalito, Calif. 94965 (The Record Shop)	31	30	0	31	0
LECHMERE 275 Wildwood St. Woburn, Mass. 01801 (Lechmere)	29	11	0	29	27
MUSIC PROMOTIONS INC. 8399 Greenmeadows Drive N. Westerville, Ohio 43081 (Record & Tape Outlet)	27	0	0	0	0
THE WIZ 2555 Shell Rd. Brooklyn, N.Y. 11223 (The Wiz)	27	0	0	27	0
ROSE RECORDS/ STIRLING VENTURES INC. 3010 N. Oakley Chicago, Ill. 60618 (Rose Records. Leased Departments: Montgomery Ward)	23	5	5	3	0
BELIEVE IN MUSIC 2300 Oak Industrial Drive, N.E. Grand Rapids, Mich. 49505 (Believe In Music)	20	1	0	20	19
PEACHES ENTERTAINMENT CORP. 9880 N.W. 77th Ave. Hialeah Gardens, Fla. 33016 (Peaches)	20	0	0	20	0
ENTERTAINMENT ENTERPRISES 403 Industrial Drive Carmel, Ind. 46032 (Karma Records & Tapes)	19	0	0	19†	0
WEE THREE RECORDS INC. 3900 Main St. Philadelphia, Pa. 19151 (Wee Three Record Shops)	19	19	0	19†	0
THE FLIP SIDE INC. 209 W. University Dr. Arlington Heights, Ill. 60004 (The Flip Side)	19	2	0	19	5
CAVAGES INC. 2600 Walden Ave. Buffalo, N.Y. 14225 (Cavages, Crazy Charlie)	18	18	0	18†	0
RECORD THEATRE 1800 Main Buffalo, N.Y. 14208 (Record Theatre, Record Theatre Video)	17	3	0	15	3
SOUND DISK-TRIBUTORS INC. 2055 Walton Road St. Louis, Mo. 63114 (Streetside Records)	15	0	0	15†	0
STARSHIP RECORDS & TAPES 6753-B Jonesmill Court Norcross, Ga. 30092 (Starship Records & Tapes, Starship Music & Movies)	15	5	0	15	4

UPDATE ON GUIDE TO MUSIC CHAINS

(Continued from page 51)

which is on course in its current plan to open 100 stores over a two-year period—might overtake Camelot by year's end in the No. 4 spot.

Store growth was an industry norm during the past six months. Of the 53 companies that were listed here in March, 31 added units, 16 held pat, and six subtracted from their store counts. Of the 31 chains that added units, 26 show a net gain of at least two stores. Overall, those 53 firms saw a net increase of 222 stores, with 105 of those opening in malls.

Of 4,113 stores, slightly less than half are in malls

Of the six webs that showed a decrease, only three—Chicago's Yorktown (minus 35 units), Columbus, Ohio-based Music Promotions (minus 13 Record & Tape Outlets), and Grand Rapids, Mich.-based Believe In Music (minus five stores)—had a net loss of more than one location. (Note: Following the sale of Yorktown's Midwestern units to Musicland, the chain's new corporate parent is now called J.R.'s Music Shop Of Hawaii.)

Video sell-through is apparently seen as an increasingly viable product line by music retailers. The 53 chains listed in the March issue offered prerecorded video sales in 3,611 locations. Those same chains showed a net gain of 301 video-sales locations. In most cases, the increases simply came as a result of new store openings, but Turtle's (with 17 added video sales venues) and Washington, D.C., web Kemp Mill Music (with 10 added video outlets) have placed the line in existing stores where it previously was not stocked.

(Note: Seven chains that were omitted from previous Billboard guides have been added to this list for the first time. Those webs hike the number of stores offering video for sale by another 62, which boosts the list's total to 3,912 video-sales locations.)

Video rental, by contrast, has lost some steam among music dealers. The guide's total of video-rental outlets has only grown by 23 units, from 890 to 913. The seven chains that have been added to this updated list account for 10 of those outlets, so the net gain for the 53 comparative chains is just 13 video-rental locations.

One of the seven chains that is new to this list, Minneapolis-based discount operator Best Buy, has been added because—like Target and Lechmere—it buys its own music and video product. Old Bridge, Va.-based Video Playback has been added because it has full-line compact disk departments throughout the chain. Woodbridge, N.J.'s Compact Disc World hit the chart's five-store minimum with its last store opening.

The other four chains that have been added were ones that were in-

advertently omitted from previous Billboard guides: Layton, Utah-based Pegasus Inc.; Chatsworth, Calif.-based Pacific Coast One-Stop; Charlotte, N.C.-based The Record Exchange; and Osh Kosh, Wis.-based The Exclusive Company.

Chains with fewer than five stores were not included in this issue's directory, which begins on page 51. Any firms with at least five U.S. music stores that were omitted from the list should contact Geoff Mayfield at 212-536-5240.

Billboard's Guide To Music Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
ONE-STOP RECORD HOUSE 881 Memorial Drive S.E. Atlanta, Ga. 30316 (Peppermint Records & Tapes)	14	13	0	14†	0
CML INC. 660 Harding St. Louis, Mo. 63043 (Music Vision)	12	1	0	12†	0
ZIP'S RECORDS & TAPES INC. 1101 N. Kolb Tucson, Ariz. 85715 (Zip's Records, Zip's Video, Loco Records, Loco Video, Best Video)	12	1	0	12	10
MUSIC CITY RECORD DISTRIBUTION P.O. Box 22773 Nashville, Tenn. 37202 (Cat's Compact Discs, Cassettes & Records)	12	0	0	12†	0
RECORD DEN 1774 E. 40th St. Cleveland, Ohio 44103 (Record Den, Music Box. Leased Departments: McCrory's, Newberry's)	11	10	2	11†	0
ALMOR PLAYTIME P.O. Box 270 Amsterdam, N.Y. 12010 (Record Giant)	11	1	0	11†	0
PEGASUS INC. 901 E. Highway 193 Layton, Utah 84040 (Pegasus Music & Video)	11	3	0	11	5
MAINSTREAM RECORDS INC. 8201 W. Silver Spring Milwaukee, Wis. 53218 (Mainstream Records)	11	0	0	10	4
Q RECORDS & VIDEO 4936 S.W. 75th Ave. Miami, Fla. 33155 (Q Records & Video)	10	0	0	10	10
LEONARD SMITH INC. P.O. Box 548 4 Avis Drive Latham, N.Y. 12110 (One-Stop Entertainment Centers, Music For You)	10	9	0	10	6
RADIO DOCTORS RECORDS LTD. 240 W. Wells St. Milwaukee, Wis. 53203 (Radio Doctors Records)	10	1	0	10†	2
VARIETY CO. 912 Professional Place, Suite E Chesapeake, Va. 23320 (Mother's Records & Tapes, Variety Records)	10	10	0	10	0
BUZZ ENTERPRISES 333 Highfield Drive Columbus, Ohio 43214 (Buzzard's Nest Records. Leased Department: Lazarus)	9	0	1	1†	0
PACIFIC COAST ONE-STOP 9158 Eton Ave. Chatsworth, Calif. 91311 (Tempo, Nickelodeon, Record Trader)	9	1	0	9	5
TAPE TOWN INC. 2116 Westlake Ave. Seattle, Wash. 98121 (Tape Town)	8	0	0	0	0
THE RECORD EXCHANGE INC. 210 S. Sharon Amity Rd. Charlotte, N.C. 28211 (The Record Exchange)	8	0	0	0	0

(Continued on page 70)

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RETAIL TRACK



by Geoff Mayfield

AT HALF MAST: I once worked with a buddy named Ricky Wilson, the guy who designs and creates most of the signs and banners you'll find in the Camelot Music chain, who can be one of the most lighthearted jokers you'd ever want to meet. But, he has a serious side, too, and often during those moments a deep expression crosses his face as he solemnly states, "Tomorrow is promised to no man." The tragic and brutal slayings on Aug. 20 of LIVE Entertainment chairman Jose Menendez and his wife, Kitty, (Billboard, Sept. 2) cast a dark cloud over the music and video industries and reminded me of the simple yet profound wisdom of Ricky's words.

I have to admit I did not really *know* Jose Menendez; I interviewed him once over the phone and saw him deliver an insightful keynote at the 1988 New York Home Video Show. But, like all in the industry, I was certainly aware of his professional track record and the high regard that Wall Street observers held for his drive, his energy, and his vision—attributes that were most recently proved by his ingenious strategy at International Video Entertainment that found the company diversifying into rack-jobbing, through the acquisition of Lieberman Enterprises, and retailing, through the buyout of Strawberries Records, Tapes & Compact Discs. I think it's safe to say he was an innovator, and—in the best sense of the word—a visionary who kept a sharp eye on future trends.

I've known many people who worked for him, either at LIVE companies or, prior to that, at RCA Records. Like many successful businessmen, Menendez was characterized as a tough and demanding boss. He had high expectations of the people he employed and insisted that they, at all times, be capable of fielding detailed questions regarding their areas of responsibility. It was a tough challenge, because he commanded a broad understanding of the companies he ran and the gears that made them tick.

That type of boss represents more pressure than some wish to handle. I've known several executives who thrived in the environment that Menendez created, as well as some who were not crazy about his management style, but I have *never* met one who did not respect him.

Only time will tell how LIVE will fare in his absence. If ever there was a company that seemed to be built around an individual's personality, that was the case with LIVE and Menendez. Having said that, the management team Menendez assembled seems capable and sound. The foundation he built there looks strong, too, so there is some reason to

view LIVE's future with optimism.

Why was Menendez murdered? I have this sick and uneasy feeling that unless some lawman gets lucky, we'll never know. The case looks, feels, and smells like one that might never be solved.

Of course, there has been speculation aplenty as to why this happened—but beyond all of the speculation there is one simple fact: Our industry has lost a gifted leader in the prime of his life.

When tragedy strikes someone in your circle, even if it happens to someone you don't know personally, it forces you to confront every human's mortality—including your own. It happened when a young man named T.J. Martell, the son of a record company executive, was struck down by leukemia. It happened when jazz guitarist Larry Carlton came ever so close to losing his life in the face of an attack by a would-be robber. It happened when 11 kids were trampled to death at a Who concert in Cincinnati.

Now, with the slaying of Menendez and his wife, it has happened again. Suddenly, all those murder mystery plots that suspensefully entertain us—in books, on TV, and in the movies—seem a little less entertaining. In Beverly Hills, and in the music and video communities, this stark, senseless crime stirs the unpleasant reminder that, to reverse an old cliché, "It *can* happen here."

IN CONTRAST TO THE GLOOM of the previous item, here's a heartwarming story—the kind that is often too rare in the music biz. It concerns **John Grady**, the Minneapolis-based Midwest regional marketing director for **Arista**, who recently startled his employer by flying to the label's New York offices to quit his job. Why? To take another job? No, although, ironically, he had been offered one just before he served notice to Arista. Is he divorcing his wife, as one rumor has suggested? No, and in fact, the motivation for what Grady plans to be a six-month sabbatical, is just the opposite of the divorcee route.

Call it a matter of personal priorities. "For 13 years, I never took off more than a week of vacation at a time," says Grady. "I just wanted to stop and get to know my kid and my wife again for a while."

Grady stresses that he is "not unhappy with Arista. This has been a great job." He had been planning his impending hiatus, which begins Sept. 9, for quite some time. Some of the time is earmarked for travel, but most important to Grady is the chance to spend quality time with his wife and daughter.

(Continued on page 71)

FOR WEEK ENDING SEPTEMBER 9, 1989

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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	18	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
2	2	2	8	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
3	3	3	17	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
4	6	8	22	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	4	5	27	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
6	5	6	7	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
7	9	7	30	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
8	7	4	10	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
9	10	15	6	SKID ROW SKID ROW	ATLANTIC 2-81936
10	11	13	7	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
11	13	11	18	GREAT WHITE TWICE SHY	CAPITOL C2-90640
12	14	14	13	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
13	12	10	15	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
14	8	9	3	DANNY ELFMAN BATMAN MOTION PICTURE SCORE	WARNER BROS. 2-25977
15	19	18	5	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
16	NEW		1	CHER HEART OF STONE	GEFFEN 2-24239
17	21	20	48	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
18	25	24	3	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
19	15	17	4	ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY	VIRGIN 2-91256
20	18	12	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
21	17	—	2	WARRANT DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383
22	24	23	14	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
23	26	25	3	SOUNDTRACK WHEN HARRY MET SALLY	COLUMBIA CK 45319
24	NEW		1	ROLLING STONES SINGLES COLLECTION - THE LONDON YEARS	ABKCO 1218-2/POLYGRAM
25	16	16	5	BEASTIE BOYS PAUL'S BOUTIQUE	CAPITOL C2-91743
26	23	—	2	BRYAN FERRY/ROXY MUSIC STREET LIFE/20 GREAT HITS	REPRISE 2-25857
27	22	22	23	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
28	28	27	8	BODEANS HOME	SLASH 2-25876/REPRISE
29	29	26	22	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
30	20	21	7	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236

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Video Confab Set For November Special Focus On Special Interest

LOS ANGELES Video publishing, original video programming, marketing, technology, and distribution will be among the key seminar topics at the third annual American Video Conference here Nov. 16-17 at the Bel Age Hotel.

In addition, the event will feature an exclusive marketing analysis of the special-interest market—"Probing The Special Interest Universe"—presented by Jerilyn Kessel, senior consultant of Alexander & Associates.

Presented by the American Film Institute and BPI Communications (publisher of Billboard, the Hollywood Reporter, and American Film), AVC is the only professional conclave focusing on nontheatrical video, and is targeted at program producers, marketers, retailers, distributors, and others in the field.

Among confirmed panels and speakers:

- "Turning The Page: A New Era Of Video Publishing?"—an exploration of the hot new trend in video periodicals. Scheduled to talk are Peter Blachley, MPI Home Entertainment; Michael Nesmith, Nesmith Enterprises Inc.; Charles Goldstein, Majestic Video Publishing; Henry McGee, HBO Video; and John House, Director's International Video.

- "Leading Edge Marketing: Every Package Tells A Story"—experts discussing refinements in special interest video marketing and packaging. Slated to talk are Tim Clott, Paramount Video; Valery Kountze, Republic Pictures Home Video; Jim Jimirro, J2 Communications; Ben Tenn, Best Film & Video; and Louis Feola, MCA Home Entertainment.

- "Micro And Macro Views: The Size And Shape Of New Technology." Scheduled to speak are Barry Rebo, Rebo High Definition Studio; Mark Fine, American Interactive Media; Marty Greenwald, Image Entertainment; and Bob Stein, Voyager Press.

- "The Moving Sports Page"—an examination of all aspects of the sports video market. Scheduled speakers are Fred Roggin, KNBC; John Gaffney, CBS/Fox Video; and Don Sperling, NBA En-

tertainment.

- "The Advanced Art Of Deal Making"—a road map of the various ways special interest programming gets financed. Speakers will be Thomas DeMaeyer, VCA Electronics; Michael Wiese, independent producer; Betsy Wood Knapp, Wood Knapp & Co.; and Peter Shanaberg, Selluloid Film And Tape.

AVC panels include ones on sports, kid vid

- "Kid Vid: The Never Ending Story." Slated to speak are actor Henry Winkler; Ann Pleshette Murphy, Parents Magazine; Wendy Moss, Hanna-Barbera; Jane Murphy, KIDVIDZ; Steven Ades, Fast Forward; and Jay Beyda, Beyda & Associates.

- "Health: Fitness And Beyond"—an overview of fitness, self-discovery, and new age tapes. Scheduled to talk are Margaret Morse, Univ. of Southern California; Suzie Peterson, MCA Home Entertainment; Scott Frank, Frank Film; and Jeff Peisch, Vestron Video.

- "Developing The Visual Palette"—a discussion of video art in the home market. Due to talk are Michael Nash, Long Beach Museum Of Art; and Jackie Sharp, Independent World Video.

- "Original Video Narrative: Directions For The Future"—a discussion about original video drama on home video. Scheduled to talk are James Greenberg, American Film; Dennis Donovan, Raedon Entertainment; Nancy Walzog, Tapestry International; and Bob Blair, Video Communications.

- "Pipeline To The Consumer: How Special Interest Videos Get Bought And Sold." Due to speak are David Rowe, Video Software Dealer; and Pat Leonard, Leonard & Associates.

The third annual AVC will also incorporate the 11th annual Billboard Video Music Conference, which will run concurrently. The

AVC will also hand out awards for special interest titles, while music video awards will also be presented.

Entries in 28 special interest categories were accepted for AVC awards. Only videos released exclusively or simultaneously for the U.S. and/or Canadian home video marketplaces are eligible, and these must have been released between June 1, 1988, and Sept. 1, 1989.

The closing night awards presentation will be held auditorium-style at the Directors Guild Of America building.

Regular sign-up fees for the AVC are \$295 for early-bird registration before Oct. 13, and \$345 after that. Contact the AFI at 213-856-7743 or Billboard Special Projects at 212-536-5088/9 for additional details on registration and contest submissions.



Zone Press. Dennis Rodman, a forward for the Detroit Pistons, is flanked by a CBS/Fox Video and NBA Entertainment team at a recent event celebrating the release of the 1989 NBA World Championship video, "Motor City Madness." Shown, from left, are Jan Paros Novak, director, national accounts, CBS/Fox; Sal Scamardo, assistant marketing manager, sports and music marketing, CBS/Fox; Don Sperling, executive producer, NBA Entertainment; Mary Thompson, director of sales, special accounts and sports, CBS/Fox; Rodman; John Miller, home video marketing manager, NBA Entertainment; John Gaffney, director of sports and music marketing, CBS/Fox; and Chris Anderson, regional sales manager, CBS/Fox.

FOR WEEK ENDING SEPTEMBER 9, 1989

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
2	4	5	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
3	7	23	DIE HARD	CBS-Fox Video Image Entertainment 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
4	5	5	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
5	NEW ▶		THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	MGM/UA Home Video ML101656	Judy Garland Ray Bolger	1939	G	24.95
6	2	13	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
7	3	11	BIG	CBS-Fox Video Image Entertainment 4754	Tom Hanks	1988	PG	39.95
8	12	3	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R	34.95
9	NEW ▶		TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
10	16	3	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Image Entertainment 6481	Steve Martin Michael Caine	1988	PG	39.95
11	13	19	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
12	6	9	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
13	14	3	ALIEN NATION	CBS-Fox Video Image Entertainment 6451	James Caan Mandy Patinkin	1988	R	39.95
14	20	5	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98
15	NEW ▶		TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R	34.98
16	10	7	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98
17	17	21	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
18	9	15	A FISH CALLED WANDA	CBS-Fox Video Image Entertainment 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
19	8	15	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
20	19	13	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG	39.98

◆ 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.

VIDEO PEOPLE

Dave Mount is elevated to president and chief operating officer of International Video Entertainment, Los Angeles. He had been senior VP/GM. At the same time, **Rodney W. Trovinger** is upped from VP/finance to senior VP and chief financial officer of IVE; and **Steven Mangel** moves from VP to senior VP, legal and business affairs.

Alan K. Pritchard is promoted to executive VP of operations for RCA/Columbia Pictures Home Video worldwide. He had been senior VP of operations for RCA/Columbia Pictures International. He will continue to be based in London.

Alan M. Ostroff is appointed VP of sales and marketing for True North Entertainment, Los Angeles. He had been VP of sales with Carden & Cherry Advertising Agency, Nashville.

Charles Weinryt is promoted to president of Full Moon Video. He has been with Full Moon since its inception in 1988 and formerly was executive VP of video operations for Empire Entertainment.

Low-Priced Titles Coming From MGM/UA, Too CBS/Fox Adds Hits To \$19.95 Parade

LOS ANGELES CBS/Fox is reducing the sell-through price of two recent A titles—"Big" and "A Fish Called Wanda"—to \$19.98.

It is the first time the studio has made that move on titles that have been in the rental market for less than a year.

And in yet another end-of-year promotion by a major, MGM/UA Home Video plans to mount a major restocking program on 50 of its best-selling titles.

Bob DeLellis, CBS/Fox Video president, says the company discussed the move with dealers and there were no major objections to the shortened rental/sell-through window on "Big," released in March, and "A Fish Called Wanda," released in February. Both titles have been on moratorium since April 15.

The titles are part of a new Creme De La Creme fourth-quarter sell-

through campaign, DeLellis says, which "we think might be the best group of titles we've ever put together." Each one, he says, has either won Academy Awards or else was nominated for Oscars or other prestigious film awards.

Priced at \$19.98 and due to go on moratorium at the end of the year, other titles include "Broadcast News," "The African Queen," "The Man Who Would Be King," "Harry And Tonto," "The April Fools," "Charley," "Little Big Man," and "Papillon." Street date is Sept. 28.

"The African Queen," "Little Big Man" and "Papillon" have been on previous Five Star sell-through collections, but this is the first time the other titles have been priced for sell-through, he adds.

While CBS/Fox does not discuss sales figures or projections, distributor sources say the collection is expected to sell in the high six- or pos-

sibly seven-figure range.

Among the MGM/UA titles being restocked are "North By Northwest," "A Fistful Of Dollars," "For A Few Dollars More," "An American In Paris," "Gigi," "The Unsinkable Molly Brown," "West Side Story," "2001: A Space Odyssey," "Show Boat," "Carrie," "The Long Riders," "Brigadoon," "Singin' In The Rain," and others. All are retail-tagged at \$19.95.

MGM/UA is also restocking its \$29.95 Screen Epics series, which includes such titles as "Ben-Hur," "Doctor Zhivago," "Fiddler On The Roof," "King Of Kings," "New York, New York," and others.

Six titles in the "Thin Man" series are also being restocked at \$19.95, in addition to six animated titles from the Cartoon Moviestars series, including "Bugs!" "Daffy!" "Elmer!" and "Porky!" Titles in the latter series are priced at \$14.95.



You Will Rent This Video. Nicole Kidman, right, makes a point with Billy Zane, who portrays a mysterious seagoing hitchhiker, in a scene from the suspense thriller "Dead Calm." The \$89.95-listed title is due Oct. 18 from Warner Home Video; order due date is Sept. 28.

FOR WEEK ENDING SEPTEMBER 9, 1989

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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	139	CALLANETICS ◊	MCA Home Video 80429	24.95
2	2	31	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	7	27	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
4	4	139	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	3	45	SUPER CALLANETICS	MCA Home Video 80809	24.95
6	5	43	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
7	6	139	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
8	9	21	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
9	10	139	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
10	12	33	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
11	8	139	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
12	17	11	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
13	18	5	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
14	19	121	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
15	11	139	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
16	13	77	START UP WITH JANE FONDA	Warner Home Video 077	19.95
17	14	81	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
18	15	135	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
19	16	117	20 MINUTE WORKOUT	Vestron Video 1033	29.95
20	20	125	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98

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Boxing Videos Are A Knockout At Retail CBS/Fox, J2, HBO Battle It Out With New Releases

BY JIM BESSMAN

NEW YORK Mike Tyson's rapid destructions of mismatched opponents may make for bad television, but he and other boxing talents are making great video.

In fact, this summer is turning into one superfight after another at retail. In late June, CBS/Fox Video Sports led off with "Leonard/Hearns Saga," a \$19.98 entry featuring the long-awaited June 12 rematch between the two legends together with the Sept. 16, 1981, classic preceding it.

On August 2, HBO Video weighed in with six new "Boxing's Best" titles in its ongoing series of releases culled from the extensive library of Big Fights Inc. (the company headed by Tyson's manager, Bill Cayton, which owns his deceased partner Jimmy Jacobs' collection of fight films): "Jack Johnson," "Legendary Champions," "Boxing's Greatest Champions," "Mike Tyson And History's Greatest Knockouts," "Sugar Ray Robinson," and "The Heavyweights: The Big Punchers."

On Sept. 14, J2 Communications

stages its own main event with "Champions Forever," a \$29.95 epic bringing together former heavy-weight champs Muhammad Ali, Joe Frazier, George Foreman, Larry Holmes, and Ken Norton to relive their past glories. Cited as one of the company's most important releases, "Champions" will be backed by a \$250,000 introductory campaign.

But whether the heavy influx of fistic video signifies a new reign at retail is a split decision. Says J2's president, James Jimirro, "I don't think boxing tapes will take over as the next 'fitness for children' genre," adding that the current round of big fight tapes is coincidental.

John Gaffney, CBS/Fox's marketing director, also counts out the prospects of a sudden boxing video market. "Boxing is only spawning video projects now because we're in a period where we're testing a lot of sell-through and nontheatrical product," he says. "Also, boxing as a sport is really hurting. It's more like the senior golf tour at this point. But it remains popular and there's always a demand, which can be

filled through video."

HBO has a handle on good fights, having signed an agreement a year ago with Big Fights Inc. to market and distribute 24 cassettes. Besides the six new titles, HBO has already released "Mike Tyson's Greatest Hits," "Tyson Vs. Spinks," "Grudge Fights," "Mike Tyson And The Heavyweights," and "Muhammad Ali."

"They've performed incredibly well," says HBO Video's marketing manager, Peter Liguori, of the initial releases, adding that "Tyson's Greatest Hits" has sold 40,000 copies, with the others at 30,000 and re-orders in on "Tyson's Greatest Hits" and the Ali tape. Unlike his competitors, Liguori maintains that there is "tremendous interest" in boxing tapes among consumers, which will support the currently active market.

"It's mostly due to the fact that boxing's the fastest growing spectator sport in the country—even greater than wrestling," says Liguori, who points to Coliseum Video's success in marketing wrestling videos as proof that the market will also bear all the new boxing titles.

While Liguori is understandably "ecstatic" about the impact of the HBO line (which he expects to total the agreed-upon 24 tapes by mid-1991), Gaffney says that Tyson deserves much of the credit: "He transcends boxing the way Michael Jordan transcends basketball" (CBS/Fox also has a Jordan title). "Same with [Sugar Ray] Leonard."

The trick, Gaffney adds, is to come up with boxing product that appeals not only to die-hard fans, but to a general audience as well. But Gaffney says that there are too few of the big fights needed for retail draw, and that even so, boxing tapes are almost prohibitively expensive to produce, what with heavy production costs and numerous rights clearances through the many concerned parties.

(Continued on page 61)



Posting Sales. U.S. Postmaster General Anthony M. Frank, left, and MCA Home Video president Robert Blattner, unveil four commemorative dinosaur postage stamps during a recent press conference on the Universal backlot. The U.S. Postal Service is combining with MCA Home Video for a national cross-promotion touting the stamps as well as the animated film "The Land Before Time."

JOSE E. MENENDEZ
MAY 6, 1944—AUGUST 20, 1989

KITTY MENENDEZ
OCTOBER 14, 1944—AUGUST 20, 1989



Jose, you were our inspiration.
We have lost two friends whose value to
each and every one of us cannot be measured.



Lieberman Enterprises Incorporated
International Video Entertainment Inc.
Strawberries Records, Tapes & CDs

JVC Strikes Deal To Finance Hollywood Films

TOKYO AND VINE: While everyone in the industry has been expecting Sony to make a big splash in the film business by acquiring a U.S. studio, rival hardware giant JVC burst out of nowhere recently to strike what is being called the biggest Hollywood/Japan deal ever.

The Tokyo-based firm is forming Largo Entertainment, a joint venture with former 20th Century Fox president Lawrence Gordon to finance and develop major motion pictures. JVC's investment? \$100 million.

Insiders say JVC has also been angling to buy a major studio, possibly Columbia or MGM/UA, but the asking prices were too high.

Says Seiichiro Niwa, senior managing director of JVC, who has been named chairman of newly-formed, Los Angeles-based JVC Entertainment: "While JVC, as a state-of-the-art technology pioneer and developer of the VHS video format, has been fostering software as a business pillar for more than 60 years, it has long been our dream to get into the movie business on the world stage in this fast-advancing visual age."

The Largo deal is characterized as a "hands-off" arrangement, meaning that Gordon will have complete production and artistic control. Initially, Largo plans to make three big budget titles per year. And although the company says it has no plans to seek an exclusive arrangement with any one studio for theatrical distribution, sources say Fox has the inside track on U.S. distribution, while CBS/Fox video should have first dibs on home video rights.

Gordon's impressive track record includes such blockbustor action films as "Jewel Of The Nile," "Aliens," "The Fly," "Commando," "Die Hard," "Predator," "48 Hours," and "Lock Up." He also produced "Field Of Dreams."

"The Japanese have been burned before getting into productions on the creative side," says one Hollywood analyst. "Our cultures are so different, it's difficult for them to work within the structure of the agents, packagers, and the enormous salaries producers, directors, and actors earn. That goes against their cultural grain. That's one reason why it's a hands-off investment."

"But the entertainment business has become so lucrative, it doesn't surprise me that they would want a bigger share of it. Gordon makes the type of films that also do well in international markets. Sony wants to become a bigger player as well, and this might force them to move a little

quicker."

While JVC is leaving the production and creative side to Gordon, some home video observers speculate that the company may make some demands later on the distribution side.

"They have a vested interest in pushing certain formats," says one observer. "They might want, for example, to see some of those movies distributed on Super-VHS. They might also want to get more actively involved in physical distribution of home video."

In Japan, JVC has co-venturing and subsidiary operations that handle home video distribution for such companies as Paramount and MCA.

DISTRIBUTORS SPEAK: The National Assn. of Video Distributors wants studios to change policies on defective tapes, according to a position paper issued by the trade group.

A recent NAVD survey, says the group, reveals there has been a substantial increase in the number of defective tapes.

"We realize that studios are not directly responsible for tape quality, but studios do have the ability to demand better quality from their duplicators. NAVD requests that studios take steps individually to improve tape quality," according to the position paper.

"At present, some studios offer an exchange only, not a credit, on defective tapes. Exchange is not an acceptable solution for distributors, particularly when a hit title is involved. Due to the need to stock hit titles while demand is high, an exchange of product carries far less value to the consumer, retailer, and distributor than a credit. NAVD urges each studio to adopt a policy of providing prompt credit for defective tapes."

In two other controversial areas, NAVD calls on "each studio to review its pay-per-view release policies and attempt to provide at least a 60-day period in which films will be released in videocassette form prior to the time they are released for showing on pay-per-view channels."

Regarding rackjobbers: "We believe that there should be no preferential treatment of rackjobbers in any form such as incentive pricing, priority shipping, or return privileges. Justification for rackjobbers receiving such benefits is often based on the rationale that the costs associated with their system of distribution are significantly different from traditional wholesalers. However, in many cases, rackjobbers' services are no different from those provided by traditional wholesalers."



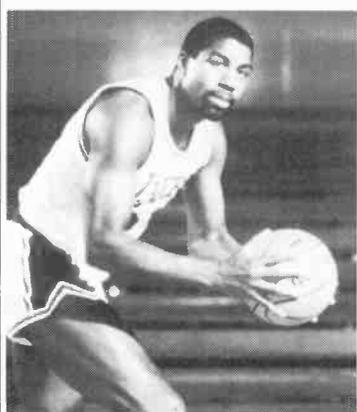
BACKLOT BEAT

by Jim McCullaugh

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
1	11	120	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
2	2	59	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
3	1	10	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
4	3	32	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	9	47	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
6	4	5	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
7	6	16	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
8	5	9	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
9	7	15	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
10	10	4	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
11	8	138	CALLANETICS ▲◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
12	19	7	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
13	14	43	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
14	18	2	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
15	12	12	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
16	13	154	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
17	26	9	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
18	22	44	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
19	23	14	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
20	25	85	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
21	17	28	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
22	20	24	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
23	21	27	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
24	16	33	MOONWALKER ▲	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
25	30	13	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
26	27	75	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
27	RE-ENTRY		LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
28	RE-ENTRY		STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
29	29	5	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
30	32	11	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
31	28	8	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
32	31	5	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
33	24	18	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
34	33	17	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
35	15	3	WILL PENNY	Paramount Pictures Paramount Home Video 1967	Charlton Heston	1967	NR	14.95
36	34	13	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
37	35	151	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
38	37	22	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
39	36	20	ANTHRAX: OIIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
40	38	13	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95

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Los Angeles Laker basketball superstar Magic Johnson.

CBS/Fox Pulls 'Magic' Vid Out Of Hat

LOS ANGELES Los Angeles Lakers basketball superstar Earvin "Magic" Johnson will release an instructional tape through CBS/Fox Video and NBA Entertainment.

Titled "Put Magic In Your Game," the tape will have two programming components: the first will be highlights of Johnson's career; the second, instructional material combined with Johnson's special philosophy.

The 60-minute video, available Sept. 14 at \$19.98, will be cross-promoted with a new book about Johnson titled "Magic's Touch," to be published by Addison-Wesley. The book will be featured in an in-pack card shipped in the videocassette box. An ad for the video will appear in the book, according to John Gaffney, director of sports and music marketing for CBS/Fox Video. The tape will also be available to dealers in a 12-pack display.

BOXING VIDS A KNOCKOUT

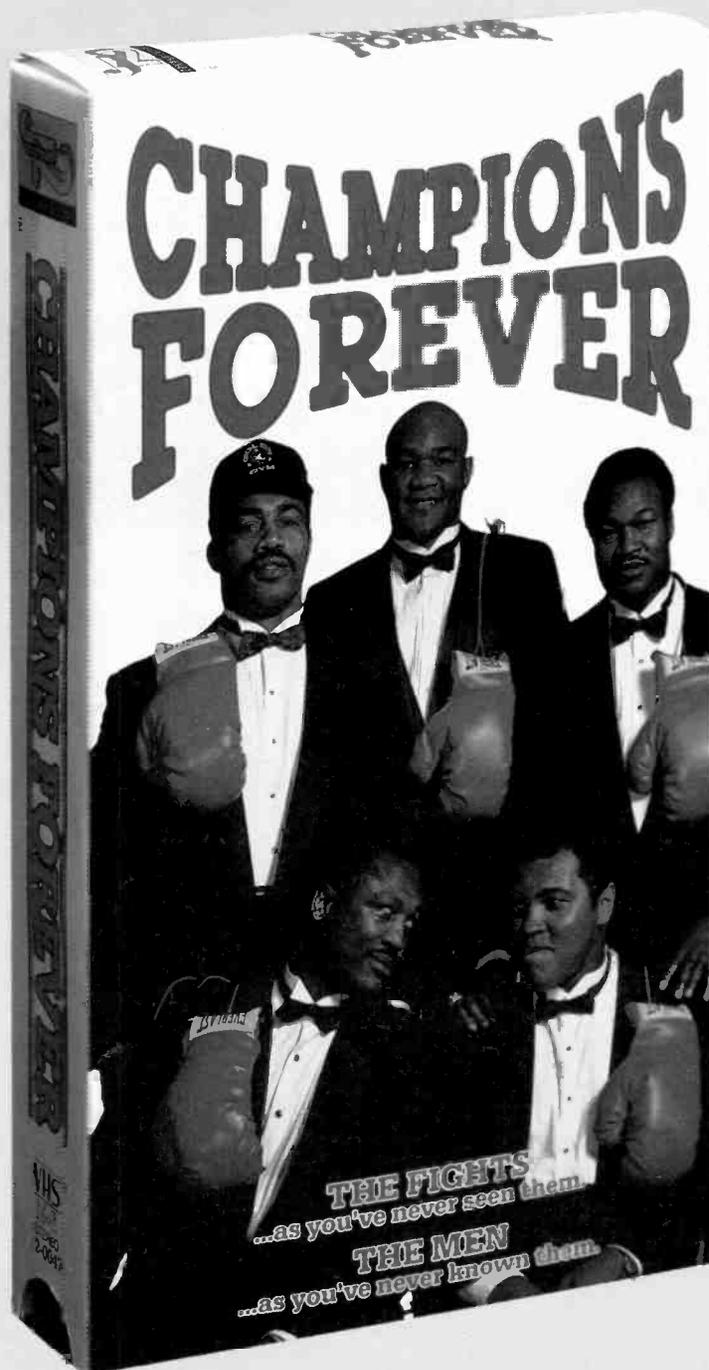
(Continued from page 58)

Still, with Leonard's third fight with arch-nemesis Roberto Duran now in the offing, Gaffney concedes that CBS/Fox is "thinking about" a possible Leonard-Duran tape along the lines of its Leonard-Hearns video. Meanwhile, J2 is gearing for major hoopla surrounding its upcoming "Champions Forever."

"We'll have all five guys on the talk-show circuit, and have them in New York for a four-wall in September," says Jimirro, speaking of a "Champions Forever—Live" event to be held at a New York theater. In addition, there will be considerable advertising on cable TV networks (ESPN, BET, USA, WTBS), a promotional tie-in with the "USA Today" TV program, and dealer-listing print ads targeting such "boxing centers" as New York, Los Angeles, Philadelphia, Chicago, Detroit, and Atlanta.

There will even be a music video, says Jimirro, with "a good solid cut of fight footage" edited to an original rap song—to be submitted to MTV and VH-1.

YOU TALKED. WE LISTENED.



You told us *Champions Forever* would be a hit if we released it at \$29.95. But at \$19.95, you said it'd be a *knockout*. We heard you...we lowered the price (and gave you one extra month to order)!

"I was thrilled with the video at \$29.95. But now, at \$19.95, I know it's going to be a smash!"

—BOB TOLLINI General Manager Video Trend

"Anyone who loves boxing will have to have their own copy. And now that it's only \$19.95, that's going to be an unbelievable number of people."

—STAN MEYERS

V.P., Purchasing Baker & Taylor

"What a great opportunity to make money with a full-length feature. And at \$19.95 retail for *Champions Forever*, most of us will only need five to six turns to hit our profit picture."

—ALLAN CAPLAN Owner Applause Video

"J2's supporting our sales effort with a major marketing and publicity campaign that'll keep it moving off the shelves throughout the holiday season and well into next year. I'll bet we reorder five times by January!"

—PAUL PASQUARELLI

President Video Channels

"It's the most exciting, most elaborate original video of the season! Lowering the price to \$19.95 is the final ingredient in making this a megahit!"

—LOU FOGELMAN President Music Plus

At VSDA the response to *Champions Forever* was overwhelming! The response to our proposed price of \$29.95 was somewhat less so. As Allan Caplan said, "I'll support the video at any price, but I'll sell five times as many with a \$19.95 price point!"

Get on the bandwagon!



NEW PREORDER: Sept. 14 NEW RELEASE: Oct. 5
#J2-0047, 87 min., new price \$19.95 sugg. retail

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10850 Wilshire Boulevard, Suite 1000, Los Angeles, CA 90024

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	Uncle Buck (Universal)	6,725,275	1,835 3,665	1	23,670,275
2	Parenthood (Universal)	6,380,240	1,384 4,610	3	53,704,836
3	The Abyss (20th Century Fox)	4,734,287	1,525 3,105	2	32,963,185
4	When Harry Met Sally... (Columbia)	4,056,399	1,171 3,464	6	60,655,531
5	Lethal Weapon 2 (Warner Bros.)	3,335,582	1560 2,138	7	125,055,875
6	Turner & Hooch (Buena Vista)	3,021,348	1,551 1,948	4	51,880,351
7	Casualties of War (Columbia)	2,866,498	1,487 1,928	1	10,544,928
8	Batman (Warner Bros.)	2,597,560	1,302 1,995	9	233,653,196
9	The Package (Orion)	1,851,673	323 5,733	2	1,851,673
10	Honey, I Shrunk the Kids (Buena Vista)	1,736,256	1,460 1,460	9	115,420,530
11	Nightmare on Elm Street 5 (New Line)	1,696,495	1,114 1,523	2	18,234,595
12	Millennium (20th Century Fox)	1,614,692	486 3,322	—	1,614,692
13	sex, lies and videotape (Miramax)	1,210,540	101 11,986	3	3,798,540
14	Cheetah (Buena Vista)	1,190,212	1,321 901	1	5,436,167
15	Lock Up (Tri-Star)	1,093,678	829 1,613	3	17,120,135
16	Let It Ride (Paramount)	986,869	1,191 829	1	3,866,701
17	Dead Poets Society (Buena Vista)	963,442	671 1,436	12	84,547,818
18	Indiana Jones & Last Crusade (Paramount)	726,388	431 1,685	13	186,475,287
19	Wired (Taurus)	681,054	745 914	—	681,054
20	Ghostbusters II (Columbia)	652,634	606 1,077	10	109,006,128
21	Licence to Kill (MGM/UA)	481,785	509 947	6	32,355,698
22	The Adventure of Milo & Otis (Columbia)	470,084	239 1,967	—	470,084
23	Rude Awakening (Orion)	394,843	905 436	1	2,455,421
24	Young Einstein (Warner Bros.)	389,879	356 1,095	3	9,676,548
25	Heart of Dixie (Orion)	367,091	359 1,023	—	367,091
26	Karate Kid III (Columbia)	363,957	512 711	8	37,426,421
27	Weekend at Bernie's (20th Century Fox)	358,272	424 845	7	25,920,187
28	Peter Pan (Buena Vista re-issue)	339,239	601 564	6	26,588,927
29	Do the Right Thing (Universal)	318,585	176 1,810	7	23,647,801
30	Cookie (Warner Bros.)	292,483	82 3,567	—	391,682
31	Little Monsters (MGM)	253,834	179 1,418	—	253,834
32	Field of Dreams (Universal)	130,815	153 855	18	59,331,968
33	Friday 13th: Part VIII (Paramount)	130,091	114 1,141	4	13,870,798
34	Shag: The Movie (Hemdale)	76,442	124 617	5	6,491,277
35	Great Balls of Fire (Orion)	57,527	131 439	8	13,691,550
36	UHF (Orion)	57,349	126 455	5	5,913,484
37	Distant Voices, Still Lives (Avenue)	55,254	12 4,605	4	163,309
38	Babar: The Movie (New Line)	50,798	164 310	4	1,279,938
39	The Music Teacher (Orion Classics)	48,148	14 3,439	7	414,174
40	Pet Sematary (Paramount)	41,063	72 570	18	57,159,990

HOME VIDEO



The Suckers Are Back. Roddy McDowell returns as Vincent, the "great vampire killer," in International Video Entertainment's "Fright Night Part II." The \$89.95-listed title has a street date of Oct. 5; prebook is Sept. 13.

Paramount Plans Radio Promo For Eddie Murphy Vid

LOS ANGELES Paramount Home Video will back its August release of "The Best Of Eddie Murphy: Saturday Night Live" with a 20-major-market radio promotion in September.

Grand-prize winners in each city will receive a trip for two to New York for a sneak preview of the comedian's new film, "Harlem Nights." That film is now scheduled for a tentative November theatrical release from Paramount Pictures.

In the promotion, the No. 1 album rock or urban station will conduct a contest using various Murphy impressions from the video. Listeners will be asked to identify the characters, according to Alan Perper, VP of marketing for PHV.

Organized and administered by Livewire Entertainment Group Inc., the radio promotion will also award 500 free videocassettes in addition to the 20 grand prizes.

Perper adds that the promotion will consist of 1,500 radio spots, the equivalent of \$400,000 in commercial air time. Selected video retailers will receive tags to announce the videocassette and the contest, he says.

RCA/CPHV Pacts With GoodTimes

LOS ANGELES RCA/Columbia Pictures Home Video and GoodTimes Home Video have signed a pact whereby RCA/CPHV will distribute select GoodTimes product, including the Susan Anton "Slimatics" series, the Cosmopolitan video series, and the Nintendo-based "Super Mario Bros. Super Show" and "Legend Of Zelda."

The program, effective Aug. 15, covers more than 250 titles ranging from \$9.95-\$14.95. Also included RCA/CPHV titles previously licensed to GoodTimes.

HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

THE SKELETONS ARE OUT OF THE CLOSET. The year's big news in horror video isn't what's new but what's old—and for sale for less than \$20, even \$15. The low-price horror-movie bonanza is a good example of how sell-through can work for the consumer, if not for the dealer reaching for a magnifying glass to view the horror of shrinking profit margins on discounted product.

While this summer's hot home-video chillers—"The Fly II," "Deepstar Six," "Alien Nation"—may not have the teeth of previous years' shockers, the trend to sell-through has let loose some of the genre's all-time classic titles at the lowest prices yet to fill the video void. For collectors, it is a new heyday for old fright films, a Christmas on Halloween, a chance to look back fondly with horror—at the "greatest hits" impact of an industry bringing itself up to date. Suddenly, some of the scariest movies ever made are now available for ownership at very affordable prices. It will be hard for once-hesitant collectors to resist.

Here's a rundown of top fall/winter horror films for sell-through by price, title and label:

\$14.98: "Re-Animator," "Lifeorce," and "Ghoulies" (Vestron) from part I of the Butcher's Dozen Halloween promotion, and "The Company Of Wolves" and "Crawlspace" from part II—featuring 24 titles in all; "The Step-

Sell-through has let loose some of the genre's all-time classic titles at lowest prices yet

father," "The Howling," and "The Fog" (Nelson); "Nightmare On Elm Street I-III" (Media); "Dawn Of The Dead," and "Return Of The Living Dead" (HBO); and the original "Invasion Of The Body Snatchers" (Republic).

\$19.98: "Aliens," "Alien," "The Omen," "Damien—Omen II," "The Final Conflict," "The Fly" (remake and original), and "The Legend Of Hell House" (CBS/Fox); "A Clockwork Orange," "Creepshow," "The Exorcist I & II," "Gremlins," "The Shining," "The Twilight Zone—The Movie," (Warner) among the 20-title Cheap Creeps promotion; "Terminator" (HBO); "Poltergeist" and "2001: A Space Odyssey" (MGM/UA); "The Hidden" and "Nightmare On Elm Street IV" (Media); and "Friday The 13th, Parts I-VII" and "The Dead Zone" (Paramount).

Add these to what is already available at low prices and consumers can now build their own top-10 horror video library for about \$200.

Other currently-available titles not of true classic stature but with still plenty of sell-through appeal at \$14.98 include "Magic" and "Phantasm" (Nelson); "The Creature" and "Santa Claus: The Movie" (Media); "The Brain" and "Silent Night, Deadly Night I & II" (IVE); "An American Werewolf In London," "From Beyond," "The Unholy," "The Toxic Avenger," "Evil Dead II: Dead By Dawn," and "The Changeling" (Vestron); "The Evil Dead" and "Howling II" (HBO); and "Tobor The Great" (Republic).

Also available at \$19.98: "The Seventh Sign" (RCA/Columbia); "House On Haunted Hill," "The Entity," and "Return To Boggy Creek" (CBS/Fox); "Cujo," "Salem's Lot: The Movie," "Return To Salem's Lot," "It's Alive," "The Curse Of Frankenstein," "Horror Of Dracula," "The Mummy," "Altered States," and "Return Of The Living Dead, Part II" (Warner).

With the last quarter of '89 yet to be played, fanatics shouldn't give up just yet on this year's horror crop. While it doesn't look like it's shaping up to be a banner year led by a couple of box-office-demolishing titles, dealers can still count on sheer quantity and some solid turns for "C.H.U.D. II" (Vestron); "Cyborg" (Cannon); "Moontrap" (SGE); "The Vineyard" and "Creepshow 2" (New World); "Edge Of Sanity" and "Bloodsuckers" (Virgin Vision); "Catacombs" (Trans World); "Edge Of The Axe" (Forum); "To Die For" (Academy); "The Visitors" (Vidmark); "Suspiria" (Magnum); "Night Of The Demons" (Republic); "The Leviathan," "The Terror Within," and "The Horror Show" (MGM/UA); "WitchTrap" (Magnum); "976-EVIL" and "Return Of Swamp Thing" (RCA/Columbia); "Silent Night, Deadly Night III," "Howling V," and "Fright Night II" (IVE); "Tales From The Crypt" and "Vampire's Kiss" (HBO); and "Puppet Master," "Pet Sematary," and "Friday The 13th, Part VIII—Jason Takes Manhattan" (Paramount). And on the lighter side of darkness, there's "Ghostbusters II" (RCA/Columbia).



Freddy's Back With A Pack. Media's "A Nightmare On Elm Street" Gift Pack of titles "I-IV" hits the street Oct. 4 for \$59.95.



A Kinder, Gentler Exercise. Callan Pinckney, the creator of the best-selling "Callanetics" and "Super Callanetics," returns this October with "Beginning Callanetics." As the title suggests, the 60-minute program is for newcomers to her special brand of fitness, which calls for small, precise motions. List price will be \$24.95.

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.

"Best Of The Fest," Ken Erlich Productions, 50 minutes, \$19.95.

Every year jazz aficionados converge on The Big Easy for the annual New Orleans Jazz and Heritage Festival. If you have been unable to attend, this program is the next best thing. An array of great performers show viewers why good jazz is an art form.

Featured acts include Al Green singing "Let's Stay Together," Rita Coolidge and Allen Toussaint teaming on "With You In Mind," and a top-notch rendition of "Tipitina" imitantly performed by Dr. John and the late Professor Longhair. Other performers include Los Lobos, the Neville Brothers, and the Dirty Dozen Brass Band.

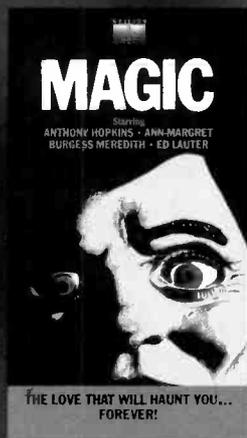
Between numbers are interviews with the performers and attendees as well as a video tour of the jazz capital of the world. Priced to move, this one looks like a jazz lover's delight.

RICHARD T. RYAN

"Cruising The Chesapeake And Potomac," Atlas Video Library, 30 minutes, \$29.95.

The Chesapeake and the Potomac are two of the most popular waterways in the land. This program offers a scenic tour of both bodies of water starting at Annapolis, Md., and then moving across the bay and the Potomac as far as Washington, D.C. Breathtaking aerial shots are interspersed with sea-level footage. Throughout the program, points of interest are highlighted, side trips offered, anchorages suggested, and tips—unique to this voyage—supplied.

(Continued on next page)



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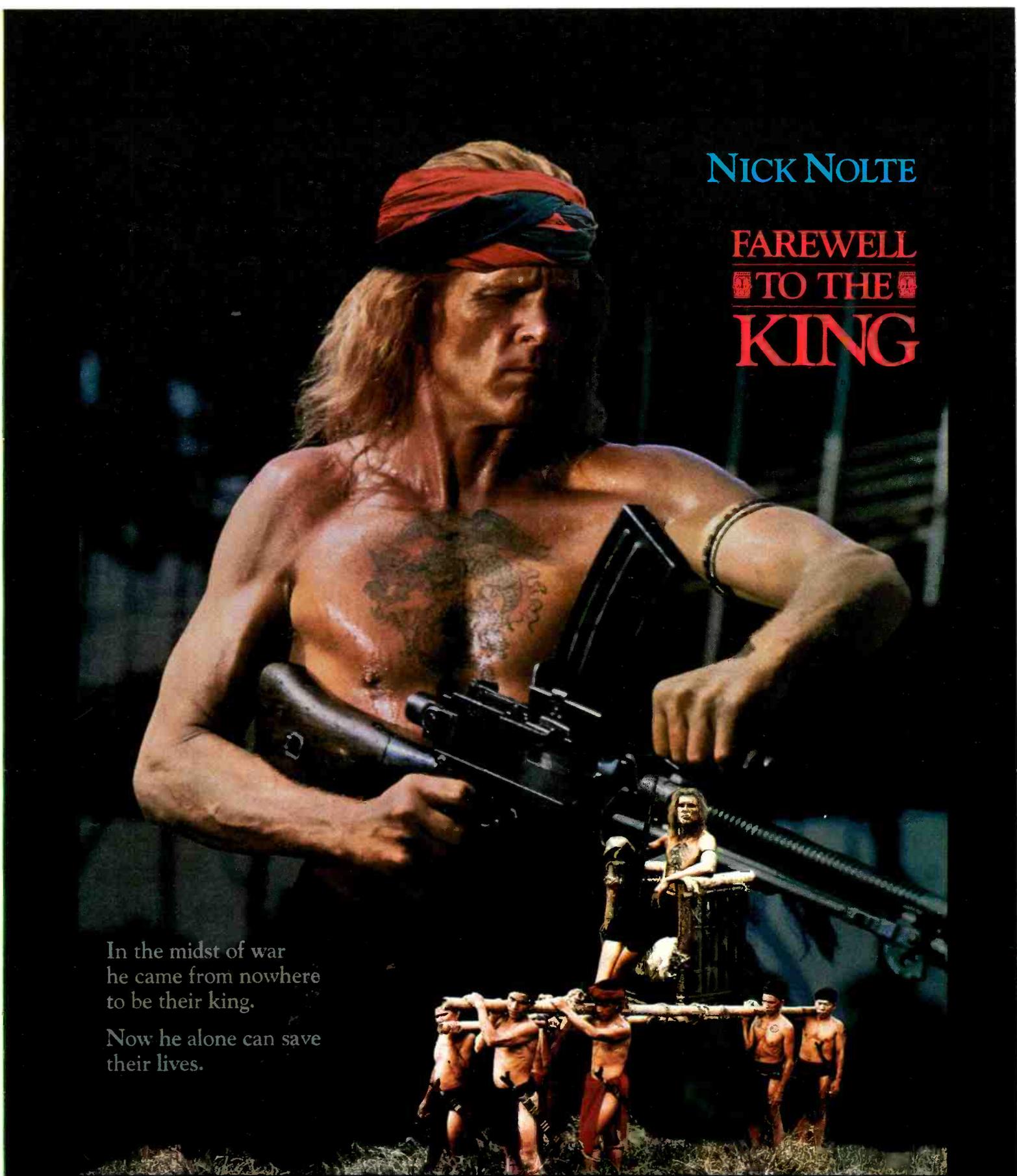
THE SLUMBER PARTY MASSACRE

SWAMP THING

STREET DATE:
SEPTEMBER 28, 1989

NELSON
ENTERTAINMENT

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NICK NOLTE

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he came from nowhere
to be their king.

Now he alone can save
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A RUDDY & MORGAN Production A JOHN MILIUS FILM

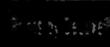
NICK NOLTE

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 at "FERGUSON" Based on the Book by PIERRE SCHOENDOERFFER "L'ADIEU AU ROI" Editions Grasset
or Fasquelle
Director of
Photography DEAN SEMLER, A.S.C. Film
Editor 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
Directed by JOHN MILIUS ORIGINAL MOTION PICTURE SOUNDTRACK AVAILABLE ON VARESE SARABANDE RECORDS, CD'S AND CASSETTES

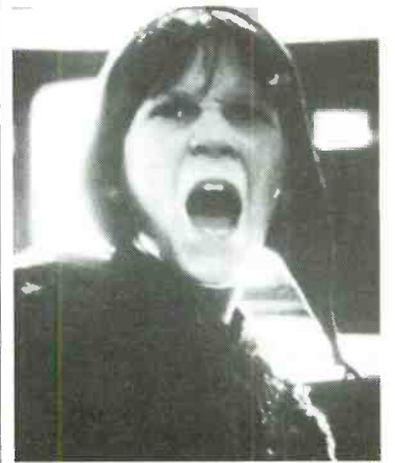


PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

**CLOSED
CAPTIONED**



ORDER CUT OFF DATE: SEPTEMBER 12 STREET DATE: SEPTEMBER 28



Future Shock. A bank of TV monitors terrifies a 14th century time traveler in "The Navigator," a science-fiction rental title arriving in late October from Trylon Video.

VIDEO REVIEWS

(Continued from preceding page)

However, this program is strictly for the advanced sailor. The references to charts and maritime terminology render it confusing for the novice and weekend sailor. Also, the high price point may adversely affect sales, though there may still be some degree of regional appeal, particularly along the Eastern seaboard. **R.T.R.**

"Son Of Dinosaurs," Twin Tower, 60 minutes, \$19.98.

1989 will likely be remembered as "the year of the dinosaurs." When you consider the impact of MCA's "The Land Before Time" and the other dinosaur efforts from a number of companies, it seems like a fair assumption. Although Twin Tower has produced a number of enjoyable programs focusing on the prehistoric era, this latest one is something of a disappointment.

As usual, hosts Gary Owen and Eric Boardman offer a number of fascinating facts about the earliest animals. However, the plot device that serves as the anchor for this piece is rather lame—the discovery of a dinosaur egg that's about to hatch—and it also seems to intrude on the rest of the action.

As a result, visits to museums and excavation sites are suddenly interrupted because of the egg and the evildoers that are after it. However, youngsters have always found dinosaurs appealing, and they may be more apt to overlook the intrusions than find them annoying. **R.T.R.**

"Kareem: Reflections from the Inside," CBS/Fox Video Sports, 52 minutes, \$24.98.

Perhaps no player has had a greater impact on the sport of basketball than Kareem Abdul-Jabbar. For three decades, from his high school days at Power Memorial through the glory days at UCLA through his NBA career with the Bucks and Lakers, Kareem has rewritten the record books. He is the NBA's all-time leading scorer, and he also holds the records for most seasons, games, and minutes played, among others.

This program, which is narrated by Abdul-Jabbar himself, traces his *(Continued on next page)*

VIDEO REVIEWS

(Continued from preceding page)

career from beginning to end. In addition to the narrative, there are also interviews with fellow players and coaches, including Jerry West, Oscar Robertson, "Magic" Johnson, and the legendary John Wooden. There is also a great deal of exciting game and playoff footage.

With sports collectibles growing increasingly popular, this one looks like a safe bet to post some healthy sales numbers. **R.T.R.**

"Civil War Generals—'Stonewall' Jackson." Atlas Video Library, 30 minutes, \$19.95.

When Civil War buffs get together to play the game "What If?," perhaps the most-often-posed question is "What if 'Stonewall' Jackson had not been killed at Chancellorsville?" This program addresses that question while offering an insightful portrait of one of America's most brilliant—and idiosyncratic—military minds.

From his orphaned boyhood in the Appalachians to his daring exploits in the Mexican War to his successful Civil War campaigns, this video shows viewers the remarkable life story of the man who, had he lived, might have changed the course of history.

Interviews with prominent military historians, archival photographs, as well as original music by Jon Carroll, make this a must for diehard rebels and lovers of military history. **R.T.R.**

"Dinosaurs Video Fun Pack," Twin Tower, 30 minutes, \$21.95.

Dinosaurs are perpetual hits with kids, and this effort looks like a winner. "Dinosaurs, Dinosaurs, Dinosaurs," an enormously informative program hosted by Gary Owens and Eric Boardman, presents young viewers with a host bundle of factual information that is not too far above their heads. It's also hooked to a plot device that has Owens slowly assuming a dinosaur-like shape.

However, the real selling point may be the added value that offers young consumers a choice of inflatable dinosaurs with the program. Given the track record of Twin Tower's earlier dinosaur efforts, this one looks like a mover and a shaker at Christmastime. **R.T.R.**

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Written by MICHAEL WELLER
Produced by HOWARD ROSENMAN and THOMAS BAER
Directed by HUGH HUDSON

ORION HOME VIDEO

UNRATED
RESTRICTED
ORION

ORDER CUT OFF DATE: OCTOBER 10 STREET DATE: OCTOBER 26

Sigma Is Set For 'Studio Sounds' M&M Inc. To Bow 'Live' Clip Program

BY STEVEN DUPLER

NEW YORK Live performances in a professional recording studio setting will be the highlight of a new music television special and eventual series from the producers of the long-running "Record Guide" syndi-

'We think people will be interested in performances and interviews shot in this setting'

cated videoclip program.

M&M Syndications Inc., which produces and nationally syndicates "Record Guide," recently acquired Sigma Sound Studios here, and the facility will be the location of "Studio Sounds." According to M&M's Gary Robbins, the special will air in national syndication in December and become a weekly series sometime in January 1990.

"We're hoping to build the show during the coming year to a five-day-per-week series, as 'Record Guide' is now," says Robbins.

"Record Guide" is one of the music video business' success stories: The program has been syndicated for five years, and is seen on NBC affiliates here and in Los Angeles, as well as other broadcast TV outlets throughout the U.S. It is generally placed in late-night time slots, Robbins says, befitting its demographic target of young viewers aged 18-34.

"Studio Sounds" is aimed at the

same demographic, says Robbins, noting that the philosophy behind the show is to involve the end consumer of music in the actual process of making recordings and working in the studio. "The whole idea is that everyone in the business knows what it is like in a recording studio and what happens behind the scenes, but to the public, it's unknown, mysterious territory," Robbins says. "We think that people will be very interested to see live performances and interviews shot in this type of setting."

Videoclips will also play a part in "Studio Sounds," Robbins notes, but some of the clips featured on the show will have a different twist: "We'll have a contest in which unsigned bands will be able to send in their homemade videos, and the viewing audience will vote each week on the best clip," says Robbins. "At the end of the 13-week run, we'll have a playoff among the top three clips, and the winning band or artist will receive free session time at Sigma to make a demo."

The "Studio Sounds" premier will feature three acts—Was (Not Was), Kid Creole & the Coconuts, and Jody Bongiovi. Robbins says the musical artists who will appear on the show do not necessarily have to be clients currently recording at Sigma. "Obviously, if an artist is working at the studio, we don't want to bother them by asking them to appear on the show. The studio simply serves as a great natural environment to which bands can come and play live, as if they were actually doing a session while we are taping."

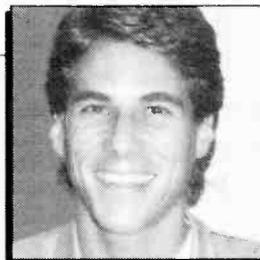
In addition to the syndication

company and the recording studio, M&M also owns Edit Masters, a video postproduction facility. Robbins says the synergy created by this group of companies works well for the firm's concept of providing a total package for artists. "We feel that we offer a great complement of services," he says. "We can record an artist at Sigma, produce a music video for him through Edit Masters, and then promote both audio and visual product via our two television shows."



Divine Miss M. Epic artist Liza Minnelli pauses for a photo op on the set of the shoot for her video for the single "Losing My Mind." Pictured, from left, are Minnelli's manager, Gene Simmons; Dan Beck, E/P/A VP of product development; Minnelli; and Bryan Grant, director of the video.

THE EYE



by Steven Dupler

STEPPING ASIDE BRIEFLY from the official editorial "we" of the Eye, I'd like to inform friends and readers that I have resigned my position at Billboard to join **Rebo High Definition Studio** in New York as VP, music division, as of Sept. 18. In this capacity, I will be marketing high-definition video technology to the music and entertainment industries, as well as executive producing videoclips and longform music productions.

However, this is not my final column, and until Sept. 15, I can still be reached at Billboard. Readers with news and gossip for the Eye should continue to call on Fridays and Mondays at 212-536-5035. Stay tuned for further details . . .

IT WAS SO GOOD the first time, they had to do it again: We're talking about the informal pre-MTV awards get-together, 10 p.m. on Sept. 5 at the Cat & Fiddle restaurant on Sunset Strip in Los Angeles, co-hosted by "Night Tracks" motorcycle gang leader **Giles Ashford** and **Epic Records' Steve "They Call Me Mr. Adds" Backer**. The original concept of this bash was solely as a birthday celebration for **Island Records' high priestess of video, Janet Kleinbaum**, but it has now evolved into an all-around industry hang, with artists, label folks, and assorted pale-faced, haggard-looking New Yorkers all gathering to chat and get loaded. So, be there if you're out there, and bring your pals.

And speaking of the MTV awards, the latest word is that **Madonna** has agreed to perform live at the show, bringing yet another blast of star power to a lineup that already includes **Def Leppard, Tone Loc, Paula Abdul, Cher, Bobby Brown, the Cult, the Cure**, and other notables. Interestingly, Madonna performed at the very first MTV awards show in 1984 at Radio City Music Hall in New York. Needless to say, her star power has increased exponentially since then.

TECHNOLOGY CAN BE a beautiful thing, as evidenced by an elegant, new, fully automated computer monitoring system that will soon allow radio stations, music television channels, and cable programmers around the U.S. to determine what their competition is playing, with virtually 100% accuracy.

Radio Track, set to debut this month from **Broadcast Data Systems** (a sister company to Billboard), utilizes proprietary software to monitor songs played on radio, music video, and cable outlets and identify them via what company president **Marty Feely** refers to as "a unique electronic fingerprint." In other words, the software "learns" the musical patterns of the songs and is able to identify them when it "hears" them at a later time. It can then note both the station playing

the and the time of day that it was played.

This system could revolutionize the way program directors format their audio and video playlists. Contact BDS at 212-536-5341 for more information.

UNSIGNED MUSICIANS IN Southern Florida have a new outlet for their video output: "**The South Florida Rock & Roll Showcase**," distributed throughout Dade County on **Cable T.A.P.** to a potential 1 million viewers, is a new weekly show that feels that a record contract isn't necessarily the sole qualification for creative videomaking. The half-hour series, which began running on public-access cable three times per week in early August, is sponsored by the Miami Lakes Jaycees, a nonprofit community service group, and underwritten by **Accelerator Productions**.

According to the producers, the show is entirely not-for-profit—bands pay nothing to appear and no advertising is accepted. To find out more about it, contact **Jon Gress**, president of Accelerator, at 305-362-6666.

REACHING OUT: **Epic Records**, which has taken a leadership role in the industry in the close-captioning of videoclips (early product included vids by **Cyndi Lauper** and **Living Colour**), informs us that both Epic and sister label **Columbia** plan to close-caption the bulk of their clips from now on. The latest from Columbia to be close-captioned is the **Rolling Stones' "Mixed Emotions,"** now playing as an exclusive on MTV. Other labels, including **Virgin, Warner Bros., and Capitol**, have jumped on the bandwagon and are producing close-captioned clips as well.

Why do it? There are more than 20 million hearing-impaired persons in the U.S. who cannot truly participate in the music video world without close-captioning of song lyrics, and it only costs a few hundred dollars for a label to reach out to them by doing so. That seems reason enough to us. Call either the National Captioning Institute, or **Donna Horn** at the Captioning Center in New York at 212-355-1600.

HOT, HOT, HOT: The **Red Hot Chili Peppers** are living up to their name with their new single, "Knock Me Down," currently picking up alternative radio adds all over the country and receiving heavy play on MTV's "Post Modern" and "120 Minutes" shows. The strong anti-drug clip for the song—directed by Eye fave **Drew Carolan**—features some powerful performance footage of the band. **EMI's Linda Ingrisano** tells us that the group is planning to record a large number of station ID/interview pieces for local video outlets all over the U.S. The Peppers are currently on tour in Europe, but will be starting a 20-city tour in the U.S. this month.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ALLMAN BROTHERS BAND

Statesboro Blues
Dreams/Polydor
Len Eppard/Flash Frame Inc.
Marius Penczner

JIMMY BUFFETT

Take Another Road
Off To See The Lizard/MCA
John Hoggood/Planet Pictures
Jim Shea, Gerry Wenner

THE DOOBIE BROTHERS

Need A Little Taste Of Love
Cycles/Capitol
Paul Flattery/FYI
Jim Yukich

MELISSA ETHERIDGE

No Souvenirs
Brave And Crazy/Island
Ben Dossett/Windmill Lane Productions
Meiert Avis, Daniel Pearl

FOSTER AND LLOYD

Suzette
Faster and Louder/RCA
Kimberly Lansing/Limelight Productions
Dean Lent

DEBBIE GIBSON

We Could Be Together
Electric Youth/Atlantic
Paul Flattery/FYI
Jim Yukich, Debbie Gibson

ELTON JOHN

Healing Hands
Sleeping With The Past/MCA
Vicki Niles/Limelight Productions
Russell Mulcahy

MICK JONES

I Just Wanna Hold You
Mick Jones/Atlantic
Ben Dossett/Windmill Lane Productions
Meiert Avis, Decklin Quinn

PATTI LABELLE

If You Asked Me To
Licence To Kill Original Motion Picture Soundtrack/MCA
Pam Tarr/Squeak Pictures
David Kellogg

MILLI VANILLI

Girl I'm Gonna Miss You
Girl You Know It's True/Arista
Gene Wagner/Avanti Films
Marc Bienstock

10,000 MANIACS

Eat For Two
Blind Man's Zoo/Elektra
Nancy Bennett/Scorched Earth
Adam Bernstein

WHITE LION

Radar Love
Big Game/Atlantic
Maurice Depas, David Naylor/DNA Productions
Jean Pellerin

BEBE & CECE WINANS

Celebrate New Life
Heaven/Capitol
Craig Fanning/Mark Freedman Productions
Jeff Zimmerman, Marty Mondino

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>ADDS</p> <p>10,000 Maniacs, Eat For Two Aerosmith, Love In An Elevator Danger Danger, Naughty Naughty Kix, Don't Close Your Eyes Madonna, Cherish Mary's Danish, Don't Crash The Car Tonight Ordinaires, Kashmir Raging Slab, Don't Dog Me Rolling Stones, Mixed Emotions Steve Stevens, Atomic Playboy Tears For Fears, Sowing The Seeds Of Love Tina Turner, The Best World Trade, Revolution Song</p>	<p>ADDS</p> <p>10,000 Maniacs, Eating For Two Fine Young Cannibals, Don't Look Back Was (Not Was), Anything Can Happen Cutting Crew, Everything But My Pride Jefferson Airplane, Planes Swing Out Sister, You On My Mind</p> <p>FIVE STAR VIDEO</p> <p>Harry Connick, Jr., It Had To Be You Nancy Griffith, It's A Hard Life k.d. lang, Trail Of Broken Hearts Ziggy Marley, Look Who's Dancing Pat Metheny, Slip Away Bonnie Raitt, Nick Of Time</p>	<p>ADDS</p> <p>Janet Jackson, Miss You Much Third World, It's The Same Old Song Cheryl Lynn, Everytime I Try To Say Goodbye Tina Turner, The Best Cover Girls, My Heart Skips A Beat Neneh Cherry, Kisses On The Wind Kwame, You Got To Get Down Kirk Whalum, The Promise Troop, I'm Not Soupp'd After 7, Heat Of The Moment Kool Moe Dee, I Go To Work The Jacksons, 2300 Jackson Street</p>
<p>BUZZ BIN</p> <p>B-52's, Channel Z Hoodoo Gurus, Come Anytime Ziggy Marley, Look Who's Dancing</p>	<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Beach Boys, Still Cruisin' Bee Gees, One Michael Bolton, Soul Provider Gloria Estefan, Don't Wanna Lose You Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Grayson Hugh, Talk It Over Janet Jackson, Miss You Much Richard Marx, Right Here Waiting Soul II Soul, Keep On Movin' Surface, Shower Me With Your Love</p>	<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Bobby Brown, On Our Own Sharon Bryant, Let Go George Clinton, Why Should I Dog U Out Heavy D. And The Boys, We Got Our Own Thing Carole Davis, Serious Money Guy, My Fantasy Joyce "Fenderella" Irby, She's Not My Lover Kool Moe Dee, They Want Money Eddie Murphy, Put Your Mouth On Me Prince, Batdance</p>
<p>SNEAK PREVIEW</p> <p>The Cure, Love Song Fine Young Cannibals, Don't Look Back Elton John, Healing Hands Living Colour, Glamour Boys Milli Vanilli, Girl I'm Gonna Miss You Motley Crue, Dr. Feelgood Tom Petty, Runnin' Down A Dream</p>	<p>MEDIUM</p> <p>Expose, When I Looked At Him Mick Jones, Just Wanna Hold Paul McCartney, This One Van Morrison, Haven't I Told You Later Poco, Call It Love Chris Rea, On The Beach Tina Turner, The Best Andreas Vollenweider, Pearls And Tears</p>	<p>MEDIUM</p> <p>Debbie Allen, Special Look The D.O.C., It's Funky Enough The Jets, You Better Dance K.C. Flight, Planet E Kid-N-Play, 2 Hype M.C. Hammer, They Put Me In The Mix Ziggy Marley, Look Who's Dancing New Kids On The Block, Hangin' Tough Robert Palmer, Tell Me I'm Not Dreaming Public Enemy, Fight The Power Run-DMC, Pause Silk Tymes Leather, Do Your Dance Slick Rick, Hey Young World Jimmy Buffett, Take Another Road Tone Loc, I Got It Goin' On Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw BeBe & CeCe Winans, Celebrate New Life Young M.C., Bust A Move</p>
<p>ACTIVE</p> <p>Alice Cooper, Poison The Cult, Edie (Ciao Baby) Darling Cruel, Everything's Over Enuff Z'nuff, New Thing The Graces, Lay Down Your Arms Jeff Healey Band, Angel Eyes Mick Jones, Just Wanna Hold Junkyard, Hollywood Katrina And The Waves, That's The Way Trevor Rabin, Something To Hold On To Starship, It's Not Enough Tangier, On The Line Stevie Ray Vaughan/Double Trouble, Crossfire Jody Watley W/Eric B., Friends</p>	<p>CURRENT</p> <p>Mary's Danish, Don't Crash The Car Tonight Hoodoo Gurus, Come Anytime Pixies, Here Comes Your Man Darling Buds, Let's Go Around There The Call, Let The Day Begin Mental As Anything, Rock N' Roll Music The Rainmakers, Spend It On Love John Cougar Mellencamp, Jackie Brown Pete Townshend, A Friend Is A Friend U2, All I Want Is You Diesel Park West, When The Hoodoo Comes Jason And The Scorchers, Find You Warrant, Heaven Eddie Brickett & New Bohemians, Love Like We Do Kid-N-Play, 2 Hype Queen Latifah, Dance For Me EPMO, So What Ya Sayin' Doug E. Fresh & The Get Fresh Crew, Summertime De La Soul, Say No Go Run-DMC, Pause Eddie Money, Let Me In Ozzy Osbourne, Breaking All The Rules</p>	<p>ADDS</p> <p>The Jacksons, 2300 Jackson Street Debbie Gibson, We Could Be Together The Boys, Happy Poco, Call It Love</p>
<p>MEDIUM</p> <p>Bang Tango, Someone Like You Dangerous Toys, Teas'n Pleas'n Doobie Brothers, Need A Little Taste Of Love Gorky Park, Bang King's X, Over My Head Eddie Murphy, Put Your Mouth On Me Replacements, Achin' To Be Stage Dolls, Love Cries Texas, I Don't Want A Lover Tora Tora, Walkin' Shoes</p>	<p>POWER</p> <p>Paula Abdul, Cold Hearted New Kids On The Block, Hangin' Tough Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Warrant, Heaven Jeff Healey Band, Angel Eyes Skid Row, 18 And Life Richard Marx, Right Here Waiting Karyn White, Secret Rendezvous Janet Jackson, Miss You Much Starship, It's Not Enough Tina Turner, The Best Dino, I Like It</p>	<p>ADDS</p> <p>Paula Abdul, Cold Hearted New Kids On The Block, Hangin' Tough Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Warrant, Heaven Jeff Healey Band, Angel Eyes Skid Row, 18 And Life Richard Marx, Right Here Waiting Karyn White, Secret Rendezvous Janet Jackson, Miss You Much Starship, It's Not Enough Tina Turner, The Best Dino, I Like It</p>
<p>BREAKOUTS</p> <p>Blue Murder, Jelly Roll Jodi Bongiovi, Somebody To Love Indio, Hard Sun Kevin Paige, Don't Shut Me Out Tesla, Love Song Young M.C., Bust A Move</p>	<p>HEAVY</p> <p>Jeff Healey Band, Angel Eyes Skid Row, 18 And Life New Kids On The Block, Hangin' Tough Surface, Shower Me With Your Love Warrant, Heaven Richard Marx, Right Here Waiting Gloria Estefan, Don't Wanna Lose You Cher, If I Could Turn Back Time Don Henley, The End Of The Innocence Grayson Hugh, Talk It Over Paula Abdul, Cold Hearted Stop The Violence Movement, Self Destruction Soul II Soul, Keep On Movin' Bee Gees, One Neneh Cherry, Kisses On The Wind Katrina And The Waves, That's The Way Young M.C., Bust A Move</p>	<p>HEAVY</p> <p>Randy Travis, Promises New Grass Revival, Callin' Baton Rouge The Wagoners, Sit A Little Closer Clint Black, Killin' Time Buck Owens/Ringo Starr, Act Naturally Alabama, High Cotton Highway 101, Honky Tonk Heart Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love Ricky Skaggs, Let It Be You Billy Joe Royal, Love Has No Right Chris Rea, On The Beach Reba McEntire, Cathy's Clown Keith Whitley, I'm No Stranger To The Rain Shane Barnby, Ridin' And Robin' Dolly Parton, Why'd You Come In Here... Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It Billy "Crash" Craddock, Just Another Miserable Day Becky Hobbs, Do You Feel The Same Way Too</p>
<p>DTNN</p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>ADDS</p> <p>Indio, Hard Sun Mick Jones, Just Wanna Hold Donna Summer, Love's About To Change My Heart Alice Cooper, Poison Living Colour, Glamour Boys Blue Murder, Jelly Roll Poco, Call It Love</p>	<p>HEAVY</p> <p>Randy Travis, Promises New Grass Revival, Callin' Baton Rouge The Wagoners, Sit A Little Closer Clint Black, Killin' Time Buck Owens/Ringo Starr, Act Naturally Alabama, High Cotton Highway 101, Honky Tonk Heart Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love Ricky Skaggs, Let It Be You Billy Joe Royal, Love Has No Right Chris Rea, On The Beach Reba McEntire, Cathy's Clown Keith Whitley, I'm No Stranger To The Rain Shane Barnby, Ridin' And Robin' Dolly Parton, Why'd You Come In Here... Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It Billy "Crash" Craddock, Just Another Miserable Day Becky Hobbs, Do You Feel The Same Way Too</p>

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

HERB ALPERT'S STRIKING instrumental video, "Three O'Clock Jump," features a cast of curiously costumed characters bouncing on trampolines. **Squeak Pictures' David Kellogg** directed the clip, shot at the Chaplin Stage on A&M's lot, and **Nancy Bennett** produced. **Pam Tarr** executive-produced. **Albert Magnoli of Propaganda Films** directed **Prince** and 150 extras in "Partyman," the second video from the Purple One's "Batman" soundtrack. The tune, written for the Joker, features **Prince's "Gemini"** character, who appeared in "Batdance," and revolves around a bash in which the guests party to their death. **Tim Clawson** and **Scott Flor** produced "Partyman"; **Helen Horatio** and **Sarah Daubney** designed the costumes; and **Jim Bienneke** designed the masks and makeup worn by "Gemini" et al.

The newly regrouped **Mother's Finest** recently lensed "I'm N' Danger" with **Flashframe** director **Steven Goldmann**. **Maurice DePas** produced the debut clip for the **Capitol** act, and **Cynthia Biederman** executive-produced. **Jamie Thompson** directed photography in an abandoned warehouse. The **Georgia Satellites** filmed "Another Chance" with **N. Lee Lacy** director **Victor Ginzburg**. The **Elektra Records** clip was produced by **Ronald A. Mohrhoff** and executive-produced by **Luke Thornton** and **Liz Silver**. **Vivid's Drew Carolan** directed a pair of videos for **EMI's Red Hot Chili Peppers'** album "Mother's Milk." "Knock Me Down" is a statement about drug abuse and "Higher Ground" is a graphically energetic cover of the **Stevie Wonder** tune. **Romeo Tirone** directed photography; **Steven Brandman** and **Lyn Healy** produced.

NEW YORK

TRACY CHAPMAN TEAMED with director **Spike Lee** to lens her

newest video, "Born To Fight." **Lee** reeled **Chapman** performing in a Brooklyn gymnasium. **Monty Ross** produced the sepia-toned clip for **Lee's 40 Acres And A Mule** production company.

Run-D.M.C. punch out a few criminals in their latest clip, "Pause," directed by **Pam Thomas**. The powerful anti-drug, anti-violence clip rocks around 100 dancers who performed at The Tunnel in Manhattan. The "Pause" is a new dance step introduced to get the audience to stop and think about drug abuse. **Glenn Lazzaro** edited the clip at **National Video Center** in New York.

Lionel C. Martin directed pool-side partying for **Antoinette's** "Shake, Rattle, And Roll" video for her album on **Next Plateau**. **Sabrina Gray** and **Ralph McDaniels** produced the Long Island shoot for **Classic Concept Productions**. The same team took to the train yards in Red Hook, Brooklyn, to lens the funky "Steppin' To The A.M." for **Def Jam's 3rd Base**.

OTHER CITIES

NASHVILLE-BASED SCENE **Three** recently wrapped a series of clips, including a trio produced by **Marc W. Ball** and directed by **John Lloyd Miller**: **Ronnie Milsap's** "Woman In Love" for **RCA**; **Butch Baker's** "Our Little Corner" for **Mercury**; and the **Kentucky Headhunters'** "Walk Softly On This Heart Of Mine" for **PolyGram**. Meanwhile, **Scene Three** directors **Chet & Dave** also lensed **Steve Wayne Horton's** "Roll Over" for **Capitol Records**.

Heartthrob rocker **Michael Damian** traveled to Mexico for "Was It Nothing At All," his latest video directed by **Squeak Pictures' Dick Buckley**. **Jim Glander** produced with executive producer **Pam Tarr**.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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VSDA Survey Looks At Canadian Operating Costs

BY DAVE DIMARTINO

VSDA REPORT
LAS VEGAS The Video Software Dealers Assn.'s second Canadian cost-of-operations survey was the focus of a special north-of-the-border presentation Aug. 5 as part of the VSDA convention here Aug. 6-9. The presentation was the centerpiece of Canada Day, a special pre-convention

slate of activities designed to address concerns of the trade group's sprawling Canadian membership.

Central to the discussion—led by Stan Brown, of Laventhol & Horwath Management Consultants of Toronto, an affiliate of the Philadelphia-based accounting firm—were the actual survey results, derived from data supplied by 39 Canadian video retailers who in 1988 operated a total of 121 stores.

Despite the seemingly small number of survey respondents, Brown noted an actual increase of 22% in

number of operators, and 25% in number of stores, compared to the 1987 Canadian survey.

While the discussion largely centered on the current Canadian video retail business, Brown often utilized data from the U.S. video retail industry for purposes of contrast.

Key findings of the 1988 survey were a small increase in rental income, a slight rise in new cassette sales, and a decline in the overall importance of membership fees in the Canadian video retail market.

According to the survey, total rental revenues of respondents grew from 86.9% in 1987 to 88.2% in 1988. Yet that "growth" is somewhat deceiving: The 1987 figure represents videocassette rental income only, while the 1988 figure also includes income derived from rental not only of videocassettes but VCRs and cameras. In fact, videocassette rental income alone dropped to 84.9% in 1988.

Sales income derived from new videocassettes, on the other hand, grew from 3.8%-4.1%—as did income from blank tapes and accesso-

ries, which grew from 3.9%-4.4%. On the decrease was income from used-cassette sales, which slid from 3.7% in 1987 to 1.9% in 1988.

Brown noted that while rental revenues represent 88% of total revenues in Canada, in the U.S. the figure now stands at 84%—a difference that he attributed to the more significant role used cassettes have played in the U.S. market in 1988.

Additionally, differences in rental revenues were noted between multi-unit dealers and those operating only one outlet: Rental revenues accounted for 91% of total revenues of multi-unit dealers, as opposed to 86% for single-unit dealers. Yet single-unit dealers reported a higher rate of sales for tapes and accessories, at 6%, than did multi-unit dealers, at 2%. Brown noted that the latter trend contrasts markedly with the U.S. market, where multistore operators report a higher percentage of revenues from accessory sales.

Also noted in the survey were differences in expenses, with salaries and benefits increasing from 25.6%-

28.7% of total expenses. Brown attributed that rise to two possible factors: competitive pressure on retailers to maintain qualified employees, and expanded hours of operation. Other increased expenses include depreciation and amortization (21.2%-22.2%), insurance (1.2%-1.6%), leasing of videocassettes (0.4%-1.0%), rent (9.4%-11.6%), telephone (0.9%-1.6%), and utilities (1.3%-2.4%).

Notably decreased in overall expenses was advertising, which dropped from 4.1% in 1987 to 3.7% in 1988. Brown noted that he felt any cutting of advertising to be a "dangerous" trend.

Overall, Brown cited an "increased" response rate to the 1988 survey, and stressed that next year Laventhol & Horwath will aim for a larger sample of Canadian view retailers.

Other Canada Day presentations Aug. 5 included a speech by Robert Blattner, president of MCA Home Video, as well as a session on "guerrilla marketing" by Allan Caplan, chairman of Applause Video.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BIG TIME (PG) Tom Waits Nelson/\$79.95	10/10/89 (11/1/89)	\$0.1434 (15)	Poster
LEVIATHAN (R) Peter Weller, Richard Crenna Virgin/\$89.95	10/5/89 (10/24/89)	\$15.6 (1393)	Poster
LOST ANGELS (R) Donald Sutherland, Adam Horowitz Warner/\$89.95	10/10/89 (10/26/89)	\$1.2 (295)	Poster
TANGO BAR (NR) Raul Julia, Valerie Lynch Warner/\$89.95	10/5/89 (10/25/89)	NA (NA)	Poster
TOXIC AVENGER, PART 2 (R) Ron Fazio, Rick Collins Warner/\$89.95	10/5/89 (10/25/89)	\$0.7683 (33)	Poster
WINTER PEOPLE (PG-13) Kelly McGillis, Kurt Russell Orion/\$89.95	10/10/89 (10/26/89)	\$1.8 (298)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BEST FRIENDS
Burt Reynolds, Goldie Hawn
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

THE CHANGELING
George C. Scott, Trish Van Devere
Vestron/\$14.98
Prebook cutoff: none; Street: 9/27/89

EARTH GIRLS ARE EASY
Geena Davis, Jeff Goldblum
Vestron/\$89.98
Prebook cutoff: 9/20/89; Street: 10/11/89

DEAL OF THE CENTURY
Chevy Chase
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

GOING IN STYLE
George Burns, Art Carney
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

**HERSCHEL WALKER'S FITNESS
CHALLENGE FOR KIDS**
Herschel Walker
HPG/\$19.95
Prebook cutoff: none; Street: 10/15/89

THE IN-LAWS
Peter Falk, Alan Arkin
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

LOCAL HERO
Burt Lancaster, Peter Riegart
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

THE MAN WITH TWO BRAINS
Steve Martin, Kathleen Turner
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

A MIDSUMMER NIGHT'S SEX COMEDY
Woody Allen, Jose Ferrer
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

NIGHT SHIFT
Henry Winkler, Michael Keaton
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

THE OCCULTIST
Rick Gianasi
Unicorn/\$79.98
Prebook cutoff: 9/27/89; Street: 10/11/89

THE PRINCE AND THE SHOWGIRL
Marilyn Monroe, Laurence Olivier
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

RAWHEAD REX
David Dukes, Kelly Piper
Vestron/\$14.98
Prebook cutoff: none; Street: 9/27/89

SO FINE
Ryan O'Neal, Jack Warden
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

ZELIG
Woody Allen, Mia Farrow
Warner/\$19.98
Prebook cutoff: 9/21/89; Street: 10/11/89

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.

Panelists Tell Of Successful Merchandising Game Plans Nonhit Titles Can Still Score Retail Points

BY IRV LIGHTMAN

LAS VEGAS There is new gold to be mined from golden oldies and even recent theatricals that were greeted with limited success at the box office.

VSDA REPORT

The Mass Merchants Can't.

Suggestions, along with a goodly number of specific examples, were made to video specialty dealers by a panel moderated by Troy Cooper, VP video club operations of Springfield, Va.-based Erol's.

Cooper said his 198-unit retail operation "made it a way of life" to aggressively promote classic movies or various genres of oldies.

Catalog is boosted via the Discovery Series, the much-chronicled Erol's campaign in which chain personnel pick one or two videos each month from movies that didn't quite make it at the box office. The selected titles—"Mystic Pizza" and "Jack's Back" are two examples—are supported with extra-depth buys and in-store promotion.

According to Cooper, the selections, now totaling two dozen since the campaign's inception, are treated like "another category," and have shown dramatic growth among the chain's best-selling titles.

In June, two selections were among the chain's top 20 renters, while in July a list of 100 top titles showed 10 entries from the Discovery titles.

A second phase of Erol's merchandising scheme is to create a vid-

eo sampler of 30-minute duration in which 25-30 titles are previewed. The samplers, now in their 11th volume, are loaned to customers. "Rentals are up 72% on those titles," said Cooper, adding that a control store with no sampler available showed a 26% increase in rentals.

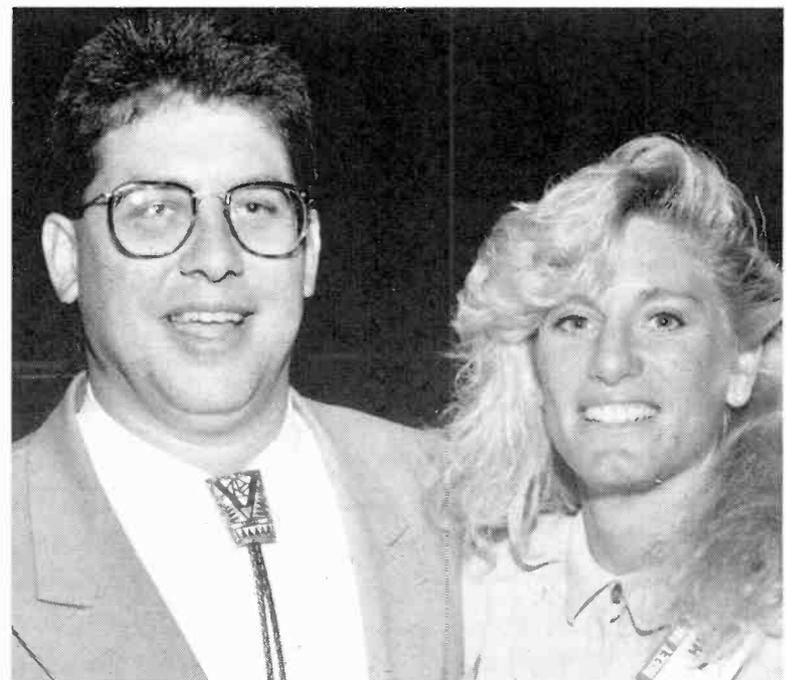
And, finally, Erol's also has a Second Take approach in which store space is devoted to once-active titles that the customer may have missed or might want to view again.

Tom Burnett, executive VP of sales at supplier Virgin Vision, singled out an RCA/Columbia com-

mercial for special praise. It is the one themed on "Can you remember every movie ever made" that goes on to plug in rapid fashion more than 250 titles. Mindful of other competing video technologies, Burnett warned specialty dealers not to "hand over the business to other delivery systems." With successful merchandising of nonhit titles, Burnett said, "you don't have to bring in as many copies as you do a blockbuster, but you can make as much money."

Steve Harkins, national director of audio for Baker & Taylor Video/

(Continued on page 72)



Diamond Girl. During the Aug. 6-9 meet of the Video Software Dealers Assn., convention chairman Andy Lasky, left, caught up with Heidi Diamond, director of marketing services for Springfield, Va.-based chain Erol's.



TV Time. Three TV celebrities share the podium during the Favorite Video awards banquet at the Aug. 6-9 Video Software Dealers Assn. convention. Movie critics Jeffrey Lyons, left, and Michael Medved, center, MCs at the Favorite Video event and co-hosts of "Sneak Previews," the public television series that will soon become "Sneak Previews Goes Video," gained an assist from TV horror queen Elvira.

GRASS ROUTE

(Continued from page 52)

bedrock business discussions. But the hot buttons should be pushed during such provocative sessions as "Pay For Play" and "Geraldo Goes Metal—All Access, No B.S.," the latter detailing the social, political, and economic issues surrounding the metal industry.

Violence, the glut of metal product on the market, and the rise of "prefab cartoon metal bands," as Chiappardi terms them, also promise to be big convention issues.

Janie Hoffman, managing director of the Forum, sees the growing absorption of independent metal labels by the majors as a key area for discussion.

"As long as the majors make it so the indies have a free rein on the creative process, it's fine and wonderful," Hoffman says. "But if they take over in areas where they haven't dealt with it and apply the same old formulas, then we've got problems." Along those lines, Hoffman sees the convention's key issues as "how to keep the acts that have started with this stuff going? How do we find the room? There's too many wanna-be's. We have to make sure [new releases] make sense, rather than throw shit out there and see if it makes sense."

Registration for Foundation Forum '89 is \$150, payable with MasterCard, Visa, or American Express by calling the Concrete office, 212-645-1360.

SHOWDOWN AT THE Lonestar Cafe: Grass Route recently had the pleasure of drinking in some down-home Austin blues at the **Lonestar Roadhouse** in New York, courtesy of the **Antones Records** crew of **Angela Strehli**, **Lou Ann Barton**, and **Doug "Sir Douglas" Sahn**, backed by the house band from Clifford Antones' Austin watering hole and the **West Side Horns**.

Several observations: 1) Lou Ann Barton can peel the paint off a wall with her raw Southern style; 2) Bassist **Sara Brown** stole the show in several solo spots with her gutsy voice and solid fret skills. Labels

seeking a star should know she's unsigned. 3) Tequila mixed with Lone Star beer makes for one massive hangover.

ADVANCE WORD: Crankin' speedmetal is on your plate with **Testament's** "Practice What You Preach," the third **Megaforce** release from the band. A strong show on the British charts and a tour with **Noise International's Annihilator** has built momentum for the album's U.S. release. Check out "The Ballad" for something different. More from **Megaforce**, 201-254-6533 . . . **The Fuzztones'** "In Heat" on **Beggars Banquet** offers a raveup on pregnancy with "Nine Months Later" and gets even better from there. More at 212-889-9110 . . . **Bear Family Records** of West Germany has released new product from **James Talley**, "Love Songs And The Blues," as well as CD reissues of all four of his early **Capitol** albums in double-CD packages. Talley's biggest fan is ex-First Lady **Rosalyn Carter**, who enlisted him to perform twice at the White House, where he fared better than **Jimmy's** policies. More from **Down Home Music**, 10341 San Pablo Ave., El Cerrito, Calif. 94530 . . . "Popular Science" on **Rykodisc** offers the synthesized sounds of **Sergei Kurikhin** and **Henry Kaiser**, a Russian and American collaboration. Kaiser is a Bay Area guitar wizard, appearing on more than 75 albums with the likes of **Richard Thompson**, **Herbie Hancock**, and **David Lindley**; Kurikhin is considered one of the most inventive keyboardists in that country. The album song titles are culled from actual science projects at an elementary school science fair the two musicians visited. More from **Rykodisc** at 508-744-7678 . . . **Sodom**, German pioneers of death metal, deliver faith and Gomorrah on "Agent Orange," its **Roadracer Records** follow-up to the double live "Mortal Way Of Live." Check out "Ausgebombt" for the key cut. More from **Roadracer** at 212-219-0301.

VSDA Joins MPAA; Also Sets First Regional Chapter Meetings For Fall Video Trade Groups Launch Anti-Piracy Campaign

NEW YORK A new anti-piracy effort and the launch of a Regional Chapter Week are two new programs recently implemented by the Video Software Dealers Assn.

Lou Berg, VSDA president, and Jack Valenti, president and CEO of the Motion Picture Assn. of America, have agreed to combine forces in a renewed effort to combat video piracy. The joint effort will operate through the auspices of the MPAA's Coalition Against Video Theft (CAVT).

The two organizations plan to share investigative and case infor-

mation on video piracy, with MPAA being held primarily responsible for supervising investigations. VSDA will serve as the primary retail liaison and chief educator on video piracy.

VSDA and MPAA also plan to push for additional state legislation on video piracy.

In other VSDA news, the first-ever Regional Chapter Week has been set for Sept. 26-Oct. 5, during which most of VSDA's 47 regional chapters in the U.S. and Canada will hold their annual elections and present guest speakers and pro-

grams that relate to the trade group's activities.

The week preceding Regional Chapter Week will feature a meeting of VSDA's regional chapter committee, chaired by newly elected board member Jan DeMasse, head of the Video Place in Exeter, N.H. The committee is expected to discuss the nature of the regional chapters' financial relationship with the national organization, and the structure of regional trade shows.

BRUCE HARING



by Earl Paige

VIDEODISK VIBES: "We've been in and out of it," says **Peter Busch**, video buyer at **Musicland Group**, the giant 732-store skein, in explaining the chain's attitude toward videodisk. "We're always looking at it, watching it," adds Busch. Word of Musicland's renewed enthusiasm surfaced recently when **Pioneer** finally succeeded in opening the door with **Blockbuster Entertainment**. But Busch says he is concerned about the lack of a player base "and the lack of margins." Musicland would consider videodisks for its regular stores, not just the obvious role in **Sam Goody Music & Video** combo outlets, like those in Los Angeles, or in the several dozen video sell-through **Suncoast Pictures**.

WHERE'S 8MM? This format, available almost exclusively through mail order, has taken a backseat to the development of the videodisk, but it's making some news, too. **Sony Consumer Video Products** is gearing up more advertising and promotion and some big name retail firms are adding prerecorded 8mm, among them Musicland. One retail firm that has always believed in 8mm is **Audio/Video Plus**, the two-store Houston firm headed by **Lou Berg**, president of Video Software Dealers Assn. Berg likes to think **Audio/Video Plus** has everything there is in sell-through. Says assistant buyer **Janet Chesser**, "We've had it since it came out," describing 250 titles ranging from \$19.95-\$29.95. She says the firm has never rented 8mm. "We don't rent videodisks either; we try to emphasize purchase." The store, however, has a huge 18,000-title VHS and Beta rental stock.

According to Chesser, the 8mm format's portability is one factor in its favor, plus the low price on feature films. Release date does lag behind VHS similar to the lag on videodisk, "but that's changing, too," she says. "Viewing quality is excellent—I think better than VHS, but not better than [Super-VHS]."

A shot in the arm for 8mm is the decision by Musicland to test the format, partly as a response to the Sony Video Walkman TV/VCR. The giant web has added the line initially to 19 outlets, including Musicland stores in Detroit and Philadelphia, **Suncoast Video** in Chicago, and **Sam Goody** in New York.

"If something looks promising, we want to try it. That's why we're getting into the 8mm," says **Robert Henderson**, senior VP of merchandising, Musicland Group. "We're enthusiastic about being one of the first retail operations to explore the software needs of the growing personal video market."

Last spring, **Tower Video** stores in New York, Los Angeles, San Francisco, Washington, D.C., Boston, and San Diego began selling 8mm movies. Sony will boost the sales effort with point-of-purchase displays and newspaper advertising in the stores' local mar-

kets.

"Very soon we expect more retailers to follow Musicland in this move to sell movies and instructional tapes on 8mm," says **Yuki Nozoe**, VP of personal video marketing, **Sony Consumer Video Products Co.**

SUPER SELL-THROUGH: The enormous anticipation for "Rain Man" extends beyond rental, say a number of store decision makers, some of whom are starting to see sales of rental-priced product as less of a fluke. "We are including it in our purchase," says **Susan Judge**, buyer analyst in the sales section at **Erol's** and assistant to **Beth Beard**. The 200-unit chain, which typically discounts rental-priced product at \$15, experienced sales of 60-80 units on such recent rental-priced releases as "Cocktail," "Big," "Crocodile Dundee II," "Die Hard," and "Coming To America." Erol's puts such rental monsters in the sell-through sections of our "20 top volume stores," adds Judge. "We will advertise it as being for sale in our magazine. There will be special signage." As to why people purchase movies at such high prices, Judge cites various reasons. For one thing, some of it might be impatience. "Some people are probably not aware that it will go down to a sell-through price later on. They want the movie now, so they buy it."

The point of consumer perception in sell-through merchandising has been explored in depth lately because of **Paramount Home Video's** reduction in price point to \$14.95. Some retailers worry that there is too much emphasis on price, an opinion stressed by **Steve Berns**, president of 31-store **RKO Warner Video**. Berns says that the chain has traditionally enjoyed sell-through success, with its customers buying "at all different prices" (**Billboard**, Aug. 26). At **Target**, the 392-store upscale discount chain, **Doug Harvey**, director of the internal rack wing **Jetco**, says, "People lack a benchmark in determining like value comparisons [in prerecorded video]. 'Star Trek' and 'Star Wars' sounds like the same kind of movie," with most consumers unaware of the rental-priced concept. Even so, **Target** has experimented with rental-priced product. "It's difficult in a discount store environment," says **Olga Economou**, assistant buyer, adding that **Target** passed on "Rain Man."

LOS ANGELES' NEWEST STORE: For months it was under what many video industryites thought was a tent as they drove past on Ventura Boulevard in suburban Encino. Word did surface that it was the new concept being unveiled by **Super Market Video** (**Billboard**, Feb. 25). The mysterious tent turns out to be the flagship of **L.A. Entertainment**, a combined entity following the recent merger of **Super Market** and **Comet Enterprises**. Outside the store, pastel colors on the walls and iron gridwork lend the building a dramatic look, especially at night, when the neon glows. The grid motif continues inside, criss-crossing along the ceiling. Four columns of glass bricks support the roof, producing an ambiance that is glitzy yet uncluttered, say various officials of the new company. The store, just west of the 405 Freeway and bustling **Sherman Oaks Galleria**, seems larger than 8,000 square feet, as was originally announced, and will be a combo

(Continued on page 72)

TOP VIDEOCASSETTES RENTALS

(Continued from page 53)

Billboard's Guide To Chains

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
APPLETREE RECORDS 315 Main St. Batavia, Ill. 60510 (Appletree Records, BJ Records)	7	0	0	7†	0
J.R.'s MUSIC SHOP OF HAWAII 1425 N. Payne Road Schaumburg, Ill. 60173 (J.R.'s Music Shop)	7	6	0	7	0
VIDEO PLAYBACK 137 Highway 516 Old Bridge, N.J. 08857 (Video Playback)	7	0	0	7	7
RECORD TOWN INC. Wyoming Valley Mall Wilkes-Barre, Pa. 18702 (Gallery Of Sound)	6	2	0	1	1
COMPACT DISC WORLD P.O. Box 865 Woodbridge, N.J. 07095 (Compact Disc World)	5	0	0	0	0
GARY'S Azalea Mall Shopping Center Richmond, Va. 23227 (Gary's)	5	3	0	0	0
THE EXCLUSIVE COMPANY 416 N. Main Osh Kosh, Wis. 54901 (The Exclusive Company)	5	1	0	5†	0

**CD-only stores.
†Prerecorded video stock confined to music titles.

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	3	4	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
2	6	3	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
3	1	10	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
4	4	6	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
5	2	9	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
6	5	8	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
7	7	7	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
8	11	3	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
9	8	14	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
10	9	5	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
11	NEW ▶		THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
12	10	11	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
13	13	5	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
14	12	10	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
15	24	2	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
16	15	4	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
17	16	16	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
18	14	8	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
19	25	3	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
20	18	22	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
21	17	6	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
22	20	3	TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R
23	21	6	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
24	23	4	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
25	19	19	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
26	26	8	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
27	22	11	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
28	30	2	GLEAMING THE CUBE	Grand Slam Hits Vestron Video 5275	Christian Slater Steven Bauer	1988	PG-13
29	27	11	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
30	40	18	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
31	33	19	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
32	29	7	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
33	32	10	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
34	28	8	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
35	31	13	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
36	36	2	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R
37	34	26	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
38	37	30	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
39	39	10	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
40	35	23	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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—Andy Wickstrom, Knight-Ridder newspapers

"If a visitor from Mars knocks on your door and asks for an explanation of what baseball is all about, let Grand Slam! do the talking." —Dave Anderson, Video Review

"When a game is rained out, GRAND SLAM! can offer the baseball fan a stretch of sunshine... with living legends like Tom Seaver, Dave Winfield, Ted Williams, Hank Aaron, Johnny Bench, Reggie Jackson, Stan Musial, Mickey Mantle and 27 others equally celebrated... A gem of a collectible." —Martin Levin, Associated Press

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RETAIL TRACK

(Continued from page 54)

Taking a leave is a risk, Grady admits. He knows he's rolling the dice, hoping to find another job that will satisfy him in half a year, but thinks the benefits outweigh those risks.

Those of us on the storeland circuit will miss Grady during the convention season, but I am pleased to inform you that he has been replaced at Arista by another likable Midwesterner, Mike Dungan, who has been the local Minneapolis sales rep for BMG Distribution. Retail Track wishes good luck to both Grady and Dungan.

TIMES TWO: Jay Sonin, the owner of Record Hunter, which for several years has been of Manhattan's most venerable music shops is on the verge of opening a second, larger New York store. The new site will be on Broadway between 19th and 20th streets. At 5,800 square feet, the shop will be almost twice the size of Sonin's original store. Like the first store, the second will carry a full spectrum of genres with emphasis on classical and jazz fare. Ironically, though, there won't be any records at the new Record Hunter. Instead, CDs and cassettes will be the order of the day. Sonin says the location will also stock pre-recorded video, including music video titles, as well as laserdisks.

The store will be open seven days a week, with late-night hours in place. Record Hunter has been known for aggressive pricing, and the same low tags will found at the second store, which is due to open in October or November.

MAINTAINING AN EDGE: Robert Kraft and his Sonic Edge label teamed up with Universal Studios for a pair of contests designed to heat up sales for "Quake City," Kraft's fourth album. The first was held in Seattle and was tied in with that market's four Tower Records stores. Top prize in the register-to-win sweepstakes was a trip for two to Los Angeles, including flight and hotel accommodations, rental car, and passes for the Universal Studios tour. In the second campaign, held in Los Angeles on jazz station KKGQ, Sonic Edge gave away 15 pairs of Universal Studios passes during an on-air promotion.

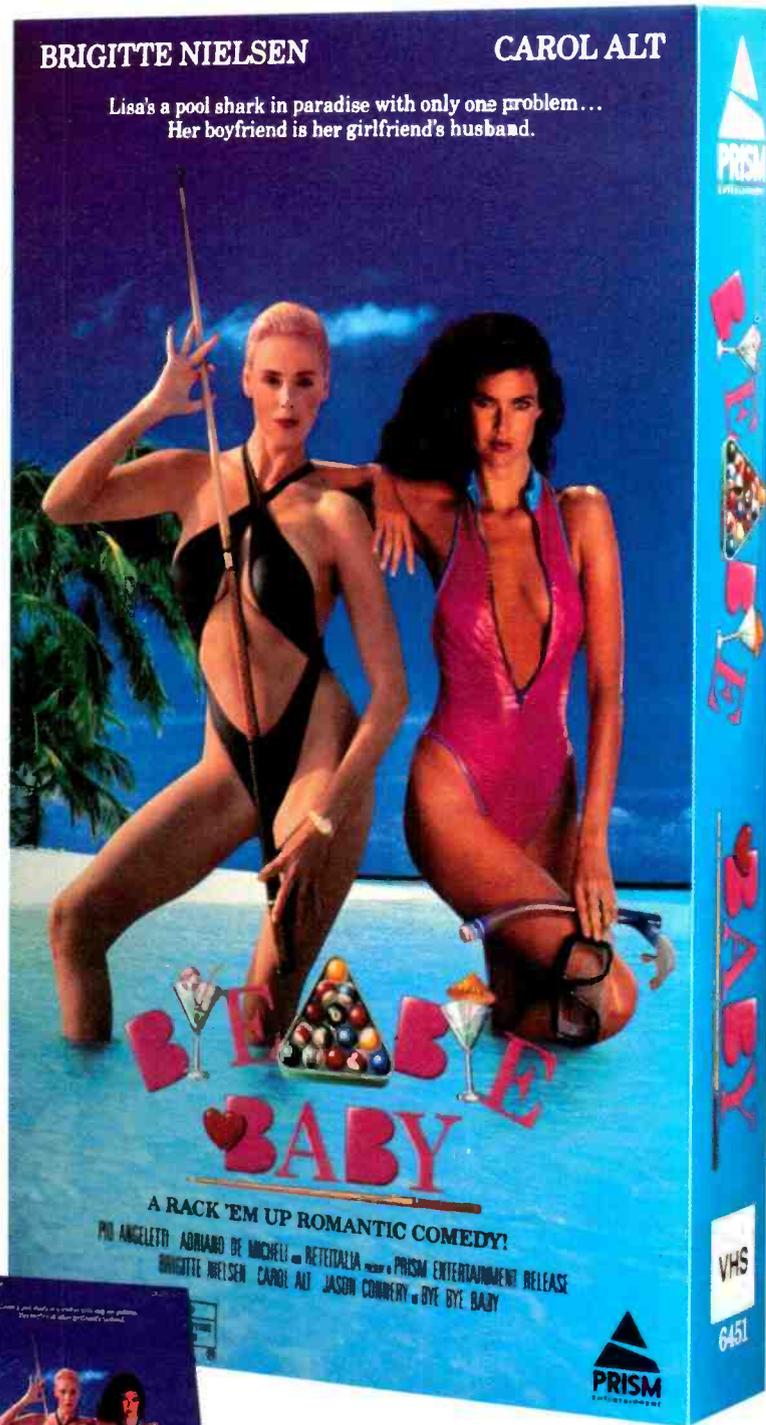
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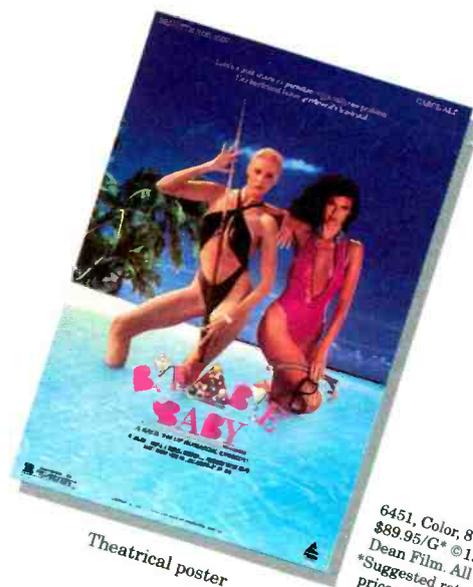


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- National media coverage on The Pat Sajak Show, The Arsenio Hall Show, and local talk shows nationwide.
- Meet BRIGITTE this summer at the VSDA Convention.



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VSDA Awards College Scholarships At Special Confab Ceremony

BY GEOFF MAYFIELD

LAS VEGAS The Scholarship Foundation of the Video Software Dealers Assn. awarded 13 grants to college students this year, announcing 12 of those recipients at a reception here Aug. 9, the final day of the trade group's annual convention.

Announcing the winners were Mickey Granberg, executive VP of the VSDA and National Assn. of Recording Merchandisers Scholarship

Foundations, and William Owen, the foundations' academic adviser.

The scholarship ceremony was a new wrinkle at this year's convention. At past VSDA meets, the winners were announced during one of the memberwide dinners.

The innovation of this party—held prior to the CBS/Fox Video cocktail party—was an effort to streamline the dinner presentations. Further, the small gathering afforded the opportunity to have, for the first time, some of the recipients on hand to receive their grants from representatives of the associate-member companies that donated those scholarships.

Granberg says the less-formal reception will likely be repeated at future VSDA meets and says it is also possible the format might be copied at NARM conventions, too.

Although the children and spouses of employees of VSDA member companies are eligible for the scholarships, all 13 recipients are students who themselves work at VSDA stores. Each of the scholarships is worth \$6,000 over a four-year period.

The 13 winners were selected from more than 150 candidates, based on such criteria as academic achievement, financial need, and future potential. The sponsors and winners of the various scholarships follow:

- The CBS/Fox Video Presidential Scholarship, donated in honor of VSDA president Lou Berg, to **Sean Patrick Maloney**, employee at Video Stop, Indio, Calif. (CBS/Fox is the first associate member to donate a \$20,000 endowment to the VSDA Scholarship Foundation.)

- The Magnum Entertainment Scholarship, also donated in honor of Berg, to **Trishia Shelly**, who works at her parents' store, Shoestring Video in Libby, Mont.

- The MCA Neil C. Hartley Memorial Scholarship, to **Kristen Buche**, sales manager for MVM Video in Carmel, Calif.

- The RCA/Columbia Pictures Home Video Scholarship, to **John Dombrow**, employee at a National Video store in Denver.

- The Art Ross Memorial Scholarship, donated by VSDA in honor of

the late board member, to **Meredith Windsor**, a sales associate for Erol's Video Club in Springfield, Va.

Seven other winners received grants donated by VSDA:

- **Michael Archer**, employee at Video Depot, Amarillo, Texas.

- **Massimo Audi**, employee at Mo-vietyme, Hamden, Conn.

- **Ronald Lee**, employee at Tower Records, Campbell, Calif.

- **Candice Perodeau**, cashier at West Coast Video, Fitchburg, Mass.

- **Philo and Preston Waters**, two brothers who work at Wilshire Village Videos, Burleson, Texas.

- **Yvette Young**, who works at her father's store, Sounds Easy Video, South Paris, Maine.

Of the above-mentioned winners, Maloney, Shelly, Buche, Dombrow, and Lee were on hand to receive their

grants, and some of them were accompanied by their parents.

It was also announced at the reception that, for the third year in a row, Orion Home Video was donating a scholarship in honor of Granberg, recognizing her recent retirement as NARM/VSDA executive VP. That grant's winner, John McNeil, of Video Flix in Ontario, Canada, was determined immediately after the convention. McNeil becomes the first Canadian to win a VSDA scholarship.

Assisting Granberg with scholarship activities is VSDA/NARM vet Pat Daly, administrative director of the trade groups' foundations. The VSDA Scholarship Foundation is composed of representatives from nine member firms, and is chaired by Brad Burnside, president of Evanston, Ill., chain Video Adventure.

FOR WEEK ENDING SEPTEMBER 9, 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
★ ★ NO. 1 ★ ★					
1	1	47	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	15	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
3	3	15	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
4	5	99	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
5	4	30	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
6	6	5	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
7	9	14	BEN AND ME Walt Disney Home Video 460	1989	14.95
8	7	15	BONGO Walt Disney Home Video 546	1989	14.95
9	10	169	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
10	11	15	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
11	12	15	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
12	8	45	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
13	17	34	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
14	16	206	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
15	19	44	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
16	18	155	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
17	23	165	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
18	15	15	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
19	21	2	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
20	24	96	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇ Walt Disney Home Video 480	1986	14.95
21	13	150	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
22	14	169	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
23	22	51	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
24	20	15	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
25	25	64	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

VSDA SEMINAR FOCUSES ON MERCHANDISING NONHITS

(Continued from page 68)

Audio, called for greater awareness of music by store personnel so that they could relate well to video products in which music names are featured. He related an incident in which a customer was led to the John Wayne section when a query was made about Guns N' Roses. "Check MTV, radio, the charts," Harkins said. "Use monitors and play rock after school." Harkins said a major tool was the production of tailor-made videos in which artists can "talk" to the store custom-

er. Jed Horovitz, president of in-store preview service Video Pipeline, whose company makes preview and celebrity-interview videotapes for in-store play, said "the best way to sell video is with video."

Also on Cooper's panel were Stuart Skormann, president of Movin' Movies, a five-store chain based in Keene, N.H., and Bob Williams, president of 20-store Video Towne, based in Dayton, Ohio.

STORE MONITOR

(Continued from page 69)

in the classic sense, carrying everything from videotapes to computer software.

Randy Einhorn, manager, describes an inventory of approximately 10,500 units of prerecorded audio cassettes, 5,800 CDs, and 7,000 pieces in video rental. The audio and computer software is racked by **Lieberman Enterprises**, says Einhorn, who spent five years at **Wherehouse Entertainment** during that chain's surge as a combo from 1972 to 1987.

"We're going to be more fun to shop in than a Wherehouse, **Music Plus**, or **Tower**," Einhorn boasts, naming the prime combo leaders in the market.

"We have some people from **Music Plus**, too," says **Becky Reno**, president of Comet, who has been appearing on VSDA panels lately relating how a chain she founded emphasizes service. Practicing this ethic of service through hard work, Reno was schlepping boxes around like all the other staff in the frantic hours before opening the unit for 10 days of what Comet chairman/CEO **Bill Coffin** calls "debugging."

Among various features are the store's own brand of T-shirts and shorts, an ice-cream counter, a large selection of candy and soda, "and 120 different magazines," says Einhorn. Especially emphasizing service and copy depth is **Larry Kieves**, former head of **Congress Video Group**, who came West to take over Supermarket Video and now heads L.A. Entertainment.

NEW KIDS IN TOWN: Some of the players in L.A. Entertainment have been so low-keyed that few industryites know much about them. The one with the highest profile is **Kieves**, who was with Congress three years, two as president after being elevated by **Rick Burke**, chairman/CEO. Kieves came west to set up in Century City as head of Super Market, racker of grocery store rental sections and an operator of one freestanding Seattle specialty store. Least known, perhaps, is **Coffin** himself, 43, who also heads **Pacific Basin Capital Corp.** and founded **Northstar Minerals**, an oil

and gas explorations firm. For 12 years **Coffin** headed **Coffin-Besser & Summers**, an investor relations firm. SEC filings show Comet dates to a 1984 stock exchange, when then existing **Jackpot Enterprises** merged with Comet, which sold off its video amusement game operation in Las Vegas and trade name **Star Amusement Co.** In late 1987, Comet acquired **Video Library/Video Excitement**, founded by Reno. Comet has eight Video Library and 11 Video Excitement outlets.

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TOP SPIRITUAL ALBUMS™



by Bob Darden

This is the first half of an interview with writer/arranger/producer/musician Patrick Henderson, who is heading up Sparrow Records' two black gospel praise and worship releases, "Saints In Praise, Volume I" and "Children In Praise, Volume I, Simple Words."

Sparrow Records' continued success in contemporary black gospel music is the talk of the industry. Artists like BeBe and CeCe Winans, Deniece Williams, Tramaïne Hawkins, and others have shown unprecedented strength in both the white and black marketplaces. But the projects that may prove to have the longest "legs" are "Saints In Praise" and "Children In Praise, Volume I, Simple Words."

"Saints In Praise" is a praise and worship album featuring mass choir and congregational singing in a black gospel music context. "Simple Words" is in a similar vein, but designed for children. It features all of Sparrow's gospel artists, the West Los Angeles Church of God In Christ (COGIC) Angelic Choir, and actors Clifton Davis and Fred "Re-Run" Berry.

The common denominator between the two releases is producer/arranger/writer/musician Patrick Henderson. Henderson is best known as a songwriter (175 of his tunes have been recorded, including "Real Love" with Michael McDonald), but he has had a notable career in both gospel and mainstream music.

"I was exposed to gospel music while still in the womb—my father was a COGIC pastor in Dallas," Henderson says. "As a young man, I toured with Leon Russell... Through that, I learned both about the power of the music and the power of the Word."

"Even as I worked in the mainstream music world, I tried to work an inspirational level into all of my songs, including 'Real Love.'"

Henderson went on to join Warner's A&R staff, became a staff writer for SBK, joined the West Angeles COGIC as music minister, and even found time to do two gospel albums.

"The first was for CBS' short-lived gospel label, Priority," he says. "Then I did the first contemporary gospel choir album for Benson, 'Look To Jesus.' It featured people like Victor Feldman and David Sanborn."

Before he joined the staff at West Angeles, Henderson says he often found resistance from some churches for his work in both music fields.

Patrick Henderson heads up Sparrow's 'Praise' series

"Sometimes the Church is blinded by things in their little periphery and can't see the possible ministries of a BeBe and CeCe, who work in both gospel and mainstream music," he says. "Well, I saw them in concert and they said, 'We came to proclaim the name of Jesus Christ tonight!' They'll reach people who never go to church and those people will be moved."

Henderson's Sparrow albums are ground-breaking projects in introducing praise and worship music to the black evangelical church.

"I have to give credit to my minister, Bishop Charles Blake," he says. "He saw change coming in the black church toward more worship and praise. This church has been at the forefront of the movement, ushering it into the black church as a whole. Sure there was some friction in the beginning, but the Lord has blessed what has happened." Sparrow says that the next children's album is due in March, while the second "Saints In Praise" should be released in April of next year.

"Sparrow has contracted four albums in each series and I'll be producing them and finding material—tapping into existing titles or writing new songs where needed," Henderson says.



by Jeff Levenson

A FEW ITEMS TO KICK OFF the school year:

BEGINNING WITH A TOWN HALL CONCERT in New York on Sept. 23, the Philip Morris Superband launches a global tour that will reach jazz lovers on five continents in 25 countries and 55 cities. The group is an 18-piece aggregate led by pianist Gene Harris and fashioned in the swinging, hard-driving mold of Count Basie's classic orchestras. Using many of Frank Wess' arrangements, the superband features among its many stars bassist Ray Brown, guitarist Herb Ellis, trumpeter Johnny Coles, trombonist Eddie Bert, and tenorists James Moody and Ralph Moore. The proceeds from the New York performance will benefit National Public Radio's WBGO-FM, the all-jazz station that broadcasts from Newark, N.J.

HAL WILLNER, the brains behind those innovative various-artist recordings honoring the music of Nino Rota, Thelonious Monk, and Walt Disney's celluloid adventures, is the new music coordinator for "Michele Presents Night Music." It begins taping its new season Sept. 13. During last year's inaugural run (when it was known as "Sunday Night"), the show proved itself an entertaining and respectful forum for musicians of all persuasions. Expect Willner, whose tastes encompass a wide stylistic range, to maintain the same high ideals.

MJI BROADCASTING and New Orleans Artists Against Hunger and Homelessness will present a benefit concert for NOAAHH Sept. 13 at the Municip-

pal Auditorium in New Orleans. The performance coincides with the opening day of the National Assn. of Broadcasters convention. Artists scheduled to appear include the Neville Brothers, Allen Toussaint, Irma Thomas, Dr. John, the Radiators, and the Dirty Dozen Brass Band. MJI intends to broadcast the event live and offer it to all radio stations.

TRUMPETER DIZZY GILLESPIE, who has been a leading figure in most every kind of group configuration known to modern (jazz) man, is about to join forces with a symphony orchestra. The project finds him fronting the Rochester Philharmonic with noted

A Philip Morris band tour will reach jazz lovers worldwide

conductor/musician John Dankworth. "The Symphony Sessions" (as the works are titled) will be recorded by Projazz and rush-released sometime in September. The package artwork will be provided by Dizzy's pal, Tony Bennett, who enjoys brandishing a paint brush as much as he does a microphone.

EVER SINCE THE ADVENT of Wynton Marsalis, and his insistence that we formally review and recognize the glories of black music's history (more on that in a subsequent column), a trend of awareness, manifested in various ways (yet another column), has taken hold, acknowledging jazz's rich past. Down Beat, one of the music's original fanzines (the other was Metro-nome), is celebrating its own contribution to the art of jazz journalism with a special 55th anniversary edition. It is September's issue and it offers a kaleidoscopic, decade-by-decade review of jazz's development and maturation, as proffered by numerous writers (and some musicians) long associated with the magazine. Staunch professionalism dictates the admission (or warning) that yours truly made a few modest contributions to the issue.

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
2	7	13	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
3	8	9	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
4	2	33	BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
5	10	17	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	WONDERFUL
6	16	5	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	AND THEY SANG A HYMN
7	3	33	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
8	5	41	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
9	6	29	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
10	4	33	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
11	9	13	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
12	38	5	THE WEST ANGELES C.O.G.I.C. SPARROW SPR 1189	SAINTS IN PRAISE VOL I
13	12	29	JAMES MOORE MALACO 4429	LIVE
14	NEW		VICKIE WINANS LIGHT 7-115-72020/LEXICON	TOTAL VICTORY
15	14	45	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
16	11	77	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
17	34	5	KEITH HUNTER & WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL SOG-177	GOD IS A GOOD GOD
18	19	33	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
19	20	41	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-2D8510/SOUND OF GOSPEL	PRAISE 88
20	26	41	TRAMAÏNE HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
21	17	29	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
22	27	21	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
23	22	33	SLIM & THE SUPREME ANGELS MELEND0 2259	DEATH & THE BEAUTIFUL LADY
24	13	13	AL GREEN A&M 5228	I GET JOY
25	18	17	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M	NIGHTSONG
26	15	65	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE 6
27	23	45	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
28	35	65	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
29	30	53	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
30	RE-ENTRY		THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART
31	NEW		SOUTHERN FAITH SINGERS J&B 0092	THE BIBLE IS RIGHT
32	NEW		THE PROGRESSIVE RADIO CHOIR NEW SOUND NS-1003	RAIN ON US
33	29	25	H.HARRIS/VOICE OF FAITH, HOPE & LOVE SOUND OF GOSPEL SOG-171	H.HARRIS/VOICE OF ...
34	31	41	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
35	32	13	ARVIS STRICKLING-JONES SECRET SOG-906/SOUND OF GOSPEL	"LIVE" IN CONCERT
36	24	33	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
37	RE-ENTRY		THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
38	36	45	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
39	21	29	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
40	33	17	PILGRIM JUBILEES MALACO MAL-4431	BACK TO BASICS

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Power-ful Duo. Shown in the control room at New York's Power Station are Virgin Records label mates Ryuichi Sakamoto and Youssou N'Dour. The pair were working on Sakamoto's new, as-yet-untitled album release.

Tape Shell Maker Back In 'Shape' New Product, Less Staff Spell Recovery

BY STEVEN DUPLER

NEW YORK Shape Inc., the Maine-based manufacturer of audio/videocassette shells and computer media, says it is healthy and on the way to full economic recovery after filing about a year ago to reorganize under the protection of the Chapter 11 bankruptcy act.

According to Michael Thomas, chief operating officer of Shape, the firm has benefited during the past year by significantly scaling down its staff, selling off an unprofitable CD manufacturing operation, and, most recently, introducing a new Shape standard videocassette shell to replace the model that has been widely acknowledged as the industry leader for years.

Thomas says that the new shell will be "priced competitively" with imports from the Far East, but "will

not sacrifice quality to do so."

"If the mass of the buying public is more interested in price than quality, you have to address that," notes Thomas. "That is a reality that Shape had not dealt with in the past, and it hurt us. We had been experiencing tremendous pricing pressure from products coming in from the Far East and mainland China, and we had no way of competing with low-capital, low-labor-rate companies bringing product to the U.S."

What Shape has done with the new videocassette shell, Thomas continues, is "redesign the product for both cost-efficiency and quality," reducing the number of parts required for assembly, and "returning the price savings to the end-user."

The new shell is just starting full production. While it will still be slightly higher in price than its

Asian counterparts, Shape is counting on its reputation for quality manufacturing—along with the price reduction over its earlier products—to grab back a significant piece of the duplication market.

According to Thomas, Shape should be completely reorganized and out of Chapter 11 protection by January 1990. "Compared to a year ago, we are producing from 10%-38% more product across the board, with far less personnel," he says.

The sale of Shape Optimedia, the firm's compact disk manufacturing division, for \$7.5 million to Holland-based U.S. Optical Disc, was finalized about two weeks ago, says Thomas. "It would be nice if we were still in the CD business, but it simply was not profitable," he says. "We really should have aligned ourselves with a major player from the very beginning."

AUDIO TRACK

NEW YORK

MCA GROUP VOIVOD was in at Power Play working on album tracks with producer/engineer Glen Robinson. Rob Sutton assisted.

Mark Kamins remixed KC Flight's "Summer Madness" for RCA at Prime Cuts. Tom Vercillo was at the board, with Eric Kupper on keys. Kamins also mixed Cheb Kouider's "Zina" for Sire. Lenny

White, Marcus Miller, and Bruce Miller were in editing the new Jamaica Boys album for Warner Bros.

Producer/songwriter Hollywood was in at Centerfield Studios producing tracks on rapper LA Starr for Profile; producing "On A Warpath" for rapper T La Rock's Sleeping Bag album; and remixing Twin Hype's new Profile single and his own house record, "Mi Casa," for British release on Beggar's Banquet Records.

Rob duPrey was in at Calliope

and Chung King producing Edwige's house version of "Stormy Weather" for Bodino Corp.

First Warning Records had CDs by Hex and "Pop N' Mento" by the Jolly Boys mastered at Barry Diamond Audio. Other projects included "The Ultimate Tommy Bolin" for Geffen.

Guitarist Stanley Jordan was in at Greene Street working on his new Blue Note project with engineer Brian Lee. Epic's Jack Bruce and producer/engineer Joe Blaney were in remixing tracks on Studio B's AMEK APC/GML console. Hank and Keith Shocklee were in with Eric Sadler remixing a new Vanessa Williams 12-inch for Wing/PolyGram. Rod Hui and Chris Shaw manned the controls.

Full Force completed Doctor Ice's solo album, "The Mic Stalker," for Jive/RCA at Bayside Sound. Lisa Lisa and Cheryl "Pepsi" Riley contributed to this album. John Fig ran the board and mixed. Herby "Luv Bug" Azor worked on Kwame's new single, "The Rhythm," on Atlantic. Fig was at the controls. Cold Chillin'/Warner Bros. artist MC Shan put down tracks for his new album, co-produced and engineered by Fig.

LOS ANGELES

SANTIONO SCOTTI AND GIP Noble were in at W.E.C. Recording working with singer Kelly Long on an upcoming C&W album. Darryl Coit engineered. Credence Records' rap group I.B. Fynne put finishing touches on its new single, "Girls, Just Say No." Coit produced and engineered. Hot Property completed an album, with J. Jarrett and Noble producing. Coit was at the controls, with second Ronnie Cea.

At Artisan Sound Recorders, engineer Greg Fulginiti recently mastered albums for Starship with Micky Thomas and Paul Atkinson; Bridge 2 Far for engineer Chris Lord-Alge; Kosetsu Minami with producer Joe Chiccarelli; Walking Wounded with producer Jeff Eyrich; Little Caesar for producer Joe

Hardy; XTC for producer Ivan Ivan; and 7-inch cuts for Bonnie Raitt, Joe Cocker, Cher, Jerry Lee Lewis, and Field Of Dreams.

Belinda Carlisle was in at Sunset Sound Recorders overdubbing tracks for A&M. Rick Novels produced, with Robert Feist at the board. Neal Avron assisted. Mr. Mister was in tracking with producer Paul DeVilliers for RCA/BMG. DeVilliers ran the board. Movie scoring at Sunset included "Fabulous Baker Boys" and "Sister Kate" for 20th Century Fox, "Black Rain" for Paramount, "Sea Of Love" for Universal, and "Great Balls Of Fire" for Orion.

Earth, Wind And Fire was in at Lion Share with engineer Paul Klingberg working on album overdubs for CBS. Maurice White produced. Jesse Kammer assisted.

NASHVILLE

FLOYD CRAMER was in at the Music Mill working on self-produced transfers for "Live" concert with engineer Paul Goldberg. George Jones tracked vocals for a duet album (Vern Gosdin, Ricky Skaggs) with producer Billy Sherrill. The CBS project was engineered by Jim Cotton, Joe Scaife, and Goldberg. Butch Baker was in with producer Harold Shedd working on vocals and mixes for PolyGram. Scaife and Cotton were at the board.

At the Sound Emporium, Mason Dixon worked on vocal overdubs with producer Terry Choate and engineer Dennis Richie for Capitol. Highway 101 mixed tracks for Warner Bros., with Paul Worley and Ed Seay producing. Seay was at the board. And, the McCarters mixed an album project for Warner Bros., with Worley producing. Seay manned the controls.

OTHER CITIES

SOUND STUDIO in Royersford, Pa., had Beat Clinic in working with producer David Ivory to complete eight cuts scheduled for an Oc-

tober release on CD, titled "No Time To Walk." Dave Cullen completed work on his self-produced album for TBA Records. Titled "Blue Counterpoint," the album, which includes 11 new age guitar pieces, was engineered by Ivory.

Columbia group New Kids On The Block were in at Musiplex, Atlanta, putting down vocals on "Angel In Love" with producer Maurice Starr. Sidney Burton Jr. and George Pappas engineered. Doc Box and B. Fresh were in with producer Joyce Irby working on tracks for Diva One Productions. Pappas was at the console, assisted by Dale Abbott.

At Richmond, Va.'s Flood Zone Studios, Valhalla began work on tracks for World Talent Ltd. Bruce Olsen was at the board co-producing and engineering.

Tamika Patton put down vocals for her debut album on Orpheus at Studio A, Dearborn Heights, Mich. Eric Morgeson produced with John Jaszcz at the board. Producer Earl Wright worked on tracks and vocals with gospel group Deliverance for Tyscot Records. Randy Poole and Jaszcz were at the board. Mike Fresh mixed tracks for his forthcoming, self-produced single and 12-inch. Poole was at the board.

Producer Tom Dowd was in at Criteria Recording, Miami, to oversee tracking for Epic act the Groove Thangs. Dowd and the band produced. Patrice Levinsohn lent her expertise, assisted by Roger Hughes. Producer Roberto Livi completed tracks by Raphael. Carlos Nieto was at the board, assisted by Keith Rose. And, Rudy Perez, Eddy Martinez, and Wes Farrell produced the debut English album from Lissette. Mike Couzzi and Perez engineered, assisted by Mike Spring.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Accent On Video At U.K. Digital Technology Confab

NEW YORK Topics to be explored at the fifth annual Digital Information Exchange, Nov. 7-9 at the London Zoo's Private Members Suite, include digital technologies in the broadcast and video postproduction markets; DAT applications in broadcasting and music recording; and what may be in store digitally for both the consumer and professional.

DIE is sponsored by British pro audio rental and sales company HHB Communications, and Sony Broadcast & Communications Co. in England.

The conference's opening day will focus exclusively on video, says an HHB representative, with input from such pro users as Mitch Mitchell of the Moving Picture Co., as well as such technical experts as David Creed and David Huckfield of Sony and Alan Horgarth of Abekas.

Equipment covered will include D1 and D2 composite digital video format, as well as a discussion of new computer and video graphics techniques, including real-time digital effects devices. The day is set to conclude with a discussion of the latest innovations in high-

definition video technology and an examination of the satellite broadcasting market.

Digital audio applications in broadcasting and video postproduction are the topic for the second day of the meet, with a discussion slated on the development of four-head DAT technology; a look at DAT for radio, chaired by Dan Braverman of Radio Systems; digital audio as it applies to the Betacam and digital video tape recorder systems; and digital console designs as they apply to video-based recording facilities.

The third and final day of DIE will center around digital technology as it pertains to music recording, with speakers including producer Gary Langan and studio acoustician and architect Neil Grant, as well as Yamaha's Allan Martin and WaveFrame's Gus Skinas. Also featured will be a discussion of Dolby SR's effect on the digital audio marketplace.

Registration fees for the conference are 95 pounds per day, or 295 pounds for a three-day pass. Contact HHB in London for more information, 01-491-9484

STEVEN DUPLER.

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New RCA U.K. Director Stresses Intelligent Marketing

BY PIPPA COLLINS

LONDON Pan-Europeanism may be the current buzzword, given the much-heralded approach of the single European market, but, according to Lisa Anderson, managing director of RCA U.K., the term is "just jargon."

Anderson, who became the first woman to be appointed chief executive of a U.K. major record company, insists that the markets in Europe move at different speeds, and that it makes no sense to evolve a Pan-European marketing plan for new product.

Says Anderson: "Each country has to be considered as having a separate identity, different responses to repertoire, and its own speed of activity."

"It may be possible to have an overall plan for a really major act—but for most repertoire, European markets are not homogeneous and won't be for the foreseeable future."

"In the U.K.," continues Anderson,

"things tend to move fast, but the market in France, for example, is relatively slow. Furthermore, most local artists have much more importance in their own territory than in other markets—and this will still be the case after 1992."

Anderson says that her experience in the music business has continuously strengthened her conviction that intelligent marketing is an indispensable prerequisite of successful operating.

She believes profoundly in the value of long-term planning and in targeting marketing campaigns to fit the profile of each national market.

"A record company can spend an enormous amount of time and money creating a piece of product and working on it until it is as perfect as it can be. But if the marketing of that product is not pursued with the same concern and concentration, then the original investment may be wasted."

Starting in the industry as secre-

tary to Chrysalis chief Chris Wright in London, Anderson subsequently worked as personal assistant to the managing director of A&M's Paris operation, and then, in 1977, returned to the U.K. to work on international promotion for Virgin.

She later became head of the international department and in 1983 was made a director of the company. From 1985 to March of this year, she headed the international department of PolyGram U.K.

"The international aspect of my work has been much more useful in my job here at RCA than I had anticipated," Anderson says. "An appreciation of the characteristics of different markets around the world helps me a great deal."

"Every territory is different. The same record can be a big hit in Germany and a total flop in Spain. The breadth of knowledge can really be a great asset when it comes to managing a company, particularly one

which originates much product with international potential. It keeps you on your toes."

Working with various record companies over the years has also provided Anderson with a valuable contact list.

"If you know someone and have worked with them, then they tend to trust your judgment. You can talk to them on a different level. A good relationship means that you can communicate fast through a kind of verbal shorthand without getting bogged down in detail and formalities."

Another concern for Anderson in her managing director role is to stem the tide of one-hit wonders, which she regards as an undesirable element in today's music scene.

"I think this can be done by pursuing a strong A&R policy and going

for long-term artist development rather than short-term commercial success," she says. "It may take three years for a really talented artist to develop. Of course, instant, one-off hits can generate cash until the long-term investment pays off, but it is vital to preserve a healthy balance."

Anderson says she is frequently asked how it feels to be the U.K.'s first female managing director of a major record company, and was surprised at the interest her appointment provoked when it was first announced.

"I think that being the best person for the job is what counts. I never thought that I would be a first at something, though, the first woman managing director of a major. That aspect of it didn't occur to me until later."

12th Jamaican Reggae Fest Showcases Revitalized Industry Sunsplash Shines More Brightly Than Ever

BY MAUREEN SHERIDAN

MONTEGO BAY, Jamaica The 12th annual Reggae Sunsplash, which drew outstanding performances here from Third World, Shinehead, Dennis Brown, and Half Pint, along with a multiracial audience of an estimated 70,000 fans, was a fitting celebration of reggae's renewed vitality in the world's music marketplace.

The five-day festival, covered for the first time by MTV and BET, was better produced, better organized, and more enthusiastically received than ever before and though the event was generally solid rather than exciting and professional rather than powerful, it put to rest fears within the Jamaican industry that perhaps it had passed its prime.

In recent years, Sunsplash has seemed as stagnant as the Jamaican music industry itself, but with the revival of the latter, the festival has reclaimed its old role of presenting the best in both national and international reggae.

And this was achieved despite uncertain financing and an unconfirmed venue up to just two months before the scheduled start. Says Don Green, a director of promoter company Synergy Ltd.: "Up to three weeks before, it was doubtful that we could put it together."

The traditional venue for Reggae Sunsplash has been the so-called Bob Marley Memorial Center, a piece of oceanfront, government-owned land originally used for the Feyline-presented 1982 World Music Festival. Plans to develop the land into a real memorial to Marley's memory have never materialized.

An announcement came earlier this year that the government had instead decided to build high-price condominiums on the site. Lobbying by Synergy, however, saved the day and perhaps the site as well. Now it is rumored that a Marley memorial park is back on the drawing boards.

In the 1989 Sunsplash were Steel Pulse, Ziggy Marley & the Melody Makers, Gregory Isaacs, Frankie

Paul, Marcia Griffiths, Barrington Levy, Donovan, the Abyssinians, and some 25 of the current DJ crop (out of which Lt. Stitchie, Admiral Bailey, and Tiger did well with dramatic sets).

Each of the four nights, after the opening evening's beach party, featured a different type of reggae: oldies, DJs, singers, and international.

Interestingly, "dance hall" (rap) night was down in attendance from its phenomenal popularity of the past three years, while the attendance on other nights was up: further proof that the singers and cultural music are coming back.

There was a strong North American feel to the production. In fact, if it were not for the rollicking drum and bass lines that punctuated the tropical night air, and the profusion of dreadlocks backstage, the event could have been U.S.-based. The improvement possibly derives from the extensive North American and European touring by the Reggae Sunsplash package over the past couple of years.

A video of this year's event, produced by Phase III, will soon be available and a live, best-of recording will be distributed by A&M.

Representatives from several major and independent labels were at Sunsplash, including Island Records boss Chris Blackwell.

Now that the organization and production problems that have haunted Reggae Sunsplash seem to be under control, the festival is clearly free to grow artistically.

Budget permitting, the inclusion on next year's bill of major international reggae or reggae-influenced acts like Sting, UB40, Tina Turner, or Tracy Chapman could propel Sunsplash into world-class status.

But even if this doesn't happen, the event has clearly earned its place in music. "Back in the U.S., they've been celebrating the 20th anniversary of Woodstock," says a N.Y. writer in town to cover the event. "But here, at Sunsplash, Woodstock lives on."

Thai Publisher, French Label Fight Over Rights To Clayderman Album

BANGKOK, Thailand A reverse twist on the usual saga of Far Eastern disregard for copyright is alleged here affecting an album by pianist Richard Clayderman.

International Talent Consultants and its affiliated publishing company, Kuma Music International, says that an album by Clayderman, titled "Thailand Mon Amour," was licensed to a Thai company solely for the purpose of releasing a cassette for a charity benefit within Thailand.

John G. Schultz, the American who heads the Bangkok-based ITC, alleges that Delphine Records, the French company that releases Clayderman's repertoire,

has now released a CD version of the album for profit and is claiming international copyright for it.

A spokeswoman for Delphine in Paris comments that the company is "very upset and disagrees with the ITC allegations." She adds that Delphine was requested to produce a Clayderman album for Thailand including some locally written compositions. It complied with the request, having cleared the Thai compositions for recording with the writers concerned.

"There are no plans to release the album elsewhere at present," she states. "The Thai tunes have very little potential outside their own country."

'88 BUMA Payments Up

BY MIKE HENNESSEY

AMSTERDAM, the Netherlands In 1988, its 75th anniversary year, BUMA, the Dutch authors' society, distributed \$27.13 million to rights owners, an increase of 9.2% over the 1987 figure of \$24.26 million.

Revenues from performances were up nearly 21% at \$1.63 million compared with 1987's \$1.35 million, but because of a 1.8% reduction in tariffs and of competition from suppliers of so-called "copyright free" music (repertoire no longer protected by STEMRA, BUMA's mechanical rights division), mechanical rights income rose by less than 2%—from \$14.7 million in 1987 to \$14.9 million in 1988.

The introduction of the Netherlands 3 channel helped increase revenue from TV music use from \$2.89 million in 1987 to \$3.76 million—a gain of nearly 30%—and income from cable and satellite was up 13.8% at \$5.27 million from \$4.5 million.

Receipts from cinema and pay-

TV were 11% up from \$871,000 to \$972,000, and income from radio was marginally up at \$3.38 million from \$3.31 million.

In his annual report, BUMA-STEMRA chairman Ton Oosterhuis says the overwhelming impact of Anglo-American repertoire via satellite and cable posed a threat to the survival of Dutch repertoire. He hoped that the development of local broadcasting would be accompanied by more opportunities for the exposure of local repertoire.

Oosterhuis also notes that certain "social and technological developments" could be seen as posing a threat to authors, citing record rental, sampling, and home taping. He called upon the Dutch government to speed up the work of upgrading its copyright legislation.

On the positive side, he says that the fast-growing CD market would give new impulses to creativity "because the almost everlasting public hunger for music has to be satisfied continuously with new inventions and tone colors."

At Sopot '89, They Rocked Around The Bloc Polish Fest Features Music From East, West

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia In its 26th year, the Sopot Music Festival in Poland is the oldest and arguably the most important event of its kind in the Eastern Bloc countries.

Sopot '89 took place in the Baltic coastal resort Aug. 16-19 and marked a milestone in the festival's history. For the first time, it was organized by the Sopot Cultural Foundation in conjunction with two private companies: UP International, a West Berlin musical instrument firm with a Polish branch office, and ULA from London.

Previously the event has been staged by official Polish cultural institutions, such as the Ministry of Culture and various artist agencies.

The effect of the private company involvement was immediately

apparent. Instead of being subsidized by the Polish government, the festival was self-financed this year and made a profit, which will benefit the city of Sopot as well as the two companies participating.

Its policy this year was to attract as many sponsors as possible from both East and West. Polish company support came from Unitra, Baltona, Konsbud, Elcomp, LOT Airlines, Metronex, Top Mix, FSO Cars, Digital, Pexim, and Vesta.

Soviet sponsorship included Electron TV, the main supporter, Melodia Records, Foton, and Dzintars; also present were Epsom Data Systems of Austria and Ivograma of West Germany.

The Sopot Expo, the major commercial event associated with the festival, was located in the Sopot

(Continued on page 80)

Japan's Pioneer Raises Half-Year Net Profit, Sales Projections

TOKYO Pioneer Electronic Corp. has upped its forecast of net profit for the half year to September 1989 from \$68.6 million to \$74 million. This follows the sale of its minority 48% share of Warner-Pioneer, a joint venture making records and video software, to Warner Communications earlier this year for a reported \$39 million. Pioneer has also revised upward its sales projection for that half year to \$1.25 billion from \$1.1 billion, mainly because of strong sales of audio and in-care equipment in North America and Europe, and CD and laserdisk lines in Japan. SHIG FUJITA

Quatro Stumbles Into Soviet Union

MOSCOW Suzi Quatro, London-based, U.S.-born rock star of the '70s, is on a successful extended concert tour of the Soviet Union, her dates including Moscow, Yerevan, Tbilisi, and Leningrad. State booking agency Gosconcert is also bringing in Smokie with Chris Norman, Kool & the Gang, Deep Purple, and Italian acts Robertino Loretto and Sabrina during the fall. But after barren years in terms of visiting name acts, music business insiders here are wondering whether Russian fans will be able to support so many star tourists. VADIM YURCHENKOV

Satellite Radio Launched In W. Germany

BERLIN In a symbolic push-button ceremony, Christian Schwarz-Schilling, the Bundespost minister, formally launched the digital Satellite Radio of the German Federal Republic here. "By providing a broadcast quality equal to that of a compact disk, we're meeting the financiers' demand for improved qualities of transmission and reception via radio." He says the airing of 16 digital radio programs via the national DFS Kopernikus telecommunication satellite was the best possible solution, as it was the only way to provide a 24-hour service. WOLFGANG SPAHR

Finnished At Old Site, Record Co. Moves

HELSINKI, Finland Finnlevy is the latest record company to move out of Pitajankari, the Helsinki suburb known as the "Finnish Hitsville." From Oct. 1, Finnlevy will be at Lansituulentie 1, 02100 Espoo. Companies remaining at Pitajankari include EMI Finland, CBS, Polarvox, and Audiovox. KARI HELOPALTIO

Irish Publisher To Issue U2 Book Sequel

DUBLIN, Ireland Publisher Hot Press will issue a sequel to the best-selling "U2 File" book in October. Titled "U2, Three Chords And The Truth," the work is edited by Niall Stokes and includes a business perspective of the band by manager Paul McGuinness, as well as revelations about the supergroup's non-U2 activities. The book will be handled in the U.S. by Harmony, with an initial 50,000 print run. Deals for the U.K. and the rest of the world are yet to be finalized. KEN STEWART

Jazz Competition Finalists Named

LONDON The International Jazz Federation's 8th European Jazz Competition, to be staged as part of the Leverkusener Jazz Days event in West Germany, Oct. 12-15, attracted 54 entries from 14 countries. The judges have named six bands for the finals: the Nikolaj Bentzon Trio (Denmark), Atmosphere Quartet (Italy), Henrik Sorensen Trio (Denmark), Lines (Norway), the Pointy Birds (U.K.), and Scapes (Netherlands). Besides the main prize—which includes festival, concert, tour, and recording backing from the IJF—there's a \$500 prize for the outstanding soloist. PETER JONES

Japanese Piano Makers Stop Ivory Use

TOKYO Yamaha, the world's largest manufacturer of musical instruments, and Kawai, the second largest, say they will stop buying ivory for piano keyboards in a bid to help protect endangered elephants. A Yamaha spokesman says, "We've developed a plastic replacement that is not inferior in function." Last year, Yamaha used 1,500 pounds of ivory to make 350 top-quality pianos, while Kawai used 650 pounds to make 800 "luxury" keyboards. The firms had previously used plastic for most of their pianos. SHIG FUJITA

Case Could Prompt High Court Obscenity Ruling Porn Vid Dealer Cleared Of 242 Charges

BY KIRK LaPOINTE

OTTAWA In a major ruling that could set the stage for a Supreme Court case on obscenity, a video retailer has been acquitted of 242 obscenity charges because the judge said the country's Charter of Rights and Freedoms gives him the right to stock videotapes depicting incest, group sex, and other sexual acts.

Don Butler, who owns a chain of adult video stores in British Columbia, Alberta, Manitoba, and Saskatchewan, was convicted of eight other obscenity offenses for stocking tapes that contained homosexual bondage scenes.

But Justice Scott Wright of the Court of Queen's Bench of Manitoba said that the freedom of expression provision in the charter legalizes pornographic material that

used to be considered obscene under the country's criminal code.

"Every limit on the circulation of obscene expression involves the arbitrary removal of an individual's opportunity to make his or her choice," Wright said in a written 50-page decision. "Free choice is part of the bedrock of a democratic society. Temptation is necessary to allow people to choose—to choose to be right-minded, or moral, or not... Without temptation, can free choice fully exist?"

Butler said he believes now that every store will be allowed to stock such tapes. He says he will appeal the eight convictions. It is expected that the Crown will appeal the acquittal, paving the way for a High Court decision in Manitoba, and possibly one in the Supreme Court of Canada, the highest court in the

land.

The case is yet another to challenge the extent of human rights in Canada under the charter, which was passed in 1983 as part of the patriation of Canada's Constitution from Britain.

The federal government has tried unsuccessfully in recent years to amend long-criticized pornography and obscenity laws, but a bill introduced in the last term of the Conservative government was roundly denounced and did not pass. It does not appear to be a high priority with the government in its second term.

Butler's lawyer, Terry McManus, predicts that the ruling will have far-reaching consequences for the video industry. It will be up to other courts to decide, however, just how long-lasting such consequences are.

Archer Plans Fall Roll-Out For 3D QSound Firm Unruffled By Stock Drops, Technical Delays

OTTAWA Lawrence Ryckman is quickly learning never to underestimate the power of the press, particularly the finicky business media that have put Archer Communications under the microscope in the last few months as it unfurls its 3D sound technology.

A positive piece in the Wall Street Journal last spring, in which assorted music industry executives professed support for Archer's QSound technology, resulted in measurable stock price increases.

But a recent Barron's item, in which delays involving the technical shielding of QSound from surrounding technology were detailed, saw the stock price dip rather quickly. Add to that the British Columbia Securities Commission decision not to allow Archer to issue special war-

rants to the Creative Artists Agency, and it appears an edge was taken off the high-flying ways of the Calgary, Alberta-based company.

Ryckman, however, is nothing but optimistic. "We are most certainly confident that we can find a way to shield QSound so that it doesn't affect software and other technology near it in recording studios and mixing facilities," he says. "We had asked one company to do it for us, but it came back to us 30 days later and said it couldn't do it by itself. Now we are asking five different ones to collectively do the job."

The shielding process would ensure that QSound neither affected nor was affected by other computer-related products now abundant in most modern studios.

Plans continue to roll out later this year the QSound technology, a postrecording system that conveys three-dimensional sound through conventional playback systems.

Industry veterans Shelly Yakus and Jimmy Iovine are overseeing the studio roll-out for QSound. It is expected that next year the first record will be mixed using QSound.

Archer also expects to announce in the near future a licensing agreement for the computer-game application of QSound.

The firm had sought special Securities Commission approval of the warrant issue in order to save some \$2 million-\$3 million in fees, but Ryckman says there is no doubt that the CAA deal is solid and will be honored.

KIRK LaPOINTE

CANADA REVIEWS BBM'S

(Continued from page 12)

en sample selection and assist in telephone enumeration, within the next year or two.

"All these things boil down to a bigger sample," Parish says.

Other complaints by Canadian broadcasters will be familiar to their American counterparts. Among them are that diary sampling doesn't capture 18-24 and 18-34 males nearly as well as some would like, and that too many ballots can end up in one household.

Many broadcasters would also prefer telephone sampling. "We may very well find the diary method discarded in five, six, or seven years," Parish says. "But right now, we still feel it's the best system. People are overrun with telephone surveys these days. And people meters just aren't sophisticated enough yet to track office and car listening."

Birch/Scarborough Research is presently Canadian broadcasters' and advertisers' only other choice, although it has scaled back its operations considerably since 1985, now surveying only the Toronto market.

Chairman Tom Birch does, however, say that during his company's major efforts there, "Canada was a much easier country to interview via phone; in fact, it was much better for any survey research technique than the U.S."

"The population is, on balance, better educated. And with the possible exception of Toronto, it's more homogenous. As a result of both of those factors, cooperation rates were very high. The only challenge was Quebec, which meant having to have bilingual people at our Florida headquarters."

Interestingly, while Arbitron diary design became a major rallying point for American broadcasters earlier this year, one item Slaight calls "not an issue at all" is BBM's diary design. "There's less room for problems in the ballots here than in an Arbitron diary. You have to fill in calls for virtually every quarter you listen to; in Arbitron you can draw a line through an entire daypart."

The tone of the Canadian ratings discussion is, by and large, more gen-

teel than that affected by many U.S. broadcasters during the winter. Because broadcasters are partners in BBM, they say, there is a sense of responsiveness.

"The unhappiness has been identified by BBM as much as anybody else," says Viner. "There's a much greater move by BBM to address our concerns," says CKIK Calgary, Alberta OM/PD Wes Erickson. "BBM seems willing to listen, and we're optimistic," echoes Slaight.

While Slaight still thinks "it would be great to have two choices up here," he has recently canceled his contract with Birch, whose research, he says, was "up and down like a yo-yo every month. We weren't getting any value out of it."

Birch mounted a sizable Canadian effort until 1985, but no longer maintains a Canadian office. Birch says he backed off because BBM began selling qualitative data similar to that offered by his company, but at much lower prices. Since that time, Birch says, he has not had any real interest in going back.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 8/14/89

Rank	Artist	Title	Label
1	ON OUR OWN	BOBBY BROWN	MCA/MCA
2	BADANCE	PRINCE	WARNER BROS./WEA
3	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	ELEKTRA/WEA
4	TOY SOLDIERS	MARTIKA	COLUMBIA/CBS
5	RIGHT HERE WAITING	RICHARD MARX	EMI/CAPITOL
6	SO ALIVE	LOVE & ROCKETS	VERTIGO/POLYGRAM
7	COLD HEARTED	PAULA ABDUL	VIRGIN/WEA
8	DRESSED FOR SUCCESS	ROXETTE	CAPITOL/CAPITOL
9	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	ARISTA/BMG
10	EXPRESS YOURSELF	MADONNA	SIRE/WEA
11	WHAT YOU DON'T KNOW	EXPOSÉ	ARISTA/BMG
12	BUFFALO STANCE	NENEH CHERRY	VIRGIN/WEA
13	THE END OF THE INNOCENCE	DON HENLEY	GEFFEN/WEA
14	LOVE IS	ALANNAH MYLES	ATLANTIC/WEA
15	ONCE BITTEN TWICE SHY	GREAT WHITE	CAPITOL/CAPITOL
16	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	EPIC/CBS
17	KEEP ON MOVIN'	SOUL II SOUL	VIRGIN/WEA
18	WIND BENEATH MY WINGS	BETTE MIDLER	ATLANTIC/WEA
19	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	ATLANTIC/WEA
20	JOY & PAIN	ROB BASE/DJ EZ	MERCURY/POLYGRAM

Rank	Artist	Title	Label
1	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED	I.R.S./MCA
2	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS./WEA	
3	TOM PETTY	FULL MOON FEVER	MCA/MCA
4	MILLI VANILLI	GIRL YOU KNOW IT'S TRUE	ARISTA/BMG
5	RICHARD MARX	REPEAT OFFENDER	EMI/CAPITOL
6	ALANNAH MYLES	ALANNAH MYLES	ATLANTIC/WEA
7	MADONNA	LIKE A PRAYER	SIRE/WEA
8	NEW KIDS ON THE BLOCK	HANGIN' TOUGH	COLUMBIA/CBS
9	DON HENLEY	THE END OF THE INNOCENCE	GEFFEN/WEA
10	LOVE & ROCKETS	LOVE & ROCKETS	VERTIGO/POLYGRAM
11	PAULA ABDUL	FOREVER YOUR GIRL	VIRGIN/A&M
12	KIM MITCHELL	ROCKLAND	ALERT/CAPITOL
13	BOBBY BROWN	DON'T BE CRUEL	MCA/MCA
14	VARIOUS ARTISTS	GHOSTBUSTERS II	MCA/MCA
15	JOHN COUGAR MELLENCAMP	BIG DADDY	MERCURY/POLYGRAM
16	ROXETTE	LOOK SHARP!	EMI/CAPITOL
17	JEFF HEALEY BAND	SEE THE LIGHT	ARISTA/BMG
18	GRAPES OF WRATH	NOW AND AGAIN	CAPITOL/CAPITOL
19	ROB BASE/DJ EZ	ROCK IT TAKES TWO	MERCURY/POLYGRAM
20	SOUL II SOUL	KEEP ON MOVIN'	VIRGIN/WEA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/2/89

Rank	Artist	Title	Label
1	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
2	LICENCE TO KILL	GLADYS KNIGHT	MCA
3	LAMBADA	KAOMA	CBS
4	FRENCH KISS	LIL LOUIS	LONDON
5	DAS OMEN (TEIL 1)	MYSTERIOUS ART	CBS
6	BADANCE	PRINCE	PAISLEY PARK
7	ETERNAL FLAME	THE BANGLES	CBS
8	BACK TO LIFE	SOUL II SOUL/CARON WHEELER	10 RECORDS
9	POISON	ALICE COOPER	EPIC
10	TOY SOLDIERS	MARTIKA	CBS
11	BLAME IT ON THE RAIN	MILLI VANILLI	BMG ARIOLA
12	JE TE SUIVRAI	JEAN PIERRE FRANCOIS	PATHE/EMI
13	NEW	RIDE ON TIME	BLACK BOX deCONSTRUCTION
14	EXPRESS YOURSELF	MADONNA	SIRE
15	WOULDN'T CHANGE A THING	KYLIE MINOGUE	PWL
16	TELL IT LIKE IT IS	DON JOHNSON	EPIC
17	THE LOOK	ROXETTE	PARLOPHONE
18	NEW	MIRADOR	JOHNNY HALLYDAY PHILLIPS/PHONOGRAM
19	NEW	JOUE PAS	FRANCOIS FELDMAN & JONI JAMESON POLYDOR
20	20	LULLABY	THE CURE FICTION/POLYDOR

Rank	Artist	Title	Label
1	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.	
2	QUEEN	THE MIRACLE	PARLOPHONE
3	SIMPLY RED	A NEW FLAME	WEA
4	MADONNA	LIKE A PRAYER	SIRE
5	JASON DONOVAN	TEN GOOD REASONS	PWL
6	SIMPLE MINDS	STREET FIGHTING YEARS	VIRGIN
7	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC
8	PAUL MCCARTNEY	FLOWERS IN THE DIRT	PARLOPHONE
9	MIKE OLDFIELD	EARTH MOVING	VIRGIN
10	ALICE COOPER	TRASH	EPIC
11	JOE COCKER	ONE NIGHT OF SIN	CAPITOL
12	THE CURE	DISINTEGRATION	FICTION/POLYDOR
13	NENEH CHERRY	RAW LIKE SUSHI	CIRCA
14	SOUL II SOUL	CLUB CLASSICS VOL. 1	10 RECORDS
15	JOHNNY HALLYDAY	CADILLAC	PHILLIPS/PHONOGRAM
16	GUNS N' ROSES	APPETITE FOR DESTRUCTION	GEFFEN
17	PATRICIA KAAS	MADEMOISELLE CHANTE	POLYDOR
18	DON JOHNSON	LET IT ROLL	EPIC
19	NEW	FRANCIS CABREL	SARBACANE CBS
20	16	TRANSVISION VAMP	VELVETEEN MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/28/89

Rank	Artist	Title	Label
1	DAS OMEN (TEIL 1)	MYSTERIOUS ART	CBS
2	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	BCM
3	LICENCE TO KILL	GLADYS KNIGHT	MCA
4	TELL IT LIKE IT IS	DON JOHNSON	EPIC
5	BLAME IT ON THE RAIN	MILLI VANILLI	HANSA
6	NEW	FRENCH KISS	LIL LOUIS FRFR-METRONOME
7	4	BACK TO LIFE	SOUL II SOUL VIRGIN
8	5	IT'S ALRIGHT	PET SHOP BOYS PARLOPHONE
9	6	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG A&P POLYDOR
10	9	LOVE IS A SHIELD	CAMOUFLAGE METRONOME
11	12	INNOCENT	MIKE OLDFIELD VIRGIN
12	8	SEALED WITH A KISS	JASON DONOVAN PWL
13	11	BADANCE	PRINCE WARNER BROS.
14	10	MANCHILD	NENEH CHERRY VIRGIN
15	NEW	AIN'T NOBODY	RUFUS & CHAKA KHAN WARNER BROS.
16	17	LADY IN BLACK	BAD BOYS BLUE COCONUT
17	14	LULLABY	THE CURE METRONOME
18	NEW	THE BEST	TINA TURNER CAPITOL
19	18	ENIZIAN	HEINO TELDEC
20	NEW	YOU'LL NEVER STOP ME LOVING YOU	SONIA CHRYSALIS

Rank	Artist	Title	Label
1	MIKE OLDFIELD	EARTH MOVING	VIRGIN
2	1	QUEEN	THE MIRACLE PARLOPHONE
3	4	JASON DONOVAN	TEN GOOD REASONS PWL
4	3	DON JOHNSON	LET IT ROLL EPIC
5	5	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
6	7	JOE COCKER	ONE NIGHT OF SIN CAPITOL
7	6	SIMPLE MINDS	STREET FIGHTING YEARS VIRGIN
8	9	MILLI VANILLI	ALL OR NOTHING HANSA
9	8	SIMPLY RED	A NEW FLAME WEA
10	11	NENEH CHERRY	RAW LIKE SUSHI VIRGIN
11	10	MADONNA	LIKE A PRAYER SIRE
12	14	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFFEN
13	15	SOUL II SOUL	CLUB CLASSICS VOL. 1 VIRGIN
14	13	CAMOUFLAGE	METHODS OF SILENCE METRONOME
15	12	THE CURE	DISINTEGRATION METRONOME
16	16	PAUL MCCARTNEY	FLOWERS IN THE DIRT PARLOPHONE
17	17	THE POGUES	PEACE AND LOVE TELDEC
18	20	ALICE COOPER	TRASH EPIC
19	NEW	DEN HARROW	THE BEST OF DEN HARROW BABY
20	NEW	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/27/89

Rank	Artist	Title	Label
1	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	CBS
2	BADANCE	PRINCE	WEA
3	5	BABY I DON'T CARE	TRANSVISION VAMP WEA
4	2	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED WEA
5	3	THE LOOK	ROXETTE EMI
6	9	DRESSED FOR SUCCESS	ROXETTE EMI
7	19	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK CBS
8	10	FUNKY COLD MEDINA	STONE ISLAND
9	6	I DON'T WANT A LOVER	TEXAS POLYGRAM
10	13	RIGHT BACK WHERE WE STARTED FROM	SINITTA LIB/CBS
11	7	TELEPHONE BOOTH	IAN MOSS MUSHROOM/FESTIVAL
12	14	SAY GOODBYE	INDECENT OBSESSION LIB/CBS
13	8	BEDROOM EYES	KATE CEBERANO FESTIVAL
14	16	EXPRESS YOURSELF	MADONNA WEA
15	18	SECOND CHANCE	THIRTY EIGHT SPECIAL FESTIVAL
16	11	TOO MUCH	BROS CBS
17	NEW	ALL I WANT IS YOU	U2 FESTIVAL
18	17	CAN I GET A WITNESS	SAM BROWN FESTIVAL
19	20	LOVE DIMENSION	KATE CEBERANO REG/FESTIVAL
20	15	WIND BENEATH MY WINGS	BETTE MIDLER WEA

Rank	Artist	Title	Label
1	1	MATCHBOOK	IAN MOSS MUSHROOM/FESTIVAL
2	4	SIMPLY RED	A NEW FLAME WEA
3	3	ANDREW LLOYD WEBBER	PREMIERE COLLECTION POLYDOR
4	2	TRANSVISION VAMP	VELVETEEN WEA
5	5	DEF LEPPARD	HYSTERIA POLYDOR
6	7	GIPSY KINGS	GIPSY KINGS CBS
7	6	BETTE MIDLER	BEACHES (SOUNDTRACK) WEA
8	8	THE BANGLES	EVERYTHING LIB/CBS
9	9	PRINCE BATMAN (SOUNDTRACK)	WEA
10	14	PAUL KELLY & THE MESSENGERS	SO MUCH WATER SO CLOSE TO HOME MUSHROOM/FESTIVAL
11	13	JOHNNY DIESEL & THE INJECTORS	JOHNNY DIESEL & THE INJECTORS FESTIVAL
12	12	DEBBIE GIBSON	ELECTRIC YOUTH WEA
13	NEW	STONE ISLAND	LOE-DEE AFTER DARK FESTIVAL
14	10	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED POLYGRAM
15	11	BLACK SORROWS	HOLD ON TO ME CBS
16	NEW	RICHARD MARX	REPEAT OFFENDER EMI
17	16	TRANSVISION VAMP	POP ART WEA
18	20	STEVIE NICKS	THE OTHER SIDE OF THE MIRROR EMI
19	19	NEW KIDS ON THE BLOCK	HANGIN' TOUGH CBS
20	15	DARYL BRAITHWAITE	EDGE CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/25/89

Rank	Artist	Title	Label
1	1	WE ARE GROWING	MARGARET SINGANA CLOUD
2	6	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS INDISC
3	3	REFLECTIONS	DIANA ROSS & THE SUPREMES MOTOWN
4	2	BLAME IT ON THE RAIN	MILLI VANILLI HANSA
5	9	DANCE CLASSICS THE MIX	VARIOUS ARCADE
6	4	JUST KEEP ROCKIN'	DOUBLE TROUBLE DESIRE
7	NEW	FRENCH KISS	LIL LOUIS FRFR
8	8	HOT HOT HOT	BUSTER POINDEXTER RCA
9	5	BACK TO LIFE	SOUL II SOUL 10 RECORDS
10	NEW	DO THE RIGHT THING	REDHEAD KINGPIN & FBI 10 RECORDS
1	1	GLORIA ESTEFAN	CUTS BOTH WAYS EPIC
2	2	QUEEN	THE MIRACLE PARLOPHONE
3	3	VARIOUS AMOR DE MIS AMORES	ARCADE
4	4	VAN MORRISON	AVALON SUNSET POLYDOR
5	NEW	VARIOUS ARTISTS	SYNTHESIZER GREATEST 2 ARCADE
6	6	GERARD JOLING	NO MORE BOLEROS MERCURY
7	5	LOIS LANE	LOIS LANE POLYDOR
8	7	VARIOUS ARTISTS	SYNTHESIZER GREATEST ARCADE
9	8	SOUL II SOUL	CLUB CLASSICS VOL. 1 VIRGIN
10	NEW	VARIOUS ARTISTS	COLLEZIONE ITALIANO ARCADE

JAPAN (Courtesy Music Labo) As of 8/21/89

Rank	Artist	Title	Label
1	2	TAIYOU GA IPPAI	HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
2	4	SEKAIDEICHIBAN ATSUINATSU	PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS SONY GROUP
3	1	ROCKIN' MY SOUL	OTOKOGUMI BMG/VICTOR/JOHNNYS SHUPPAN
4	3	SUMMER GAME	KYOSUKE HIMURO TOSHIBA/EMI
5	6	DIVE INTO YOUR BODY	TM NETWORK EPIC/SONY
6	7	GLORIA ZIGGY	TOKUMA JAPAN
7	NEW	YAKUSOKU	CHA-CHA VAP/PRODUCER HOUSE
8	NEW	NATSUNIKOISURU AWATENBO	SHINOBU NAKAYAMA CBS/SONY/FUJIPACIFIC
9	5	SAMISHI NETTAIGO	WINK POLYSTAR/FUJIPACIFIC
10	8	ANNIVERSARY	YUMI MATSUTOYA TOSHIBA/EMI/KIRARA ONGAKU
1	1	AKINA NAKAMORI	CRUISE WARNER/PIONEER
2	2	CHECKERS	SEVEN HEAVEN PONY CANYON
3	4	TAKAKO OKAMURA	EAU DU CIEL FUN HOUSE
4	3	MISATO WATANABE	FLOWER BED EPIC/SONY
5	5	MASAYOSHI TAKANAKA	GAPS TOSHIBA/EMI
6	6	RED WARRIORS	SWINGIN'DAZE COLUMBIA
7	8	OTOKOGUMI	OTOKOGUMI NAIMAI BMG VICTOR
8	10	COMIC IMAGE	KOKOWA GREEN WOOD VICTOR
9	7	EIKICHI YAZAWA	JOJI TOSHIBA/EMI
10	NEW	JUN SKY WALKER(S)	ARUITEIKOU VAP

As part of its policy of intensifying its coverage of the European music market, Billboard announces:

K R E A T I V I T Ä T ' 9 0

special showcase for this indigenous talent of the German-speaking territories are becoming an increasingly significant talent source, not only in terms of artists, but also in the fields of production, promotion and marketing.

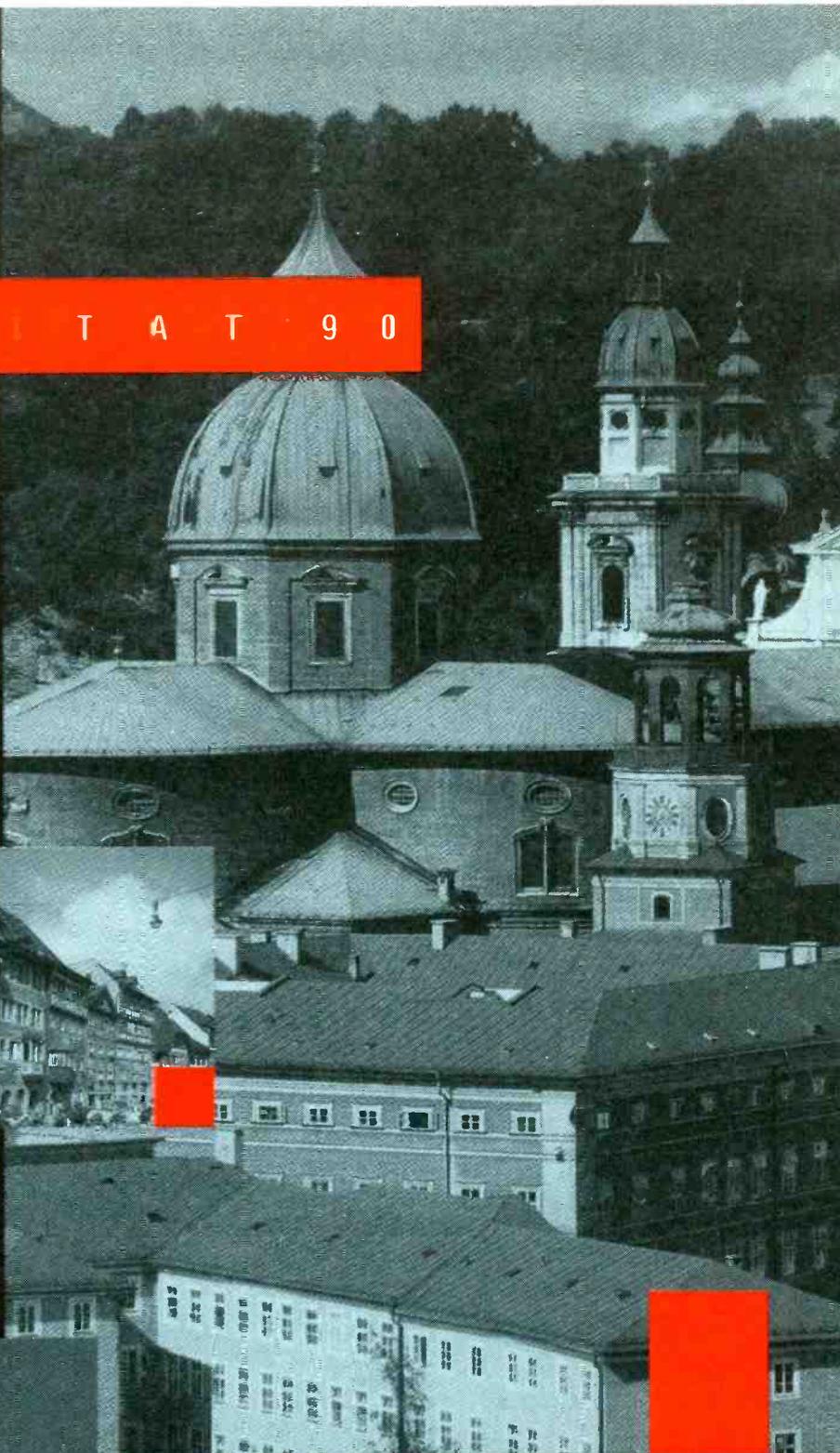
Kreativität '90 will include:

- A center by center round-up of the major artists - new and established - who are setting new standards in the G.A.S. countries. There will be reports from: Berlin, Cologne, Frankfurt, Hamburg, Munich, Stuttgart, Vienna and Zurich.
- A survey of the most enterprising independent producers and production companies
- A feature on new creative developments in music publishing.

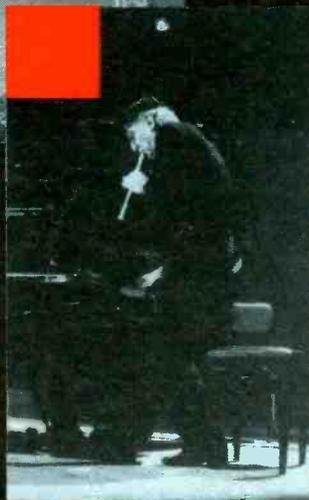


- A survey on the live music scene. Kreativität '90 is a major innovation in music trade journalism and naturally it will be in Billboard - and only in Billboard.

Issue Date: November 19
Advertising Deadline: October 31
Editorial Deadline: October 3



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SOPOT ROCKED THE BLOC

(Continued from page 77)

Sports Hall. Among those who booked booths were Melodia Records from the U.S.S.R., Discomag from Italy, and such Polish record companies as Polskie Nagrania, Arston, and Tonpress.

There were several companies specializing in studio equipment and musical instruments. The latter included co-organizer UP, which franchises many well-known brand names in Eastern Europe.

Present from the U.S. was Sequence Music of Hartford, Conn., which has representation in Sopot and Legnica dealing with the whole of Eastern Europe. Sequence handles a wide range of products from various companies, including Oberheim, Akai, Casio, Roland, Gibson, Cannon, Sansui, Sony, and Fostex.

Swiss-Satellite from Switzerland and West Germany's ETS Electronics exhibited satellite reception equipment. The Polish car company Polonez and Soviet color TV vendors were also participants.

Most of the products on display were for sale for U.S. dollars or West German deutschemarks.

Other related events included fashion shows, a competition for best Polish record album jacket of the year, the Diamond Music Photo Awards, and a photo exhibition.

Musically, Sopot '89 offered concerts and song contests. As always, the concerts took place in the 80-year-old Forest Opera open-air venue.

The first night, Aug. 16, featured 12 performers from the U.S.S.R. covering a variety of genres, the most impressive of whom was Tamara Cverdiciteli from the republic of Georgia.

That evening ended with appearances by Then Jerico from the U.K., a singer named Savage from Italy, and the blond-haired half of the once-famous duo Modern Talking—Dieter Bohlen—with his new band, Blue System.

The Polish national song contest took place Aug. 17. The international jury awarded the first and only prize, the Amber Nightingale, to Mieczyslaw Szczesniak, a music student from Katowice. He also won the right to represent Poland in the international contest.

This took place Aug. 18. A recording contract with Melodia guaranteeing the distribution of 1 million records throughout the Soviet Union and a tour of the major Soviet cities later this year were part of the prize.

There were contestants from 17 countries, and the Grand Prix was awarded to Dance With A Stranger, an R&B band from Norway, which also won the Amber Screen Trophy from another jury comprising Eastern European TV representatives.

Second prize went to Linn Ross representing West Germany, although she sang for Spain when she won the Bratislava Lyre Festival contest in Czechoslovakia in June. Third place was taken by 10, an East German band featuring singer Ralf Schmidt.

The journalist jury chose the Polish representative Szczesniak for its award, the audience prize went to Bai Bang from Sweden, and the Miss Photo prize was won by Reggie from the U.S.

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by Michael Ellis

AN IMPORTANT CHANGE has occurred in top 40 radio in the past few years, and Billboard is reflecting this change by adding a new chart this week, renaming another, and changing our definition of top 40 radio. Top 40 stations were formerly defined by Billboard as those stations that play all the hits in their local market, regardless of sound. This is no longer a useful or accurate definition.

BEGINNING ABOUT FOUR years ago, a small group of stations emerged that played most, but not all, of the local hits. Early stations in this format, including WHQT (Hot 105) Miami and KPWR (Power 106) Los Angeles, avoided hard rock and emphasized dance material. The success of these early top 40/dance hybrid stations led to a rapid spread of the format. By early 1987, Billboard was faced with the problem of how these stations would fit into our charts.

AFTER CAREFUL CONSIDERATION, it was decided to group about 25 of these stations into a new chart called the Hot Crossover 30. A wide variation of music was evident in the early reporters to this chart, with some stations close to a traditional top 40 format but leaning toward dance music, and other stations closer to a traditional black format but leaning dance. In the middle were "pure" dance crossover stations. Despite those variances, the chart was found to be a useful tool for programmers working with or interested in the format.

TOP 40 CONTINUED TO fragment over the last year with the re-emergence of the top 40/album hybrid that was popular in the late '70s and early '80s. Such stations as KXXR Kansas City and WDFX Detroit quickly found a niche and were widely imitated. These "rock 40" stations did not immediately lose their Hot 100 reporting status, because there was no other chart to which they could report. Many of the dance/top 40 hybrids, however, were reporting only to the Hot Crossover 30—and not the Hot 100. To be consistent, Billboard formulated a new policy—and a new chart—which begins in this issue.

BILLBOARD NOW CLASSIFIES all stations that play current hit singles for the younger audience as top 40 stations, even if they do not play all the hits in their markets. Although the majority of Hot 100 reporters still play a broad spectrum of current hits, it is no longer consistent to restrict Hot 100 status to those stations that play the complete spectrum of music. We have identified 19 top 40/rock hybrids, and 24 top 40/dance hybrid stations (see panel listings, page 14). The former will report to the new Top 40/Rock Crossover chart (which will have bullets beginning next week); the latter will report to the renamed Top 40/Dance Crossover chart (the former Hot Crossover 30). All 43 will be among the 253 reporters to the new, expanded Hot 100 radio panel. These changes reflect the reality of top 40 radio today and prepare us to deal with additional changes in the future.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 177 REPORTERS	TOTAL ADDS 256 REPORTERS	TOTAL ON ON
I FEEL THE EARTH MOVE MARTIKA COLUMBIA	3	9	42	54	95
SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA	5	8	40	53	177
DR. FEELGOOD MOTLEY CRUE ELEKTRA	4	4	35	43	130
ROCK WIT'CHA BOBBY BROWN MCA	3	6	32	41	122
SUNSHINE DINO 4TH & B'WAY	4	6	30	40	42
LISTEN TO YOUR HEART ROXETTE EMI	3	9	26	38	189
LOVE IN AN ELEVATOR AEROSMITH GEFLEN	3	8	27	38	142
MIXED EMOTIONS ROLLING STONES COLUMBIA	1	6	29	36	195
THE BEST TINA TURNER CAPITOL	3	2	31	36	109
HEALING HANDS ELTON JOHN MCA	3	8	23	34	126

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

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CITIES CRACKING DOWN ON CONCERT OBSCENITY

(Continued from page 1)

tain that the current climate may make it increasingly difficult for controversial acts like the Beastie Boys to schedule national tours in areas sensitive to obscenity issues.

In the most recent example of this, Ruthless/Priority's N.W.A. was banned from a rap show that took place Sept. 3 at the Capital Centre in Landover, Md., because the group refused to sign a contract prohibiting the performance of its controversial song, "Fuck Tha Police." N.W.A. has been the target of protests by police groups across the country.

Other recent incidents involving live performances include:

- Sebastian Bach of Atlantic's Skid Row, RCA's Too Short, and Ruthless/Priority's Eazy-E and N.W.A. are among the artists that have been arrested and fined this summer for using rough language in their shows.

- Shimmy-Disk's G.W.A.R. recently had its live performance restricted by a Toledo, Ohio, venue operator because of concerns over the group's profane language.

- Club owners across the country are reported to be financially penalizing bands for swearing, in some cases threatening to withhold an entire night's pay because of fears of inciting local officials.

- In a related incident in January, MCA's Bobby Brown was arrested in Columbus, Ga., and fined for lewd behavior (Billboard, Feb. 11).

Carol Kirkendall, a partner in G-Street Express of Washington, D.C., a leading black music agency, characterized the attitude of venue managers and municipal governments by noting, "I think it's been harder to tour this summer than any other summer. The climate is very repressive and to some degree, it is not unjustified. However, what is unjustified is that the target seems to be one genre, primarily rap.

"In Ohio, particularly Cincinnati, they've tried to restrict the content of performances in their area for a long time," Kirkendall says. "Eazy-E and N.W.A. were cited and fined in Cincinnati for using obscenities, specifically the 'F' word."

"My only objection to much of this is that many city ordinances are aimed at will or at random," Kirkendall adds. "For example, you would never see a complaint against Eddie Murphy, yet there's no performer that uses the F-word more."

Ben Liss, executive director of the North American Concert Promoters Assn. and an attorney, agrees that the climate is growing more hostile to controversial performers. "I have heard that there have been threats to [legally] go after people," Liss says. "I think there are serious constitutional problems about regulating free speech or performance. Most obscenity ordinances use broad-based language with elastic terminology that I think is so vague and overbroad in its characterization of what is obscene that if it hasn't been, it will be assaulted through the courts."

Liss adds that, within the last three or four years, some towns have adopted obscenity ordinances that "don't necessarily appear to be aimed at movies or adult book shops. They may have an effect on live performances in that community if you have a zealous police chief or prosecutor who might read it in a way that leads him to take action against a performer."

A source familiar with venue regulations says many public facilities

have contractual clauses requiring that artists, promoters, and others connected with a show guarantee that nothing be done inimical to public safety and that the artists comport themselves to the highest standards to do the show.

The source says the anti-obscenity clauses are backed by local governments, which stand ready to enforce the rules under local obscenity statutes. Municipalities in Georgia, the Carolinas, and Ohio have become particularly zealous about enforcement, the source contends.

Skid Row experienced a number of problems on the road this year because of the strong language voiced during its show, according to a band spokesman. These problems culminated in Bach's arrest and fining in Johnstown, Pa., a few months ago. Several hall managers allegedly warned the band that foul language could be prosecuted by local authorities under anti-obscenity ordinances, according to a source familiar with the act.

A Skid Row employee confirmed the Pennsylvania incident, adding, "There were also some problems in the South, which I'm sure many bands run into." Bach was arrested by police just after his performance at the Johnstown venue.

In Toledo, Ohio, the promoter at the city-owned Tam-O-Shanter facility required G.W.A.R. to sign a non-profanity clause before appearing, according to band manager Bill Levin. "We had to do some serious editing on our show," Levin says. "We couldn't say 'fuck' or 'shit,' but it was OK if we cut the heads off people," a reference to the band's bizarre stage show, in which dolls are decapitated.

Mary Langenderfer, a Tam-O-Shanter spokeswoman, says that the facility had a deal with the promoter that asks the performers "not to do things that will be judged by a court of applicable jurisdiction as pornographic." Langenderfer says the hall has never had any problems with enforcement of the clause.

Jack Flanagan, road manager of Profile recording act Murphy's Law, says his band's recent 40-date club tour produced no problems.

However, he admits that arena-level acts attract more attention by virtue of the audience's size, and noted that, during the Murphy's Law tour with the Beastie Boys in 1987, "we were warned countless times about profanity and about inciting riots."

"[Local officials] threatened not to pay us, threatened to arrest us, threatened to take legal action," Flanagan recalls. Such actions were not restricted to Bible Belt cities, either, Flanagan says, citing Syracuse, N.Y., Erie, Pa., and Poughkeepsie, N.Y., as three areas that were particularly inhospitable.

"The difference between the arenas and the clubs is there's more outrage about arena shows," he concludes. "If there will be a lot of young kids, then people get more upset."

Despite the increasingly repressive climate, restraints on live shows are not necessarily wrong, one affected party claims.

"In fairness to the venue, I concur that if an act or anyone in front of the public deliberately tries to incite an audience or encourages an audience to do harm, then I stand firmly on the sides of the buildings as it pertains to the responsibility we all have to provide safety to concert attendees," G-Street's Kirkendall says.

FOR WEEK ENDING SEPTEMBER 9, 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	2	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	1
2	1	COLD HEARTED	PAULA ABDUL	2
3	3	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	3
4	7	ANGEL EYES	THE JEFF HEALEY BAND	8
5	11	SHOWER ME WITH YOUR LOVE	SURFACE	6
6	13	HEAVEN	WARRANT	4
7	14	GIRL I'M GONNA MISS YOU	MILLI VANILLI	7
8	8	KEEP ON MOVIN'	SOUL II SOUL	11
9	10	18 AND LIFE	SKID ROW	10
10	12	IF I COULD TURN BACK TIME	CHER	9
11	4	RIGHT HERE WAITING	RICHARD MARX	5
12	5	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	15
13	6	SECRET RENDEZVOUS	KARYN WHITE	12
14	9	THE END OF THE INNOCENCE	DON HENLEY	13
15	19	TALK IT OVER	GRAYSON HUGH	19
16	21	ONE	BEE GEES	16
17	27	CHERISH	MADONNA	14
18	24	KISSES ON THE WIND	NENEH CHERRY	17
19	22	THAT'S THE WAY	KATRINA AND THE WAVES	21
20	29	BUST A MOVE	YOUNG M.C.	26
21	26	SOUL PROVIDER	MICHAEL BOLTON	20
22	18	I LIKE IT	DINO	23
23	16	ON OUR OWN	BOBBY BROWN	18
24	17	ONCE BITTEN TWICE SHY	GREAT WHITE	22
25	23	PUT YOUR MOUTH ON ME	EDDIE MURPHY	35
26	32	RUNNIN' DOWN A DREAM	TOM PETTY	30
27	15	SACRED EMOTION	DONNY OSMOND	28
28	20	BATDANCE (FROM "BATMAN")	PRINCE	37
29	37	DON'T LOOK BACK	FINE YOUNG CANNIBALS	25
30	25	HEY LADIES	BEASTIE BOYS	41
31	36	IT'S NOT ENOUGH	STARSHIP	24
32	38	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	32
33	40	LOVE SONG	THE CURE	27
34	30	TOY SOLDIERS	MARTIKA	45
35	28	SO ALIVE	LOVE AND ROCKETS	43
36	—	IT'S NO CRIME	BABYFACE	31
37	34	THE PRISONER	HOWARD JONES	44
38	33	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	50
39	31	I'M THAT TYPE OF GUY	L.L. COOL J	68
40	—	WHEN I LOOKED AT HIM	EXPOSE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	COLD HEARTED	PAULA ABDUL	2
2	4	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	3
3	3	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	1
4	1	RIGHT HERE WAITING	RICHARD MARX	5
5	5	HEAVEN	WARRANT	4
6	9	GIRL I'M GONNA MISS YOU	MILLI VANILLI	7
7	6	SHOWER ME WITH YOUR LOVE	SURFACE	6
8	10	IF I COULD TURN BACK TIME	CHER	9
9	7	ANGEL EYES	THE JEFF HEALEY BAND	8
10	13	18 AND LIFE	SKID ROW	10
11	16	CHERISH	MADONNA	14
12	17	KEEP ON MOVIN'	SOUL II SOUL	11
13	8	THE END OF THE INNOCENCE	DON HENLEY	13
14	12	SECRET RENDEZVOUS	KARYN WHITE	12
15	19	ONE	BEE GEES	16
16	11	ON OUR OWN	BOBBY BROWN	18
17	21	KISSES ON THE WIND	NENEH CHERRY	17
18	14	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	15
19	32	MISS YOU MUCH	JANET JACKSON	29
20	23	LOVE SONG	THE CURE	27
21	22	SOUL PROVIDER	MICHAEL BOLTON	20
22	25	IT'S NOT ENOUGH	STARSHIP	24
23	29	PARTYMAN	PRINCE	34
24	33	IT'S NO CRIME	BABYFACE	31
25	15	ONCE BITTEN TWICE SHY	GREAT WHITE	22
26	28	DON'T LOOK BACK	FINE YOUNG CANNIBALS	25
27	31	WHEN I LOOKED AT HIM	EXPOSE	33
28	24	TALK IT OVER	GRAYSON HUGH	19
29	26	THAT'S THE WAY	KATRINA AND THE WAVES	21
30	39	MIXED EMOTIONS	ROLLING STONES	36
31	20	I LIKE IT	DINO	23
32	40	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	32
33	38	LISTEN TO YOUR HEART	ROXETTE	38
34	18	SACRED EMOTION	DONNY OSMOND	28
35	—	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	40
36	36	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	39
37	—	RUNNIN' DOWN A DREAM	TOM PETTY	30
38	—	LOVE IN AN ELEVATOR	AEROSMITH	46
39	—	BUST A MOVE	YOUNG M.C.	26
40	—	ROCK WIT'CHA	BOBBY BROWN	49

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Lips, BMI) CPP
10 18 AND LIFE (New Jersey Underground, ASCAP)	47 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	73 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstein, CAPAC)
8 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	41 HEY LADIES (Brooklyn Dust, ASCAP)	35 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
72 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	63 HOOKED ON YOU (Lifo, BMI)	5 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
37 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	96 I DON'T WANT A LOVER (Virgin, ASCAP)	49 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
59 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	60 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	30 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
97 BUFFALO STANCE (Virgin Music/EMI Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CP/WBM	23 I LIKE IT (Island, BMI/Onid, BMI) WBM	28 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
26 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	9 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	12 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
56 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP)	50 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	6 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
14 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	68 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	89 SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM
76 CLOSER TO FINE (Godchap, BMI/Virgin Songs, BMI) CPP	71 IN MY EYES (Saja, BMI/Mya-T, BMI) HL	43 SO ALIVE (Warner-Tamerlane, BMI) WBM
2 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	31 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	20 SOUL PROVIDER (Mr. Bolton, BMI/Non Pared, ASCAP) WBM
74 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Caldaddy, ASCAP/MCA, ASCAP)	24 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	40 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
93 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI)	11 KEEP ON MOVIN' (Virgin, ASCAP) CPP	78 STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
25 DON'T LOOK BACK (Virgin, ASCAP) CPP	17 KISSES ON THE WIND (Virgin, ASCAP) CPP	98 STILL CRUISIN' (Daywin, BMI/Claudioand, BMI) HL
80 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	83 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)	84 SUNSHINE (Island, BMI/Onid, BMI)
62 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI) CLM	57 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL	19 TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
3 DONT WANNA LOSE YOU (Foreign Imported, BMI) CPP	69 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pr, ASCAP) WBM	77 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
52 DR. FEELGOOD (Mottley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	55 LET GO (Almo, ASCAP) CPP	21 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
92 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	82 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM	95 THIS ONE (MPL, ASCAP)
13 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	38 LISTEN TO YOUR HEART (Jimmy Fun, BMI) CLM	45 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
85 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	70 LITTLE FIGHTER (Vavoom, ASCAP) WBM	47 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
54 FORGET ME NOT (Wild Crusade, ASCAP/Welbach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	53 LOVE CRIES (Chrysalis, ASCAP) CLM	90 WALKIN' SHOES (Photon, BMI/Sneak Attack, BMI/Irving, BMI) CPP
15 FRIENDS (EMI April, ASCAP/Ultravave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	46 LOVE IN AN ELEVATOR (Swag, ASCAP)	58 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
7 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	65 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	39 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
66 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	27 LOVE SONG (Fiction, BMI)	33 WHEN I LOOKED AT HIM (EMI, BMI/Panchin, BMI) WBM
4 GYPSY ROAD (Eve, ASCAP/Chappell, ASCAP) HL	99 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	81 WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI) CLM
1 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	91 ME SO HORNY (Pac-Jam, BMI)	86 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
42 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	29 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	100 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP) WBM
51 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	36 MIXED EMOTIONS (Promopub B.V., PRS) CPP	32 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
4 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great	88 MY FIRST NIGHT WITHOUT YOU (Relia, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
	75 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)	
	48 NEED A LITTLE TASTE OF LOVE (EMI April, ASCAP/Bovina, ASCAP) HL	
	79 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	
	61 OH DADDY (Saiko, ASCAP)	
	18 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	
	67 ON THE LINE (Music Imposable, BMI/Cota, BMI)	
	22 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL	
	16 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL	
	34 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM	
	94 PRIDE & PASSION (Eddie And The Cruisers, BMI/John Cafferty, BMI)	
	44 THE PRISONER (Hojo, BMI)	

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

FCC Fines Radio Stations For Minority Hiring Policies

BY BRAD WOODWARD

WASHINGTON The FCC's sudden strike against three radio stations on indecency grounds (see story, page 1), has not been its only area of renewed regulatory vigor. So far this year, the FCC has slapped six stations with a total of \$57,000 in fines for inadequate Equal Employment Opportunity (EEO) efforts, and given half of those stations short-term renewals of less than the standard seven years.

Under tougher rules adopted last year, even stations with numerous minority and female employees can face disciplinary action if their "overall efforts" to recruit minorities are found lacking. Previously, stations were safe if the minority and female presence on their staffs was at least 50% of the percentage those groups represent in the local work force. The guidelines applied both to the overall staff and to the "upper four" categories of officials and managers, professionals (including air

staffs), technicians, and sales workers.

Rod Porter, deputy chief of the FCC's Mass Media Bureau, says that guideline, though it remains in place, smacked too much of a "quota" that could lead a station to stop hiring minorities once the fixed level was met. Now, he says, "We're going to look at overall efforts. The numbers are part of that, but there's also what recruitment sources do you go to, what results do you get from them, to what extent are minorities in the applicant pool when vacancies come up?"

Jeff Baumann, executive VP/general counsel for the National Assn. of Broadcasters, complains that the move away from a numerical standard leaves stations in a "never-never land"—not knowing precisely what the FCC expects of them. Baumann also charges that the requirement for stringent record-keeping on each vacancy was unfairly imposed retroactively, and vows to press new FCC chair-

(Continued on page 96)

NEW FCC ACTS AGAINST RADIO 'SHOCK JOCKS'

(Continued from page 1)

lice yourself pretty effectively."

Shannon adds, "When you are staring down a \$25,000 fine, you'll be careful what you say."

Cited by the FCC were WLUP-AM Chicago, owned by Dallas-based Evergreen Media, for Steve Dahl & Gary Meier's p.m. drive show; Narragansett's KSJO San Jose, Calif., for former morning driver Perry Stone; and Great American's WFBQ Indianapolis for material aired by morning team Bob & Tom. WFBQ also faces license renewal hearings this month; WLUP, in December.

If the commission, after assessing the stations' responses, determines that any have violated the indecency statute, it could impose up to \$10,000 in fines and two years in prison, or both, plus such "regulatory action" as license revocation. The FCC could also refer the case to the Justice Department for criminal action, a step unlikely to take place, according to insiders.

The FCC action appears to have been prompted by local listeners and anti-porn groups, as well as political pressure from some in Congress to put an end to indecent programming, particularly "shock jocks" and their blue-humor stock in trade.

Of the three stations cited, only KSJO is suggesting publicly that the station can head off an FCC action. GM David Baronfeld says his station has been working with the complaining local group, the Coalition for Integrity in Media, for nearly six months, and had signed an agreement with the complainant in June. The station also fired Stone in March—he recently resurfaced at KITS San Francisco—two months after the complainant had written to the FCC.

"It is almost like KSJO has solved the problem with its own community," says Baronfeld. "The FCC is responding to charges made in January. A lot of things have transpired since then."

WLUP's Dahl was cited for indecent language on Aug. 19, 1987, and March 30 of this year. Among incidents cited were comments about dethroned Miss America Vanessa Williams having her "tongue in that other woman's vagina." In discussing WLUP's response, GM Lawrence Wert would only say that the station is evaluating the complaint with counsel. He did, however, call the 40 complaints filed about the station "awfully insignificant" in light of its "over 300,000 listeners came per week."

WFBQ GM Chris Wheat says only that the transcript material of Bob & Tom's show was tamer than the WLUP and KSJO material cited. Bob & Tom were cited for a parody song using candy-bar names as double-entendres—e.g., "she . . . eyed my Tootsie Roll . . . [I grabbed] her delicious Mounds."

The commission action comes only 17 days after the confirmation of new FCC chairman Sikes, although the FCC has been working on the complaints for many months under former chairman Dennis Patrick. The new chairman has made it clear that he wishes to clear the backlogged cases, especially after recent Senate criticism of blue-humor radio at his FCC confirmation hearings.

FCC rules had permitted a late-night window for adult programming, until President Reagan in 1988 signed into law a measure ramrodded through Congress by Sen. Jesse Helms, R-N.C., that prohibits any indecent broadcast at any hour. That measure is expected to be tested in federal appeals court this fall.

But the Sikes FCC has asked the appeals court to withhold action on the case until the commission can provide a justification for the constitutionality of the around-the-clock ban. At press time, the FCC was awaiting a reply from the court.

Meanwhile, the FCC is expected to continue contacting stations about daytime indecency violations.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TOP 40/DANCE	
		TITLE	ARTIST
1	1	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
2	5	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
3	2	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
4	3	HANGIN' TOUGH COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
5	6	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
6	7	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
7	10	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VV-1433/A&M	SEDUCTION
8	9	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
9	13	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
10	4	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 53662	BOBBY BROWN
11	14	KISSES ON THE WIND VIRGIN 7-99183	NENEH CHERRY
12	18	CHERISH SIRE 7-22883/WARNER BROS	MADONNA
13	11	RIGHT HERE WAITING EMI 50219	RICHARD MARX
14	19	WHEN I LOOKED AT HIM ARISTA 1-9866	EXPOSE
15	17	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
16	8	FRIENDS MCA 53660	JODY WATLEY WITH ERIC B. & RAKIM
17	21	MISS YOU MUCH A&M 1445	JANET JACKSON
18	12	SECRET RENDEZVOUS WARNER BROS. 7-27863	KARYN WHITE
19	22	PARTYMAN WARNER BROS. 7-22814	PRINCE
20	15	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO
21	16	TURNED AWAY ATLANTIC 7-88917	CHUCKII BOOKER
22	24	HOOKED ON YOU ATCO 7-99210	SWEET SENSATION
23	—	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
24	28	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
25	—	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
26	—	ROCK WIT CHA MCA 53652	BOBBY BROWN
27	25	TOY SOLDIERS COLUMBIA 38-68747	MARTIKA
28	29	DON'T MAKE ME OVER NEXT PLATEAU 50107	SYBIL
29	—	ONE WARNER BROS. 7-22899	BEE GEES
30	—	PUSS N' BOOTS/THESE BOOTS ATLANTIC 7-88828	KON KAN

THIS WEEK	LAST WEEK	TOP 40/ROCK	
		TITLE	ARTIST
1	—	HEAVEN COLUMBIA 38-68985	WARRANT
2	—	18 AND LIFE ATLANTIC 7-88883	SKID ROW
3	—	RIGHT HERE WAITING EMI 50219	RICHARD MARX
4	—	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
5	—	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
6	—	LOVE SONG ELEKTRA 7-69280	THE CURE
7	—	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
8	—	FORGET ME NOT EPIC 34-68946/E.P.A.	BAD ENGLISH
9	—	IT'S NOT ENOUGH RCA 9032	STARSHIP
10	—	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
11	—	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
12	—	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
13	—	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
14	—	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
15	—	LOVE CRIES CHRYSALIS 23366	STAGE DOLLS
16	—	SMOOTH UP WARNER BROS. 7-22876	BULLETTYOYS
17	—	ONCE BITTEN TWICE SHY CAPITOL 44366	GREAT WHITE
18	—	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
19	—	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
20	—	LAY YOUR HANDS ON ME Mercury 874 452-7/POLYGRAM	BON JOVI
21	—	GYPSY ROAD Mercury 874 578-7/POLYGRAM	CINDERELLA
22	—	LISTEN TO YOUR HEART EMI 50223	ROXETTE
23	—	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
24	—	LITTLE FIGHTER ATLANTIC 7-88874	WHITE LION
25	—	LET THE DAY BEGIN MCA 53658	THE CALL
26	—	THAT'S THE WAY SBK 07303	KATRINA AND THE WAVES
27	—	LAY DOWN YOUR ARMS A&M 1440	THE GRACES
28	—	CALL IT LOVE RCA 9038	POCO
29	—	DN THE LINE ATCO 7-99208	TANGIER
30	—	WALKIN' SHOES A&M 1425	TORA TORA

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97 FM		Q102	
New York	P.D.: Steve Ellis	Philadelphia	P.D.: Elvis Duran
1	3	1	1
2	1	2	2
3	2	3	3
4	3	4	4
5	4	5	5
6	5	6	6
7	6	7	7
8	7	8	8
9	8	9	9
10	9	10	10
11	10	11	11
12	11	12	12
13	12	13	13
14	13	14	14
15	14	15	15
16	15	16	16
17	16	17	17
18	17	18	18
19	18	19	19
20	19	20	20
21	20	21	21
22	21	22	22
23	22	23	23
24	23	24	24
25	24	25	25
26	25	26	26
27	26	27	27
28	27	28	28
29	28	29	29
30	29	30	30
31	30	31	31
32	31	32	32
33	32	33	33
34	33	34	34
35	34	35	35
36	35	36	36
37	36	37	37
38	37	38	38
39	38	39	39
40	39	40	40

Power 100 FM

Power 100 FM		KMET 106 FM	
Los Angeles	P.D.: Jeff Wyatt	San Francisco	P.D.: Keith Naftaly
1	2	1	2
2	1	2	3
3	3	3	4
4	4	4	5
5	5	5	6
6	6	6	7
7	7	7	8
8	8	8	9
9	9	9	10
10	10	10	11
11	11	11	12
12	12	12	13
13	13	13	14
14	14	14	15
15	15	15	16
16	16	16	17
17	17	17	18
18	18	18	19
19	19	19	20
20	20	20	21
21	21	21	22
22	22	22	23
23	23	23	24
24	24	24	25
25	25	25	26
26	26	26	27
27	27	27	28
28	28	28	29
29	29	29	30
30	30	30	31
31	31	31	32
32	32	32	33
33	33	33	34
34	34	34	35
35	35	35	36
36	36	36	37
37	37	37	38
38	38	38	39
39	39	39	40
40	40	40	41

TOP 40/ROCK PLAYLISTS

PIRATE RADIO 100.3 FM		FOX 95.5 FM	
Los Angeles	P.D.: Scott Shannon	Detroit	P.D.: Chuck Beck
1	1	1	2
2	2	2	3
3	3	3	4
4	4	4	5
5	5	5	6
6	6	6	7
7	7	7	8
8	8	8	9
9	9	9	10
10	10	10	11
11	11	11	12
12	12	12	13
13	13	13	14
14	14	14	15
15	15	15	16
16	16	16	17
17	17	17	18
18	18	18	19
19	19	19	20
20	20	20	21
21	21	21	22
22	22	22	23
23	23	23	24
24	24	24	25
25	25	25	26
26	26	26	27
27	27	27	28
28	28	28	29
29	29	29	30
30	30	30	31
31	31	31	32
32	32	32	33
33	33	33	34
34	34	34	35
35	35	35	36
36	36	36	37
37	37	37	38
38	38	38	39
39	39	39	40
40	40	40	41

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SPOTLIGHT



MÖTLEY CRÜE
Dr. Feelgood
PRODUCER: Bob Rock
Elektra 60829

Motley this certainly is not. Successor to "Girls, Girls, Girls" should send L.A.'s fearsome foursome to the top of the charts in no time, and expect them to hang there for a while. Title track is a lock for heavy album rock exposure, while other sure things—"Rattlesnake Shake," "Kickstart My Heart," anthemic "Time For Change"—will keep programmers coming back for more. Metallurgists have never sounded so self-confident or tough. A platinum mine for Krasnow & Co.

POP

PICKS

ELTON JOHN
Sleeping With The Past
PRODUCER: Chris Thomas
MCA 6321

Although EJ calls this his tip of the hat to the classic soul masters, results aren't quite as funky as one might expect. But album is still rich in classily produced pop matter, with single "Healing Hands," danceable "Durban Deep," "Stones Throw From Hurtin'," and "Sacrifice" among the most winning John-Taupin collaborations here. A fairly subdued yet solid effort from the veteran pop-rocker, which should garner top 40 and AC interest.

RECOMMENDED

CLARENCE CLEMONS
A Night With Mr. C
PRODUCERS: Narada Michael Walden; Jesse Johnson; Jan Hammer; Emilio Estefan
Columbia 40917

The Big Man has definitely forsaken rock and taken an R&B turn on his latest solo spin. Johnson puts the perfect funk touch on "Shotgun" and Walden works his usual magic on his six tracks, especially the instrumental ballad "Forgiveness." Although the material doesn't always match Clemons' or his producers' talent, it's a fun listen and several tracks could do well at both pop and black radio.

KATRINA & THE WAVES
Break Of Hearts
PRODUCERS: Katrina & the Waves
SBK 92649

Band best known for 1985's peppy "Walking On Sunshine" makes debut on SBK Records with a harder-edged, rock-filled slab. Album has already spawned hit "That's The Way," and Katrina's gritty, flexible vocals add an extra dimension to such radio-ready rockers as "I Can Dream About It" and "Keep Running To Me."

STEVE JONES
Fire And Gasoline
PRODUCERS: Mark Dearnley, Ian Astbury
MCA 6298

Guitar man growls louder on second effort for the label, thanks in no small

part to presence of Cultists Astbury and Billy Curry and Guns N' Roses' Axl Rose, who stop by for guest stints. Title cut is raw meat for album rock radio, which should also go for Jones-Astbury-Rose vocal triumvirate on "I Did U No Wrong."

TESTAMENT
Practice What You Preach
PRODUCER: Alex Skolnick
Megaforce/Atlantic 82009

Longtime thrashers make some major headway on latest effort. Lyrical content tends toward usual ominous fare, but Alex Skolnick's inspired guitar playing definitely puts band in front of the pack. Best bets are the Pink Floyd-ish "Envy Life" and the pounding yet melodic "Sins Of Omission."

WOLFSBANE
PRODUCER: Rick Rubin
Def American 24215

Agreeably cruddy U.K. metal quartet makes suitably gnarly noises on debut set, which revels in its noisy tastelessness (that's a compliment!). Vocalist Blaze Bayley bellows handsomely, while guitarist Jase Edwards' work will please high-speed fret fanciers. While Rubin's production work may not be as thick as one would like, bashdowns like "Man Hunt" and "Killing Machine" will kick booty with left-field metalheads.

THE BLACK VELVET BAND
When Justice Came
PRODUCER: Pete Anderson
Elektra 60885

Irish foursome with a decided folk/acoustic bent should please fans of such other rising stars as Eire and Hothouse Flowers. Producer Anderson (Dwight Yoakam, Michelle Shocked) is an asset as usual, and lends a forceful hand on guitar on a couple of tunes. Beauties like the title track, "Walking Down River Road," and "Domino" will catch fire fast in alternative circles.

THE VOICES
PRODUCERS: Andrew Slater & Niko Bolas
MCA 6318

Cover sticker tastelessly touts bidding war over this San Diego, Calif., quintet, but auditors might wonder what the fuss was about after a spin of the album. Guitar-based instrumental work is strong enough for the majors, and Peter Kenvin is a potent front man, but ordinary writing will have to improve for the album rock acceptance this band is clearly aiming for.

OYSTER BAND
Ride
PRODUCER: Dave Young
Cooking Vinyl/Polydor 838400

U.K. folksters return with another charming blend of trad stylings and original material. While this will ultimately play in the specialty market, tracks like "New York Girls" may receive a welcome at public radio outlets and eclectic formats looking for some acoustic spice.

BLACK

PICKS

REGINA BELLE
Stay With Me
PRODUCERS: Narada Michael Walden, Nick Martinelli, Barry Eastmond
Columbia 44367

Belle is certainly primed to ring loud and clear on her second outing, which brews with pop crossover promise. A stellar vocal performance (the Nancy Wilson and Whitney-isms are certainly in evidence) is complemented with choice material and tasteful productions. Album as a whole is a winner, but be sure not to miss the

NEW AND NOTEWORTHY

AFTER 7
PRODUCERS: L.A. & Babyface; De'Rock & Kayo
Virgin 91061

Two of the guys in the band are Babyface's brothers, the other is L.A.'s cousin. Is there any reason with this musical family tree to be surprised at the trio's success? Group combines all the latest sounds with the musical solidarity of greats like the Whispers. "Heat Of The Moment" looks like the first in a long line of hits.

THE SUBDUDES
PRODUCERS: Don Gehman
Atlantic 82015

Originally from the land of the Big Easy (now based in Colorado), this quartet relies more on N'Awlin's graceful ways than its Cajun roots. Though there's accordion aplenty here, the Subdudes' swaying, largely acoustic rock sounds more like a happy Van Morrison down on the bayou than the usual zyde-cajun jambalaya. Spin "Any Cure" and "She's Alone" and watch the phones light up.

MARY MARGARET O'HARA
Miss America
PRODUCERS: Mary Margaret O'Hara & Michael Brook
Virgin 91274

Singer from left field makes Rickie Lee Jones seem like Debbie Gibson at times. There's something marvelously refreshing and endearing about her eccentric, stripped-down delivery of original, poignant, love-gone-awry songs that wrenchingly shoots at the heart. Not for casual players, but those who make the true effort to listen to "To Cry About," "You Will Be Loved Again," and others will definitely be rewarded.

current hit "Baby Come To Me," the beautiful ballad "Make It Like It Was," the partying "Good Lovin'" and the stirring rendition of Marvin Gaye's "Save The Children."

FULL FORCE
Smoove
PRODUCERS: Full Force
Columbia 45216

Full Force is back on the attack, and while the forceful rhythms of "Ain't My Type Of Hype" are grinding up the charts, it's the softer sounds of "Friends B-4 Lovers" (featuring Ex-Girlfriend on high-flying vocals) and a "mellow medley" of oldies that bring to mind a kinder and gentler Force. "Don't Waste My Time" and "All I Wanna Do" with Samantha Fox will keep the streak alive.

THE TEMPTATIONS
Special
PRODUCERS: Various
Motown 6275

Album lives up to its title by neatly updating the veteran vocal group's sound without denaturing its soul or style. Hopping "Friends" and sweetly inflected title cut call up the classic Temps of old, which should draw in their longtime listeners. But productions and tracks have enough snap to lure younger buyers as well.

JAZZ

PICKS

DAVID FRIESEN
Other Times, Other Places
PRODUCERS: David Friesen, Jeff Johnson
Global Pacific 45245

Bass vet's album—with guest shots

by Flora Purim, Airtio, and Danny Zeitlin—is a treat that has already scooped up some eager radio support. Might be a bit too ambitious for the new age crowd, but jazz and Latin lovers should respond favorably.

LUIZ BONFÁ
Non Stop To Brazil
PRODUCER: David Chesky
Chesky Records 29

Noted composer and guitarist makes a welcome return to the spotlight, reviving such Bonfá classics as "Gentle Rain" and tunes from the much-heralded "Black Orpheus" soundtrack. Recording seems a little noisier than other Chesky albums but performance demands attention.

COUNTRY

PICKS

MARIE OSMOND
Steppin' Stone
PRODUCER: Jerry Crutchfield
Capitol 91781

Under Crutchfield's guidance, Osmond sings with more than usual force and conviction, aided by such worthy songs as "What Would You Do About You (If You Were Me)" and "A Too Blue Moon."

ERNEST TUBB
Ernest Tubb Live, 1965
PRODUCER: Jan Kurtis
Rhino 70902

This is a radiant treasure for those who love honky-tonk music in its most buoyant, least menacing form. It is Tubb's only 100% live album, and it captures the small talk and spontaneity of an intimate stage show. The CD has 20 cuts and plenty of cozy conversation mixed among them.

CLASSICAL

PICKS

DVORAK: VIOLIN CONCERTO; ROMANCE; CARNIVAL OVERTURE
Midori, New York Philharmonic, Mehta
CBS 44923

A magnificent performance of the concerto—passionate, lyrical, and distinguished by enormous dash and aplomb. A tour-de-force by the young violinist that can only generate reams of favorable notices. All this, together with generous planned promotion, combines for an unusually strong retail package. The tuneful "Romance" is a welcome plus, and the raucous recording of the orchestral overture comes too late to do any damage.

RECOMMENDED

PHILIP GLASS: SONGS FROM THE TRILOGY
Various Artists
CBS 45580

An even dozen excerpts from the three operas—"Einstein On The Beach," "Satyagraha," and "Akhnaten"—that have stirred so much attention over the past decade. Among the most accessible selections, they listen well in sequence even as they shift back and forth from work to work. Highly salable.

RENDEZVOUS WITH TASHI
Sherry, Arm, Kavafian, Stoltzman, Tenenbom, Foss
RCA Victor 7901

A somewhat quirky collection of diverse pieces that nevertheless work well in sequence. A Hindemith quintet, Lukas Foss' tribute to the group, "Tashi," the jazzy title piece by cellist Alan Shulman, and five

OLD AND NOTEWORTHY*

*A special category for this season of vintage wine in new bottles.

JEFFERSON AIRPLANE
PRODUCERS: Ron Nevison, Greg Edward & Jefferson Airplane
Epic 45271

Oh wow. The psychedelic San Franciscans regroup with their original hit-making lineup (with Kenny Aronoff filling Spencer Dryden's drum chair) for a highly nostalgic yet up-to-date effort. Biggest pleasure here is a revitalized Grace Slick; less happily, Jorma Kaukonen and Jack Casady are buried somewhat in the mix and share space with sidemen. Still, "Freedom" and "Solidarity" will prove to album rockers that these aren't just heritage types here.

TEN YEARS AFTER
About Time
PRODUCER: Terry Manning
Chrysalis 21722

Twenty years after Woodstock and scant weeks after its anniversary, Alvin Lee & Co. are in more people's minds than ever—and this return to glory should help matters considerably. Aside from band's name recognition, ace production work by ZZ Top producer Manning should help zip this one out of stores: It couldn't sound more contemporary. Tasteful blues, with no trace of TYA's past excesses, should make this a favorite among the Stevie Ray Vaughan/Fab T-Birds set. Expect heavy album rock action.

POCO
Legacy
PRODUCER: David Cole
RCA 9694

This welcome reunion by the group that largely spawned the West Coast '70s rock sound should enjoy well-deserved success. With full participation of the group's five original members, set offers a varied yet comfortable array of tuneful '80s rock—and a welcome dose of nostalgia to those who felt the band was unjustly ignored during most of its career.

transcriptions of Gershwin tunes make up the program. Playing and sound are top-drawer.

BETHOVEN: SYMPHONIES NOS. 1 & 3
Smithsonian Chamber Symphony, Schröder
Deutsche Harmonia Mundi/BMG

This disk, issued about a year ago as part of a mail-order package and now available for the first time at retail, proves that not all period-instrument expertise is European based. These are strong, idiomatic readings, expertly balanced and recorded. With exposure, they can catch on.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

TINA TURNER The Best (4:08)

PRODUCERS: Dan Hartman, Tina Turner
WRITERS: M. Chapman, H. Knight
PUBLISHERS: Mike Chapman/Knighty-Knight/All Nations, ASCAP
Capitol B-44442 (cassette version also available, Capitol 4JM-44442)

Previewing "Foreign Affairs" is a comely easy-paced pop offering which finds Turner's voice taking front and center stage.

MELISSA ETHERIDGE No Souvenirs (4:33)

PRODUCERS: Kevin McCormick, Niko Bolas, Melissa Etheridge
WRITER: Melissa Etheridge
PUBLISHERS: Alom/MLC, ASCAP
Island 7-99176 (c/o Atlantic) (cassette version also available, Island 4-99176; CD version also available, Island 2-99176)

One of last year's best new artists returns via a simple yet effective emotion-laden rocker sure to be embraced by album rock programmers with pop acceptance just around the corner.

LL COOL J Big Ole Butt (4:46)

PRODUCER: LL Cool J
WRITERS: J.T. Smith, D. Simon, B. Latture
PUBLISHER: D&D/LL Cool J/Def Jam, ASCAP
Def Jam 38-69056 (c/o CBS) (cassette version also available, Def Jam 38T-69056; 12-inch version also available, Def Jam 44-68864)

Cool J gives more bounce to the ounce on this narrative rap that's tailor-made for the video generation.

DINO Sunshine (4:04)

PRODUCER: Dino
WRITER: Dino
PUBLISHERS: Island/Onid, BMI
MIXER: Dino
4th & B'Way BWAY-7489 (12-inch version also available, 4th & B'Way BWAY-489)

Follow-up to "I Like It" is not as infectious as its predecessor but follows very similarly in the R&B/pop vein. Contact: 212-995-7800.

ALICE COOPER Poison (4:28)

PRODUCER: Desmond Child
WRITERS: A. Cooper, D. Child, J. McCurry
PUBLISHERS: Ezra/Kat & Mouse, BMI/SBK
April/Desmobile, ASCAP
Epic 34-68958 (c/o CBS)

If anyone can bring Cooper back, hit producer/songwriter Child can. Power chord rocker sports all the hooks in the right place and serves as a welcome return for the veteran artist.

JOHN EDDIE Tough Luck (4:16)

PRODUCERS: Tom T-Bone Wolk, Mike Frondelli
WRITER: J. Eddie
PUBLISHER: John Eddie, ASCAP
Columbia 38-69068

Downtempo pop/rock narrative that could spark programmers' interest.

BANKSTATEMENT Throwback (4:17)

PRODUCERS: Steve Hillage, Tony Banks
WRITER: Tony Banks
PUBLISHERS: Anthony Banks/Hit & Run, PRS/ASCAP
Atlantic 7-88858

Genesis member Banks may finally achieve solo pop success on this big Rundgren-esque production, but song really is quite unimaginative.

BLACK

S.O.S. BAND I'm Still Missing Your Love (4:30)

PRODUCER: Curtis Williams
WRITERS: C. Williams, K.L. Patterson
PUBLISHERS: Karranova/Avant Garde/Spider Fingers/Interior, BMI
MIXER: Curtis Williams
Tabu ZS4-69054 (c/o CBS) (12-inch version also available, Tabu 4Z9-68863)

Back minus Jam & Lewis, the newest S.O.S. regime is set to stand on its own if this likeable R&B/dance track is any indication of what the new album holds in store.

KASHIF Personality (4:06)

PRODUCERS: Kashif, Nick Mundy
WRITERS: Mundy, Gomez
PUBLISHERS: Music Corporation Of America/GG Loves, BMI
Arista AS1-9890

Artist has been listening to what radio's been playing and has come up with a swing-beat tune sporting a chorus hook very similar to "My Prerogative."

PERRI Feel So Good (5:45)

PRODUCER: Paul Laurence
WRITERS: Sami McKinney, Lori Perry, Michael O'Hara
PUBLISHERS: Avid One/Perry Lane/Texascity/O'Hara, ASCAP/BMI
Motown MOT-1996 (c/o MCA) (12-inch version also available, Motown MOT-4671)

Love theme from the hit film "Do The Right Thing" is yet another fine showcase for the sisters' incredible vocal styling.

EL DEBARGE Broken Dreams (3:59)

PRODUCER: El DeBarge
WRITERS: El DeBarge, Darell DeBarge, Tony A. Redic
PUBLISHER: Jobete, ASCAP
Motown MOT-1995 (cassette version also available, Motown MOTC-1995; 12-inch version also available, Motown MOT-4670)

DeBarge's fab album "Gemini" hasn't gotten its just desserts. Perhaps this endearing ballad (with great pop potential) will turn the tables.

BETTY WRIGHT We Down (6:48)

PRODUCER: Betty Wright
WRITER: Betty Wright
PUBLISHER: Miami Spice, ASCAP
MIXER: Frank Cesarano, Betty Wright
Ms. B MSB-1230 (12-inch single)

Midtempo R&B with a swingbeat flavor done the Wright way. Contact: 305-893-9191.

GEOFFREY WILLIAMS Prisoner Of Love (3:49)

PRODUCERS: David Frank, Michael Murphy
WRITERS: Geoffrey Williams, David Frank, Michael Murphy
PUBLISHERS: Hit & Run/SBK April/Science Lab, ASCAP
Atlantic 7-88845 (12-inch version also available, Atlantic 0-86318)

U.K. singer ushers in his second stateside following with a textured midtempo pop/R&B track.

QUEST 4 EXCELLENCE Get It (Good Lovin') (6:28)

PRODUCERS: Keith L. Edwards, Roger H. Pinnack
WRITERS: Roger H. Pinnack, Donna D. Smith, Keith L. Edwards, Dawn M. Edwards
PUBLISHER: not listed
Midtown MID-101 (12-inch single)

Funky R&B/dance from the New York-based foursome. Contact: 212-582-0244.

TEEN DREAM Ring My Bell (3:35)

PRODUCERS: Chris Powell, Alonzo Jackson
WRITER: Frederick Knight
PUBLISHER: Two-Knight, BMI
Muscle Shoals Sound MSS-111 (12-inch version also available, Muscle Shoals Sound MSS-3007)

Young female outfit deliver a contemporary beat-heavy remake of Anita Ward's disco/pop smash from many a year ago. Contact: 601-982-4522.

HOWARD HUNTSBERRY Higher & Higher (4:08)

PRODUCERS: A.Z. Groove, Cornelius Mims
WRITERS: Gary Jackson, Carl Smith, Raynard Miner
PUBLISHERS: Warner-Tamerlane/Unichappell/Chevis, BMI
MCA 53701

Poppy cover of Jackie Wilson's classic lifted from the "Ghostbusters II" collection.

WILL CLAYTON Tell Me (3:49)

PRODUCER: Claytoven
WRITERS: Claytoven, J. Bendich
PUBLISHERS: Harrindur/Pure Delite/Tortoise Feather/Ensign, BMI
Polydor 889 658-7 (c/o PolyGram)

Not-so-new jack swing offering that's at best tolerable.

THIRD WORLD It's The Same Old Song (4:08)

PRODUCER: Lionel Job
WRITERS: Holland, Dozier, Holland
PUBLISHER: Stone Agate, BMI
MIXER: Andy "Roque" Cinque
Mercury 874 786-7 (c/o PolyGram) (12-inch version also available, Mercury 874 787-1)

More like the same old story. Better to have no Third World, than one put

NEW AND NOTEWORTHY

MARSHA THORNTON Deep Water (3:10)

PRODUCER: Owen Bradley
WRITER: Fred Rose
PUBLISHER: Milene, ASCAP
MCA 53711

Out of the traditional Patsy Cline mold, Thornton displays the same wistful intonations and vocal clarity (and producer—Bradley) as the late Cline. The 24-year-old Killen, Ala., native has been a singer at Opryland U.S.A. and delivers a solid, talent-laden performance on her debut. The song was déjà vu for Bradley, who wrote the original "Deep Water" leadsheet for Fred Rose when he composed the song in 1948.

through ye old copy machine to come up with this bland pop-steered Motown cover.

COUNTRY

LYLE LOVETT If I Were The Man You Wanted (3:57)

PRODUCER: Tony Brown, Lyle Lovett
WRITER: Lyle Lovett
PUBLISHERS: Michael H. Goldsen/Lyle Lovett, ASCAP
MCA/Curb 53703

Intricate lyrical imagery reveals a plot as thick as a Faulkner novel. Presence of calm instrumentation is necessary.

ZACA CREEK Sometimes Love's Not A Pretty Thing (3:06)

PRODUCER: Eddie Kilroy
WRITERS: R.M. Bourke, C. Black, S. Bogard
PUBLISHERS: PolyGram Int'l/Songs Oe Burgo/Chappell & Co/Serenity Manor/WB/Rancho Bogardo, ASCAP
Columbia 38-69062

Hearty harmonies contrast with laid-back guitar and keyboard stylings as the newest country music group offers its debut release.

DESIREE You'll Be The First To Know (3:13)

PRODUCER: Mick Lloyd
WRITER: Pamela A. Brown
PUBLISHER: Sweet Tater Tunes, ASCAP
Maxima 6109

This midtempo ballad is delicately but colorfully produced. Vocals are kept innocent and mood-setting.

JASON D. WILLIAMS Waitin' On Ice (2:44)

PRODUCER: Mark Wright
WRITERS: Gary Nicholson, Walt Wilson
PUBLISHERS: Cross Keys/Tree Group/Wally Wilson, ASCAP
RCA 9026-7-R

The stop-and-go pacing of this song is a bit unsettling, but the images and intentions are clear. A mining of the Jerry Lee Lewis stylistic vein.

WILD ROSE Breaking New Ground (2:54)

PRODUCER: James Stroud
WRITERS: Carl Jackson, Jerry Salley
PUBLISHERS: Kayteekay Music For Itself/Dixie Caroline/Cholampy/Lorenze Creative Services, ASCAP/SESAC
Universal UVL-66018

This self-contained female band makes a spirited debut on the theme of surviving love's reverses. Bubbling, bluegrass-tinged instrumentation.

DANCE

DE LA SOUL Say No Go (6:15)

PRODUCER: Paul Huston
WRITERS: P. Huston, K. Mercer, D. Jolicoeur, V. Mason, S. Scipio, D. Hall, J. Oates, A. Tilman
PUBLISHERS: Tee
Girl/Hotcha/Unichappell/Fustbuzza/Bridgeport, BMI
MIXERS: David Dorrell, C.J. Mackintosh, P.A. Pasemaster Mase
Tommy Boy TB-934 (12-inch single)

Hall & Oates are now in De La hands as "I Can't Go For That" serves as

the rhythmic base for the act's anti-drug statement. Remixes enhance. Contact: 212-722-2211.

MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA FEATURING LISA MARIE

Something's Jumpin' In Your Shirt (7:37)
PRODUCERS: Phil Ramone, Malcolm McLaren, Robbie Kilgore, Mary Kessler, "Bootsy" Collins
WRITERS: M. McLaren, R. Kilgore, M. Kessler
PUBLISHERS: Malcolm McLaren, BMI/Ligore/SBK April/Maz Appeal, ASCAP
MIXERS: Mark Moore, William Orbit
Epic 49-68868 (c/o CBS) (12-inch single)

Not as intriguing as "Deep In Vogue," this acid-laced, house-inspired track is given a coquettish delivery by Marie. The flip, "Waltz Darling," is also of interest.

CINDY VALENTINE Pick Up The Pieces (To My Heart) (9:44)

PRODUCER: Tony Green
WRITERS: Cindy Valentine, Tony Green
PUBLISHERS: Cicada, PRO/Another Level, BMI
MIXERS: Lewis Martine, Rique "Billy Bob" Alonso
Arista A01-9857 (12-inch single)

Artist makes her label debut and previews a forthcoming album with an engaging and perky dance/pop release of merit. Some may remember producer Greene from his work with disco starlet France Joli.

ZIGGY MARLEY & THE MELODY MAKERS Look Who's Dancing (5:38)

PRODUCERS: Ziggy Marley, Glenn Rosenstein
WRITERS: Ziggy Marley, Stephen Marley
PUBLISHERS: Ziggy Marley/Colgems-EMI/ZNS/Virgin, ASCAP
MIXERS: Jazzie B, Nellie Hooper, Femi Jiya
Virgin 0-96538 (c/o Atlantic) (12-inch single; 7-inch reviewed Aug. 15)

BROTHER BEYOND Be My Twin (6:35)

PRODUCER: Brother Beyond
WRITERS: C. Fysh, D. White
PUBLISHER: Songs Outside
MIXERS: Stephen Hague, Justin Strauss, Daniel Abraham
Capitol V-15501 (12-inch single)

Lively dance/pop from the U.K. act's "Get Even."

HI FI FEATURING G-SKI FRESH Callin' Batman (8:29)

PRODUCERS: Sergio Munzibai, Cliff Massie, Suren Terzian
WRITER: not listed
MIXER: not listed
NFS 1220 (12-inch single)

Chapter 6: Producer trio have some studio fun incorporating the present Batman rage with creative samples and a pop/dance rhythm with house-flavorings. Contact: 212-644-2290.

ERNEST KOHL To Save The Love (8:24)

PRODUCERS: Steve Skinner, Ernest Kohl
WRITERS: Carpenter, Kohl, Skinner
PUBLISHER: Little Dexter, BMI
MIXER: Robbie Leslie
Wide Angle NS-116 (12-inch single)

Inspired performance on this pretty, well-produced hi-NRG number with a European flavor. Contact: 612-870-4933.

DONNY OSMOND Hold On (7:16)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: Osmond, Rogers, Sturken
PUBLISHERS: Music Corp. Of America/Bayjun Beat/Virgin/My Idumea, BMI
MIXER: Keith Cohen
Capitol V-15505 (12-inch single)

Candy-coated technopop with a peppy groove.

MARCIA GRIFFITHS Everywhere (timing not listed)

PRODUCER: Germain
WRITER: not listed
PUBLISHER: not listed
RAS 7033 (12-inch single)

Luscious reggae interpretation of the Fleetwood Mac hit that has great potential given proper attention from both club and multiformat radio programmers. Contact: 301-588-9641.

MAVIS STAPLES Jaguar (7:10)

PRODUCER: Prince
WRITER: Prince
PUBLISHER: Controversy, ASCAP
MIXER: Frankie Knuckles
Paisley Park 0-21287 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Sept. 2)

JAZ Let's Play House (5:50)

PRODUCERS: Bryan "Chuck" New, Pete Q. Harris, Jaz
WRITER: Jaz
PUBLISHERS: Colgems-EMI/Forty Plus

MIXERS: Aldo Marin

EMI V-56144 (c/o CEMA) (12-inch single)

Hip-house track was a top Club Play breakout last week and was originally intended as the flip to the rapper's "Buss The Speaker."

SYSTEM I Wanna Be Your Lover (7:09)

PRODUCERS: David Frank, Michael Murphy
WRITERS: David Frank, Mic Murphy
PUBLISHERS: SBK April/Science Lab, ASCAP
MIXER: Shup Pettibone
Atlantic 0-086301 (12-inch single)

Bubbly dance/pop incorporates plenty of the act's customary trademarks.

JOHN MINNIS Swept Away (4:38)

PRODUCER: Rick Moncada
WRITERS: R. Moncada, M. Moncada
PUBLISHER: Damarick, BMI
MIXER: Phil Jones
Angel Eyes AER-107 (12-inch single)

Sparse, percolating dance/pop from the former lead singer for Nice & Wild ("Diamond Girl"). Contact: 305-558-1881.

SOULED OUT Go House Yourself! (7:02)

PRODUCER: Souled Out
WRITER: not listed
PUBLISHERS: Patitude/Circumstantial Zoo, ASCAP
MIXER: Souled Out
Back Door BD2-20011 (12-inch single)

Title says it best. Languid house track that instrumentally recalls the hooks of Depeche Mode's "Behind The Wheel" remix. Contact: 212-734-5500.

RAP

FAT BOYS Lie-Z (5:13)

PRODUCER: Franklin Grant
WRITERS: F. Grant, D. Wimbley, D. Robinson
PUBLISHERS: FTGra/Fat Brothers/Tin Pan Apple, BMI
Tin Pan Apple 889 747-1 (c/o PolyGram) (12-inch single)

Rap heavyweights preview their forthcoming "On And On" with an offering that relies less on the novelty and more on the street. A welcome change.

SPECIAL ED Think About It (4:23)

PRODUCER: Howie Tee
WRITERS: Special Ed, Howie Tee
PUBLISHERS: Promuse/Howie Tee/Special Ed, BMI
MIXER: Howie Tee
Profile PRO-7266 (12-inch single)

Hot newcomer comes back pumping it with an Eric B. & Rakim-inspired rhythm and a lyrical flair. Contact: 212-529-2600.

MS. MELODIE Wake Up, Wake Up! (5:19)

PRODUCER: Teddy Ted
WRITER: R. Parker (Ms. Melodie)
PUBLISHER: Zomba Enterprises, ASCAP
MIXER: KRS-One
Jive 1265-1-JD (c/o RCA) (12-inch single)

Boogie Down Productions member (and wife of KRS-One) carries her own with ease on this beat-laden party release.

HOT ICE Get Off My Tip (4:15)

PRODUCERS: D.J.M. Walk, D.J. Jammin' James
WRITERS: Eric Smith, Travis Lane, Ivan Norwood
PUBLISHER: Young Raw, BMI
MIXERS: D.J.M. Walk, D.J. Jammin' James
Capitol V-15502 (12-inch single)

M. Walk & Quiet Storm are also featured on this five-track 12-inch, but it's the females jammin' "Get Off" which deserves to be played loud and often. A funky J.J. Fad.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Rentrak Posts Loss

NEW YORK Rentrak Corp., the videocassette distributor that is staking its financial future on pay-per-transaction tape-leasing operations, has reported a \$755,703 loss for the first quarter.

Revenue for the three-month period ended June 30 dipped to \$2.76 million, from \$3.03 million in the same period last year. Sources say sales fell because fewer big-selling movie titles were available this year on videocassette.

The Portland, Ore.-based company says higher selling and administrative costs caused the net loss. SG&A (selling, general, and administrative) expenses totaled \$2.1 million; last year they were \$979,873.

The expanding costs were incurred in adding new accounts. Rentrak says it signed up 266 stores during the first quarter. On June 30, there were 527 stores participating in Rentrak's PPT system.

"Adding stores is a little like drilling oil wells," says Jack McLeod, first VP of Bateman, Eichler, a Reno, Nev.-based brokerage firm that follows Rentrak's stock. "You've got a lot of costs over the first six months."

Rentrak president Ron Berger says, "Continued delays in fully implementing our new computer system continue to slow the pro-

cess of bringing customers to active status."

But he adds that the "negative effect on our customer training diminished" during July and that the delay "would continue to diminish in the months ahead."

Under its PPT system, Rentrak arranges a lease between movie studios—the suppliers of videocassettes—and retailers. The retailer pays a small upfront fee for a cassette and then a portion of rental revenues—usually 35%-55%—to the studio through Rentrak.

Advocates of the system say it increases the amount of product available to consumers and reduces the capital investment of retailers.

McLeod adds that PPT allows movie studios to "continue to control the tapes and continue to receive rental income" from them. But some critics say major studios are balking at cooperating with Rentrak. Sources say that is because the current method of distributing videocassettes is profitable and moviemakers do not want to change a system that works well.

In June, Rentrak obtained a \$3-million credit line from one of its directors. At the time, a Rentrak executive estimated total capital needs at \$5 million.

DON JEFFREY

Los Angeles Raids Target Video Pirates One-Day Sweep Nets 10,000 Tapes, Six Suspects

BY EARL PAIGE

LOS ANGELES Raids by local authorities on six video stores here Aug. 24, involving the seizure of nearly 10,000 tapes valued at approximately \$500,000, are being described by the Motion Picture Assn. of America as the largest anti-piracy action of its kind in the U.S.

Also seized by police were 679 blank tapes, a color laser printer, and numerous sleeves and boxes from a local South Gate firm, Ideas Enterprise.

In describing the magnitude of the action, which followed a six-month joint investigation by the MPAA and the police, Jack Valenti, president of the MPAA, says that two previous raids have involved more than 10,000 tapes but "the MPAA has never participated in a crackdown that involved this many stores at one time."

Only two days before the raid, attendees at a special meeting organized by Video Products Distributors' Long Beach, Calif., branch complained about a general lack of anti-piracy action in the area.

"I know the impression [at the meeting] was that various investigations were going too slowly," says Dusty Beals, VPD branch manager.

Beals says the seminar was organized "because piracy is rampant out here in L.A. It's ridicu-

lous. We're seeing people come in our place and purchasing one copy of a blockbuster hit and obviously going back to duplicate it."

The aim of the meeting, say Beals and others, was to explain the seriousness of piracy to the large number of immigrants operating video stores here.

South Gate police sergeant Scott Attebery identifies the six people arrested as Bobby Yang and Anto-

nio Mendez, both released on their own recognizance, and four individuals released on \$5,000 bail: Hunhwei Huang, Augustin Medavilla, Juan Ibarra, and Isreal Gonzalez.

The stores involved are Tony's Video Center; T&M Video; De Ritz Video; Best Video; and Park Video—all in the Los Angeles suburb of South Gate—and Isidro Video of Huntington Park.

Agencies Eye Nielsen Ratings

NEW YORK Research giant A.C. Nielsen, continuing its efforts to bring to market its proposed videocassette ratings service, presented its case to key home video studios and advertising agencies recently at a meeting of the Advertising Research Foundation here.

According to a source, at least five home video studios are now committed to being part of the eventual launch of the home video research service. These companies—CBS/Fox, Nelson, Touchstone, MGM/UA, and Warner Home Video—participated in the first test of the new Nielsen research methodology last year (Billboard, April 22).

Nielsen's new videocassette ratings concept received a fairly positive response from the audience, according to at least one attendee.

Betsy Frank, senior VP and associate director of media research for Saatchi & Saatchi of New York, says the meeting produced "productive feedback" from advertisers and

agencies as to their informational needs from future A.C. Nielsen videocassette research and audience measurement reports. The A.C. Nielsen pilot study on that topic, she notes, concentrated mainly on the needs of the studios, rather than the advertising community.

"I think, all in all, Nielsen's on the right track," Frank says. "Because we've never seen any people-meter-based numbers in home video, we need to start seeing [information] before we decide what else we want to see. It's difficult to say, 'I'd like to see this and this.' Once you start seeing it, you can say, 'In addition, I think it would be more actionable if I could see this. That's what we're encouraging them to do.'"

Frank says A.C. Nielsen said it will issue a fourth-quarter update on its plans for the new service's launch.

This story was prepared by Steven Dupler and Bruce Haring in New York.

VSDA Helps Stall Missouri Violent-Vid Law

NASHVILLE The Video Software Dealers Assn. and five associated plaintiffs persuaded a Missouri judge Aug. 24 to keep a state law from taking effect that would require retailers to isolate "violent" videos and keep them out of the hands of anyone under 17.

Judge D. Brook Bartlett of the U.S. District Court in Kansas City entered a restraining order to prohibit the enforcement of Missouri House Bill 225, which was set to go into effect Aug. 28. The order will hold until a suit contesting the constitutionality of the law can be decided.

Under the proposed law, retailers would be required to identify videos that are excessively violent according to "contemporary community standards," display them separately from other videos, and refuse to sell or rent them to anyone under the age of 17 (Billboard, Aug. 2).

Joining the VSDA in the action were the Motion Picture Assn. of America, the Missouri Grocers' Assn., the Missouri Retailers Assn., Video Express (doing business as Applause Video), and Bailey's C.C. Enterprises.

HENSON ADDS CHARACTER

(Continued from page 5)

tention to take a consistent, long-term approach to marketing and distributing the Muppets on video, and to achieve the same type of success that we've had with the Disney characters. For the first time, the Muppets will be backed by the unique full promotional and marketing campaigns that have made Disney such a dominant force in the children's video sales arena.

"We're particularly enthusiastic about Jim Henson's plans for video-specific programming. We think this type of production is a key element in the long-term growth of the video business."

The Jim Henson film library includes five feature films and a total of 300 episodes from three TV series: "The Muppets," "Fraggle

Rock," and "The Muppet Babies."

Some of Henson's creations have already been released to the home video market through licensing arrangements with CBS/Fox Video and other companies.

CBS/Fox Video, for example, has issued the films "The Muppet Movie," "The Muppets Take Manhattan," and "The Great Muppet Caper."

CBS/Fox Video also has a number of Muppet-oriented titles on its Playhouse Video children's label. Except for "The Muppets Take Manhattan," the CBS/Fox Video licenses are due to expire at the end of this year.

Disney says home video product release plans will be more specific at a later time.

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- Additional speakers will be announced at later date

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Registration - \$395 per person, \$325 for additional person from same company, \$300 each for groups of five or more. For hotel reservations, call Hotel Inter-Continental, 504/525-5566 and ask for Amusement Business/Billboard seminar rate. For American Airline discount, call 1-800/433-1790 and request STAR file #S05994-B.

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SEMINAR SERIES

Franchisee Sues Major Video, Blockbuster Says Companies Guilty Of Racketeering Violations

BY EARL PAIGE

LOS ANGELES A San Francisco franchisee, in a sweeping complaint, is charging Blockbuster Entertainment and Major Video with federal racketeering violations. Named are officials of both firms, as well as United Cable Television, a Blockbuster franchisee and large shareholder.

The suit differs from several actions brought against Blockbuster and Major Video last year—which sought to block the merger of the two companies. Those suits were all settled or dropped prior to trial.

The new 25-page, 10-count suit was filed Aug. 22 in the U.S. District Court, Northern California District, San Francisco division, by Stephen W. Littig, president of United Management and operator of four Major Video stores in the Bay Area and one Reno, Nev., outlet. Littig is also VP of the Major Video Advertising Council, an or-

ganized group of franchisees representing 157 Major Video stores.

U.S. District Judge D. Lowell Jensen issued an order setting status of the suit Aug. 23, calling for a conference by both parties Nov. 29 in his San Francisco courtroom.

In Fort Lauderdale, Fla., a spokesman for Blockbuster says the company has no response at this time. In Denver, a corporate attorney for United Cable, a subsidiary of United Artists Entertainment, says the firm has not had time to respond to the suit.

Littig, who states he signed as a Major Video franchisee in January 1986 for a territory comprising six counties, is essentially claiming that in franchise territory he held exclusive rights to as a Major Video franchisee, "Blockbuster has opened several company stores and United Cable has opened several franchised Blockbuster stores."

Although the three franchisor

firms and five individuals are listed as defendants, all are included only in one count—that alleging racketeering activity under the Racketeer Influenced and Corrupt Organizations Act. The individuals are Wayne Huizenga, Blockbuster chairman/CEO; Luigi Salvaneschi, Blockbuster president; Robert Guerin, VP of national development for Blockbuster; Douglas Kinney, Blockbuster VP of franchise development; and Gary Moore, president of Major Video.

Alleging mail and wire fraud at one point, the suit claims false representations were made "with specific intent of defrauding Littig out of his franchises."

The action comes months after the formal merger of Blockbuster and Major Video on Jan. 17. The merger was held back by suits brought by Major Video franchisees starting in July 1988 (Billboard, Aug. 8, 1988).

WARNER CLOAKS PLANS FOR 'BATMAN' VID

(Continued from page 1)

there might be some hesitation on that score. In addition, they are waiting to see what the Labor Day box office take will be. But I think Warner Home Video is fighting tooth and nail to get it out in November," he says.

"We've told Warner that, in our opinion, the difference in sales between bringing it out this Christmas and early next year would be 30%-40% and that pretty well jibes with what they have been hearing from distribution and retail in general," says Mitch Perliss, director of purchasing for the sizable Southern California Music Plus chain.

Perliss says the chain is already making preparations, such as creating artwork, in anticipation of a November release. He adds: "That title would not only be icing on the cake but several extra layers as well. We're up 100% in video sell-through. If 'Batman' comes out, it will make last year, even with 'E.T.,' look weak. It would be one hell of a year in video. The week after Labor Day is the studio's drop-dead date in terms of arranging duplication, packaging, and putting a trade campaign in motion. We should know in one week what's happening."

Distributors and retailers estimate that if Warner releases the film this fall at \$24.95, it could easily chalk up sales in the range of 10 million-11 million units. Delaying it until January, say observers, would bring those numbers down to the 6 million-7 million neighborhood.

"It makes more sense to strike while the iron is hot," says an executive from another major video spe-

cialty chain. "The soundtrack album and all the merchandising are still hot right now. Maybe the most important element, however, is how strongly video gift-giving has become in the fourth quarter. After Christmas, you lose that."

There had been earlier speculation that WHV would make an announcement at the recent Video Software Dealers Assn. convention in Las Vegas (Billboard, Aug. 12) but none materialized.

"The movie was still doing \$12 million to \$14 million a week at the box office then," says another observer. "An announcement at that time might have hurt it theatrically. The numbers have dropped now to the \$2-million-to-\$3-million range and will continue to taper off after Labor Day."

The latest "Batman" rumor is fueled by a recent quarterly financial report and industry update released by Prudential Bache on rackjobber Handleman, which indicate that the cassette may be available by Christmas.

In addition, WHV reportedly asked Handleman to set up a "Batman" ad campaign beginning Nov. 15, promising to reimburse it for costs if the title was held.

Meanwhile, RCA/Columbia Pictures Home Video has set Nov. 22 as the release date for summer megahit "Ghostbusters II," which will be rental priced at \$89.95.

Late News: It was learned at press time that Coca-Cola is likely to have a tie-in with the expected release of the "Batman" cassette.

MUSIC ON PAY-PER-VIEW

(Continued from page 6)

relatively tepid numbers racked up by PPV specials earlier this year featuring Wayne Newton; Ozzy Osbourne; and Frank Sinatra, Liza Minnelli, and Sammy Davis Jr.

"The big difference [between Moscow and the Who] is that the MTV VJs beat [Moscow] to a pulp," says Jim English, VP/programming of Viewer's Choice, host channel for the "Tommy" show. "The Who couldn't get that kind of on-air presence on MTV. The problem is we all thought the Who would do [3%], since 'Tommy' will probably never be performed again and Bon Jovi was just doing a concert. We all had high expectations, which is why people are depressed. The industry is saying, 'What's going on here, and what does this mean in light of the Rolling Stones PPV special?'"

The Stones and Concert Productions International of Toronto are currently shopping a December PPV event for a rumored \$6.5 million licensing fee, a figure that may be reassessed in light of the "Tommy" showing.

The Who received an estimated \$3 million for the performance of "Tommy," with an additional \$1 million spent by the broadcast source on production and marketing.

Other PPV events scheduled in the coming months include concerts by Elton John; Latoya Jackson; Hank Williams Jr.; Anderson, Bruford, Wakeman, Howe; and a Jessica Hahn-hosted special featuring new heavy metal bands with a side-show of female mud and oil wrestling. None of those events is expected to approach the licensing deal demanded by the Stones.

"We should certainly drop back and think [about the Stones number]," English says. "Even half of that number is still a lot of money for a promoter to risk, plus production and marketing costs."

Scott Kurnit, president of Showtime Events Television, the Moscow show sponsor, says the "appropriate excitement for 'Tommy' was not built nationwide," and says future events must concentrate on coordi-

nating promotion if music is to succeed on PPV.

"It's a big job working with local cable outlets," Kurnit says. "There are 800 cable systems that are the ultimate retailers of the event. In each market, they have to connect with a local radio station and cross-promote in the marketplace. We did it for Moscow, but they were not as effective. I say that not as a criticism of them, but it's important that the industry realize that 'Tommy' is not indicative of future numbers. With the right job, you can do better numbers."

Kurnit is still bullish on the Rolling Stones' PPV chances, but warns, "The numbers rumored on the Stones are at levels where it's not possible to make money on PPV."

"When you ask someone to pay \$20 for a television show, they have to feel it will be very special," Kurnit says. "MTV was helpful on the Moscow show, but so is what you can do in a local market. There's a push and a pull on these events; the

national media is the push, and unless you can work with the local cable operator, he's got a lot of other things to do."

Despite the gloom over the "Tommy" numbers, at least one industry analyst remains upbeat at prospects for music's success at PPV.

"When there are 60 million homes wired for PPV, a 1% buy rate is great, if they're able to hold on to that rate as the universe expands," says Tom Adams, analyst with Paul Kagan & Associates of California. Adams notes that cable operators are required to do little to obtain their fees of 40%-50% of the PPV gross for their systems. However, those fees are still relatively small for music events, leaving little incentive for extensive promotion.

"It's found money to them," Adams says of the music PPV revenues. "If it ever kicks in to the point where they think it's worth their while to promote it, then we'll see growth. The problem is it's a self-fulfilling prophecy."

JVC ISSUES HARD LINE

(Continued from page 5)

avoids obliterating any prerecorded material by its usage of additional tape.

"I think [JVC's statement] is a good indication that the studios have run out of ways to come after us," says Allen Frasier, Video Air Time president. "They're now having to import their attack."

Frasier maintains that his company violates no existing laws in its practice. "I think [the studios] have figured out that the first sale doctrine has come into play, and JVC will have to figure that out also. We've been fired upon by Hollywood, now we're being besieged by the Japanese; it's another Pearl Harbor, and we don't have any water out here. They're going to have to send somebody to ride camels to attack us."

Referring to his recent trek to

Las Vegas for the Video Software Dealers Assn. convention, Frasier notes that most of the taxicabs he rode there were manufactured by Ford. "The car is patented by Ford," he says, "but there's advertising placed all over that car. The car has been altered to do that; the same theory comes into play."

Though some have said that Video Air Time's policy of splicing additional tape onto cassettes creates the potential of damage to either the cassette itself or VCR heads, Frasier says that after extensive testing, the company has yet to receive a single report of any instance of such damage.

JVC's statement has not altered Video Air Time's policy in any way, adds Frasier, who says that the manufacturers have no legal grounds for their objections.

Firm Fills Voids Left By Chief's Death Life Goes On At LIVE Inc.

BY JIM McCULLAUGH and GEOFF MAYFIELD

LOS ANGELES A LIVE Entertainment Inc. spokesperson says it is "business as usual" two weeks after the murder of company chairman Jose E. Menendez and his wife, Kitty, who were gunned down Aug. 20 in their Beverly Hills home (Billboard, Sept. 2).

At press time, Beverly Hills police had issued no statements concerning the ongoing investigation into the crime. A Los Angeles Times story Aug. 30, however, quoted unnamed local law enforcement officials as saying the murder was apparently an organized mob hit. The article also sketched grisly details of the slaying, indicating the couple was shot multiple times by shotguns and that there may have been more than one gunman.

LIVE's board of directors confirmed the previously announced interim appointments of Peter M. Hoffman, president and CEO of Caroleo Pictures, as acting chairman of the board and CEO of LIVE, and Roger R. Smith, formerly senior VP and chief financial officer of LIVE, as acting president and chief operating officer.

In addition, the board confirmed the appointment of three members of senior management to the LIVE board of directors: Deven-

dra Mishra, newly appointed executive VP, operations, for LIVE; David Mount, newly appointed president and chief operating officer of LIVE's home video company, IVE; and Gil Wachsmann, president and CEO of LIVE's music, video, and personal computer software rackjobbing company, Lieberman Enterprises. Mishra will also join Hoffman and Smith on the executive committee of LIVE's board.

The board also promoted Ivan Lipton, formerly VP of operations at LIVE subsidiary Strawberries Records, Tapes & Compact Discs, to executive VP and COO at that chain. Furthermore, it named a search committee—consisting of Hoffman, Smith, and Lieberman co-chairman David Lieberman—to find a replacement for Menendez to serve as LIVE's chairman of the board and COO.

More than 100 persons attended a special midday memorial service for Menendez and his wife Aug. 25 at the Directors Guild Of America auditorium in Hollywood.

"LIVE Entertainment is the legacy of Jose Menendez," said Hoffman and Smith in a prepared statement. "Under his exceptional guidance, LIVE today is an extremely profitable and soundly diversified entertainment software production, distribution, and retailing company."

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	2	3	55	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA FC 40985 (CD) 1 week at No. 1	HANGIN' TOUGH
2	1	2	17	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
3	4	4	60	PAULA ABDUL ▲ ² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
4	5	6	25	MILLI VANILLI ▲ ² ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
5	3	1	10	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
6	6	5	18	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
7	7	8	31	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
8	9	11	7	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
9	10	10	9	DON HENLEY GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
10	8	7	27	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
11	13	14	28	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
12	11	9	60	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
13	12	12	19	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
14	14	15	5	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
15	16	19	10	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
16	15	13	11	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
17	17	17	23	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
18	18	18	15	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
19	21	24	11	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
20	25	34	8	CHER GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
21	19	16	27	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
22	22	26	22	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
23	28	27	17	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
24	20	20	17	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
25	23	23	49	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
26	24	21	11	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
27	31	48	4	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
28	29	36	5	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
29	30	28	52	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
30	27	25	27	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
31	39	51	49	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
32	33	76	3	ORIGINAL MOTION PICTURE SCORE/DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN
33	32	32	41	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
34	34	38	25	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
35	26	22	11	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
36	38	44	7	THE 2 LIVE CREW SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
37	35	33	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
38	37	29	20	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
39	36	30	16	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
40	49	56	8	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
41	41	43	12	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
42	42	37	14	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
43	43	40	11	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
44	45	42	31	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
45	40	41	8	BOOGIE DOWN PRODUCTIONS GHETTO MUSIC: THE BLUEPRINT OF HIP HOP JIVE 1187-1-J/RCA (8.98) (CD)	
46	50	45	22	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
47	44	31	34	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
48	46	46	8	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
49	48	39	11	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
50	60	65	5	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
51	47	35	14	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
52	55	62	9	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
53	54	69	4	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
54	68	78	6	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	50	107	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
56	57	64	27	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
57	65	73	9	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
58	51	52	28	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
59	64	74	8	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
60	56	53	29	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
61	81	87	4	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
62	52	49	13	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
63	58	54	48	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
64	63	60	54	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
65	62	59	49	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
66	67	67	13	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
67	75	81	11	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
68	73	77	8	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
69	71	58	12	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
70	59	47	22	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
71	61	61	59	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
72	74	88	4	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
73	69	55	39	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
74	78	122	3	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
75	79	90	12	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
76	70	57	14	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
77	85	92	11	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
78	80	71	21	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
79	77	70	40	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
80	86	97	4	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
81	76	75	34	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
82	82	82	8	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
83	66	66	8	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
84	99	—	2	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
85	83	86	51	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
86	96	84	9	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
87	101	104	14	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
88	84	83	30	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
89	72	63	67	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
90	107	121	6	NEW KIDS ON THE BLOCK COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
91	89	95	60	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
92	102	105	7	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
93	91	72	9	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
94	93	91	24	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
95	95	96	108	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
96	100	103	13	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
97	87	79	9	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
98	90	93	15	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
99	105	101	18	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
100	97	98	8	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
101	94	94	8	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
102	88	68	9	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
103	92	85	12	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
104	109	—	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
105	110	113	5	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
106	106	186	3	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
107	98	99	19	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
108	NEW ▶	1	1	ROLLING STONES ABKCO 1218-1/POLYGRAM (CD)	SINGLES COLLECTION - THE LONDON YEARS
109	103	89	16	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER

○ 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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holm

THE B-52's

THE

IT'S UNIVERSAL... COSMIC THING IS A SMASH!

YOU'D EXPECT TO SEE **THE B-52's** at the top of the Modern Rock charts. This summer, both the album **COSMIC THING** and the first track, **CHANNEL Z**, hit No. 1. And, you'd expect to see **THE B-52's** headlining video playlists—**CHANNEL Z** rotated mightily in MTV's Buzz Bin for five solid weeks.

BUT **THE B-52's** ON CHR RADIO? TAKE another look. **LOVE SHACK** garnered out-of-the-box adds at such mega-stations as Chicago's Z95, Detroit's WHYT and WDFX, Boston's WXKS, Seattle's KUBE and KPLZ, Denver's Y108 and KS104, Portland's KKRZ and KXYQ, and Sacramento's KWOD.

WHAT'S MORE, **THE B-52's** SOLD-OUT summer tour has played to capacity audiences in venues as large as the 12,000-seat Irvine Meadows. "Shows like the ones **THE B-52's** put on over the weekend can't be broken down in terms of songs, sounds and lyrics," said the *San Francisco Chronicle*. "When you're talking about something this good, you're talking about magic."

AND THE MAGIC OF **THE B-52's** HAS translated to the retail side as well. "Based on the incredible increase in sales over the last few weeks," reports Jeff Cohen of Strawberries, "**COSMIC THING** looks like it is going to be the biggest **B-52's** LP ever! And this is just the beginning!"

THE B-52's. EXPECT THE UNEXPECTED. But expect it now.

THE NEXT BIG THING IS "**LOVE SHACK**"

ALBUM PRODUCED BY NILE RODGERS, DON WAS

(4/2/1-25854)



COSMIC THING

"The band that started an entire movement is back with their most accessible material yet."

—Lois Simon, KZLH San Jose City

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Major 50-city tour
begins in October

Available Now on Reprise Cassettes, Compact Discs and Records



Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	111	107	9	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
111	108	111	27	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
112	130	—	2	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
113	113	116	4	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
114	104	80	8	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
115	131	—	2	KEITH WHITLEY RCA 9809-1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
116	112	110	16	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
117	136	136	5	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
118	119	114	8	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
119	117	100	13	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
120	114	115	6	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
121	149	195	3	SOUNDTRACK SCOTTI BROS. SZ 45164/E.P.A. (CD)	EDDIE & THE CRUISERS II
122	125	137	4	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
123	135	152	4	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
124	120	129	20	ANDREW DICE CLAY OEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
125	115	109	11	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
126	126	138	48	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
127	132	142	4	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
128	129	131	4	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
129	121	108	12	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
130	123	126	39	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
131	139	—	2	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
132	122	102	14	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
133	NEW	1	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK	
134	118	119	5	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
135	127	112	20	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
136	155	193	3	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
137	138	148	6	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
138	116	117	8	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
139	187	—	2	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
140	141	141	5	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
141	134	130	17	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
142	142	153	41	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
143	159	127	51	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
144	147	161	47	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
145	137	118	11	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
146	143	128	16	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
147	148	149	44	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
148	128	124	11	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
149	158	179	3	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
150	133	120	13	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
151	156	135	18	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
152	178	174	46	BULLETBOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
153	166	159	19	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
154	150	145	23	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
155	163	166	13	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	152	160	47	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
157	145	123	31	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
158	160	143	89	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
159	124	106	61	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
160	144	155	32	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
161	161	—	2	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
162	151	132	15	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
163	153	133	9	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
164	164	—	2	SOUNDTRACK WARNER BROS. 25985 (9.98) (CD)	LETHAL WEAPON 2
165	171	164	8	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
166	184	190	16	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
167	174	175	82	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
168	168	168	18	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
169	173	173	5	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9.98) (CD)	SWING THE HEARTACHE
170	183	188	3	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
171	190	191	3	POP WILL EAT ITSELF THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS RCA 9742-1-R (8.98) (CD)	
172	179	154	15	REBA MCENTIRE ● MCA 6294 (9.98) (CD)	SWEET 16
173	175	183	51	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
174	140	147	18	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
175	157	150	57	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
176	176	158	65	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
177	182	162	22	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
178	177	180	29	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
179	167	169	39	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
180	146	134	16	HENRY LEE SUMMER CBS ASSOCIATED OZ 451 24/E.P.A. (CD)	I'VE GOT EVERYTHING
181	165	125	17	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
182	172	165	14	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
183	186	167	22	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
184	162	144	23	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
185	181	197	16	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
186	154	146	4	SOUNDTRACK/"WEIRD" AL YANKOVIC ROCK'N'ROLL SZ 45625/SCOTTI BROS./E.P.A. (CD)	UHF
187	180	140	6	GEORGE BENSON WARNER BROS. 25907 (9.98) (CD)	TENDERLY
188	170	139	8	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
189	195	187	69	POISON ▲ ⁴ ENIGMA C1-48493/CAPTOL (9.98) (CD)	OPEN UP AND SAY... AH!!
190	189	171	14	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
191	NEW	1	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW	
192	197	172	9	CHRIS ISAAC REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
193	185	163	17	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
194	194	—	2	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD)	THE CINDERELLA THEORY
195	NEW	1	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM	
196	192	170	18	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
197	NEW	1	DARLING CRUEL MIKA 837 920 1/POLYGRAM (CD)	PASSION CRIMES	
198	193	157	10	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
199	169	151	10	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
200	191	156	-5	MARTIN L. GORE SIRE 25980/WARNER BROS. (7.98) (CD)	COUNTERFEIT E.P.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|----------------------|----------------------------|-------------------------------------|-------------------------------|-------------------------|-----------------------------|--------------------------------|
| 10,000 Maniacs 18 | Bobby Brown 12 | Dirty Looks 127 | Heavy D. & The Boyz 19 | Madonna 17 | Mica Paris 174 | SOUNDTRACKS | Testament 84 |
| The 2 Live Crew 36 | Jackon Browne 103 | The Doobie Brothers 42 | Don Henley 9 | Ziggy Marley/Melody Makers 28 | Texas Peaston 120 | Batman/Danny Elfman 32 | Texas 123 |
| 24-7 SPYZ 150 | Sharon Bryant 195 | EPMD 53 | Hoodoo Gurus 117 | Martika 21 | Tom Petty 6 | Beaches 47 | The The 165 |
| Paula Abdul 3 | Jimmy Buffett 93 | Eazy-E 79 | Howard Hugh 75 | Richard Marx 2 | Pixies 107 | Beauty & The Beast 198 | Third World 110 |
| Allman Brothers Band 163 | BulletBoys 152 | Enya 160 | Indigo Girls 22 | Paul McCartney 69 | The Pogues 134 | Cocktail 175 | Three Times Dope 168 |
| Anderson, Bruford, Wakeman, Howe 49 | The Call 67 | Gloria Estefan 8 | Chris Isaak 192 | Reba McEntire 172 | Poison 189 | Do The Right Thing 68 | Tin Machine 132 |
| The B-52's 40 | Cher 20 | Melissa Etheridge 176 | The Isley Brothers/Ronald Isley 104 | Maria Mckee 148 | Pop Will Eat Itself 171 | Eddie & The Cruisers II 121 | Tone Loc 88 |
| Babyface 54 | Neneh Cherry 41 | Expose 43 | Joe Jackson 153 | John Cougar Mellencamp 39 | Prince 5 | Ghostbusters II 35 | Too Short 60 |
| Bad English 52 | Cinderella 91 | Extreme 154 | The Jets 112 | Metallica 85 | Public Image Ltd. 162 | Great Balls Of Fire 114 | Tora Tora 57 |
| Badlands 76 | Andrew Dice Clay 124 | Bryan Ferry/Roxy Music 106 | Howard Jones 183 | Pat Metheny Group 83 | Queen 129 | Lethal Weapon 2 164 | Pete Townshend 97 |
| Bang Tango 77 | George Clinton 194 | Fine Young Cannibals 10 | Journey 142 | Milli Vanilli 4 | Queensryche 126 | UHF 186 | Traveling Wilburys 147 |
| Rob Base & D.J. E-Z Rock 65 | Natalie Cole 116 | Lita Ford 159 | Junkyard 105 | Stephanie Mills 82 | Trevor Rabin 113 | When Harry Met Sally 61 | Twin Hype 149 |
| Bauhaus 169 | Concrete Blonde 196 | Aretha Franklin 193 | Katrina And The Waves 139 | Michael Morales 155 | Bonnie Raitt 46 | Special Ed 98 | Vain 170 |
| Beastie Boys 14 | Alice Cooper 50 | Kenny G 144 | Peter Dinklage 130 | Mr. Big 48 | Rolling Stones 108 | Billy Squier 86 | VARIOUS ARTISTS |
| Bee Gees 80 | The Cure 23 | Debbie Gibson 44 | King's X 137 | Eddie Murphy 74 | Roxette 78 | Stage Dolls 122 | Greenpeace: Rainbow 102 |
| Adrian Belew 118 | The D.O.C. 27 | Gipsy Kings 179 | Koolhaas 62 | N.W.A. 58 | Saraya 135 | Starship 72 | TV Toons/Commercials 182 |
| George Benson 187 | Michael Damian 119 | Martin L. Gore 200 | Kwame 166 | The Neville Brothers 184 | Simply Red 30 | Stevie B 111 | Stevie Ray Vaughan & Double 37 |
| Clint Black 87 | Danger Danger 128 | Gorky Park 133 | L.L. Cool J 16 | New Kids On The Block 1.90 | Sir Mix-A-Lot 156 | Stevie Nicks 122 | Vesta 161 |
| Blue Murder 151 | Dangerous Toys 66 | Guns N' Roses 55.73 | Patti LaBelle 100 | Stevie Nicks 51 | Skid Row 7 | Starship 72 | Warrant 11 |
| Bodeans 101 | Darling Cruel 197 | Guns N' Roses 55.73 | K.D. Lang & The Reclines 96 | Slick Rick 81 | Soul II Soul 15 | Stevie B 111 | Jody Watley 70 |
| Michael Bolton 59 | De La Soul 94 | Guy 71 | Cyndi Lauper 109 | The O'Jays 185 | Soul II Soul 15 | Steve Stevens Atomic 131 | White Lion 26 |
| Bon Jovi 25 | Def Leppard 95 | M.C. Hammer 33 | Living Colour 64 | Original London Cast 167 | Soul II Soul 15 | Rod Stewart 89 | Karyn White 63 |
| Boogie Down Productions 45 | Dino 34 | The Jeff Healey Band 31 | Lizzy Borden 136 | K.T. Oslin 173 | Soul II Soul 15 | Donna Summer 181 | Keith Whitley 190.115 |
| Chucki Booker 138 | Dion 141 | | Love And Rockets 24 | Donny Osmond 99 | Soul II Soul 15 | Henry Lee Summer 180 | Hank Williams, Jr. 178 |
| Edie Brickell/New Bohemians 143 | | | | The Outfield 177 | Soul II Soul 15 | Surface 56 | Winger 29 |
| | | | | | Soul II Soul 15 | Sweet Sensation 157 | Wire 199 |
| | | | | | Soul II Soul 15 | Swing Out Sister 146 | |
| | | | | | Soul II Soul 15 | Tangier 92 | |

FCC FINES RADIO STATIONS

(Continued from page 87)

man Alfred Sikes for relief.

Porter notes that 80% of all stations get unconditional renewals, and only a few of the 20% marked for closer EEO scrutiny are penalized. Another commission official says some stations "went to sleep" on EEO, perhaps because in 1981 Congress extended license terms from three to seven years, putting

'To what extent are minorities in the applicant pool when jobs arise?'

the issue on a back burner.

When about 500 North Carolina and South Carolina stations recently filed their renewals, 35 drew EEO-related petitions to deny from such minority groups as the National Black Media Coalition, and a similar number were flagged for extra attention by the commission's EEO branch.

Of approximately 500 Florida stations seeking renewal, 52 have been challenged by minority groups, and another 50 caught the eye of EEO staffers. NBMC chairman Pluria Marshall says his group will file against 32 Ohio and Michigan stations whose renewals are due in September. Marshall says of the FCC's renewed EEO efforts, "I think they've made a pleasant change in the right direction. I trace most of it to Rod Porter getting permission from [ex-chairman] Dennis Patrick to ride shotgun on it."

Besides Porter, various observers attribute the FCC's tough EEO stance to outgoing Mass Media bu-

reau chief Lex Felker, general counsel Diane Killory, and to Lisa Hook, a legal advisor to ex-chairman Patrick who just took up the same job with new commissioner Sherrie Marshall.

This year's most severe EEO sanctions were \$15,000 fines for WSBY/WQHQ Ocean City, Md., and WOOJ-AM-FM Fort Myers, Fla. The Maryland stations, which also received a short-term renewal, hired no minorities for 33 vacancies in more than two years even though 19% of the local workforce is black, and continued to rely on unproductive referral sources. WOOJ had no minority staffers for five years of its seven-year license term. A general recruitment letter sent annually to 45 minority and female referral sources was found inadequate because the station failed to recruit for specific vacancies.

Other stations hit with EEO penalties this year are WGBR/WEQR Goldsboro, N.C. (short-term renewal and \$7,000 fine); WRGI Naples, Fla. (ordered to make periodic EEO reports); WROV Roanoke, Va. (fined \$5,000); WYRE/WBEY Annapolis, Md. (reporting conditions); WLIT/WYAV Myrtle Beach, S.C. (fined \$3,000); WFTC/WRNS Coastal, N.C. (reporting conditions); WBEU/WYKZ Beaufort, S.C. (reporting conditions); and WDAR/WMWG Darlington, S.C. (fined \$12,000, short-term renewal).

Most of those cases came before the commission early because the stations were being sold. But FCC officials predict many more EEO actions against stations as the current wave of regular radio renewals cycles its way through the commission in the next year and a half.

SELECT-O-HITS FORMS DISTRIB NETWORK

(Continued from page 9)

he just didn't have the means to get it distributed like he should, I would offer to take the record over. What we do is let them keep their identity and their logo—their label. We put our label on it saying that it's distributed by the SOH Distributors Network."

Continues Phillips, "It's just like another label picking it up. We have the record and the artist for a set

TIME WARNER DEAL

(Continued from page 6)

fer," is for the remaining Warner shares. It consists of three kinds of stock to be paid to Warner shareholders. The first is an exchangeable convertible preferred stock with a cash dividend payment of 8.75% that Time values at \$35 a share. The second is a pay-in-kind exchangeable convertible preferred stock with an 11% dividend rate valued at \$26 a share. The third is common stock in BHC Holdings—a stake Time's financiers value at \$9 a share.

That adds up to \$70 a share, but some Wall Street sources assess the value of the package at \$67 a share.

When the details of the back-end offer were disclosed, Warner shares fell \$1.625, to close at \$65.375. Shares of Time (which has already renamed itself Time Warner) rose \$2.125 to \$141.75. DON JEFFREY

period of time. But what the owner and the artist get is to keep that label out there."

Conceivably, Phillips says, the other network members could work the same sort of deal.

He says the network will not be expanded beyond its present membership: "I don't want to. I think that's enough. I don't believe that there are any [others] I really need to have. I didn't want to make it where a whole bunch of people would have the record within the same area."

Phillips says he is open to any kind of record, regardless of format. Kool's previous two 12-inch records, Phillips says, sold 50,000 each, but that only two or so distributors actually paid on the sales. "He could not afford even to get his tapes out of the studio for this release," Phillips continues. "He came to us and wanted to know if we could help him."

The agreement SOH uses specifies that the network will have rights to the artists and their product for three years. But, Phillips adds, "if we do not do a certain amount of product, then we won't ask to renew the contract." If a major label wants to sign an artist working through SOH, he says, "we control the right to negotiate, because what we're doing basically is all the mastering, all the pressing, and everything [else]."

But Programmers Feel No Loyalty To Labels Survey: PDs Owe Audience Song IDs

BY MELINDA NEWMAN

NEW YORK Most radio programmers say they have a strong responsibility to their listeners to identify new records; however, the majority feel no such loyalty to the record companies.

That was one of the results of the latest survey on back-announcing, conducted by Active Industry Research, a Columbia, Md.-based consultancy firm that elicits performance predictions from more than 250 programmers and music directors on five new songs weekly and then sells the opinions to record companies.

Of the 201 respondents representing about 170 stations, 97.5% agreed that radio "has a responsibility to help the audience in knowing what they are hearing." That figure dropped to 41.8% responding positively to the question "Does radio have a duty to the record industry to identify artists being played?"

AIR conducted the survey for free after Columbia president Don Jenner and MCA exec VP/GM Richard Palmese approached the service. "We suggested to AIR that they do a survey independent of RIAA [Recording Industry Assn. Of America] or NARM [National Assn. of Record Merchan-

disers], and since AIR gets comments from programmers every week, we figured that to get an accurate read of how the PDs were reacting to 'When you play it, say it,' AIR would be able to get it," says Palmese.

AIR's survey basically came to the same conclusion as NARM's informal survey of 95 stations in 27 markets (Billboard, Aug. 26). NARM found that 88% of the stations back-announce either everything or just new music and new artists. That is in line with the 89.1% of AIR respondents who said they have a policy regarding back-announcing.

However, when asked if they back/front-announce as a matter of course, only 73.6% of AIR's respondents said yes. AIR president Alan Smith explained the discrepancy as a matter of interpretation: "The ones who answered no to the second question may do their back-announcing at specific times and didn't have leeway as a matter of course." To further quantify the results, AIR found that only one respondent answered no to both questions, indicating his station had no policy and did not back-announce.

AIR is distributing the results of the survey to the major record companies and the RIAA.

"Obviously, people who listen to the radio want more information on who they're listening to and this just confirms that 97.5% [of the programmers know that]," says Trish Heimers, RIAA VP of public relations.

Palmese says the survey affirms the effectiveness of the "Play It, Say It" campaign. "This survey tells me it's worked and now we just need to continually reinforce it. I'm very pleased with the results and I'm glad it hasn't turned out into an us and them situation."

Many programmers agree that their relationship with the labels is not an adversarial one, but they are ready to put the issue aside. "I think if anything, this whole campaign has alienated a lot of people," says one programmer. "The only purpose I see this campaign having served is that it has made radio aware of the record industry's desire to have its music identified. As yet, they haven't made a compelling argument as to how it will impact the ratings of our radio station. We're not here to sell records."

"When a record doesn't fly up my chart, the record industry fears that radio isn't announcing it. Could it be that the record just isn't a hit?" says Dave Van Stone, PD for KQKS-Denver.



(Continued from page 98)

II, among others. Foreign representation extends a longstanding domestic relationship.

RADIO AWARDS UPDATE: Billboard will announce the winners of its 1989 Radio Awards during a cocktail party Sept. 14, 7-9 p.m., at the New Orleans Hilton. The event coincides with the National Assn. of Broadcasters annual convention. For info, contact Nadine Reis at 212-536-5007.

FROM SOUP TO NUTS: Billboard associate publisher/director of research and development Tom Noonan is the keynote speaker at the 3rd annual Music Fair in Atlanta Sept. 16 sponsored by the local chapter of NARAS. Noonan's topic is: "Elements Of The Music Recording Business: Start To Finish." For more information, call 404-87-NARAS.

NOW A WORD FOR A SPONSOR: Windham Hill Productions is looking for long-term corporate sponsorship arrangements, so it has hired James Harris Entertainment Marketing of Chicago to pursue the matter, says Anne Robinson, president/CEO.

MESHEL'S COUP: Billy Meschel, president of All Nations Music, has inked a worldwide administration agreement with Henry Mancini for Mancini's publishing companies, Northridge Music, Hollyweed Music, and Haymarket Music. Mancini's new album, "Mancini Rocks The Pops," is slated for release this month on Denon/A&M Records.

DIR BROADCASTING'S King Biscuit Television has set "An Evening Of Yes Music, Plus," featuring Jon Anderson, Bill Bruford, Rick Wakeman, and Steve Howe as its third pay-per-view event. The concert will air live from the Shoreline Amphitheater in Mountainview, Calif., on Sept. 9 at 10 p.m. (EST).

MOVING EXPERIENCE: HBO Video has moved to larger quarters at 1100 Avenue of the Americas in New York, also the HQ of its parent company, Home Box Office. The move also consolidates all of the company's personnel and operations on one floor. New

phone number is 212-512-1000.

FOR A HEALTHIER WORLD: James Taylor is scheduled to perform five concerts Sept. 20-24 at New York's Beacon Theatre, with proceeds going to benefit the Natural Resources Defense Council. A nonprofit membership organization, the NRDC has been active on many issues ranging from environmental protection to cessation of nuclear weapons testing.

AVA NAMES DIRECTOR: Although American Video Assn. chairman Tom Daugherty will not disclose a name, the co-op group has picked a director and successor to AVA founder John Power, who resigned unexpectedly (Billboard, July 29).

A SONGWRITER SEMINAR hosted by ASCAP and Detroit's Metro Area Artists and Songwriters Assn. has been set for Sept. 13 from 7-9 p.m. at the Hotel St. Regis. For further info on the free event, call 212-870-7541 or 212-870-4712.

THE PRODUCERS: Music folk are part of the producing team putting on a new Broadway play, Gary Bonasorte's "The Aunts," that begins previews at the St. James Theatre Sept. 12 for an opening Oct. 4. Wholesaler Ervin Litkei's Galiko Productions is mounting the show, along with associate producers Ethel Gabriel, the longtime A&R producer, and Larry Lipp, an associate of Litkei at Olympia Record Industries. The four-character play features Bethel Leslie, Ann Wedgeworth, Mia Dillon, and Christopher Wynkoop. Besides his wholesaling-producer activities, Litkei is also a composer of marches and symphonic works.

BREAK A LEG: Lou Reed took the old showbiz maxim too literally during a tour stop at Nautica Stage in Cleveland Aug. 17, where he slipped backstage and fractured an ankle after his soundcheck. Reed was forced to cancel the seven remaining dates on his current tour. "The doctor has advised him to stay off it for six weeks," says Jeff Rowland, Reed's booking agent at International Creative Management.

BMG CREATES FIELD MARKETING PRESENCE

(Continued from page 1)

Distribution, "yet the process will be a collaborative one, bringing into account each label's interests and distribution needs.

"It's picking up a role that wasn't addressed," Jones adds. "It's evolving as the marketplace changes."

According to Rick Cohen, VP of sales for BMG Distribution, the company's new structure and enhanced field marketing attack address increased consolidation that has occurred in the retail ranks in the past few years. The climate in the account base, says Cohen, requires BMG to establish "better coordination because you have so many stores in markets other than where their chain's headquarters

and purchasing centers are located."

BMG Distribution is the pipeline for BMG Music, the U.S. entity of West Germany's Bertelsmann Music Group. In addition to the distribution company, BMG Music also owns the RCA, Arista, and BMG Classics labels, and the recently launched BMG Video (Billboard, July 22). In addition to the BMG-owned labels, BMG Distribution also markets independents A&M and Private Music.

In order to implement its field marketing efforts, the distributor has appointed three executives to newly created positions: Richie Gallo, who had been BMG's senior

director/label liaison for Arista, assumes the title of national sales director; Barry Levine, who was director of creative marketing at Arista, has been named BMG's director of field marketing; and Bob Morelli, former New York-based regional singles sales manager, is now national singles director.

The field additions are part of an ongoing reorganization process in which the company has already eliminated its four regional director positions, while adding sales managers to each of its branches (Billboard, Aug. 26). BMG is also assigning new branch managers at several of its units.

In the new structure, BMG's

branch managers have enhanced clout. "We've basically decided to take that level of management and expand it," says Jones. Branch managers no longer channel through regional directors to reach BMG's home office, while the placement of sales managers and field marketing managers in each branch for delegation of responsibilities.

"It really divides the sales and marketing responsibilities and allows the branch manager to become a hands-on coordinator who is thoroughly involved with the local marketplace," says Cohen.

Executives at labels distributed by BMG praise the initiation of the field marketing positions.

"It will enable BMG to do things for us that they weren't able to do before," says Jim Cawley, senior VP of sales at Arista. "It will help us to have people in distribution who will keep an eye on the marketplace. Labels can react more quickly."

The revised structure, adds Cawley, gives BMG "more marketing-responsive people."

"We need that sales presence in the street," says Dave Wheeler, RCA VP of sales. "You can't do it with eight regional salespeople the way we did before."

"I think it makes sense," says David Steffen, senior VP of sales and distribution at A&M.

The changes at BMG have led to changes at least two of the labels. Cawley reports Arista is doing away with its four local marketing managers and its four associate regional marketing directors, while Wheeler says that RCA will let go of its eight regional marketing coordi-

ners. Most of the field marketers who are leaving the labels will apparently be picked up in new capacities by BMG Distribution.

Furthermore, both RCA and Arista are adding regional marketing directors to their rosters. RCA will have its regional directors stationed in New York, Atlanta, Dallas, Los Angeles, and Chicago. Arista's map is similar, except that its Midwest director will be based in Minneapolis, rather than Chicago.

By contrast, A&M contemplates no changes and has retained its local marketing staffers. "We need a slightly different approach than the other labels," says Steffen. "We haven't reduced by one person."

Cohen says each of the new field positions addresses specific needs. The field marketing reps replace the old structure's merchandisers; in addition to merchandising, these staffers will pick up inventory responsibilities. He says the product development coordinators will be charged with "in-house marketing." The black music field specialists will have "a broad-based job at the grassroots, community level," says Cohen. Similarly, alternative music field reps will be attuned to stores that specialize in such fare.

Gallo's reassignment led to speculation by some that BMG Distribution might dispense with its senior director/label liaison positions, but Jones states firmly that such is not the case. "We expect for that position to continue," he says. On an interim basis, A&M liaison Lou Tattulli will handle Arista until a replacement for Gallo is determined, while Jim Kelly continues as RCA liaison.

NEW SYSTEM PROVIDES ON-THE-SPOT CD REFERENCE

(Continued from page 1)

ca, according to Claude Hill, president of Redwood Marketing, the liaison between Georgetown Masters and the Japanese manufacturer.

Cost for the system is approximately \$60,000; installation is expected to be completed early this month. The Fuji-manufactured Write-Once-Read-Many (WORM) CD blanks required by the system are currently available only from Yamaha, at a cost of \$80 apiece, although that price may soon be lowered to \$50 per disk.

Although several hardware manufacturers have already introduced

expensive optical disk recorders for commercial and industrial use, the Yamaha system is the first to produce a standard 5-inch CD that can be played back on any conventional CD player. Sony is reportedly working on such a system, as is U.S.-based Tandy, with its THOR technology, announced earlier this year.

Denny Purcell, Georgetown's president, says the reference CD produced by the Yamaha system will have precisely the same sound as the finished CD and that it is recorded in real time. It holds just more than an hour of sound.

Until now, he says, when producers asked what a finished album would sound like, he has had to give them a digital audiotape copy and tell them "that's as close as we can get." But, he notes, many producers don't have DAT machines on which to play the references back.

To get an actual CD copy from the manufacturing plants, Hill notes, producers had to wait two to five weeks.

"This produces one CD at a time," Hill points out. "It also has a lot of other possibilities, too, where people have audio information in the digital domain [that] they want to be able to use." For example, he says, radio stations that broadcast their music from CDs and their locally produced material, such as commercials, from tape carts, can put their whole operation on CD with this system.

Hill argues that the cart-to-CD switch makes sense for radio—not only because of the improved sound, but also because CDs are more durable and their tracks can be accessed instantly.

Echoing those who proclaim vinyl is all but dead, Purcell reports that last year 26% of his sales was in lacquer masters and that in July it had dropped to 8%.

Georgetown is one of Nashville's two busiest mastering houses.

'Zorba' The Dutch Gamers Int'l Interest

AMSTERDAM International interest is growing in "Zorba's Mix," recently released in Holland by the Qualitel record company.

It is a dance-mix version of "Zorba's Dance" by the Trio Hellenique from Greece, which scored an international success in the mid-'60s.

Qualitel A&R manager Jan Groenewoud is anticipating overseas release in Scandinavia, Australia, Israel, Greece, Spain, and West Germany on the strength of current negotiations.

In the Netherlands, the single

was issued Aug. 1 in 7-inch and 12-inch vinyl formats, followed a week later by a CD version. A promotional videoclip is in preparation at the Rob de Boer Studio in Bussum.

"Zorba's Mix" features Dutch synthesizer dance act Dynamic Choice, fronted by Ronald Schilperoord, who also produced the disk.

Last year, Qualitel released the "Olympus" album, featuring rerecordings of the 16 most successful tunes of the Trio Hellenique's 30-year career and including "Zorba's Dance."

PISELLO SUES L.A. TIMES

(Continued from page 98)

According to the suit, the articles identified Pisello as a "mob figure," a "member of the Gambino crime family," an "organized crime figure," and a "Mafioso." (The stories, which are amended to Pisello's filing, also use the words "reputed" or "alleged" in all citations.)

The suit states, "All of the above-mentioned articles are false as they pertain to [Pisello] insofar as his being a member of organized crime, the Mafia, the Gambino Family, or ever having been engaged in or committed any other illegal or unlawful act other than the tax-related matters of which [Pisello] was involved in which he may have been convicted of in any state or federal court."

Amended to the suit is a June 28, 1989, letter from Pisello's attorney, Robert J. Tobias, to Johnson, requesting a printed retraction of the paper's stories. The suit says that to date the Times has "failed and refused" to print a correction or re-

traction.

As long ago as 1985, Pisello's former attorney Harlan Braun had sought a retraction from the Times—a request that was likewise refused.

The suit charges that the Times' stories are "libelous on their face," and expose Pisello to "hatred, contempt, ridicule and obloquy." Pisello "has suffered loss of his reputation, shame, mortification, and hurt feelings" as a result of their publication, the suit alleges.

The suit also charges that a July 12, 1988, letter from Murphy and Soble fraudulently induced Pisello to grant an interview with the Times reporters and turn over relevant documents, including a transcript of MCA Music Entertainment Group president Irving Azoff's interview with members of the federal Organized Crime Strike Force.

The action charges that Murphy and Soble "had no intention of telling [Pisello's] story from his point

of view," but rather wished to further a "fishing expedition" into MCA's relations with organized crime.

The suit also holds as libelous a June 1988 Regardie's story, "MCA And The Mob: Did The Justice Department Cut Reagan's Hollywood Pals A Break?" The article was penned by Moldea, whose book "Dark Victory: MCA, Reagan, And The Mob" also explored the Pisello case.

Moldea's article identifies Pisello as "an East Coast hood," a "prominent East Coast mobster," a "member of organized crime," and a "member of the Mafia."

"The entire [Regardie's] article was false as it pertained to [Pisello]," the suit charges.

At an Aug. 29 press conference announcing the Times-Regardie's suit, Tobias said that Pisello is contemplating similar legal action against other publications that have resisted requests for retractions.

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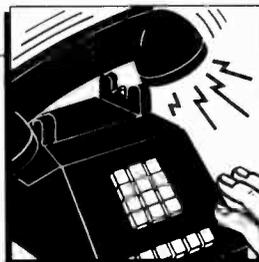
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INSIDE TRACK



Edited by Irv Lichtman

AND THAT'S VINYL: Those tracking the LP's slide into oblivion will note that **Warner Bros.**' September release schedule includes four albums shipping only on cassette and CD. Unavailable to LP fans will be three titles on **Geffen**—including new product by **Fuzzbox** and **It Bites**, as well as a **John Hiatt** compilation—and, on **Opal/WB**, another compilation by **Harold Budd**. Though a case might be made that the Hiatt, Budd, and even half of the **It Bites** set are "older" product, and thus not a bold policy move, count the nixing of the LP by **Fuzzbox**, which is already charting heavily in the group's U.K. homeland, as a sign of things to come.

IS JOBETE MUSIC WORTH \$200 MILLION, a figure said to be owner **Berry Gordy's** price for the music publisher (*Billboard*, Sept. 2)? Well, in this age of seemingly anything-goes music publishing prices, one is tempted to say, why not? But most of the publishing magnates around are not likely to bite at \$200 million, 20 times its net publisher share of \$10 million. There's even word that U.K.'s **Filmtrax** won't go beyond \$150 million. Best guesstimates put the real-world price for **Jobete** in the \$85 million to \$95 million range. To be sure, **Jobete's** is a great catalog of songs that seems to grow in stature as the years go by. As one publisher with knowledge of the catalog puts it, "The **Jobete** songs are being used in commercials like you wouldn't believe." But **Jobete** is still not in the league of **Chappell Music**, which **Warner Bros.** acquired last year for about \$200 million.

A FAMILY AFFAIR? **Michael Jackson**, who announced his retirement from the concert stage last year, will join his brothers for some dates on the **Jacksons'** upcoming world tour, according to brother **Jackie Jackson**. Jackie made the statement at a press conference in Chicago where the group announced an upcoming international tour to promote its **Epic Records** release "2300 Jackson Street." The tour is due to reach the U.S. late next year.

WARNER-CHAPPELL MUSIC WILL KEEP rights outside of the U.S. and Canada to the songs of **Guns**

N' Roses via a deal arranged by **Charles Kiuper** of **W-C's** **Holland** unit with the group's lawyer, **Peter Paterino**. The group handles its own publishing affairs stateside.

THE KID FROM BROOKLYN: After stints with **E.B. Marks Music** and **United Artists Music**, **Barry Bergman** formed **Ellymax Music (ASCAP)** in 1986, followed by **Wood Monkey Music (BMI)** the next year. Though he has four writers—**Bob Halligan Jr.**, **Rob Friedman**, **Marc Ribler**, and **Keith Nichols**—**Bergman** is a one-man show in terms of song exploitation, foreign and synch licensing deals, and mechanical royalty collection. He has a 1988 top 10 record—**Friedman's** "Don't Shed A Tear" by **Paul Carrack (Chrysalis)**—and a stream of current or near-future cuts by the likes of **Cher**, **Kiss**, **Jennifer Rush**, and the **Del Fuegos**, among many others. **Halligan** alone has had some 40 cover recordings on new songs published by **Bergman**. And it all happens out of offices at 2555 East 12th St. in Brooklyn, N.Y.

SUPER WEDNESDAY & THURSDAY: The **International Tape/Disc Assn.'s (ITA)** second annual Super Seminar on Special Interest Video will be held Oct. 4 and 5 at the **Westin Hotel** at Chicago's **O'Hare Airport**. Various executives will address more than a dozen topics on the product. For more info on registration, contact **ITA's Charles Van Horn** at 505 8th Ave., New York, N.Y. 10018; phone 212-643-0620; or fax 212-643-0624.

TV GUIDES: "Prime Time" is a survey of 30 hit TV themes as performed by the **Houston Symphony Orchestra** conducted by **Newton Wayland**. And to carry the video idea further, the label itself is called **Prime Time** (distributed by Atlanta-based **Intersound**) and the selections are numbered as if they were listed in a TV programming guide.

AN ACQUISITION OF Julian Rice's Toronto-based classical/crossover label **Fanfare** by a U.S. major is a possibility. **Rice** doesn't deny the prospects, but notes that his licensing deal with **Intersound** has three years to run and he's happy with the relationship.

IT'S A GRAND WORLD FOR SINGING: **Hal Leonard Publications** has picked up world rights to the **Williamson Music/International** catalog of works by the late **Richard Rodgers** and **Oscar Hammerstein** (Continued on page 96)

Pisello Hits L.A. Times With Libel Suit

BY CHRIS MORRIS

LOS ANGELES Denying any connection with organized crime, **Sal Pisello**, record industry middleman and convicted tax evader, has sued the **Los Angeles Times**, **Washington, D.C.-based Regardie's** magazine, and several reporters for libel, invasion of privacy, and fraud.

The suit, filed in **Los Angeles Superior Court** on Aug. 29, seeks general damages totaling \$700 million, punitive awards of \$400 million, and lost earnings of \$70 million in seven causes of action.

Also named in the suit are the **Times' parent company**, the **Times-Mirror Co.**; **Times publisher Tom Johnson** and staff writers **William K. Knoedelseder**, **Ronald L. Soble**, and **Kim Murphy**; and investigative journalist **Dan E. Moldea**.

In April 1988, **Pisello** was convicted in federal court in **Los Angeles** of evading taxes on close to \$300,000 earned in various deals with **MCA Records** in 1984-85 (*Billboard*, April 23, 1988). He was sentenced to four years in prison, but remains free on bail pending appeals.

Last September, **Pisello** filed suit against **MCA Inc.** and its associated

companies in **California Superior Court**, charging fraud, breach of contract, and interference with contractual and economic relationships (*Billboard*, Sept. 24).

Beginning in 1985, the **Times' business news staff** published a series of articles investigating the ties between **MCA** and **Pisello**, who was identified in court documents as an associate of **East Coast crime figures**. **Knoedelseder**, who left the **Times** last month to join **Fox Broadcasting's** entertainment news division, is generally credited with

breaking the **Pisello-MCA** story; he is currently writing a book on the subject scheduled for publication in 1990.

Because of **Pisello's** reputed mob ties, his 1988 tax trial received heavy coverage in national trade, business, and consumer publications, including *Billboard*.

Pisello's libel action concerns itself with four articles by **Knoedelseder**, **Murphy**, and **Soble** that ran in the **Times** between Sept. 10, 1988, and June 9, 1989.

(Continued on page 97)

Budweiser Taps Into Rolling Stones Tour

NEW YORK **Budweiser** has struck a deal with the **Rolling Stones** to co-sponsor the U.S. leg of the group's "Steel Wheels" tour, which opened Aug. 31 in **Philadelphia**.

The agreement will give **Budweiser** footage from the "Mixed Emotions" video to use in 30-second TV spots promoting the band and the beer. The tie-in also will be touted in national print ads in USA

Today and **Rolling Stone**.

Says **Budweiser** senior brand manager **Joe Corcoran**: "Our involvement with this group not only provides high visibility for **Budweiser** among rock fans but is also a logical extension of our contemporary adult-marketing plan."

MTV will co-sponsor the **Stones' U.S. dates**; **Labatt's** is underwriting the group's **Canadian shows**.

THOM DUFFY

DAVID BOWIE



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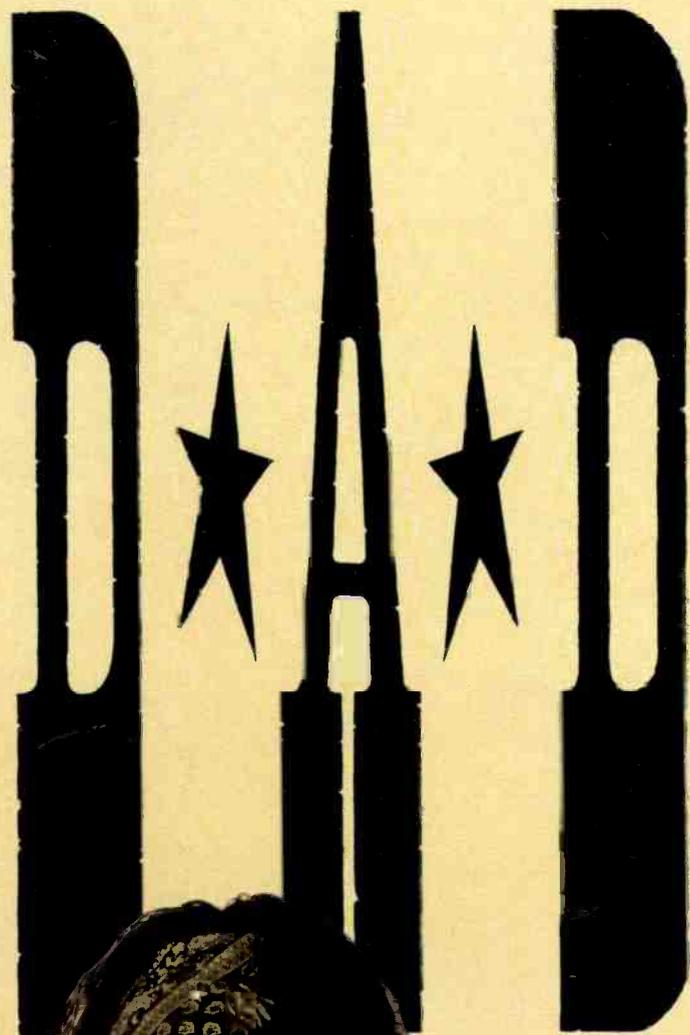


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