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VOLUME 101 NO. 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 23, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

New Kids Hysteria Reminds Top 40 PDs Of Beatlemania

BY SEAN ROSS

NEW YORK A lot of top 40 programmers hesitate to use the "B" word—Beatlemania—about the popularity of New Kids On The Block. Instead, some compare them to George Michael at this time a year ago. Some invoke the Duran Duran mania of 1983. But with three songs on the chart simultaneously, and another candidate a few weeks away, the comparisons with the Beatles eventually surface.

"If you do a trivia question—what's one of the member's favorite colors, for example—people know what it is," says KXXX-FM (X100) San Francisco PD Bill Richards. "It is very Beatles-esque."

KIIS Los Angeles PD Steve Rivers

stresses he is "not comparing the two groups musically. But for those of us who remember the early stages of Beatlemania, the enthusiasm is very similar.

"They're going to be playing the Forum here, which shows you how hot they are. Giving away the tickets is the same as giving away a \$100 bill. [Except] if you asked the kids which they'd rather have, they'd go for the tickets every time."

Recently, various New Kids songs controlled all eight slots on the nightly request countdown at KIIS. At WHTZ (Z100) New York, seven of the top 10 request records this week are by the teen idols who soundly defeated their label mates, the Rolling Stones, in a recent ticket giveaway weekend where callers chose be-

(Continued on page 99)

Trans World Follows Musicland Lead In Malls Music Webs Expand Vid Sell-Thru

BY KEN TERRY

NEW YORK Two giant record retail chains may soon be battling it out for supremacy in the video sell-through field.

The Musicland Group's Suncoast Motion Picture Co., the first sell-through-only operation in shopping malls, has expanded to 39 units and is still growing rapidly. In hot pursuit is Trans World, another large record retail chain, which is planning to launch a sell-through mall chain in time for Christmas.

The 3-year-old Suncoast web has added 17 units so far this year and plans to double that number by Dec. 31. Each of the 2,500-square-foot units carries approximately 6,000 video titles, compared with an average of 850 titles in each of the company's

718 Musicland and Sam Goody stores. Suncoast also carries a large selection of licensed merchandise, including movie-themed posters, apparel, and other products.

Most of Suncoast's video titles sell

Belgian Co. Makes Run At U.S. Video Business, See P. 4

for less than \$30, and many of them for less than \$20. Approximately 1,500 titles in stock at any given time retail for less than \$10.

Suncoast's gross margins on videocassettes have been boosted partly by its ability to buy direct from most of the leading vendors (Disney is the

major exception). Although the self-racked Target mass merchandise chain also buys direct, most other video accounts are supplied by either rackjobbers or video distributors.

Even with this advantage, says Musicland chairman/CEO Jack Eugster, "Margin [on videos] is a problem. It's not nearly as good as [audio] cassettes are, but it's as good as CD margins."

He notes that margins have risen a bit in recent years, "not principally because we went direct [with the studios] but because margins went up from the suppliers." He adds that video distributors are also very aggressive, "and once in a while we find it makes sense to buy from them."

At this point, video contributes 7% (Continued on page 93)

WEA, GEMA Tie For Accounting Of Euro Fees

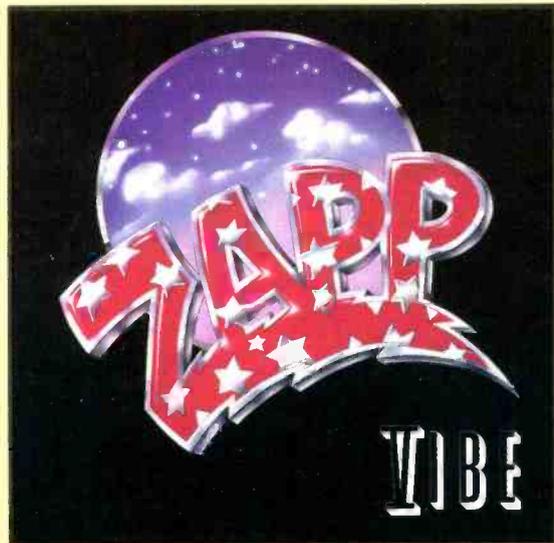
BY WOLFGANG SPAHR

HAMBURG, West Germany WEA International will henceforth make mechanical royalty payments for recorded music sales in 10 European countries through GEMA, the West German authors' society. The new system takes effect retroactively to July 1.

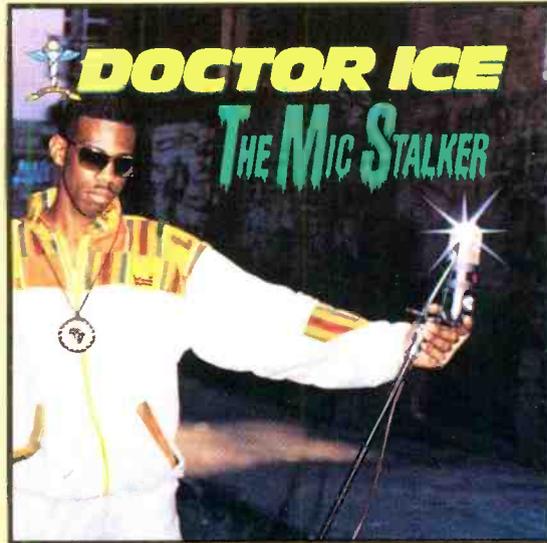
This latest move in central licensing follows similar agreements between CBS and PolyGram with STEMRA, the Dutch mechanical royalty society, and between GEMA and BMG (Billboard Oct. 1). It is the first deal of its kind in Europe to be set by a European society with a wholly owned U.S. major.

(Continued on page 93)

ADVERTISEMENTS



Contemporary music's funkier family affair continues with the long-awaited release of the new ZAPP album, *V* (4/2/1-25807). The brothers Troutman have elevated rockin' R&B to a feisty new level. The first single is "Ooh Baby Baby" (4/7-22849), a smokin' rendition of the Miracles' 1965 Motown monster. On Reprise cassettes, compact discs and records.



Rx for success. Get a megadose of Doctor Ice, the man called 'The Great Entertainer of Rap.' The former lead member of UTFO ("Roxanne, Roxanne") arrives with the rap prescription the street's been waiting for: *THE MIC STALKER* 1249-1-J, featuring "Sue Me!" "Love Jones" with Full Force and Cheryl "Pepsi" Riley, and "Nobody Move." Produced by Full Force and Doctor Ice. On Jive/RCA Records cassettes, compact discs and records.

Stones Get What They Want From Tour Souvenirs

BY MELINDA NEWMAN

NEW YORK Despite Keith Richards' assertion that this is not the Rolling Stones' last tour, fans are taking no chances as they spend a record amount on concert souvenirs. However, the same did not hold true for the Who, who may have been playing together for the last time on their just-completed U.S. road trip.

At the Stones' first stop, Veterans Stadium in Philadelphia, they sold in excess of \$1.5 million in souvenirs and novelties for a venue record of \$9.50 per capita. Another record was set by the Stones at Toronto's CNE Stadium.

Norman Perry, president of tour (Continued on page 99)



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of
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Euro Retailer Expanding U.S. Operation

Belgium's Super Club Buys 2 Vid Chains

BY EDWARD MORRIS

NASHVILLE A leading European retailer of home entertainment software is beginning to make waves in U.S. video retailing and plans to expand into the record business as well.

Super Club N.A., the U.S. division of Belgium's Super Club N.V., has purchased the 22-store Video Towne

retail chain, based in Dayton, Ohio, and the 21-unit Movietime/Alfalfa network, headquartered in New Orleans.

Both acquisitions will continue to operate under their old logos and will be operated by the same management staff that was in place prior to the purchase. Super Club N.A. would not release the purchase price for either chain.

The Dallas-based Super Club N.A. also has a subsidiary called Automated Video Inc. in Lanham, Md. This division operates and racks automated rental units in supermarkets, convenience stores, and colleges and universities in Virginia, Maryland, and

Washington, D.C.

AVI currently has 25 locations, most of them in Safeway supermarkets, and projects 100 locations by early 1990.

Darrell Baldwin, Super Club's CEO, says that the corporation will continue to concentrate on and expand in the entertainment software business, aiming, in part, to fuse video rental and sales with record and tape sales. Both Video Towne and Movietime/Alfalfa are already experimenting with recorded music sections.

While Super Club is establishing itself in the retail market by acquiring *(Continued on page 101)*



Platinum Wheels. While touring in Toronto, the Rolling Stones are presented with platinum plaques marking Canadian sales of their "Steel Wheels" album. The award, earned the week the album was released, is the first platinum honor for "Steel Wheels" anywhere in the world. Shown, from left, are Rolling Stones Ron Wood and Bill Wyman; Paul Burger, president, CBS Records Canada; Rolling Stones Charlie Watts, Keith Richards, and Mick Jagger; and Don Oats, senior VP, marketing and sales, CBS Records Canada.

Songwriters Guild Joins Fight Against DAT Pact

BY IRV LIGHTMAN

NEW YORK The Songwriters Guild of America, representing the interests of some 5,000 member writers, is calling on Congress to turn down legislative sanction of an agreement recently reached between the Recording Industry Assn. of America and makers of DAT hardware.

Thus SGA joins the National Music Publishers Assn. and at least one recording entity, BMG Music, among others, in expressing deep reservations regarding the agreement forged by the RIAA and IFPI, the worldwide record trade group, with the Electronic Industries Assn., the U.S. hardware trade group.

Basically, the agreement calls for makers of DAT hardware to install a Serial Copy Management System that allows DAT users to make unlimited direct digital copies from a primary source, such as a CD, but prevents digital duplication of those copies. In return, the RIAA agreed to join the EIA in seeking legislation that would allow importation into the U.S. of DAT machines equipped with SCMS devices.

SGA, like NMPA and others who question the merits of the agreement, holds that the answer to capturing dollars siphoned off from copyright owners by home taping lies *(Continued on page 93)*

IFPI Turning Attention To CD Bootlegging Problem

BY NIGEL HUNTER

LONDON The International Federation of Phonogram and Videogram Producers (IFPI) is closely monitoring illegal CD reproduction that it has detected in several countries.

Mostly of the bootleg variety, it is being done through legitimate CD custom-pressing plants with spare capacity, according to Ian Haffey, the IFPI's anti-piracy coordinator. He describes the matter as a top priority for the IFPI and one that must be controlled before it becomes a major problem. The rapidly growing popularity of the CD format means that the illegal CD trade could make "a tremendous economic impact" on IFPI members if it is allowed to become widely established.

"We've reached a sensitive state in our program to combat this problem," says Haffey, who was in private legal practice before joining the IFPI in March 1987. "The problem is that there are so many CD

plants now, some with spare capacity. The illegal operators who previously worked in vinyl and cassettes have upgraded into CD. Most of it is bootlegged live performances by internationally famous rock musicians."

Haffey identifies Japan, South Korea, Germany, and Italy as main sources of illegal CD product.

"It's happening in countries where CD production is highest. The bootleggers are looking for places like Germany and Italy, where the law on bootlegging is weak, as opposed to such countries as the U.K., where the recent Copyright Act provides for strong measures."

The potentially ominous dimensions of the problem are demonstrated by the fact that, last year, 100 illegal CDs were seized in the U.S. That figure has climbed to 6,000 already this year.

"So far we have been giving CD plants the benefit of the doubt where illegal reproduction has been *(Continued on page 86)*

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in New York names **Brenda Romano** VP of pop promotion and **Richard Steinberg** VP of A&R. They were, respectively, national director of pop promotion for the label and senior A&R executive at Atlantic Records.

Atlantic Records/Nashville appoints **Sam Harrel** Western regional promotion manager in Los Angeles and **Jim West** Southwest regional promotion manager in Dallas. They were, respectively, West Coast regional promotion manager at CBS Records and music director for KEBC in Oklahoma.

Atlantic Records in New York promotes **Geoffrey Koonin** to associate director of royalties. He was manager of royalty audits for the label.

Warner Bros. Records in New York appoints **David Shaw** associate director of black music A&R and **Ken Lemunyon** controller. They were, respectively, an A&R representative and director of financial planning for the label.



ROMANO



STEINBERG



GAVIN



CLARY

Chrysalis Records in New York promotes **Ivan Gavin** VP of finance and administration. He was controller for the label.

EMI Records in Los Angeles names **Rob Gordon** director of West Coast regional sales and promotes **Angee Jenkins** to West Coast publicist. They were, respectively, West Coast director of marketing at Relativity Records and West Coast publicity coordinator at EMI.

Claire West is appointed West Coast national director of AC, jazz, NAC, and urban promotion at Enigma Records in Los Angeles. She was director of sales and marketing for Burns Media Consultants.

Diane Gentile is named manager of East Coast rock promotion at Arista Records in New York. She was manager of national metal radio promotion at MCA Records.

PUBLISHING. MCA Music Publishing in New York appoints **Merril Wasserman** VP of international acquisitions. She was VP/GM of Private Music.

DISTRIBUTION/RETAIL. Phil Murphy is promoted to director of WEA Europe in London. He was director of operations at WEA U.K.

One Way Records in Albany, N.Y., appoints **Harris Kozak** VP of sales and marketing. He was director of sales at Golden Circle in Bridgeport, Conn.

RELATED FIELDS. Susan Clary is named president of Vis-Ability in Los Angeles. She was West Coast director of publicity for EMI Records.

Rebo High-Definition Studio in New York appoints **Steven Dupler** VP of the music division. He was senior editor, technology and music video, at Billboard.

Dorene B. Lauer is appointed VP of Wilkinson/Lipsman Public Relations and Marketing in Los Angeles. She was national director of media & artist relations at Capitol Records.

Dan Lynch is named director of marketing for The Benson Co. He was marketing manager at Word Records.

Caroline True is named executive in charge of video production at Lime-light Productions in Los Angeles. She was video commissioner at Virgin Records in London.

G.M.R. Associates Inc. in Milwaukee appoints **Mary Bridges** public relations director. She was marketing director of Milwaukee Festivals Inc.

• VIDEO PEOPLE on the move, see page 53.

New Names, New Titles At Billboard/N.Y.

NEW YORK A series of staff promotions and an influx of new talent have given a fresh look to Billboard's editorial staff. The changes in the ranks have all taken place at Billboard's home office in New York. Here is a rundown:

• Ed Christman joins Billboard as retail editor. Christman was senior editor of Shopping Centers Today, where he covered the retail industry, including music and video retailing. At Billboard, he will report on music retail news and edit the Retailing section.

• Susan Nunziata is Billboard's new technology editor. Nunziata was managing editor of Pro Sound News, a weekly trade magazine covering professional sound production. At Billboard, she will be editing the Pro Audio/Video section and reporting on new technology as it applies to the music, video, sound recording, and radio industries.

• Melinda Newman is promoted to music video editor. Newman joined Billboard in October 1988 as associate editor. In addition to editing the Music Video section, Newman will continue as co-editor of the Album Reviews page with Chris Morris and Ed Morris.

In addition to these changes, there are two previously announced appointments:

• Bruce Haring is promoted to assistant news editor. Haring joined Billboard in February 1988 as a reporter and developed into one of the magazine's most prolific and versatile writers. In addition to his new role in helping to spearhead Billboard's news coverage, he will continue to cover the independent label scene for Billboard in his weekly Grass Route column.

• Phyllis Stark joins Billboard as radio reporter. Stark comes to Billboard from Radiotrends, the newsletter published by Bolton Research Corp., where she was managing editor. Stark will write the weekly Promotions column in the radio section and contribute to radio news coverage.



HARING



STARK



CHRISTMAN



NUNZIATA



NEWMAN

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SEPTEMBER 23, 1989

PMRC SPEAKS OUT

Jennifer Norwood, executive director of the Parents' Music Resource Center, contributes this week's Commentary, on the issue of violence and sexual perversion in rap and rock lyrics. **Page 9**

SEPARATE FLIGHT PATHS

The regrouped Jefferson Airplane and the reorganized Starship are both on the road this fall supporting recent album releases. Chris Morris has the story. **Page 36**

SPOTLIGHT ON COMPACT DISKS

Now that the "novelty factor" of the CD has worn off, consider what the format has brought to the music industry: new life, new jobs, and—in those quarters where an appropriate transition was made too late or not made at all—no jobs. Dave DiMartino reports. **Follows page 52**

THE HORROR! THE HORROR!

In a rare interview with Billboard's Jim McCullaugh, horror genius Stephen King says he is pleased with the film rendition of his novel "Pet Sematary," which has already reaped almost \$60 million at the box office for Paramount, with surely more to come from the Oct. 12 video release. **Page 54**

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LIVE Acts To Squelch Rumors Steps Up Investigation Of CEO's Murder

BY DON JEFFREY

NEW YORK In an attempt to dispel rumors and innuendos and ease the fears of Wall Street, top executives of LIVE Entertainment Inc. told analysts and investors here that they were stepping up efforts to audit and investigate their company to determine if there was any link between LIVE and the murder

of its chairman and chief executive, Jose Menendez.

But the executives of LIVE and its three subsidiaries disappointed some analysts when they predicted a shortfall in profits this year caused by sluggish recorded music sales.

Acting chairman Peter M. Hoffman announced the hiring of a second major law firm—Kaye, Scholer,

Fierman, Hays & Handler—to investigate two areas: Menendez's personal life and the company. Pierce O'Donnell will direct the review for the firm.

LIVE's first choice for the probe—the law firm Paul, Weiss, Rifkind, Wharton & Garrison—was criticized because the firm had represented Morris Levy, the former owner of Strawberries Records, Tapes & Compact Discs, who has been convicted of conspiracy to extort. Strawberries was acquired by LIVE this year for \$40 million.

Hoffman, who is chief executive of Carolco Pictures, which controls 48% of LIVE's voting stock, said that O'Donnell "has no prior relationship with Carolco, LIVE, or Morris Levy." Hoffman added that the accounting firm, Ernst & Young, had been retained to conduct another audit of LIVE and Strawberries.

Hoffman also denied rumors that Carolco was planning to use its LIVE shares to finance an acquisition.

In the two-hour presentation at The Princeton Club in New York, executives of LIVE's three subsidiaries—Lieberman Enterprises, the second-biggest rackjobber in the U.S., LIVE, a leading independent video supplier, and Strawberries—discussed strategies and projections for the coming year.

Roger R. Smith, acting president and chief operating officer of LIVE, projected that operating income for this fiscal year would be 35% higher than last year's and that pretax profit would rise more than 20%.

(Continued on page 100)

Weiss, Former J2 VP, Will Be Next AVA Chief

BY JIM McCULLAUGH

LOS ANGELES Michael Weiss, formerly business development VP for J2 Communications, one of the major suppliers of nontheatrical home video, has taken the job as executive VP/chief operating officer for the American Video Assn., effective Monday (18).

Weiss will assume the presidency on June 10 of next year, the day former founder/president John Power officially retires (Billboard, July 29). Power plans to stay on as a consultant.

The 10-year-old AVA, based in Chandler, Ariz., is now a 100% dealer-owned buying co-op and trade association. It has 2,500 members operating 5,000 stores in almost all of the 50 states.

The group also sponsors a yearly trade convention; the 1990

confab is set for mid-May at the Saddleback Hotel in Orlando, Fla.

Weiss became one of the first pioneers to start an independent video specialty store when he opened the doors of Chicago-based That's Entertainment in 1978.

He also organized a local Chicago video retailer trade group in 1981 and co-founded the National Video Software Retailers of America trade association the following year. In 1985, he founded the Los Angeles chapter of the Video Software Dealers Assn.

"One thing about AVA that sets it apart," says Weiss, "is that its only goal is to focus on the survival of the independent video retailer. Everything else

(Continued on page 101)

Murdoch Ups The Ante In Last-Minute Bid To Buy Qintex Gets Late Competition For MGM/UA

BY DON JEFFREY

NEW YORK Just three weeks before the Australian entertainment company Qintex was expected to acquire MGM/UA Communications, Rupert Murdoch's News Corp. has begun a bidding war by making a higher offer for the Beverly Hills, Calif.-based movie, TV, and home-video production company.

The new bidder, whose identity MGM/UA initially refused to disclose, has offered to pay \$1.35 billion for all outstanding shares. The Qintex bid is valued at \$1.1 billion.

This new offer came several days after Qintex, attempting to dispel rumors that it has had problems lining up financing for the acquisition, said that banks had committed \$400 million for the deal.

Qintex also said it was negotiating with several investors to raise more than \$500 million from the private placement of common and preferred stock.

The Qintex bid is \$20 a share for all MGM/UA stock. Murdoch has offered to pay \$23.16 for each share of common stock and \$18 a share for the preferred stock.

"We're moving to close on Sept. 30," says John Lloyd, executive VP of Qintex Entertainment, the Australian company's Beverly Hills-based U.S. subsidiary. "This new wrinkle may delay things."

Asked whether Qintex would make a higher bid, Lloyd says, "No comment. We're evaluating the situation and then we'll consider what our next move will be."

MGM/UA said its board would meet on Sept. 14 with its financial adviser, Merrill Lynch, to decide whether the second proposal was "more beneficial" to shareholders than Qintex's.

Shareholders are scheduled to vote Saturday (23) on the Qintex buyout.

MGM/UA Communications includes the United Artists film studio and MGM/UA Home Video, which currently has the top-selling videocassette in the U.S.—"The Wizard of Oz"—and has just released the box-

(Continued on page 92)

As PolyGram, A&M Talk, Rumors Rise Of Disney Bid

BY CHRIS MORRIS

LOS ANGELES Although no formal announcement has yet been made, sale negotiations between PolyGram and A&M Records are "proceeding well," according to a high-ranking label source.

PolyGram is seeking to buy the L.A.-based label (minus its real estate and music publishing assets) for a reported price of \$500 million (Billboard, Sept. 9 and Sept. 23).

PolyGram president David Fine was in Los Angeles the week of Sept. 11, presumably to continue talks with A&M owners Jerry Moss and Herb Alpert. At press time,

Fine could not be reached for comment on the negotiations.

Even if talks had actually reached the contract-signing stage, a statement appeared unlikely at midweek, especially since any announcement would probably have upstaged A&M's major media event of the week—a lavish party to unveil the album and film titled "Janet Jackson's Rhythm Nation." The event was to take place Sept. 14, with more than 800 guests in attendance, at a downtown Los Angeles club.

A&M has high hopes that Jackson will turn around the company's

(Continued on page 100)

Musicland Meet Celebrates Growth Year After LBO, Web Has 122 More Units

BY KEN TERRY

MINNEAPOLIS One year after a leveraged buyout of the Musicland Group by its senior management, a very enthusiastic contingent of field management and headquarters staffers of the Musicland Group gathered Sept. 6-9 at the Marriott Hotel here for the retail chain's biannual convention.

Their good cheer seemed to stem partly from their relative youth and also from the fact that many of them have been promoted recently.

According to top Musicland execu-

tives, the promotions reflect what has been the only substantial change in the chain's operation since the LBO: a quickening in the pace of expansion. Long the music industry's largest retail web, TMG now boasts 757 units, including 718 Musicland and Sam Goody stores and 39 Sun-coast sell-through video outlets (see story, page 1).

By comparison, the Minneapolis-based chain encompassed 635 stores a year ago. Of the 122 outlets added since then, 34 were picked up in the acquisition of the Yorktown chain (Billboard, Aug. 12); the rest came

from internal expansion.

With this rapid growth have come higher revenues: According to Musicland chairman/CEO Jack Eugster, sales are expected to rise 10%-15% this year above the \$603 million the company garnered in 1988. That would bring Musicland sales close to \$700 million.

The profit picture, however, is quite different. Due to the high debt load incurred in the LBO—including \$295 million in bank loans and \$160 million from the sale of bonds—Musicland is paying more than \$50 million per year in interest. Consequently, Eugster says, the company won't have much net income in 1989.

Nevertheless, he isn't worried. (Continued on page 92)



Girl You Know It's 2 Million. Clive Davis, center, president of Arista Records, congratulates Milli Vanilli on the double-platinum certification of its Arista debut album, "Girl You Know It's True." Shown at New York's Windows On The World at the World Trade Center are, from left, Frank Farian, the album's producer; Rob Pilatus, of Milli Vanilli; Davis; Fab Morvan, of Milli Vanilli; and Sandy Gallin, the group's manager.

Upbeat Warehouse Confab Reflects Firm's Rosy Outlook

BY EARL PAIGE

LOS ANGELES Warehouse Entertainment, just coming off a record August, fired up a gathering of 300 store managers and district, regional, and corporate personnel with the slogan "We're going to win it on the street" at its second annual convention here, Sept. 12-14.

While not revealing specific financial figures, chain president Scott Young and other Warehouse executives reflected an upbeat mood, particularly about music sales. One merchandising executive said the chain, consisting at present of 243 stores, just scored its best August ever in

prerecorded music. Sales, he said, were up in double digits, a significant contrast to the soft business at many other chains this summer (Billboard, Aug. 5).

Young stressed a long-term game plan for the next three to five years. "We fundamentally believe the industry is strong—as CD grows, as sale video continues, as laserdisk comes on," he said. Reports of the industry being soft for the past three to five months, he added, "do not mean we're going to reduce our expansion plans." Warehouse plans to add 100 more stores.

The overall theme of the conven- (Continued on page 93)

Amazing, But 'True': Milli Tops 2 Charts; Lady Madonna Beats Beatles' Top 5 Streak

MILLI VANILLI this week becomes only the fifth act in the rock era to have a debut album reach No. 1 and yield two No. 1 singles. The duo achieves the feat as its "Girl You Know It's True" album steps up to the top spot on the Top Pop Albums chart, and its "Girl I'm Gonna Miss You" single—the follow-up to the No. 1 "Baby Don't Forget My Number"—moves into the top berth on the Hot 100.

The only other first-time artists to have pulled this off in the rock era are **Whitney Houston** (who, like Milli Vanilli, is on Arista), **Men At Work** and **George Michael** (both on Columbia), and **Tiffany** (on MCA). All have scored in the past seven years, when it has become more commonplace to have multiple No. 1 hits come out of one album.

The success of the Milli Vanilli album—along with that of current albums by **Paula Abdul** and **Exposé**—underscores the commercial potency of youthful, dance-oriented pop. MTV strikes again.

MADONNA this week surpasses the **Beatles** for the longest streak of consecutive top five hits since **Elvis Presley**. Madonna's "Cherish" jumps to No. 5 on the Hot 100, becoming her 16th straight top five hit. The Beatles had 15 top five hits in a row from "I Feel Fine" in 1964 to "Get Back" in 1969. Elvis had 24 in a row from "Heartbreak Hotel" in 1956 to "Return To Sender" in 1962. (In all cases, we're discounting B sides, EPs, and from-the-vault releases on old labels.)

And Madonna isn't the only female solo star making waves on this week's Hot 100. **Cher's** "If I Could Turn Back Time" jumps to No. 3, becoming her biggest hit since "Dark Lady" topped the chart in 1974. Even more impressive, **Cher's** second Geffen album, "Heart Of Stone," jumps to No. 13 on the pop albums chart, becoming her highest-charting album since 1965, when **Sonny & Cher's** "Look At Us"—which included "I Got You Babe"—reached No. 2.

Paula Abdul shoots for her fourth consecutive No. 1 single as "(It's Just) The Way That You Love Me" bows at No. 64. The song was originally released a year ago as the second single from Abdul's "Forever Your Girl" album. It reached the top 10 on the Hot Black Singles chart, but stalled at No. 88 on the Hot 100. Virgin then released "Straight Up," "Forever Your Girl," and "Cold Hearted," all of which topped the Hot 100. Will this single follow suit? Stay tuned.

FAST FACTS: The **Rolling Stones'** "Steel Wheels" vaults from No. 44 to No. 12 in its second week on the pop albums chart. It's the Stones' 11th consecutive studio album to reach the top 20 in just two weeks.

And five of those albums were No. 1 after just two weeks: "Sticky Fingers," "Exile On Main St.," "Black And Blue," "Emotional Rescue," and "Tattoo You."

Motley Crue's "Dr. Feelgood" blasts onto the pop albums chart at No. 24. It's a foregone conclusion that this will be the group's third straight top 10 album. The big question: Will this finally be the album to put Motley at No. 1? The group's last release, "Girls, Girls, Girls," peaked at No. 2 in 1987 (after debuting at No. 5) . . . More good news for Elektra Records: **Fast-**

er Pussycat's second album, "Wake Me When It's Over," enters the pop albums chart at No. 105, which is nearly as high as the band's debut album peaked. That self-titled collection reached No. 97 in 1987.

Jefferson Airplane, one of the most important bands of the late '60s, returns to active duty with a self-titled album bowing at No. 124 on the pop albums chart. The group landed eight consecutive top 20 albums between 1967 and 1972 before evolving into **Jefferson Starship** and, later, **Starship**. Starship, meanwhile, moves up one rung to No. 66 with its latest album, "Love Among The Cannibals."

Alice Cooper lands the highest-debuting single of his career as "Poison" enters the Hot 100 at No. 66. Cooper's previous highest-debuting single was his 1972 political satire, "Elected," which bowed at No. 67 one month before Nixon buried McGovern.

Bette Midler's "Wind Beneath My Wings" logged 29 weeks on the Hot 100, more than any other No. 1 hit since 1983, when **Bonnie Tyler's** "Total Eclipse Of The Heart" also hung on for 29 weeks.

Maze Featuring Frankie Beverly lands its second No. 1 hit on the Hot Black Singles chart with its first release for Warner Bros., "Can't Get Over You." The group, a Capitol Records mainstay for the past decade, first topped the chart in 1985 with "Back In Stride" . . . Grammy-winning producer **Narada Michael Walden** has four (count 'em, four) singles in the top 15 on the black singles chart.

WE GET LETTERS: Rob Durkee of American Top 40 notes that **New Kids On The Block** last week became the first act since the **Beatles** to have the top two new entries on the Hot 100 in the same week. The Fab Four scored in 1969 with "Something" and "Come Together."

Sign of the times: Steven Karp of San Diego notes that the **Rolling Stones'** current single, "Mixed Emotions," is more than twice as long as the group's first Hot 100 entry, "Not Fade Away." That 1964 single clocked in at 1:48; the new hit runs 4:00.

Event Will Plot Winning Game Plans Sponsorship Seminar Set

NEW YORK Sponsorship deals for pop music acts and venues will be among the topics examined at the seventh annual "Winning At Sponsorship" seminar presented by Billboard and Amusement Business Sept. 24-26 at the Hotel Inter-Continental in New Orleans.

With registration running 50% ahead of last year's, seminar organizers expect a record turnout for the three days of panel discussions and meetings. Participants will include representatives from record and video companies as well as automotive, electronic, film, and beer companies; directors of arenas, sta-

diums, festivals, and fairs; and talent and sports management firms.

Seminar topics will include how to parlay a sponsorship idea into an event, sponsorship contracts, how to generate publicity, nontraditional sponsorships, and evaluating the success of deals.

Among the speakers scheduled are Gary M. Reynolds, president of Gary M. Reynolds and Associates, which has coordinated Miller Beer's rock-related sponsorship programs, including the Who tour; Steve Slagle and Richard K. Murray, executive director and special projects (Continued on page 93)

WEA Echoes BMG In Setting More Rewarding Music Vid Return Policy

BY ED CHRISTMAN

NEW YORK WEA Corp., following on the heels of BMG Distribution Corp., has moved to bring its music video return policy in line with the incentive/disincentive sales terms that have long been applied to recorded music.

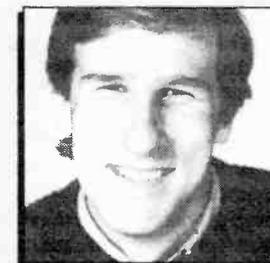
In addition, the Burbank, Calif.-based company has started offering a 2% cash discount across the board on music videos for prompt payment within 60 days. Sometimes an additional 30 days are tacked on for promotions.

Both WEA and BMG officials

say the policy changes reflect the company's position that music videos have more in common with recorded music configurations than with standard video product.

Theatrical video suppliers apparently are not following suit, although more lenient return policies would be welcomed by retailers and distributors.

WEA's music video return policy, which went into effect last month, rewards distributors and retailers that efficiently manage inventory, says WEA president Henry Droz. (Continued on page 101)



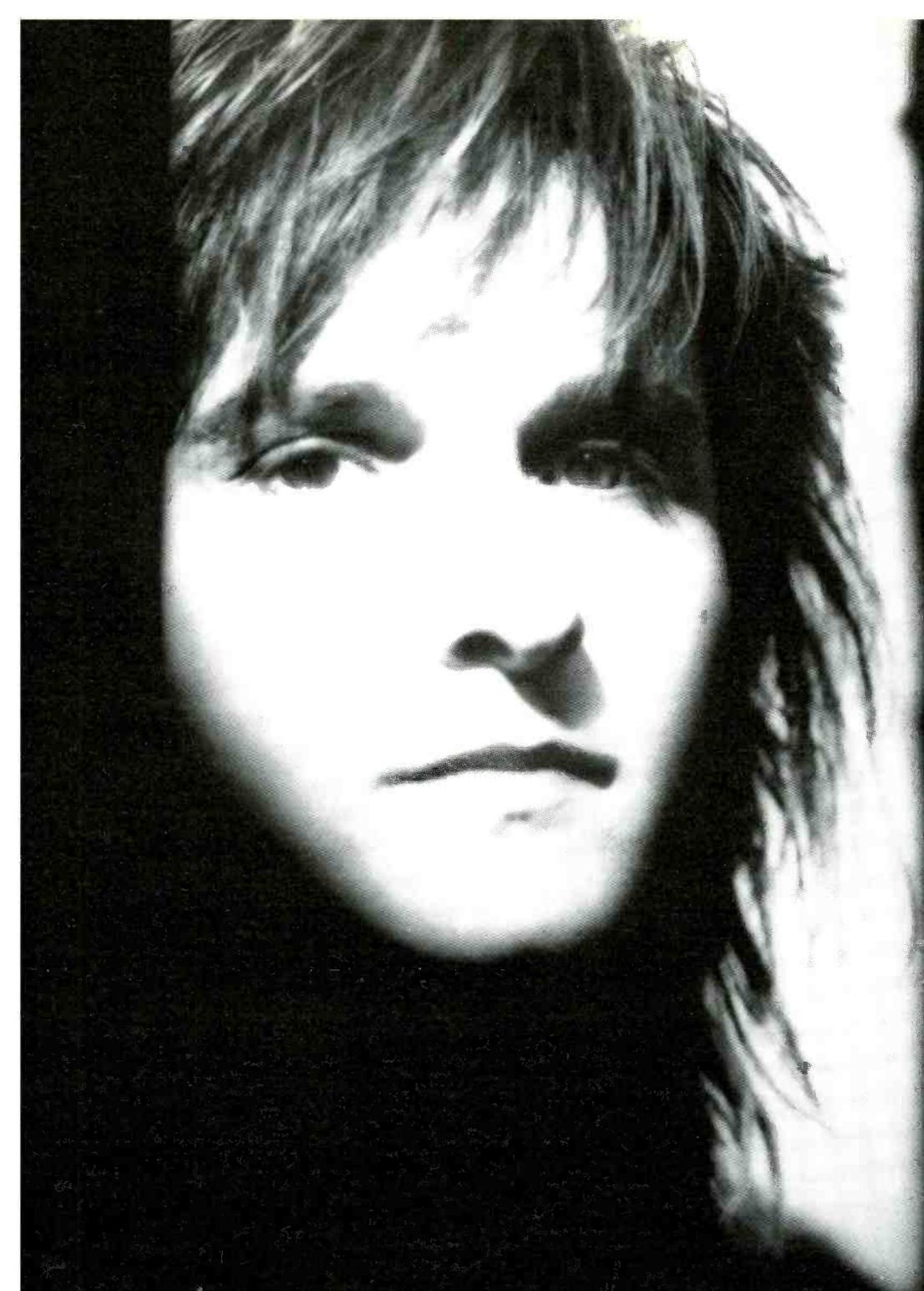
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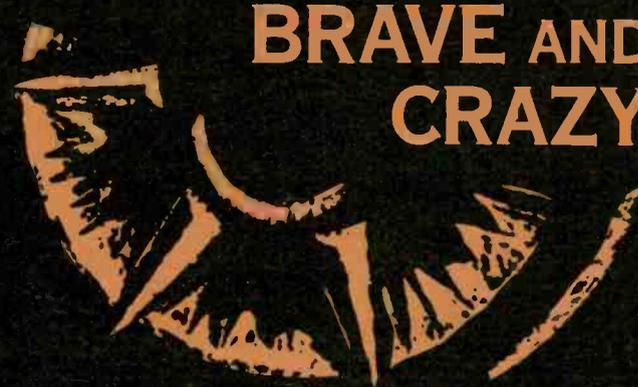
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PMRC Insists On Need For Labeling RAP, ROCK LYRICS GIVE RISE TO CONCERN

BY JENNIFER NORWOOD

Do Howard Bloom and Bill Adler really expect anyone to believe that "rock and rap are [not] riddled with violence and sexual perversion" (Commentary, Billboard, Sept. 2)?

These are not the only themes that rock and rap have to offer, and there are plenty of popular artists in both genres that offer positive and anti-violence messages. Bloom and Adler, however, cannot possibly expect Billboard's music-industry audience to go along with their presumption that rock and rap are void of themes of violence and sex.

In the event that the Commentary's authors do live in a vacuum, here are some of today's popular offerings for their enlightenment:

- Eazy-E's album "Eazy-Duz-It" has a song about bank robbery that includes these lines: "Shoot any [expletive deleted] who moves. Hey everybody, this is a stick-up. Everybody get face down . . . Gag their mouths so they can't make a sound. Tie them up for the fact that I'm kicking a—"

- N.W.A.'s album "Straight Outta Compton" includes these lines in a song about gangs' attitudes toward law enforcement: "Punk police are afraid of me, a young nigger on the warpath, and when I finish it's gonna be a bloodbath of cops dying in L.A."

- From Metallica's top 10 album, ". . . And Justice For All": "Drink up, shoot in, let the beatings begin . . . To see in my eyes, you'll find where murder lies."

- Guns N' Roses has these lines on its multiplatinum "Appetite For Destruction": "Ya get nothin' for nothin' if that's what you do, turn around bitch I got a use for you, besides you ain't got nothin' better to do, and I'm bored."

Adler and Bloom profess that a wave of right-wing fundamentalism is the source of recent outcries about the content of rock and rap music. They fail to mention the many journalists, medical professionals, educators, and liberals who have begun to voice their concern.

ion and argue the subtle truth that it really is wise restraints that make us genuinely free, then we will be very much in her debt."

Contrary to the denials of Barry Lynn of the American Civil Liberties Union, civil libertarians have been warm to the Parents' Music Resource

trist David Elkind, feminist Betty Friedan, environmentalist Jacques Cousteau, DJ Rick Dees, entertainers Paul McCartney, Smokey Robinson, and Melba Moore, and syndicated journalists Mike Royko, Ellen Goodman, William Raspberry, and Judy Mann, have all expressed concern about the impact of rock music and popular culture on today's youth.

Medical organizations such as the American Academy of Pediatrics, the adolescent health division of the American Medical Assn., and the American Academy of Child and Adolescent Psychiatry, have all begun to address and explore this issue.

We all enjoy our right to rock. The PMRC does not support efforts to legislate, litigate, or restrict any type of music. We recognize that many in the industry are trying to deal sensitively with the nation's concerns by utilizing voluntary consumer information, as did the producers of the Eazy-E, N.W.A., and Guns N' Roses albums listed above. Voluntary labeling has not, as suggested in earlier Commentary columns by Bloom, resulted in a silencing of provocative and controversial artists. These albums are available in abundance to the general listening public.

If Hastings Books, Music, and Video and Cameiot Music choose to limit the sales of some of these products to adults only, that is a business decision that they have the right to make. It has not curtailed Bloom's ability to buy Eazy-E's latest release.

Rock'n'roll has always been and will always be the voice of a generation. Let us heed this generation's cry of anguish over the violence and abuse that fills our nation. We must all work together to help our children think critically about their choices and make wise decisions.

'The PMRC does not support efforts to legislate, litigate, or restrict music'

Jennifer Norwood is executive director of the Parents' Music Resource Center



Garry Wills, in an essay for Time magazine, writes: "The whole point of free speech is not to make ideas exempt from criticism but to expose them to it. One of the great mistakes of liberals in recent decades has been the ceding of moral concern to right-wingers . . . Why should liberals, of all people, oppose [Tipper] Gore when she asks that labels be put on products meant for the young, to inform those entrusted by law with the care of the young?"

In a 1988 editorial titled "The Culture of Apathy," The New Republic asked, "Is it only conservatives who are to worry about whether wholesomeness will survive the 20th century? . . . It is a time for more public scrutiny and for more public debate. And if Mrs. Gore is still willing to endure the taunts of fashionable opin-

Center's voluntary record labeling proposal. According to the New York Times (July 7, 1986), ". . . the co-founder of the Parents' Music Resource Center, Tipper Gore, got a warm response for her group's effort to get record companies to identify on record jackets the sexually explicit lyrics inside. The civil libertarians present liked her approach of relying on community pressures rather than legal constraints, of asking not that any record be banned but only that parents be given an opportunity to discover before a purchase was made what their children were buying. Mrs. Gore seemed to have found a means of making community feelings respected in a way that also respected the First Amendment."

Others, such as Harvard law professor Robert Coles, child psychia-



DJs SINGING THE 45 BLUES

I would like to amplify the concern expressed by Joe Campbell in his July 8 letter, "Where's The Vinyl?"

I own and operate a portable disk service. The cost of music is an important factor in my rates and ability to stay competitive. Singles on vinyl (45s, remember them?) are a very important aspect of music costs, as they are relatively inexpensive and very portable. By the time they wear out, most listeners have lost interest in the song, anyway.

By comparison, cassettes are bulky to carry and inhibit flexibility when mixing songs. Most modern songs don't appeal to listeners long enough to become "classics" or "oldies," so where's the justification of the expense of a CD?

Vinyl 45s played by myself and others in public promote sales of music to customers, whether they buy vinyl, cassette, or CD format. My customers are always inquiring after the titles of singles or of albums that have been played. Increased costs of formats other than vinyl will severely limit my playlist and exposure of

modern music to my public. I'm sure I'm not the only one in this situation.

With so much concern for exposure by the music industry, this factor is blatantly ignored. So, where is the vinyl?

Edward L. Koncel
Laramie, Wyo.

LET'S BREAK OUT OF RADIO RUT

In the July 1 issue of Billboard, there was a commentary, "Safe Radio Is Destroying The Medium," that I absolutely agree with. I also enjoy hearing new and different music and not the same songs day after day.

A few months ago, I heard that a new Julian Lennon single, "Now You're In Heaven," had come out. So I called up some local radio stations and was told they would not play it because it had not been added to their playlist! I also went to three record stores to buy the single and was told that they wouldn't have it until it was in the Hot 100. One other store said they wouldn't have it until it made the top 40!

I think there is some prejudice in this because if an act has a big hit with one song, its next single will get immediate airplay and will be in record stores right away. However, if its last single was a flop, or if the act itself is new, it has to make that new

single a hit before it will be sold or get airplay. Artists aren't getting the same chance—and listeners aren't getting a well-rounded taste of the acts that are out there.

I hope the article opens some eyes. Don't make us listen to the same old song; give new acts a chance.

Xan Marie Eberenz
Mary Baldwin College
Staunton, Va.

STONES DESERVE PRESS ATTENTION

I agree with Bruce Haring about the lack of press coverage for musical forms outside the mainstream (Grass Route, Aug. 19), but he took an unnecessary cheap shot at the Who and the Rolling Stones and their fans. I wish Haring could have seen the excitement on the faces of those 15-25-year-old fans (myself included) who stood in line in the rain after they finally got Stones tickets when two shows were added to the Shea Stadium dates in New York.

Even some of the people who camped out overnight had to wait for shows to be added to get tickets. The point is that the Who and the Stones get the coverage because the demand is there and not because some nostalgic old writers are keeping them alive by "stealing" coverage away from younger groups.

Nobody has come along to blow these guys away and that's why you'll see 15-year-olds, 45-year-olds, and every age in between at a Stones concert. Believe me, when one of those groups Haring feels is not getting adequate press coverage is able to sell out Shea Stadium four times over in a matter of hours, they will become front-page news!

Calvin Jay Couris
Kew Gardens, N.Y.

BAD TIMING

The story on the Who's disappointing pay-per-view numbers missed what I suspect is the primary reason for low viewership: It was announced in various media that "Tommy" would be available on free television on the Fox network two weeks after the day of the PPV show. Why spend \$20 when the show will be available for free a short while later?

Matthew Van Ryn
RCA Records
New York, N.Y.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Yuma, Ariz., Stations Rely On Steady Satellite Diet

BY CRAIG ROSEN

LOS ANGELES Yuma, Ariz., is a national format syndicator's dream market. Four of the five commercial stations rely heavily on satellite-delivered programming. A fifth uses taped automation. And few in town complain about the lack of locally programmed outlets.

The desert city located in the state's Southwest corner began its move to satellite programming five years ago, when KTTI, a one-time easy-listening station that had been running Drake-Chenault's taped country format, switched to Satellite Music Network's Country Coast-To-Coast.

Soon after KTTI's move, other stations in the market—some of which had been using automation—were satellite also. Currently, KTTI's sister AM KBLU is Transtar oldies. Rival KEZC now airs SMN country while its FM, KJOK, runs SMN's Rockin' Hits. Stand-alone KYXI-FM runs Transtar's Format 41.

That leaves only two nonsatellite outlets. One is National Public Radio AM affiliate KAWC. The other, ironically, is KTTI, which currently runs Far West's True Country tape service but which will pick up Transtar Country before November.

KTTI/KBLU OM Lee Poole began his professional broadcasting career at KBLU more than 25 years ago, while still in high school. After stints at top 40 stations in Tucson, Ariz., Dallas, and Buffalo, N.Y., he came back in 1975. KBLU, which had been top 40 since it signed on in 1958, went oldies in 1986. Last April, it went Transtar. Poole sees Yuma radio's mass move to satellite as a logical progression.

"It's primarily because [the satellite networks] have live disk jockeys and excellent programming," he says. "In a market this size it is hard to find six or seven individuals that come up to that caliber, because of the rate of pay, and location." KEZC/KJOK GSM Vern Batterson concurs. "You get what you pay for. You can't cost-justify paying talent which is equal to what you find on the satellite."

Another Yuma veteran, KYXI PD Michael Ruiz, has also worked at KJOK and KBLU. He began his stint at KXYI in sales when the station started up in fall 1986. From the beginning, KYXI has been running Transtar's Format 41. "It was a financial decision," Ruiz says. "It's low-maintenance, you can keep a small staff, and still keep a local sound. The music was just right. We liked the way it sounded and the selection."

One of the dilemmas facing PDs running satellite programming is maintaining a live local feel, even if the DJ is hundreds or thousands of miles away. KYXI debuted with a local morning drive show. A few months later, a local afternoon drive shift was added.

And Ruiz says Transtar has also helped to give the station a local feel with its localized liners and IDs. KYXI also complements its morning drive with live news from Sherry Lowe, a news anchor for NBC affiliate KYEL-TV. Other local programming includes a four-hour Saturday

night dance party; when "Hot Tracks" debuted seven months ago, Ruiz was fearful "it would be a format shock, but it has caught on like wildfire."

KEZC uses live news during its morning, afternoon drive, and noon hour to keep it sounding local. The station also runs a local "Trading Post" program in middays. "We are like all of the other stations in the market," says Batterson. "We ride the satellite most of the time, and go local when we have to."

KJOK features short local news segments in the morning and afternoon, but for the most part is all satellite, with the exception of the weekend afternoon program "Let The Good Times Roll."

KBLU and KTTI are also local in the drives. Poole says local news, weather, and public service announcement breaks, as well as occasional live remotes, help maintain a regional feel. During an August storm that knocked the other stations off the air, KBLU and KTTI dropped their spots, and used the windows to provide news and weather briefs. "It's not like we are alienating the marketplace," Poole says of satellite

programming. "It helps give us that live atmosphere."

Poole says most listeners can't tell the programming is not local. "The satellite people do it so well that [listeners] don't know unless they are told." In fact, when KTTI dropped SMN's country programming, after a minor cost increase led management to opt for Far West's less expensive service, listeners complained that it was wrong for the station to fire all of the DJs, Poole says. As for advertisers, KEZC/KJOK's Batterson says they "could care less" if the station is local or satellite.

KAWC producer Mark Reynolds, who worked at KEZC/KJOK and KTTI/KBLU, is one person who does care. Yuma's five commercial stations "are getting by with as little as they can," he says. Although he commends the local news broadcasts of KEZC/KJOK and KBLU, he says his market is wide open. "Anyone that wants to come in and put together a top-notch station is going to walk away with it. Yuma is exploding. It is getting big enough to handle quality jocks.

"Five or six years ago they had them," he recalls. "They weren't paid

a lot of money, but they really loved radio and Yuma. It was a fabulous radio market. You could get a job here, and use it as steppingstone. The quality was good. It was unbelievable for a market this size to have the talent that it did."

Now Reynolds says Arizona Western College's KAWC-AM is "the last creative outlet" in town. "We play a little bit of everything—from [classical] to top 40—partially to offer the students the background so they can work any format, and partially to serve the community." KAWC is scheduled to add an FM fine arts station with all-professional talent in summer 1990.

Although the infiltration of satellite programming has cut the number of jobs available in Yuma radio, Reynolds says all serious Arizona Western broadcast students have been able to find work either in the market or elsewhere. Some try other broadcast fields, such as TV.

KYXI's Ruiz says that it is hard for AWC broadcast graduates to find a job in Yuma. "It's kind of tough to create positions that just aren't there." Ruiz says students would be better off looking for an entry-level

position in sales, production, or promotions, rather than a talent position.

Poole says KBLU/KTTI currently employs four local broadcast students. He estimates that the other stations in town also employ about two or three graduates. "There is always a need to have fresh new talent available," he says. "We go to their pool quite often for news, talent, and sales positions."

The shortage of professional radio jobs in Yuma doesn't seem to bother Adriana Sanchez. A three-year AWC broadcast student, Sanchez, 18, briefly "baby-sitted" at KBLU/KTTI for \$4 an hour, but found "watching the tapes roll by" dull, and the late night hours interfered with her studies.

Currently, Sanchez is working as a paid student supervisor at KAWC for minimum wage. She says at this point she is not worried about finding a job at a Yuma radio station after graduation. "Right now [broadcasting] is more of a [hobby]." Upon graduating, Sanchez plans to head to Phoenix, where she hopes to find work as a recording engineer or at a small radio station.

Folk 'Walden 1120': Research Format For The '90s?

ONE MIGHT EXPECT Boston's first commercial folk radio station, WADN (Walden 1120), to have about 800-1,000 library titles, rotating its hits no more than three to four times a week. One wouldn't expect it to be heavily researched, but president/GM Lloyd Simon's background is with a Boston-based research firm and, as a result, WADN can back up its unusual format with focus groups, auditorium tests, and the like. "It's much more than a casual interest in the music," says Simon. "We believe it's commercially viable."

Simon has been trying to get a commercial station within earshot of Boston since 1977 (WADN is licensed to Concord, Mass., with 5,000 watts days, 1,000 nights). His PD/morning man, Dick Pleasants, has been the host of noncommercial WGBH's weekend folk show for 11 years.

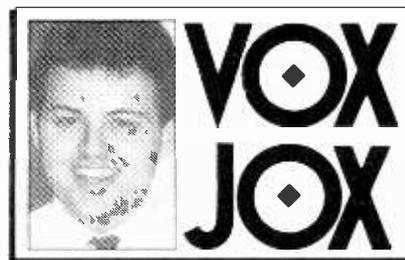
If you're not a hardcore folk fan—and the station is assuming that 80% of its potential audience isn't—you'll recognize maybe 40% of the artists on WADN. This is what a recent morning-drive hour sounded like: Gordon Lightfoot, "Second Cup Of Coffee"; Patti Larkin, "Justine"; Joni Mitchell, "Michael From Mountains"; Tom Paxton, "Cory Miller"; Stan Rogers, "Song Of The Candle"; Peter, Paul & Mary, "The Song Of Love"; James Taylor, "I Will Follow"; Carla Sciaky, "Under The Quarter Moon"; Buskin & Batteau, "The Eyes Of My Beholder"; Bonnie Raitt, "Home"; Bill Staines, "Redbird's Wing"; and Nanci Griffiths, "More Than A Whisper."

Other unusual aspects of Walden 1120: In a quest to develop "the most environmentally conscious and innovative transmitter site in the country," the area around its transmitter is being restored as a wildlife habitat; its first two national clients were Windham Hill Records and Tom's The Name products, a manufacturer of environmentally sound toiletries. The station's night programming consists primarily of international news—the BBC News Hour, CBC's "As It Happens."

PROGRAMMING: Two months after WMCA New York went to business N/T, its new owner, Salem Communications, will have taken the station inspirational by the time you read this. Replacing Frank Ozerart as GM is Joe Davis,

whose long, varied résumé includes station ownership, the medical and educational communities, and an unlikely—for this format—stint as an executive director of Arizona's Planned Parenthood in the early '70s. OM will be Carl Miller from KCCV Kansas City, Mo. Salem executive VP Robert Ball emphasizes that there will be a variety of programming on WMCA, including some music—not just paid religion.

The fledgling black N/T format gets a new outlet in early November when WHAT Philadelphia makes the switch under the guidance of new president/GM Cody Anderson. Anderson, who replaces Reginald Lavong, was previously GM at crosstown WDAS. His first move was to



by Sean Ross

switch WHAT from urban/AC to black adult standards—Gloria Lynne, Nat King Cole, Anita Baker, Nancy Wilson, etc.—some of which will remain after the switch takes place.

At controversy-laden N/T WEEI Boston, Phil Sirkin has returned to the station as PD/ND, replacing John Rodman. Sirkin spent two years as ND at crosstown N/T WHDH and was at WEEI for 10 years before that as a writer/editor. Sirkin joins the station three weeks after two key staffers left amid charges that WHDH's owner had furnished news actualities to the Republican party. . . . At N/T KRDL Dallas, Richard Walker is upped from executive news director to director of news/programming, replacing Tom Tradup.

At WVEZ Cincinnati, Mark Elliott is the new PD, replacing OM Paul Bailey, who becomes production director. Elliott was previously in the market doing mornings at WLLT, now oldies WOFX; he was most recently doing that shift at

AC WFMK Lansing, Mich. WVEZ's N/T AM WCKY has become more talk-oriented; Stan Solomon has joined the station for weekends.

Sam Weaver is the new OM/PD of urban WQMG (Power 97) Greensboro, N.C.; he last programmed WAMO Pittsburgh. . . . Following the acquisition of WRAP/WOWI Norfolk, Va., by Ragan Henry Broadcasting, former Willis Broadcasting group PD Steve Crumbley remains with those stations as OM for both. WRAP PD Chester Benton will stay on and report to Crumbley.

WEAS Savannah, Ga., PD Floyd Blackwell is the new corporate PD for the Dee Rivers Group stations. One of his first duties is finding a new PD for urban KRNB Memphis, where Reggie Fine is out. . . . Earl Harvey has been promoted to OM of country WHOO Orlando, Fla.; he was doing overnights on sister album outlet WHTQ.

After several years of leaning that way, top 40 WJLK Monmouth/Ocean, N.J., is switching to AC under new owner/GM Rick Devlin; Ray St. James remains as PD. . . . KMJI Denver has changed calls to KXLT (XL100) but remains AC. . . . At Drake-Chenault, Scott Kerr, who left just two weeks earlier for KKSS Albuquerque, N.M., is back as a national programming consultant, replacing Kim Travis. . . . Exiting KIOI San Francisco PD Larry Berger can be reached at 415-441-3950. . . . Country WDLW Boston will change format in the next few weeks under new president/GM Ed Brown.

Is Lynn Tolliver, flamboyant PD/morning man of urban WZAK Cleveland, resigning? Tolliver announced on Sept. 8 that he had given the station two weeks notice and has since been identifying his shows as "Day 1 of my final 14 days in Cleveland radio," etc. Some Cleveland radio people think it's just one of the stunts that WZAK is famous for. Station sources say, "We haven't been able to pin him down to talk about it." They also say Tolliver was upset about the negative publicity WZAK had received over its "Big Ol' Butt" contest.

Bruce Gilbert is the new PD of AC WVAF Charleston, W.Va., from WTAW/KTSR Bryan, Texas. . . . Johnny Green is the new PD of WKWQ (Hot 95) Columbia, S.C., replacing John

(Continued on page 12)

CONGRATS!

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WESTWOOD ONE RADIO NETWORKS

Who's In Second? Unistar, WW1 Quarrel Merger Revives Tiff Over Who Follows ABC

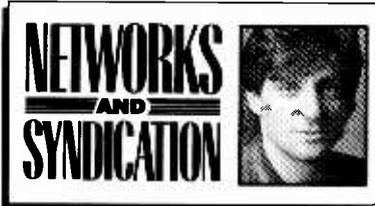
LOS ANGELES The recent United Stations-Transtar merger into Unistar (Billboard, Sept. 2) reignited a controversy that has been brewing for some time between the Westwood One and United Stations camps—Who's really No. 2?

United Stations had been marketing inventory for Transtar prior to the merger, but the merger made the relationship official. As Unistar's press release put it, the merger put the new entity second to only the ABC Radio Networks in total network sales. Unistar used RADAR 39 to back its claim. In the spring 1989 survey, ABC topped all the networks with persons 12+ 43.9%, while United Stations-Transtar combo pulled 22.8%, and WW1 had 19% (Billboard, Aug. 19).

"We are No. 2 in network radio, period," says Unistar co-chairman/co-CEO Nicholas J. Verbitsky. But WW1 chairman/CEO Norman Pattiz says, "What they are saying is they are No. 2 in RADAR-rated inventory. But the network radio business is not just RADAR-rated inventory."

The RADAR survey is based on programming from 6 a.m.-7 p.m.,

Monday through Saturday. "That excludes all of the WW1 entertainment programs, which are worth about \$30 million annually," Pattiz says. "It excludes all of NBC Talknet. It excludes all of Larry King. It



by Craig Rosen

excludes all of NBC and Mutual sports."

Pattiz also cited a private survey by the Chicago-based Ernst & Whinnie, which estimated that WW1 has a 27% share of network revenue. As Pattiz puts it, WW1 "is not prepared to give up the No. 2 position just yet."

Verbitsky, on the other hand, wishes this controversy had ended long ago. "We should have cut this off quick and not allowed [Pattiz] to promote WW1 as being No. 2 in network radio when they are not. Any-

time someone challenges me, I am willing to back it up with numbers. Norman has always made that claim, and it has always irritated me."

AROUND THE INDUSTRY

KQLZ (Pirate Radio) Los Angeles afternoon driver **Shadow Steele** will host **Pirate USA**, Pattiz confirms, when the five-hour satellite-delivered Saturday night party show makes its debut sometime in October. WW1 was set to distribute demos of the new show at the National Assn. of Broadcasters convention.

Bailey Broadcasting Services has the 90-minute "The Hip Hop Countdown," hosted by the company's production director, **Michael Mosbe**, set to debut the weekend of Oct. 13. Bailey has two other shows in the works for November: the shortform business information program "The Bottom Line" and the two-hour Quiet Storm-flavored "The Night," hosted by former "Special Edition" host **Sid McCoy**.

Singer/songwriter **John Sebastian** is the new host of **Radio Today** (Continued on page 19)

Drug, Payola Charges Spark FCC Review

BY BILL HOLLAND

WASHINGTON, D.C. The FCC's review board is handling an appeal of the commission's 1989 license renewal grant to Metroplex Communications' WHYI (Y100) Miami. Although the case was thought to be closed, the review board has brought up once again a challenger's allegations of drugs and payola involving former

with him, the Justice Department does not comment on ongoing investigations. FCC public records show that Walker said he could not remember "who had offered what to whom" in the social situations in which drugs were taken in the presence of the record company staffers he named.

Metroplex president Norman Wain says the initial renewal was "a total endorsement" and that Metroplex is "100% optimistic the review board will sustain the ruling." A decision is expected in November.

commissioner Sept. 11. With chairman Alfred Sikes and commissioner Andrew Barrett on board, along with carryovers Jim Quello and Patricia Diaz Dennis, the FCC will be at its full complement for the first time since 1987. But not for long: Commissioner Dennis will be leaving her seat Sept. 30. A successor is to be named this fall.

VOX JOX

(Continued from page 10)

Jacobs. Green last programmed crosstown WOIC. In addition, **Valerie Jones** has joined the station for p.m. drive from **WDKS** Fayetteville, N.C.

Lorraine Rapp is out as PD of album **WAQX** Syracuse, N.Y. No replacement has been named. There's a similar vacancy at album **KFMG** Albuquerque, N.M., where PD **Glenn Stewart** is leaving. Contact GM **Jeff Guier** . . . Top 40 **WBJW** (BJ-105) Orlando, Fla., has switched to a more adult-oriented top 40 format. The station now calls itself Mix 105.1, "not too hard, not too light," and has applied for new call letters.

PEOPLE: When former **WQXI** Atlanta PD **Jan Jeffries** joined **Joe Kelly**'s Chicago AV several weeks ago as executive VP/radio & TV, the company announced that he would have other duties to be announced in the near future. Now it appears that Kelly will use Jeffries to expand into the programming consultancy arena. While Chicago AV claims the consultancy is merely "a possibility," one of the company's creative service clients has already announced it as part of a separate statement about acquiring Kelly's services.

WASHINGTON ROUNDUP

Y100 PD Robert W. Walker.

Metroplex received its renewal in January as the commission initially ruled there was no payola violation, that Metroplex and WHYI had not known of Walker's drug problems or activities—which he admitted to the FCC in 1988, prior to the renewal—and that the firms had been "reasonably diligent." But under current FCC comparative renewal rules, challenger Southeast Florida Broadcasting Ltd. was able to appeal.

While review board member Norman Blumenthal says he cannot comment on the case, he did ask the mass media bureau at the oral arguments on the review board appeal why staffers of record companies named by Walker had not received subpoenas from the commission.

Blumenthal was told that the Justice Department and the FBI had already interviewed those named by Walker—who had been granted immunity from prosecution—and that there was no need for subpoenas, since no evidence had been put forward implicating Metroplex in any payola violation.

As for the record company employees who Walker says used drugs

CO-SPONSORS MOUNT

While still some distance away from a majority needed for passage, the industry's radio-only license reform bill continues to add co-sponsors in the House of Representatives. There are now 145 co-sponsors for H.R. 1136, the latest being Reps. Bob Clement, D-Tenn.; Bob Davis, R-Mich.; Joseph McDade, R-Pa.; and Glenn Poshard, D-Ill.

It will take 218 signatures to bring the bill to the floor, but the measure will stand a better chance of movement through subcommittee and committee channels with all the support it has gathered.

As usual, co-sponsorship for the Senate version, S. 1207, lags behind, with Sen. Malcolm Wallop, R-Wyo., as the bill's eighth co-sponsor.

The industry still faces opposition from lawmakers who swear there will be no reform legislation until broadcasters cave in on fairness doctrine codification—despite administration announcements that President Bush may view the doctrine, as ex-President Reagan did, as unconstitutional.

FCC FULL HOUSE

Sherrie Marshall, the last of the three Bush administration FCC nominees to take office, was sworn in as

newslines..

EMMIS BROADCASTING has announced that, following the acquisition of the Seattle Mariners baseball team, it will sell **KXXX-FM** (X100) San Francisco; **WJIB** Boston; and **WLOL** Minneapolis. "We felt we've been spread so thin [through acquisitions over the last 18 months] that we've had to narrow the focus," said president **Jeff Smulyan**. "We could have sold more stock and taken on some additional equity, but we chose to redouble our efforts wherever we are."

LARRY WEXLER has been named president/chief operating officer of Philadelphia-based **Waldron Broadcasting**; he was VP/GM of **WPEN/WMGK** Philadelphia and spent 20 years with those stations.

BOB VISOTCKY is the new VP/GM of **WMJI** Cleveland, replacing **Phil Levine**. He was previously in that post at co-owned **KRFX** Denver. His replacement there is **GSM Don Howe**.

MICHAEL CRUSHAM is the new GM of oldies **WWSW-AM-FM** Pittsburgh—a post that has been vacant for several months. He was previously GM at **WGFX** Nashville.

ERNEST JACKSON, VP/GM of **Ragan Henry's** **WDIA/WHRK** Memphis, transfers to that post at the company's newly acquired **WRAP/WOWI** Norfolk, Va. No replacement has been named. At **WOWI's** former AM, **WPCE**—which remains owned by **Willis Broadcasting**—**WOWI** **AE Katrina Turner** is upped to station manager. Also, **Duane Westbrooks** is out as GM of **Willis' WPZZ** Indianapolis.

PIERRE BOUVARD is named VP/GM of **Coleman Research**. He has been with **Arbitron** since 1982, most recently as SW regional manager.

ROBERT BACKMAN is exiting the GM slot at **WDJO/WUBE** Cincinnati to form the **Event Marketing Co.**, specializing in station promotional concerts. **Sara Backman** will be president of the company.

DAVID MOORE has been named station manager of country **KSOP** Salt Lake City, which he had previously been consulting. GM **Greg Hilton** and PD **Don Hilton** remain at the family-owned station.

KIM ROMANO has been upped from GSM to GM of adult standards/AC combo **WEZO/WRMM** Rochester, N.Y. She replaces **Jay Meyers**.

POLLACK MEDIA GROUP has promoted VP of programming **Dave Brewer** to senior VP. In addition, **Carol Lee Holt** is upped from director of operations to VP of operations.

TERREL METHENY is the new GM at **WCOL/WXGT** Columbus. He replaces **Randy Rahe**.

Washington, D.C., radio veteran **Shadow Smith** (aka **Bruce Bisson**) is leaving p.m. drive at top 40 **WAVA** to become a professional undersea diver for a Florida research ship. No replacement has been named. At rival **WRQX** (Q107), overnighter **Uncle Johnny** is out. And at **AC WLTT**, **Paula Kasey** goes from weekends to middays. As a result, **Beverly Fox** goes from middays to nights. **Bill Hamlin** goes evenings to overnights. **Art Gliner**, station vet of 16 years, exits.

T.K. O'Grady, whose move to oldies **WFYR** Chicago prompted much format speculation earlier this summer, has finally been appointed to middays at the station . . . Former **WBLS** New York midday jock **Mary Thomas** has joined crosstown **WQHT** (Hot 97) for weekends/swing; across town, album rock veteran **Alison Steele** has followed up her cameo on classic rock **WXRK** with a permanent swing stint.

Pete McRae joins top 40 **WKQI** (Q95) Detroit for nights from **KRNQ** Des Moines; in addition, **Kristy Hart** is officially promoted to late-nights. Across town, at **AC WOMC**, veteran staffers **Tom Ryan** and **Alan Almond** are out of mornings and

nights, respectively. **Kevin O'Neil**, p.m. driver (and Detroit morning veteran), moves from afternoons to a.m. drive. **John Marshall** goes from middays to nights.

At **AC WRKA** Louisville, Ky., former **KCPX** Salt Lake City morning man **Andy Barber** joins **John Ramsey** for mornings, as **Jeff Ramsey** exits; at co-owned oldies **WTRG** Raleigh, N.C., **Walt Howard** joins for mornings from **WCAO** Baltimore . . . **Joe Lomas** returns to **AC WKRC** Cincinnati for overnights, replacing **Kristy Karas**.

Gordon Elliot, known for stints on Fox-TV's "A Current Affair," will do early afternoons on ABC's **Talkradio** beginning Oct. 30. He replaces **KABC** Los Angeles' **Michael Jackson** as part of the plan to bring all of ABC's talk programming back to New York. Also joining for overnights is **Freddy Mertz**. He replaces **KABC's** **Ray Briem** on the network, and has previously been heard on the network as a sub.

Assistance in preparing this column was provided by **Craig Rosen**, **Phyllis Stark**, **David Wykoff**, and **Bill Holland**.

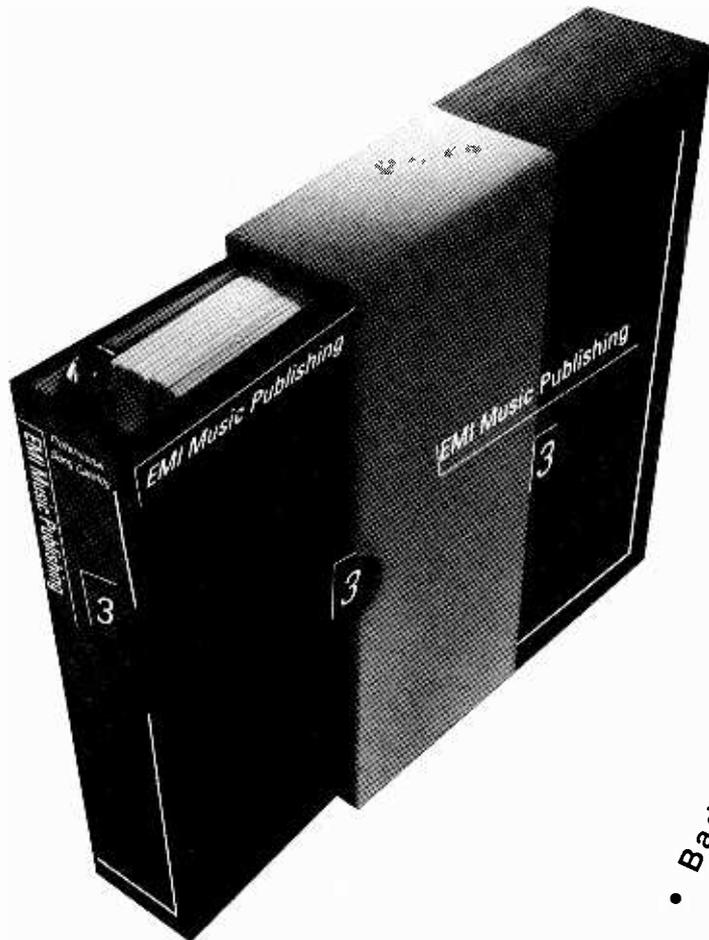
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Stations Drop Yellow Flags On F'ball Policies

Campaigns Aimed At Noise Penalty, Prayer Rule

BY PHYLLIS STARK

NEW YORK Fall is here and radio's fancy turns to . . . football? Upset over a new National Football League rule restricting crowd noise, classic rock KZOK Seattle is challenging radio stations in rival cities to a noise-penalty competition.

First to accept KZOK's challenge was top 40/dance WQUE (Q93) New Orleans. After an Aug. 28 Saints/

PROMOTIONS

Cincinnati Bengals game in which the Saints were penalized repeatedly for excessive crowd noise, Q93 gave out the phone number for the NFL's New York offices twice an hour and encouraged fans to call in their complaints.

In the first "Battle Of The Domes" between KZOK and WQUE held Sept. 1, the original challenge was to see which team's fans could generate the most crowd-noise penalties. Seattle "won," sort of. Their team was penalized three times, while the Saints were not penalized at all.

WQUE and KZOK have now gone "double or nothing." Since the regular season has begun and fans no longer want their teams to be penalized, the stations are now vying to see whose listeners can generate the most petitions protesting the new rule. The petitions will be hand-delivered to football commissioner Pete Rozelle's office in New York at the end of the month. Both WQUE PD Bob West and KZOK PD Larry Sharp are expecting several hundred thousand petitions.

Each station has different tactics to generate listener response. WQUE purchased a full-page ad, which included a football-shaped petition, in the Sunday paper's sports section. KZOK is distributing postcards at locations throughout the city. "What we're trying to prove is that we're loud *and* we're literate," says Sharp. Other stations that have accepted



Bingo All-Stars. KBIG Los Angeles wrapped up the summer with the biggest "Beach Blanket Bingo" party ever. Hundreds of bingo players joined KBIG's Sylvia Aimerito and Bill Maier, pictured, around a 10-foot-by-10-foot bingo board at Will Rogers beach in Pacific Palisades.

the challenge issued by KZOK's morning team of Kent Voss & Jimmy Kimmel include KRBE Houston and KLXK Minneapolis.

In another football-related campaign, AC WMJJ Birmingham, Ala., is protesting an Atlanta Circuit Court of Appeals ruling barring prayers before high school football games in Georgia, Alabama, and Florida. In response to listener complaints, WMJJ is broadcasting a prayer every Friday evening before kickoff time and encouraging listeners to bring radios to the games. The station invites ministers from every faith to do a one-minute nondenominational prayer.

"This is the middle of the Bible belt," says WMJJ APD Billy Shears, who came up with the promotion. "Prayers before games have been a way of life here for years. When the court says you can burn a flag but you can't say a prayer, there is something wrong with their priorities."

IDEA MILL

Top 40 WPHR (Power 108) Cleveland is running a Greatest Stuff In

The World sweepstakes in conjunction with Pepsi. Listeners enter by nominating the five things that they think are "the greatest stuff in the world" to win such prizes as a trip to see Paul McCartney or an autographed Joan Jett guitar.

As part of its longest-running on-air promotion, the K-Rock World Tour, classic rock WXRK New York sent listeners to the country's great baseball stadiums. K-Rock's grand-prize winner will see games at Boston's Fenway Park, Chicago's Wrigley Field and Comiskey Park, and Baltimore's Memorial Stadium.

Classic rock WCXR Washington, D.C., is sending its meter maid, Rita, in search of expired parking meters. When she finds one, she puts a few quarters in and affixes a special WCXR "parking ticket" to the car, hopefully saving listeners from the real thing. Meanwhile, WINZ Miami is trying to cement its position as South Florida's traffic information station by distributing maps of the area's alternate roads.

PRO-MOTIONS

At country WMZQ Washington, D.C., Susan Fiora has been promoted to director of marketing; she was previously executive assistant to VP/GM Paul Wilensky. Also, Paul Campbell has been named promotions coordinator. Across town at news/AC combo WTOP/WASH, Ramona Bourgeois has been named promotions assistant . . . Ann Letizi has been promoted to Promotion Manager at WPEN/WMGK Philadelphia. She was previously Assistant Director of Advertising and Promotion. Letizi replaces Mark Lipsky who left to open Lipsky Marketing . . . Maria Pettengill is upped to promotion/programming assistant at KKYY (Y95) San Diego.

And, after a year as managing editor of RadioTrends, the marketing newsletter published by the Philadelphia-based Bolton Research Corp., I have joined Billboard's expanded radio staff as a reporter and as the author of this column. If your station has a hot new promotional idea or great photos, call me at 212-536-5032 or fax your information to my attention at 212-536-5358.



Trashing The Sponsor. Country WCMS Norfolk, Va., got rid of its trash and a new car at the same time. They put thousands of used lottery tickets left over from a previous contest in an '89 Toyota Camry and let listeners guess how many were inside. Seen here are WCMS morning man Joe Hoppel and winner Cheryl Lee.

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2. After The Love Has Gone, Earth, Wind & Fire, ARC
3. The Devil Went Down To Georgia, Charlie Daniels Band, EPIC
4. Rise, Herb Alpert, A&M
5. Lead Me On, Maxine Nightingale, WINDSONG
6. Sad Eyes, Robert John, EMI
7. Lonesome Loser, Little River Band, CAPITOL
8. I'll Never Love This Way Again, Dionne Warwick, ARISTA
9. Sail On, Commodores, MOTOWN
10. Don't Bring Me Down, Electric Light Orchestra, JET

TOP SINGLES—20 Years Ago

1. Sugar, Sugar, Archies, CALENDAR
2. Honky Tonk Women, Rolling Stones, LONDON
3. Green River, Creedence Clearwater Revival, FANTASY
4. A Boy Named Sue, Johnny Cash, COLUMBIA
5. Easy To Be Hard, Three Dog Night, DUNHILL
6. I'll Never Fall In Love Again, Tom Jones, PARROT
7. Get Together, Youngbloods, RCA
8. Jean, Oliver, CREWE
9. Little Woman, Bobby Sherman, METROMEDIA
10. I Can't Get Next To You, Temptations, GORDY

TOP ALBUMS—10 Years Ago

1. In Through The Out Door, Led Zeppelin, ATLANTIC
2. Get The Knack, The Knack, CAPITOL
3. Slow Train Coming, Bob Dylan, COLUMBIA
4. Breakfast In America, Supertramp, A&M
5. Risque, Chic, ATLANTIC
6. Off The Wall, Michael Jackson, EPIC
7. Midnight Magic, Commodores, MOTOWN
8. I Am, Earth Wind & Fire, ARC
9. Candy-O, Cars, ELEKTRA
10. Reality What A Concept, Robin Williams, CASABLANCA

TOP ALBUMS—20 Years Ago

1. Blind Faith, ATLANTIC
2. At San Quentin, Johnny Cash, COLUMBIA
3. Blood, Sweat & Tears, COLUMBIA
4. Hair, Original Cast, RCA
5. Green River, Creedence Clearwater Revival, FANTASY
6. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
7. Best Of Cream, ATCO
8. Smash Hits, Jimi Hendrix Experience, REPRISE
9. Soft Parade, Doors, ELEKTRA
10. Through The Past Darkly, The Rolling Stones, LONDON

COUNTRY SINGLES—10 Years Ago

1. Just Good Ol' Boys, Moe Bandy & Joe Stampley, COLUMBIA
2. It Must Be Love, Don Williams, MCA
3. Last Cheater's Waltz, T.G. Sheppard, WARNER/CURB
4. Fools, Jim Ed Brown & Helen Cornelius, RCA
5. You're My Jamaica, Charley Pride, RCA
6. I May Never Get To Heaven, Conway Twitty, MCA
7. Only Love Can Break A Heart, Kenny Dale, CAPITOL
8. My Silver Lining, Mickey Gilley, EPIC
9. Before My Time, John Conlee, MCA
10. Fooled By A Feeling, Barbara Mandrell, MCA

SOUL SINGLES—10 Years Ago

1. Don't Stop Til You Get Enough, Michael Jackson, EPIC
2. Found A Cure, Ashford & Simpson, WARNER BROS.
3. I Just Want To Be, Cameo, CHOCOLATE CITY
4. Firecracker, Mass Production, COTILLION
5. Good Times, Chic, ATLANTIC
6. After The Love Has Gone, Earth, Wind & Fire, ARC
7. Sing A Happy Song, O'Jays, P.I.R.
8. Make My Dreams A Reality/I Do Love You, G.Q., ARISTA
9. "Not Just" Knee Deep, Funkadelic, WARNER BROS.
10. Sail On, Commodores, MOTOWN

It was twenty-five years ago...
Held behind four walls all through night and day
Still the children know the story of that man
And we know what's going on right through your land...

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"MANDELA DAY" the new single by SIMPLE MINDS

In June 1964 African National Congress
leader Nelson Mandela was sentenced to life in
prison by South African police for sabotage. He remains
imprisoned to this day, a symbol of the repression of the voteless
black majority by the South African government.
State President of South Africa Frederick W. de Klerk claims
that he will initiate limited apartheid reform.

Simple Minds present "Mandela Day" as a reminder
that despite de Klerk's claims, repression continues in
South Africa.

From the album **street fighting years** (SP 3927)
Produced by Trevor Horn and Stephen Lipson

Managed by Bruce Findlay, Robert White, Jimmy Devlin and Sandra Dods at Schoolhouse Management



when you play it

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Once you push this button, the competition will have nowhere to hide.

Introducing *Radio Track*:
**The computerized airplay monitoring system
that takes the guesswork out of critical
programming decisions.**

Let's face it, it's a war out there. It's an ongoing struggle to capture listeners' hearts, so you can loosen advertisers' purse strings.

Now, Broadcast Data Systems brings you a powerful new weapon in the battle for market share. It's called Radio Track. And it's the first-ever airplay monitoring system that gives you *completely accurate* information on which songs your competitors and format leaders across the country are playing, how frequently, and at what times of day.

**At last...reliable airplay information
at the push of a button.**

Only Radio Track continually monitors airplay at stations nationwide. It gives you easy, online access to in-depth competitive airplay information *within hours of actual broadcast*. And it lets you see at a glance what the top stations in your format are doing to keep ahead of the pack.

So forget about manual airplay monitoring. Or waiting for the charts to come out. Or wasting time and money gathering information that's suspect at best. Instead, say hello to Radio Track. It's ready to help you out-program the competition.

For more information, or a free demonstration of this remarkable online system, call today.

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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	5	8	ONE WARNER BROS. 7-22899	◆ BEE GEES 2 weeks at No. 1
2	5	7	9	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
3	7	8	7	SHOWER ME WITH YOUR LOVE Columbia 38-68746	◆ SURFACE
4	2	1	12	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
5	6	3	12	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
6	8	10	5	CHERISH Sire 7-22883/WARNER BROS.	◆ MADONNA
7	4	2	13	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
8	3	4	14	SOUL PROVIDER Columbia 38-68909	◆ MICHAEL BOLTON
9	9	9	6	STILL CRUISIN' Capitol 44445	◆ THE BEACH BOYS
10	11	14	7	EVERYTHING BUT MY PRIDE Virgin 7-99184	◆ CUTTING CREW
11	10	6	12	SACRED EMOTION Capitol 44379	◆ DONNY OSMOND
12	12	13	9	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
13	14	18	4	HEALING HANDS MCA 53692	◆ ELTON JOHN
14	15	17	5	ANGEL EYES Arista 1-9808	◆ THE JEFF HEALEY BAND
15	18	20	6	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
16	17	12	19	IF YOU DON'T KNOW ME BY NOW Elektra 7-69297	◆ SIMPLY RED
17	20	25	5	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
18	16	16	8	AND THE NIGHT STOOD STILL Arista 1-9797	◆ DION
19	22	24	6	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
20	13	11	15	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
21	23	22	14	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
22	28	36	3	HAVE I TOLD YOU LATELY Mercury LP CUT/POLYGRAM	◆ VAN MORRISON
23	27	34	4	ANYTHING CAN HAPPEN Elektra 7-69284	◆ JACKSON BROWNE
24	19	15	20	THIS TIME I KNOW IT'S FOR REAL Atlantic 7-88899	◆ DONNA SUMMER
25	32	41	3	THE ONE THAT GOT AWAY Arista 1-9883	BARRY MANILOW
				★★★ POWER PICK ★★★	
26	39	—	2	CALL IT LOVE RCA 9038	◆ POCO
27	34	—	2	YOU ON MY MIND Fontana 874 904-1/POLYGRAM	◆ SWING OUT SISTER
28	36	—	2	NEED A LITTLE TASTE OF LOVE Capitol 44441	◆ THE DOOBIE BROTHERS
				★★★ HOT SHOT DEBUT ★★★	
29	NEW ▶	1	1	YOU'VE GOT IT Elektra 7-69269	◆ SIMPLY RED
30	NEW ▶	1	1	WAS IT NOTHING AT ALL Cypress 1451/A&M	◆ MICHAEL DAMIAN
31	29	32	23	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
32	NEW ▶	1	1	GIRL I'M GONNA MISS YOU Arista 1-9870	◆ MILLI VANILLI
33	24	23	17	INTO THE NIGHT Polydor 889 368-7/POLYGRAM	BENNY MARDONES
34	21	19	12	NO MORE RHYME Atlantic 7-88885	◆ DEBBIE GIBSON
35	26	27	8	(SOMETHING INSIDE) SO STRONG Reprise 7-22853	◆ KENNY ROGERS
36	46	—	2	NICK OF TIME Capitol 44364	◆ BONNIE RAITT
37	40	—	2	THIS ONE Capitol 44438	◆ PAUL MCCARTNEY
38	25	21	16	TROUBLE ME Elektra 7-69298	◆ 10,000 MANIACS
39	NEW ▶	1	1	SUMMER OF LOVE Epic LP CUT/E.P.A.	JEFFERSON AIRPLANE
40	37	—	2	KEEP ON MOVIN' Virgin 7-99205	◆ SOUL II SOUL
41	NEW ▶	1	1	WHEN I LOOKED AT HIM Arista 1-9868	◆ EXPOSE
42	30	26	19	MY ONE TEMPTATION Island 7-99252/ATLANTIC	◆ MICA PARIS
43	45	45	3	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
44	44	47	3	NATURE OF LOVE Polydor 871 414-7/POLYGRAM	◆ WATERFRONT
45	42	37	25	EVERLASTING LOVE Elektra 7-69308	◆ HOWARD JONES
46	NEW ▶	1	1	LIFEGUARD SBK 07301	◆ DARRYL TOOKES
47	31	29	21	I'LL BE LOVING YOU (FOREVER) Columbia 38-68671	◆ NEW KIDS ON THE BLOCK
48	47	44	21	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
49	33	31	6	BABY CAN I HOLD YOU Columbia LP CUT	NEIL DIAMOND
50	35	33	15	DARLIN' I Wing 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS

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

Billboard Revises Radio Panel For Hot Country Singles Chart

NASHVILLE Effective with this week's chart, Billboard has revised its Hot Country Singles radio reporter panel based on the recently released spring 1989 Arbitrons. The panel now contains 158 stations, including one new reporter—KSNB San Francisco.

The panel is revised biannually after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Country Singles chart 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: gold—stations with a weekly come of at least 250,000; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

GOLD—(35)

- KEYE (K102) Minneapolis
- KIKK-FM Houston
- KMPS-AM-FM Seattle
- KNIX-FM Phoenix
- KPLX Dallas
- KRAK-AM-FM Sacramento, Calif.
- KSAN San Francisco*
- KSON-FM San Diego
- KSSN Little Rock, Ark.
- KXXY-AM-FM Oklahoma City
- KZLA Los Angeles
- WAMZ Louisville, Ky.
- WDAF Kansas City, Mo.
- WESC-AM-FM Greenville, S.C.
- WFMS Indianapolis, Ind.
- WGAR-FM Cleveland
- WGKX Memphis
- WIVK Knoxville, Tenn.
- WKHX Atlanta
- WMIL Milwaukee
- WMZQ-AM-FM Washington, D.C.
- WPOC Baltimore
- WQYK Tampa, Fla.
- WSM-FM Nashville
- WSOC Charlotte, N.C.
- WTQR Winston-Salem, N.C.
- WUSN Chicago
- WWKA Orlando, Fla.
- WWWW Detroit
- WYYZ Hartford, Conn.
- WXTU Philadelphia
- WYAY/WYAI Atlanta
- WYNK-AM-FM Baton Rouge, La.
- WYNY New York
- WZZK-AM-FM Birmingham, Ala.

SILVER—(60)

- KAJA San Antonio, Texas
- KASE Austin
- KEBC Oklahoma City
- KFDI-AM-FM Wichita, Kan.
- KFKF-FM Kansas City, Mo.
- KFRE Fresno, Calif.
- KHAK-AM-FM Cedar Rapids, Iowa
- KHEY-AM-FM El Paso, Texas
- KKAT Salt Lake City
- KKYX San Antonio, Texas
- KLZ Denver
- KOUL Corpus Christi, Texas
- KRMD-AM-FM Shreveport, La.
- KRST Albuquerque, N.M.
- KRPM Seattle
- KSOP-AM-FM Salt Lake City
- KTTS Springfield, Mo.
- KUPL-AM-FM Portland, Ore.
- KUZZ-AM-FM Bakersfield, Calif.
- KVOO Tulsa, Okla.
- KWJJ-AM-FM Portland, Ore.
- KWKH-AM-FM Shreveport, La.
- KYGO Denver
- WAXX Eau Claire, Wis.
- WBEE-FM Rochester, N.Y.
- WBVE Cincinnati
- WCMS Norfolk, Va.
- WCOS Columbia, S.C.
- WDSY Pittsburgh
- WGNA-FM Albany, N.Y.
- WHOK Columbus, Ohio
- WIRK West Palm Beach, Fla.
- WITL-FM Lansing, Mich.
- WKQC Saginaw, Mich.
- WKHK Richmond, Va.
- WKJN-FM Baton Rouge, La.
- WKML Fayetteville, N.C.
- WKSJ-AM-FM Mobile, Ala.
- WKY Oklahoma City
- WLVK Charlotte, N.C.
- WLWI Montgomery, Ala.
- WMSI Jackson, Miss.
- WNOE-AM-FM New Orleans
- WOKQ Dover, N.H.
- WONE Dayton, Ohio
- WOW-AM-FM Omaha, Neb.
- WPCM Burlington, N.C.
- WFOR Portland, Maine

- WQBE Charleston, W.Va.
- WQIK Jacksonville, Fla.
- WRKZ Harrisburg, Pa.
- WRNS Coastal N.C.
- WSIX-FM Nashville
- WSTH Columbus, Ga.
- WTHI Terre Haute, Ind.
- WUBE Cincinnati
- WUSY Chattanooga, Tenn.
- WXBQ Bristol, Va.
- WYRK Buffalo, N.Y.
- WYYD Roanoke, Va.

BRONZE—(43)

- KDRK Spokane, Wash.
- KEKA Eureka, Calif.
- KFGO Fargo, N.D.
- KFMS-AM-FM Las Vegas
- KGHL Billings, Mont.
- KIIM Tucson, Ariz.
- KIKF Anaheim, Calif.
- KIZN Boise, Idaho
- KKAJ Ardmore, Okla.
- KKCS Colorado Springs, Colo.
- KKIX Fayetteville, Ark.
- KLLL Lubbock, Texas
- KLUR Wichita Falls, Texas
- KMIX Modesto, Calif.
- KRRV Alexandria, La.
- KTOM-AM-FM Salinas, Calif.
- KTPK Topeka, Kan.
- KWMT Fort Dodge, Iowa
- KYKR Beaumont, Texas
- KYKX Longview, Texas
- WCAV Brockton, Mass.
- WCAO Baltimore
- WCRJ-AM-FM Jacksonville, Fla.
- WDDO Chattanooga, Tenn.
- WDZQ Decatur, Ill.
- WEZL Charleston, S.C.
- WFLS Fredericksburg, Va.
- WFMB Springfield, Ill.
- WGEE Green Bay, Wis.
- WHEW Fort Myers, Fla.
- WKKW Clarksburg, W.Va.
- WKNN Pasagoula, Miss.
- WNWN Kalamazoo, Mich.
- WOKK Meridian, Miss.
- WOWW Pensacola, Fla.
- WPAP Panama City, Fla.
- WPCV Lakeland, Fla.
- WTCM Traverse City, Mich.
- WTNT Tallahassee, Fla.
- WTSO Madison, Wis.
- WVYV Dothan, Ala.
- WWNC Asheville, N.C.
- WWVA Wheeling, W.Va.

SECONDARY—(20)

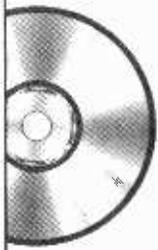
- KALF Red Bluff, Calif.
- KCJB Minot, N.D.
- KDJW-AM-FM Amarillo, Texas
- KEKB Grand Junction, Colo.
- KIHQ Reno, Nev.
- KJNE Waco, Texas
- KNOE Monroe, La.
- KRKT-AM-FM Albany, Ore.
- KSJB Jamestown, N.D.
- KTWO Casper, Wyo.
- KXEL Waterloo, Iowa
- KYKN Salem, Ore.
- WDSO Wilmington/Dover, Del.
- WGUS Augusta, Ga.
- WHIM Providence, R.I.
- WHLZ Manning, S.C.
- WICO Ocean City, Md.
- WKKQ Duluth, Minn.
- WKTY LaCrosse, Wis.
- WYNE Appleton, Wis.

NETWORKS

(Continued from page 12)

Entertainment's "Rock Stars." Sebastian follows in the footsteps of previous hosts Timothy White and Wayne Robins, as well as producers Ben Manilla and Dan Formento. The former member of the Lovin' Spoonful made his debut the week of Sept. 18 interviewing Grace Slick, Paul Kantner, Jack Casady, and Jorma Kaukonen on a special Jefferson Airplane reunion edition of the program. The October show will feature Sebastian's interview of Joe Cocker.

"Off The Beaten Track," a one-hour show aimed at college and alternative radio stations, was set to begin its 14th year on Sept. 15. One-hour interview/profile shows available include 24-7 Spyz, Hex, Cris Williamson, Jules Shear, Pylon, the Pogues, the Kinsey Report, Jing, (Continued on next page)



Hot Picks in Tokio

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 September 3, 1989

- Balance Prince
- Right Here Waiting Richard Marx
- It's No Crime Babyface
- I Don't Wanna Lose You Gloria Estefan
- Use It Up Judy Watley With Eric B. & Rakim
- Toy Soldiers Mariah Carey
- On Our Own Bobby Brown
- Happen Tough New Kids On The Block
- Secret Rendezvous Karyn White
- Cold Hearted Paula Abdul
- Mixed Emotions The Real Thing
- Why Should I Care George Dinton
- It Isn't, It Wasn't, It Ain't Never Gonna Be Aretha Franklin & Willie Houston
- Sewing The Seeds Of Love Tears For Fears
- Deased For Success Roxette
- Miss You Much Janet Jackson
- Cherish Madonna
- The End Of The Road Paul McCartney
- Keep On Movin' Deniece Williams
- Sweet Talk D'Angelo
- You Better Dance Soul II Soul
- If You Don't Know Me By Now Simply Red
- I Can't Wait Danny Wilson
- Kisses On The Radio Neneh Cherry
- The Prisoner Howard Jones
- Lalysso Van Dyke Parks

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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	1	4	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES 4 weeks at No. 1
2	2	2	4	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	3	3	8	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
4	4	7	5	CALL IT LOVE RCA 9038	POCO
5	8	13	4	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
6	7	8	7	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
7	9	11	4	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
8	12	22	3	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
9	13	21	3	ROCK AND A HARD PLACE COLUMBIA LP CUT	ROLLING STONES
10	14	20	3	KISSING WILLIE CHRYSALIS LP CUT	JETHRO TULL
11	6	4	21	FREE FALLIN' MCA LP CUT	TOM PETTY
12	5	5	12	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
13	10	10	8	IT'S NOT ENOUGH RCA 9032	STARSHIP
14	22	33	3	NO SOUVENIRS ISLAND 7-99176/ATLANTIC	MELISSA ETHERIDGE
15	21	30	3	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
16	18	19	7	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
17	15	14	9	LOVE CRIES CHRYSALIS 23366	STAGE DOLLS
				★★★ FLASHMAKER ★★★	
18	NEW ▶		1	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
19	24	26	4	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
20	16	16	7	JUST WANNA HOLD ATLANTIC 7-88954	MICK JONES
21	23	25	6	TIED UP CAPITOL LP CUT	BILLY SQUIER
22	11	6	13	HEAVEN COLUMBIA 38-68985	WARRANT
23	26	27	6	LET'S SHAKE IT UP CHRYSALIS LP CUT	TEN YEARS AFTER
24	28	29	4	PLANES EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
25	NEW ▶		1	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
26	35	44	3	I'M A BELIEVER A&M LP CUT	GIANT
				★★★ POWER TRACK ★★★	
27	38	46	3	WAIT FOR YOU WTG LP CUT	BONHAM
28	25	23	5	HEALING HANDS MCA 53692	ELTON JOHN
29	32	36	6	LOVE SONG ELEKTRA 7-69280	THE CURE
30	20	15	16	LET THE DAY BEGIN MCA 53658	THE CALL
31	42	—	2	THE LAST WORTHLESS EVENING Geffen LP CUT	DON HENLEY
32	45	—	2	THERE GOES THE NEIGHBORHOOD CAPITOL LP CUT	MOLLY HATCHET
33	36	39	4	PAINTING BY NUMBERS COLUMBIA LP CUT	JAMES MCMURTRY
34	37	43	3	SLEEPING MY DAY AWAY WARNER BROS. LP CUT	D.A.D.
35	29	28	7	ORDER OF... ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
36	19	12	10	CHASING YOU INTO THE LIGHT ELEKTRA LP CUT	JACKSON BROWNE
37	48	48	3	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
38	27	18	15	18 AND LIFE ATLANTIC 7-88883	SKID ROW
39	47	—	2	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
40	33	34	5	THE REVOLUTION SONG POLYDOR LP CUT/POLYGRAM	WORLD TRADE
41	31	24	15	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
42	NEW ▶		1	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
43	NEW ▶		1	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
44	17	9	8	CHEER DOWN WARNER BROS. SOUNDTRACK LP CUT	GEORGE HARRISON
45	NEW ▶		1	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
46	46	49	4	NEW THING ATCO 7-99207	ENUFF Z'NUFF
47	NEW ▶		1	BANG MERCURY 874 764-4/POLYGRAM	GORKY PARK
48	39	40	6	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
49	NEW ▶		1	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
50	41	41	21	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY

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

NETWORKS

(Continued from preceding page)

the Godfathers, Fetchin' Bones, and others. For more information, call OBT president Michael Thurston at 802-479-9270.

LINEUPS

Braiker Radio Services' Country and AC formats, and Satellite Music Network's Traditional Country & Western format have announced their air staffs.

The Braiker Country lineup includes **Bill Bailey**, 3 a.m.-7 a.m.; **Ralph Hasty**, 7 a.m.-11 a.m.; **Ken Moultrie**, 11 a.m.-3 p.m.; **Kirby Gallant**, 3 p.m.-7 p.m.; **Kelly Marshall**, 7 p.m.-11 p.m.; and **Scott James**, 11 p.m.-3 a.m. (ET). Braiker AC features **Kent Smith**, 3 a.m.-7 a.m.; **Tony Florentino**, 7 a.m.-11 a.m.; **Tom Church**, 11 a.m.-3 p.m.; **John Rhode**, 3 p.m.-7 p.m.; **Connie Cole**, 7 p.m.-11 p.m.; and **Kevin Machado**, 11 p.m.-3 a.m. (ET).

SMN's Traditional Country & Western lineup features **Bob Jackson**, 5 a.m.-10 a.m.; **Richard Lee**, 10 a.m.-2 p.m.; **Terry Jones**, 2 p.m.-7 p.m.; **Bobby Sherman**, 7 p.m.-midnight; and **Mark Bateman**, midnight-5 a.m. The programming originates from KNIX-AM Phoenix under the direction of that station's PD, **Doug Brannan**, general program manager; **Larry Daniels**; and VP/GM, **Michael Owens**.

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. 21-24, **Chris Jasper**, Star Beat, MJI Broadcasting, one hour.

Sept. 22-23, **Bobby Brown**, On The Radio, On The Radio Broadcasting, one hour.

Sept. 22-24, **Jay Black/Sid Bernstein/The Elegents' Vito Picone/Johnny Rivers**, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

Sept. 22-24, **The Bee Gees Story**, The Weekly Special, Unistar Radio Networks, 90 minutes.

Sept. 23-24, **Michael Cooper/George Clinton/Foster-McElroy**, RadioScope, Lee Bailey Communications, one hour.

Sept. 24, **Paul McCartney/Motley Crue/Jethro Tull**, Powercuts, Global Satellite Network, two hours.

Sept. 25, **Aerosmith**, Rockline, Global Satellite Network, 90 minutes.

Sept. 25-Oct. 1, **Aerosmith**, Metalshop, MJI Broadcasting, one hour.

Sept. 25-Oct. 1, **Jackson Browne**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Sept. 25-Oct. 1, **Guest DJ: Kix**, High Voltage, Westwood One Radio Networks, two hours.

Sept. 25-Oct. 1, **Starship/Santana/Joe Walsh**, Classic Cuts, MJI Broadcasting, one hour.

Sept. 25-Oct. 1, **Alice Cooper**, Rock Today, MJI Broadcasting, one hour.

Sept. 25-Oct. 1, **Trevor Rabin**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 25-Oct. 1, "Cleanup Time" Rough Mix, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Sept. 25-Oct. 1, **The Judds**, Country Today, MJI Broadcasting, one hour.

Sept. 25-Oct. 1, **Juice Newton**, Westwood One Presents, Westwood One Radio Networks, one hour.

Sept. 25-Oct. 1, **Tuck & Patti**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.



Last Waltz. In its last major promotion as a classical station, KFAC Los Angeles made Pasadena, Calif., student Derrick Wilson, right, the winner in its Guest Conductor contest. Wilson was chosen from approximately 150 listeners to lead the Los Angeles Philharmonic in "The Star Spangled Banner" at the Hollywood Bowl. Wilson is seen here at the final auditions with semifinalist John Luther.

FOR WEEK ENDING SEPTEMBER 23, 1989

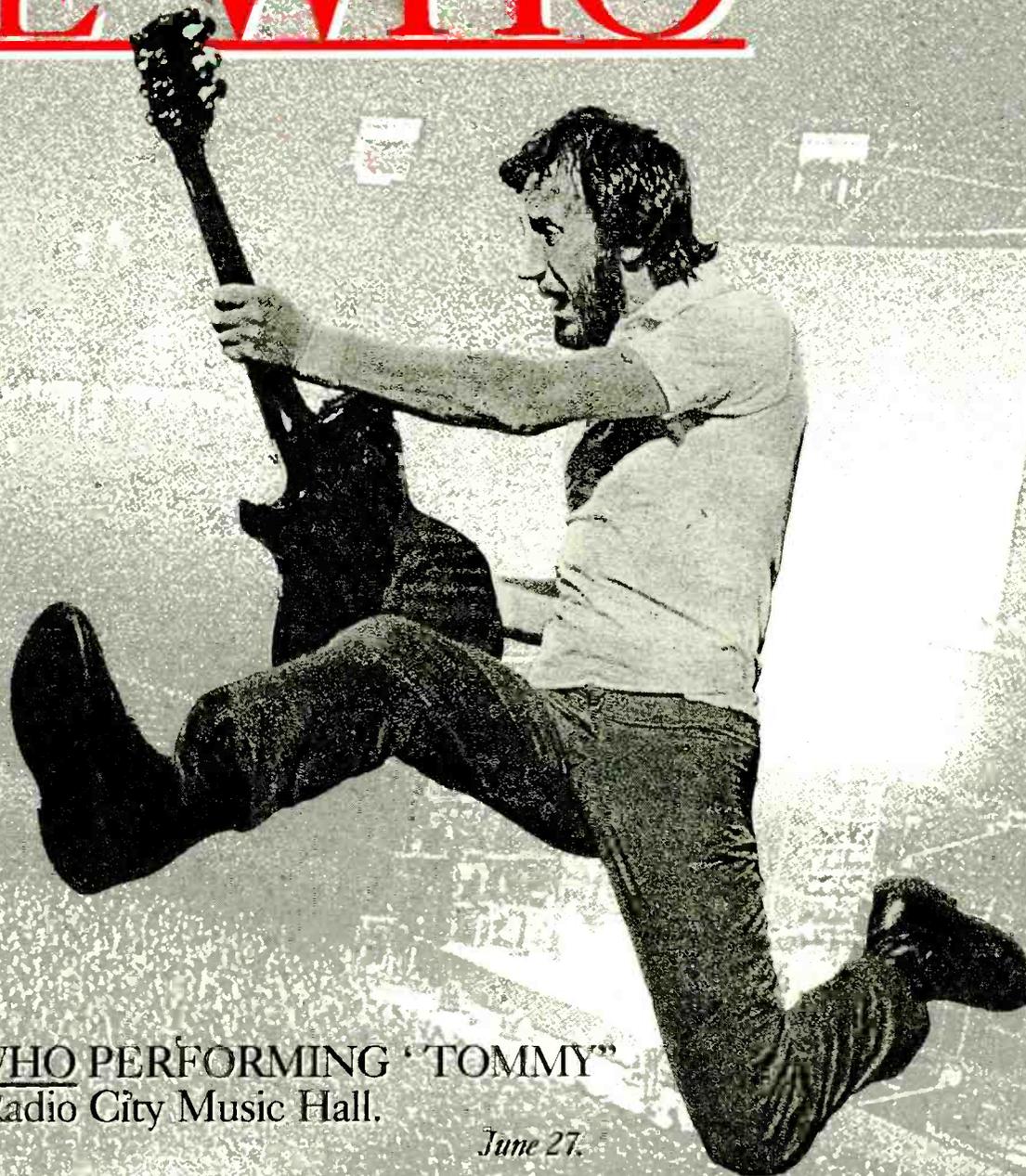
MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	4	4	LOVE SHACK REPRISE 7-22817	THE B-52'S 2 weeks at No. 1
2	2	3	6	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE
3	4	12	4	SOWING THE SEEDS OF LOVE FONTANA 874-810-7/POLYGRAM	TEARS FOR FEARS
4	3	1	10	COME ANYTIME RCA LP CUT	HOODOO GURUS
5	7	7	4	JAMES BROWN COLUMBIA LP CUT	BIG AUDIO DYNAMITE
6	8	9	4	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
7	11	13	4	WAY OF THE WORLD ATLANTIC 7-88844	MAX Q
8	10	—	2	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
9	5	2	13	LOVE SONG ELEKTRA 7-69280	THE CURE
10	9	10	5	SHE BANGS THE DRUM SILVERTONE LP CUT/RCA	THE STONE ROSES
11	6	5	8	LOOK WHO'S DANCING VIRGIN 7-99182	ZIGGY MARLEY/MELODY MAKERS
12	13	19	5	SMOKE RINGS CHRYSALIS LP CUT	WINTER HOURS
13	23	—	2	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN
14	19	28	4	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD
15	16	23	3	HAPPY VIRGIN LP CUT	PUBLIC IMAGE LTD.
16	NEW ▶		1	SICK OF IT RCA 90884	THE PRIMITIVES
17	21	20	8	I DON'T WANT A LOVER MERCURY 872-350-7/POLYGRAM	TEXAS
18	20	22	6	COMPULSION SIRE EP CUT/WARNER BROS.	MARTIN L. GORE
19	28	—	2	HE'S GOT A SHE RHINO LP CUT	EXENE CERVENKA
20	NEW ▶		1	REGINA ELEKTRA 7-69270	THE SUGARCUBES
21	NEW ▶		1	DECLINE AND FALL BEGGAR'S BANQUET LP CUT/CAPITOL	FLESH FOR LULU
22	29	—	2	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
23	12	11	6	SHAKIN' THE TREE VIRGIN LP CUT	YOUSOU N'DOUR
24	27	29	3	ONE LITTLE GIRL COLUMBIA LP CUT	TOAD THE WET SPROCKET
25	24	—	2	NO BIG DEAL BIG TIME 9045/RCA	LOVE AND ROCKETS
26	14	15	9	EAT FOR TWO ELEKTRA LP CUT	10,000 MANIACS
27	17	14	6	ACCIDENTALLY 4TH STREET SIRE LP CUT/WARNER BROS.	FIGURES ON A BEACH
28	25	8	10	DON'T CRASH THE CAR TONIGHT CHAMELEON LP CUT	MARY'S DANISH
29	22	6	14	HERE COMES YOUR MAN ELEKTRA 7-69287	PIXIES
30	15	18	7	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS

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96.1 FM

Hartford		P.D.: Dave Shakes
1	1	Surface, Shower Me With Your Love
2	6	Cher, If I Could Turn Back Time
3	5	Milli Vanilli, Girl I'm Gonna Miss You
4	9	Warrant, Heaven
5	2	Gloria Estefan, Don't Wanna Lose You
6	4	Neneh Cherry, Kisses On The Wind
7	8	Madonna, Cherish
8	10	Young M.C., Bust A Move
9	15	Seduction, (You're My One And Only) T
10	36	New Kids On The Block, Hangin' Tough
11	3	Janet Jackson, Miss You Much
12	22	Janet Jackson, Miss You Much
13	40	New Kids On The Block, Didn't I (Blow)
14	14	Bee Gees, One
15	16	Prince, Partyman
16	19	Babyface, It's No Crime
17	7	Richard Marx, Right Here Waiting
18	20	The Jeff Healey Band, Angel Eyes
19	11	Paula Abdul, Cold Hearted
20	12	Soul II Soul, Keep On Movin'
21	13	Michael Bolton, Soul Provider
22	24	Fine Young Cannibals, Don't Look Back
23	25	Sharon Bryant, Let Go
24	26	Bobby Brown, Rock Wit'cha
25	32	Tears For Fears, Sowing The Seeds Of
26	28	The Cover Girls, My Heart Skips A Beat
27	29	Expose, When I Looked At Him
28	30	Elton John, Healing Hands
29	31	Rolling Stones, Mixed Emotions
30	33	Oingo, Sunshine
31	34	Tina Turner, The Best
32	23	Debbie Gibson, We Could Be Together
33	23	Grayson Hugh, Talk It Over
34	37	Michael Morales, What I Like About You
35	38	Roxette, Listen To Your Heart
36	39	Martika, I Feel The Earth Move
37	EX	Kon Kan, Puss N' Boots/These Boots (A)
A38	—	Living Colour, Glamour Boys
A39	—	Sybil, Don't Make Me Over
A40	—	Paula Abdul, The Way That You Love Me
A	—	Donny Osmond, Hold On

Miami		P.D.: Frank Amadeo
1	2	Dino, I Like It
2	4	Cher, If I Could Turn Back Time
3	6	Bee Gees, One
4	13	Milli Vanilli, Girl I'm Gonna Miss You
5	10	Warrant, Heaven
6	7	Karyn White, Secret Rendezvous
7	8	Banda, Crusin' Down Collins
8	9	Soul II Soul, Keep On Movin'
9	1	Gloria Estefan, Don't Wanna Lose You
10	3	Surface, Shower Me With Your Love
11	14	Madonna, Cherish
12	12	Skid Row, 18 And Life
13	19	Janet Jackson, Miss You Much
14	5	New Kids On The Block, Hangin' Tough
15	16	Adrian Belew, Oh Daddy
16	17	Neneh Cherry, Kisses On The Wind
17	11	Richard Marx, Right Here Waiting
18	20	Babyface, It's No Crime
19	21	The Cure, Love Song
20	22	Expose, When I Looked At Him
21	24	Rolling Stones, Mixed Emotions
22	25	Tears For Fears, Sowing The Seeds Of
23	26	New Kids On The Block, Cover Girl
24	15	Paula Abdul, Cold Hearted
25	29	Ziggy Marley, Look Who's Dancing
26	30	Bobby Brown, Rock Wit'cha
27	28	Prince, Partyman
28	18	Love And Rockets, So Alive
29	EX	Sharon Bryant, Let Go
A30	—	Motley Crue, Dr. Feelgood
EX	—	Bad English, When I See You Smile
EX	—	Paula Abdul, The Way That You Love Me
EX	—	Aerosmith, Love In An Elevator
EX	—	Roxette, Listen To Your Heart
EX	—	Michael Morales, What I Like About You

Columbus		P.D.: Dave Robbins
1	2	Cher, If I Could Turn Back Time
2	1	Gloria Estefan, Don't Wanna Lose You
3	4	Warrant, Heaven
4	5	Milli Vanilli, Girl I'm Gonna Miss You
5	9	Paula Abdul, Cold Hearted
6	3	Madonna, Cherish
7	6	Richard Marx, Right Here Waiting
8	10	Soul II Soul, Keep On Movin'
9	13	Surface, Shower Me With Your Love
10	8	Great White, Once Bitten Twice Shy
11	16	Tears For Fears, Sowing The Seeds Of
12	11	Jody Watley With Eric B. & Rakim, Fri
13	15	Prince, Partyman
14	18	Janet Jackson, Miss You Much
15	12	Skid Row, 18 And Life
16	20	Aerosmith, Love In An Elevator
17	19	Christopher Williams, Talk To Myself
18	22	Elton John, Healing Hands
19	24	Roxette, Listen To Your Heart
20	23	The B-52's, Love Shack
21	25	Expose, When I Looked At Him
A22	—	Bobby Brown, Rock Wit'cha
A23	—	Fine Young Cannibals, Don't Look Back
A24	—	Donny Osmond, Hold On
A25	—	Rolling Stones, Mixed Emotions
A26	—	Starship, It's Not Enough

Cincinnati		P.D.: Dave Allen
1	2	Paula Abdul, Cold Hearted
2	4	Cher, If I Could Turn Back Time
3	10	Warrant, Heaven
4	1	Milli Vanilli, Girl I'm Gonna Miss You
5	1	Richard Marx, Right Here Waiting
6	8	The Jeff Healey Band, Angel Eyes
7	12	Starship, It's Not Enough
8	3	New Kids On The Block, Hangin' Tough
9	13	Surface, Shower Me With Your Love
10	16	Michael Morales, What I Like About You
11	17	Rolling Stones, Mixed Emotions
12	6	Winger, Headed For A Heartbreak
13	5	Gloria Estefan, Don't Wanna Lose You
14	11	Dino, I Like It
15	20	Soul II Soul, Keep On Movin'
16	7	Don Henley, The End Of The Innocence
17	22	Madonna, Cherish
18	21	Prince, Partyman
19	24	Roxette, Listen To Your Heart
20	15	Grayson Hugh, Talk It Over
21	18	Donny Osmond, Sacred Emotion
22	25	Bee Gees, One
23	28	Aerosmith, Love In An Elevator
24	26	Fine Young Cannibals, Don't Look Back
25	27	Janet Jackson, Miss You Much
26	29	Elton John, Healing Hands
27	31	The Cure, Love Song
28	32	Kevin Paige, Don't Shut Me Out
29	30	Henry Lee Summer, Don't Leave
30	14	Karyn White, Secret Rendezvous
31	33	Skid Row, 18 And Life
32	35	Joe Jackson, When Tonight Comes
33	34	Seduction, (You're My One And Only) T
34	—	Neneh Cherry, Kisses On The Wind
A34	—	Bobby Brown, Rock Wit'cha

Indianapolis		P.D.: Scott Wheeler
1	1	Warrant, Heaven
2	1	Milli Vanilli, Girl I'm Gonna Miss You
3	6	Cher, If I Could Turn Back Time
4	5	Starship, It's Not Enough
5	2	The Jeff Healey Band, Angel Eyes
6	11	Madonna, Cherish
7	8	Skid Row, 18 And Life
8	9	Gloria Estefan, Don't Wanna Lose You
9	12	The Cure, Love Song
10	4	New Kids On The Block, Hangin' Tough
11	13	Rolling Stones, Mixed Emotions
12	17	Bee Gees, One
13	16	Janet Jackson, Miss You Much
14	15	Fine Young Cannibals, Don't Look Back
15	18	Elton John, Healing Hands
16	7	Paula Abdul, Cold Hearted
17	20	Tears For Fears, Sowing The Seeds Of
18	22	Tom Petty, Rumor Has It
19	23	Aerosmith, Love In An Elevator
20	21	Stage Dolls, Love Cries
21	25	Roxette, Listen To Your Heart
22	10	Richard Marx, Right Here Waiting
23	26	Poco, Call It Love
24	28	Motley Crue, Dr. Feelgood
25	19	Don Henley, The End Of The Innocence
26	14	Bad English, Forget Me Not
27	29	Michael Morales, What I Like About You
28	30	Living Colour, Glamour Boys
29	—	New Kids On The Block, Cover Girl
A30	—	Bad English, When I See You Smile
EX	—	Alice Cooper, Poison
EX	EX	White Lion, Radar Love

Minneapolis		P.D.: Brian Philips
1	2	Warrant, Heaven
2	3	Gloria Estefan, Don't Wanna Lose You
3	6	Milli Vanilli, Girl I'm Gonna Miss You
4	4	Cher, If I Could Turn Back Time
5	1	Richard Marx, Right Here Waiting
6	7	Madonna, Cherish
7	9	Skid Row, 18 And Life
8	10	Surface, Shower Me With Your Love
9	12	Roxette, Listen To Your Heart
10	15	Janet Jackson, Miss You Much
11	11	Bee Gees, One
12	13	Prince, Partyman
13	17	Expose, When I Looked At Him
14	17	Starship, It's Not Enough
15	16	The Cure, Love Song
16	19	Bobby Brown, Rock Wit'cha
17	20	Aerosmith, Love In An Elevator
18	21	Rolling Stones, Mixed Emotions
19	22	Motley Crue, Dr. Feelgood
20	25	The Jeff Healey Band, Angel Eyes
21	29	New Kids On The Block, Cover Girl
22	23	Tears For Fears, Sowing The Seeds Of
23	24	Neneh Cherry, Kisses On The Wind
24	27	Soulsister, The Way To Your Heart
25	28	Elton John, Healing Hands
EX	—	Paula Abdul, The Way That You Love Me
EX	—	Babyface, It's No Crime
EX	—	Seduction, (You're My One And Only) T
EX	—	Tom Petty, Rumor Has It
EX	—	Tina Turner, The Best
EX	—	The B-52's, Love Shack
EX	—	Martika, I Feel The Earth Move
EX	—	Thompson Twins, Sugar Daddy

St. Louis		P.D.: Lyndon Abell
1	1	Warrant, Heaven
2	2	Neneh Cherry, Kisses On The Wind
3	3	Rolling Stones, Mixed Emotions
4	3	Roxette, Listen To Your Heart
5	5	Fine Young Cannibals, Don't Look Back
6	6	Moving Pictures, What About Me
7	7	Starship, It's Not Enough
8	8	Milli Vanilli, Girl I'm Gonna Miss You
9	9	Tears For Fears, Sowing The Seeds Of
10	10	Janet Jackson, Miss You Much
11	11	The Jeff Healey Band, Angel Eyes
12	12	New Kids On The Block, Cover Girl
13	13	Stage Dolls, Love Cries
14	14	Prince, Partyman
15	15	Michael Morales, What I Like About You
16	16	Katrina And The Waves, That's The Way
17	17	Motley Crue, Dr. Feelgood
18	18	Soul II Soul, Keep On Movin'
19	19	The Cure, Love Song
20	20	Surface, Shower Me With Your Love
21	21	Skid Row, I Remember You
22	22	Gloria Estefan, Don't Wanna Lose You
23	23	Poco, Call It Love
24	24	Dino, Sunshine
25	25	1927, That's When I Think Of You
26	26	Expose, When I Looked At Him
27	27	Living Colour, Glamour Boys
28	28	Debbie Gibson, We Could Be Together
29	29	Aerosmith, Love In An Elevator
30	30	Bobby Brown, Rock Wit'cha
31	31	Bad English, When I See You Smile
32	32	New Kids On The Block, Hangin' Tough
33	33	Skid Row, 18 And Life
34	34	Madonna, Cherish
35	35	Richard Marx, Right Here Waiting
36	36	Grayson Hugh, Talk It Over
37	37	Thin Lizzy & The Overkill Brown Band
38	38	Cher, If I Could Turn Back Time
39	39	Elton John, Healing Hands
40	40	Karyn White, Secret Rendezvous

Dallas		P.D.: Buzz Bennett
1	1	Milli Vanilli, Girl I'm Gonna Miss You
2	2	Bobby Brown, On Our Own (From
3	3	Paula Abdul, Cold Hearted
4	13	Cher, If I Could Turn Back Time
5	4	Don Henley, The End Of The Innocence
6	5	Skid Row, 18 And Life
7	10	Starship, It's Not Enough
8	12	Kevin Paige, Don't Shut Me Out
9	14	The B-52's, Love Shack
10	17	Motley Crue, Dr. Feelgood
11	6	Eddie Murphy, Put Your Mouth On Me
12	7	Surface, Shower Me With Your Love
13	8	Adrian Belew, Oh Daddy
14	9	Richard Marx, Right Here Waiting
15	11	Karyn White, Secret Rendezvous
16	16	Soul II Soul, Keep On Movin'
17	15	Simply Red, If You Don't Know Me By N
18	20	Janet Jackson, Miss You Much
19	22	Kix, Don't Close Your Eyes
20	26	The Jeff Healey Band, Angel Eyes
21	26	Bardeux, I Love The Bass
22	27	Roxette, Listen To Your Heart
23	EX	Tears For Fears, Sowing The Seeds Of
24	EX	Seduction, (You're My One And Only) T
25	18	Gloria Estefan, Don't Wanna Lose You
26	24	Warrant, Heaven
27	25	Great White, Once Bitten Twice Shy
28	—	New Kids On The Block, Cover Girl
29	—	New Kids On The Block, Didn't I (Blow)
30	—	Bad English, When I See You Smile
31	—	Paula Abdul, The Way That You Love Me
32	—	The 2 Live Crew, Go Horny
33	—	Gloria Estefan, Get On Your Feet

Phoenix		P.D.: Bob Case
1	1	Milli Vanilli, Girl I'm Gonna Miss You
2	3	Gloria Estefan, Don't Wanna Lose You
3	4	Cher, If I Could Turn Back Time
4	2	New Kids On The Block, Hangin' Tough
5	11	Madonna, Cherish
6	12	New Kids On The Block, Didn't I (Blow)
7	8	Warrant, Heaven
8	9	Young M.C., Bust A Move
9	5	Richard Marx, Right Here Waiting
10	13	Moving Pictures, What About Me
11	7	Surface, Shower Me With Your Love
12	15	Seduction, (You're My One And Only) T
13	14	Neneh Cherry, Kisses On The Wind
14	19	Christopher Williams, Talk To Myself
15	16	Soul II Soul, Keep On Movin'
16	17	Babyface, It's No Crime
17	12	Seduction, (You're My One And Only) T
18	21	Janet Jackson, Miss You Much
19	23	Honeymoon Suite, What Does It Take?
20	21	Milli Vanilli, Blame It On The Rain
21	24	Expose, When I Looked At Him
22	10	Dino, I Like It
23	—	New Kids On The Block, Cover Girl
24	—	The Cure, Love Song
25	27	Sharon Bryant, Let Go
26	29	Kon Kan, Puss N' Boots/These Boots (A)
27	28	Prince, Partyman
28	30	Tears For Fears, Sowing The Seeds Of
29	—	Skid Row, 18 And Life
A29	—	Roxette, Listen To Your Heart
EX	—	Rolling Stones, Mixed Emotions
EX	—	The B-52's, Love Shack
EX	—	Bobby Brown, Rock Wit'cha
EX	—	Bad English, When I See You Smile
A	—	Paula Abdul, The Way That You Love Me

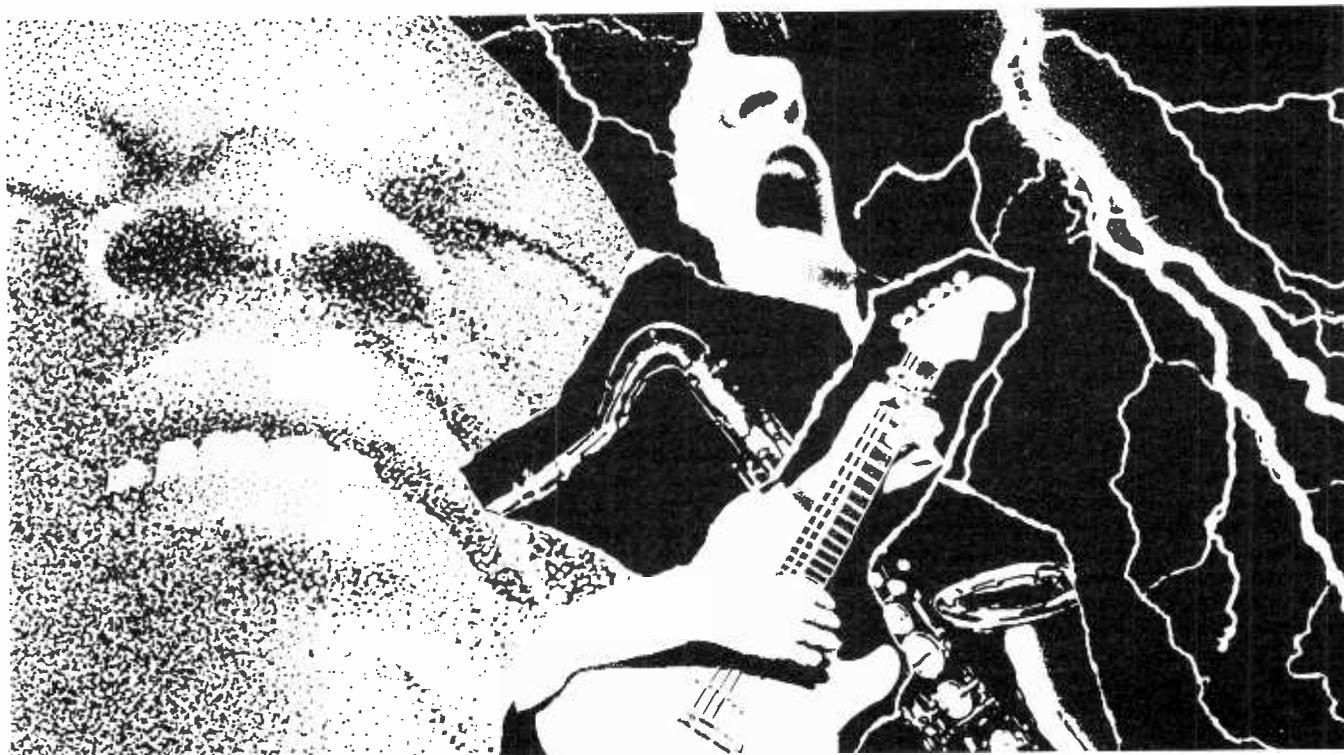
San Diego		P.D.: Garry Wall
1	2	Paula Abdul, Cold Hearted
2	3	Milli Vanilli, Girl I'm Gonna Miss You
3	1	New Kids On The Block, Hangin' Tough
4	6	Young M.C., Bust A Move
5	4	Seduction, (You're My One And Only) T
6	4	Richard Marx, Right Here Waiting
7	8	Gloria Estefan, Don't Wanna Lose You
8	9	Soul II Soul, Keep On Movin'
9	12	Babyface, It's No Crime
10	12	New Kids On The Block, Didn't I (Blow)
11	13	The Cure, Love Song
12	14	Expose, When I Looked At Him
13	16	Vesta, Congratulations
14	15	Neneh Cherry, Kisses On The Wind
15	17	Madonna, Cherish
16	7	Surface, Shower Me With Your Love
17	19	Bobby Brown, Rock Wit'cha
18	20	Janet Jackson, Miss You Much
19	10	Jody Watley With Eric B. & Rakim, Fri
20	23	The B-52's, Love Shack
21	26	Cher, If I Could Turn Back Time
22	29	Seduction, (You're My One And Only) T
23	24	Kon Kan, Puss N' Boots/These Boots (A)
24	25	Dino, Sunshine
25	27	Sharon Bryant, Let Go
26	28	Sybil, Don't Make Me Over
27	—	New Kids On The Block, Cover Girl
A27	—	The 2 Live Crew, Me So Horny
EX	—	Christopher Williams, Talk To Myself
EX	30	Dino, I Like It
EX	—	The Cover Girls, My Heart Skips A Beat
EX	—	Prince, Partyman
EX	—	Parti Labelle, If You Asked Me
EX	—	Soulsister, The Way To Your Heart

Seattle		P.D.: Casey Keating
1	4	Warrant, Heaven
2	5	Milli Vanilli, Girl I'm Gonna Miss You
3	8	Madonna, Cherish
4	6	Skid Row, 18 And Life
5	7	Cher, If I Could Turn Back Time
6	9	Bee Gees, One
7	1	Gloria Estefan, Don't Wanna Lose You
8	10	Starship, It's Not Enough
9	11	Neneh Cherry, Kisses On The Wind
10	2	The Jeff Healey Band, Angel Eyes
11	14	The Cure, Love Song
12	3	Surface, Shower Me With Your Love
13	17	Fine Young Cannibals, Don't Look Back
14	23	Janet Jackson, Miss You Much
15	18	Babyface, It's No Crime
16	19	Expose, When I Looked At Him
17	20	Prince, Partyman
18	22	Roxette, Listen To Your Heart
19	24	Tina Turner, The Best
20	25	Tears For Fears, Sowing The Seeds Of
21	27	Rolling Stones, Mixed Emotions
22	—	New Kids On The Block, Cover Girl
A22	—	Paula Abdul, Cold Hearted
EX	—	Aerosmith, Love In An Elevator
EX	25	The B-52's, Love Shack
EX	26	The Doobie Brothers, Need A Little T

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	4	6	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD) 2 weeks at No. 1	UNFINISHED BUSINESS
2	5	5	6	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
3	3	2	12	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
4	2	1	12	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
5	6	11	8	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
6	4	3	9	THE 2 LIVE CREW SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
7	8	10	10	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
8	7	8	11	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
9	9	7	9	BOOGIE DOWN PRODUCTIONS JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
10	10	6	13	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
11	12	12	15	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
12	11	9	11	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
13	13	14	12	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
14	14	15	18	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
15	20	32	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
16	15	13	63	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
17	17	18	10	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
18	19	20	16	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
19	18	17	47	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
20	16	16	38	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
21	23	21	46	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
22	24	25	27	MILLI VANILLI ▲ ² ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
23	22	22	15	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
24	27	29	6	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
25	26	23	22	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
26	28	28	46	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
27	37	37	25	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
28	25	24	63	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
29	21	19	25	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
30	29	39	5	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
31	36	38	8	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
32	31	30	18	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
33	33	31	24	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
34	30	26	23	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
35	38	33	15	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
36	34	34	9	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
37	39	35	14	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
38	32	36	9	ENTOUCH VINTERMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
39	40	44	7	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
40	42	41	31	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
41	41	47	7	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
42	35	27	18	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
43	50	56	6	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
44	93	—	2	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
45	43	46	18	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
46	45	49	30	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
47	46	43	37	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
48	47	50	44	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
49	59	—	2	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL

50	54	60	9	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
51	49	45	13	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
52	56	72	5	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
53	51	51	52	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
54	48	42	22	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
55	44	48	9	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
56	61	63	60	PAULA ABDUL ▲ ² VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
57	58	61	48	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
58	73	77	5	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
59	62	62	44	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
60	NEW ▶	1	1	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
61	65	64	7	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
62	60	75	6	BREEZE ATLANTIC 81995 (8.98) (CD)	THE YOUNG SON OF NO ONE
63	66	65	5	LITTLE JOHNNY TAYLOR KCHIBAN 1042 (8.98) (CD)	UGLY MAN
64	55	57	14	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
65	78	90	3	D'ATRA HICKS CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
66	63	54	14	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
67	57	55	29	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
68	67	68	44	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
69	53	52	9	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
70	52	40	12	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
71	RE-ENTRY	15	15	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
72	NEW ▶	1	1	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
73	68	58	17	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
74	72	69	48	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
75	76	81	4	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD)	THE CINDERELLA THEORY
76	64	53	51	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
77	79	—	2	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
78	70	70	7	RENA SCOTT SEDONA 7511/JCI (8.98) (CD)	LOVE ZONE
79	75	74	3	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
80	71	59	19	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
81	69	67	20	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
82	81	73	28	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
83	80	76	19	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
84	89	—	2	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
85	85	80	6	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
86	74	—	2	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
87	77	78	15	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
88	98	98	3	TUFF CREW WARLOCK 2712 (8.98) (CD)	BACK TO WRECK SHOP
89	82	66	26	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
90	91	—	2	VARIOUS ARTISTS JAMARC 9002/PANDISC (8.98) (CD)	MIAMI BASS MACHINE
91	83	71	26	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
92	94	92	42	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
93	NEW ▶	1	1	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
94	86	84	48	BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
95	97	94	17	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
96	NEW ▶	1	1	FINEST HOUR POLYDOR 839 517/POLYGRAM (CD)	MAKE THAT MOVE
97	99	89	26	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
98	92	85	28	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
99	90	86	63	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
100	87	95	5	TROY JOHNSON RCA 9690 (8.98) (CD)	THE WAY IT IS

○ 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.

FACTS:
SO FAR....

MISS YOU LIKE CRAZY

#1 BLACK SINGLE ◀ #1 A/C ▶ TOP 10 POP SINGLE ◀

I DO

TOP 10 UC IN R&R ◀ TOP 10 BLACK SINGLE BILLBOARD ◀

TOP 20 A/C R&R



FACT
N A Cole I E
SHE'S BACK
AND THE NEW SINGLE
AS A MATTER OF FACT
IS A HIT!!!!
EMI

Regina Belle Rings Up Another Hit Aims For Long 'Stay' After Time Away

BY DAVID NATHAN

LOS ANGELES With the steamy first single, "Baby Come To Me," climbing in the top 20 on the black singles chart as well as being a likely candidate for crossover action, Regina Belle is enjoying renewed popularity after the two-year gap since the release of her debut Columbia album. Utilizing the services of hit maker Narada Michael Walden (who produced Belle's first single), Barry Eastmond, and Nick Martinelli (who also contributed to Belle's debut set), the singer's new album, "Stay With Me," continues to explore the jazz-tinged R&B style and emotive balladeering that made Belle's "All By Myself" a fixture on the black albums charts for

more than a year.

"Cutting this album was more of a challenge. It was hard work, vocally," says Belle. "When we were working on it, I knew the importance of keeping continuity without being monotonous. 'Dream Lover' [a particularly strong Martinelli-produced cut] is to this album what 'So Many Tears' [a major black hit for Belle] was to the last one."

Belle began her singing career at age 12 by winning \$25 for performing "Don't Ask My Neighbors," an Emotions song, at a high school concert; later, she toured and recorded with the Manhattans prior to signing with Columbia in 1986. Belle says she was surprised at the response to her initial al-

bum. "Given the few live shows I did, I thought people were very receptive. We had four singles out of the album [including 'Show Me The Way,' a No. 2 black single], and the reaction went beyond my personal expectations. I think if I'd worked more, the album might have done better." Belle also did some limited dates with the Whispers, the O'Jays, and Guy last year.

The singer says that the delay between albums was frustrating, but she was heartened by the success of "All I Want Is Forever," her duet with James "J.T." Taylor. That tune, from the soundtrack of the movie "Taps," became a No. 1 single earlier this year.

(Continued on page 33)

But Glutted Market Threatened By Lack Of Radio Airplay Hungry Majors, Indies Get Fat With Rap

MAJOR LABELS CONTINUE to join the "feeding frenzy" in signing rap acts, while indie activity in the genre continues to proliferate. Older, established rap acts like Run-D.M.C., L.L. Cool J, and the Fat Boys are still releasing product into an overcrowded market that also features talents as varied as De La Soul, Kwame, Redhead Kingpin & the F.B.I., Big Daddy Kane, and Boogie Down Productions, as well as numerous other acts that seem to spring up every day. While N.W.A. and 2 Live Crew can survive without airplay on their outrageous reputations, there are too many acts competing for sales while black radio continues to slam the door in the face of rap.

True, rap albums have consistently held a majority of the top 10 slots on the Top Black Albums chart, but many more sink into oblivion. Can the rap market continue to profit and expand? Or are too many folks (rappers and zealous label people) trying to catch an elevator that seems to have no farther up to go? Many are justifiably angry about radio's inability—or refusal—to meet the musical and community needs of its black audience. Where is the all-rap radio station in New York—the birthplace of rap and hip-hop—or in such burgeoning rap centers as Philadelphia and Houston? Tied to the dictates of white advertisers and to the theories of "soul-less" consultants, black radio is stalled. And with few outlets on which to be heard, and more rap product being pushed through retail distribution channels, that rap elevator seems headed for a crash that could eventually see majors bailing out.

PRO-MOTIONS: The Jacksons, popular black music's premier family act, grew up in the entertainment spotlight under the tutelage of Berry Gordy, who reportedly schooled Motown acts on etiquette and charm. Thus, the rigors of the promo trail don't faze the Jackson siblings. Arriving in New York the first week of September to back "2300 Jackson Street"—the fine Epic album by brothers Jackie, Tito, Jermaine, and Randy—were Jackie and Tito. The brothers whirled through a tight, three-day schedule of autograph signings, a press reception, two brief nightclub autograph appearances, and a visit to Harlem's Hale House for children of drug-addicted mothers, ushered by Epic VP of publicity LaVerne Perry, promotion man Lamont Bowles, and other Epic staffers. Through it all—the shrieking teens, the hugs, the kisses, the endless picture taking and handshaking—the Jacksons remained gracious, attentive, re-

laxed, and cooperative. Their attitude confirmed their place among consummate entertainment professionals.

Jermaine, who sings lead on most of "2300" and has his own solo album on Arista ("Don't Take It Personal," due Sept. 27), was in Australia; Jackson new jack Randy, whose solo project is imminent on A&M and whose first single is "Perpetrator," somehow missed the red-eye from the West Coast.

Meanwhile, sister Janet Jackson solidifies her image as a "serious" artist. The eagerly awaited "Rhythm Nation," her Jimmy Jam & Terry Lewis-produced album on A&M, has a socially conscious Janet commenting on drugs, crime, violence, and education. Her concerns are evident in the 30-minute "Rhythm Nation" longform video, which premiered recently on MTV. Created by Janet and directed and photographed in crisp black-



by Janine McAdams

and-white by Dominic Sena, the piece features four tracks—"Black Cat," "Miss You Much," "The Knowledge," and "Rhythm Nation"—and is set in a blighted, stormy urban world, where the only refuge is a clubhouse atop an industrial tower. Though the choreography grows stale after the first two numbers, the "Miss You Much" chair sequence that was cut from the current vidclip and Janet's rooftop/glass-smashing routine on "Knowledge" are worth catching. Overall, the piece is an eye-and-ear pleaser.

TIDBITS: Plans for the ninth annual conference of the Black Entertainment and Sports Lawyers Assn. are set: Nov. 1-5 at the Royal Antiquan Resort in Antigua. The theme is "Entering The '90s: The Creation Of Black Sports And Entertainment Conglomerates"; call conference coordinator Maisha Mayo at 312-386-5261. . . . Voza Rivers, just named VP of artist development/A&R at the newly formed Apollo Theatre Records (Billboard, Sept. 16), remains president of the New York Entertainment and Sports Advisers, not to be confused with BESLA. Rivers' management firm operates three divisions: personal management, business affairs, and business/financial management. . . . The Delta Blues Museum, established in 1979 by the Carnegie Public Library in Clarksdale, Miss., is in need of public support for exhibitions, acquisitions, building maintenance, and its endowment fund. In New York, painter Frederick Brown will mount a benefit exhibition for the museum at the Marlborough Gallery, 40 W. 57th Street, from Wednes-

(Continued on next page)

ARTHUR BAKER

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"2x1"

(SP 12313)

Featuring

Tiny Valentine!

the first single from the new album

MERGE

(SP 5262)

Produced and Arranged by

Arthur Baker for Arthur Baker Inc.

Co-Produced and Arranged by Bobby Khazouri



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Billboard POWER PLAYLISTS

FOR WEEK ENDING
SEPTEMBER 23, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



Cleveland P.D.: Lynn Tolliver

- 1 9 The D.O.C., It's Funky Enough
- 2 10 Soul II Soul (Featuring Caron Wheeler), Back To
- 3 1 E.U., Taste Of Your Love
- 4 7 Sybil, Don't Make Me Over
- 5 2 Maze Featuring Frankie Beverly, Can't Get Over
- 6 5 L.L. Cool J, Big Ole Butt
- 7 3 Terry Tate, Babies Having Babies
- 8 11 The O'Jays, Out Of My Mind
- 9 14 Eddie Murphy, Put Your Mouth On Me
- 10 17 EPMD, So Wat Cha Sayin'
- 11 18 Bobby Brown, Rock Wit'cha
- 12 12 The Jacksons, 2300 Jackson Street
- 13 LeVert, Smilin'
- 14 21 Alex Bugnon, Yearning For Your Love
- 15 24 Janet Jackson, Miss You Much
- 16 27 Eric Gable, Remember (The First Time)
- 17 6 Milli Vanilli, Girl I'm Gonna Miss You
- 18 16 Regina Belle, Baby Come To Me
- 19 19 The Temptations, All I Want From You
- 20 EX Babyface, Tender Lover
- 21 EX De La Soul, Say No Go
- 22 33 Prince, Partyman
- 23 EX Peabo Bryson, All My Love
- 24 EX Young M.C., Bust A Move
- 25 EX Surface, You Are My Everything
- 26 EX Mikki Bleu, I Promise
- 27 15 Natalie Cole (Duet With Freddie Jackson), I Do
- 28 29 Slick Rick, Hey Young World
- 29 31 Christopher Williams, Talk To Myself
- 30 EX M.C. Hammer, (Hammer Hammer) They Put Me In The
- 31 20 Pieces Of A Dream, 'Bout Dat Time
- 32 25 Full Force, Ain't My Type Of Hype
- 33 36 Run-D.M.C., Pause
- 34 39 Zapp, Ooh Baby Baby
- 35 EX Jody Watley, Everything
- 36 34 Mica Paris, Breathe Life Into Me
- 37 EX Heavy D. & The Boyz, Somebody For Me
- 38 26 After 7, Heat Of The Moment
- 39 EX Miles Jaye, I'll Be There
- 40 EX S.O.S. Band, I'm Still Missing Your Love
- A Rhonda Clark, State Of Attraction
- A Kashif, Personality
- A Miki Howard, Ain't Nothin'
- A Kool Moe Dee, I Go To Work
- A Wracks-N-Effect, New Jack Swing
- A Troop, I'm Soupp'd
- EX EX Jermaine Jackson, Don't Take It Personal
- EX 28 D'atra Hicks, Sweet Talk
- EX 22 Michael Cooper, Just What I Like

- EX 40 Mother's Finest, I'm 'N' Danger
- EX Cheryl Lynn, Everytime I Try To Say Goodbye
- EX James Ingram, I Wanna Come Back
- EX 38 Faze, Cold Sweat
- EX 37 New Situation, Going To A Go Go
- EX EX Kid 'N Play, 2 Hype
- EX EX Chuckii Booker, (Don't U Know) I Love U
- EX EX Miami Boyz, Ready To Go
- EX EX The 2 Live Crew, We So Horny
- EX EX LaRue, Someone To Share My Love
- EX EX 10th, Steppin' Out "Tonight"
- EX EX Darryl Tookes, Lifeguard
- EX EX Patti Day, Drive Me



Los Angeles P.D.: Steve Woods

- 1 1 Eric Gable, Remember (The First Time)
- 2 5 E.U., Taste Of Your Love
- 3 12 Maze Featuring Frankie Beverly, Can't Get Over
- 4 10 The Jacksons, 2300 Jackson Street
- 5 16 Peabo Bryson, All My Love
- 6 13 Michael Bolton, Soul Provider
- 7 14 Kirk Whalum, The Promise
- 8 15 The O'Jays, Out Of My Mind
- 9 19 Regina Belle, Baby Come To Me
- 10 24 Soul II Soul (Featuring Caron Wheeler), Back To
- 11 6 Natalie Cole (Duet With Freddie Jackson), I Do
- 12 2 Stephanie Mills, Something In The Way (You Make)
- 13 3 Jonathan Butler, Sarah, Sarah
- 14 4 The Isley Brothers, Spend The Night (Ce Soir)
- 15 7 Patti LaBelle, If You Asked Me To (From "Licenc
- 16 20 LeVert, Smilin'
- 17 9 Vesta, Congratulations
- 18 Miles Jaye, I'll Be There
- 19 23 Mica Paris, Breathe Life Into Me
- 20 8 Chris Jasper, The First Time
- 21 28 Terry Tate, Babies Having Babies
- 22 29 Surface, You Are My Everything
- 23 25 Boys, Happy
- 24 26 Diana Ross, This House
- 25 11 Atlantic Starr, My Sugar
- 26 17 Joe Sample, U-Turn
- 27 27 BeBe & CeCe Winans, Celebrate New Life
- 28 32 Bobby Brown, Rock Wit'cha
- 29 EX Herb Alpert, 3 O'Clock Jump
- 30 31 Alex Bugnon, Yearning For Your Love
- 31 EX El DeBarge, Broken Dreams
- A Sybil, Don't Make Me Over
- A Zapp, Ooh Baby Baby
- A Stephanie Mills, Home

"I came in for
Patti LaBelle,
I came out with

DE LA SOUL"

"SAY
NO
GO"

The brand new single
and video from the
near-platinum debut
album 3 FEET HIGH
AND RISING.

Video on Yo! MTV
Raps and BET now!

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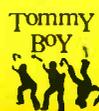
3 FEET HIGH AND RISING:

- Over 850,000 sold!
- Top 40 Pop LP
- #1 Black LP
- Top College/Alternative

"Me Myself And I":

- Top 40 Pop Single
- #1 Black Single
- #1 Dance Single
- #1 12" Sales
- #1 Rap Single

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TO THE TOP!

One Shot At Love

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Look for
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and Big Ole Butt
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TERRI ROSSI'S RHYTHM SECTION

FROM ANOTHER PERSPECTIVE: Several of my colleagues at Billboard have written their personal assessments of the single largest black music convention ever, **Jack The Rapper's 1989 Family Affair**. As I reflect on what this convention and its founder have stood for over the years, I realize there is more that meets the eye than the simple recounting of dinners and seminars. Over the years I have watched this convention and the industry that it salutes grow in stature and professionalism. Three years ago, when I first joined Billboard, there were two black men that were recognized as heads of divisions at record companies. Now every label has at least one black vice president. Some have senior VPs—one of whom is a woman. Blacks now have jobs in distribution that until recently were virtually unavailable to us. Rumor has it that one company may soon appoint a black man to run a branch operation.

OBVIOUSLY, EACH OF these executives has achieved his or her position through individual merit. But we should never forget the contributions of **Jack Gibson**, who made helping to change the industry his personal commitment. In his weekly tipsheet he has criticized and threatened the industry's white power structure, demanding the elimination of racism in employment and money matters. He has cautioned blacks to protect their jobs and their music—and to treat one another with dignity and respect. At one time, he was an angry black man; this perhaps stemmed from his experiences as one of the first black radio DJs in the segregated South. As the opportunities for young executives and radio programmers have increased, much of his anger has lessened and he has become quite the ambassador of the black "leisure-time world."

AND SO EACH August, we make our pilgrimage to Atlanta. And my, how times have changed compared to 13 years ago, when Gibson held his first convention. The real difference now is that while Rapper attendees still enjoy a good party, the primary agenda is all business. We make record deals, hire new employees, and make commitments that we can keep. We can do things that professionals working in Gibson's radio heyday couldn't even think of doing. In a way, we have helped further his dream. Thank you, Jack. See you next August.

IT'S NEVER TOO LATE to also thank all of those who helped support the Billboard-sponsored activities at this year's Family Affair. Thanks to **Juanita Stephans**, MCA, for her insights on special events planning . . . To **Dyana Williams**, Orchid Communications, for the microphone chores . . . To **Barbara Sanders**, Motown Records, for being my point person and "womaning" the door . . . To the entire staff of MCA and Motown, who assisted in everything from decorating their club to managing the great music taped by Billboard's **Bill Coleman** . . . To the Polygram labels—Mercury, Wing, and Polydor—for the food . . . To Orpheus Records for the cake, decorated like a cover of Billboard . . . To the labels that made sure that we were never thirsty: RCA, Virgin, Atlantic, and Columbia. And special thanks to my co-hostess, **Jill Bell**, and her dad, **Jack Gibson**, whose vision created the space for it all.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
HOME					
STEPHANIE MILLS MCA	5	8	18	31	59
JUST CALL MY NAME					
ALYSON WILLIAMS DEF JAM	2	12	16	30	31
AIN'T NUTHIN' IN THE WORLD					
MIKI HOWARD ATLANTIC	3	9	17	29	30
PERSONALITY					
KASHIF ARISTA	3	12	11	26	67
SOMEBODY FOR ME					
HEAVY D. & THE BOYZ UPTOWN	3	8	15	26	59
I'M NOT SOUPPED					
TROOP ATLANTIC	4	8	14	26	26
EVERYTHING					
JODY WATLEY MCA	1	8	10	19	77
I'M STILL MISSING YOUR LOVE					
S.O.S. BAND TABU	2	5	11	18	75
LOOK WHO'S DANCING					
ZIGGY MARLEY VIRGIN	2	3	13	18	25
OOH BABY BABY					
ZAPP REPRISE	2	5	9	16	53

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

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	5	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	1
2	3	PUT YOUR MOUTH ON ME	EDDIE MURPHY	2
3	4	LET GO	SHARON BRYANT	8
4	9	BACK TO LIFE	SOUL II SOUL	3
5	7	TASTE OF YOUR LOVE	E.U.	5
6	8	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	9
7	12	DON'T MAKE ME OVER	SYBIL	4
8	1	MY FANTASY	TEDDY RILEY FEATURING GUY	17
9	14	SWEET TALK	D'ATRA HICKS	10
10	13	IT'S FUNKY ENOUGH	THE D.O.C.	20
11	16	HEAT OF THE MOMENT	AFTER 7	6
12	18	BABIES HAVING BABIES	TERRY TATE	14
13	2	REMEMBER (THE FIRST TIME)	ERIC GABLE	7
14	22	BABY COME TO ME	REGINA BELLE	11
15	30	MISS YOU MUCH	JANET JACKSON	12
16	20	BUST A MOVE	YOUNG M.C.	22
17	19	2300 JACKSON STREET	THE JACKSONS	13
18	24	OUT OF MY MIND	THE O'JAYS	15
19	6	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	21
20	21	SO WAT CHA SAYIN'	EPMD	23
21	27	TALK TO MYSELF	CHRISTOPHER WILLIAMS	16
22	10	IT'S NO CRIME	BABYFACE	24
23	31	SMOOTH OPERATOR	BIG DADDY KANE	28
24	32	ALL MY LOVE	PEABO BRYSON	18
25	28	JUST WHAT I LIKE	MICHAEL COOPER	19
26	11	IF YOU ASKED ME TO	PATTI LABELLE	27
27	25	EXPRESS YOURSELF	N.W.A.	57
28	—	BREATHE LIFE INTO ME	MICA PARIS	26
29	23	FIGHT THE POWER	PUBLIC ENEMY	53
30	—	FUN	GRADY HARRELL	34
31	39	GIRL I'M GONNA MISS YOU	MILLI VANILLI	38
32	—	I GO TO WORK	KOOL MOE DEE	31
33	17	II HYPE	ENTOUCH	52
34	36	SUMMERTIME	DOUG E. FRESH & THE GET FRESH CREW	55
35	38	HEY YOUNG WORLD	SLICK RICK	43
36	29	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		66
37	—	SMILIN'	LEVERT	25
38	35	CONGRATULATIONS	VESTA	54
39	37	ON OUR OWN	BOBBY BROWN	62
40	—	ALL I WANT FROM YOU	THE TEMPTATIONS	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	1
2	4	PUT YOUR MOUTH ON ME	EDDIE MURPHY	2
3	9	BACK TO LIFE	SOUL II SOUL	3
4	7	HEAT OF THE MOMENT	AFTER 7	6
5	1	REMEMBER (THE FIRST TIME)	ERIC GABLE	7
6	8	DON'T MAKE ME OVER	SYBIL	4
7	14	BABY COME TO ME	REGINA BELLE	11
8	11	SWEET TALK	D'ATRA HICKS	10
9	12	2300 JACKSON STREET	THE JACKSONS	13
10	3	TASTE OF YOUR LOVE	E.U.	5
11	16	MISS YOU MUCH	JANET JACKSON	12
12	6	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	9
13	18	TALK TO MYSELF	CHRISTOPHER WILLIAMS	16
14	15	OUT OF MY MIND	THE O'JAYS	15
15	2	LET GO	SHARON BRYANT	8
16	17	BABIES HAVING BABIES	TERRY TATE	14
17	22	ALL MY LOVE	PEABO BRYSON	18
18	20	JUST WHAT I LIKE	MICHAEL COOPER	19
19	23	SMILIN'	LEVERT	25
20	24	YOU ARE MY EVERYTHING	SURFACE	32
21	29	ROCK WIT'CHA	BOBBY BROWN	29
22	27	PARTYMAN	PRINCE	35
23	26	STATE OF ATTRACTION	RHONDA CLARK	36
24	28	ALL I WANT FROM YOU	THE TEMPTATIONS	30
25	25	BREATHE LIFE INTO ME	MICA PARIS	26
26	10	MY FANTASY	TEDDY RILEY FEATURING GUY	17
27	31	I'M 'N' DANGER	MOTHER'S FINEST	33
28	32	I WANNA COME BACK	JAMES INGRAM	42
29	36	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	41
30	13	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	21
31	35	I GO TO WORK	KOOL MOE DEE	31
32	33	FUN	GRADY HARRELL	34
33	37	AIN'T MY TYPE OF HYPE	FULL FORCE	39
34	40	I'LL BE THERE	MILES JAYE	37
35	—	'BOUT DAT TIME	PIECES OF A DREAM	40
36	21	IT'S NO CRIME	BABYFACE	24
37	—	SO WAT CHA SAYIN'	EPMD	23
38	—	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	46
39	—	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	49
40	—	EVERYTHING	JODY WATLEY	48

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

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

BLACK



Just Having 'Fun.' RCA vocalist Grady Harrell injected a little "Fun" into the proceedings at KJLH Los Angeles. That's the title of the latest single from his debut album, "Come Play With Me." Shown, from left, are Gary O'Neal, RCA Western regional promotion manager of black music; Lynn Briggs, KJLH music director; and Harrell.

REGINA BELLE RINGS UP ANOTHER HIT

(Continued from page 28)

Now the subject of a major campaign by Columbia that included two key industry showcases, one at New York's Indigo Blues and At My Place in Los Angeles, Belle is opening for Freddie Jackson on Broadway for a week in September and will head out on dates with label mates Surface in October.

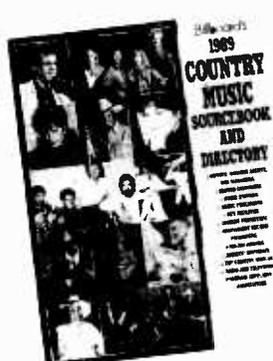
Ruben Rodriguez, senior VP of promotion, black music, at Columbia, credits the entire Columbia staff for breaking Belle's album and adds that the label's strategy was to create a buzz in the industry about her. "Everybody's talking about her," says Rodriguez. "You don't go out of the box on an artist unless you know they've had major experience performance-wise, and with Regina we waited until the right time. That time is now. She has matured tremendously as an artist. After the showcases, people told us that not only is she a singer's singer, she looks fantastic. They're complimenting how we've imaged her."

Rodriguez adds that album sales are brisk; the video for "Baby Come To Me" is currently in rotation on BET and VH-1, and radio

has responded well. "Radio is already three and four cuts deep on the album. We're planning ahead and solidifying a powerful black base for it. We're also going to pop radio, AC, the 'Hot' stations. Another major focus is the colleges—we feel the college audience will really get into her music."

Belle agrees that her music has wide appeal. "I'd like to see a wider variety of people listening to my music and that's why this album covers a few different bases," she says. Belle dismisses media comparisons with the music of Grammy-winner Anita Baker, noting simply, "I do what I do, she does what she does."

Belle says her future plans include "getting more involved in production and writing and getting into other areas like acting. When I see Debbie Allen, Eddie Murphy, and Sinbad doing records, I ask why recording artists can't dip over there into that area. I'm definitely looking forward to getting a foothold in music and then expanding into other parts of the business."



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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	2	3	8	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539 1 week at No. 1	◆ INNER CITY
2	4	4	7	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
3	5	7	6	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
4	6	5	7	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
5	1	2	8	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
6	8	14	5	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
7	7	8	7	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
8	3	1	9	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
9	20	—	2	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
10	10	16	5	LOVE SONG ELEKTRA 0-66687	◆ THE CURE
11	14	20	6	BLIND HEARTS WING 889 633-1/POLYGRAM	◆ XYMOX
12	13	19	7	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
13	16	22	5	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
14	26	45	3	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
15	15	18	7	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
16	22	34	3	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
17	21	26	5	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
18	19	23	6	IF I EVER ENIGMA 75527-0	RED FLAG
19	11	12	7	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
20	18	25	4	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851	ARETHA FRANKLIN/W. HOUSTON
21	24	27	4	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
22	25	28	4	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE
23	9	6	12	PEOPLE HOLD ON TOMMY BOY TB-939	◆ COLD CUT FEATURING LISA STANSFIELD
24	12	11	9	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
25	34	38	3	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
26	35	35	4	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
★★★ POWER PICK ★★★					
27	39	40	3	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
28	28	32	4	YOU BETTER DANCE MCA 23961	◆ THE JETS
29	37	37	3	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ
30	27	31	4	SERIOUS MONEY WARNER BROS. 0-21262	◆ CAROLE DAVIS
31	38	39	3	ALL SAINTS DAY NETTWERK (CANADA) IMPORT	SEVERED HEADS
32	29	30	5	ROCK TO THE BEAT KMS 022	REESE
33	42	47	3	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
34	17	10	10	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
35	45	—	2	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
36	43	—	2	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
37	49	—	2	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	KON KAN
38	40	41	4	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
39	50	—	2	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
40	47	—	2	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
★★★ HOT SHOT DEBUT ★★★					
41	NEW	1	1	THE MACHINERY OF JOY GEFFEN 21291-0	DIE KRUPPS WITH NITZER EBB
42	NEW	1	1	TALK TO MYSELF GEFFEN 0-21233	◆ CHRISTOPHER WILLIAMS
43	33	33	5	SOME PEOPLE A&M SP-12310	◆ E.G. DAILY
44	NEW	1	1	I GO TO WORK JIVE 1264-1-JD/RCA	◆ KOOL MOE DEE
45	44	44	4	KEEP IT MOVIN' (CAUSE THE CROWD SAYS SO) JIVE 1244-1-JD/RCA	WHITE KNIGHT
46	30	15	15	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
47	31	21	8	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
48	NEW	1	1	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
49	NEW	1	1	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
50	NEW	1	1	CHILDREN OF THE REVOLUTION SIRE 0-21290/WARNER BROS.	BABY FORD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	6	BACK TO LIFE VIRGIN 0-96537 3 weeks at No. 1	◆ SOUL II SOUL (FEATURING CARON WHEELER)
2	3	7	7	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
3	10	—	2	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
4	5	9	7	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
5	2	3	14	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
6	8	10	10	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
7	6	6	10	MY FANTASY MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
8	4	2	6	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
9	12	15	5	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
10	7	5	11	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	◆ PUBLIC ENEMY
11	16	27	3	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
12	13	16	5	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
13	18	23	6	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
14	20	28	3	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
15	9	4	12	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
16	19	19	7	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
17	14	11	11	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
18	28	36	3	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
19	26	32	3	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
20	11	8	13	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
21	35	41	3	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
22	27	33	5	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
23	30	25	6	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
24	15	13	8	I NEED A RHYTHM VENETTA VE-7023/A&M	THE 28TH ST. CREW
25	17	12	10	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
26	23	22	8	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
27	31	29	4	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	◆ BIG DADDY KANE
28	21	17	12	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
29	34	30	5	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
★★★ POWER PICK ★★★					
30	49	—	2	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
31	36	42	4	YOU STOLE MY HEART ATLANTIC 0-86321	COMPANY B
32	24	18	13	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
33	37	37	5	IF I EVER ENIGMA 75527-0	RED FLAG
34	29	21	8	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
35	33	26	19	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
36	48	—	2	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
37	42	50	4	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	◆ D.O.C.
38	25	24	6	WHERE DO WE GO? ATLANTIC 0-86409	◆ TEN CITY
39	44	—	2	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
40	46	43	4	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
41	32	20	11	ALWAYS THERE CAPITOL V-15482	CHARVONI
★★★ HOT SHOT DEBUT ★★★					
42	NEW	1	1	SAY NO GO TOMMY BOY TB-934	◆ DE LA SOUL
43	45	—	2	I GOT YOUR GIRLFRIEND ATLANTIC 0-86307	DANNY "D" AND D.J. "WIZ"
44	50	—	2	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
45	41	38	4	PUT YOUR MOUTH ON ME COLUMBIA 44 68788	◆ EDDIE MURPHY
46	39	44	3	TOO MANY BROKEN HEARTS ATLANTIC 0-86324	JASON DONOVAN
47	NEW	1	1	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE
48	43	48	5	SO WAT CHA SAYIN' FRESH FRE-801 33/SLEEPING BAG	◆ EPMD
49	NEW	1	1	TALK TO MYSELF GEFFEN 0-21233	◆ CHRISTOPHER WILLIAMS
50	38	47	10	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.

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.

CeCe ROGERS

"FOREVER" (7-88852) (0-86322) (PRCD 2822)
the first single and video from the debut album
CeCe ROGERS (82021)
Produced by CeCe Rogers for K.J.R. Productions

On Atlantic Records, Cassettes and Compact Discs

KON KAN

"PUSS N' BOOTS/THESE BOOTS ARE MADE FOR WALKIN' " (7-88828) (0-86304) (PCRD 2901)
the new single from the album
MOVE TO MOVE (81984)
Produced by Barry Harris & Mark Goldenberg
ON TOUR NOW!

PAJAMA PARTY

"OVER AND OVER" (7-88799) (0-86282) (PRCD 2986)
the first single from the album
UP ALL NIGHT (82039)
Produced by Jim Klein for Sendars/Klein Productions
Additional production and remix by The Brooklyn Funk Essentials (Victor Simonelli and Kenny Dee)



Shakespeare's, Eurythmics, B.A.D. Lead Fall Alternative Invasion

HERO WORSHIP: The alternative/new rock/post modern/modern rock/blah blah—what's in a name, anyway—scene is thriving with a wealth of new releases that should be of particular interest to club and radio programmers. "Sacred Heart" (FFRR/PolyGram) is the fab debut from U.K. export **Shakespeare's Sister**. The act, which is the brainchild of **Siobhan Fahey Stewart** (formerly of **Bananarama**) along with partner **Marcella Detroit** and co-producer/writer **Richard Feldman**, effectively bridges a host of musical styles. Innovative in its approach "Sacred Heart" surprises with its consistency despite the eclectic mix. Stewart's vocal manages to fall somewhere short of **Siouxsie Sioux** and **Marianne Faithfull** while the production accents. This is quite a switch from Stewart's "Nana" days as a PWL pet. "Heroin" wasn't a choice cut to introduce the act stateside, but hopefully the brilliantly infectious "You're History" (a smash in the U.K.) will make up for lost ground—it's got multiplatform potential. The refreshing, 11-song rock'n'soul mélange is strong as a complete set, but favorite tracks include the raunchy "Dirty Mind," the Europop hooks of "Break My Heart," the funk-etched "Red Rocket" (which features the **Gap Band's Charlie Wilson**), the Gary Glitter-ish pump of "Primitive Love," and the serene title track. With proper marketing and single selection, Shakespeare's Sister could easily achieve the success it deserves... Stewart's husband, **David A.**, along with his partner **Annie Lennox**, also unleash "We Too Are One" (Arista), the latest from **Eurythmics**. New label affiliation will hopefully expose the duo for its true brilliance (recent private showcases thrown by the label were truly amazing). Though not the duo's best album (songwise) by any stretch of the mind, it is well tailored for the U.S. marketplace, adopting a straightforward rock approach similar to '86's "Revenge." Pay careful attention to selections like "Revival," "(My My) Baby's Gonna Cry," "You Hurt Me," "How Long," and (for the listener in you) the beautiful "Angel." Special note to trivia buffs: compare credits of both Stewarts' projects and discover a not-so-tangled web of similarities.

Fave **Big Audio Dynamite** returns with "Megatop Phoenix" (Columbia), which is sure to please those who've been craving some funky, street-tailored rock with the act's customary stamp. With one listen it's obvious that B.A.D. has been taking a good hard listen to what's happening in the clubs. Elements of rap and house are more prominent than ever on this effort. The first side is by far the stronger of the two, with "Contact," "Dragon Town," "Union Jack," "Rewind," and the jammin' "Baby Don't Apologize" keeping the pulse racing high. Side-two highlights include "House Arrest" and "Stalag 123." It's ironic that the first single—a house-influenced testament to godfather of soul "James Brown"—is one of the hottest tracks for *modern rock* programmers. Go figure.

LEGAL TENDER: "Storm The Studio" (Wax Trax, 312-252-1000) is a two-record set from **Meat Beat Manifesto** well worth sinking your needle into. The adventurous trio kicks out some funky industrial-based cuts that could easily be its most accessible. Similar to **Pop Will Eat Itself** in its "sample anything" approach (even **Sister Sledge!**) but without the noise (so to speak), MBM serves up a hot platter and *dares* you not to play it. The album is actually only four songs divided into four parts each. The beats are kickin' enough that even some staunch rap programmers would find solace in a track or two. "God O.D." (parts 1 and 3), "Re-Animator" (part 1), "Strap Down" (parts 1 and 3), and "I Got The Fear" (parts 1-3) are all worth a listen. Don't miss because its really jammin'... The **Sugarcubes** preview their forthcoming



by Bill Coleman

album with the single "Regina" (Elektra), which is exactly what one would expect from the Icelandic outfit—rhythmic, hooky, and brooding... "Steaming," (Nettwerk/Arista) by **Sarah McLachlan**, is finally out on import with the possibility of its surfacing stateside. Favorite selection from "Touch" has received a seductively stripped-down club mix by **Greg Reely & George Maniatis** and could easily renew interest in the project stateside, where it hasn't received its just desserts and has lost impact due to poor single scheduling... **Q Max** (which features **INXS' Michael Hutchence**) debuts with a self-titled album on Atlantic featuring the hit single "Way Of The World." Tracks like "Ghost Of The Year," "Zero-2-0," and "Concrete" are worth looking into. Surprisingly enough, **Todd Terry** co-mixed the album for the Australian act and has provided two great mixes on two of the aforementioned cuts on the 12-inch flip to "Way"... **Chrysalis** has released a 14-song CD greatest-hits compilation of ska faves the **Selecter** titled "Selected Selector Selections," which includes such gems as "Murder," "Too Much Pressure," "On My Radio," and "Celebrate The Bullet."

New 12-inch singles of interest: "Sowing The Seeds Of Love" (Fontana/PolyGram) by **Tears For Fears**;

"Rock & Roll Babylon" (Big Time/RCA) by **Love & Rockets**, backed with live versions of "No New Tale To Tell" and "Ball Of Confusion"; "Don't Look Back" (I.R.S.) by **Fine Young Cannibals**; "Happy" (Virgin) by **P.I.L.**; "In Vivo"/"Illuminated" (Enigma, 213-390-9969) by **Wire**.

Albums to note: the **Everything But The Girl** meets **Cocteau Twins** "Century Flower" (Columbia) by **Shelleyan Orphan**; the hard-hitting industrial sound bridged with Detroit techno flavorings on "Deep Into Final Cut" (Full Effect, 313-263-9088) by **Final Cut**; and "Magnum Cum Louder" (RCA) by **Hoodoo Gurus**.

STROBE LIGHT: The first single from **Bardeux's** "Shangri-La" album is "I Love To Bass" (Enigma, 213-390-9969), which is a house-inspired track incorporating various pop elements that could easily be the duo's biggest hit to date. The label has just issued brand new mixes from **David Morales**, which, to no one's surprise, pumps up the bass considerably... "Waltz Darling" (Epic) is the latest single from **Malcolm McLaren & The Bootzilla Orchestra**. Featuring the coquettish vocal of **Lourdes Morales** (who was also responsible for "Deep In Vogue"), the track incorporates snatches of traditional waltz music with a downtempo funky rhythm track. Also note the up-tempo, acidic flip, "Something's Jumpin' In Your Shirt"... **Cindy Valentine** makes a strong label debut with "Pick Up The Pieces" (Arista), which previews a forthcoming album. Up-tempo pop/dance number benefits from remixes provided by Miami's **Lewis A. Martinec** and **Rique "Billy Bob" Alonso**... New indie label **Panther** (212-333-8647) comes on strong with its most satisfying release to date: "Running Man," by newcomer **Giovanni**. Following much in the **Information Society/Noel** book of hooks, potential for crossover radio attention in addition to club play is strong.

Sire label mates **Paul Lekakis** and **Michael Davidson** both return with new releases: "You Blow Me Away" and "Warehouse," respectively. **Lekakis'** hi-NRG-threaded pop single works nicely in its **Shep Pettibone** production and is sure to please the fans who've been waiting a few years for a "Boom Boom" follow-up. **Davidson** opts for a lightweight house-ish groove to carry his at-times-sketchy vocal. An exciting video for his debut single was the key to winning over clubgoers first time out—lightning could strike twice.

Also worth investigating: "The Only One (Gotta Be)" (Capitol), by **Gina Go-Go**; "Welcome" (Harbor Light, 212-645-1560), by **Jovanotti**

(aka **Gino Latino**); "Nervous" (SBK), by **Boogie Box High**; and "To Save The Love" (Wide Angle, 612-870-4933), by **Ernest Kohl**.



LIL LOUIS

NEW ON THE CHARTS

DJ **Lil Louis** is currently enjoying the sweet smell of international success as an artist with Epic's release of "French Kiss," which logs in this week at a bulleted No. 6 on Billboard's Club Play chart.

As a DJ in Chicago, Louis often dabbled with the synthesizer, mixing original compositions into his nightly sets. Such tracks as "Jupiter," "7 Days," "Frequency," and "War Games" were eventually released on Chicago indie label **Dance Mania Records**; Louis later began his own label venture, **Diamond Recordings**, which released "French Kiss" initially.

"We were talking about the difference between the way we just made love—I gave her all the attention she would ever need—and what she had experienced in the past—the quick hands," says Louis of the friend and experience that inspired the concept and hypnotic technogroove of "French Kiss." The novelty element of the song, which was a top 3 pop hit in the U.K., is that it slows down midway through the song and gives way to some orgasmic groans.

Lil Louis is presently finishing up a debut album for Epic.

BILL COLEMAN

VIDEO REVIEWS

This column offers a critical look at recent videoclip releases from club-oriented artists. Suppliers interested in seeing their cassettes reviewed should send VHS cassettes to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036

COVER GIRLS My Heart Skips A Beat (Capitol) (4:17)

Producers: **Liz Silver, Luke Thornton**; Director: **Michael Oblowitz**

With this, its major-label debut, one of last year's indie sensations appear poised and ready to forge a formidable challenge to those hip-hop divas turned pop stars, **Exposé**. Rapidly paced montage of the Girls posing and dancing is visually appealing, if not terribly original.

LARRY FLICK

SHAKESPEAR'S SISTER You're History (FFRR/PolyGram) (4:23)

Producers: **Oil Factory Ltd.**; Director: **Sophie Muller**

Former **Bananarama** member **Siobhan Fahey** and partner **Marcella Detroit** turn on the charm in this fashionable clip showcasing the act's charisma in a number of settings. Looks and sounds great.

BILL COLEMAN

JEAN PAUL GAULTIER How To Do That (In A New Way) (Mercury) (3:56)

Producer: not listed; Director: **Jean Baptiste Mondino**

Top fashion designer uses one of the best directors to showcase some of his latest work both on the runway and in the studio. Colorful, fast-paced, and well-edited clip helps bring dimension to the incessant club track. B.C.

MALCOLM McLAREN Waltz Darling (Epic) (4:25)

Producer: not listed; Director: not listed

Controversial artist/producer/impresario takes his fascination with voicing one step further in this clip, which is highlighted by cool dancing, quickly spliced shots of 19th century paintings, and featured vocalist **Lourdes Morales**.

L.F.

12-inch extended remixes have also been released on the following titles: **STACEY Q** Give You All My Love (Atlantic); **SHEENA EASTON** 101 (MCA); **LISA LISA & THE CULT JAM** Just Git It Together (Columbia); **HEAVY D & THE BOYZ** We Got Our Own Thang (MCA); **JODY WATLEY** Friends (MCA); **CHRIS & COSEY** Rise (Nettwerk); **TOO MINZE** I Git Minze (Arista)

HOT DANCE BREAKOUTS

CLUB PLAY

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2. JAMES BROWN BIG AUDIO DYNAMITE COLUMBIA
3. LOSING MY MIND LIZA MINNELLI EPIC
4. I FEEL THE EARTH MOVE MARTIKA COLUMBIA
5. LOVE IS A SHIELD CAMOUFLAGE ATLANTIC

12" SINGLES SALES

1. PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') KON KAN ATLANTIC
2. SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
3. DON'T LOOK BACK FINE YOUNG CANNIBALS I.R.S.
4. FOREVER CE CE RODGERS ATLANTIC
5. WITHOUT YOU GEORGE LAMOND COLUMBIA

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

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Jefferson Airplane, Starship Take Flight On The Winds Of Change

BY CHRIS MORRIS

LOS ANGELES "It's very weird," singer Grace Slick says of the reunion of Jefferson Airplane. "[Bassist] Jack Casady says it's like being with a lot of ex-wives."

Indeed, the legendary San Francisco band's turbulent interpersonal history made its return one of the unluckiest rock events of 1989. But the group has embarked on a 30-date U.S. tour in support of its eponymous Epic release—the Airplane's first studio album in 17 years—and, according to Slick, the road stint so far has gone on without a hitch.

"Nobody's pulled anybody's hair out or knocked anybody down yet," she says. "It's going really good. I was amazed that we could do it."

Reuniting most of the Airplane's old hit-making lineup—Slick, Casady, vocalist Marty Balin, guitarist/vocal-

ist Paul Kantner, and guitarist Jorma Kaukonen—held plenty of potential for explosions, but Slick says the regrouping is working.

"My relationship with Marty is better than the one I had 20 years ago," she says. "It may be age. It may be his new girlfriend."

Of Kantner, father of their daughter, China, and a long-term combatant off-stage, Slick says, "Paul and I are still fully capable of pushing the wrong buttons, but it hasn't happened yet."

The tour kicked off Aug. 18, the 20th anniversary of the Woodstock festival. "The audiences are really receptive," says Slick. "The demographics are really wide—it's all different. We're getting everyone from dentists to kids in tie-dyes."

The reunion had its genesis in an impromptu appearance by Slick with Kantner, Kaukonen, and Casady at a

1988 Hot Tuna show at San Francisco's Fillmore Auditorium. The group finds itself active again at the same time that a number of '60s rock acts are taking to the stage.

"It beats me," Slick says of the timing. "Our thing was, 'Let's play a joke on Paul.' It wasn't because of [the] Woodstock [anniversary], or because of the Who."

The volatile Slick-Kantner pairing seems improbable; the two musicians still have legal actions pending against each other.

"I was so goddamn annoyed with Paul," Slick says.

But her decision to reunite with Kantner has resulted in public enmity between Slick and ex-band mate Mickey Thomas, lead singer of Starship, which was originally founded by Kantner in 1970 as an offshoot of the Airplane.

(Continued on page 38)

BY CHRIS MORRIS

LOS ANGELES "It feels good," vocalist Mickey Thomas says of the newly reorganized Starship. "I think it's a lot clearer to people who's who and what's what."

The new-look Starship, which includes Brett Bloomfield on bass and Mark Morgan on keyboards, lost a critical connection with the Jefferson Starship of old when singer Grace Slick defected to regroup with Jefferson Airplane.

The first album with Starship's new lineup, "Love Among The Cannibals," is apparently winning support from the group's longtime fans; it stands at No. 66 on this week's Top Pop Albums chart.

Thomas plainly welcomes the change in his group's lineup and direction.

"We kind of felt like hired guns for a while," he says. "It didn't have that feeling and camaraderie of being a rock'n'roll band. Now it feels like a rock'n'roll band for the first time since I've been in Starship."

"When Grace was in the band, it was producers cutting the tracks

with synclaviers. Now we're more of a self-contained rock band, and it transfers much better to the stage."

Bloomfield and Morgan, who appear on a Starship album for the first time on "Love Among The Cannibals," have already had ample opportunity to work with the band in a live context; they played on its last tour in 1987.

Starship will be taking to the road again this month. After European dates in September and October, the band will begin a U.S. swing in November and continue playing dates here through the first of the year.

This time out, the group will be playing smaller venues and colleges, as opposed to the large arenas that were Starship's bread and butter on previous tours.

"It's real tough out there right now, and people wait before they buy a ticket," Thomas says. "Also, the album hasn't really had time to settle in. We sort of missed the summer. It's also kind of a rebuilding process, because we're in a new stage of the band."

Thomas speaks candidly of his feel-
(Continued on next page)

Chapman Takes A Stand At Crossroads; Eurythmics Serenade; RCA Grabs A Bullet

THE CHOICE between worldly gain and lasting good has seldom been so unflinchingly captured in a pop single as on "Crossroads," the title track of Tracy Chapman's compelling second album, due this month from Elektra. Tapping the resonant image of Robert Johnson's rendezvous point with the devil, the song on one level is a strikingly honest portrait of an artist struggling with the star-maker machinery. "I'm trying to protect what I keep inside/ all the reasons why I live my life," sings Chapman. But within the album's context, it is as much social challenge as an individual's cry. As we all make choices at personal crossroads, Chapman asks, "which way do you turn/ who will come to find you first/ your devils or your gods?"

If no one song on the new album has the immediate impact of "Fast Car," the writing still is dramatic, spiritually rooted and, it's worth stressing, as much personal as political, with love songs such as "Be Careful of My Heart," "A Hundred Years" and "This Time" among the highlights. Chapman's co-production with David Kershenbaum even improves upon her debut—in the banjo bounce of "Freedom Now" (a tribute to Nelson Mandela), the harmonica drive of "Subcity," and the jaunty muted trumpet of "Born To Fight," all boding well for radio reception. The inevitable question of whether Chapman could live up to her debut is easily answered here in the singer's favor.

HERE COMES THE TEAM AGAIN: Eurythmics launched their Arista debut "We Too Are One" with an invitation-only gig on Aug. 28 at Hollywood's opulent Pantages Theatre. Rather than play on the theater's stage, the band gave an impromptu performance in the sumptuous art deco lobby of the house. As label prez Clive Davis and other Arista brass looked on, Annie Lennox and Dave Stewart performed a brisk duet set of Eurythmics oldies, then led the full band through a funky set that climaxed with "Sweet Dreams." Annie and Dave repeated the show in New York.

ON THE BEAT: Ex-Kool & the Gang lead singer James "J.T." Taylor will release his debut solo album, "Master of the Game," on MCA Records in mid-October... Fans of Tom Waits should wait for the final credits to roll during the new Al Pacino and Ellen Barkin flick "Sea Of Love" to hear Waits sing the title song. No release of the track is planned... Bullet LaVolta, the Boston band making noise on modern rock stations with "The Gift," has been signed to RCA Records by East Coast A&R director Bob Fieden.



by Thom Duffy

ON THE ROAD: Look for Epic guitar aces Jeff Beck and Stevie Ray Vaughn & Double Trouble to tour on an upcoming double bill... Neneh Cherry dropped off the Fine Young Cannibals tour after opening night at Detroit's Fox Theater and an appearance at the MTV Video Music Awards due to illness. Cherry, who rehearsed for the tour on a farm outside New York, may have Lyme disease symptoms. De La Soul will open the tour through late September... Two decades after the U.N. Security Council condemned the apartheid government of South Africa for "illegal" control of Namibia, the nation is still fighting for its independence. Ziggy Marley And The Melody Makers will play a benefit at the Beacon Theater in New York Monday (18) to raise awareness of the Namibian struggle and raise money for the Oxfam America development fund for the area... Riding four Top 10 hits, New Kids On The Block have been booked by Famous Music on

yet another tour leg, a seven-week, 30-date U.S. swing beginning Nov. 8. Tickets for a Meadowlands Arena show in New Jersey sold out in under an hour. Atco's Sweet Sensation and 4th & Broadway's Dino will open through Nov. 26... Like father, like son. Derek Antunes is on the road as the New Kids' drummer. His dad, Michael "Tunes" Antunes, is sax man for John Cafferty & the Beaver Brown Band, who are back on the Hot 100 with "Pride And Passion" from the soundtrack to "Eddie & The Cruisers II"... A house record was set at the Sandstone Amphitheater near Kansas City Aug. 27 when 16,753 fans turned out for a Rockfest featuring Warrant, Kix, Dangerous Toys, the Front, and YLD—all for five bucks. Warrant manager Tom Hulett, who is co-owner of the Sandstone, cooked up the idea.

BACK TO CAMP: They sold millions of records, helped define a pop era, and are back with a reunion tour. The Who? The Stones? The Doobie Brothers? The Jefferson Airplane? The Bee Gees? Nope. The Beat believes such dinosaur tours should not overshadow the laudable return of, yes, the Village People. After a low-key but successful U.S. tour, the disco camp kings are bound this month for Europe, while shopping for a new U.S. deal. "They're playing all over the world and turning down a lot of work," says agent Mitchell Karduna of Talent Consultants International. "We're very proud to represent them."

Assistance in preparing this column was provided by Chris Morris in Los Angeles and Ken Terry in New York.

Group Expands Its Musical Horizons The Pogues Go Global

BY EVELYN McDONNELL

NEW YORK The Pogues earned their place in rock history as the first successful band to merge traditional Irish music with a punk sensibility. On their early recordings, they reeled under the influence of both James Joyce and Johnny Rotten.

Now, on "Peace And Love," their second album for Island, they

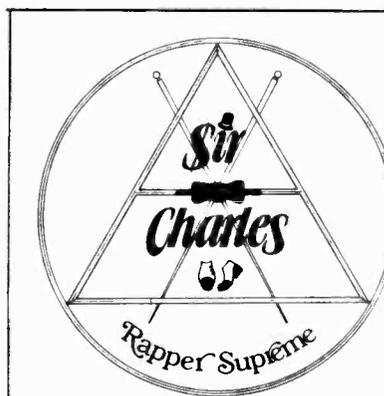
'We're sort of like a hospital or an orphanage for abandoned instruments ...'

are using their distinctive sound as the starting point for more global explorations. "Blue Heaven" calypsos through the Caribbean, "Night Train To Lorca" rolls through Spain, "Cotton Fields" toils through the American South, "USA" traipses across you-know-

where. "It all figures in a way because a lot of Irish music came from elsewhere," accordion player James Fearnley explains. "There's a theory that the kind of Irish lines on pipes and whistles and things comes from a Moroccan basis. Things are changing all the time, because in the old days people got invaded and cultures swept over other cultures."

Among the changes on "Peace And Love" ("The understanding is understood," Fearnley says, explaining the title's allusion to Nick Lowe's classic query) is a new focus on other band members in addition to lead singer Shane MacGowan, a gawky, gap-toothed front man if ever there was one. MacGowan wrote only six of the album's 14 tracks, and several of the Pogues are featured vocally.

"Over the years, the pressure has always been on Shane to [be] a front man," Fearnley says. "We've said right from the very start that we didn't want a front man, but you can't help it: if someone sings, then that singer is the" (Continued on page 38)



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ARTIST DEVELOPMENTS

GURUS GET 'LOUDER'

Although the Hoodoo Gurus' new RCA album, "Magnum Cum Louder," is the band's fourth, in many ways it's their first, says Hoodoo manager Michael McMartin.

"It's the first time that the band's been on one record company throughout the world, the first time that we've worked directly with the label, and the first time that we're hearing Hoodoo Gurus songs on the KROQs of America," he says.

Prior to the Australian quintet's current affiliation with RCA,

the band was signed to Sydney, Australia-based Big Time Records, which distributed Hoodoo albums in the U.S., first through A&M and then through Elektra.

"Right from the start, RCA's attitude has been positive and aggressive, instead of the kind of wait-and-see approach of the others," says McMartin.

For its part, RCA is looking to break the band outside of its firm alternative-rock radio base. VP of promotions Butch Waugh notes that the album's radio cut, "Come Anytime," is beginning to make waves at mainstream album rock stations after topping the Modern Rock Tracks chart for a month.

"A big part of our promotion is the tie-in with their live shows,

which is their best-selling point, and we're getting all the radio people we can to them," he says.

After a modest summer club tour—"mostly for the record company and radio people," says McMartin—the band will return to the U.S. this fall for theater and large-club dates.

DAVID WYKOFF

RAINMAKERS ROOM

"Our strategy from the very beginning was to build the Rainmakers in territories other than North America," says Doug Brown, manager of the Kansas City, Mo.-based band. "While waiting to hit in America, the group could get big in other places."

And so they have. The Rainmakers have made 13 trips to Europe over the course of three albums on PolyGram, including its latest, "The Good News And The Bad News," which Brown says has sold 20,000 copies in Norway. "It's the equivalent of triple-platinum," he says. It all started in early '87 when the band

had a U.K. hit, "Let My People Go Go," from its debut album.

"Because of exposure on the BBC, we got channeled all over," says Bob Walkenhorst, the band's lead singer and songwriter. "We did 'Top Of The Pops,' we got catapulted all over the place."

Manager Brown, who is president of the Minneapolis-based firm Good Music Group, which includes Good Music Management, says the foreign-market targeting came about because "the Rainmakers' music is eclectic, and Europe often embraces thinking-man's rock quicker than America."

Following summer dates with the Doobie Brothers and a fall U.S. club swing, the Rainmakers return to Europe in November. One of the most rewarding aspects of playing around the world, says Walkenhorst, is the diversity of their fan mail. "We get letters from Australia, Europe, Japan," he says. "There's somebody everywhere who knows us and likes us." MOIRA McCORMICK

(Continued on next page)

STARSHIP'S NEW FLIGHT

(Continued from page 36)

ings about Slick's departure from Starship and her return to her often contentious partner Paul Kantner in the Airplane.

"I'm disappointed on a personal level in Grace, because the last three years when she was in the band there were pretty hard differences between Paul and her," he says. "It kind of hurts a bit, because I thought we were really close and really buddies... It smacked pretty strongly as being hypocritical."

Asked if the biting title song on Starship's new album was inspired by his differences with Slick, Thomas says, "That's definitely part of it, what you're going through. Grace had a lot to do with inspiring it. But it really deals with mankind in general—it's about my disillusionment with mankind."

But in spite of this apparent rancor, Thomas looks at the the Airplane reunion as a plus for Starship.

"The Airplane is going to be beneficial, as far as clearing up our image," he says.

TALENT IN ACTION

DEBBIE GIBSON BROS

St. Paul Civic Center
St. Paul, Minn.

A BLACK CURTAIN HUNG suspended in the middle of the St. Paul Civic Center so that Debbie Gibson wouldn't notice the arena was less than half full at this Sept. 7 show. The crowd was small, but it was fierce, and as 4,000 teens screamed, Debbie did St. Paul in ebullient fashion.

Gibson, just turned 19, has been revving up a nationwide tour to play a few hometown dates in the New York area—Thursday (21) at Madison Square Garden and Friday (22) at the Meadowlands Arena—and her nearly two-hour set, she were comprised of material from her "Out Of The Blue" and "Electric Youth" albums, is precise, intense and very flashy.

Although she still dresses like a high-school cheerleader and hops non-stop across the stage as if the newest kid on the block, Gibson has shed some of her precociousness since her first tour. Her luscious rendition of "Lost In Your Eyes"—written with ex-boyfriend Brian Bloom in mind—is reminiscent of early Barbra Streisand; Gibson is from the same belter mode, although her high-end isn't yet as finely tuned.

Dancers Keath Stewart and Buddy Casimano contribute a good chunk of dirty dancing while Gibson gets some stalwart help, especially during an ingratiating Motown medley, from her backup vocalists, Linda Moran, Christine Clarke and Iris Eplan.

Worth noting is the warmup, the mega-successful, twin-brother act from Britain, called BROS (rhymes with pros). Matt Goss, the vocal half of BROS (Luke is the drummer half), displays a fair

amount of talent and sex appeal a la George Michael. There's been speculation that Matt and Miss Gibson are an item but there's no question—on this tour, at least—about whose dressing room gets the star.

STEPHEN WILLIAMS

ANDERSON, BRUFORD, WAKEMAN, HOWE

Garden State Arts Center
Holmdel, N.J.

YOU CAN CHANGE the name, but you can't change the style. And while it's easier to say who's on first than which band really is Yes (with an album by four members of the band due this winter on Atco Records under that name) Arista Records' Jon Anderson, Bill Bruford, Rick Wakeman, and Steve Howe staked a solid claim to the art-rock throne with their Aug. 13 show at this amphitheatre.

Delving deep into the Yes catalog with minor nods to its new Arista album, ABWH pumped up a raucous audience of hoary hippies with a style that's apparently aging better than its fans.

Although introductions to the rabid following weren't necessary, the set began with solo spots from each member of ABWH. The moments ranged from strange—Anderson's a capella "Owner Of A Lonely Heart"—to the dazzling instrumental skills of Howe's "Mood For A Day" and Wakeman's excerpts from "The Six Wives Of Henry VIII."

The seven-man ABWH lineup offered "All Good People" and "Long Distance Runaround" early in the set, numbers reserved for encores at previous Yes get-togethers, all launched from a set backlit like a huge lotus blossom.

A long, dreamy "Close To The Edge" started the second half, as a river of dry ice set the proper mystic mood. A new cut, "The Meeting," yielded little audience reaction, but a return to the back catalog with virtuoso readings of "Heart Of The Sunrise" and "Runaround" raised the crowd energy again as the show drew to a close.

BRUCE HARING



Tennessee Meets Texas At Louisiana: A Jazz Kitchen in Austin, Texas, during a party sponsored by Z102-FM, KXAN-TV, and the Austin Convention and Visitor's Bureau. Pictured, from left, are Natalie Connor, GM of Z102; Terry Toler, Austin Convention & Visitor's Bureau; Lynda Emon, project coordinator for the Austin spotlight in Billboard Sept. 9 issue; Carole Edwards, advertising assistant/Nashville; Gerry Wood, GM of the Billboard's Nashville office; and Margaret Mohr, promotion director, KXAN-TV.



Toasting the Billboard Austin spotlight are, from left, Steve Hudson of the Texas Music Assn.; Emon; and Ric Shreves and Earl Straight of the Shreves & Straight law firm in Austin.



Lone Star topics are discussed by, from left, Wood; Austin attorney Mike Tolleson; and Merlin Littlefield of ASCAP's Nashville office.

Billboard Blitzes Austin Music Scene

(Photos by Bill Leissner and Roland R. Parga)



From left, Michael "Max" Nofziger, Austin City Council member, and Ernie Gammage, president, Austin Music Industry Council, welcome Billboard's Emon and Wood.



Aboard the Flagship Texas celebrating the publication of Billboard's Austin spotlight, from left, are Ernie Gammage; Christine Gammage; Emon; Shannon Vale of Benson-Vale Management, Austin; journalist L.E. McCullough; artist Scott Hoyt, who performed; and Hank Altman, manager of the performing group I-Tex.

Two years after her debut album hit the charts, Regina Belle is back with 'Stay With Me' ... see page 28

The Two Will Now Compete For N.Y. Bookings Promoter Vaughn Breaks With Scher

NEW YORK After more than two years of co-promoting concerts at the Nassau Veterans Memorial Coliseum with John Scher, longtime Long Island, N.Y., promoter Larry Vaughn has decided to go it alone, competing against Scher and Ron Delsener for arena shows in that market.

Scher became partners with Vaughn in early 1987 and began bringing more bookings to the Uniondale, N.Y., arena after securing a rent discount from previous coliseum management based on booking volume, which he could then pass along to acts.

Vaughn and Scher differ on how many shows they subsequently booked together. Scher says they brought in "20 or more" shows a year under his deal with the coliseum, while Vaughn says the number was less.

"If John and I had been doing 30-40 shows a year as I had expected to do, then it would have been hunky-dory," says Vaughn, who saw a 30% share of the co-promoted concerts. "It just didn't work out financially. I felt that if I did 10 or 15 shows on my own, it could work out better."

Vaughn concedes that Scher's agreement with the coliseum, which

he says provides a 2.5% difference in rent, will be honored through its May 1990 expiration by Spectacor, which assumed management of the building after the deal was struck. But Vaughn says by cutting his own profit, he can make equally attractive offers to bands. Vaughn will present R.E.M. at the arena Wednesday (20). He does not rule out co-promoting individual shows with Scher or Delsener in the future.

"I wish Larry as much luck as I can," says Scher.

In other New York area venue news, Madison Square Garden reopened Sept. 16 with a salsa music festival featuring Ruben Blades.

Garden bookings through the fall and early winter include Paul McCartney's concerts Dec. 11, 12, 14, and 15. The arena has been closed since June as a \$100 million renovation plan proceeds. It will be operating through the fall and winter basketball and hockey seasons and then will be closed again during the summer of 1990 with completion of renovations scheduled for 1991.

The project will add skyboxes to the Garden, improve concessions, mezzanines, and loading areas, and add fly space to a revamped stage at the 6,000-seat Felt Forum with an addition to the Garden building.

THOM DUFFY

ARTIST DEVELOPMENTS

(Continued from page 37)

LIVE AND RESTLESS

"Live albums without the usual pressure." Such is the description that David Gerber of Restless Records gives to his indie label's lower-list "Performance Series" of live albums culled from the rosters of Restless and Enigma Records.

The series includes releases from the Smithereens, TSOL, Don Dixon,

the Surf Punks, the Dream Syndicate, 45 Grave, and, most recently, the Del-Lords.

"It allows us to put out strong product, things that we consider special, without being married to the usual live-album concepts of them being greatest-hits collections or containing a single for radio," Gerber says.

DAVID WYKOFF

JEFFERSON AIRPLANE TAKES FLIGHT—AGAIN

(Continued from page 36)

"I think Mickey felt betrayed because I was so furious at Paul that nobody thought I'd ever speak to him again," Slick says.

Slick has found that returning to Jefferson Airplane has resulted in creative benefits that were absent in the latter-day Starship.

"I really was hungry to write music," she says. "Starship was mostly

outside writers. With this band, we all allow each other to write whatever the hell we want to write."

So, for now, the Airplane remains at tenuous peace.

"It's like a marriage," Slick explains. "You're going to have some kind of friction, just like a marriage. You either work it out or you don't."

As for whether the band will con-

tinue after its tour concludes in late October, Slick says, "It depends on group-slash-record-company-slash-management. You have to rethink where you're going."

THE POGUES

(Continued from page 36)

front man."

The album features the Pogues' usual assortment of odd instruments: penny whistle, hurdy-gurdy, bodhran, concertina. "We're sort of like a hospital or an orphanage for abandoned instruments and abandoned musics," Fearnley says.

If so, they're a prosperous charity. Andy Allen, Island's VP of national album promotion, says he expects "Peace And Love" to sell 125,000-150,000 copies from college and alternative radio play alone. No single is currently being pushed, and stations are emphasizing different tracks. With the Pogues, Allen says, "we don't feel that great need to have a single or emphasis track because the fans seek them out anyway."

"I get embarrassed sometimes talking about music," Fearnley says. "You think, so what, it's only music. But then another voice inside my head says music is really, really, really important because... it binds groups of people together, whether the group of people might be in a kitchen somewhere or they might be in a country."

"That's what's so valuable about world music. If it can touch people all over the world... then it can't be a bad thing."

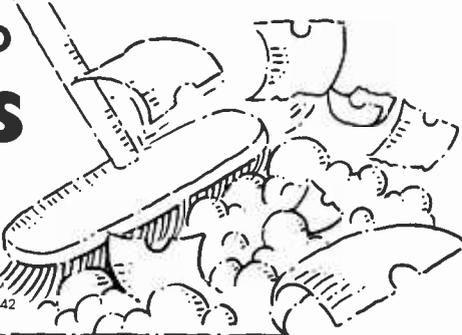
AB BOXSCORE TOP CONCERT GROSSES		AMUSEMENT BUSINESS*			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Grandstand Exhibition Place Canadian National Exhibition Toronto Canada	Sept. 3-4	\$3,368,752 (\$3,961,652 Canadian) \$32.50	121,897 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Veterans Stadium Philadelphia	Aug. 31- Sept. 1	\$3,181,143 \$28.50	110,556 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Three Rivers Stadium Pittsburgh	Sept. 6	\$1,790,526 \$28.50	62,939 sellout	BCL Group
METALLICA THE CULT	Coliseum Seattle Center Seattle	Aug. 29	\$317,368 \$18.50	17,551 sellout	Media One
CHER	Fox Theatre Detroit	Aug. 25-26	\$317,136 \$35/\$27.50	9,376 sellout	Brass Ring Prods.
RINGO STARR & HIS ALL- STARR BAND MASON RUFFNER	Shoreline Amphitheatre Mountain View	Sept. 1	\$208,986 \$22.50/\$18.50	10,304 20,000	Bill Graham Presents
STEVIE NICKS HOOTERS	Jones Beach Theatre Wantagh, N.Y.	Sept. 9	\$203,660 \$20	10,183 sellout	Ron Delsener Enterprises
PATTI LABELLE GUY M.C. HAMMER STEPHAINE MILLS TONI/TONY/TONE!	Charlotte Coliseum Charlotte, N.C.	Aug. 11	\$194,145 \$17.50	11,094 23,823	Dimensions Unlimited A.H. Enterprises
CHICAGO	Grandstand Under The Stars Bally's Grand Hotel Atlantic City, N.J.	Aug. 11-12	\$187,143 \$50/\$30/\$25	6,414 7,600 sellout	Electric Factory Concerts
JERRY GARCIA JIMMY CLIFF'S OMENESS BAND	Greek Theatre University of California, Berkeley Berkeley, Calif.	Aug. 26	\$170,018 \$22/\$20	8,500 sellout	Bill Graham Presents
BOB DYLAN THE POGUES	Greek Theatre University of California, Berkeley Berkeley, Calif.	Sept. 3	\$169,892 \$25/\$20	8,025 8,500	Bill Graham Presents
AL JARREAU TAKE 6	Shoreline Amphitheatre Mountain View, Calif.	Aug. 26	\$159,623 \$22.50/\$17.50	7,330 20,000	Bill Graham Presents
NEIL YOUNG MARIE MCKEE	The Palladium New York	Sept. 5-6	\$155,250 \$22.50	6,900 7,000 sellout	Ron Delsener Enterprises
FINE YOUNG CANNIBALS NENEH CHERRY (5TH)	Fox Theatre Detroit	Sept. 5 & 8	\$154,020 \$20	8,329 9,578 sellout	Brass Ring Prods.
JOE JACKSON	Greek Theatre University of California, Berkeley Berkeley, Calif.	Aug. 25	\$145,813 \$22.50/\$18.50	7,511 8,500	Bill Graham Presents
R.E.M. THROWING MUSES	Civic Arena Pittsburgh	Sept. 10	\$142,319 \$17.75	8,018 12,000	DiCesare-Engler Prods.
JOE JACKSON	Wiltern Theatre Los Angeles	Aug. 28-30	\$139,343 \$22.50	6,600 sellout	Bill Graham Presents
JACKSON BROWNE DAVID LINDLEY & EL RAYO-X	Shoreline Amphitheatre Mountain View, Calif.	Aug. 25	\$126,503 \$18.50/\$15.50	6,977 20,000	Bill Graham Presents
DEBBIE GIBSON BROS.	Coliseum Seattle Center Seattle	Aug. 28	\$125,578 \$18.50	7100 sellout	Media One
ATLANTIC STARR SURFACE VESTA WILLIAMS	Constitution Hall Washington, D.C.	Sept. 2	\$113,300 \$20	5,665 7,492	Dimensions Unlimited
GREAT WHITE TESLA BADLANDS	Arena Five Seasons Center Cedar Rapids, Iowa	Sept. 8	\$102,483 \$17.50/\$16.50	6,092 7,500	Jam Prods.
CONWAY TWITTY LORETTA LYNN	Calhoun Music Park Calhoun, Ga.	Sept. 9	\$102,405 \$15	6,827 8,788	Concerts In The Country
REBA MCENTIRE SKIP EWING	Holiday Star Theatre Merrillville, Ind.	Sept. 10	\$96,449 \$17/\$15	5,919 6,800	in-house
GLADYS KNIGHT PEABO BRYSON	Westbury Music Fair Westbury, N.Y.	Aug. 29-30	\$90,218 \$25	4,021 5,740	Music Fair Prods.
THE STATLER BROTHERS SUZY BOGGUSS	Valley Forge Music Fair Devon, Pa.	Sept. 10	\$89,664 \$19	5,678 5,864 sellout	Music Fair Prods.

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New Titles Due From Travis, Rogers, Shelton 'Tis The Season For Yule Albums

NASHVILLE Santa can carry all the new country Christmas albums in his pocket this year. A survey of the major labels turns up only nine new titles. Last year, there were 13.

Brightening the Yule picture, though, is the fact that superstars Randy Travis, Kenny Rogers, and Ricky Van Shelton are all unveiling fresh product; and RCA will bow two rejuggled packages of Elvis Presley's holiday songs.

Coming from Universal Records: "Every Christmas," by Gary Morris, and "World's Most Beautiful Christmas Songs," Roger Whittaker.

From MCA/Master Series:

"Christmas At My House," Larry Carlton.

From Columbia: "Ricky Van Shelton Sings Christmas Songs."

From Warner Bros.: "Christmas In America," Kenny Rogers, and "An Old Time Christmas," Randy Travis.

From RCA: "Christmas With Ralph & Red," Ralph Emery and Shotgun Red, and "Blue Christmas" and "Christmas Classics," Elvis Presley.

Some of the labels are still mulling which, if any, Christmas singles to release. One already set is Travis' "Oh What A Silent Night."

EDWARD MORRIS

Universal Prez Puts Rumors To Rest Says Label Is Healthy, He Isn't Leaving

NASHVILLE Jimmy Bowen, head of Universal Records here, denies persistent rumors that the fledgling label is in trouble or that he is moving to Los Angeles to help fill the vacuum at MCA Records left by the departure of Irving Azoff as chairman of MCA's Music Entertainment Group (Billboard, Sept. 16).

Prior to assuming the leadership of Universal, Bowen was president of MCA Records/Nashville.

Bowen confirms that Universal will not release any more albums this year, but says the measure is meant to focus more resources on the titles already out.

"We had five or six albums

scheduled for September and October," he explains. "I moved those to January. I move albums all the time. It just so happens that I moved all of these—but 'all' is only 5%. There's nothing wrong with the albums or deals or anything."

Put on hold are albums by John Anderson, Eddie Rabbitt, Wild Rose, Glen Campbell, and Joni Harms. Christmas projects by Gary Morris and Roger Whittaker will go out as scheduled. There also will be no hold on singles.

"We're a company trying to get ourselves together," Bowen continues. "I went out with a lot of product the first half of the year. Now I've got to back off three or

four months and work, for example, on Wild Rose and Glen Campbell."

Bowen confirms that the use of the name "Universal" has also been called into question: "There are two other [companies] that use 'Universal' that are in our business. Legal has had it for a couple of months. There could be a problem, but I doubt it."

Bowen, who got his start as a producer of major acts while working in Los Angeles, is emphatic that he will not move back there. "I fell in love with country music," he says. "I think I probably like it more than most people who do it."

EDWARD MORRIS

Murphey's Gathering Honors Music & Spirit Of America

20,000 Congregate In Colo. To Celebrate Best Of The West At Fest

THE MYSTERY AND MAJESTY OF the mountains once again caressed Michael Martin Murphey's West Fest in Copper Mountain, Colo. This spiritual, sensual, and sensitive journey into the music, art, and soul of the Southwest reached new heights in attendance (some 20,000) as elements, genres, generations, races, and creeds merged into a festival that treated and touched those fortunate enough to attend. Take this moment, for example: Summoned to the stage by Murphey, children, in voices of innocence and purity, helped him sing his past hit "Geronimo's Cadillac." The four-person background singing group was composed of an American Indian, a Mexican American, a black American, and a white American cowboy. Music never looked so good. That moment exemplified what Murphey wants West Fest to be.

The feel, the humanity, the soulfulness of this spirit-fest represents the ultimate of what country music and western music can offer.

Three days of song, dance, crafts, storytelling, and cultural cross-pollination guided by one of C & W's all-time class acts was set Sept. 2-4 in the beautiful Rocky Mountains and etched permanently in the minds of those attending. The third annual West Fest hosted by Copper Mountain Resort featured rousing performances by such acts as Clint Black, Guy Clark, Riders In The Sky, Bill Miller, Jimmy Ibbotson of the Nitty Gritty Dirt Band, John Stewart, Sons Of The San Joaquin, the Texana Dames, Tish Hinojosa, Don Edwards, Robert Mirabal, Chris LeDoux, Peter Rowan, Dan Seals, Baxter Black, Hot Rize, Foster & Lloyd, Red Knuckles, medicine man Bearheart, and, of course, Warner Bros. recording artist Murphey. Waddie Mitchell entertained as the MC while dazzling American Indian dancers closed the shows on all three days. Exhibits included western art, jewelry, pottery, other artifacts, and Threehawk's Indian Village.

Credit Buffalo Bill Cody for this event. Murphey maintains, "There was no sense of cowboy, no sense of rodeo anywhere in the world until Cody introduced the Wild West show in the 1870s. It was a gathering together of cultures around the concept of what was great about the West." Murphey sensed a resurgence of interest in western art, music, and lifestyle—a cycle that's repeating itself. West Fest is his show, and he is its Buffalo Bill: "I just want to be the ringmaster, saying, 'Ladies and gentlemen, now presenting ...' What he presented at West Fest '89 was quality entertainment, cultural and environmental education,

and good will between styles of music and styles of living. He succeeded in his goal of having festivalgoers take something special away from West Fest. "I want them to come away with the feeling of being proud to be Americans—whether it's a fisherman in Maine or those who live in the West. Americans have always felt a little bit rootless in the world. We've just got a young culture, but the cowboys and Indians are what we're all about." Murphey hopes his event instilled a sense of pride in American symbols, "not in a phony flag-waving kind of way, but something that really runs deep. These are our forefathers—the pioneers, roughriders, traders, Indians, and the cowboys who made this land what it is today."

Murphey is a modern champion of American Indians, their culture and philosophy. "I've always been drawn to the Indian people because they really know this land—the rest of us are just immigrants here. They are the real spiritual soul of West Fest. Indian people developed a cosmology, a sense of the whole universe that influences us still today." This, he believes, was the first ecology, the first sense of balance in nature, the first sense of man blending in. "The Indian people taught that we're in a circle—that man isn't at the top of the heap like we were taught. The spirit of West Fest is that circle. Michael Martin Murphey is not at the top and everybody who has a little booth here is not at the bottom. I'm just in the circle with everybody else, and the circle is never-ending."

As Murphey performed a stunning guitar-solo portion of "Wildfire," he looked beyond the fans in front of him, beyond the beautiful mountains, and lost himself in the setting circle of the sun. He became a creative channel as the music flowed through him and back out to the audience—from sun to son. The circle not only was unbroken, it was growing. Hopefully, West Fest will be forever like that circle, and Murphey will long be its ringmaster.

TALENT TAPPED: Dolly Parton and Ricky Van Shelton will join hosts Anne Murray and Kenny Rogers as performers on the CMA Awards show, Oct. 9 ... Luanne Stehno of the Entertainment Group reminds Scene (following the recent spotlighting of Billy Hill) that Mason Dixon should be included in the mention of the great new country bands. The Capitol act recently performed at the Music City Celebrity Chili Cook-Off, hosted by Charlie Daniels.



by Gerry Wood



Cuddled by the Colorado mountains, a huge West Fest crowd receives a sterling performance from Clint Black, top photo; Michael Martin Murphey performs "Wildfire" at West Fest '89 in Copper Mountain, Colo., center photo at left; center photo at right, songwriter/singer Guy Clark performs one of his classics on the Copper Mountain stage; in the photo above, Michael Martin Murphey receives a lot of help from his friends—young and old—on the chorus of "Geronimo's Cadillac." (Photos: Gerry Wood)

**Bluegrass Assn.
Stages Trade
Show, Fan Fest**

NASHVILLE The business, marketing, and peculiarities of bluegrass music will be discussed in a series of panels, workshops, and speeches at the International Bluegrass Music Assn. trade show, Tuesday-Friday (19-22), at the Executive Inn Rivermont in Owensboro, Ky.

Specific topics include the following: "The Vital Center: Radio, Records, And Retailers," Tuesday (19), 3 p.m.-4:30 p.m.; "Audience Development And The Acoustic Instrument Market," (19), 3 p.m.-4:30 p.m.; "Associations Workshop: Grantsmanship," Wednesday (20), 10:30 a.m.-noon; "The Business Of The Bluegrass Band," (20), 10:30 a.m.-noon; and "Performing Rights Agencies And Bluegrass Music," (20), 1:45 p.m.-3:45 p.m.

Also "Noncommercial Radio Programmers Workshop," (20), 1:45 p.m.-3:45 p.m.; "Women In Bluegrass," (20), 1:45 p.m.-3:45 p.m.; "Corporate Sponsorship," Thursday (21), 10:30 a.m.-noon; "Talent, Touring And Self-Representation," (21), 10:30 a.m.-noon; "Performance Dynamics And Audience Development," (21), 1:45 p.m.-3:45 p.m.; "Creating And Marketing A Successful Event," (21), 1:45 p.m.-3:45 p.m.; and "Planning The Ideal Bluegrass Event," Friday (22), 10:30 a.m.-noon.

Following the completion of the trade show, the IBMA will stage its Fan Fest series of performances, which will run from Friday (22) through Sept. 24.

Registration information for the trade show and tickets for Fan Fest are available at 502-684-9025.

**Uncle Jim
Reissuing Rural
Rhythm Titles**

NASHVILLE Uncle Jim's direct mail record service has reissued 55 titles from the old Rural Rhythm Records catalog of bluegrass and old-time country music. Established in 1958, Rural Rhythm became the artistic home of many top country performers and writers.

Among the acts featured in the reissue series are Hylo Brown, Vassar Clements, Jim Eanes, Raymond Fairchild, Curly Fox, Lee Moore, Don Reno, Bill Harrell, Red Smiley, J.E. Mainer & the Mountaineers, Earl Taylor, Clarence "Tater" Tate, and Mac Wiseman.

Besides the artist-centered albums, there are also several compilation collections of waltzes, hoe-downs, and gospel numbers.

Some of the titles are being offered in record-only or cassette-only formats. Each album has 18 or more cuts, and most carry a \$5.50 retail price.

Additional rereleases from the catalog are being planned.

Information is available at 818-359-6061.

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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	13	★ ★ No. 1 ★ ★ ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
2	3	4	12	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
3	4	5	15	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
4	5	7	13	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
5	7	8	11	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
6	8	10	13	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
7	10	14	10	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
8	12	13	12	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
9	16	17	7	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
10	17	18	9	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	◆ RESTLESS HEART RCA 9034-7
11	1	2	16	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
12	18	19	13	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
13	20	22	7	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
14	19	20	10	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
15	21	24	6	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
16	14	15	17	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZIE BOGGUSS CAPITOL 44399
17	11	12	12	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
18	23	29	6	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
19	9	9	14	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
20	6	1	14	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
21	28	30	6	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
22	29	32	8	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
23	31	37	5	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
24	15	16	14	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
25	30	31	13	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
26	13	6	15	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGL0, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
27	32	35	10	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
28	35	44	4	TIL LOVE COMES AGAIN J.BOWEN,R.MCINTIRE (B.REGAN, E.HILL)	REBA MCINTIRE MCA 53694
29	36	42	5	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
30	24	26	10	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
31	33	36	9	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
32	22	25	13	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.
33	37	43	4	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
34	40	45	5	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
35	27	28	10	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
36	25	27	12	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
37	41	47	5	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
38	45	61	3	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
39	42	54	4	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050
40	26	11	18	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
41	44	52	6	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
42	43	50	7	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433
43	50	62	3	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
44	NEW	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ IT'S JUST A MATTER OF TIME K.LEHNING (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
45	47	57	4	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
46	61	—	2	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
47	34	23	18	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
48	53	71	3	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
49	39	40	8	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	63	—	2	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
51	55	—	2	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
52	57	65	4	# 1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
53	38	21	16	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8943-7
54	70	—	2	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
55	46	34	19	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
56	49	41	18	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
57	NEW	1	1	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
58	48	53	6	SUZETTE B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	◆ FOSTER & LLOYD RCA 9028-7
59	62	76	4	YOU PUT THE SOUL IN THE SONG J.BOWEN,W.JENNINGS (D.GOODMAN, J.B.DETTERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
60	79	—	2	I GO CRAZY J.STROUD,L.GREENWOOD (P.DAVIS)	LEE GREENWOOD MCA 53716
61	65	73	5	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS,D.DILLON (D.DILLON, F.DYCUS)	DEAN DILLON CAPITOL 44400
62	58	48	19	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
63	52	39	19	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
64	72	81	4	OUR LITTLE CORNER H.SHEDD (C.LEONARD, B.MCCORVEY)	◆ BUTCH BAKER MERCURY 874 746-7
65	51	58	5	I STILL MISS SOMEONE R.BENNETT,E.HARRIS (J.CASH, R.CASH)	EMMYLOU HARRIS REPRISE 7-22850/WARNER BROS.
66	80	—	2	GIVE 'EM MY NUMBER C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
67	86	—	2	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
68	76	84	4	DO IT AGAIN G.KENNEDY (A.WILLIAMS)	DEBBIE RICH DOOR KNOB 327
69	69	64	23	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
70	60	46	18	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
71	82	90	3	LONG TIME COMIN' N.B.RATNER (E.PRESTON)	◆ EDDIE PRESTON PLATINUM 102
72	54	33	18	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
73	59	51	13	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
74	67	56	7	HONKY TONK AMNESIA J.BOWEN,S.MCQUAIG (A.L.OWENS, S.D.SHAFFER)	◆ SCOTT MCQUAIG UNIVERSAL 66001
75	NEW	1	1	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
76	56	38	10	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
77	83	88	3	WHERE DOES LOVE GO (WHEN IT DIES) E.RICHARDS (J.QUIST, C.GILLEM, A.REEVES, S.GERALD)	JACK QUIST GRUDGE 4756
78	NEW	1	1	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	◆ ZACA CREEK COLUMBIA 38 69062
79	NEW	1	1	IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) P.SULLIVAN (B.MCDILL, J.WEATHERLY)	GRAYGHOST MERCURY 874 770-7
80	NEW	1	1	WAITIN' ON ICE M.WRIGHT (G.NICHOLSON, W.WILSON)	◆ JASON D. WILLIAMS RCA 9026-7
81	64	69	4	GIFT OF LOVE B.WILLIAMS,B.HALVERSON (D.BALL, F.DYCUS)	◆ DAVID BALL RCA 8975-7
82	74	60	6	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBS, GRAY)	◆ TIM MENSY COLUMBIA 38 69007/CBS
83	68	63	20	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
84	NEW	1	1	THE NIGHTS ARE NEVER LONG ENOUGH WITH YOU J.LUTTRELL,S.FORREST (S.FORREST)	◆ SYLVIA FORREST DOOR KNOB 319
85	71	59	7	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
86	NEW	1	1	DEEP WATER O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
87	78	74	23	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
88	NEW	1	1	WHATCHA GONNA DO ABOUT HER R.SCRUGGS (MCANALLY, BAKER, POWERS)	DAVID SLATER CAPITOL 44433
89	89	—	2	I MUST BE CRAZY B.CANNON,R.ARNOLD (R.ARNOLD, W.R.ARNOLD)	RICK ARNOLD LYNN MUSIC 51088
90	NEW	1	1	IF I WERE THE MAN YOU WANTED T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53703/MCA
91	NEW	1	1	OF ALL THE FOOLISH THINGS TO DO D.MORGAN (D.MORGAN, R.GREENAWAY)	ROSS LEWIS WOLF DOG 21-7
92	66	49	11	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	◆ BUCK OWENS AND RINGO STARR CAPITOL 44409
93	NEW	1	1	BAD MOON RISING J.GIBSON (J.FOGERTY)	CERRITO SOUNDWAVES 4826/NSD
94	NEW	1	1	ME AND MY HARLEY-DAVIDSON H.SAUNDERS,M.HAWKS,D.CALDWELL (D.F.CALDWELL)	MICKEY HAWKS C-HORSE 589
95	85	70	5	STEPPIN' STONE J.CRUTCHFIELD (C.SCRUGGS, K.WELCH)	MARIE OSMOND CAPITOL/CURB 44412/CAPITOL
96	NEW	1	1	HALF HEAVEN HALF HEARTACHE COCHISE PROD. (A.SCHRODER, W.GOLD, G.GOEHRING)	LEAH MARR OAK 1071
97	NEW	1	1	SWINGING DOORS B.CASON (M.HAGGARD)	BUCK HALL TRACK 206/TRACK RECORD
98	NEW	1	1	WEAK MEN BREAK J.ELGIN (T.HARRELL, L.SCOTT, C.HARRELL)	HARRELL & SCOTT ASSOCIATED ARTISTS 503
99	77	55	7	SAD EYES J.BOWEN (R.J.PEDRICK)	TRADER-PRICE UNIVERSAL 66022
100	75	79	4	I WAS BORN WITH A BROKEN HEART N.LARKIN,R.REYNOLDS (A.TIPPIN, J.MCBRIDE)	JOSH LOGAN CURB 10553

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

COUNTRY CORNER



by Marie Ratliff

FIVE IN ONE: With "Above And Beyond" (Columbia) occupying the top spot on the Hot Country Singles chart, **Rodney Crowell** reaches a milestone few have achieved—five No. 1 singles from the same album. The "Diamonds & Dirt" package, which was released some 18 months ago, is still firmly in the top 20 on the Top Country Albums chart; this week it stands at No. 15.

MARTY STUART's "Cry Cry Cry" (MCA) moves to No. 41 this week, making this one of his highest-charting records since 1985's "Arlene." "It's a killer, I just love that record," says music director **Dandalion**, WRKZ Hershey, Pa., "and I added it right away. It's one of the few times that I've ever added a record right out of the box."

"It has been in our top five most-requested records for two weeks," says PD **Coyote Calhoun**, WAMZ Louisville, Ky. "One day it was No. 3 most-requested, one day it was *the* most-requested. It makes me feel good when I see an artist who's been there before and takes some time off, then comes back with such impact. I think this one will be a really big record for him."

"IT'S GOING TO BE A SMASH," says MD **Chris Michaels**, WDSY Pittsburgh, of **Kenny Rogers'** "The Vows Go Unbroken (Always True To You)" (Reprise), charted this week at No. 34. "It's already our No. 1 most-requested song in the female 25-54 demographics."

Adds MD **H. David Allan**, KRKT Albany, Ore., "Kenny is sure back in the grooves with this one—such a great song."

"Another record worthy of mention," adds Allan, "is by a girl named **Susi Beatty**, called 'Hard Baby To Rock' [Starway]. It's causing considerable notice out here."

DOLLY DOING DOLLARS: "Yellow Roses" (Columbia) is making cash registers jingle for **Dolly Parton**, says MD **J.C. Simon**, KFMS Las Vegas. "It's one of the best sellers in our market," Simon says. "I think it will be every bit as big as her last one." ("Why'd You Come In Here Lookin' Like That" was No. 1 in August.)

"Dolly's record has had the strongest sales and requests during the last three or four weeks of any record we have," says MD **Greg Cole**, WPOC Baltimore. "The lyrics sound like she's had this song in the drawer for a few years to save until she needed it. It has such a wonderful comfortable feeling. I think it could well be one of the biggest records of her career." "Yellow Roses" moves to No. 23 on the Hot Country Singles chart, and the album that contains the two singles, "White Limozeen," is currently at No. 11 on the Top Country Albums chart.

Another record getting attention in Baltimore, says Cole, is the **Oak Ridge Boys'** "An American Family" (MCA), charted at No. 21. "We're getting some real nice phone action on the Oaks, and it's coming from a little bit more of the upper demos—I'd say primarily the plus-35 age bracket."

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 158 REPORTERS	TOTAL ON
IT'S JUST A MATTER OF TIME RANDY TRAVIS WARNER BROS	23	32	38	93	98
THERE GOES MY HEART AGAIN HOLLY DUNN WARNER BROS	3	18	28	49	50
TWO DOZEN ROSES SHENANDOAH COLUMBIA	11	18	17	46	90
I'VE BEEN LOVED BY THE BEST DON WILLIAMS RCA	3	18	24	45	81
IF TOMORROW NEVER COMES GARTH BROOKS CAPITOL	10	13	10	33	123
OUT OF YOUR SHOES LORRIE MORGAN RCA	6	11	14	31	87
BREAKING NEW GROUND WILD ROSE UNIVERSAL	2	9	19	30	84
THE LONELY SIDE OF LOVE PATTY LOVELESS MCA	5	10	14	29	100
NEVER ALONE VINCE GILL MCA	2	9	14	25	57
NEVER HAD IT SO GOOD MARY CARPENTER COLUMBIA	7	6	11	24	115

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

FOR WEEK ENDING SEPTEMBER 23, 1989

Billboard POWER PLAYLISTS

Sample Playlist of the Nation's Largest Country Radio Stations

KIKK 96 FM

P.D.: Jim Robertson

Houston

- 1 2 The Judds, Let Me Tell You About Love
- 2 3 Rodney Crowell, Above And Beyond
- 3 6 Clint Black, Killin' Time
- 4 1 Willie Nelson, Nothing I Can Do About It Now
- 5 4 Keith Whitley, I Wonder Do You Think Of Me
- 6 7 The Desert Rose Band, Hello Trouble
- 7 8 Steve Wariner, I Got Dreams
- 8 9 Ricky Van Shelton, Living Proof
- 9 5 Vern Gosdin, I'm Still Crazy
- 10 11 Lionel Cartwright, Give Me His Last Chance
- 11 10 Gene Watson, The Jukebox Played Along
- 12 13 Alabama, High Cotton
- 13 14 George Strait, Ace In The Hole
- 14 15 Merle Haggard, A Better Love Next Time
- 15 16 Hank Williams, Jr., Finders Are Keepers
- 16 20 Ricky Skaggs, Let It Be You
- 17 21 Reba McEntire, Til Love Comes Again
- 18 22 Baillie And The Boys, (I Wish I Had A) Heart Of
- 19 22 Highway 101, Honky Tonk Heart
- 20 24 Jann Browne, You Ain't Down Home
- 21 28 Dolly Parton, Yellow Roses
- 22 29 Eddy Raven, Bayou Boys
- 23 25 George Jones, Writing On The Wall
- 24 26 The Bellamy Brothers, You'll Never Be Sorry
- 25 30 Restless Heart, Say What's In Your Heart
- 26 12 Billy Joe Royal, Love Has No Right
- 27 19 Sazy Boguss, Cross My Broken Heart
- 28 35 Conway Twitty, House On Old Lonesome Road
- 29 36 Kathy Mattea, Burnin' Old Memories
- 30 38 Patty Loveless, The Lonely Side Of Love
- 31 32 Billy Hill, Too Much Month At The End Of The Mo
- 32 33 Danielle Alexander, She's There
- 33 34 The Oak Ridge Boys, An American Family
- 34 37 Marty Stuart, Cry Cry Cry
- 35 39 Canyon, Hot Nights
- 36 40 Jane Fricke, Give 'Em My Number
- 37 EX Mundo Earwood, El Rancho Grande
- 38 EX Travis Tritt, Country Club
- 39 EX Garth Brooks, If Tomorrow Never Comes
- 40 EX Holly Dunn, There Goes My Heart Again
- EX EX Larry Gatlin/Gatlin Brothers, #1 Heartache Plac
- A — Lorne Morgan, Out Of Your Shoes
- A — Don Williams, I've Been Loved By The Best
- A — Mary Chapin Carpenter, Never Had It So Good
- A — Shenandoah, Two Dozen Roses
- A — Randy Travis, It's Just A Matter Of Time
- A — Ronnie Milsap, A Woman In Love
- A — Marsha Thornton, Deep Water

COUNTRY 92.5

P.D.: Johnny Michaels

Waterbury

- 1 2 Lionel Cartwright, Give Me His Last Chance
- 2 1 Baillie And The Boys, (I Wish I Had A) Heart Of
- 3 4 Rodney Crowell, Above And Beyond
- 4 6 Steve Wariner, I Got Dreams
- 5 5 The Desert Rose Band, Hello Trouble
- 6 3 Keith Whitley, I Wonder Do You Think Of Me
- 7 11 Willie Nelson, Nothing I Can Do About It Now
- 8 10 The Judds, Let Me Tell You About Love
- 9 9 Billy Hill, Too Much Month At The End Of The Mo
- 10 14 Restless Heart, Say What's In Your Heart
- 11 15 The Bellamy Brothers, You'll Never Be Sorry
- 12 12 The Forester Sisters, Don't You

FM 106

P.D.: Kevin O'Neal

Milwaukee

- 1 2 Rodney Crowell, Above And Beyond
- 2 3 The Judds, Let Me Tell You About Love
- 3 5 Lionel Cartwright, Give Me His Last Chance
- 4 6 Steve Wariner, I Got Dreams
- 5 7 Clint Black, Killin' Time
- 6 8 Baillie And The Boys, (I Wish I Had A) Heart Of
- 7 9 Ricky Van Shelton, Living Proof
- 8 14 Hank Williams, Jr., Finders Are Keepers
- 9 1 Keith Whitley, I Wonder Do You Think Of Me
- 10 17 Alabama, High Cotton
- 11 12 Restless Heart, Say What's In Your Heart
- 12 11 Sazy Boguss, Cross My Broken Heart
- 13 16 George Strait, Ace In The Hole
- 14 20 Merle Haggard, A Better Love Next Time
- 15 13 Gene Watson, The Jukebox Played Along
- 16 19 Kathy Mattea, Burnin' Old Memories
- 17 9 Skip Ewing, The Coast Of Colorado
- 18 15 Canyon, Hot Nights
- 19 21 Eddy Raven, Bayou Boys
- 20 22 Danielle Alexander, She's There
- 21 22 The Oak Ridge Boys, An American Family
- 22 18 Highway 101, Honky Tonk Heart
- 23 24 Jann Browne, You Ain't Down Home
- 24 31 The Bellamy Brothers, You'll Never Be Sorry
- 25 30 Travis Tritt, Country Club
- 26 30 Willie Nelson, Nothing I Can Do About It Now
- 27 4

WYMK 101.5 FM

P.D.: Brian King

Baton Rouge

- 1 3 Rodney Crowell, Above And Beyond
- 2 2 The Judds, Let Me Tell You About Love
- 3 6 Steve Wariner, I Got Dreams
- 4 7 Clint Black, Killin' Time
- 5 10 Ricky Van Shelton, Living Proof
- 6 12 Baillie And The Boys, (I Wish I Had A) Heart Of
- 7 13 Merle Haggard, A Better Love Next Time
- 8 14 Hank Williams, Jr., Finders Are Keepers
- 9 9 The Desert Rose Band, Hello Trouble
- 10 17 Alabama, High Cotton
- 11 11 Willie Nelson, Nothing I Can Do About It Now
- 12 15 Lionel Cartwright, Give Me His Last Chance
- 13 16 George Jones, Writing On The Wall
- 14 5 Skip Ewing, The Coast Of Colorado
- 15 18 George Strait, Ace In The Hole
- 16 19 Mickey Jones, A Song A Day (Keeps The Blues Awa
- 17 20 Eddy Raven, Bayou Boys
- 18 21 Russell Smith, Anger And Tears
- 19 23 Billy Hill, Too Much Month At The End Of The Mo
- 20 24 Kathy Mattea, Burnin' Old Memories
- 21 25 Ricky Skaggs, Let It Be You
- 22 8 Highway 101, Honky Tonk Heart
- 23 26 Restless Heart, Say What's In Your Heart
- 24 27 Tanya Tucker, Daddy And Home
- 25 27 Conway Twitty, House On Old Lonesome Road
- 26 29 Scott McQuay, Honky Tonk Amnesia
- 27 30 Paul Overstreet, All The Fun
- 28 31 The Bellamy Brothers, You'll Never Be Sorry
- 29 EX Reba McEntire, Til Love Comes Again
- 30 EX Patty Loveless, The Lonely Side Of Love
- EX EX Travis Tritt, Country Club
- A — Dolly Parton, Yellow Roses
- A — Don Williams, I've Been Loved By The Best
- A — Randy Travis, It's Just A Matter Of Time
- A — Mary Chapin Carpenter, Never Had It So Good
- A — Shenandoah, Two Dozen Roses
- EX EX The Forester Sisters, Don't You
- EX EX Holly Dunn, Are You Ever Gonna Love Me
- EX EX Southern Pacific, Any Way The Wind Blows
- EX EX Garth Brooks, If Tomorrow Never Comes
- EX EX Lorne Morgan, Out Of Your Shoes

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
52 #1 HEARTACHE PLACE (Kristoshua, BMI)	37 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	69 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
1 ABOVE AND BEYOND (Tree, BMI) HL	41 I GO CRAZY (Web IV, BMI)	64 OUR LITTLE CORNER (Gahl, ASCAP/Tom Collins, BMI)
13 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	60 I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	48 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)
92 ACT NATURALLY (Tree, BMI) HL	89 I MUST BE CRAZY (Pig's Eye, BMI)	73 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI) WBM
29 ALL THE FUN (Scarlet Moon, BMI) CHL	65 I STILL MISS SOMEONE (Unichappell, BMI)	33 THE RACE IS ON (Tree, BMI/Glad, BMI)
21 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	6 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ide Of March, ASCAP/Lion Hearted, ASCAP) HL	99 SAD EYES (Unichappell, BMI/Careers, BMI)
70 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM	20 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	10 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Shedhouse, ASCAP/PolyGram International, ASCAP) HL
72 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	90 IF I WERE THE MAN YOU WANTED (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	87 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
47 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/PPP	79 IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) (PolyGram International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP)	27 SHE'S THERE (Lodge Hall, ASCAP) HL
93 BAD MOON RISING (Jondora, BMI)	38 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	78 SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP)
18 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP	85 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI) HL	95 STEPPIN' STONE (Irving, BMI/Cross Keys, ASCAP/Tree, BMI)
14 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	40 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	82 STONE BY STONE (EMI, ASCAP/Music City, ASCAP)
51 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC)	44 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI)	55 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM
15 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	61 IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI)	58 SUZETTE (Careers, BMI) CPP
24 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	50 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL	97 SWINGING DOORS (Tree, BMI)
45 COUNTRY CLUB (Triumvirate, BMI)	30 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	57 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI)
16 CROSS MY BROKEN HEART (EMI April, ASCAP/Ide Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/PPP	5 KILLIN' TIME (Howlin'Hits, ASCAP)	67 THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI)
41 CRY CRY CRY (Slapich, BMI)	22 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL	53 THIS WOMAN (Wooden Wonder, SESAC) HL
35 DADDY AND HOME (Peer International, BMI) CPP	2 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	28 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI)
86 DEEP WATER (Milene, ASCAP)	7 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	56 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL
68 DO IT AGAIN (Door Knob, BMI)	43 THE LONELY SIDE OF LOVE (Songs Of Polygram, BMI/Blue Five, BMI)	36 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
49 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP	71 LONG TIME COMIN' (Preston, BMI/Mentor, BMI)	46 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)
19 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM	63 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	34 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP)
8 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	94 ME AND MY HARLEY-DAVIDSON (Danny Caldwell, BMI)	80 WAITIN' ON ICE (Cross Keys, ASCAP/Tree, BMI/Wally Wilson, ASCAP)
32 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	83 MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	98 WEAK MEN BREAK (Second Base, BMI/Pondskoggin, BMI/Scotland, BMI/Four Peaks, BMI)
81 GIFT OF LOVE (Hayes Court, BMI/Low Country, BMI/Huscor, SESAC/Fast Ball, BMI)	54 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI) HL	88 WHATCHA GONNA DO ABOUT HER (Beginner, ASCAP/Gary Baker, ASCAP/Oakline, BMI)
66 GIVE 'EM MY NUMBER (MCA, ASCAP)	62 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	77 WHERE DOES LOVE GO (WHEN IT DIES) (Earl Richards, BMI/Annie Green Eyes, BMI)
3 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	39 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI)	75 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
96 HALF HEAVEN HALF HEARTACHE (World Song, ASCAP)	84 THE NIGHTS ARE NEVER LONG ENOUGH WITH YOU (Forrest, BMI)	31 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
76 HARD LUCK ACE (Blue Piggy, BMI)	11 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	23 YELLOW ROSES (Velvet Apple, BMI)
17 HELLO TROUBLE (Tree, BMI) HL	91 OF ALL THE FOOLISH THINGS TO DO (Little Shop Of Morgansongs, BMI/Argee Ltd., ASCAP/Dejamus, ASCAP)	25 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
9 HIGH COTTON (Shob, BMI)		59 YOU PUT THE SOUL IN THE SONG (Famous, ASCAP/Chuck Dixon, ASCAP)
74 HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI) CPP		12 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
26 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL		
42 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP) CPP/WBM		

Concert To Aid Alaskan Oil Cleanup Effort Ex-Rhythm Aces' Smith To Headline Sept. 27 Show

NASHVILLE Russell Smith, CBS/Epic recording artist and former head of the Amazing Rhythm Aces, will organize and headline a major benefit for the Alaskan oil-spill relief effort. A concert at Nashville's Center Stage on Sept. 27 will also feature Guy Clark, Rodney Crowell, New Grass Revival, J.C. Crowley, and Hobo Jim from Alaska.

The benefit will raise money for the Prince William Sound Cleanup and Rehabilitation Fund, administered by the Alaska Conservation

Foundation. The fund directs donations and volunteer efforts to resource rehabilitation, animal recovery, and beach cleanup following the disastrous Exxon oil spill.

Smith became interested in Alaska when performing there earlier in his career, and in June he staged several benefit concerts in Cordova and Valdez, two of the towns hardest hit by the spill. "It wasn't difficult to interest my friends in donating their time and music to this great cause," says Smith. "Rodney, Guy, and New Grass are

very concerned with environmental issues, and J.C. Crowley used to live and work there." He adds that Hobo Jim has been involved with the cleanup campaign since its beginnings. "I hope," says Smith, "that this historic musical event will unite the Nashville community for an important relief effort."

Tickets, at \$20, are on sale at the Center Stage box office (615-255-3322) and at all TicketMaster outlets (615-741-2787).

TOP HITS OF 1988

FOR YEAR-END PROGRAMMING

Also available: hits of 1978-1987

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RECORD SOURCE INTERNATIONAL

A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

FOR WEEK ENDING SEPTEMBER 23, 1989

Billboard.

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	2	2	19	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME 1 week at No. 1
2	1	1	18	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
3	4	12	5	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
4	5	3	22	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	3	5	30	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	6	4	30	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
7	7	10	6	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
8	8	6	60	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
9	10	9	49	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
10	9	8	53	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
11	11	7	14	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
12	13	13	31	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
13	12	11	50	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
14	15	16	15	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
15	14	14	73	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
16	16	15	18	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	18	17	29	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
18	17	20	31	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
19	20	19	66	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
20	19	18	18	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
21	21	21	122	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	22	22	57	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
23	24	29	4	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
24	26	24	9	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
25	25	25	22	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
26	23	23	11	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
27	28	27	19	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
28	27	26	112	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
29	29	28	187	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
30	34	36	110	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
31	30	30	8	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
32	39	38	170	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
33	32	31	18	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
34	35	34	57	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
35	33	35	11	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
36	31	32	27	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
37	37	33	11	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
38	38	40	47	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	42	104	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
40	36	39	14	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
41	40	37	27	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
42	41	43	70	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
43	44	45	12	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
44	45	41	133	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
45	47	50	6	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
46	43	44	23	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
47	49	46	71	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
48	46	47	14	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
49	52	51	124	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
50	48	48	11	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
51	61	64	66	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
52	56	53	27	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
53	54	62	85	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
54	59	57	201	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	62	59	11	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
56	51	52	11	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
57	53	69	51	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
58	50	54	254	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	57	55	16	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
60	55	58	8	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
61	68	60	13	SUZY BOGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
62	64	49	67	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
63	65	66	13	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
64	63	63	51	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
65	67	68	28	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
66	RE-ENTRY		331	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
67	58	56	27	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
68	60	70	3	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
69	73	72	9	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
70	66	65	4	RODNEY CROWELL WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
71	69	61	32	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
72	NEW ▶		1	JANIE FRICKIE COLUMBIA 45087 (CD)	LABOR OF LOVE
73	RE-ENTRY		18	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
74	74	—	18	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
75	RE-ENTRY		86	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101

○ 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.

Curtain Ready To Rise On 2nd East Coast Vid Show

BY BRUCE HARING

NEW YORK The second East Coast Video Show is set to run Oct. 30-Nov. 1 at the Atlantic City, N.J., Convention Center, preceded by a daylong retailer seminar on Oct. 29.

'VSDA is an annual meeting, while we are a trade show'

David Allen Shaw, publisher of Video Store magazine, will kick off that seminar with a video industry overview; John Farr, VP sales at Commtron, will discourse on employee turnover; Allan Caplan, founder of Applause Video of Omaha, Neb., will cover his specialty with "Advanced Guerrilla

Marketing"; Andy Lasky, president of Lasky's Video Library, will cover taxation and depreciation; Frank Barnako, executive VP of Video Palace, will discuss competing with mass merchants and convenience stores; and a major studio representative will discuss merchandising. Videos of new product will be previewed at the end of the day, and additional topics may be added to the retailing seminar.

More than 300 exhibitors will display products and services as part of the actual trade show. Additionally, seminars will be offered during the convention on such topics as store space, computerization, marketing, merchandising, and adult video.

Peter Balner, president of Palmer Video and recently honored as the Billboard/Time Magazine Video Man Of The Year, will be simi-

larly presented with ECVS' Man-Of-The-Year award at the show.

"Last year we drew 4,000 retailers to the show," says Lee Oser, chairman of show producer Convention & Exhibitions Ltd. "At this point in 1988, we had approximately 400 preregistrants. We're sitting with 2,200 preregistrations as of [early September] and have heavy ads coming out. I would anticipate a total of 3,000-3,500 preregistrations, which leads us to believe we will draw 10,000 retailers."

While backing away from any comparisons or hints of rivalry with Video Software Dealers

Assn. Convention, Oser cites two reasons for ECVS' anticipated growth. First, "VSDA is positioned in the western U.S. and it tends to discourage Eastern retailers," Oser says. "Second is our marketing and promotions. We will run well over 100 ad pages in the trades, and have had a significant public relations effort. The market is responding to the stimulus."

Oser adds, "To the best of my knowledge, VSDA does not regard us as a competitor. We've offered them a complimentary booth. We're not a trade association; we're a profit-making organization. VSDA is an annual meeting;

we are a trade show."

The high level of competition along the dense Eastern seaboard will be one issue addressed during the convention, Oser says.

"About 33% of the nation's population is within a 400-mile radius of Atlantic City," Oser notes. "Retailers here have problems that are different than those throughout the country."

Besides the pleasures afforded by the casinos in Atlantic City, the show also plans golf, bowling, and miniature golf tournaments. Commtron will sponsor an opening-night bash; other manufacturers will host parties of their own.

Disney Has A World Of Products In Store Company's Chain, Links With Vid Dealers Growing

BY KEN TERRY

NEW YORK The Walt Disney Co. is continuing its thrust into retailing, rapidly expanding its Disney Store chain and exploring the possibility of setting up boutique sections in video retail and combo outlets.

Within the past two years, the company has opened 33 Disney Stores, which sell Disney-themed merchandise as well as Disney videos and records (Billboard, Aug. 27, 1988). Most of those units have been started up during the past year, and the company is now opening new stores at a rate of two to three a month. Disney expects to have 41 stores on-line by the end of the year and 50 units open by next April.

Meanwhile, Disney licensees are selling a lot of merchandise to video retailers, among other accounts. According to Jim Byrne, who manages retail relationships for Disney's consumer products division, video dealers' response to trade ads has been "phenomenal"—which he attributes to the fact that the studio and its home video subsidiaries are "really hot" right now.

A studio source says the company's home video division has been talking with several of the larger video chains about setting up Disney boutiques within their stores to support new releases with merchandise. "The idea is to rent or sell videotapes. If there are ways to create Disney areas in the stores and if there is licensed merchandise to support videotapes, we might work with retailers on that," the source says.

An earlier attempt to work out such a deal with the huge Blockbuster chain apparently foundered, although rumors of an agreement temporarily drove up Blockbuster stock.

Byrne denies that the company is specifically aiming to set up Disney stores-within-stores. Nevertheless, he says, "In a video store, if we have a plush [stuffed doll] program, we'd want to get more videos next to it . . .

"We are always open and willing to talk with any large retail chain about expanding our presence."

One piece of evidence pointing to video retailers' growing interest in merchandise—whether promotional or for sale—was their strong response to Walt Disney Home Video's recent "Bambi" T-shirt premi-

Disney licensees are selling a lot of merchandise to vid retailers

um offer. According to the company, more than 550,000 T-shirts were ordered from June 26 through Aug. 1 via an 800-number set up by Buena Vista, Disney's distribution wing.

Dealers bought the T-shirts at Disney's cost and resold them at various prices. According to a Walt Disney Home Video spokes-

person, many sold them at cost or a little above cost, while others gave the T-shirts away to customers who pre-ordered "Bambi," which lists at \$26.99 minus a \$3 refund with a purchase of Crest toothpaste.

While Disney merchandise flies in video stores, the company's own video titles are apparently doing well in its Disney Stores. That proprietary chain carries all 42 titles now available from Walt Disney Home Video—a line that will be bolstered by the release of "Bambi" on Sept. 28 and "Who Framed Roger Rabbit" on Nov. 12. The "Who Framed Roger Rabbit" video is the first title from Touchstone Video, Disney's adult-themed video subsidiary, to be carried in the Disney Stores.

Video sell-through plays a strong role in the store's overall performance, says Claire H. Jones, (Continued on page 48)

W. Germany Fights Copying Operations 'Living-Room Pirates' Cited

HAMBURG, West Germany Video piracy is alive and thriving in West Germany, according to the Assn. for the Prosecution of Copyright Infringement (GVU).

The main culprits responsible for two-thirds of the illegal operations are members of the public with what are termed "living-room video shops," where pirated tapes change hands at varying prices.

In a review by the GVU covering the first half of this year, managing director Gerhard Schulze reports that 188 searches were carried out, resulting in the seizure of 24,000 illegally copied videocassettes.

There are 1,101 cases awaiting hearing in German courts, and 140 successful prosecutions were brought between January and June this year, with fines imposed totaling more than \$55,000. Suspended prison sentences were also handed down, including three of 18 months each.

The extent of the problem is exemplified by a raid on an apartment in Kassel, where 506 pirated

videocassettes were found together with two video recorders.

Helped by a confession from the apartment's occupant, it was established that the person had been exchanging illegal videocassettes with no fewer than 22 other pirate operators around West Germany.

WOLFGANG SPAHR

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
BEVERLY HILLS BODY SNATCHERS (R) Vic Tayback, Frank Gorshin SGE/\$89.95	9/26/89 (10/11/89)	NI (NI)	Poster
DEAD BANG (R) Don Johnson, Tim Reid Warner/\$89.95	9/28/89 (11/2/89)	\$3.9 (1,089)	Poster
DEAD CALM (R) Sam Neill, Billy Zane Warner/\$89.95	9/28/89 (10/18/89)	\$7.1 (959)	Poster
FIST FIGHTER (R) George Rivero, Edward Albert IVE/\$89.98	9/27/89 (10/19/89)	\$0.2211 (227)	Sellsheet
NO HOLDS BARRED (R) Hulk Hogan RCA/Columbia/\$89.95	9/26/89 (10/19/89)	\$15.8 (1,327)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

BEGINNING CALLANETICS Callan Pickney MCA/\$24.95 Prebook cutoff: none; Street: 10/5/89	DARK SHADOWS Dan Curtis MPI/\$79.98 Prebook cutoff: 10/9/89; Street: 10/25/89
BLOOD SUCKERS Patrick MacNee, Peter Cushing Virgin/\$59.95 Prebook cutoff: 10/3/89; Street: 10/18/89	INTERMEZZO Ingrid Bergman, Gosta Eckman Crocus/\$79.95 Prebook cutoff: 10/11/89; Street: 10/25/89
DEAD EASY Scott Burgess, Rosemary Paul Virgin/\$59.98 Prebook cutoff: 10/3/89; Street: 10/18/89	SHADOW OF THE SUN Frederic Forrest, James Fox New World/\$79.95 Prebook cutoff: 10/4/89; Street: 10/17/89
WARLORDS David Carradine Vidmark/\$79.95 Prebook cutoff: 10/3/89; Street: 10/18/89	THE FANTASTIC WORLD OF D.C. COLLINS Gary Coleman New World/\$59.95 Prebook cutoff: 10/4/89; Street: 10/17/89
WE ARE THE LIVING Alida Valli, Rossano Brazzi JCI/\$79.95 Prebook cutoff: none; Street: 10/1/89	18 AGAIN! George Burns New World/\$19.95 Prebook cutoff: 10/4/89; Street: 10/17/89

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.

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UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

AUDIO 2000 Oct 21 • Overview
• Experts Speak
• New Products Sep 22

NEW AGE Oct 28 • New Age Now
• Labels
• Radio
• Video Oct 3

SPECIAL INTEREST VIDEO Nov 12 • Overview
• Mass Merchants
• Self-Improvement
• Sports
• Music
• Children Oct 17

THE WORLD OF CLASSICAL MUSIC Nov 19 • Overview
• Crossover Trends
• Retail
• Radio
• Video
• CD Reissues
• Charts Oct 24

WHY THEY ARE SPECIAL:

- **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.
- **NEW AGE MUSIC** has been a breath of fresh air to major labels' repertoire of contemporary sounds, and it continues to be the mainstay of indie labels who created the trend and still nurture it. Whether the majors keep to the new-age trail or fold it into jazz programs, the bold inroads blazed by new age remain open and viable.
- **SPECIAL-INTEREST VIDEO** keeps growing despite the lack of outlets carrying a full range of product and despite the amount of product competing for little shelf-space. What makes special interest run? As niches fill to overflowing, sub-niches are mined to answer the public's curiosity for subjects that help, inform, and entertain—all at the same time.
- **—THE WORLD OF CLASSICAL MUSIC** explores how new labels, distribution deals, and mergers are changing the industry marketing profile. And with competition heating up for top artists, major labels are stepping up classical activity.
- **COMING ATTRACTIONS:** WEST GERMANY, ITALY, SCANDINAVIA, RAP MUSIC.

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LONDON: Tony Evans 439-9411.

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	5	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
2	2	6	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
3	4	3	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
4	16	2	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
5	6	8	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
6	NEW ▶		RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
7	7	4	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
8	3	12	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
9	5	11	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
10	8	10	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
11	9	5	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
12	10	9	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
13	11	7	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
14	12	7	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
15	13	16	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
16	14	13	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
17	NEW ▶		BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
18	15	6	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
19	20	2	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
20	18	5	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
21	17	12	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
22	31	2	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
23	19	10	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
24	21	18	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
25	32	2	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
26	25	5	TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R
27	22	24	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
28	27	6	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
29	29	10	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
30	28	21	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
31	26	4	GLEAMING THE CUBE	Grand Slam Hits Vestron Video 5275	Christian Slater Steven Bauer	1988	PG-13
32	23	8	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
33	24	8	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
34	30	13	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
35	NEW ▶		DEAD AIM	Vestron Video 5253	Ed Marinaro Corbin Bernsen	1988	R
36	39	9	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
37	NEW ▶		THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR
38	34	21	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
39	36	15	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
40	33	4	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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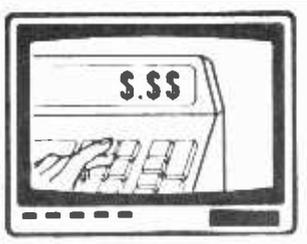
Well, here it is — the final piece of the "Hysteria" puzzle (so to speak). First the album, then the 227 date 1988 world tour, then the "Hysteria" video collection and now a movie of 2 great nights in Denver (with a little help from 3 equally great nights in Atlanta).

Includes the Def Leppard classics: "Pour Some Sugar On Me", "Animal", "Bringin' On The Heartbreak", "Photograph", plus 10 more! Running time: Approximately 90 minutes. Also available on Compact Disc Video.



Also available from PolyGram Music Video: The Robert Cray Band — INXS: In Search Of Excellence — Yngwie Malmsteen: Live In Leningrad — Pink Floyd: Live At Pompeii — The Who: Who's Better, Who's Best

STORE MONITOR



by Earl Paige

MUSIC VIDEO HOT: Sell-through is happening for a number of nonrental chains—and music video is often pacing it. “The action we’ve had on *New Kids On The Block* has been incredible,” says Mitchell Imber, VP of purchasing and distribution at 75-store **Record World**, who happily reports much of the volume on “Hangin’ Tough” has been at its suggested list of \$14.95. “You try to keep it off sale as much as possible, but you have to deal with competition and your own sales when you schedule them.” Imber and Michael Lemmo, video buyer, attended the **Video Software Dealers Assn.** annual convention recently in Las Vegas, marking the first such representation for Record World, which operates stores in New York, Connecticut, Pennsylvania, Maryland, and Washington, D.C. “We had a number of labels to see, and wanted to look at the whole array of sell-through,” says Imber. Record World experimented seriously with rental at one point, but has completely pulled back from any effort of a classic combo approach—even in the chain’s eight new concept **Square Circle** outlets, some of which feature an art gallery. Another product Record World is looking at again is videodisk.

According to Imber and other representatives at primarily music-oriented chains, the idea that music video is ideally positioned surrounded by its audio counterpart is solid. “We understand music; we deal in it every day,” says Imber. Agreeing is video buyer Susan Austin at 190-store **Record Bar**, another VSDA delegate from a chain with minimal rental involvement. She says the

New Kids video has also paced sell-through, a category “up 50% from a year ago” and represented to varying degrees in all stores, 22 of which are under the **Tracks** banner and do have rental sections. Plans call for **Record Bar**, operating from its North Carolina base as far west as Arizona, to convert all its units to the Tracks logo.

That music video gains an edge in sell-through with music chains was seen in Billboard’s latest edition of its music chain guide (Sept. 9). A number of chains in the survey limit sell-through to music only, among them **Karma Records & Tapes**, Carmel, Ind.; **Wee Three Record Shops**, Philadelphia; **Cavages**, Buffalo, N.Y.; **Streetside Records**, St. Louis; **Peppermint Records & Tapes**, Atlanta; **Music Vision**, St. Louis; **Cat’s Compact Discs, Cassettes & Records**, Nashville; **Record Den**, Cleveland; **Record Giant**, Amsterdam, N.Y.; **Radio Doctors Records**, Milwaukee; **Buzzard’s Nest Records**, Columbus, Ohio; **Appletree Records**, Batavia, Ill.; and **The Exclusive Co.**, Oshkosh, Wis.

And yet another success story in sell-through video, with music an important element, comes from **Mary Ann Levitt**, president of 31-unit **The Record Shop**, operating all but one store in malls, primarily from Chicago westward. According to Levitt, the category is so hot the chain is utilizing a number of supply sources in addition to its own direct purchasing. “Whatever it takes, we’ve got to have the product represented.”

FALL REGIONALS SET: Setting up meetings for VSDA’s regional chapter week Sept. 26-Oct. 5 has been no easy feat, with not all 47 groups able to convene during the exact period. The Cincinnati Chapter, still in a rebuilding mode, set Sept. 20 because of its first attempt at a riverboat event, says **George Stewart**, president and partner in 26-store **Video Village**, Erlanger, Ky. “We expect 225,” he says of a four-hour soiree complete with pizza dinner and cash bar. Important support is coming from **Walt Disney Home Video**, Stewart says . . .

(Continued on next page)



Laughter Is The Best Exercise. Comedian David Brenner, left, star of “David Brenner’s ‘I Hate To Workout’ Workout,” joins Star Video Entertainment sales manager Danny Miron and staff for a workout during a visit to the Jersey City-based distributor.

FOR WEEK ENDING SEPTEMBER 23, 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
1	1	49	CINDERELLA Walt Disney Home Video 410	1950	26.99
★ ★ NO. 1 ★ ★					
2	2	17	TEEN MUTANT NINJA TURTLES: THE SHREDDER . . . Family Home Entertainment 23981	1987	14.95
3	3	32	TEEN MUTANT NINJA TURTLES: HOT RODDING . . . Family Home Entertainment 23980	1989	14.95
4	5	7	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
5	4	17	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
6	6	101	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
7	11	17	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
8	12	47	TEEN MUTANT NINJA TURTLES: HEROES . . . Family Home Entertainment 23978	1988	14.95
9	10	36	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
10	8	16	BEN AND ME Walt Disney Home Video 460	1989	14.95
11	7	171	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
12	16	208	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
13	18	46	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
14	9	17	BONGO Walt Disney Home Video 546	1989	14.95
15	15	152	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
16	13	17	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
17	14	4	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Classics K5029	1988	29.95
18	21	103	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
19	23	117	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
20	19	17	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
21	17	17	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
22	20	157	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
23	22	167	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
24	25	53	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
25	24	66	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.

LOOK WHAT THE CRITICS ARE SAYING ABOUT



“ . . . This program is no flash in the pan but a genuine superstar of a tape that will be watched and enjoyed as long as baseball is played.” —Billboard

“ . . . if you have time for only one ‘baseball video’ this season, make it *Grand Slam!* from VidAmerica . . . a real collector’s item.”

—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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DISNEY STORES

(Continued from page 45)

manager of marketing and promotions for Disney Stores. It is the third-largest sales category, she notes, after watches and plush. (The latter category consists of stuffed dolls of popular Disney characters.)

Jones declines to reveal the stores’ overall sales volume or video’s contribution to revenue. In the early stages of the Disney Store rollout, units were averaging about \$1,000 per square foot, which is in the upper stratosphere for performance by small shops in malls.

Besides new releases, Jones says, the strongest mover in the video section is the company’s sing-along video line, which includes a Peter Pan video of “You Can Fly.”

Jones attributes that line’s strong performance to in-store play on a 7-foot-by-10-foot video screen as well as three additional monitors strategically placed throughout the store.

Assistance in preparing this story was provided by Ed Christman.

All kidding aside, many video suppliers are getting serious about the profitability of comedy as a genre . . . see page 53

STORE MONITOR

(Continued from page 48)

After first locking up Oct. 10, falling outside the period in which VSDA hopes all groups can hold elections, the Southern California Chapter set its meeting ahead a week to Oct. 3, says **John English**, president and head of single-unit **MultiVideo**, Bellflower. One problem many groups report is holding to a traditional day of the week but still locking up a facility. English hopes to focus on defectives, a carryover from a meeting prior to VSDA, and get into a discussion of piracy . . . A worry for **Elaine Zizas**, Chicago Chapter, is how to coordinate distributor mailings. She says VSDA hopes to arrange for a more uniform process of distributing meeting announcements. "I have always had great cooperation from the distributors. Sometimes they have staff that can stuff and mail out notices; others put them in shipments." Another concern for Zizas, who runs **Movies In Motion** for four-unit **Orland Video**, is resolved. "It took a lot of phone calls but we did lock up **Michael Medved** and **Jeffrey Lyons**," co-hosts in Las Vegas of VSDA's new-formatted awards show. Date of the meeting was set for Sept. 27 at the Embassy Suites . . . With the rush of scheduling meetings, not all chapter leaders were sure they could count on rotating off as president. In San Diego, **Howard Bregstein** says, "I'll do what I did before: throw it out there. If no one wants to take it on, I'll continue, I guess," even though Bregstein is stretched thin of late, operating **Cafe Video** and working as a regional sales rep for **Video Channels**.

DEFECTIVES DECLARATION: The Southern California Chapter of VSDA is addressing an open letter of recommendation concerning defectives to **Lou Berg**, VSDA president. The letter is undersigned by director and former president **Sidney Spinak**, head of **Video Zone**, Newport Beach, Calif., and English. As part of a seven-point program, the chapter is urging VSDA to adopt a "no-fault," one-for-one quick exchange within an initial period after original release. VSDA has a comprehensive study of the defectives issue under way.

LOCATION, LOCATION: The 12-store **Video Factory** of Buffalo, N.Y., has the solution to the old dilemma of location: The company purchased its own strip plaza. "It put us in a good position," says **Ron Alsheimer**, the chain owner. "We know who's opening next door to us."

Alsheimer says that tenancy on the plaza is full, with all stores either open or under contract. "We're looking forward to another plaza," he adds. The chain has also gone back and remodeled its stores, switching to live display in the process to speed up check-in and check-out. Sensormatic and in-store cameras are the theft protections, but Alsheimer reports "shrinkage is no better or worse than with the inventory."

Video Factory will add three more stores to its roster before the end of the year.

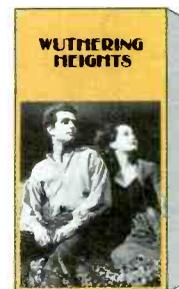
MUSIC, MUSIC, MUSIC: Are video specialty stores adding prerecorded music?
(Continued on page 51)



This time, we've gone just about as low as we can go. We're actually selling some of the most priceless films of all time at that unbelievable price. Get your hands on them now. Or it could be a real tragedy later.

Prices may vary in Canada. Prices subject to change without notice. All titles are not rated and recommended for all ages. All titles available in VHS only. Prices are suggested retail. Artwork and Design © 1989 Nelson Entertainment Inc.™ **ORION** HOME VIDEO

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Starring Myrna Loy and Dana Andrews
1946, B/W, 170 minutes.
Classic Drama, #3031
(Double Cassette), \$24.98
hi-fi
MONO



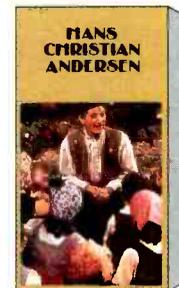
WUTHERING HEIGHTS
Starring Laurence Olivier and Merle Oberon
1939, B/W, 104 minutes.
Classic Romantic Drama.
#3079
hi-fi
MONO

THE LITTLE FOXES
Starring Bette Davis
1941, B/W, 116 minutes.
Classic Drama, #3050
hi-fi
MONO



THE BISHOP'S WIFE
Starring Cary Grant and Loretta Young
1947, B/W, 109 minutes.
Classic Romantic Comedy.
#3030
hi-fi
MONO

SUMMERTIME
Starring Katharine Hepburn
1955, Color, 99 minutes.
Classic Romantic Drama.
#6019
hi-fi
MONO



HANS CHRISTIAN ANDERSEN
Starring Danny Kaye
1952, Color, 112 minutes.
Classic Family Musical.
#3044
hi-fi
MONO

PYGMALION
Starring Leslie Howard and Wendy Hiller
#6018

THE THIEF OF BAGDAD
Starring Sabu
#3108

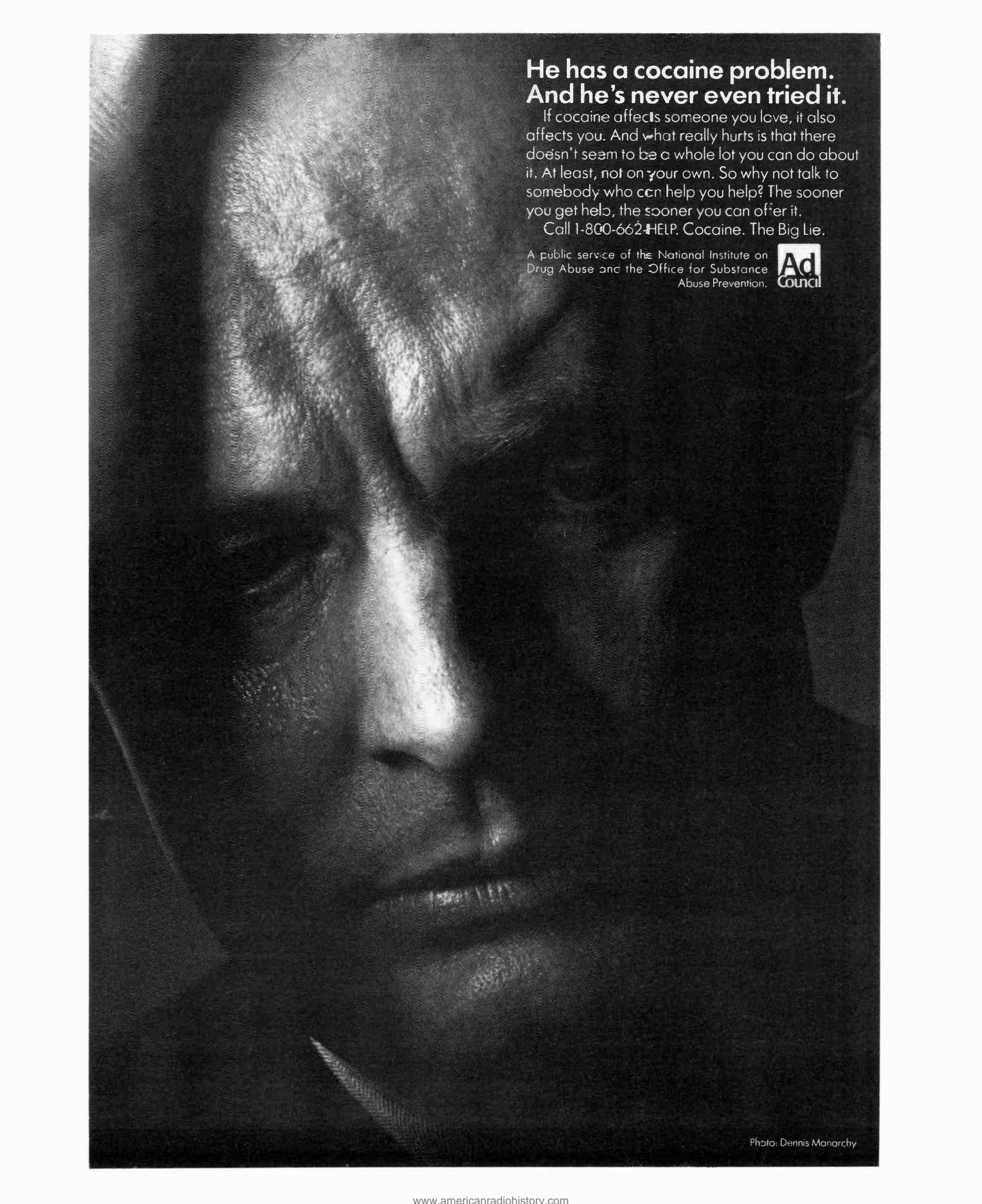
THE SECRET LIFE OF WALTER MITTY
Starring Danny Kaye
#3062

THE FOUR FEATHERS
Starring Ralph Richardson and John Clements
#3091, N/A in Quebec



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STREET DATE: September 28, 1989



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Call 1-800-662-HELP. Cocaine. The Big Lie.

A public service of the National Institute on
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Photo: Dennis Manarchy

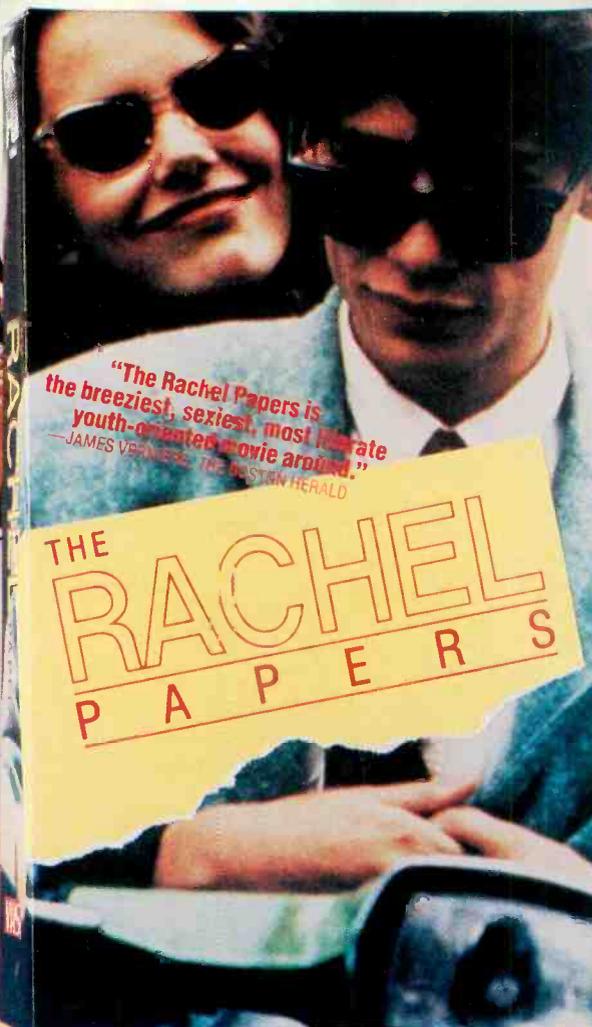
STORE MONITOR

(Continued from page 49)

corded music at any decent pace? One prime source who, for obvious competitive reasons, isn't tipping any specific accounts, is **Bruce Ogilvie**, president of **Abbey Road Distributors**, who claims there is vigorous activity. Ogilvie says his firm's second year in Las Vegas at VSDA was "very successful," in that video stores depend greatly on such one-stops as Abbey for expertise. They especially seek advice when first considering music, though Ogilvie acknowledges he doesn't always land every potential account. Another apostle of the video store plunge into music is **John Maioriello**, president of **JD Store Equipment**, whose approach is the necessary fixturing and store interior adjustments.

Several sources credit the new vigor in the music movement to the involvement of racks, most recently the move by **Video Channels**, the sell-through video specialist, to rack prerecorded music. While confirmation could not be obtained directly in Pittsburgh, sources close to Video Channels say it is racking music in a number of prominent chains, among them **Adventures In Video**, the **Dave Ballstadt**-helmed web in Minneapolis, which tried CDs very early on in an experiment with **Lieberman Enterprises**. Also testing with Channels is **Home Video Plus Music**, headed up by **Dawn** and **Herb Wiener** in Austin, Texas; and the Kansas City, Mo., **Applause Video** operation run by **Don** and **Debbie Cahail**. All music rackers are looking in the direction of video specialty, claims **Richard Greenwald**, president at **Interstate Group**. "We've just embarked on a test in a 10-store chain, CDs and cassettes," he says.

Often, these days, the move to music is in the formation of combo stores a la **L.A. Entertainment**, the new firm with new Encino, Calif., flagship store of the same name, formed by the recent merger of **Super Market Video** and **Comet Enterprises**, and racked by **Lieberman** (*Billboard*, Sept. 9). Players like **L.A. Entertainment** come to combo from the specialty video side (Comet merged with the **Becky Reno** founded **Video Library/Video Excitement** chain in Montana). Then there are entirely new entities like **Super Club North America**, the Belgium firm immigrating to Dallas. **Super Club** is both aiming to open giant 16,000-square foot combos and to acquire video specialty chains (*Billboard*, Sept. 16). Yet another way into combo operating is seen at **Data Vend**, an early player in video vending, and where **Paul Roach**, director of retail operations, details plans for launching the **Choices** chain. **Choices** (using a motto line, **Music, Movies & More**) will carry CDs immediately and will rent CD players. Also available will be audio books for sale and rental. **Data Vend**, headed by **Richard Smith**, is a familiar name in the still emerging field of video vending that is obviously now merging with store retail.



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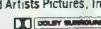
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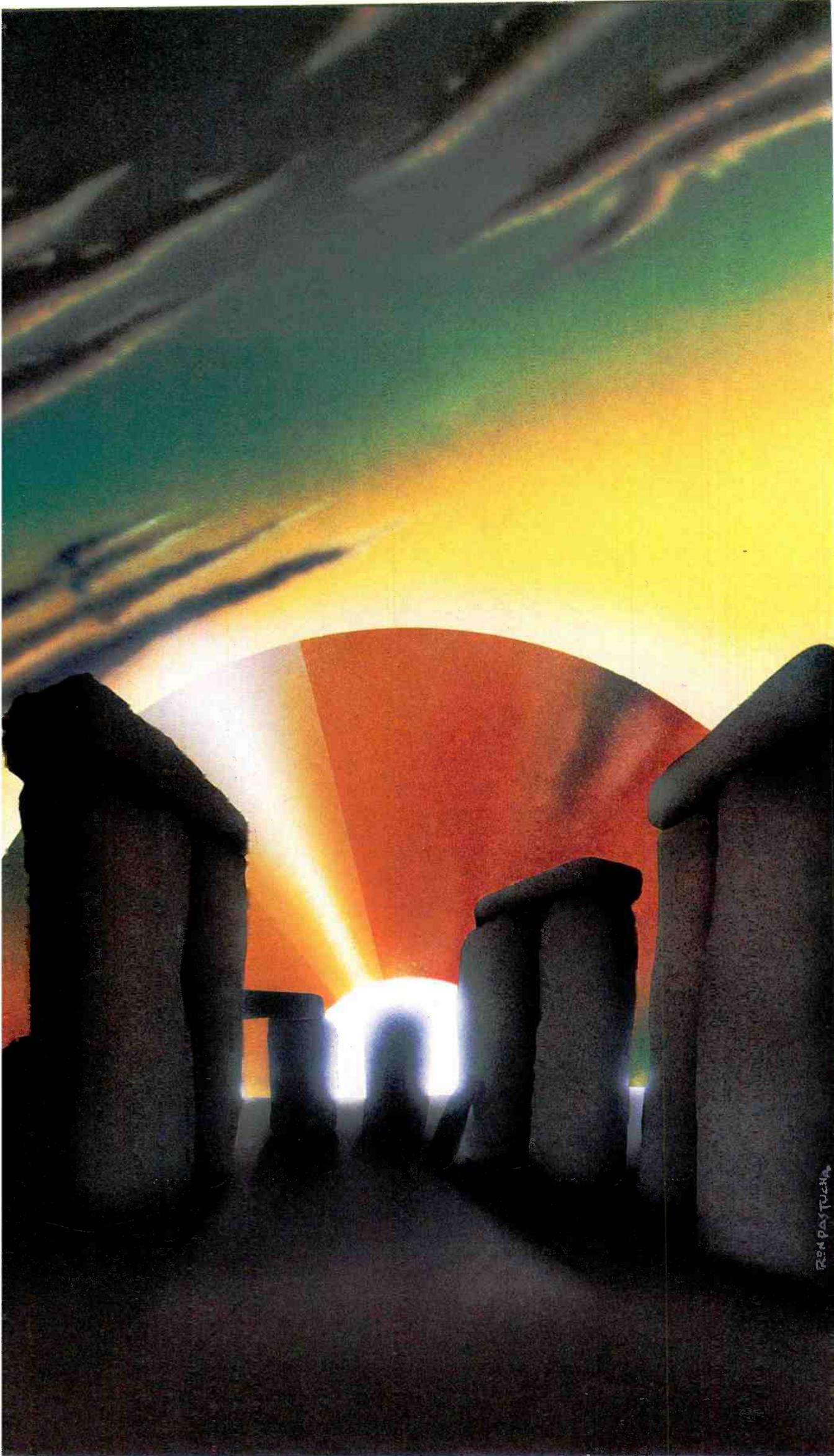


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Spotlight

COMPACT DISK

The CD Sun Is Still Rising in the Digital Dawn, Growing Toward Maturity, Glowing in Anticipation of Total Dominance in the '90s.

By DAVE DiMARTINO

That the compact disk has changed the way the music industry thinks and conducts its very business has never been more obvious.

Think of an average consumer—one that listens to the radio occasionally and visits record stores once or twice a year—and consider what he's slowly been witnessing as CD continues its inexorable rollout. Perhaps he's noticed that the radio station he listens to, the one that used to make big noise about being "your CD station," has gradually stopped using that term. Why? Because that "CD station" has become the norm on most of the dial—and, these days, if he pays any attention at all to the fidelity of the music he hears, it's only to note the increasingly rarer ticks or pops that haunt those few classical or jazz LPs that haven't yet made the CD transition.

And when the average consumer makes his occasional forays into his favorite record store, chances are he's already deserted vinyl and is on his way to the cassette racks, seeking the present-day configuration of choice and maybe even playing his new purchase on his car stereo on his ride back home. If he, like many, has already made the step up to the compact disk, he'll look at the racks curiously, shopping for new releases or a reissued version of an old vinyl favorite. The question he might have asked last year, or even the year before—"Hey, where's all the vinyl going?"—no longer seems as pressing a question as it once was.

And consider the consumer that still hoards a valuable vinyl collection at home. His trusty turntable turns its last, he visits the nearby discount appliance store seeking a replacement, and is told the store only stocks *two* turntables—and if he wants one, he better buy it now, because the company says it may be dropping one, if not both, of the models by the start of its next production year. Dissatisfied with that kind of a choice, the consumer visits a nearby high-end audio store—where he's told that his best economic bet is a turntable that sells for \$500 and a cartridge that sells for \$120. Of course, he's told, if he *really* wants to go first class, he'd better bring a lot more cash to the table. And maybe that consumer goes home and remembers the CD player he saw back at the appliance store that cost less than the "budget" cartridge he'd just been shown.

That's only the consumer end of the story. Now that the "novelty factor" of the compact disk has worn off, consider what the CD itself has brought to the music industry itself: new life, new jobs—and, in those quarters where an appropriate transition was made too late or not made at all, *no* jobs. While much of the industry embraced the new digital configuration and all that went with it, many vinyl record pressing plants shut down—and those companies that put great stock in the aged configuration and didn't read the writing on the wall, didn't do, say, as Mobile Fidelity did, and openly shift gears from vinyl to CD, found themselves shut out of the market and even now are struggling to return to former glories.

(Continued on page C-26)

Cover illustration by Ron Pastucha

BUSY CD MANUFACTURERS FIND FILLING HEAVY '89 DEMAND IS NO PRESSING PROBLEM . . . SO FAR

By KEN TERRY

The prospects for CD manufacturers have never been brighter than they are now. Following a big jump in orders last spring, which transformed a supply glut into a temporary shortage of capacity, business held up strongly all summer, despite the softness in overall record sales.

While opinion is divided about whether this fall will see the same CD pressing crunch in the U.S. that has already struck Japan and Europe, the leading manufacturers are still very happy with the turnaround in the supply-and-demand equation.

"Business is very good, and it looks like the entire industry is enjoying that," states Cal Roberts, executive VP of Discronics, which has plants in Anaheim, Calif., and Huntsville, Ala., as well as facilities abroad.

Roberts is among those who believe there will be a crunch this fall; not surprisingly, Discronics has already increased its annual output from 36 million to 40 million units and plans to increase its capacity by 10 million to 12 million units before year's end.

Other independent pressers are also growing rapidly. Denon Digital Inc. in Madison, Ga., for example, is now using all of its monthly capacity of 2.2 million units; by November or December, the plant will be capable of producing at least 2.7 million units a month, according to VP of sales Abe Chayet.

The Digital Audio Disc Corp. plant in Terre Haute, Ind., is also gearing up to meet increased demand. After converting half of its CD-3 capacity of 1.5 million units a month to 5-inch CD production, "We'll be capable of making roughly 8 million disks in the October period," says president Jim Frische. "Our forecasts show that capacity will be needed."

In 1990, he says, DADC plans to augment its capacity to 10 million units a month, or 120 million a year.

Philips and DuPont Optical is expanding even faster. Ac-

ording to Bob Wray, senior VP of marketing and sales for PDO, the company's Kings Mountain, N.C. plant can now turn out 35 million-40 million units annually. By the end of the year, it expects to be have a capacity of 55 million-60 million units.

All through the summer, he says, PDO was handling a full load. It was so busy, in fact, that he had to turn down a million-unit order from a Japanese company. "If there is a tightness [in capacity] in the fall," he predicts, "it will be to supply the Japanese marketplace."

Wray estimates the Japanese trade is experiencing a shortfall of "millions of units."

Domestically, the exceptionally high orders that were placed in the April-May period constituted a "spike" in the demand curve, he says. The orders were generated, he explains, by booming record club business, promotional giveaways, and increases of up to 10% in the CD percentage of many titles' retail sales.

In order to keep fully loaded last summer, he noted, PDO, which is affiliated with PolyGram Records, filled some catalog orders that would have otherwise been placed in the fall. "With new releases you can't do that," he notes.

Runs on individual titles are still under 100,000, not 400,000 or 500,000 units, he notes. "Turnaround times have gotten shorter and manufacturers are able to turn around fairly large volumes, so customers are staying on the conservative side [in ordering]."

This stands in contrast to the situation last spring, when, according to industry sources, some labels were ordering further ahead so that they would have enough product on hand to satisfy sales demand.

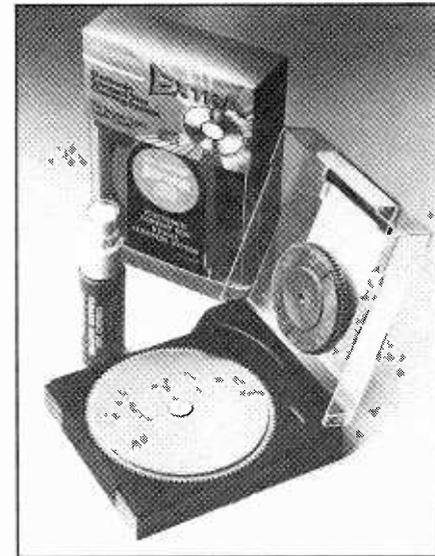
Yet DADC president Jim Frische warns, "History has proven that when it comes to crunch time—as we did last April and May—people weren't able to make all they said they could make."

In the U.S., besides the DADC, Discronics, Denon, and PDO facilities, major CD manufacturing plants are operated

by JVC Disc America in Tuscaloosa, Ala.; Memory-Tech, a division of Mitsubishi, in Plano, Tex.; Nimbus Records in Ruckersville, Va.; Technetronics in West Chester, Pa.; and Technidisc Inc. in Troy, Mich. In addition, CBS has a CD plant in Pittman, N.J.; Capitol-EMI, in Jacksonville, Ill.; and WEA Corp., in Olyphant, Pa.

WEA's Specialty plant in Olyphant is expected to produce about 40 million units this year, only a slight increase over

(Continued on page C-30)



Recoton's battery-run CD-100 Compact Disc Cleaning System with cleaning solution and chamois cleaning pad.

TOTAL TURNAROUND BRINGS CAPACITY PRODUCTION AND END OF CD PRICE FALL IN EUROPE

By NICOLAS SOAMES

As the summer of 1989 progressed with virtually no sign of seasonal dip in CD manufacturing demand, PDO issued a statement saying that it was increasing its basic price from 3 Deutschmarks for a CD with a four-page booklet to 3.5 DM. This was one of the most vivid indications of the state of the market.

PDO is one of the major manufacturers with a 1989 capacity of 130 million CDs from its four plants in Hanover (West Germany), Louvier (France), Blackburn (U.K.) and Kings Mountain (North Carolina, U.S.). And it has sometimes been credited with helping to bring down the prices at the start of the fall when it reduced its price in March 1987 from 7.25 DM to 5.75 DM.

But the situation now is very different. Most of the major CD manufacturers, like PDO, report that they are working almost to full capacity—a complete turnaround from the somewhat pessimistic view which predominated during the quiet times of even last summer. From the fall of 1988, business has been booming.

The same story of plump order books comes from Sonopresse in Germany, which has been operating for some time now (its plant has an annual production capability of 40 million) and has a three to four week backlog. Unlike PDO and Discronics (which has also put up its price), Sonopresse is still holding steady, but like all companies is considering its options.

In fact, there is a general conviction that, barring freakish blips upon the chart, the price of CD manufacture has hit rock bottom.

There have been intriguing offers from the new plants opening in the Eastern bloc. Gloria, in Hungary, recently issued an offer of production at a unit price of below 2 DMs, in an attempt to recoup the investment as quickly as possible. Suphraphon's own plant in Czechoslovakia has been through its trial period and is now reported to be operating relatively smoothly, and Bulgaria expects its first CD plant to come on stream this year as well.

The Czech price is currently around 2.20 DMs, although

Sony's Metal-SR 100-minute Type IV/metal bias audio cassette retails for \$4.49, 90-minute length for \$3.99.



Six major distribution companies cooperated in the design of a universal CD-3 display available free to NARM members. 1,600 displays shipped, but results of a NARM survey do not bode well for CD-3.



that is excluding printing and with a four-week turnaround.

These, in conjunction with smaller manufacturers prepared to cut costs to a bare minimum to ensure orders, will provide a source of manufacture for below the 3DM figure for some time. But Silke van der Velden, marketing manager, PDO, says: "The situation is much healthier because demand has caught up with supply, and even with these new sources, we do not expect prices to drop again in the foreseeable future."

The confidence of PDO is expressed in the rise of its worldwide capacity. In 1988, it had an annual capacity of 100 million CDs. This year has seen that increased to 130 million, mainly by higher levels of efficiency than by adding new machines on to the factory lines. But optimism for 1990 is such that PDO is adding new machines to take its annual capacity to over 200 million.

The latest CD statistics indicate that this optimism is justified. In 1988, the world CD sale was reported to be 405 million CDs, according to PolyGram sources. In addition, there were sales of 30 million singles. This compares with 265 million in 1987 and 140 million in 1986, a remarkable growth. David Fine, PolyGram International president, has predicted a 1989 figure of 600 million.

This was reflected in the sales growth of individual countries. The Netherlands, which has the highest level of CD penetration in terms of retail value (65%) improved its CD sales from 8.8 million in 1987 to 17.8 in 1988. In terms of outright European CD sales, West Germany still leads with 36.8 million in 1988 (22.8 million, 1987), with the U.K. next at 29.2 million in 1988 (18.2 million, 1987), and France third at 25 million in 1988 (12.5 million, 1987).

Understandably, the growth in Japan has been slower with 75 million in 1988 (65 million, 1987), though the U.S. leads with 149.7 million in 1988 (102.1 million, 1987).

(Continued on page C-8)

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PHILIPS AND DU PONT OPTICAL

AT RECORD COMPANIES, PROGRAMMING TRENDS IGNITE CREATIVE MARKETING EXPLOSION

By DAVID WYKOFF

Though it's not the primary configuration from a sales point-of-view, the compact disk continues to command stronger consideration from the record companies from a variety of perspectives. A simple look to record company advertising will show the depth of the change—the traditional tag line of "available on records, tapes, and compact disks" has been rearranged with CDs frequently out in front of cassettes, which vastly outsell disks.

Though they may seem slight in the short-run, the following programming and marketing trends could have a significant long-run impact:

- The compact disk offers creative possibilities not available with the traditional album and cassette formats. With compact disks, music can be programmed in a more linear sense for 70 minutes or more, without the arbitrary two-sided division required with records and cassette tapes.

- The advent of CDs has revived a once-waning interest in back-catalog product from consumers and spurred highly aggressive promotional and sales efforts for both catalog and compilation projects. It has shown the industry that consumers are willing to pay over \$5 for boxed-set packages, a figure many would consider ludicrous a short five years before.

- A parallel consumer interest in sound quality has pushed the record companies to rethink more than just the quality of new releases, often leading them back to finding first-generation tapes for digital mastering.

- The 3-inch CD single has not panned out for the majors, and they are thinking about 5-inch CD singles more along the lines of an extended play 12-inch single or maxicassette single, instead of the disk equivalent of the vinyl 7-inch.

A&R staffers are thinking more and more from a continuous play point of view when it comes to song selection and sequencing for both new releases and compilations. "Instead of thinking of the entire project in terms of side A and side B, we're now looking at it like one piece," says Joe McEwen, A&R director at Columbia.

"Perhaps the best analogy is a symphony, where the intent is to put it together for listening beginning-to-end, not just 20-some minutes on one side and a similar amount on the other," he says.

"In 1989, both the artists and the record companies are thinking a little differently about track selections," says Bill Levenson, director of catalog development at PolyGram and the man responsible for the Eric Clapton and Allman Brothers boxed-sets.

"If you're interested in using the possibilities of the CD's continuous play, then you don't want to necessarily go with the first single being the first cut on side one and the second single the first cut on side two approach," he says.

MCA's director of A&R for special markets and projects Andy MacKaie, who has overseen, among other things, MCA's ambitious Chess reissues and compilations, notes that when he sequences a CD project, "I often find myself setting the music out the way a band designs a set-list—start out high, slow down in the middle and end high again," he says.

Both McEwen and Levenson note that their new releases in the compilation field are primarily geared for the CD format. "When you're working with 70-minute-plus chunks of time, you're freer to put songs together in an order that has an artistic sense to it," says Levenson.

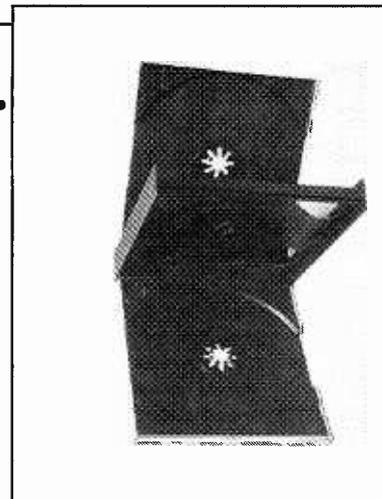
Says McEwen, "up until last year, we'd design a project around the cassette or LP version first. Now, it's the reverse."

Many independent labels and majors are also designing releases around the CD format. Rounder's "60-plus" CD-only series, now approximately 55 titles, is culled from its catalog titles. CBS in Nashville

has joined in the reissue game with its "American Originals" series on cassette and CD, though the titles only contain 10 of the label's tracks. However, says James Carlson, a CBS/Nashville product manager, "the country buyer is only beginning to look at CDs the way the pop and rock buyer has for a number of years. This is an obvious way to move into that market, though the releases are generally geared toward getting music from some of the more important artists in the development of country music back into the marketplace."

Capitol's "Collector's Series" (CD only) runs on the more generous 20-track side, and announced titles cover a wide variety of artists and musical styles, including Frank Sinatra, the Kingston Trio, Merle Haggard, the Four Preps, and Dean Martin.

Also on the rise is the use of the "bonus track" on the CD versions of both new releases and catalog product and, fre-



Phanstiehl CD-4JB "space saver" jewel box houses four CDs in same space as two standard boxes. Suggested retail: \$3.99.

quently, on the cassette as well. Most of the pop and rock divisions at the majors are beginning to do this routinely, while the country wings and many independent labels see the bonus track as a developmental tool for disks.

RCA Nashville views their bonus tracks, up one or sometimes two additional songs from the usual nine on LP and cassette, as a way to ease the country market into CDs. Says (Continued on page C-10)

WHO WILL BE JEWEL OF THE AISLE? WINDS OF CHANGE BUFFET CD LONG BOX

All quiet on the packaging front? In a word, no. Current controversy over the 6-by-12-inch long box seems to have spurred suppliers into rethinking their positions, while the dominant retailer chains stand firm in their resolve against change. The compact disk single continues to flounder with most American record companies and retail chains abandoning the 3-inch format and its long box and experimenting with the 5-inch (CD-5) and CD video as possible viable new formats—with an as-yet undetermined packaging scheme. And the only given in the compact disk packaging scheme is the boxed-set, itself a long-established music industry tradition.

The winds of change for the 6-by-12-inch package may be in the air. First, a series of recent announcements by Canadian majors—PolyGram, WEA and A&M—of their plans to abandon the 6-by-12-inch packaging by the year's end and to credit retailers funds in-between to allow for refixturing have enlivened the hopes of those proposing change here in America. Second, executives at many American major record and distribution companies have advocated change or expressed a willingness to follow the lead of their accounts if they were to decide to change.

Rob Simonds, CFO of torch-bearing CD indie Rykodisc and one of the 6-by-12-inch's biggest detractors (see his editorial, *Billboard*, April 1), notes that he's "very encouraged by what I've seen. The developments in Canada have given rise to the widespread opinion that the jewel box will be the new standard there. Also, most of the people I've spoken with at the major labels here tell me off-the-record that they'd like to see the 6-by-12-inch go. A year ago, you couldn't even get the majors to say that they'd think about a change," he says.

Simonds, who stands against the 6-by-12-inch because of its added cost (between \$.75 and \$1.50 to retail list) and environmental impact, looks to a recent editorial (*Billboard*, July 29) by Peter Jones, president of BMG Distribution, that advocates a considered approach toward possibly eliminating the 6-by-12-inch. "If nothing else, he's talking about a planned approach to deal with an eventuality," says Simonds.

However, at this point, the closest thing to a planned approach within any portion of the industry comes from National Assn. of Recording Merchandisers and its theft control committee. In a recent presentation to NARM's packaging committee, it advocated the continued use of the 6-by-12-inch long box, plus a further

examination of sturdier plastic packaging.

Larry Mundorf, senior VP of Camelot Music and a leading committee member, notes that the "graphic value and impact of the 6-by-12-inch format is very important, especially in light of the disappearance of the LP and current fixturing demands, and that the larger size does add another measure of deterrent, though it isn't perfect," he says.

Keith Wankee, an executive at Musicland and another committee member, notes that the major worry with the long box is "split-outs," whereby the jewel box is removed from the bottom of the cardboard box. "I think that we can come up with a more substantial plastic that won't add to the cost that will help solve most of the problem," he says.

Both Wankee and Mundorf report that they are now considering a possible middle ground on security and fixturing concerns, one also suggested by Simonds for the short-term. The use of what Mundorf calls "an after-market package," or a reusable plastic 6-by-12-inch security encoded device to hold a shrink-wrapped jewel box. "It would offer the same size and merchandising possibilities as the long box and would work along the lines of what we're now doing with cassettes," says Wankee.

The only real answer to the security for CDs—and any other format—is placement of a security strip or tagging device within the manufacturers' packaging. NARM and the Video Software Dealers Assn. have been investigating this idea for over three years with little success, for current technology is not yet standard enough to come up with a universal tag.

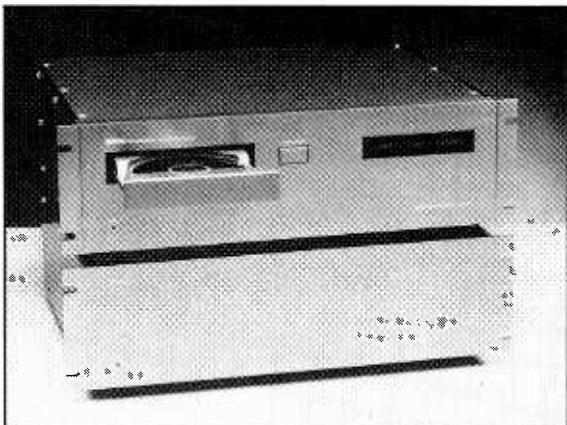
However, there are many retailers highly opposed to reusable plastic containers. The most notable of these is Russ Solomon, president of the influential Tower chain, who says that "those things are just not satisfactory, and I don't think that they'll ever be. They don't look good, they cover up much of the package's own graphics, and they lend a shabby feel to the product," he says, noting that he has the same beliefs about cassette versions of the devices.

Solomon notes that the shrink-wrapped jewel-box format, which is the style utilized in Tower's London store, "doesn't have the merchandising pizzazz that the long box does." Nevertheless, he remains convinced that any talk of change in CD packaging is "idiotic. If the American record business had grown up on approach to merchandising CDs, I might think differently. But, the long box is the industry standard, and I think that it's wishful thinking to envision any kind of change in the next few years," he says.

Like most on the dealer side, Solomon bemoans the loss of the LP, "as a merchandising tool. We've got to work with what we have got left in terms of size," he says.

Enhanced merchandising is another bone of contention. Jerry Shulman, VP of marketing development at CBS, thinks in terms of size. "The larger the packaging, the more that you can do with graphics and merchandising to sell the product to your customers," he says.

(Continued on page C-30)



Yamaha's YPR-101 Programmable Disc System is being offered by Gotham Audio of N.Y.C. and Data-Link of Minneapolis to studios and record companies for making CD audio reference disks.

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EUROPE

(Continued from page C-2)

The total CD worldwide sales figures now represent some 38% of the world music market.

Why the manufacturers are beaming at the moment is the still relatively low level of CD player penetration. Both the U.S. and the U.K. had achieved only 14% by the end of last year, which compares with 27% in Japan, 26% in Switzerland and just 10% in France. In these terms, Italy, Spain and Portugal have barely started.

By the end of 1988, it was estimated that there were 43 million CD players in ownership, a rise from 23 million the year before. Just as heartening was the figure of 20 million CD player sales in 1988, which compared with 14 million the year before, according to PolyGram sources.

David Fine is still sure that the figure will continue to rise in the early 1990s, with a peak of 40 million sales.

This kind of statistical background makes good sense of the recent announcement by Jim Field, president EMI Music Worldwide, of his company's plans for new manufacturing facilities on mainland Europe, planned to come on stream in a year's time, adding crucial capacity to the Swindon U.K. plant which now produces 20 million units a year.

There is no question, however, that some record companies will find difficulty in getting their CDs pressed this autumn. Already companies such as PDO and Discronics have given gentle warnings to their customers that re-orders of small quantities will not be possible in the rush before Christmas, which is one reason why the presses have been so busy in the summer.

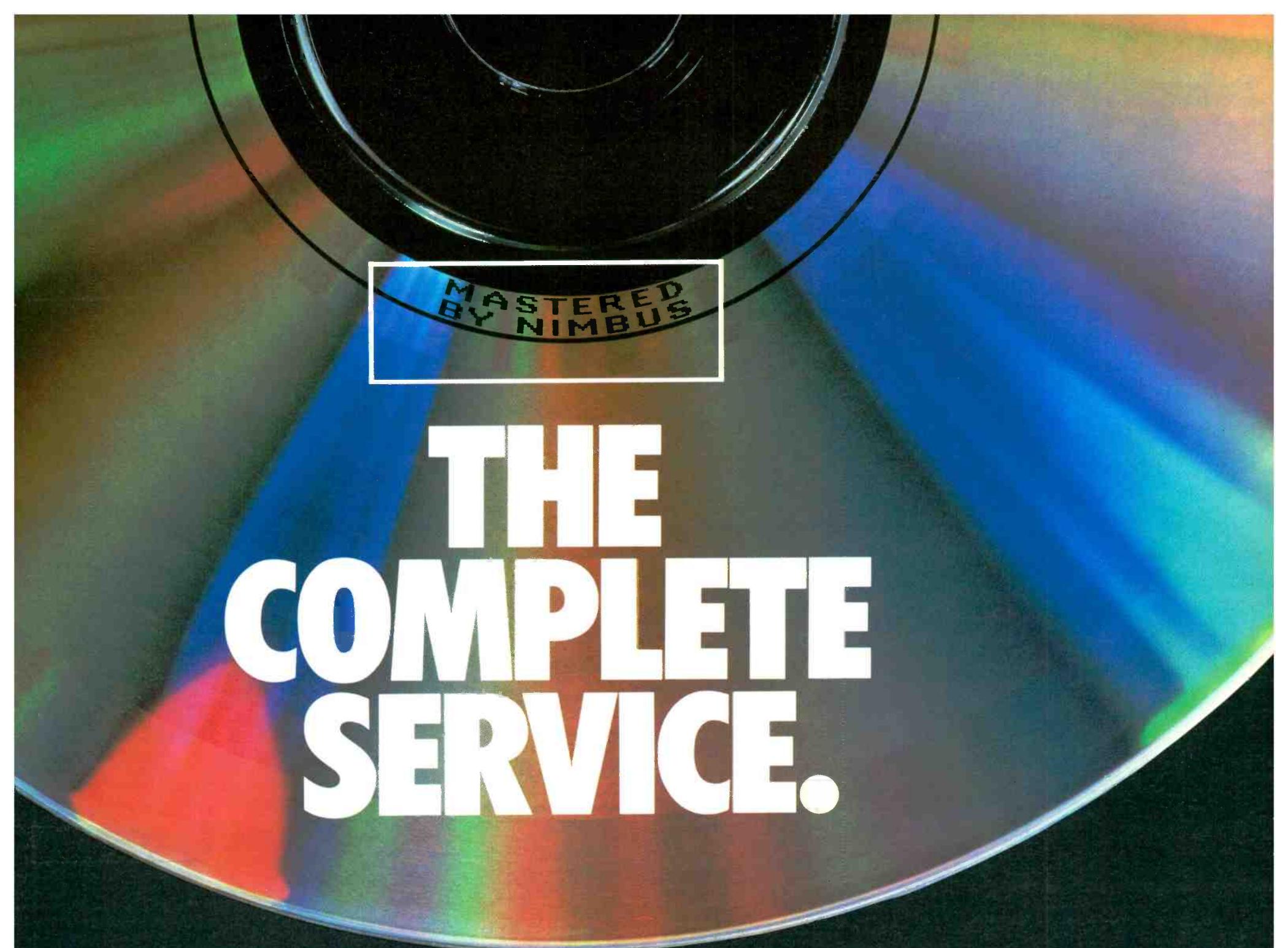
Nimbus also expects to work to capacity this fall, as it has been doing throughout most of this year. "We normally expect to do most jobs in two weeks, but, this fall, booking is going to be necessary unless it is something very special," admits John Denton, GM of the Nimbus plant.

But he points out that along with the increased demand has been an increased efficiency. By December, he expects the U.K. plant to be working at an annual rate of 18 million without actually bringing new presses on stream. The improvements have been made possible by the development of "very big advances" in new metalizing systems.

Silke van der Velden speaks for the manufacturing industry when he says: "It's quite clear that the market is continuing to grow, particularly when you think that in Europe alone, countries such as Spain and Portugal and even Italy have scarcely begun yet."

This is reiterated by Hywel Davies, senior regional executive for Europe, Discronics, who reports that his plants in Europe and even the U.S. have been approached by Japanese companies searching for spare capacity.

"The picture that is developing is that there is very little spare capacity" (Continued on page C-10)



MASTERED
BY NIMBUS

THE COMPLETE SERVICE.

At Nimbus we've done more than anybody to master CD manufacturing, simply because we want the final result to sound like the real thing.

Nimbus has the experience...the right people and the capacity to produce top quality Compact Discs, when you want them. And when you see Mastered by Nimbus on your CDs, it says you're as particular about who manufactures them as you are about what goes on them.

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Compact Disc Manufacturers

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We make compact discs. Quality discs. We make them in a state-of-the-art facility. The facility is new, but we're not new to technology. The alliance of two professionals from different, but integral, fields gives us our clear advantage. The optical molding expert meets the audio engineering expert. We've designed our operation from the ground up to be highly automated. This approach means we'll stay on the cutting edge of technology and innovation continually. And, this same automation technology allows us to be cost competitive.

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Remember when people actually did what they said they'd do? And, they did it well? And, for a fair price? We remember. That belief in American tradition is inherent in our philosophy. Our plan is not to be the largest but to be around the longest.

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Not all of our clients come to us with a finished digital tape. There are projects which create questions about such subjects as marketing, licensing, production and packaging. We'll answer those questions and pose our own. As compact disc project managers providing these services, we'll work with you and eliminate the confusion. Our team will listen. Evaluate. And, offer solutions.

If you've gone elsewhere in the past, you'll appreciate us most. If we're the first CD makers you'll come to know, you'll feel no need to explore further.

We actually enjoy what we're doing. It's gratifying when we meet people who feel the same.

True. We make compact discs, but we also enjoy making friends.

EUROPE

(Continued from page C-8)

ity available. And I'm glad to say that it also looks as if prices are taking a serious upward turn, partly because of the rise in the price of polycarbonate, and partly due to the rise in the cost of the jewel case."

One of the reasons production can operate at capacity is because of the increasing simplicity of the production process.

The slogan incorporated into promotional material for the OD & ME Monoliner Mk II is: "The person monitors the screen, the screen monitors the process, and the process monitors itself. It's as simple as that."

The Monoliner Mk II is a continuous production system that is completely automated. The firm, based now in new premises in Veldhoven, Holland, claims: "From injection molded substrate to ready-packed disk, it's controlled from a single computer keyboard, with a built-in diagnostic fault-finding mode." It uses a minimum of floor space, some 20 square meters.

Computerized quality control reduces the reject rate by six or seven times, and at least 95% of output reaches the high quality standards set, says a company spokesman. The disks are exposed for just a few seconds in a small three cubic meter clean room, and handled throughout the process by integrated robots.

PROGRAMMING

(Continued from page C-4)

Randy Goodman, RCA/Nashville's VP of product development, "we look at these extra tracks as adding value to the compact disk. Price is especially important in the country market, and by offering them something extra, we may get more people thinking about buying CDs instead of cassettes," he says, noting that budget or midline prices on most RCA catalog product precludes them from going back to re-vamp titles for better sound quality.

Larry Sloven, managing partner at indie HighTone Records, notes that many but certainly not all of his releases contain extra cuts on disk. "We include them whenever it seems to fit, though we don't go into recording with the thought of extra tracks. We initially included them because we felt we wanted to enhance the value of compact disk because it cost substantially more than the LP or cassette," he says, adding that many of his "bonus track" releases carry a merchandising sticker indicating such.

In marketing terms, record company execs are all quick to note that they have specific compact disk marketing plans vis-a-vis cassettes or LPs. Jerry Shulman, CBS VP of marketing development, says that, "when it comes to new releases, we're in the business of selling the music and the artist, not the compact disk or cassette."

Ron McCarrell, VP of marketing at Capitol, says that any emphasis
(Continued on page C-30)



Now there's much more to chrome than meets the eye.

The unmistakable new sound of UCR pure chrome audio tape from Sunkyong.

UCR's optimum magnetic and mechanical properties result in digital sound quality on cassettes duplicated

What chrome once did for your eyes, it's finally doing for your ears.

at 64 to 1. If that sounds good to you, you'll be relieved to hear that you probably won't even need to readjust slaves when you switch.

You'll also appreciate the quality control you get from Sunkyong's vertical integration. From our own

natural resources and refineries to our manufacturing plant and Technical Center in Los Angeles.

That means if you've heard one tape, you've heard them all. They're absolutely consistent.

If you can't wait to hear our

pure chrome tape, you're not alone.

Consumers can't either.

Our SKC audio cassettes are a big hit, too.

It just goes to show. Chrome was never meant to be seen and not heard.

Sunkyong. Nobody carries a tune like we do.

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Digital sound from analog tape.



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VIDEO STORES ADDING CD DISCOVER MUSIC BUSINESS MARCHES TO DIFFERENT DRUMMER

From a point a few years ago when video specialty store principals thought adding CDs would dramatically add to the excitement of their outlets, the move into CD today is more studied and more realistic, and also more likely to involve cassettes as well.

When CDs were still scarce and a novelty item and when CD-only stores were proliferating, video store operators saw an opportunity and several here and there embraced the product, even to the point of changing the identity of their stores as with 20/20 Video in Los Angeles.

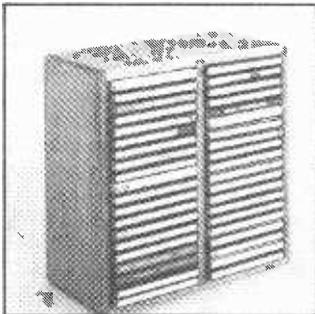
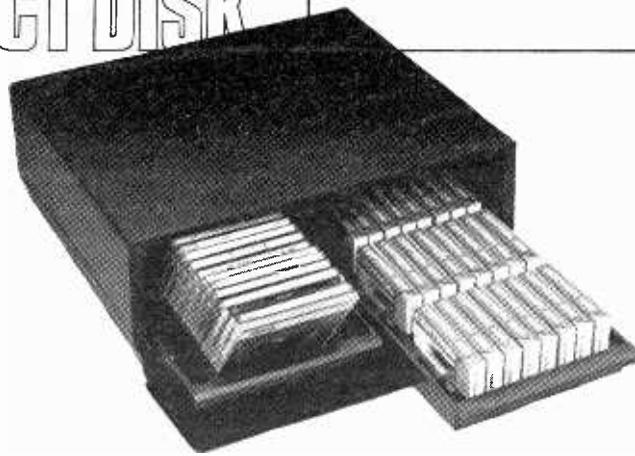
What many found almost immediately was that prerecorded music requires an expertise all its own. Video store clerks are very slow to pick up on working in the music section. "You can train and train them," says Dawn Wiener, co-owner of 12-store Home Video Plus Music, Austin, "but the video staff have found their comfort zone. They tell us there is just too much to learn in music."

In a large sense, according to chain insiders, it was the problem of staffing and to some extent space that found 20/20 phasing out of CD after actually changing the logo on three outlets to 20/20 Video & Music (these days the "music" lettering has been erased and closeout signs signal the end to the experiment).

Another chain that has gone through some metamorphosis with CD is North American Video, Durham, N.C. Gary Messenger, widely-known president of the chain and a national officer of the Video Software Dealers Assn., early on championed the category. However, of late he is looking to form some joint venture with CD specialists and indicates that plans are still not set.

As it happens, video specialty stores that want to diversify into music, whether just CDs or tape as well, have to look no further than some of the familiar names on their supplier rolodex. Indeed, Artec Inc., Schwartz Bros., Sight & Sound, and more recently, ETD (East Texas Distributing), are all into music wholesaling to one degree or another, and Baker & Taylor has long maintained two audio one-stop outlets.

"We will never do the job in music that is done by Sound Warehouse, Tower Records/Tower Video, Wherehouse, or the other combo chains," says Wiener in Austin. "But music
(Continued on page C-22)



DeWeese Woodworking Co.'s CD144 oak home-entertainment library case holds either 144 CDs or 96 CDs and 18 video cassette tapes.

Certron Amalfi "Smartbox" Multi-Media Storage File for CDs, audio and video cassettes, floppies. Suggested retail: \$69.95.

Jasco Products adds a 40-capacity CD Storage Unit to its Oak City line. Suggested retail: \$34.99.



Case Logic's OCD-100 natural oak cabinet with 100-CD capacity.



BREAKING THE \$10 BARRIER WILL SEND CDs INTO DOMINANT ORBIT, BUT NOT DURING VINYL VACUUM

In a number of respects, the CD is revolutionizing prerecorded music retailing even to the point of causing firms with the word "record" or "records" in their store logos to consider altering their public identities. But the CD still lags behind the prerecorded cassette and has not become a totally dominating influence.

At seven-store Q Records & Video, Miami, VP Ned Berndt says, "We've kicked around altering the name so often." Berndt agrees with a number of others that even though the CD is a record, or a recording, the word "record" still seems to spell vinyl in the public mind.

Retailers hesitate, however, to go overboard on identifying their store names with CD because cassettes are still a dominate medium and still growing. As an example, 437-store Trans World Music shows the cassette at 50% total sales for 1988, a steady rise for the medium since 1984, when the cassette was 42%. By contrast, CD is just a blip on the graph in 1984, doubling the next year but still around 5%, and then booming. But by 1986, CD was still 16%, then bounding to 20%, and in 1988 hit at 25%.

All the same, the annual report of Trans World for 1988 has the cover dominated by a tribute to the CD. The initial photo of a store interior, moreover, is shot with the CD display in the foreground (with no vinyl in sight) but with a sea of cassettes fairly dominating the illustration.

Despite the CD revolution at retail, impacting store look if not name, and continuing to rise, if not as dramatically as a year or so ago, there is a downside many retailers mention. Some mention that CD is not rising as fast of late. Peter Blie, CFO at 49-store Spec's Music, headquartered in Miami, puts CD at 28% versus 26% a year ago. He will not break down individual configuration percentages as does Trans World.

What's holding back CD is a kind of Catch-22, say a number of retail sources. The disks are still high priced tending to hold back unit sales. Meanwhile, the vendors can't lower the price on CD because of the dwindling
(Continued on page C-28)

CD-ONLY STORES CAN NO LONGER AFFORD TO LIVE ON ONLY CD

It used to be that just because you were opening a CD store that made everything different. It was not so. It was never true. And now more than ever you're competing with the chains, you have to be more than a CD store," says Paul Mayer, who like hundreds of CD-only store operators, has gone through the entire evolution of the exclusive CD outlet. Mayer and two partners opened the first CD Superstore in Durham in December '86.

At this point in the CD market in America, if the CD-only store is an increasing rarity, the exclusive CD one-stop is even more scarce, believes Alan Meltzer, president of CD One-Stop, Bethel, Conn., arguably the only such business of its type still around these days.

While Artec Inc. and certainly Schwartz Bros. are two wholesale operations that have emphasized CD, both are into other configurations. Meltzer has yet to add anything but CDs, though he has expanded dramatically.

Meltzer, too, talks about how it used to be. "You could open up a store for \$20,000-\$30,000 in those days. Today, you need \$70,000 in merchandise alone, otherwise you're going to have a ton of problems. What you need is good management, personalized service, the old formula, a well-merchandised store, with large deep inventory, and staff with a retail background."

When Meltzer mentions service he means just that. A retail store that CD One-Stop opened, Amperes, in New Ha-

ven, has 150 listening stations!

To be sure, there are still exclusive CD stores, but in many cases, even these would be carrying other formats if the situation allowed, indicates Jim Alden, partner in National Compact Disc in the Los Angeles suburb of Encino. His partner, Bob Brownell, operates a CD-only store in Studio City, another L.A. suburb, and cannot expand into video rental because of a shopping center exclusivity situation. The store has yet to add any more than the top 100 audio cassettes, because of space. It remains profitable, Alden believes, because it does offer enormous selection and exciting merchandising, plus the location; and thanks to handling used CDs, yet another service many CD-only stores will admit as crucial, but are likely not about to discuss because it so irks suppliers.

Alden, on the other hand, operates a CD store that has diversified into video rental and prerecorded audio, and will soon add videodisks, perhaps for rental, and certainly for sale.

More and more, with the CD-only store, the "only" means that the outlet is emphasizing CD more than anything else. At CD Superstore, Mayer, with partners Karen, his wife, and Ed Fadel, are thinking of a total prerecorded software superstore approach, though everything is growing out of CD.

They opened the Durham outlet for \$30,000, and then a second store in Raleigh a year later. Gross sales for 1988 were \$1.5 million, but plans to push on and open up a third

store have bogged down somewhat, though Paul says "it's more legal negotiations and financing connected with the shopping center. We hope to be open by mid-October."

From the beginning, the Mayers and Fadel did everything differently. They have a warehouse for one thing. They never got into used. "If a store can't afford to buy direct, then I think it should be in used," says Paul Mayer, adding that he realized early on that CD Superstore could never get on direct and still be in used. And buying direct is important, says Mayer. "You need every point you can squeeze out." To date, CD Superstore is buying direct with all the majors except CBS, which Mayer declares is "the toughest to get open with."

One more possibility is for CD Superstore to merge with an existing record/tape or video store. "We're looking at the idea of having a joint entrance, our expertise in CDs and the other store video and prerecorded audio tape."

What many CD-only store operators hoped was that somehow the exclusivity and novelty they enjoyed in the early years of the configuration would endure until the combined audio/visual CD-video disk caught on, hopefully then right behind it, digital audiotape. That smooth evolution has not occurred.

But Mayer looks forward to the DAT arrival. "In many ways, it will be just like the early CD, that same excitement in a hi-tech format. We will definitely be in it."

CDV FIGHTS TO OVERCOME CONFUSION OVER DISK SIZE AND PURPOSE

By KEN JOY

The confusion over exactly what the CDV, or compact disk video, format actually is shows no signs of easing in the coming months as manufacturers and distributors are tagging the CDV moniker to all optical product from 5-inch to 12-inch disks.

"We've taken the stance that CDV isn't really going to make it," says Lee Kasper, senior VP sales & marketing at Image Entertainment. "And I'm talking about the 5-inch version with five minutes of video and 20 minutes of audio, not the 12-inch version that we distribute movies on."

And there, apparently, is the rub. Although 8-inch and 12-inch disks are commonly called laserdisks, a move is afoot among other program suppliers and record labels to class the entire optical disk product category as CDV, with an attached distinction of extended play or long play when talking about disks with movies. "It's really confusing for the consumer," says John Messerschmitt, director of CD Video, an organization dedicated to the promotion of the optical disk. "There are those who want to call optical disks LDs [for laserdisk] and then add 'V' for video or 'C' for compact disk, and those who

want to call it CDV-5 or CDV-12. We've got to agree on a standard."

That standard, agrees Messerschmitt, came a little closer to reality since hardware manufacturers have pretty much settled on the term "combiplayer" in reference to players that will play both the standard 5-inch audio compact disk as well as the CDV-5, 8-inch and 12-inch optical laserdisks. "Regardless of what it's called, the 5-inch CDV hasn't found its niche," he says. "It has really only served as a promotional tool for the 12-inch and to bring the consumer awareness of optical disks up to a significant level to generate sales." Messerschmitt bemoans the fact that the Japanese consumer has readily accepted all sizes of videodisks, and has made a substantial hit out of the 8-inch CDV which has the capacity for 22 minutes of audio and video, and is being used primarily for dance mixes. "The 5-inch videodisk has also caught on in Japan," he says, "but American consumers have treated it like a distant unwanted cousin."

Messerschmitt says his organization conducted a lot of "expensive focus groups" and discovered mass indifference to the 5-inch video/audio disk, but growing interest in the 12-inch laserdisk commonly used for movies. "The market did not go where we expected it to. Per-

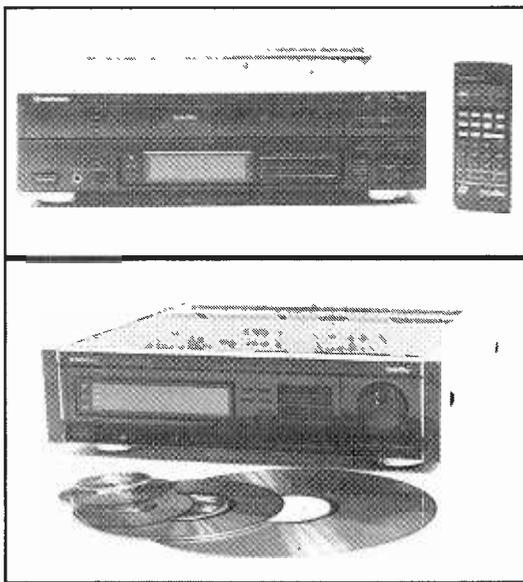
haps if we had more of a catalog of titles consumers would have embraced the compact disk video. As it stands now, I think it will be relegated to a promotional tool for the medium in general."

Analysts praise Pioneer's recent price reduction on combiplayers which, many feel, will finally introduce consumers to the larger 12-inch videodisks, and send the sales of optical disks into the stratosphere. Pioneer reduced the price of its popular CLD-1070 combiplayer to around \$600 this summer when it introduced its new CLD-2070 and CLD-3070 double-sided combiplayers, priced at \$1,000 and \$1,200 respectively.

Even with a proliferation of combiplayers, Messerschmitt isn't sure that the optical disk will really reach its potential until consumers are allowed to rent programming as freely as they rent videotape. "Most of the major record chains don't rent the optical disk," he says. "You have to go to a specialty laserdisk store to rent titles, which is something the average consumer is not in the habit of doing yet."

"But, if rentable laserdisks were placed next to CDs and records in the retail record stores, consumers would finally be exposed to the format, and would be more conditioned to buy the hardware to play it," he says. "It only makes sense that the medium needs exposure, and you gain exposure through rental. Sell-through will come along right behind."

Industry pundits, worldwide, agree that as the hardware population from companies like Sony, Pioneer, Sharp, Philips, and Panasonic continues to grow, and the prices continue to fall, that the consumer appetite for software to feed the machines will finally reach a lucrative level.



Top: Pioneer CLD-1070 CD/CDV/LD combiplayer lists for \$600. Above: Pioneer Elite CLD-91 double-sided continuous-play combiplayer lists for \$2,000.

INNOVATIVE ACCESSORIES ADD EXTRA VALUE TO CDs

Accessory manufacturers are finding new ways to cash in on the compact disk bonanza with a variety of cleaning and protection products aimed at the discriminating audiophile. Certron has met the challenge with the introduction of the Smartbox by its Amalfi Design division.

The Amalfi Smartbox is a versatile storage system featuring interchangeable inserts for compact disks, audio and video cassettes and floppy disks. The two-drawer unit's inserts allow users to mix and match any desired combination of CDs, tapes and diskettes. As storage needs change, the supplied inserts can be quickly reconfigured.

The Smartbox is constructed of high-impact polystyrene and engineering grade ABS plastic with a steel-reinforced frame which Certron claims will hold the weight of a television. The unit's easily accessed pair of sliding storage drawers have a combined single-media capacity of 34 CDs and four double disks, 48 audio cassettes, 24 VHS or Beta video cassettes, or 42 5 1/4-inch computer diskettes. Suggested list: \$69.95.

Recoton Corp. has created a special shock-absorbing mounting bracket designed to handle the rigors of in-car portable compact disk players. The CD-23 mounting bracket, featuring a cushioned shock-absorbing platform, permits



Pfantone's Pfantone-line CD-CK Cleaning Kit with spray-bottle applicator, chamois cleaning pad and molded case. Suggested list: \$11.99.

non-skip play over any road condition. Designed for fast installation, the bracket may be mounted on top of the car dash, under the dash, or on a center console. Adjustable top and side brackets assure tight fit into the mounting bracket with or without a carrying case. Suggested list: \$22.95.

Also for the auto, Recoton has introduced the CD20 Compact Disc Stereo Adapter for owners of portable CD players who would like to play CDs in the car. The adapter consists of an standard audio cassette shell attached to a cord that plugs into the CD player's "audio out" jack. The "cassette" portion is inserted into the car's cassette deck which then allows the audio from the CD player to play through the car's stereo system. No permanent installation is required, and the adapter works with both front- and side-loading cassette players. The adapter is also compatible with all in-dash/under-dash cassette players as well as boom boxes, etc. Suggested list: \$29.99.

For the home audiophile, Recoton offers the CD Selector which lets users stack CDs vertically to prevent warpage. The modular design is made of high-impact black plastic and is designed to be wall mounted. Self-gripping fasteners lock each CD firmly into place, while permitting each CD to swing in its place in order to easily view the album cover. Suggested list: \$19.99.

Compact disk cleaners are coming into vogue as consumers have begun to realize the importance of keeping disks dust and fingerprint free. Bib Audio/Video Products offers the new A-640 Compact and Laser Disc Polish which includes a pre-measured spray and polishing cloth sufficient to clean 500 CDs. Bib claims the polish prolongs CD life by correcting oily fingerprints, dust, static and even light scratches. Suggested list: \$12.95.

A new niche in cleaners are lens

cleaners for compact disk players. CD player makers are beginning to warn consumers not to touch the tiny lens which focuses the laser that reads the disk. If the lens does become dusty or covered with fingerprints, however, Pfantone offers a lens cleaning kit which supplies all of the necessary elements for cleaning the lens of CD players, as well as the coated lenses of video, film and still cameras, eyeglasses, binoculars, and other optical equipment.

Marketed under the Pfantone Accessory brand name, the kit consists of a bottle of Pfantone lens cleaning fluid (which has a built-in flip-up dropper top), a packet of lens cleaning tissues, a rubber bulb dust blower-brush, and 10 short cotton swabs, all packed on a specially formed blister card. Complete instructions are printed on the back of the card. In addition, Pfantone will offer the cleaning fluid and the tissues as separate refill items for the kit. Suggested list: \$7.79.



Bib's A-640 Compact & Laser Disc Polish has enough pre-measured spray and cloth to clean 500 CDs. Suggested retail: \$12.95.

CD-length audio tape, C-74s and C-100s, are beginning to surface as Fuji, Goldstar, Recoton and Sony have product entering the channel this month. Goldstar audio tape is available in normal, chrome and metal positions with a new entry in the 76- and 100-minute chrome lengths. The tape is made of super-fine magnetic particles for a low bias noise level and high frequency response. Fuji is introducing the FR2-X C-74, a standard grade 74-minute tape with a suggested list of \$3.79 and a high-grade 74-minute tape with a suggested list of \$4.79. Product information from Sony and Recoton were unavailable at press time. **KEN JOY**

Tape hasn't changed much in 25 years ... Until now.

"For the first time, recording enthusiasts can truly enjoy the excitement of CD sound on cassette."
—Audio Video International, January, 1989



Now hear tomorrow today.

Taiyo Yuden Co., Ltd., maker of the Best Blank Tape of 1988 (Britain's *What Hi-Fi?*), world leader in audio technology. G. Giugiaro, celebrated designer of such super hot race cars as the Aztec, Maserati and Lotus Esprit. Only a combination like

this could bring you cassettes like

That's! Their ongoing work on the Suono Project--That's high tech, highly secret



exploration of the outer limits of cassette sonics--is reshaping the future of sound. Their application of many of the Project's discoveries to That's CD Cassettes makes them the *only* cassettes for the digital age.

Now capture today's digital sound. And market.

On the beach... in the car... on the move. That's CD Cassettes take digital performance where it's never been before. And there's one that's right for every type of music



and equipment. Ultra-fine, high density particle formulations deliver clear, dynamic, distortion-free sound in CD-perfect 74-, 90- and 100-minute lengths.

And if you test our metals, you'll find a revolutionary Anti-Vibrational Resin shell that greatly reduces modulation noise. That's records hotter, too--right into the red--to outperform old-fashioned tapes in volume of sound, as well as sales.

Now meet the company we keep.

CD-R, the world's first recordable, professional CD... the first licensed Dolby* system... solar cells... integrated circuits... microchips vital to computers and space exploration. That's is just the latest of Taiyo Yuden's many breakthroughs. No one else could bring you technology this advanced. No one else could bring you cassettes that sound this good.



*Dolby is a registered trademark of Dolby Laboratories

Now see what That's can do for you!

Before they listen, you've got to make them stop and look. And we do.

Exciting countertop displays dispense individual cassettes.

Colorful, informative



3- and 5-pack

boxes make selection quick and easy. There are well-publicized promotions, too, such as That's

participation in the 1989 Le Mans Motorcycle Race. With national print and regional radio campaigns getting into gear,

you'll also soon be hearing "Now Hear That's" everywhere. And when it

comes to service and distribution, we've got

all the resources of a world leader in

audio technology behind us. That's. Now

that you've heard about us, shouldn't

you call your representative today?



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WASHINGTON: P. B. S. Marketing (206) 784-8224 • **CANADA:** H. Roy Gray Ltd., 14 Laidlaw Blvd., Markham, Ontario L3P1W7

VID STORES

(Continued from page C-12)

is a great way to keep our own customers. We can advertise as a complete home entertainment software store," she says, adding the obvious point that Home Video Plus Music distinguishes itself from Blockbuster Entertainment and the other superstore video-retail firms so far still strictly in video.

On the bottom line, prerecorded music amounts to 25% of total store revenues in the several outlets where Home Video Plus Music has full scale departments normally 1,000-1,500 square feet and stocking at least 5,000-7,000 pieces in both CD and cassette.

In Austin, Home Video Plus Music eased into prerecorded music in late 1987 in one store, even stocking some LPs. Today, full-blown departments are in five stores and representative top-40 displays in all others where space will not allow much more.

Offering some fundamental differences, Wiener says, "One of the first shocks is that you make virtually nothing on hit product. That's the exact opposite for a video store. In music, you make your money on catalog."

Just as Messenger long ago explained that he sought out music experts from the music chains, Wiener similarly has made the rounds of recruiting. "We went through several buyers before just recently when we found a person with 13 years experience with two audio chains," a person she will not identify and risk having someone else do the recruiting.

"It revolutionized our approach," says Wiener, who over the years has served as buyer and who tells ruefully of dealing with six one-stops and finding price differences between them on a daily basis. "We only had music in three until we found this new buyer. Now we have a full-time music buyer and music in all stores."

For those video specialty stores still eyeing CD and prerecorded music in general, some seek out Wiener, Messenger, and the other pioneers. An example is LaRita Gruenwald, co-owner with her husband of three Prime Time Video outlets in Apple Valley, Calif., northeast of Los Angeles. Now contemplating expansion into larger stores and the addition of music, Gruenwald says she has profited by consulting with Wiener and learning some of the rudimentary elements of music retailing.

"I'm studying proposals from several one-stops," she says, looking forward enthusiastically to learning a whole new language.

For Dawn and Herb Wiener, adding music has meant operating two separate businesses. "One thing that is neat is that it has allowed us to put in another whole assortment of accessory items, posters, T-shirts, record and tape storage, cleaning kits, and the profit on those items is tremendous," says Dawn Wiener.

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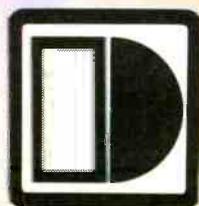
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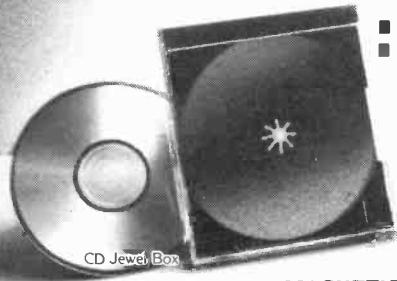
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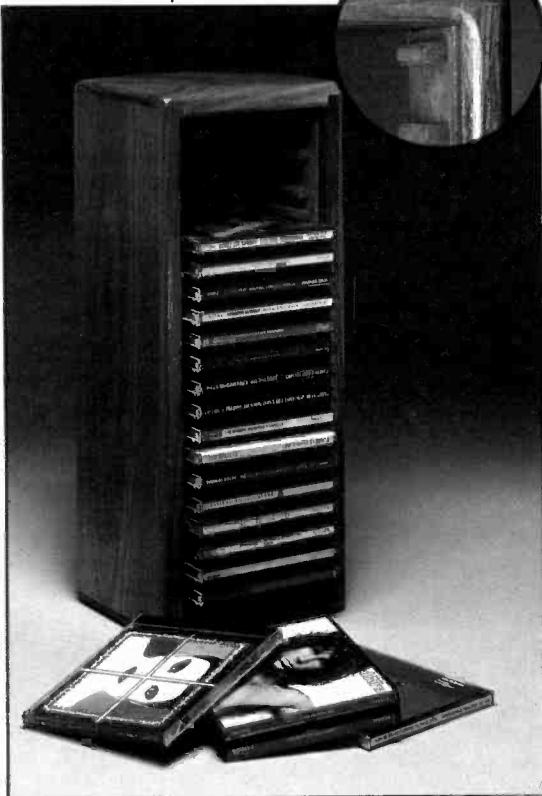
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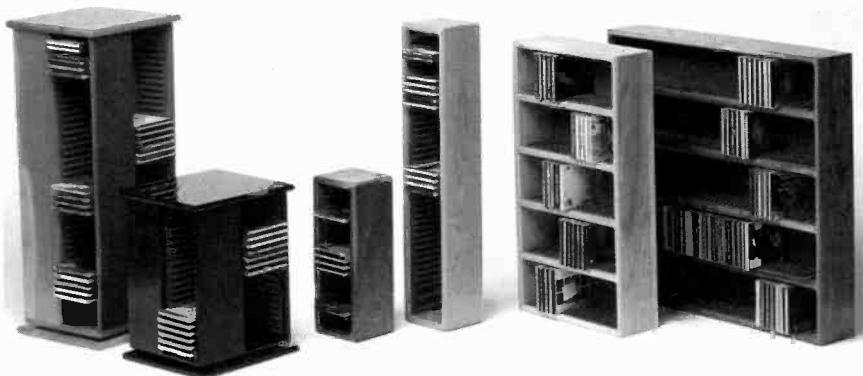


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CD FUTURE PROMISES TO DELIVER NEW WORLDS OF INFORMATION AND ENTERTAINMENT

By KEN JOY

Compact disks aren't just for music anymore. The mass storage capability of the 5-inch disk has caught the attention of publishers of books, games and videos who see the CD-ROM and the CD interactive (CD-I) as the medium of choice in the near future for delivery of large amounts of text and video.

Analysts predict that the consumer's acceptance of the compact audio disk will pave the way for future applications using the same technology in disk and player. There is, to be sure, a great amount of consumer education still needed to expose the product and its benefit to the masses, but, according to Gordon Stulberg, chairman of American Interactive Media (AIM), "CD-ROM and CD-I hold unlimited potential to bring a new kind of information and entertainment into the home that has yet to be seen."

CD-ROM: If you haven't heard of CD-ROM, or have heard of it but have no idea what it means, you are unfortunately not alone. CD-ROM is the distant cousin to the compact audio disk, and brings with it the potential to revolutionize the personal computer world much like the audio CD has transformed the sluggish record business. Industry analysts say, because of the powerful publishing potential of a CD-ROM that can hold 550 Mbytes (the equivalent of 270,000 pages of text or 1,500 floppy disks), the shiny 5-inch disk will eventually replace the magnetic floppy as the distribution medium of choice, just as the audio CD is displacing the vinyl LP as the preferred medium for music storage.

What does that mean for the reseller? It means, say manufacturers, that computer retailers will be faced with the same chicken and egg problem that record store owners faced just two years ago—you can't sell software if there's no hardware to play it, and you can't sell the hardware if the end user doesn't know why they should replace their existing technology for one that costs five times as much. No doubt, the price of the technology is on its way down. Two years ago the average retail price of a CD-ROM reader (manufacturers prefer the term "reader" to "drive" because of the device's inability to record, and to further promote the concept of CD-ROM as a publishing medium) was \$1,400. The average suggested retail price now bubbles under \$1,000, with prices on a continual decline. Microsoft, the leader of the CD-ROM crusade, estimates there are approximately 200,000 CD-ROM drives in use in the U.S., the lion's share of which

are attached to MS-DOS compatible computers, and predicts that number will double by the end of 1990. The market, however, will be driven by the software and the end-user's perceived need of information in the new format.

The first general-purpose reference tool on CD-ROM is the granddaddy of the market—Microsoft Bookshelf. Bookshelf contains a library of 10 of the most useful reference works and tools for writing on one CD-ROM disk: "The American Heritage Dictionary"; "Roget's II: Electronic Thesaurus"; "Bartlett's Familiar Quotations"; "The 1987 World Almanac And Book Of Facts"; "The Chicago Manual Of Style"; "Houghton Mifflin Spelling Verifier And Corrector"; "U.S. Zip Code Directory"; "Houghton Mifflin Usage Alert"; "Business Information Sources And Forms And Letters" most commonly used in business. "Microsoft has done much more than just load 10 reference volumes onto CD-ROM," says Tom Lopez, VP Microsoft CD-ROM division. "We have used our application software expertise to add considerable value by making it very, very easy for the user to find the exact fact or information he or she wants. We've made the information conveniently accessible."

Microsoft and Amdek have joined marketing efforts to help promote the hardware and software aspects of CD-ROM technology. Amdek is including Microsoft Bookshelf with every Laserdrive 1 CD-ROM drive which includes the interface board, cable and Microsoft MS-DOS CD-ROM extensions. "With Microsoft's software and our hardware, Amdek provides an integrated CD-ROM solution with a recognized retail brand name and a distribution network of the top 40 retail chains nationwide," says Jerry Benson, director of marketing for CD-ROM at Amdek Corp. Benson notes that Sears Business Systems Centers is also carrying the product.

CD-I: Compact disk interactive, or CD-I, has recently become a reality with the production of the first CD-I player which will be used to launch the technology in the industrial and commercial markets by the end of the year. CD-I will initially find applications in training and point-of-sale situations where consumers would benefit from automated computer operations. "The first consumer player will probably be delivered to use for program testing in the first quarter of next year," says Stulberg.

Stulberg anticipates a much broader launch of consumer CD-I—both hardware and programs—in the first quarter of 1991. "The area we've been accelerating rapidly in are the titles," he says. "We al-

(Continued on page C-29)

PREEMINENT

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TOTAL DOMINANCE

(Continued from page C-1)

If anything, the industry now seems at a major turning point regarding the compact disk. True, there has been a sales boom, and record labels have made easy money reselling product to customers who want to buy their old favorites on CD; at the same time, most of the old favorites have now been made available, or soon will be. In one sense, then, the well has gone dry.

Compound that fact with yet another: Many retailers have complained that business has been down this summer, or down all year, and that labels need to release hot new product to bring customers back to the stores. There's no "Thriller" or "Purple Rain," no new Def Leppard or Bon Jovi album in the works, they say, and that's what's needed.

Additionally, they say, CDs still *cost too much*. Sure, customers can buy some old favorites for under \$10—but when they can buy a brand new Michael Jackson or George Michael CD for that price, then they'll start doing serious business again. When consumers don't perceive they're "paying extra" for CD, retailers say, they'll buy in greater quantity, new customers will embrace the format—and all those old favorites that have already been bought up by that fraction of the consumer base that buys CDs will find a whole buying audience. *You want a business boom?* they ask. *There it is.*

"It'll hit home if you think about being a 13-year old kid that likes Debbie Gibson," says Stan Goman, senior VP, records & video division, at Tower Records. "Why would you buy a CD? Why should you get into CDs at all? There's no real CD single—because the manufacturers won't make them, except for the WEA group—and we need everybody together to come to the party so that customers can see that yes, you can get hit CDs for under \$5. A teenaged kid does not have 15 bucks to spend on a CD, unless it's something that's a gigantic hit—and we don't have any gigantic hits.

"So what we're doing is, we're going to that segment of the population from maybe 17 on up, for CDs. Which means that we're alienating the new buyer. And that to me is really

scary."

Cal Roberts, as executive VP of Disctronics, a CD firm with plants in California, Alabama, and elsewhere, is in a position to know about the short-term plans of the record industry. In short, he sees a production crunch—and a crunch that he sees lasting a while—due to heavy demand for new product from both here and abroad.

"What we've got in 1990 is a question of what's the impact of the decline of the LP," he says, "and how much is that impacted by the increase of CD sales. And we won't know that until probably the end of this year. We'll be able to get a better picture of what the real sell-through is. Because right now the guys at retail are saying, 'Gee, things are flat'—and here all of us at the manufacturing level are *extremely* busy. So we've got to take a look at where the stuff is going, and if it's selling. And someplace in the middle is the truth."

One label that has clearly made pressing plants busy this year is Salem, Mass.-based Rykodisc—the company which began a few years back with only four employees and a few scattered CD-only releases, and has now grown into a major independent with 25 employees and four U.S. offices. If any one label can attribute its growth to the compact disk, it is clearly Rykodisc. Proof? The former CD-only label has, for the past year, been pressing up audiophile LPs and cassettes due to consumer demand for its product.

"I believe that our entry into being a full-service, full-format music label is due to the success of the compact disk format," says Don Rose, Rykodisc president. "Ironically, it put us into the other areas as well. And the reason for that decision is artist-driven. Because of the success that we were having with our CD releases, we began to attract artists of a high stature—and those artists had needs beyond CD-only, and needed to have their repertoire represented across the board, and needed an ability to generate income from all three formats.

"Therefore," he says, "rather than really a decision to broaden our product range, even though that was certainly part of it, our entry into cassettes and LPs was more artist-driven as a result of success with CDs."

Rykodisc's big news this year is their acquisition of the

highly-sought David Bowie catalog of the '70s—ranging from Bowie's "Space Oddity" album through "Ziggy Stardust" to "Scary Monsters." The label recently issued a beautifully packaged Bowie boxed set containing 3 CDs, a bonus CDV, and a lavish booklet containing well-written liner notes and many rare photos; not incidentally, the set is also available in cassette and LP configurations—though, ironically, the LP set actually costs more than the CD set, due to Ryko's pressing standards.

Who will doubt that the rise of the compact disk put Ryko in league with such a major artist as Bowie?

Rose acknowledges that Bowie's catalog was fiercely sought after by many major labels. "It wasn't because we had more money," he says. "I think that we were just fortunate that what the artist felt he needed just happened to be the thing that we were developing to do. And that, really, is to pay a lot of attention with detail, and sweat over what is essentially catalog material, and find a way to market catalog material as something new and exciting, rather than a rehash. We've always used the term 're-release' rather than 'reissue,' because we treat our releases as new releases, and often they have many new aspects incorporated into them—extra tracks, rarities, new liner notes, and unearthed photographs. And that's really the kind of attention to catalog material that isn't being done very often at the majors."

The success Rykodisc has enjoyed via CD is now responsible for the label's active signing of such contemporary artists as New Potato Caboose, among others. In short, older CD product by such artists as Jimi Hendrix, Frank Zappa, and David Bowie, has allowed the label to look increasingly forward.

Conversely, the majors are also looking increasingly *backward*. Take, for example, MCA, whose recent batch of Chess Records reissues by such artists as Chuck Berry, Howlin' Wolf, Muddy Waters, and Etta James in fact *do* show the same attention to detail that Rose speaks of. Spearheading that reissue series is Andy MacKaie, VP of catalog development & special markets A&R, who acknowledges that the compact disk may—in some sort of way—be at least partly responsible for his very position at the company.

(Continued on opposite page)

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DOMINANCE*(Continued from opposite page)*

"I think that if it weren't for CD," says MacKaie, "the job that I and people like Bill Levenson [producer of PolyGram's much-lauded Eric Clapton and Allman Bros. reissue packages, among others] are doing would be nowhere near as important, or nowhere near as significant. The job may still have existed, but it would not be as significant within the corporate structure—because it wouldn't be generating the income and the reissues that it is."

"We're 30 years into albums," notes MacKaie, "and in 30 years albums have covered a lot of territory. A lot of things were still available, and there weren't a lot of new buyers out there looking to pick up on this stuff. Whereas with the dawning of the CD age, the old buyer is in there oftentimes just trying to recreate his record collection on CD. And there's a new buyer who'll buy the history stuff now, but he wants it on CD, because that's what he's collecting."

Clearly, the compact disk has changed the way consumers do business, and the way the industry does business itself. It's apparent everywhere—even at radio, where, for example, such companies as Century 21 Programming, Inc. have for over two years been making the CD a vital part of their business. At present, that company ships to over 800 client radio stations a pair of weekly compact "hit disks" containing all the new music adds made by radio stations utilizing the AC, top 40, country, album rock, and urban formats.

If anyone questions whether the CD has changed the way the industry does business, consider the following process described by Century 21 president Dave Scott, in which CDs—which once had to be ordered and pressed months in advance—are readymade to be shipped to radio stations near instantly:

"We get the charts via computer on Tuesday or Wednesday," says Scott, "and we actually master our disks on Wednesday. Then we send them to a CD plant via Federal Express so they have them Thursday morning. They master the disks Thursday, they make them on Friday, they do the silk-screening over the weekend—and then, on Monday, they're arms-in-elbows shipping out disks. They arrive at the stations on Tuesday."

The price for this service? A mere \$50 a week, says Scott.

"I certainly don't want to imply that the radio stations regard contact with record people sometimes as a *nuisance*," he says, "but the thing is that our service is so cheap that if a radio station in a big market is paying good money and looks at how many hours they have people dealing with record people, just the man-hours involved translates to more dollars than what our service costs. In other words, let's say that somebody just spends five hours a week on music stuff, and they earn 10 bucks an hour—which is certainly a nominal fee, you sure can't get a qualified music

*(Continued on page C-28)***The Sound Choice...COAST***New dimensions for carrying sound.*

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DOMINANCE

(Continued from page C-27)

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"So the thing is, it's cheaper to buy our service than it is to get free records."

That the CD has in many senses turned the industry topsy-turvy is near indisputable at this point. It's here, it won't go away, and it most certainly remains the focal point of the business's future.

Tower Records' Goman speaks for many retailers when he ponders that future, wondering where things are headed. "We get the cassette single going," he says, "it's selling like crazy, and what are the record manufacturers doing? They're scared to death they're cutting into album sales. Well there aren't any album sales—they don't have any albums. Then they must be cutting into CDs—well, *no kidding!* You don't need to be a rocket scientist to figure out that of course it'll cut into CD sales—because everybody and their mother has some kind of cassette player, number one, and number two, they can get what they want at a cheap price.

"So what's their solution? What do you think the record companies want to do? Raise the cassette single's price. Now is *that* a great

idea? It'll solve their problem—it won't cut into CD sales anymore, or even full-price cassette sales anymore. You know why? Because no one's going to *buy* them."

And as always, the big news in the industry boils down to what's at the stores—and what's coming in the industry. CD's future and its pricing, in the minds of many, remain very strongly linked.

"I think you're going to see front-line merchandise staying pretty much where it is," predicts Discronics' Cal Roberts, "only because the record labels have a lot invest-

ed in the frontline merchandise. I do think you're going to see a lot of mid- and lower- priced merchandise coming out; I can see how much we're making for a lot of these different companies.

"Maybe in the next year—it's hard to say—the labels will accede to some of that pressure, where the frontline prices come down a bit, where the wholesale price gets down below \$10. Because that would encourage a lot of buying, if they were able to do that. And I'll be very frank: I think they can afford to do it."

\$10 BARRIER

(Continued from page C-12)

vinyl business, the labels need those gross dollars. "If we could just get CDs so we could put them on sale under \$10," says Joe Andrues, VP advertising at Spec's. "It would make the difference between night and day. We need to get that player penetration number higher," he adds, believing this can't happen until the software is more reasonable and enticing.

Coming out especially hard for lower CD prices is Mitch Perliss, director of purchasing at 64-store Music Plus, Los Angeles. "CD has slowed down," he says. "I think we need a lower price on superstars. When you look at our ads and the ads of the other chains and see cassette \$6.99 and CDs \$11.99, what in God's name would enthrone the consumer to pay \$5 more for the CD? They could buy two cassettes for the price of a CD."

In the Trans World report, this penalty of margin is discussed in Wall Street terms, where it really counts. "Gross profit as a percentage of net sales, remained stable at 37.6%, 37.7%, and 37.9%, for fiscal years [1987-'89]. The slight decrease during the two most recently ended fiscal years was due to the dramatic increase in compact disk sales, a lower margin category than other prerecorded music categories."

Berndt comes down hard on the

thinner margin for CD. "The manufacturers want us to work on 32%-33% margin and we can't while we're paying higher rents and seeing other costs increase. Furthermore," Berndt says, "I see margin as a function of competition, not cost price," and he goes on to recite how competition has stiffened in the Miami market and all around, essentially. "I think we need a new release price, some extra margin on an act where we have a sniffle, put it out there at \$9.99 list, get it out and work it hard. We need an introductory price at least for developing artists."

Whether margins improve or not, it's obvious the CD has changed forever many concepts in retail. It has taught retailers a lesson. They must be ready for new configurations. And at Target, Doug Harvey, director of the internal rack wing, Jetco, is emphasizing how fixtures can be designed so that virtually automatically display space can be adjusted. "We will be able to add new formats, such as laserdisk and digital audiotape, quickly and in a manner consistent with our older music and movie formats."

Target's success in CD only goes to show that the format has progressed out of the CD-only curiosity to the large chains and now the mass-merchandise outlets, with 400-store Target a possible example. Harvey says CD space has been extended 25%. "We sold more than 100,000 compact disks

(Continued on opposite page)

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TOP POP COMPACT DISKS

Following is a recap chart of the top pop compact disks during the eligibility period of Sept. 3, 1988 to Aug. 26, 1989.

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1. TRAVELING WILBURYS—Traveling Wilburys—Wilbury/Warner Bros.
 2. THE RAW AND THE COOKED—Fine Young Cannibals—I.R.S./MCA
 3. APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen/Geffen
 4. DON'T BE CRUEL—Bobby Brown—MCA/MCA
 5. RATTLE AND HUM—U2—Island/Atlantic
 6. GIVING YOU THE BEST THAT I GOT—Anita Baker—Elektra/Elektra
 7. SILHOUETTE—Kenny G—Arista/Arista
 8. NEW JERSEY—Bon Jovi—Mercury/PolyGram
 9. SHOOTING RUBBERBANDS AT THE STARS—Edie Brickell & New Bohemians—Geffen/Geffen
 10. TRACY CHAPMAN—Tracy Chapman—Elektra/Elektra
 11. LIKE A PRAYER—Madonna—Sire/Warner Bros.
 12. FULL MOON FEVER—Tom Petty—MCA/MCA
 13. HYSTERIA—Def Leppard—Mercury/PolyGram
 14. GREEN—R.E.M.—Warner Bros./Warner Bros.
 15. FOREVER YOUR GIRL—Paula Abdul—Virgin/Virgin

in a single week for the first time this past February. Three years ago, we stretched to sell 10,000 per week."

Not only is CD revolutionizing how stores look and how space is allocated, the CD has brought back something that hasn't existed since the very dawn of the popular music business in the '50s—the "listening booth." Another innovation from the exclusive CD shops, the listening station has been picked up by large chains such as Warehouse Entertainment on the West Coast.

Fitting the concept of a giant superstore, Warehouse's CD listening posts are pre-set, offering tracks from 10 CDs.

All these sorts of merchandising innovations are necessary, says Berndt, "because we have lost the impact of the LP package." Indeed, this lack of product impact worried retailers as the cassette began to grow, long before the CD revolution. Now with the LP virtually gone from the retail environment, display concepts must be improved, say Berndt and others.

What Q does is build displays with a band across them where formerly a row of LPs would exist. "It's difficult though, because the materials for some acts are not available quickly enough. For every 25-50 CDs in my order, why not include a poster and three flats so we can build impact displays?"

One final problem still haunting the retailer is that of theft. Compounding this problem is that mall stores often cannot put in the sensing pillars at the door because of various restrictions. Thus an industry consensus on a theft prevention system is stymied.

"The U.S. is the only major territory where the CD is not sold in the jewel box. We have gone to the 6-by-12 inch box. I am still optimistic. Perhaps what we need is for those chains that are not in malls to pay the freight on some kind of system, to determine what the cost might be. We have to do something."

FUTURE

(Continued from page C-24)

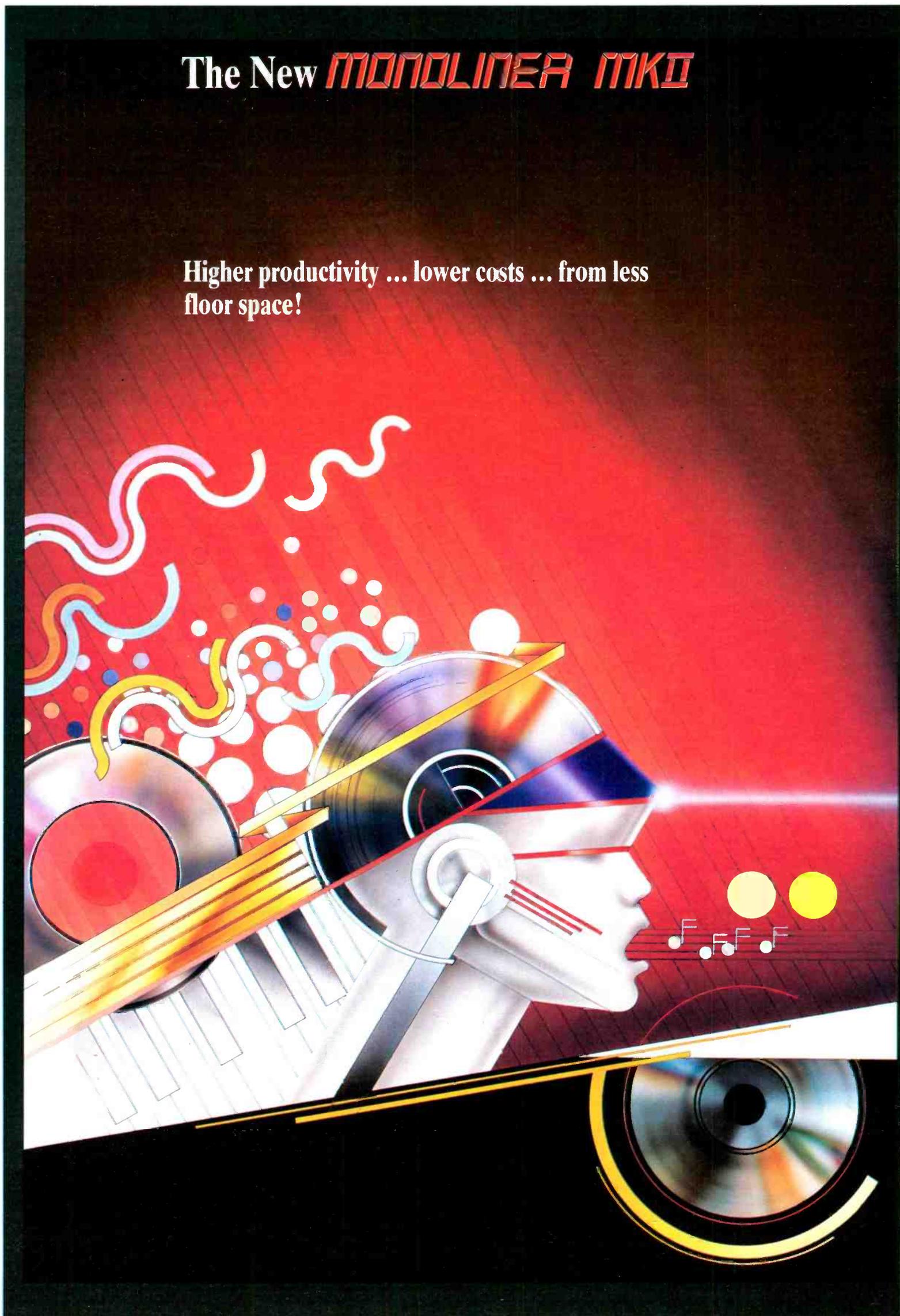
ready have programs from 'Sesame Street' on reading and math as well as 10 titles from Time-Life books, the Rand McNalley Atlas and even a disk on human sexuality from Dr. Joyce Brothers."

Stulberg says CD-I will be getting a strong push as the result of a joint-venture with Sony and Matsushita who are committed to developing the format for worldwide use. Stulberg claims that by the time the first CD-I player hits the market, that CD-I programs will carry 75 minutes of full-motion video as well as digital audio—a technological advancement that wasn't yet developed when CD-I first became an entity two years ago. "The CD-I player will also be able to play standard audio CDs as well as the interactive disks through a special adapter," says Stulberg.

"The average mom-and-pop store will be able to sell these titles," he says, adding that there's nothing difficult to understand about the interactive disks.

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JEWEL

(Continued from page C-4)

Detractors note that those who look to size as a merchandising plus release substantial numbers of releases in generic boxes which are only differentiated by the jewel-box graphics. Says Bill Nowlin, a co-owner of Rounder Records & Distribution and an advocate of doing away with the larger packaging, "I can see where the generic label packaging can be a sales tool for a label that's developed a strong identity with customers, but I don't think that the majors have that working for them."

The demise of CD-3, heralded by the pull-out of nearly all of major retail chains, may mean the end for its cumbersome packaging. However, its possible replacement, the CD-5 is only in the earliest of development stages from the programming, marketing, and packaging sides.

Most of those surveyed agree on one point—that the stores themselves and their customers are the ones who will make the real decision. Says Solomon, "It's the dealers who are making the ultimate sales to the consumers, and they're the ones who'll wield the most influence. And, I can't see American retailers going for a change."

Mundorf sees Camelot's customer base as a strong barometer. "We've looked into some of the other styles of merchandising to sell compact disks, and they just haven't worked with the way our customers shop and business serves them. For example, the European approach requires a level of service that we can't maintain and satisfy our customers. They're the ones who will ultimately decide on whatever form of packaging or merchandising we supply," he says.

Change, says Simonds, "will have to come from the buyer because I'm not seeing the big chains show any interest in getting rid of 6-by-12-inch packaging to lower their costs." One of Simonds' goals is to go directly to the consumers, "and let them know what's going on. Once they know how much more they're paying for the cardboard or blister-pack or that the package that goes with their 'Greenpeace' CD is not biodegradable, then they'll be the ones making the change," he says, noting that any effort by an indie such as Rykodisc to go only with jewel boxes would only result "in the big chains not carrying our product."

DAVID WYKOFF

MANUFACTURE

(Continued from page C-2)

its capacity at the end of 1988. But WEA plans to start making CDs at its Allied plant in Los Angeles in the near future. By the end of the year, a WEA spokesman says, Allied should be capable of turning out 30,000 units a day; that translates into maximum additional output of nearly 11 million units a year.

If the industry's capacity is fully used for the rest of the year, say

observers, 1989 production could be as much as 250 million units in the U.S. That would be an enormous jump over last year's figure, which DADC's Frische estimates at 180 million-190 million CDs.

For the past year, average prices for a CD without a jewel box or insert have ranged from 90 cents to a dollar. Despite the economic rule that prices usually rise with demand for a limited supply, the major suppliers have not risen to the bait.

"We're not going to jack [the price] up right now just because we're full and maybe we could do it," comments Frische. "I see prices being relatively stable. I don't anticipate a near-term movement of prices."

Roberts of Disctronics agrees that prices have stabilized but believes they will eventually go up—especially prices for CDs in jewel boxes. Right now, he notes, the box and the insert add about 35 cents to the price of a unit. But recently the jewel box cost to the manufacturer has risen 6 to 7 cents—a large amount, considering the very small margins of CD pressers.

"Most of the large producers of jewel boxes are offshore, and they're slowly but surely turning the screws on us in terms of price," says Roberts. "We've been holding the line [on our prices] so far, but I don't know how long we'll be able to do it."

PDO's Wray agrees that CD manufacturing prices will have to go up. "Sometime in the fourth quarter, we're going to see prices rise somewhat," he predicts.

Noting that "many plants running full in the April-to-June time frame were not making money," he declares bluntly, "our objective is to break even this year and make money next year."

PROGRAMMING

(Continued from page C-10)

on CDs in new release or hit product has to do with "the fact that the compact disk is the one that sounds the best. When you're selling the music, it's especially important to do well with the product that best represents the recording and that's the CD," he says.

However, the labels are more than willing to give CDs an extra push where it seems warranted. Says RCA's Goodman, "if an account of ours has a particular savvy or strong record in CD sales, then we'll focus our efforts with them on that."

An industry-wide consensus on programming and marketing of the CD-5 is as much in the developing stages as the CD-3 is on the way out. Some labels, such as A&M, look to include rare or unreleased tracks on the CD-5, while others, such as Warner Bros. are looking toward a different market. Charlie Springer, VP of sales at Warner Bros., says he is thinking of the CD-5 "along the lines of the 12-inch and maxicassette as we do with CDs, cassettes, and LPs with new releases." Springer reports that Warner Bros.' sales of Prince's "Batdance" on CD-5 have been encouraging, "considering that we released it late in the cycle of the single."

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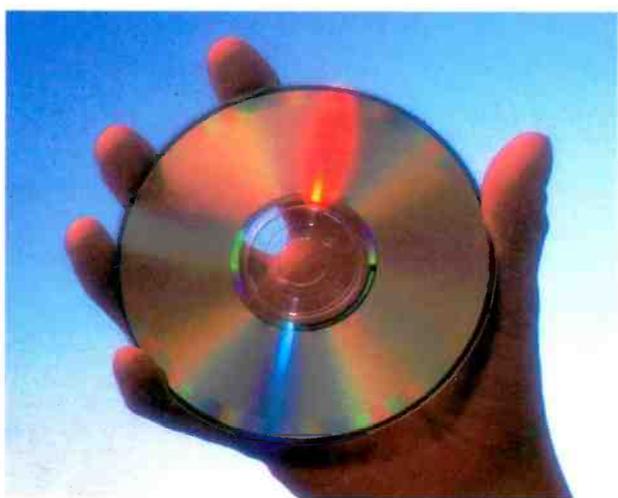
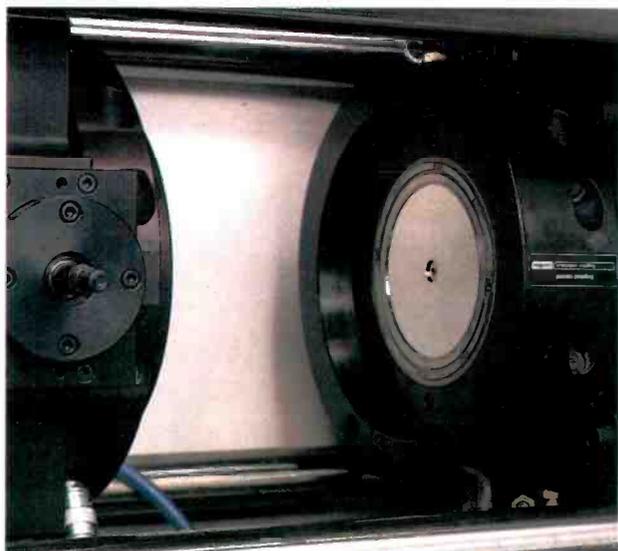
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Vid Companies Set Sights On TV Tapes Tap Market For Classic Series

BY JIM BESSMAN

NEW YORK Adding insult to injury, home video, a contributing factor to declining network broadcast TV viewing, is now mining broadcast television vaults in supplying continued demand for alternative video programming.

Led by such classic fare as "Star Trek" and "I Love Lucy," video vendors are now rolling out beloved series episodes from the thrilling days of TV yesteryear—"The Lone Ranger," "Captain Midnight," "Sergeant Preston Of The Yukon"—along with the commercials by which they were brought to the screen.

One supplier is even launching a videocassette of a '60s soap opera, and perhaps a new twist in marketing, "video syndication."

According to Bruce Pfander, VP of marketing at CBS/Fox Home Video, the TV video trend is partially a result of an increased sell-through market, aided immensely by price points usually in the \$10-\$15 range. But he and other manufacturers also cite the "whole nostalgia thing" among the first TV generation.

"People in their thirties, forties, and fifties remember," says Ira Gallen, head of Video Resources New York Inc., which produced "Captain Midnight" for Rhino

Home Video last year and recently put out six volumes of "Kids Commercials Of The '50s and '60s" on his own label.

"Before they die, they want to see that one image they remember so well, like 'Mr. Machine,'" Gallen says.

Gallen, who has just finished dubbing a pair of '50s rock'n'roll TV programs for release and is also readying 102 episodes of the 1958-1962 "Diver Dan" aquatic fantasy series, also feels that vintage TV stands up better than today's offerings.

"It's too pie-in-the-face editing, sex-oriented," he says. "Before it was slow and easy, family-oriented. Like old movies, that's what we grew up watching."

Rhino VP Army Schorr picks up Gallen's themes. "Will today's music hold up 20 years from now with the same impact of music from the '60s? Will anyone really care if they can see 'Laverne And Shirley' 20 years from now?"

Rhino, adds Schorr, is "firmly committed" to classic TV programming, and has already released episodes of "The Lone Ranger," "Death Valley Days," "Sergeant Preston," and "Roger Ramjet" (packaging all but the "Ramjet" series at two episodes per tape). Its first "Peter Gunn" installments are shortly forthcoming,

and a just-closed "Bozo The Clown" acquisition will see initial releases of the kids' fave next year.

Besides nostalgia value, such bigger-than-life TV heroes as The Lone Ranger offer badly needed role models, says Schorr. "Clayton Moore [the original Lone Ranger, who provides an introduction to each Rhino episode] recited the 'Lone Ranger Creed' at VSDA, and you couldn't help but get chills."

Like Gallen, Schorr also characterizes old TV shows as being "simpler" than "really tense" contemporary counterparts like "Miami Vice." "The production values aren't as slick, but somehow it doesn't matter."

Obviously, other companies agree. CBS/Fox's Pfander says

(Continued on next page)



There's No Place Like Home. Mayor Harry "Butch" Felker of Topeka, Kan., with Toto in hand, greets a "Dorothy Gale" look-alike who dropped in to his city via hot air balloon recently. It is all part of a cross-country journey—sponsored by MGM/UA Home Video and the Just Say No Foundation—to promote the studio's 50th anniversary edition of "The Wizard Of Oz."

FOR WEEK ENDING SEPTEMBER 23, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW ▶		RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
2	5	3	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲	MGM/UA Home Video Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
3	3	25	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	39.95
4	9	3	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
5	2	7	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
6	1	9	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
7	NEW ▶		STAR WARS	CBS-Fox Video Pioneer/Image Entertainment 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
8	4	7	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
9	7	13	BIG	CBS-Fox Video Pioneer/Image Entertainment 4754	Tom Hanks	1988	PG	39.95
10	6	15	COMING TO AMERICA	Paramount Pictures Pioneer LDCA, Inc. 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
11	14	7	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98
12	NEW ▶		THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
13	12	11	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
14	RE-ENTRY		TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
15	10	5	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Image Entertainment 6481	Steve Martin Michael Caine	1988	PG	39.95
16	11	21	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
17	16	9	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98
18	NEW ▶		PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises Image Entertainment 6486	Pink Floyd	1989	NR	39.95
19	NEW ▶		TORCH SONG TRILOGY	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 32829	Harvey Fierstein Anne Bancroft	1988	R	39.95
20	RE-ENTRY		2010: THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video Pioneer LDCA, Inc. 101661	Roy Scheider John Lithgow	1984	PG	34.95

◆ 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.

No Kidding—Vid Suppliers Are Taking Comedy Seriously

NEW YORK If video suppliers get their way, the new fall retail season will be a laugh riot.

Comedy tapes galore are available, both as new releases and as re-priced catalog. Titles feature heavy hitters, young up-and-comers, and theme packagings that vendors say will split sides so long as retailers—and consumers—get the message.

"There's a definite perception hurdle out there," says Peter Liguori, HBO Video's director of marketing. "Most people go into a video store to rent a movie, but those re-

tailers who direct their customers to comedy do well. The trick is to let consumers know what's available in-store, to know that if you're in the mood for comedy and 'Twins' is out, you can get the same results with two incredible stand-up comics."

Liguori may well be alluding to HBO's newly repromoted eight-piece "Comedy Club" series featuring such star stand-ups as Roseanne Barr, Jackie Mason, and Sam Kinison. When originally of-

(Continued on page 55)

VIDEO PEOPLE

Dana Plautz is named director of marketing for Wood Knapp Video, Los Angeles. Previously, she was director of marketing for Connoisseur Video, had her own consulting firm, and was director of business development and operations for Nelson Entertainment.

Deborah Stanley, previously a senior account executive at Wunderman Worldwide, is appointed to direct marketing manager for HBO Video, New York.

David Bixler, former senior VP of acquisitions and production for Vidmark, joins Media Home Entertainment as VP of acquisitions.

Wyman Dunford is promoted to senior VP, manufacturing, Technicolor Videocassette Inc., Newberry Park, Calif. He had been VP, engineering systems.

Celia Reilly joins the public affairs department at Orion Home Video, New York. Previously, she was a production assistant with Peter Wallach Enterprises.

Joins Ranks Of Warner, MCA With 6 Laserdisk Releases Republic To Distribute Its Own Product

BY CHRIS MCGOWAN

REPUBLIC PICTURES HOME Video will begin distributing its own titles on laserdisk beginning Dec. 5, says the company's marketing VP, Glenn Ross. **Pioneer** will manufacture product, while **Pioneer LDCA** will act—in a nonexclusive pact—as a distributor to such outlets as hardware stores and smaller music accounts. While most software suppliers have licensing deals for laserdisk distribution, Republic joins the ranks of such home video giants as **Warner** and **MCA**, which distribute directly to video wholesalers and to some direct accounts.

"The hardware has never really been able to saturate itself," says Ross, adding that "with the advent of the new combination players and prices coming down, the hardware base will grow [and] the demand for software will rise. And as more studios make software available, more companies will be encouraged to get into the hardware. It's an important market for us."

Six titles—all digitally mastered and enhanced with digital sound—make up the initial Republic release, says Ross, including "It's A Wonderful Life" at \$34.98, "The Best Of The Little Rascals" at \$29.98, "Tampopo" at \$29.98, "The Adventures Of Captain Marvel" at \$39.98, "The Court-Martial of Billy Mitchell" at \$29.98, and "Night Of

The Demons" at \$29.98. In certain instances, he says, the disks will contain original theatrical trailers.

"The six titles run the gamut from classics to contemporary horror. We will see where the market is, what works, and what doesn't. We would like to release six per quarter. If the demand is there, we

LASER SCANS

will increase the release pattern," says Ross.

LASER MEET: Laserdisks will be the main topic at the first annual **Magnetic And Optical Media Symposium**, scheduled for Dec. 4-6 at La Costa, Carlsbad, Calif. The symposium is sponsored by the International Tape/Disc Assn. and Knowledge Industry Publications Inc. Some of the sessions are "Overview And Status Of The Worldwide Magnetic Media And Technology and Markets With Future Projections Of Growth," "Future Of Optical Disk Technology," "Evolution In Image Technology," and "A Look At The Future Of Media." Registration fee is \$895 before Nov. 3 and \$995 thereafter. Cost for ITA members is \$795. Reservations can be made by calling 1-800-248-5474.

OTHERWORLDLY DISKS: MCA Home Video is planning special collectors' editions of "E.T. The Extra-Terrestrial" and "The Land Before Time." Both will be in the CAV standard-play format and will contain chapter stops for such supplemental materials as publicity photographs taken from the films, production notes, biographical profiles on the film's producers, and the theatrical trailers. With a suggested retail price of \$59.98, "E.T." will be packaged as a five-sided, boxed collector's set. "The Land Before Time" will be three-sided and packaged in a gatefold jacket. Also available from the company is "An American Tail." A three-sided CAV version, it will contain chapter stops for musical numbers and an additional slide presentation of behind-the-scenes production. Suggested retail is \$49.98.

FORMAT CHAMP? Warner Home Video will give "Batman" the laserdisk treatment in early 1990 and, judging by the film's theatrical juggernaut and home video potential, it may wind up being the biggest-selling laserdisk to date, eclipsing last year's "E.T." The "Batman" disk will be in a matted widescreen format, preserving the film's original aspect ratio. Unlike the cassette, it will not contain a Diet Coke blurb. Details about pricing or other special elements of the laser release will be announced shortly by Warner.

VIDEO COMPANIES CHANNEL ENERGIES INTO TV FARE

(Continued from preceding page)

that a total of 500,000 pieces of its four-title "I Love Lucy" June release (two episodes per title) have sold, and that more are coming. He says that other series in the parent companies' joint holdings being considered for video release include "Mash," "Twilight Zone" (like "Lucy," some programs have already been released by the Columbia House mail-order service), "Batman," "Gunsmoke," "Hawaii Five-O," and "Rawhide."

Paramount Home Video's VP of sales, Jack Kanne, who notes that his studio's "Star Trek" TV series videos are approaching the 4-million-units-sold total after being introduced in 1985, says that its "Monty Python" series is also a strong seller. Meanwhile, Paramount is deciding if and when to release such assets as "Mission: Impossible" (the original series), "The Untouchables," and "Manix," as well as more recent "classic comedies" like "Mork And Mindy."

But MPI Home Video's VP, Jaffer Ali, questions whether every "classic" TV show can translate to home video as successfully as, say, such MPI series as "The Honeymooners," "The Prisoner," and "Secret Agent."

"I don't think a 'Leave It To Beaver' has that certain quality that

makes something work," he says. "But 'Twilight Zone' and 'Star Trek' are good quality products that have already proved the test of time."

'Before they die, they want to see that image they remember so well'

Ali believes that MPI's forthcoming "video syndication" of the '60s gothic soap opera cult classic "Dark Shadows" also has what it takes. The "next step in syndication" after original network broadcast and indie TV syndication, the MPI release will involve an introductory cassette featuring a prelude and the first week of appearances by vampire Barnabas Collins, the series' central character, who entered the story eight months after it began.

Thereafter, "Dark Shadows" video installments will include another week's worth of episodes.

"This is one title that mom-and-pop stores can relate to, because we'll treat retailers like consumers," says Ali. Stand-ups, mobiles, posters, banners, buttons, and T-

shirts are part of the "huge resources" committed to promote the series, with advertising in Soap Opera Digest and women's magazines also expected.

Rhino has also aided dealers, providing a deed for a square foot of Yukon territory for every "Sergeant Preston" tape purchase. But Scott Lasky, who manages Tower Video's sale-oriented uptown location in New York, says that the most important thing for retailers of TV titles—besides low price point—is proper merchandising.

"We put them up in a display by the register," says Lasky. "People tend to pick them up on the spur of the moment, so if they get lost in the back or on the shelves, they don't move."

Incidentally, Lasky reports success with both media-promoted series, such as "I Love Lucy," as well as "The Little Rascals," which has lacked the big fanfare. He adds that Gallen's releases are also doing very well, even at a higher \$25 price point.

"He has the best personal library of oldies commercials and TV shows I've ever seen," says Lasky, who is assisting the one-man operation (Gallen recently hired his sister to help out) in improving its packaging.

HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

BY JIM McCULLAUGH

SOMETIMES, VIDEO IS BETTER. Novelist Stephen King, arguably the best horror author of our time, says he has been generally pleased with how his books have been translated to the silver screen, including his latest—"Pet Sematary."

Audiences apparently agree, as it has already racked up close to \$60 million at the box office for Paramount.

In addition, Paramount Home Video has high expectations for it as it hits the smaller screen Oct. 12 as a rental title. PHV also features two other King titles—"Silver Bullet" and "The Dead Zone"—as part of its Halloween Price Slasher sell-through campaign.

"I am happy with the way 'Pet Sematary' came out," says King in a rare interview. "Overall, I've been treated reasonably well by Hollywood, but it has varied."

He says he was not too crazy about the filmed versions of "Children Of The Corn" or "Creepshow II." "And I never liked Stanley Kubrick's version of 'The Shining.' In fact, I'm not sure I really understand it. 'Firestarter' and 'Silver Bullet' were also a little flat. But on the whole, there have been a lot of interesting things done to my books, such as 'Pet Sematary,' 'Carrie,'

The king of horror, Stephen King, doesn't have nightmares about Hollywood

'Stand By Me,' and 'Cujo.' Nice stuff."

Having interacted with Tinseltown, and even enjoying a stint as a director, does that mean he wants to get more involved on the film side?

"In and out," he answers. "I directed 'Maximum Overdrive,' which was a tough baptism since the picture did not turn out the way I wanted it to. I would like to do it again if I'm still healthy and still feel like I am ready to battle a few years down the line when the kids are grown up. Right now, however, I'm content to write novels. It's more fun."

King says he has finished a new book called "The Dark Half," which will be out soon from Viking. He is also working to get a collection of four short novels published... stories he has written over the span of the last several years. Of the book, with a publishing date of 1990, he says: "I think I will call it 'Four Past Midnight.' Now it's a question of knocking off the rough edges and polishing it up. I've also got another novel idea, which I am getting ready to do soon."

King says he is well aware that horror is a hot home video genre. "There are a lot of late-night horror fans out there and that's one reason why horror does so well on video. I know I like to rent things that are coming out that might look interesting. Or I will put in an order to buy something I think will be good. Part of it is that a lot of horror movies are issued on video which don't play the chain theaters."

"There's a picture out now, for example, that is tremendously good and interesting called 'Relentless' with Judd Nelson, and directed by William Lustig. I saw it in a Boston theater but it probably won't play outside of the major tracks."

King says he also thinks horror video enjoys a cult, word-of-mouth dynamic. "My kids rented 'Witchboard.' It knocked them out and they wound up renting it four times just to show their friends."

What are King's favorite horror films?

Some include "The Hitcher," "Pulse," "Curse Of The Demon," "The Haunting Of Hell House" "Prison," and, "further down the list," Alfred Hitchcock's "Psycho," "The Birds," "Frenzy," and "Strangers On A Train," which "may be Hitchcock's real horror film."

King says the more recent "Dead Calm" is also a standout.

"That was really scary," he says, "I've knocked around the edges of the film business for a long time and oftentimes, instead of getting seduced by a movie, you are looking to see where the jump cuts are. With 'Dead Calm' I forgot I was looking at a movie. I was totally seduced. I haven't been as scared or as tensed up by a movie for a long, long time. It's a simple story but, boy, it's good."

On the literary side, King says some of his favorite authors include Clive Barker, Peter Straub, and Patrick McGrath.

What makes for good horror ingredients, either in film or books?

"The most important thing," he says, "is that there be characters that the audiences are sympathetic with. They should have enough texture to feel real, not slick or oily. You have to like them a lot. That's the way it is in 'Dead Calm.'"

"It's important to invest positive feelings of love, concern, and caring in characters and then something terrible happens. Then you're hooked. Steven Spielberg is a master at this. Like the sheriff in 'Jaws.' Or in 'Pet Sematary' where the doctor is just trying to make things right again after one little lapse of judgment."

While it is hard to completely achieve that texture in film, as contrasted with a book, King says, "Sometimes you can get texture in the way that you do in a book. Sometimes a really good film maker will give you an indelible image that you can't get in a book. At least you can get the illusion of texture."

VIDEO COMEDY

(Continued from page 53)

ferred at a rental-priced \$39.99 (\$29.99 in prepacks), the series sold between 75,000 and 100,000 units. With it now priced for sell-through at \$19.99, Liguori expects a fresh round of sales approaching the low end of that range.

Other companies have also re-priced stalwart catalog comedy groups. Warner Home Video has just lowered its "Saturday Night Live" collection to \$14.98, and is tying-in its advertising. Vestron Video's "Cheap Jokes" reduces the price of 14 stand-up star titles to \$19.98.

"We always come out at a rental price initially to fill the rental pipeline and get moderate sell-through," says Vestron's VP of nontheatrical programming Jeffrey Peisch. "Then a year to 18 months later, we

'Most people go into a vid store to rent a movie, but retailers who direct them to comedy do well'

reduce to sell-through and re-promote."

Meanwhile, Vestron scouts out new comedy talent regularly in search of that comic on the upswing who can be exploited with a well-timed video release.

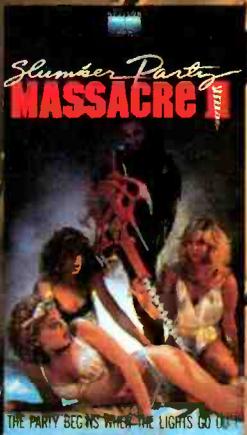
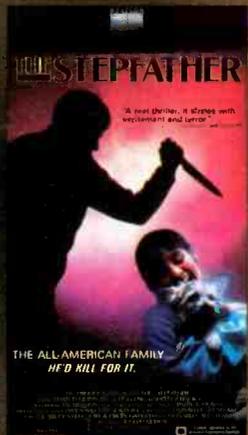
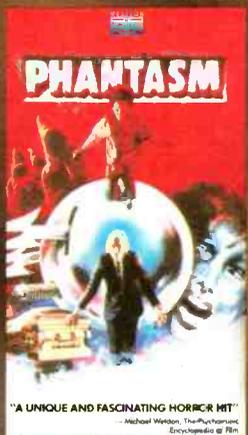
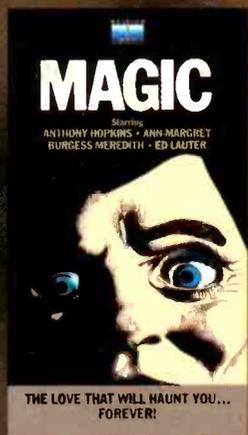
"We committed to Whoopi Goldberg long before she was a household name," says Peisch, noting that "Whoopi Goldberg's 1986 release coincided with Goldberg's Oscar nomination and Broadway show. 'Robin Williams Live' came out the same year, and though he was more established, it was at the time when he was moving to another level of superstardom. And last year's 'Live From Washington, It's Dennis Miller!' came out at the time of his breakout."

Peisch points to the November release of "The Diceman Cometh: Andrew 'Dice' Clay Live" (\$59.98) as the "definitive" example of Vestron's philosophy: "investing upfront" in potential star comedians, timing releases simultaneously with stardom, and adding to a valuable comedy catalog.

"He's got a feature film next year, an ABC-TV sitcom in January, and he's as big a concert draw as a platinum rock band. The videocassette seems obvious now, but we negotiated it six to nine months ago, when we weren't sure of the TV show, or movie, or concert sell-outs, and it was more of a risk. But we saw the tape and heard the biggest buzz on a comedian since Robin Williams."

Other new Vestron comedy product out this month includes "Penn & Teller Go Public" ("another example of a high-profile, 'bubbling under' act, which has a movie coming out next year") and "Elayne Boosler—Party Of One," the latter, according to Peisch, part of a long-term deal with the comedienne that will continue next February with

(Continued on page 58)



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TO HAUNT
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AT A LOWER
PRICE.**

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STREET DATE:
SEPTEMBER 28, 1989



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ORION HOME VIDEO

Hooray For Hollywood's Record-Setting Summer

WINNERS AND LOSERS: The post-Labor-Day box office results are in and Hollywood has reaped its biggest summer in history—more than \$2 billion in box office receipts, besting last year's record \$763.5 million gross. It's doubtful anyone will ever make the argument again that home video hurts theatrical!

Of course, the battle of the mega-sequels helped, and now that the theatrical marketing dust has settled, it's interesting to note how certain films fared.

Five summer releases managed to break the \$100-million barrier, according to Billboard sister publication The Hollywood Reporter, including box-office champ "Batman," which brought in just under \$240 million for Warner Bros. (That title shoots to home video Nov. 15 at \$24.95.)

In the No. 2 position is "Indiana Jones And The Last Crusade," which netted \$189.5 million for Paramount, while No. 3 is Warner's "Lethal Weapon



by Jim McCullaugh

2" at \$131.3 million, followed by Disney's "Honey, I Shrunk The Kids" at \$119.1 million, and Columbia's "Ghostbusters II" at \$109.9 million (coming to home video Nov. 22 as a rental title).

The two surprises in the top five are the out-of-nowhere Disney effort and, perhaps, "Ghostbusters II." The original earned some \$220 million and is the highest-grossing comedy of all time, a very tough act to follow. And no doubt Paramount wanted to break the \$200-million mark on the latest 'Indy' movie.

It's the first time five summer films have broken the \$100 million mark. Last year, three did it with Disney's "Who Framed Roger Rabbit" at \$130.7 million, and two Paramount entries, "Coming To America" at \$117.4 million and "Crocodile Dundee II" at \$107.2 million.

Rounding out the summer's top 10 are Disney's "Dead Poet's Society" at \$86.4 million, Columbia's "When Harry Met Sally..." at \$66.6 million, MCA/Universal's "Parenthood" at \$64.1 million, Disney's "Turner & Hooch" at \$57.1 million, and Paramount's "Star Trek V: The Final Frontier" at \$50.5 million. It's also the first summer, according to the Reporter, that all top 10 films each cracked the \$50-million barrier.

Among some of the films that didn't quite live up to studio expectations are Orion's "Great Balls Of Fire," the much-ballyhooed Jerry Lee Lewis biopic that netted only \$13.7 million; MGM/UA's "Licence To Kill," the latest James Bond thriller, which racked up only \$33.2 million; Columbia's "Karate Kid III," which earned \$37.9 million; Tri-Star's Sylvester Stallone-starring "Lock Up," which netted \$17.1 mil-

lion; Warner's "Pink Cadillac," which took in only \$12.1 million (with Clint Eastwood!!); Columbia's "Casualties Of War," which shot up \$13.7 million; and New Line's "A Nightmare On Elm Street 5: The Dream Child," which scared up \$20 million (as contrasted with \$50 million on "Nightmare 4").

HOLLYWOOD GETS SERIOUS: Now that the summer is over, expect a slow fall rollout of more seriously themed films—those that will vie for Oscar nominations next spring. Among just a handful of films to watch: MCA/Universal's "Sea Of Love," an Al Pacino thriller. The studio is also prepping "Dad" with Jack Lemmon and Ted Danson. Warner is releasing "In Country," director Norman Jewison's first effort since "Moon-

struck," starring Bruce Willis and Emily Lloyd. Paramount is launching "Black Rain," the Michael Douglas international-police thriller. Later on, the studio

will deliver "Fat Man And Little Jake" with Paul Newman, as well as the long-awaited sequel to "Chinatown," called "The Two Jakes," with Jack Nicholson. And Columbia is readying "Old Gringo" with Jane Fonda and Gregory Peck.

CHART FACTS: While a lot of early attention was given to such titles as "Bambi," "Who Framed Roger Rabbit," and "The Land Before Time," MGM/UA Home Video is enjoying some substantial success with its 50th anniversary reissue of "The Wizard Of Oz," as it holds onto the No. 1 position on the Top Videocassettes Sales chart this week. It also debuts at No. 2 on the Top Videodisks chart. With initial shipments of about 2 million, some industry handicappers think it may hit the 4-million mark by Christmas. Not bad for a 50-year-old flick! Industry observers credit not only the well-crafted marketing campaign, which includes a tie-in with Downy fabric softener, but the film's universal family appeal as well.

And do consumers like \$14.95? Apparently so. Check out the invasion of Paramount's Sweet 15 titles that have re-entered the sales chart, including all four "Star Trek" movies. "Shane," another title in the campaign, also comes on this week at the low price point.

And have you noticed the action on the \$19.98-priced "Batman: The Movie," which parallels the old TV series and stars Adam West and Burt Ward? According to sources, it was quietly re-issued by the Playhouse label of CBS/Fox Video after apparently being on moratorium. It jumped on the chart at No. 32 a week ago, and this week catapults to No. 14.

FOR WEEK ENDING SEPTEMBER 23, 1989

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	122	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	2	12	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
3	3	61	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
4	13	2	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
5	4	7	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
6	7	6	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	5	14	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
8	6	34	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
9	8	17	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
10	12	49	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
11	9	11	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
12	11	140	CALLANETICS ▲◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	10	18	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
14	32	2	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
15	17	4	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
16	14	16	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
17	15	156	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
18	16	45	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
19	27	11	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
20	NEW ▶		PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Mirjam van Bresschooten	1989	NR	19.99
21	21	87	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
22	22	46	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
23	20	74	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
24	18	9	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
25	19	26	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
26	26	10	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
27	35	120	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
28	36	88	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	14.95
29	24	169	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
30	30	30	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
31	NEW ▶		SHANE	Paramount Pictures Paramount Home Video 6522	Alan Ladd	1953	NR	14.95
32	NEW ▶		RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	89.95
33	33	153	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
34	39	90	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
35	37	15	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
36	38	15	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
37	25	20	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
38	40	7	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
39	29	7	PUBLIC ENEMY: FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
40	23	35	MOONWALKER ▲	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98

◆ 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.

MPI Adds Titles To Its Video Magazine Lineup

BY MOIRA McCORMICK

CHICAGO MPI Home Entertainment, which launched heavy metal video magazine "Hard 'N' Heavy" last spring, has added a new pair of video publications to its collection: horror-oriented "Gorgon Video Magazine" and avant-garde pot-pourri "Impact Video Magazine." All titles carry a suggested list price of \$19.95.

MPI president Waleed Ali says the company hopes to have "five or six different magazines in 1990, either on a bimonthly or quarterly basis." Currently, "Hard 'N' Heavy" has two issues out, and has sold more than 25,000 copies, according to Ali. "Gorgon" and "Impact" have one issue each, both released in August.

"We at MPI never believed home video should depend on Hollywood," says Ali, "because the motion picture industry is locked up. That's how we got into releasing original programming and now video publishing."

Ali feels that home video "should have offered a chance for creative people to apply their energies to things that have never been done in movie theaters or on TV—and we believe it's failed. Home video is dominated by movies; there's so little originality."

"All you hear, apart from movies, are the words 'how-to' and 'workout,'" Ali continues. "If that's the extent of originality, we're in trouble."

Video publishing, says Ali, is one method of providing that originality. "Magazines can be done on video which show what can't be shown on TV," he says. "Stuart Shapiro [creator of "Gorgon" and "Impact"] explores areas other media are afraid to touch. 'Impact' is a combination of cutting-edge music, art, and even politics, rolled up in a videocassette. 'Gorgon,' which is mainly about the making of horror movies, is geared to the large horror audience."

Shapiro, who produced the 1988 film "Mondo New York" and is the creator of USA Network's "Night Flight," describes his work as having "a taste for the eclectic, outrageous. People consider me a First Amendment tester." Both his video magazines, he says, were created from a desire to "satisfy narrowcasted markets."

For "Impact," Shapiro says he intended to "re-create 'Night Flight' 10 years later—to bring back the same flavor as when cable was bold—a breath of fresh air in the wasteland of programming—with short films, video art, comedy, etc."

The first issue of "Impact" is hosted by Alex Winter of "Bill And Ted's Excellent Adventure," and includes an interview with Public Enemy, concert footage of Jane's Addiction and the Butthole Surfers, "heretical opinions and nightmarish art" from Zap Comix creator Robert Williams, political hu-

(Continued on page 59)

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OF THE YEAR"

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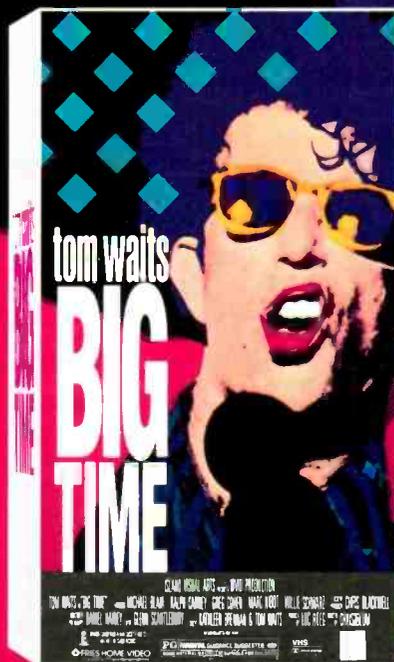
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"His Show Is A Wow"

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"SIMPLY STUNNING"

BOSTON GLOBE



\$89.95

Sugg. List Price

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- ◆ 1988 Theatrical Release.
- ◆ Singer-Songwriter-Actor Tom Waits has garnered great reviews in "Ironweed," "Down by Law," "Rumblefish," "The Cotton Club" and "The Outsiders." He is currently starring with Keith Carradine and Sally Kirkland in "Cold Feet."
- ◆ Waits has over 15 record albums and has toured the country in concert over the last 15 years. His musical score for Coppola's "One From the Heart" won him an Oscar nomination.
- ◆ The "Big Time" soundtrack is available on Island Records.

ORDER DATE: OCTOBER 10, 1989
STREET DATE: NOVEMBER 1, 1989

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THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Uncle Buck (Universal)	4,550,887	1,824 2,495	3	40,459,763
2	Parenthood (Universal)	4,406,913	1,388 3,175	5	69,642,398
3	Kickboxer (Cannon)	4,134,098	973 4,246	—	4,134,098
4	When Harry Met Sally... (Columbia)	3,113,154	1,171 2,658	8	71,564,498
5	The Abyss (20th Century Fox)	2,865,779	1,498 1,913	4	44,540,211
6	Lethal Weapon 2 (Warner Bros.)	2,597,052	1,538 1,689	9	134,775,306
7	sex, lies and videotape (Miramax)	2,135,236	363 5,882	5	10,821,382
8	Turner & Hooch (Buena Vista)	2,124,673	1,494 1,422	6	59,828,345
9	Batman (Warner Bros.)	1,887,559	1,284 1,470	11	241,089,760
10	Relentless (New Line/CineTel)	1,362,941	836 1,630	1	5,064,388
11	Honey, I Shrunk the Kids (Buena Vista)	1,308,447	1,161 1,127	11	120,733,801
12	The Package (Orion)	1,232,386	458 2,691	2	6,437,068
13	Indiana Jones & Last Crusade (Paramount)	1,173,418	746 1,573	15	191,231,088
14	Casualties of War (Columbia)	1,157,399	1,163 995	3	15,885,042
15	Dead Poets Society (Buena Vista)	943,859	739 1,277	14	87,624,941
16	Lock Up (Tri-Star)	721,020	732 985	5	19,523,987
17	Weekend at Bernie's (20th Century Fox)	457,283	596 767	9	27,378,405
18	Nightmare on Elm Street 5 (New Line)	446,867	570 784	4	20,293,798
19	Millennium (20th Century Fox)	432,438	385 1,123	2	4,046,923
20	Field of Dreams (Universal)	362,822	500 726	20	60,529,060
21	Ghostbusters II (Columbia)	334,206	431 775	12	110,425,510
22	Cheetah (Buena Vista)	301,532	654 461	3	7,406,246
23	Do the Right Thing (Universal)	289,170	238 1,215	9	24,681,806
24	Star Trek V: The Final Frontier (Paramount)	276,813	299 926	13	50,941,528
25	The Adventure of Milo & Otis (Columbia)	269,650	244 1,105	2	1,834,198
26	Karate Kid III (Columbia)	258,857	444 583	10	38,303,735
27	Peter Pan (Buena Vista re-issue)	238,570	495 482	8	27,620,925
28	Shirley Valentine (Paramount)	161,741	8 20,218	1	523,911
29	Cookie (Warner Bros.)	136,716	75 1,823	2	987,625
30	Romero (Four Seasons)	127,635	24 5,318	2	167,042
31	Let It Ride (Paramount)	103,995	143 727	3	4,785,618
32	Rude Awakening (Orion)	100,460	210 478	3	2,909,245
33	Cage (New Century/Vista)	94,978	68 1,397	1	430,943
34	Friday 13th: Part VIII (Paramount)	62,850	103 610	6	14,138,009
35	Heart of Dixie (Orion)	58,431	137 426	2	788,877
36	Distant Voices, Still Lives (Avenue)	48,149	18 2,675	6	343,246
37	2nd Animation Celebration (Expanded)	47,968	6 7,994	6	446,512
38	The Music Teacher (Orion Classics)	45,558	16 2,847	9	566,791
39	Shag: The Movie (Hemdale)	45,100	96 468	7	6,649,844
40	The Little Thief (Miramax)	36,007	2 18,003	2	146,476

VIDEO FUNNY BUSINESS

(Continued from page 55)

"Broadway Baby." Liguori says that HBO is soliciting forthcoming Whoopi Goldberg, Bobcat Goldthwait, and Richard Lewis titles for rental this year, with a series of newer comics' tapes being readied for 1990 and featuring Louie Anderson, Gilbert Gottfried, Jerry Seinfeld, and Robert Townshend.

"If you're able to present major comedians within a good show, there's a market," says Liguori. Michael Finnegan, Warner Home Video's director of public relations, editorial, and programming services, similarly stresses the need for "easily recognizable," proven talent. Rhino Home Video and NAC Home Video see it differently, however.

Rhino recently issued "Milton Berle's Mad World Of Comedy," an interview/archival footage look at comics with at least some star value (like Flip Wilson and Albert Brooks), and "America's Favorite Jokes," a man-on-the-street joke-telling tape—with absolutely none. In November it will release "Bad News," an MTV-aided program that label VP/GM Army Schorr likens to a British version of the movie "Spinal Tap," and in December, "Elvis Stories," which he characterizes as a "tongue-in-cheek 'video tabloid' look at live Elvis sightings." Also forthcoming on tape is "an influential repertory comedy series," soon to be announced.

NAC's "Dan Quayle—Just Kidding," according to executive VP of sales and marketing Kevin Johnston, is "this year's 'video pet rock.'" The "lighthearted look at America's favorite vice president" is perfectly timed to the one-year anniversary of Quayle's nomination, as well as continuing interest in the veep as fodder for late-night talk-show-host monologues.

Johnston says that the tape makes a good gag gift or impulse buy, and at \$9.95, is priced that way. Comedy videos have to be low-priced, he continues, because they lack the repeatability of other sell-through programs.

"You see it once and it's great, twice with a friend and you're done with it," says Johnston. "The price has to be [low] so it becomes a disposable item." Warner's Finnegan adds that the comedy genre is "still a niche category," and one that is "not a must-have for every video store."

But HBO's Liguori points to the HBO pay-channel's and MTV's development of comedy networks as evidence of a big potential comedy market. And Rhino's Schorr, observing "enormous numbers" sold via consumer awareness from mail-order catalogs, sees a "huge active/passive audience" that will buy a comedy video "if you put it in front of them."

Concludes Vestron's Peisch: "I don't think comedy will explode as a 'genre of the moment' like sports or fitness, but it's a steady, consistent genre. So we buy programs that become evergreens, that don't necessarily sell 100,000 out of the box at \$59.95, but fill the pipeline and create awareness and then sell year-in and year-out as catalog."

JIM BESSMAN

HOME VIDEO



You Can Take It Home. A restored version of the Frank Capra-directed "You Can't Take It With You," which stars a young Jimmy Stewart, is among the initial crop of titles in RCA/Columbia Pictures Home Video's new Columbia Classics line. Suggested retail is \$19.95.

FOR WEEK ENDING SEPTEMBER 23, 1989

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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	2	33	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
2	1	141	CALLANETICS ◇	MCA Home Video 80429	24.95
3	4	141	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
4	5	47	SUPER CALLANETICS	MCA Home Video 80809	24.95
5	3	29	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
6	7	141	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
7	6	45	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
8	9	141	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
9	11	141	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
10	8	23	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
11	10	35	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
12	14	123	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
13	12	13	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
14	16	79	START UP WITH JANE FONDA	Warner Home Video 077	19.95
15	13	7	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
16	17	83	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
17	18	137	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
18	15	141	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
19	20	127	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
20	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.

MPI ADDS TITLES

(Continued from page 57)

mor from Bill Hicks, a segment on "depravity in New York City" by Village Voice columnist Michael Musto, the animated short "Bambi Meets Godzilla," and a look at house music (which Shapiro incorrectly identifies as a New York phenomenon, when it originated in Chicago). The running time is 80 minutes.

"Gorgon," described by Shapiro as "a great blood-and-guts magazine," is hosted by the ghoulish Michael Berryman of Wes Craven's horror film "The Hills Have Eyes." The premier issue includes an on-location interview with director Craven; a special-effects studio tour with "horror paraphernalia and ghoulish prosthetics" from "Creepshow II," "Horror Show," "Nightmare On Elm Street 5," "Intruder," and others; an interview with B movie star Linnea Quigley; reviews from movie critic Rick "Gore Gazette" Sullivan; and a look at the graphically violent performance of heavy metal group Gwar. The running time is 75 minutes.

MPI's Ali says "Gorgon" and "Impact" are being pushed via TV spots, trade and consumer print ads (in the case of "Gorgon," in horror magazines like "Fangoria"), and point-of-purchase materials. He predicts that record stores will promote "Impact" and metal magazine "Hard 'N' Heavy" most heavily, while "Gorgon" will see most of its action in video-rental stores. "There is enough of a mainstream horror audience to support its rental," he says.

"We hope to get the videos in mass merchandisers, but it will be difficult," continues Ali. "Bookstores that carry video may prove to be profitable outlets."

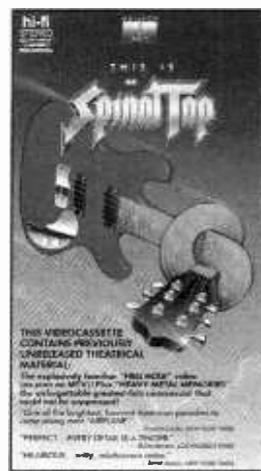
The company has had plenty of practice marketing specialized product, Ali points out. For "Hard 'N' Heavy," for instance, "We had to educate consumers as to what it's about. You can't really promote it simply as heavy metal—it's a whole culture packaged in a videocassette. We bought spots on MTV, with metal artists themselves talking about what's in the video, and we had a star-studded kickoff party in L.A. It was a collaborative effort between our company and the artists."

Ali says MPI is also bringing back its Video News magazine series, which has included programs on Oliver North, Israel, Bernhard Goetz, and Jesse Jackson (via Jackson's Democratic National Convention speech, which was later taken off the market—voluntarily, according to Ali—after a court battle). The next release is "Israel's Shattered Dreams," produced by Israeli-American Victor Shoenfeld, which Ali says will be out before year's end.

"We'll probably do one on the Iran-Contra 'secret government,'" Ali says, adding, "We may also do a news wrap-up magazine with ABC."

"Home video can get the entire story across," Ali concludes, "which is impossible to do in a three-minute network news segment."

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ORION
HOME VIDEO



Notre Dame's Holtz Packages His Philosophy

BY RICHARD T. RYAN

NEW YORK Lou Holtz, head football coach at the Univ. of Notre Dame, has a new industrial video on the market, and if "Do Right!" enjoys the same success as his 1988 Fighting Irish squad, Holtz is in for a banner year all around. Released under the aegis of the Washington Speakers Bureau, "Do Right!" is a 35-minute program in which Holtz outlines the philosophy with which he approaches life and inspires young football players. Corporations can use the program as a motivational tool for their employees.

Long regarded as a master motivator, Holtz has turned around a number of struggling college football programs. And in only his third year at Notre Dame, he led the Fighting Irish to a perfect 12-0 season, including a victory over West Virginia in the Fiesta Bowl that secured the national championship for Notre Dame.

Regarding his success, Holtz candidly admits, "I have a basic philosophy, but it's so simple that I'm embarrassed sometimes." Nevertheless, the fact remains that Holtz's ideas have paid handsome dividends wherever he has coached.

Holtz describes his approach to life as "inordinately simple," saying, "I just tell people: Do what's right; do your best; and treat other people as you would like to be treated." Holtz maintains that all self-image starts with doing what's right. "You can't generate trust—either in a factory or on a football team—if you can't count on someone to do what's right."

The executive producer of "Do Right!" is Bernie Swain, who is also Holtz's agent. Swain says the project came about largely because of Holtz's inability to fulfill his many speaking requests. "Lou gets between 150 and 160 firm requests each year, but he can only accept about 25. We wanted to find a way to get Holtz's message out to individuals and companies."

However, had the coach had his way, the project never would have gotten off the ground. "The Washington Speakers Bureau came up with the idea, and they pushed it for over a year. I didn't want to do it, but finally I told them I'd give them one day."

The video cost \$250,000 to produce, and the bulk of the shooting was done on the Notre Dame campus—without a script—in one day. Later on, game footage and shots of Holtz addressing a business convention were taken and edited in. Despite its rather stiff price ("Do Right!" retails for \$595) it seems to be doing well. "We're averaging between 10 and 12 sales per day," says Swain.

The tape can also be previewed for three days at a cost of \$45. However, the overly large spoiler makes it rather difficult to appreciate fully. When asked why the

(Continued on next page)

DONALD SUTHERLAND ADAM HOROVITZ

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Directed by HUGH HUDSON

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RCA/Columbia Grooms Classics Catalog For New Vid Line

LOS ANGELES RCA/Columbia Pictures Home Video is launching a new Columbia Classics line—complete with a distinctive packaging look—in an effort to mine its catalog.

The initial four titles are all Frank Capra-directed works: "Mr. Deeds Goes To Town," "You Can't Take It With You," "Mr. Smith Goes To Washington," and a restored version of "Lost Horizon."

Each title will have a suggested list of \$19.95; the street date is Oct. 19.

Two of the four titles—"You Can't Take It With You" and "Mr. Deeds Goes To Town"—are making their home video debut.

"We got a lot of calls for it," says Paul Culberg, president of RCA/CPHV, "from certain retailers and certainly the book clubs. I thought we could do some volume on these titles, add them to the package of other \$19.95 product we have, and be an even stronger sell-through player in the third and fourth quarter."

"Previously, some of the classic stuff had been put out \$69.95. I took a look at it and determined it was best out at \$19.95," he says.

Culberg adds that classic titles may have been "underemphasized" before now, but "certainly there are hungry consumers out there for this product and certain retailers and rackjobbers are doing a good job with it."

Culberg says he would like RCA/CPHV to bring out four or five titles in the line every couple of months.

"We've got a huge library to pull from. There are about 1,500 unreleased titles in the Columbia catalog."

Despite the upsurge in sell-through catalog, Culberg says it is "doubtful whether the studio will support the line with TV commercials. The margins aren't there."

Culberg figures he will do the lion's share of volume on the new line through racks and big mass merchants like Waldenbooks.

JIM McCULLAUGH

LOU HOLTZ VIDEO

(Continued from preceding page)

spoiler was so large—it takes up nearly half the screen—Swain replies, "This is our first video. We may have overstated some items and understated others."

The program is now being marketed by direct mail to corporations, and thus far the response has been more than satisfactory. In fact, plans are in the works for a follow-up video, which Swain says "will talk exclusively about family values" and carry a suggested retail price of about \$20.

For Holtz, however, it is back to the grind and the task of motivating "America's team" to win its second consecutive national championship. Given his track record and the proverbial "luck of the Irish," it just may happen.

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Academy Award[®] Winner, 1987—Best Picture, Adventure, Available in VHS and Beta
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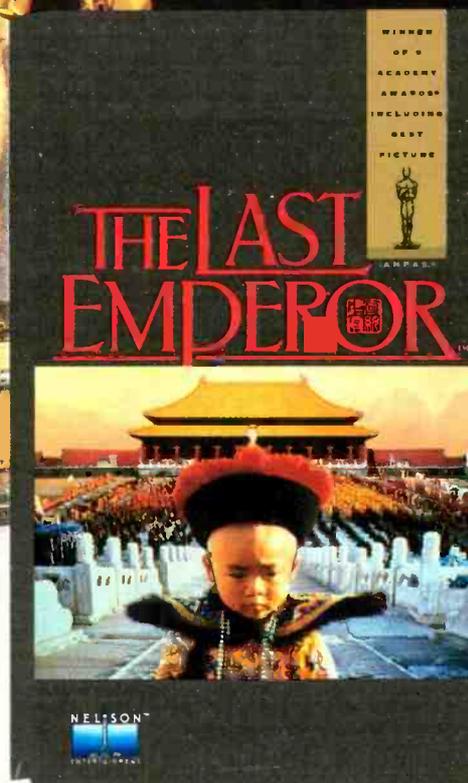


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EMI Bows 4 Titles In Own Home Vid Music Line

BY STEVEN DUPLER

NEW YORK EMI Records becomes the first of the CEMA-distributed labels to release home video music product under its own license, with the Sept. 20 launch of four initial titles bearing the new EMI Home Video logo.

Included in the first batch of product will be the first-ever video compilations on Robert Palmer and Natalie Cole, a Stray Cats compilation, and Queensryche's "Video: Minderime," a conceptual video package following the story of the metal band's "Operation: Mind-crime" concept album.

The Palmer package, "Super Nova," features 11 clips; Cole's "Everlasting" includes seven videos, and the Stray Cats' "Bring It Back Again" comprises every clip the band has made to date. Each 40-minute videocassette is priced at either \$14.95 or \$16.95.

According to Ron Urban, senior VP/GM of EMI, future EMI Home Video releases will include product from George Thorogood, Roxette,

Tin Machine, Thomas Dolby, David Bowie, and Richard Marx, among others.

"We've been watching the market for several years, and we've seen it develop nicely," says Urban. "In the past, we've been involved in video via licensing arrangements with other companies, but we now feel it is something we can be more successful with to handle ourselves as simply another music configuration."

Urban says the label sees not only a new profit center, but many opportunities for co-promotions and artist development.

He cites Natalie Cole's current release, "Good To Be Back," as one example: "The album is doing nicely, and we're about to launch a new single. The timing of the videocassette release will definitely create more awareness."

Also, says Urban, EMI is "exploring some special programming" with MTV to promote and develop the Queensryche concept album and video.

Some in the industry have said

that sales of music videocassettes had been hampered in earlier years by, among other things, suggested retail prices too high for the younger consumers who are the target audience for most releases. "That's why we selected two price points—\$14.98 and \$16.98—for all the product," says Urban. "We want this launch to be successful, and we feel these are appropriate prices."

Urban says EMI is also exploring new programming concepts other than the standard clip compilation and live concert packages that have

been typical music longform releases to date. "We're talking about developing more original conceptual programming for release on EMI Home Video," he says, but notes that such product will probably not appear on the market for at least a year or two.

As far as the initial releases, the label has a large-scale promotional, marketing, and advertising campaign in the works. Included will be advance mailings, of videocassette product to press and retail; a video presentation for CEMA distribution

staffers to take to their retail accounts; consumer and trade print ads, as well as cable TV spots; and point-of-purchase retail displays.

"We plan to maintain an extremely active schedule of new releases, as well as reissues of back catalog," says Urban, noting that October's product includes packages from Roxette, Dolby, and Thorogood, while a Red Hot Chili Peppers videocassette is being readied for November.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to *Billboard*, New Videoclips, 9107

Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.

HERB ALPERT

Three O'Clock Jump

My Abstract Heart/A&M
Pam Tarr, Nancy Bennett/Squeak Pictures
David Kellogg

ANTOINETTE

Shake, Rattle, And Roll

Who's The Boss/Next Plateau
Ralph McDaniel, Sabrina Gray/Classic Concept
Lionel C. Martin

BLACK VELVET BAND

When Justice Came

When Justice Came/Elektra/Nick Verdon/Radar Films
Don Letts, James Hudson

BONHAM

Wait For You

Bonham/WTG/Craig Fanning/Mark Freedman Productions
Mark Rezyka, Jacques Steyn

JANE CHILD

Welcome To The Real World

Jane Child/Warner Bros.
Kate Thorn/MGMM
Brian Grant

MICHAEL DAMIAN

Was It Nothing At All

Where Do We Go From Here/Cypress
Pam Tarr, Jim Glander/Squeak Pictures
Dick Buckley

DINO

Sunshine

24 7/4th & B'way/Joseph Sassone/Mark Freedman Productions
Oley Sassone, Bernard Aroux

MELISSA ETHERIDGE

No Souvenirs

Brave And Crazy/Island
Ben Dossett/Windmill Lane Productions
Meiert Avis, Daniel Pearl

DEBORAH HARRY

I Want That Man

Del, Dumb, and Blonde/Reprise/Sire-Red Eye/Sharon Oreck
O Pictures
Mary Lambert

THE JACKSONS

2300 Jackson Street

2300 Jackson Street/Epic
Phil Rose/Propaganda Films
Greg Gold

LENNY KRAVITZ

Let Love Rule

Let Love Rule/Virgin/Louise Feldman/O Pictures
Matt Mahurin

PAUL MCCARTNEY

Ou Est Le Soleil

Flowers In The Dirt/Capitol
Debbie Mason/MGMM
David Lodge

PRINCESS PANG

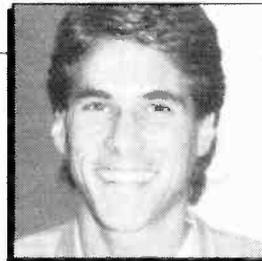
Trouble In Paradise

Princess Pang/Metalblade
Ed Silverstein, Cynthia Biederman/Flashframe Inc.
Steven Goldmann, Bob Gorelick



Now, That's Sick. Private Music artist Nona Hendryx is all tied up during the shooting of her latest clip for the single, "All Tied Up," from her album, "Skindiver." Actually, while the scene may look unsavory, the ropes and chains are intended to symbolize women's plight in modern society. Shown with Nona are label founder Peter Baumann, left, who directed the clip, and David Ramser, who produced.

THE EYE



by Steven Dupler

A REALLY BIG SHOW: MTV has good reason to celebrate in the wake of its recent **Video Music Awards** show: According to the A.C. Nielsen national reports, the program pulled a whopping 7.6 rating, almost double the 4.0 scored by last year's extravaganza. (By comparison, the typical MTV rating for the time slot in which the show aired would have been about a 1.0).

The high rating ties this year's VMA show with the very first awards bash in 1984 for the second-highest-rated program ever aired by MTV. So, what is the No. 1 MTV show of all time? Try the channel's cablecast of **Live-Aid** in 1985, which pulled a solid 10.

According to **John Reardon**, president of MTV, there were several reasons why the 1989 VMA show pulled as high a rating as it did (and the full-page four-color ad Nielsen took in the hefty awards program book had absolutely nothing to do with it, OK?)

"I think this just emphasizes that we really know how to market music programming—in fact, not only to the people who would normally watch us, but to reach out to those audience groups that might not typically tune in a show like this," he says.

Reardon also credits a strong publicity campaign, a star-studded talent line-up, and the efforts of **Dick Clark Productions** for turning out a "seamless" show.

As for that 2½-hour live show, the Eye feels overall it was indeed well paced, featured strong performances, and exhibited generally high production values. (We particularly enjoyed **Andrew "Dice" Clay's** set, which embodied the traditional family values and respect for women that have made this country what it is today.) As for reservations—well, we only had a couple. First, we'd like to see a new host(s) for next year's show. **Arsenio Hall** started out with a strong energy level, but seemed to fade out somewhere along the way and pulled the show down. He also seems to have trouble playing well and sharing with others (after all, the man barely let funnyman **Richard Lewis** get a word in edgewise when Lewis hit the stage).

Second, even though we know it's difficult to pull off on live TV, we really would love to see *all* the performances done live, since that is supposedly what music is all about. (Kudos to **Cher** and her band, **Jon Bon Jovi** and **Richie Sambora**, the **Cure**, and **Tom Petty** backed by **Guns N' Roses** for bucking the TV trend on this.)

Other high points this year: Can ya believe **Elvis Costello** winning best male video? We were delighted, shocked, and surprised; after all, the man hasn't worn leather for years, and to our knowledge, has never used mousse or highlights in his hair. Every now and then, it seems, people actually do the right thing. And how about those **Living Colour** guys? Again, justice wins out in the end.

And what can we say about **Neil Young** capturing

the video-of-the-year award for a clip that the channel originally banned from play—except to say that misguided attempts at censorship inevitably seem to *increase* the popularity of the very product they are attempting to eliminate. Thanks to the MTV news department's repeated efforts, the Young video still managed to receive exposure it might not have gotten.

Finally, we heartily agreed with **Axl Rose** that **Metallica** should have won best heavy metal video instead of **Guns N' Roses**. What's more, we think Rose should have boycotted the awards, sent **Princess Satcheen Little Feather** in his stead to the podium to accept the award for Metallica, and then quickly and quietly emigrated to a small island in the South Pacific for life.

On the technical side, we were extremely pleased to see **Jim Blashfield's** genius recognized by all for his stupendous work on "Leave Me Alone" for **Michael Jackson**. This man is a true original, and we're already betting on his new clip for **Tears For Fears'** "Sowing The Seeds Of Love" for video of the year in 1990. And of course, congrats to all the other unsung heroes on the tech side, including director **David Fincher**, art director **Vance Lorenzini**, editor **Jim Heygood**, and cinematographer **Mark Plummer**.

CALL THE CRUE: **Elektra Entertainment**, the home video arm of Elektra Records, has recently made its first foray into interactive 900 telephone service via the service provided by **Call Interactive**, a joint venture of **AT&T** and **American Express Information Service Co.** The 900 line, established for **Mötley Crüe**, has been promoted heavily on MTV, and features the voices of band members **Nikki Sixx**, **Mick Mars**, and **Tommy Lee**.

Due to the interactive nature of the service, callers can use a Touch-Tone phone to select either 30-second samples of the album cuts, "Dr. Feelgood" or "Same Old Situation"; band gossip and news; or information on the band's upcoming tour. All callers are also automatically entered in a contest in which they can win autographed posters, or a personal phone call from the band at home.

According to **Hale Milgrim**, senior VP of marketing at Elektra, a devoted tech-head, and the brains behind this marketing ploy, a "substantial portion" of the proceeds from the calls will go to the **Make A Difference Foundation**, which works to combat substance abuse among young people.

THE LIVES OF THE great composers are the focus of a new 13-part classical music videocassette series from **MPI Home Video** in the U.S., and **Stylus Video** in the U.K. Titled **Klassix-13**, the first four volumes, released nationally on Sept. 13, explore the lives and works of **Mozart**, **Beethoven**, **Schubert**, and **Brahms**. The series—which unlike most other classical music longforms eschews straight orchestral renditions of the classics, attempting instead to dramatically recreate the times and places in which the legendary composers created their art—was put together by **TeleMusic**, with much assistance from the Austrian government. Famed classical pianist **Balint Vazsonyi** produced, wrote, and co-stars in the programs. Each runs 60 minutes, and retails for \$24.95. Contact **MPI** for more information at 312-687-7881 or 800-323-0442.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

Neil Young Grabs Top Vid Honor At '89 MTV Awards

Due to space and deadline considerations, the full list of winners of the 1989 MTV Video Music Awards could not be printed in last week's Billboard. That list follows:

- Video of the year: "This Note's For You," Neil Young.
- Best male video: Elvis Costello, "Veronica."
- Best female video: Paula Abdul, "Straight Up."
- Best group video: Living Colour, "Cult Of Personality."
- Best stage performance: Living Colour, "Cult Of Personality."
- Best rap video: D.J. Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand."
- Best dance video: Paula Abdul, "Straight Up."
- Best heavy metal video: Guns 'N Roses, "Sweet Child O' Mine."
- Best postmodern video: R.E.M., "Orange Crush."
- Best international videos: Chayanne, "Este Ritmo Se Baila Asi" (Latin); Roxette, "The Look,"

(European); and Kome Kome Club, "Kome Kome War" (Japan).

- Best video from a film: U2 With B.B. King, "When Love Comes To Town."
- Best new artist: Living Colour, "Cult Of Personality."
- Viewer's choice award: Madonna, "Like A Prayer."
- Breakthrough video: Art Of Noise Featuring Tom Jones, "Kiss."
- Best editing: Jim Heygood for Paula Abdul's "Straight Up."
- Best special effects: Jim Blashfield for Michael Jackson's "Leave Me Alone."
- Best cinematography: Mark Plummer for Madonna's "Express Yourself."
- Best art direction: Vance Lorenzini for Madonna's "Express Yourself."
- Best direction: David Fincher for Madonna's "Express Yourself."
- Video vanguard award: George Michael.

VIDEO TRACK

LOS ANGELES

BON JOVI AND DIRECTOR **Wayne Isham** cover new ground in "Living In Sin," a rare concept video for the group. The clip, shot on location in Malibu and the streets of L.A., is a departure from the concert/backstage/recording studio footage that has become a trademark of Bon Jovi's videos. Friend **Michael Wells** produced for **The Company** with executive producer **Curt Marvis**.

Paula Abdul's latest concept/performance video, "The Way That You Love Me," was directed by **Propaganda's David Fincher** and produced by **Karen Livingston Kahn**. **Propaganda** also has wrapped production on **Poco's** "Nothin' To Hide," directed by **Michael Bay** and produced by **Howard Woffinden**; **Peter Frampton's** "Holding On To You," directed by **The Molotovs** and produced by **Mike Bodnarczuk**; and **Jefferson Airplane's** "Planes," directed by **Chris Painter** and produced by **Jeff Obrow**.

Ken Ross directed **King Diamond's** "Sleepless Nights" video for **Roadrunner Records**. The clip, staged on the set of a horror film, combines live performance with movie footage. **Siri Aarons** produced, **Gilbert Mercier** was art director, and **James Livingston** shot second camera for **Ken Ross Inc.**

NEW YORK

BILLY OCEAN HAS A "License To Chill" in his new video directed by **Calhoun Productions' Scott Kalvert**. Director of photography **Dave Phillips** shot performance footage of Ocean and guests—**Salt-N-Pepa**, **K-9 Posse**, and **Whodini**—in Washington Square Park. **Dave**

Horgan produced. Meanwhile, **Calhoun's Larry Jordan** directed the video for the title track from **Cyndi Lauper's** new album, "Night To Remember." **Phillips** shot **Lauper** at **S.I.R. T. Boo Dalton** produced.

SST Records' FIREHOSE has wrapped "Riddle Of The 80s," a New York/L.A. shoot produced by **Joe Deher** for **Doom**. **Tom Mignone** directed with director of photography **Kim Haun**. The clip features a really young kid who has appeared in a few of the band's earlier videos. He holds his breath for the duration of the video while a barrage of images characterizing the decade flash overhead.

Metal act **Overkill** lensed "Elimination," a performance clip intercut with animation and monster-movie footage, with director **Simeon Soffer**. **David Waterston** shot live performance at the Kitchen, and **Julie Pantelich** produced for **Soffer/Pantelich Productions**.

OTHER CITIES

WILL & the BUSHMEN USED the Northampton Three County Fair in Massachusetts as one backdrop in their "Blow Me Up" video on **SBK**. **Jonathan Beckemeier** and **Neil Pollock** directed the clip, which features clowns and a "fat lady" female impersonator. **Mark Hankey** produced for Boston-based **Picture Park Productions**.

John Maybury recently directed **Sire** recording artist **Michael Davidson** in his new video, "Warehouse." The London-based shoot was produced for **Control**.

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.

 <p>Continuous programming 1775 Broadway, New York, N.Y. 10019</p>	 <p>Continuous programming 1775 Broadway, New York, N.Y. 10019</p>	<p>Surface, Shower Me With Your Love Warrant, Heaven Cher, If I Could Turn Back Time Paula Abdul, Cold Hearted Gloria Estefan, Don't Wanna Lose You Bee Gees, One Neneh Cherry, Kisses On The Wind Janet Jackson, Miss You Much Fine Young Cannibals, Don't Look Back Young M.C., Bust A Move Tom Petty, Runnin' Down A Dream Starship, It's Not Enough</p>
<p>ADDS</p> <p>Prince, Partyman</p>	<p>ADDS</p> <p>Cher, If I Could Turn Back Time Eurythmics, Don't Ask Me Why Melissa Etheridge, No Souvenirs Patti LaBelle, If You Asked Me To Neil Young, Rockin' The Free World</p>	 <p>Black Entertainment Television</p>
<p>BUZZ BIN</p> <p>B-52's, Channel Z Hoodoo Gurus, Come Anytime Ziggy Marley Look Who's Dancing</p>	<p>FIVE STAR VIDEO</p> <p>10,000 Maniacs, Eat For Two Nancy Griffith, It's A Hard Life k.d. lang, Trail Of Broken Hearts Ziggy Marley, Look Who's Dancing Pat Metheny, Slip Away Poco, Call It Love Andreas Vollenweider, Pearls And Tears</p>	<p>14 hours daily 1899 9th St. NE, Washington, D.C. 20018</p>
<p>SNEAK PREVIEW</p> <p>Aerosmith, Love In An Elevator The Cure, Love Song Elton John, Healing Hands Madonna, Cherish Milli Vanilli, Girl I'm Gonna Miss You Motley Crue, Dr. Feelgood Rolling Stones, Mixed Emotions Tears For Fears, Sowing The Seeds Of Love White Lion, Radar Love</p>	<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Beach Boys, Still Cruisin' Bee Gees, One Gloria Estefan, Don't Wanna Lose You Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Janet Jackson, Miss You Much Elton John, Healing Hands Richard Marx, Right Here Waiting Soul II Soul, Keep On Movin' Surface, Shower Me With Your Love</p>	<p>CURRENT</p> <p>Eric Gable, Remember The First Time E.U., Taste Of Your Love Eddie Murphy, Put Your Mouth On Me Janet Jackson, Miss You Much Isley Brothers, Spend The Night Maze Featuring Frankie Beverly, Can't Get Over You Patti LaBelle, If You Asked Me To Prince, Partyman D'Atra Hicks, Sweet Talk The Jacksons, 2300 Jackson Street After 7, Heat Of The Moment Regina Belle, Baby Come To Me Sybil, Don't Make Me Over Soul II Soul, Back To Life Lisa Lisa & Cult Jam, Just Git It Together Michael Cooper, Just What I Like Christopher Williams, Talk To Myself Teddy Riley Featuring Guy, My Fantasy Babyface, It's No Crime Stephanie Mills, Something In The Way</p>
<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Janet Jackson, Miss You Much Living Colour, Glamour Boys Richard Marx, Right Here Waiting Tom Petty, Runnin' Down A Dream Skid Row, 18 And Life Starship, It's Not Enough Warrant, Heaven</p>	<p>MEDIUM</p> <p>Babyface, It's No Crime Michael Bolton, Soul Provider Was (Not Was), Anything Can Happen Harry Connick Jr., It Had To Be You Expose, When I Looked At Him Mick Jones, Just Wanna Hold Paul McCartney, This One Van Morrison, Haven't I Told You Lately Bonnie Raitt, Nick Of Time Roxette, Listen To Your Heart Tina Turner, The Best</p>	<p>RECORD GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, N.J. 08043</p>
<p>ACTIVE</p> <p>Bang Tango, Someone Like You Alice Cooper, Poison The Cult, Edie (Ciao Baby) Dangerous Toys, Teas'n Pleas'n Enuff Z'Nuff, New Thing The Graces, Lay Down Your Arms Mick Jones, Just Wanna Hold Katrina & the Waves, That's The Way Max Q, Way Of The World Michael Morales, What I Like About You Trevor Rabin, Something To Hold On To Tina Turner, The Best</p>	<p>MEDIUM</p> <p>10,000 Maniacs, Eat For Two Darling Cruel, Everything's Over Gorky Park, Bang Great White, The Angel Song Jefferson Airplane, Planes King's X, Over My Head Raging Stab, Don't Dog Me Roxette, Listen To Your Heart Stage Dolls, Love Cries Tesla, Love Song Texas, I Don't Want A Lover Tora Tora, Walkin' Shoes</p>	<p>ADDS</p> <p>Giant, I'm A Believer Great White, The Angel Song Seduction, (You're My One And Only) True Love Jefferson Airplane, Planes Winger, Hungry Sybil, Don't Make Me Over</p>
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<p>BREAKOUTS</p> <p>Danger Danger, Naughty Naughty Doobie Brothers, Need A Little Taste Of Love Indio, Hard Sun Kix, Don't Close Your Eyes Mary's Danish, Don't Crash The Car Tonight Ordinaires, Kashmir Kevin Paige, Don't Shut Me Out Steve Stevens, Atomic Playboy World Trade, Revolution Song Young M.C., Bust A Move</p>	<p>RECORD GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, N.J. 08043</p>	<p>ADDS</p> <p>Giant, I'm A Believer Great White, The Angel Song Seduction, (You're My One And Only) True Love Jefferson Airplane, Planes Winger, Hungry Sybil, Don't Make Me Over</p>
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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★				
1	1	25	SANDI PATTI WORD 701 905 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
2	2	13	WHITE HEART SPARROW SPC 1194	FREEDOM
3	3	61	AMY GRANT ● A&M SP 5199	LEAD ME ON
4	4	53	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
5	6	9	DEGARMO & KEY POWER DISK PWC01096	PLEDGE
6	5	21	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
7	8	161	AMY GRANT ▲ MYRRH SP 3900/A&M	THE COLLECTION
8	7	25	SANDI PATTI IMPACT CO2544	MORE THAN WONDERFUL
9	18	9	LARNELLE HARRIS BENSON CO2506	I CAN BEGIN AGAIN
10	9	69	TAKE 6 ● REUNION 7010032 726	TAKE 6
11	16	77	CARMAN BENSON R2463	RADICALLY SAVED
12	10	37	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
13	19	49	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
14	11	17	MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
15	12	9	DENISE WILLIAMS GATEWAY SPC1173	SPECIAL LOVE
16	15	17	AMY GRANT, MICHAEL SMITH & GARY CHAPMAN REUNION 9016179291	MOMENT IN TIME
17	20	45	PETRA SPARROW/STARSONG SSC8106	ON FIRE
18	14	201	SANDI PATTI ▲ IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
19	13	5	KIM BOYCE WORD WC 8437/A&M	LOVE IS YOU TO ME
20	17	77	SANDI PATTI ● WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
21	NEW▶		KIM HILL REUNION 7010049521	TALK ABOUT LIFE
22	NEW▶		BLOOD GOOD INTENSE C009063	OUT OF THE DARKNESS
23	21	21	ALLIES WORD WC 8430/A&M	LONG WAY TO PARADISE
24	23	53	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
25	31	69	GLAD BENSON R02445	THE ACAPELLA PROJECT
26	NEW▶		VARIOUS ARTISTS FRONTLINE C01989	HOT METAL SUMMER II
27	24	49	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
28	37	41	WAYNE WATSON DAYSRING WR 8422/A&M	THE FINE LINE
29	26	21	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
30	RE-ENTRY		INTEGRITY'S HOSANNA INTEGRITY'S HOSANNA MUSIC HM023	THE LORD REIGNS
31	39	5	VICKIE WINAN LIGHT 7-115-73020-2	TOTAL VICTORY
32	40	5	ALTAR BOYS ALARMA C09057	FOREVER MERCY
33	27	13	JON GIBSON FRONTLINE C09051	BODY AND SOUL
34	25	5	MASTEDON REGENCY 790-082-1716	IT'S A JUNGLE OUT THERE
35	RE-ENTRY		THE MARANATHA SINGERS MARANATHA! 7-10-024082-4/MARANTHA!	PRAISE TEN
36	28	13	THE NEW JERSEY MASS CHOIR LIGHT 7115-720-231	HERO'S
37	22	17	GLAD BENSON CO2507	ROMANS
38	NEW▶		MICHAEL CARD SPARROW SPC 1179	SLEEP SOUND IN JESUS
39	NEW▶		MICHAEL PEACE REUNION 701005052X	VIGILANTE OF HOPE
40	RE-ENTRY		WHITE CROSS PURE METAL 7900603689/SPECTRA	HAMMER & NAIL

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Gospel LECTERN



by Bob Darden

This is the first half of a two-part interview with Star Song recording artist Tony Melendez. His latest release is "Never Be The Same."

QUICK NOW, which contemporary Christian artist has been featured in Reader's Digest, been showcased on a recent NBC-TV special with Michael Douglas, just released his biography with Harper & Row, and been kissed by Pope John Paul II? Hint: It isn't Sandi Patti or Amy Grant. It's Tony Melendez, and he has got a remarkable story—and a pretty good album to boot.

You see, Melendez was a thalidomide baby. He was born without arms. He plays the guitar with his feet. And Melendez doesn't just awkwardly strum the guitar, he plays the guitar, single note lead runs and all. A prestigious musician's magazine recently featured his guitar playing.

Melendez, who was born in Nicaragua but moved with his family to the U.S. as an infant, was once rejected for the priesthood because of the requirement that priests have a thumb and an index finger. He is now performing in support of his Star Song release, "Never Be The Same."

"I've been touring quite a lot lately," he says, "pretty much three weeks out of four, everything from talk shows to small churches. I'm going out pretty much by myself still, although I do use tracks every once in a while. It's just basically me and the guitar. I did open for Amy Grant for a bunch of dates in Florida."

One of the most intriguing songs from "Never Be The Same" is Melendez's version of Cat Stevens' "Peace Train," recorded pre-Salman Rushdie.

"I did 'The Arsenio Hall Show' years ago and they

wanted a song," Melendez says with an embarrassed laugh. "We wanted something that would speak to people who never even knew Christian music existed... Of course, we recorded it before all that stuff happened with Cat Stevens and the Ayatollah!"

One of the first singles for Christian radio is "No Other Like You," which Melendez says almost didn't make it on the album.

"Producer Dan Posthuma and I were in the studio and we had some time left as we were trying to decide which songs to record," he says. "I stumbled across this one again and said, 'Hey, this song's great!'"

"It wasn't originally meant as a duet, but when we looked at it, we all said, 'This is the perfect duet num-

Tony Melendez hasn't let his handicap hinder him

ber.' We thought about several singers, but asked Twila Paris. And it has turned into a hit with many Christian radio stations."

In addition to his Latin background, Melendez is one of the few contemporary Christian artists who is a Roman Catholic. That puts him in a very elite company that includes Dion, Tom Franzak, Teri DeSario (who sings on "Never Be The Same"), and John Michael Talbot.

"It is unique being a Catholic gospel singer, mainly because Catholics simply don't know anything about contemporary Christian music," he says. "We are used to either big traditional, classical choir songs and the music of Mass or the pop music on the car radio—and that's all. I'm being accepted slowly there, we're making a little noise. Most Catholics are not used to Christian music concerts." Melendez admits it is a long way in a short time to go from singing on the Southern California beaches to singing duets with Crystal Gayle on national TV.

Next week, Melendez talks about singing for and meeting Pope John Paul II.

Jazz BLUE NOTES



by Jeff Levenson

AS IF JAZZ HASN'T HAD A TOUGH ENOUGH time securing its place among America's celebrated musics, Mother Nature herself decided to get into the act with an opening-night downpour at the 11th Annual Chicago Jazz Festival this past Labor Day weekend. The winds and rains threatened to blow this bash clear into Lake Michigan. However, as testament to the music's durability and that of its resident deities, altoist Benny Carter matched the monsoons with boastful winds of his own. Thus, he reclaimed the evening for the believers who braved the elements. Score another round for jazz.

Hailed as the world's largest outdoor jazz fest, this annual event has distinguished itself in the past with diverse stylistic programming. Thanks in large part to The Jazz Institute of Chicago, which guards the festival's artistic integrity while it honors popular tastes, the wide range of featured performers and attitudes has usually reflected jazz's relative richness.

Due to budgetary constraints, however, this year's lineup was not quite so varied; it offered mostly center-lane artists who weren't likely to ruffle aesthetic feathers. In fact, according to some insiders, the overall programming had been affected by shortening the festival from five days to four. Apparently, that extra day allowed for stretching creative limits and presenting new or adventurous music. It is feared that less money—and less attitudinal support—will necessitate compromising the festival's artistic purpose in the future.

Still, even with a concessionary nod to limited funding, one heard genuine highlights at Chifest '89: Car-

ter's "Further Definitions" band with altoist Phil Woods; a stunning (though way too short) solo turn by French pianist Martial Solal; a bright, crowd-pleasing set by Betty Carter (who actually seemed more comfortable and communicative before a large, open-air audience than when I've seen her in clubs); the balladic grace of violinist Diane Delin, a relative unknown who sent a tape to the Institute and landed a spot on the schedule; and the tenor brawniness of Joe Henderson, lip-wrestling (and faring nicely) with trumpeter Freddie Hubbard.

Although the city's official estimate had the turnout at 300,000, I'm sure half that amount comes closer to the actual count. No matter. The collective mood was

The Windy (& rainy!) City hosted its 11th jazz festival

buoyant and respectful and the crowd's across-the-board demographic brought a sense of homeyness to the proceedings.

Even with the initial rainstorm, spirits remained high. With the lake to the east, bordered by Grant Park and some of the finest urban architecture found anywhere (thank you, Louis Sullivan), Chicago, the largest small town in America, was a fine place to be. Let's hope the city, with help from corporate sponsors and Mother Nature, keeps the tradition going.

STUFF: Little Major Record Distributors has added Sovereign Records to its roster for national distribution. Due for release is "Feelin' Good" by the Lew Anderson Big Band, an aggregate discovered by noted DJ Al "Jazzbeaux" Collins... East Stroudsburg Univ. in Pennsylvania has established the Al Cohn Memorial Jazz Collection, complete with recordings, memorabilia, and taped interviews; the materials are available for scholarly research or enjoyment.

A Billboard Spotlight

AUDIO 2000

AES '89

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SG Audio First Pro Sound Supplier In Windy City Chicago Store Is Breath Of Fresh Air

CHICAGO Until SG Audio opened its doors April 17, there had not been a single pro equipment supply and rental business in the city of Chicago. The company now hopes to bring in \$1 million in its first year, according to co-owners Larry Schara and Susan Gosstrom.

Both Schara and Gosstrom were veterans of the pro equipment industry when they decided to go out on their own. Schara had spent 15 years working for AVC Systems, Soundcraft, and Pyramid Audio, and Gosstrom had been employed at dB Sound and Neotek.

"We got tired of making other people rich," says Schara, who notes that he and Gosstrom were both selling equipment at Pyramid when they "decided to do it ourselves."

The pair found an investor and set up shop in an 1,800-square-foot loft in downtown Chicago, where they now "sell, rent, install, and fix" pro equipment, according to Gosstrom. The rental service is actually a separate business called

Rent FX, which operates out of SG's headquarters and is overseen by Chris Kirby.

Schara theorizes that higher rental rates may be part of the reason that equipment suppliers had steered clear of downtown Chicago prior to SG Audio's arrival.

"We've been doing this so long, we brought our client base with us," he notes. The company's nearest competitors are based in the north and south suburbs, and in Milwaukee and Peoria [Ill.], he says.

SG Audio carries 50 lines, including Digital Audio Research, Audio Kinetics, TimeLine, and Drawmer. "We also sell used gear," says Gosstrom. "We supply everything from microphones to digital work stations."

"A typical day is dictated by the phone," says Gosstrom. "Someone will call saying, 'We booked a session at the last minute, and we've got no tape.' Or we'll be called to go on site and look at a rewiring job."

SG's current projects include

outfitting a new room for downtown studio River North Records. "We'll probably be building four new rooms for various people in the city," adds Schara.

The company's downtown location means "we're just three minutes away from most service calls," observes Gosstrom. "We also provide services for our clients that other equipment suppliers don't, like installation and help with operation of the equipment. When you've spent \$25,000 on a console, the last thing you want to hear is, 'What, you want us to install it? And show you how to use it?'"

MOIRA McCORMICK



Remotely Recording Ringo. The Record Plant's mobile unit used dual 48-track Sony machines to track dates on Ringo Starr's final concerts at the Greek Theater in Los Angeles. Pictured in front of the truck are, from left, Bill Dooley, Record Plant GM; Roger Sommers, Audio Intervisual Design digital technician; Bill Szymczyk, technical director; Jim Nipar, audio engineer; Bruce Maddocks, maintenance technician; Mark Eshelman, manager of the remote unit; and Gary Long, assistant remote engineer.

AUDIO TRACK

NEW YORK

JUSTIN STRAUSS WAS IN AT Prime Cuts doing overdubs on Gloria Estefan's "Get On Your Feet" for Epic. **Tom Vercillo** was at the board, with **Eric Kupper** on keys. Strauss also handled overdubs on **The Bros.**' "Chocolate In A Box" on CBS and **D'Atra Hicks'** "Heart Of

Gold" on Capitol. **Bill Esses** sat at the desk, with **Kupper** on keys. **Tony Shimkin** was in editing **Shep Pettibone's** remixes of "Trust" by **Prince** on Warner Bros. and "Tell It To Me" by **Kim Nail** on Atlantic. **Tuta Aquino** edited **Christopher Max's** "My Only Weakness" and "Serious Kind Of Girl" for EMI.

Producers **Eugene Bussey** and **Chep Nunez** were in at I.N.S. working on "A Little Bit Of Love" by **Chocolette** for **Sleeping Bag**. **Jerry**

Santos and **Mike French** engineered. **Justin Strauss** worked on overdubs for the remix of **Adam Ant's** "Room At The Top" for MCA. **Eric Kupper** was on keys, with **Dan Sheehan** at the board.

The **Smithereens** were in at **Crystal Sound** cutting "A Girl Like You," scheduled to be the first single off the group's upcoming Capitol album. **Larry Buksbaum** engineered, assisted by **Beatrice Winkler**. **Phoebe Legere** recorded "Made For You" with producer **Triston Avakian**. **Buksbaum** engineered, with **Rob Cisneros** assisting.

NEW PRODUCTS & SERVICES

THE CINERAMA DOME in Hollywood, Calif., recently chosen by *Premiere* magazine as one of the top 10 movie showplaces in the U.S., has installed a full **JBL** theater system, composed of five 4675A2 speaker systems and eight 4645 subwoofer systems. The dealer supplying the gear was **Harrah's Theater Service** of Burbank, Calif. For details on JBL's theater system, call 818-893-8411.

SIM-STIM: Meyer Sound Labs of Berkeley, Calif., will host an **SIM** (Source Independent Measurement) seminar on Monday (25). The session will deal with Meyer's advanced analysis techniques to identify and solve problems inherent in concert and theater sound system design and equalization. **Bob McCarthy**, director of SIM engineering at Meyer, will lead the seminar, which will include an overview of the basic philosophy of SIM, dual-channel FET analysis, complementary phase equalization, and SIM-CAD software. The meeting runs from 9 a.m.-5 p.m., and lunch will be provided. Contact **George Douglas**

or **Lisa Van Cleef** at 415-486-1166, or by fax at 415-486-8356.

MANHATTAN-BASED Effanel Music's mobile unit was in Los Angeles late last month for the tracking and live broadcast of the **Who's** special performance of "Tommy." The recording and pay-per-view broadcast mix was engineered by **Bob Clearmountain** with support from **Effanel** owner **Randy Ezratty**, chief engineer **Mark Shane**, and stage manager **Adam Pinch**. Two Sony PCM-3348 48-track digital machines were employed, and **Effanel's** new 56-input Solid State Logic board was used. Contact **Effanel** at 212-807-1100.

UPGRADES: 39th Street Music Productions Inc. has upgraded its facilities with the addition of a new **SSL** 56-input G-Series desk with **Total Recall**, as well as a new **Studer** A827 24-track analog recorder. Other new toys include a **Lexicon** 480L digital effects processor, a **Yamaha** SPX-1000, a **T.C. Electronics** 2290, and a new drum booth. Contact the studio at 212-840-3285.

LOS ANGELES

ENGINEER/PRODUCER/musician Magic Moreno was in at **Pacific Studios** mixing a single, coordinated by the Mexican government, which features the country's top artists singing about drug abuse. The song, "Hay Mil Mundos (Contra El Dragon)," translates to "There's A Thousand Different Worlds (Against The Dragon)." "El Dragon" is the Mexican term for drug abuse. Artists featured include **Daniella**, **Tationa**, **Franco De Vita**, **Jorge Munoz**, **Pandora**, **Lucia Mendez**, **Mijares**, and **Lorenzo Dias**. The tracks were recorded at a number of studios, including rooms in Milan, Mexico, and Venezuela. **Frank Segura** produced.

L.A. Reid and **Babyface** were in at **Larrabee** remixing the 12-inch of **Babyface's** "Tender Lover." **David Bianco** engineered the mix, assisted by **Sylvia Masy** for CBS. The dynamic production duo co-produced. **Bob Schaper** was in with producer **David Paich** mixing "I'll Be Holding On," the title track for the new **Michael Douglas** movie, "Black Rain" (**Paramount**), by **Greg Allman**.

David Leonard was in at the **Soundcastle** mixing **Paul Hyde's** tune "America Is Sexy," with **Davitt Sigerson** producing and **Darin Prindle** assisting. **PolyGram** artist **Michelle Shocked** was in with **Don Murry** mixing tracks for an upcoming album. **Pete Anderson** produced, with **Tracy Chisholm** assisting. **MCA/Motown** artists the **Good Girls** were in with producer **Zac** (Continued on next page)

Belgian Recording Studios Form Trade Association

BY MARC MAES

BRUSSELS, Belgium Four of Belgium's most active recording studios have set up a nonprofit organization, the Belgian Assn. of Recording Studios, to attempt to solve what they see as increasingly severe problems facing the industry.

According to **Pierre Piront**, managing director of **Gem Studios** and secretary of the new group, "One root problem is that many Belgian studios suffer from a shortage of trained technical personnel.

"The education minister has refused to deal with individual studios in this matter, but already our association is persuading him of the value of educating and training would-be studio technicians on an official governmental basis.

"Even if every recording artist

took his own equipment to the studios, there would still be an urgent need for skilled technicians. Our suggested training program would enable promising studio assistants to go on and become sound engineers or producers in their own right."

BARS members also want to improve the situation regarding maintenance and repair of studio hardware. "Studio operators are too often faced with very long delays over repairs," says **Piront**. "We plan to build a team of experienced maintenance engineers who would readily be on calls."

Pricing is also high on the **BARS** agenda. **Piront** says the group has already compiled an industry list of unreliable clients, including those who do not pay their bills, or create hassles in a bid to lower accepted studio rates.

"We also want to act as the official negotiating body with the government over matters like value-added tax negotiations with foreign clients, an area where nobody seems to know just what is going on," he adds.

The founding members also seek a joint "image" promotion for the Belgian studio industry. Says **Piront**: "We want to bring out a twice-yearly publication and also lay on special presentations at international events like **MIDEM** to mirror the quality of our studios."

More than a dozen other Belgian studios have applied for membership in the organization. With **Piront** in the **BARS** original four are **Erwin Vervacke**, president, who is managing director of **Jet Studio**; **Dan Lacksman**, head of **Synsound**; and **Bruno Stevens**, managing director of **Kitsch**.

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NARAS To Have Major Presence AT AES Meet

NEW YORK The National Academy of Recording Arts & Sciences will have a "significant" presence at the upcoming Audio Engineering Society convention here, Oct. 19-22, with an emphasis on education, the history of recording, and archival preservation.

According to Michael Greene, president of NARAS, the first day of AES will see a meeting of the National and International Activities in Audio Preservation and Restoration panel. On Oct. 20, the first meeting of the NARAS National Archival Committee will take place, and on Oct. 21, NARAS will sponsor an educational workshop titled "Bruce Swedien: A Lifetime In The Recording Studio," in which the noted engineer will present a daylong audio/visual presentation on engineering techniques and studio work.

AUDIO TRACK

(Continued from preceding page)

Vaz. Steve Goldman mixed the tracks, with Bob Lacivita assisting. The Vaz/Goldman/Lacivita team also worked on a remix of Diana Ross' "Bottom Line" for Motown.

Tim Palmer produced Burning Tree's debut for Epic at Ocean Way. Kevin Smith was at the board.

Danny Kortchmar mixed tracks on Venice for Modern Records at A&M Studios. Rob Jasco engineered.

Marc Cohn worked on his debut project with producer David Kershbaum at Powertrax. Russ Hogarth was at the desk.

Atco Records act Gregory Grey worked on vocals with producer Davitt Sigerson at Studio Masters. John Carter was at the board. Producer Rex Salas worked on vocal tracks with Barbara Weathers. David Koenig manned the controls on the Warner Bros. project. Greg Poree produced music tracks for the ABC television pilot "Home-room." Wolfgang Aichholz engineered.

Dionne Warwick was in at Lighthouse Recorders mixing a new single cut with Jeffrey Osborne. Burt Bacharach produced the tracks for Arista. Mick Gzauski was behind the controls, assisted by Kevin Becka.

The Lettermen mixed a new single, "All I Ask Of You," from "The Phantom Of The Opera," at Fidelity Studios. Tony Butala and Guy Maeda produced, with Bob Bridges at the board. Gordon Jones recently completed production on the song "Lie 2 Me" for the group Body on MCA. Cliff Zellman was at the board, assisted by Losa Meuret and John Cucci. Kane Roberts, former guitarist for Alice Cooper, was in working on preproduction for a Geffen album project. Victor Ruzzo was on drums, and Steve Steele on bass. Zellman was at the board.

Enigma act XYZ was in at Studio 56 working on vocal overdubs with producer Eddie Delena for an

(Continued on next page)

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PROFESSIONAL AUDIO

AUDIO TRACK

(Continued from preceding page)

upcoming debut album.

At Cherokee, George Tutko and Jim Cregan handled production duties for the next Quire Boys album on EMI.

NASHVILLE

THE GOLDENS WERE in at the Music Mill working on tracks, vocals, and mixes with producer Blake Chancey. Joe Scaife and Mike McCarthy engineered. Barbara Mandrell was in with producer Tom Collins working on vocals for a Capitol project. Ben Harris and George Clinton engineered. Marlow Tackett worked on cuts with producer Bud McGuire. Jim Cotton and Paul Goldberg engineered.

Dick Curless was in at the Tillis Studio putting down tracks for his new album "Close Up," scheduled for October release on the Allagash label. Curless co-produced with W.R. Boynton. In addition to original cuts, Curless included such classics as Ferlin Husky's "Gone," Spade Cooley's "Shame On You," Bob Wills' "Spanish Fandango," and Jimmie Rodgers' "Mississippi River Blues." Sam Weedman engineered, with Kurt Carlson as associate producer.

Clyde Brooks and Michael Spriggs cut tracks on Regina Bridwell at Martin Recording. Rocky

Schnaars engineered.

OTHER CITIES

JOE ELY WAS IN AT THE Fire Station, San Marcos, Texas, mixing his latest live album. **Bo-Dock, Just the Boyz, Ed Gamblin, and Northern Lobo** (all three North American Indian bands), along with the **Sir Douglas Quintet** recorded a compilation album titled "Flow Like A River" to benefit native American Indian youth. And, **Steve Mendell** worked on a number of projects for **Tomato Records**, including mixing and overdubs for **Jerry Lee Lewis**, mixing for **Fats Domino**, and tracking with **Townes Van Zandt**.

Stevie Ray Vaughan cut his recent Epic/CBS album at **Kiva Recording**, Memphis. **Jim Gaines** produced, assisted by Kiva's staff engineers. **MCA/Gold Dust** act the **Zippers** overdubbed and mixed a debut project with producer **Freddie Salem**. **Greg Archilla** engineered. **Gaines** continued work on a CBS/**Scotti Bros.** solo album by **Jimi Jamison**, lead vocalist of **Survivor**.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Latin Notas



by Carlos Agudelo

Following is a commentary by band leader, musician, and producer Willie Colon.

"ANGLO SALSA: CROSSOVER NIGHTMARES. If you think that racism and discrimination are limited to Howard Beach and Bensonhurst, N.Y., Gainesville, Ga., and Skokey, Ill., you are wrong. In the ethers of the sophisticated world of the arts there is still undeniable evidence of discrimination, abuse, and artistic slavery.

"Hip, Hip, Hooray! Anglos have discovered salsa. But will they help bring Latino talents to the forefront and allow them their due? Will they collaborate with them on equal terms? Probably not. Linda Ronstadt, Paul Simon, and David Byrne are all in the process of recording their own salsa albums. In the past, these artists have delved into Peruvian and African music (Simon), Mexican mariachi songs and other Latin strains (Ronstadt), and Brazilian sounds (Byrne). What was wrong with the Beatles redoing race music, Pat Boone covering Little Richard songs, and Elvis singing the blues? Nothing, I guess. But isn't it a shame that all these black musics were accepted only in a white disguise?"

"The labels are easily collecting all-star groups featuring such veterans as Tito Puente, Celia Cruz, Eddie Palmieri, and many others—including myself—who would perhaps have second thoughts about collaborating with each other. Yet these talents were obediently becoming sidemen, willingly giving up their 'juice' to some pale, spastic, soul-less hack. For what? Are we supposed to be happy they are helping to 'promote our culture'? I don't think so. Why aren't

they coming into our community and producing some of our talents. Why don't they help us get on 'Arsenio Hall,' 'Johnny Carson,' or 'Saturday Night Live,' so that other Anglos can get the experience and appreciate this Third World music that they have come to love and respect so much? And when they do make those megabucks from their 'new creations,' how much of it will flow into our community?"

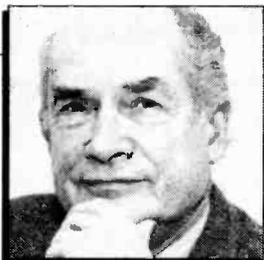
"Artists who are getting their full fruits in their own genres are flocking to Latin shores in the hopes of unearthing our cultural treasure to bring back 'El Dorado.' What will we do when Anglo-salsa becomes bigger than the music we have lived and loved for so

Willie Colon comments on Anglo abuse of Latin genres

long? When Latin America swings to Ronstadt and Simon in English and the Salsa Festival at Madison Square Garden is headlined by Byrne? When America says: 'Salsa? Oh, you mean like Paul Simon?' How will it affect the salsa genre when all its biggest stars are white and singing in English? Another way of not being able to love ourselves for what we are. Sour grapes or déjà-vu?"

BRAULIO, THE SPANISH-BORN ARTIST who lives in Miami and records for CBS, has become the soap opera singer/composer par excellence. He is to perform two songs for the upcoming American production of "El Magnate" . . . Says Jim Fifield, president and chief executive of EMI Music Worldwide, of the EMI Latin American conference held in Santiago, Chile, Aug. 20: "The successful conclusion of this week's conference underlines EMI Music's commitment to developing and expanding our presence in the Latin American markets. Latin America is not only one of the world's major sources of creative talent, but also a market with huge potential for the future."

Classical KEEPING SCORE



by Is Horowitz

A&M SPECULATION: PolyGram's anticipated acquisition of A&M raises questions about the future market stance of A&M's distributed classical labels—Nimbus, Delos, and, most recently, Denon.

Although A&M has put together a compact classical-jazz marketing operation, observers doubt that this division played a significant role in the buyout calculations. Some traders wonder if PolyGram feels the need to bolster its awesome product resources with yet another three classical labels, however attractive.

If the deal is consummated, will PolyGram Classics assume distribution responsibility, or will one or more of the labels be freed to seek other marketing options? At this writing the question remains unanswered.

EXPECT OFFICIAL WORD shortly on the reshaping of CBS Masterworks under Sony Classical auspices. It's almost a year since Günther Breest left Deutsche Grammophon to take over the top classical post at Sony. And, while a number of key artist signings have taken place and whispers of organizational shifts floated, an outline of the new structure has yet to be made public.

LABEL ACTIVITY: Harmonia Mundi USA has seven new recordings scheduled before the end of the year. New projects now advance to the studio stage at about 12 per year, says the label's Sarah Folger, for a significant step-up in production rates.

Another sign of growth is the signing of three of its attractions to exclusive recording contracts, the first time the label has undertaken such an obligation. Inking such agreements were the Philharmonia Baroque Orchestra, the Newberry Consort, and countertenor Drew

Minter.

A production of Handel's oratorio "Susanna," featuring Minter and Jeffrey Thomas, goes before the HM microphones this month, with Nicholas McGegan conducting the PBO. The same orchestra and conductor will back English basso David Thomas in a set of Handel arias, his second for the label. Also scheduled is a program of Champion songs sung by Minter, with Paul O'Dette on lute. And in November the Newberry group, led by gamb player Mary Springfels, tapes a program of 17th-century Spanish theater music.

There's a lot piling up on Angel's recording platter in

Will a PolyGram umbrella cover A&M classical labels?

November. Riccardo Muti and the Philadelphia Orchestra start a survey of the late Tchaikovsky symphonies with the 6th. New piano recordings that month will see Alexander Toradze complete an album pairing Musorgsky's "Pictures At An Exhibition" with Ravel's "Gaspard De La Nuit," and André Watts begins a two-album project devoted to Chopin and Rachmaninoff, respectively.

Leonard Bernstein's "Airs And Barcarolles," which received its premiere performance Sept. 7, will be among the first CDs released by Koch International Classics, a new classical label established by importer Koch. The song cycle was recorded the following Monday with Michael Fine as producer. Fine, most recently with Stradivari Records, has moved over to the new Koch label as director of A&R.

There will be at least six CDs in KIC's debut release, targeted for January, says Fine. About 60 titles are planned for the first year.

In some cases older recordings of historical interest will also be issued. Fine points to a performance of Mozart's "Sinfonia Concertante (K.364)," with (violinist) Joseph and (violinist) Lillian Fuchs, taped at the Prades Festival in the early '50s with Pablo Casals conducting, as an example.

FOR WEEK ENDING SEPTEMBER 23, 1989

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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	17	JULIO IGLESIAS	RAICES	CBS 80123
	2	2	33	JANA GABRIEL	TIERRA DE NADIE	CBS 80054
	3	3	17	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	4	5	37	CHAYANNE	CHAYANNE	CBS 80051
	5	4	21	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	6	6	9	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	7	7	75	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	8	8	15	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	9	12	35	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	10	13	55	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	11	21	11	MARISELA	MARISELA	ARIOLA 9577
	12	17	25	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	13	14	29	VIKKI CARR	ESOS HOMBRES	CBS 80057
	14	19	7	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
	15	20	11	ENMANUEL	QUISIERA	CBS 80124
	16	9	13	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	17	18	37	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	18	23	3	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217
	19	16	45	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	20	11	55	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	21	10	37	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	22	22	13	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	23	25	7	MARISELA VERENA	SON DE LAS TRES DECADAS	GAD 1005
	24	24	3	ROCIO JURADO	GRANDES EXITOS	GLOBO 9752
	25	15	73	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
TROPICAL/SALSA	1	1	15	EL GRAN COMBO	AMAME	COMBO 2060
	2	9	3	LUIS ENRIQUE	MI MUNDO	CBS 80146
	3	2	37	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	4	3	9	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	5	6	15	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	6	5	7	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	7	8	73	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	8	10	3	HANSEL SOLO	CBS 80148	
	9	7	25	WILLIE COLON	TOP SECRET	FANIA 655
	10	13	3	CANO ESTREMER	DUENO DEL SONEO	CEG 002
	11	4	63	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	12	12	5	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	13	11	19	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	14	14	29	TONY VEGA	YO ME QUEDO	RMM 1677
	15	17	37	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	16	20	15	LA COCO BAND	COCO BAND	KUBANEY 20011
	17	19	9	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	18	22	43	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	19	—	1	SERGIO HERNANDEZ	PENSANDO EN TI	RCA 9786
	20	24	25	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	21	—	25	VITIN RUIZ	SEDUCEME	COMBO 2058
	22	23	25	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380
	23	—	1	LOS HIJOS DE PUERTO RICO	CON LA MORENA	TH-RODVEN 2626
	24	21	3	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	25	—	57	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
REGIONAL MEXICAN	1	1	9	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	25	3	BRONCO	A TODO GALOPE	FONOVISA 8830
	3	2	5	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	4	4	43	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	5	5	31	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	6	7	13	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	7	10	33	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	8	17	5	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	9	6	33	LA MAFIA	EXPLOSIVO	CBS 80072
	10	18	91	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	11	12	41	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	12	13	47	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	13	8	11	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVISA 8812
	14	20	9	RAM HERRERA	OUT LAW	CBS 80122
	15	11	15	LA MIGRA	CON BANDA	MAR 222
	16	19	59	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	17	3	45	BRONCO	UN GOLPE MAS	FONOVISA 8808
	18	15	19	LATIN BREED	BREAKING THE RULES	CBS 80094
	19	14	7	GRUPO EL TIEMPO	ELEGANCIA MUSICAL	LUNA 1176
	20	—	5	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
	21	9	3	PLAYA AZUL	YO NO SOY MEXICANO	MONTUNO 529
	22	—	13	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074
	23	24	19	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	24	—	3	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	25	—	1	ELISEO ROBLES	CON BANDA	RAMEX 1233

(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.

2nd Select-O-Hits Confab Held In Memphis Indie Distributor Boasts Best-Ever 1st Quarter

BY EDWARD MORRIS

MEMPHIS More than 420 registrants were on hand at the Peabody Hotel here Sept. 9-10 for Select-O-Hits' second annual showcase and trade show. The event featured performances by 14 acts and displays by more than 20 labels and accessories manufacturers.

John C. Phillips, who co-owns the 29-year-old distributing company with his brother Sam, says that 1989 has been the firm's best year ever. "We had the biggest first quarter this year that we've ever had," he boasts. "It was more than we did in all of 1980."

Phillips credits rap records particularly for Select-O-Hits' current good fortune: "I don't know if independent distributing has ever

'S-O-H can make a profit on sales of 50,000 units'

been as strong as it has been in the last year or so."

Among the acts that have spelled the biggest sales for Phillips are Tone Loc, Sir Mix-A-Lot, N.W.A., Eazy-E, and Dino, plus such evergreen artists as Bobby Bland, and Little Milton.

Besides working hot titles, Select-O-Hit continues to grow, according to Phillips, by maintaining good relations with chains that are also growing. For example, the company started selling to Kentucky-based Disc Jockey when that chain had only three stores. This year, the number of Disc Jockey outlets will reach 120, and they're still buying from Select-O-Hits.

While compact disks are accounting for a dramatically greater share of major label output, the format is less significant to the approximately 250 indies that Phillips deals with.

"I wonder if CDs are replacing vinyl as much as the [majors] say they are," Phillips says. "I still believe

that until they get the CDs down to better prices—which they're doing—they won't replace cassettes. You've got to get it down where kids can buy them and not have to get a \$20 bill from their parents."

CDs, he continues, "may be 5%" of his business. Cassettes are "probably 90%." For The 2 Live Crew's latest album, he says his last order was for 1,000 LPs and 20,000 cassettes.

For R&B and country titles, Phillips says, the tape-to-vinyl ratio is now at about 70%-30% and 80%-20%, respectively.

The controversy over provocative lyrics, especially in rap, has had neither a markedly upward nor downward sales pull, by Phillips' estimate. "It all kind of evens itself out," he explains, noting that even negative publicity tends to raise the public's awareness of an act, while at the same time it is making retailers more cautious about carrying the product.

Phillips notes that more and more labels are putting out "clean" and "dirty" versions simultaneously. But he adds that the "dirty" versions tend to sell about "10 times better" than the sanitized ones.

Of the approximately 250 labels Select-O-Hits deals with, Phillips says that only 75 to 100 are regularly active and that "only 10 or 12 are really our life's blood."

Recently, Select-O-Hits announced the formation of the S-O-H Network to pick up, press, distribute, and promote promising independent records that have insufficient financial backing (Billboard, Sept. 9). Phillips says the Network is on the verge of signing a dance/rap group from Baton Rouge, La., that has already sold 10,000 records in the New Orleans area.

He says S-O-H can make a profit on sales as low as 50,000 to 60,000 units.

Select-O-Hits is announcing its fall stocking program, which gives its accounts a 5% discount on product and a payment date that will come after Christmas. "It's an in-

centive for them to bring in catalog items," Phillips adds.

Showcasing this year were Government Cheese & the Dusters (Reptile Records), Lynn White, Carl Sims, Lee Shot Williams, and M. Team (Waylo), The D.O.C. (Atlantic), Chris McDaniels (Megajam), Steven Wayne Horton (Capitol), Susi Beatty (Starway), David Petitjean (Swallow), Joey Gilmore (PanDisc), 10 dB (K-tel), Kevin Paige (Chrysalis), and Mosley & Johnson (Malaco).



Dodging BulletBoys. Among the many retail stops made by the BulletBoys, Warner Bros.' rocking rookies, was this visit with Spec's Music & Video chairman Martin Spector at the chain's Miami headquarters. Shown, from left, are band members Mick Sweda and Lonnie Vencent; Spector; and BulletBoys Jimmy D-Anda and Marq Torien.

Station, Retailer Team Up For Car Giveaway, Free Concerts WDRE, Record World Rev Up Promo Drive

NEW YORK Recognizing local new music station WDRE's sales stimulus, Long Island N.Y.'s Record World retail chain has launched a series of mutually beneficial tie-ins, including a car giveaway and a free concert series.

"We know they move records," says Phillie Purpero, Record World's senior director of advertising and promotion, pointing to past sales of advertised U2 product—before that band reached its current popularity—as an early indicator of WDRE's consumer impact.

"WDRE is easy to identify because not a lot of stations play that stuff. We're both promotion-oriented, and our [local store] base and their base are the same."

Record World is headquartered in the Long Island community of Roslyn, not far from WDRE's Westbury studio.

According to Purpero, she and other Record World personnel—VP Bruce Imber and advertising manager Jo-Ann Soldano—approached WDRE PD Denis McNamara and sales rep Lee Davis to discuss potential teamwork. After a number of meetings, several tie-ins were initiated, commencing with the current giveaway of a 1989 Nissan SX coupe.

WDRE's FM dial number is 92.7, which for purposes of the giveaway, translates to 9/27, or Sept. 27. That's the date of the chain's WDRE Day, when the car will be awarded at the Malibu Club in Lido Beach, Long Island.

The promotion began in late June, 92 days prior to WDRE Day. Every day, a car key was given away on the air to a winner chosen from the thousands of names collected each week at Record World stores and Square Circle outlets; those who were selected had 27 minutes in which to call in after their names were announced. On WDRE Day, the key-winners will each pick a key from a bowl; the candidate whose key fits the Nissan's ignition gets the car.

The Malibu will also host a free concert that night, continuing the free "Record World And Square Circle WDRE Concert Series" there, which began with Pixies on July 31 and Hoodoo Gurus on Aug.

28. Purpero says that free ticket allotments at several area stores (2,000 total) were exhausted within half an hour for Pixies, and that the Hoodoo Gurus' show was similarly successful.

Additional Record World/WDRE tie-ins have included a summerlong bumper sticker promotion, sponsorship of the sta-

tion's weekly chart show, and an advertising promotion for a WDRE-endorsed Recoton FM antenna (to receive the station more clearly), for which the chain printed 2-by-2-inch stickers. Purpero says that a possible Halloween tie-in is among future ideas being discussed to further the mutually profitable relationship.

Who You Gonna Call For Info On CD Releases? The 'Hotline'!

BY BRUCE HARING

NEW YORK The CD Hotline knows where you can get the good stuff.

"The information about CDs is ... confusing," says Paul Zullo, who co-founded the telephone information service in 1986. "There are how many Chuck Berry sets? The CD Hotline will say which are remastered and which tracks are on which ones. Even more confusing is the Jimi Hendrix repertoire. It's been remastered, but the only way you can tell that you have the new remasters of the new releases is to find the RE-1 in the center of the disk; there's nothing on the outside of the box."

Approximately 30 employees operate the CD Hotline (in New York, 212-486-8484; elsewhere, 1-800-CD-INFO1), which answers questions on the who, what, when, and where of 25,000-30,000 CD titles. The hot line is open Wednesdays-Sundays, noon-8 p.m. EST.

Zullo and partner Trevor Huxley started the service in February 1986. Zullo, who spent a decade as VP/GM at DIR Broadcasting, realized that CD was about to break out in the marketplace. Since he was already replacing all of his vinyl with the new configuration, he became something of an expert on it.

Soon he decided to combine his radio background with a new CD information service and offer it to radio stations in exchange for

advertising time, which Zullo then resells to major corporations.

"We put every nonclassical CD into a computer after the programs were written," Zullo says. "The initial number was less than 5,000 worldwide in release. Now we have between 25,000 and 30,000 titles. It's now not a question of what's out on CD, but what's been remastered, what collections have what songs."

"Remember Tim Buckley? There have been eight CD collections issued on him in the last two months. Where do you start? That's where we come in. We list everything we're able to find out about—even things that aren't legally for sale."

Radio stations are granted exclusive franchises for their cities, winning the right to attach their name, as in "the K-Rock CD Hotline," used by classic rocker WXRK New York. Stations are also given an option to recommend stores in their listening area that are best suited for CD shoppers, says Zullo.

"We learn a lot from our callers," Zullo says. "And if we don't know the answer to a question, we'll research it and give them a call back."

Future plans for the CD Hotline include expansion into Japan and possibly Canada, although Zullo notes that "Canada has been slow to adopt the CD format. The Japanese have the highest penetration of CD players."



Goody, Goody. On the eve of his sold-out performances at Radio City Music Hall, Al Jarreau visited New York's big Sam Goody store. Shown, from left, are Larry Gaines, senior VP, Eastern division, The Musicland Group; Dee Rae, New York field sales manager/WEA Special Products; Jarreau; Andy Uterano, WEA sales manager, New York branch; Pete Stocke, WEA VP and New York branch manager; and Rita Roberts, WEA field sales manager/black music.

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RETAIL TRACK



by Geoff Mayfield

FAIR WARNING: "This is not what I expected," said a startled **Richard Marx**. The EMI artist was knocked out by the rocking enthusiasm showered on his band by the management of **The Musicland Group** Sept. 9, the final night of the giant chain's national conference in downtown Minneapolis. I've seen a fair number of hot showcases at the many trade shows I have covered for **Billboard** in the last four years—and that includes the more than a dozen company meets staged by six music or video firms—but I have never seen a convention crowd show more vigor than I witnessed on this night. I remember seeing the avid response generated by Musicland's team matched a time or two, mind you, but never experienced anything to top the scene at the Marriott City Center ballroom.

Marx admitted to Musicland's troops that he had anticipated they would be a docile audience. But, by the time his band rolled into its second song, more than half of the conventioners had crowded onto the dance floor right in front of the loud stage—screaming, dancing, laughing, waving hands in the air. Folks at the front-row tables had to rise from their seats to see Marx and his band on stage, and standing among the revelers was Musicland's chairman, **Jack Eugster**, exhorting the few attendees who remained at their tables toward the back of the room to come up and join the party. "We've got 300 people here who sound like 3,000," Marx gushed.

Under most circumstances, a company's ability to throw a rambunctious party would not be noteworthy. After all, one of the main reasons a sales-oriented company in *any* business stages a convention is to pump up employee morale. If you serve up a good

meal, gallons of booze, and jumping sets like those provided by Marx and Saraya on *any* group of people, you would expect to brew up at least *some* level of excitement. But, since Musicland is what it is—the industry's largest account—the spirit shown here takes on some added meaning.

After all, when Eugster and his corporate team left The Gap and other nonmusic quarters to jump into Musicland's saddles almost a decade ago, many music biz vets voiced flat-out skepticism about the chain's prospects. "How can a guy who sold jeans make it in this business?" was an often-heard question; while addressing the Musicland meet earlier in the week, **WEA** president **Henry Droz** and **CBS Records Distribution** president **Paul Smith** admitted to having harbored such doubts.

Musicland was seen as a company of impressive size, but it was generally believed that its management's corporate breeding would have difficulty embracing the quirks of the music industry and its show-business ways. Suppliers moaned and competitors jeered that the web operated cold, cookie-cutter stores, and that its awesome size would make it impossible to react in a trade so given to peak-and-valley roller-coaster rides. Then, last year, when Eugster's team bought out the chain from **Primerica Corp.**, many rivals anticipated that its debt load would force Musicland into a more conservative posture.

Obviously, nothing could be farther from the truth. Early in its history, Eugster's team forged its way into the video-for-sale business, making Musicland the largest account of **Warner Home Video** and other suppliers—with less than 50 rental stores under its belt. In doing so, Musicland became one of the accounts that helped establish video as a legitimate product.

The web has added more than 100 stores in the last 12 months and is rolling the dice with some unique concepts, like its video sales **Suncoast Motion Picture Co.** stores and its **Stars** gift shops. Timing has worked to Musicland's favor, too, because the music industry has become increasingly businesslike during

(Continued on page 74)

FOR WEEK ENDING SEPTEMBER 23, 1989

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TOP COMPACT DISKS™

					POP™				
					Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL			
				★★ NO. 1 ★★					
①	16	—	2	ROLLING STONES	STEEL WHEELS	COLUMBIA CK45333			
2	1	1	20	TOM PETTY	FULL MOON FEVER	MCA MCAD 6253			
3	4	4	24	MILLI VANILLI	GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592			
4	2	2	10	DON HENLEY	THE END OF THE INNOCENCE	Geffen GHS 2-24217			
5	3	3	19	RICHARD MARX	REPEAT OFFENDER	EMI E-290380			
⑥	7	7	32	PAULA ABDUL	FOREVER YOUR GIRL	VIRGIN 2-90943			
⑦	NEW ▶		1	MOTLEY CRUE	DR. FEELGOOD	ELEKTRA 2-60829			
8	6	5	29	FINE YOUNG CANNIBALS	THE RAW & THE COOKED	I.R.S. D-6273/MCA			
⑨	NEW ▶		1	ELTON JOHN	SLEEPING WITH THE PAST	MCA MCAD 6321			
10	5	6	9	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC EK 45217/E.P.A.			
11	8	9	8	SKID ROW	SKID ROW	ATLANTIC 2-81936			
⑫	15	21	4	WARRANT	DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383			
13	9	10	9	NEW KIDS ON THE BLOCK	HANGIN' TOUGH	COLUMBIA CK 40985			
14	10	12	15	INDIGO GIRLS	INDIGO GIRLS	EPIC EK 45044/E.P.A.			
15	17	15	7	SOUL II SOUL	KEEP ON MOVIN'	VIRGIN 91267-2			
16	18	16	3	CHER	HEART OF STONE	Geffen 2-24239			
⑰	RE-ENTRY		11	THE CURE	DISINTEGRATION	ELEKTRA 60855-2			
18	12	11	20	GREAT WHITE	TWICE SHY	CAPITOL C2-90640			
19	19	18	5	THE B-52'S	COSMIC THING	REPRISE 2-25854/WARNER BROS.			
20	14	13	17	10,000 MANIACS	BLIND MAN'S ZOO	ELEKTRA 60815-2			
21	11	8	12	PRINCE	SOUNDTRACK: BATMAN	WARNER BROS. 25936			
22	22	20	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	IN STEP	EPIC EK 45024/E.P.A.			
23	23	23	5	SOUNDTRACK	WHEN HARRY MET SALLY	COLUMBIA CK 45319			
24	20	17	50	BOBBY BROWN	DON'T BE CRUEL	MCA MCAD 42185			
25	24	19	6	ZIGGY MARLEY & THE MELODY MAKERS	ONE BRIGHT DAY	VIRGIN 2-91256			
26	26	—	2	THE JEFF HEALEY BAND	SEE THE LIGHT	ARISTA ARCD8553			
27	28	27	25	MADONNA	LIKE A PRAYER	SIRE 2-25844/WARNER BROS.			
28	25	26	4	BRYAN FERRY/ROXY MUSIC	STREET LIFE/20 GREAT HITS	REPRISE 2-25857			
29	13	14	5	DANNY ELFMAN	BATMAN MOTION PICTURE SCORE	WARNER BROS. 2-25977			
30	21	24	3	ROLLING STONES	SINGLES COLLECTION - THE LONDON YEARS	ABKCO 1218-2			

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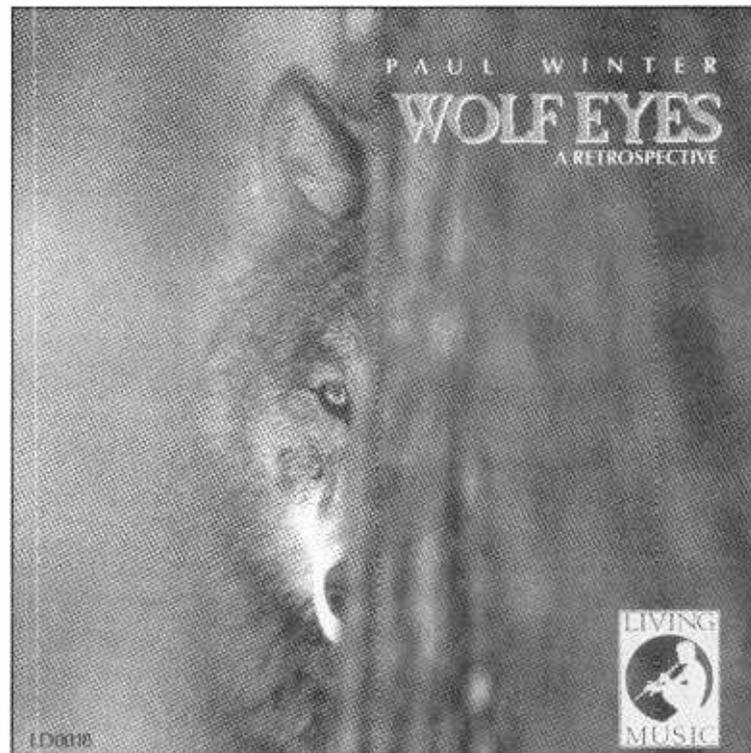
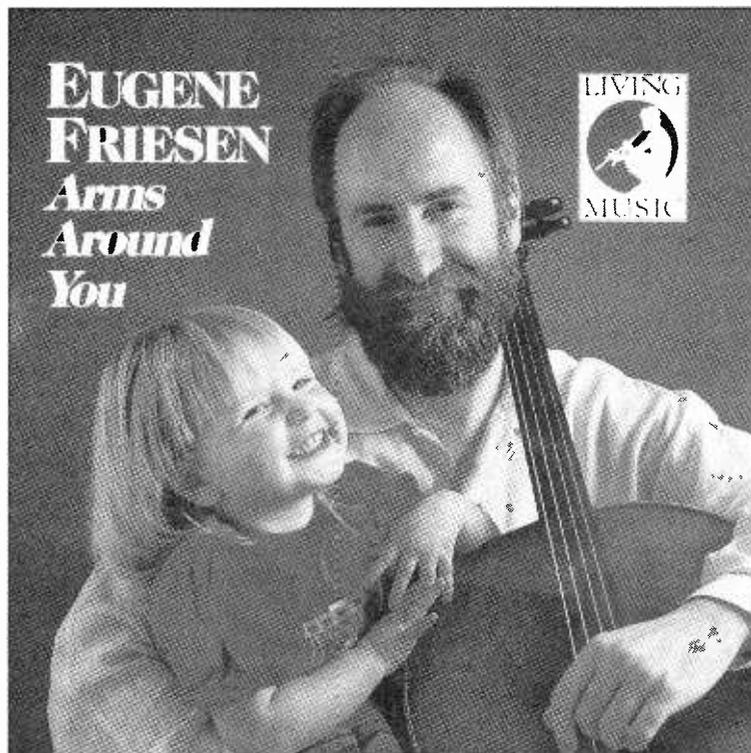
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Important Fall Releases Due From Satriani, Sheehan, Wakeman

BY BRUCE HARING

Important Records' family of labels is shaking off the summer doldrums with an ambitious fall release schedule. Highlights of Relativity's next two months include Joe Satriani's "Flying In A Blue Dream," which features the guitar master's vocal debut; a collection of bassist Billy Sheehan's work with Talas, set for release next month; the first domestic release of Rick Wakeman's "Zodiaque," "A Suite Of Gods," and "The Family Album"; and two budget-priced cassette/CD compilations culling the best from the early years of the Clash and the Psychedelic Furs, both out this month.

Also hot and happening from Important is the rerelease of Exodus' "Bonded By Blood" on Combat, value-added by two new tracks and revamped artwork; and "Handle With Care," new from Nuclear Assault on In-Effect. More information on the projects is available from Important at 718-740-5700.

SEEDS AND SPROUTS: Joanne Shenandoah, an Oneida-Six Nations Iroquois who has performed with Willie Nelson, Waylon Jennings, John Denver, and Pete Seeger, has released her self-titled debut album on Canyon Records. The record has original folk and traditional Iroquois social songs, all with a contemporary country flavor.

More from Canyon at 602-266-7835... Rykodisc has released the first full-length solo album from seminal London punker Keith Levene. "Violent Opposition" features original



material, a cover of John Lennon's "Cold Turkey," and one of the last recorded performances by Red Hot Chili Peppers' guitarist Hillel Slovak before his death. More from Rykodisc at 508-744-7678.

GREMLINS: In case you thought you were listening to a recording of feedback, the fax number for Roadracer Records was inadvertently given in several columns mentioning new product from the label. For

the record, the phone at Roadracer is 212-219-0077. Incidentally, the new Gang Green release is out at the beginning of October on Roadracer's Emergo label.

ADVANCE WORD: "An Evening In Austin" captures Kate Wolf in a November 1985 recording at Austin City Limits in Austin, Texas, just a few months before she was diagnosed with the leukemia that ended her life. The CD is the soundtrack to the PBS special that aired several years ago. More information from Kaleidoscope Records at 415-845-9200... Bill Wolfer checks in with a subtle bit of funk on "And It Rained All Through The Night" on Nouveau/K-Tel International. Those with a taste for the nuances of early Motown should find much to like. More info at 212-678-8330... Bob Thompson's piano is the base to propel several hot Larry Coryell

guitar solos into the stratosphere on "Wilderness," available on Intima/Enigma. "Island Blue" is key cut. More from 213-390-9969... Persuasive percussion flavors keyboardist Greg Mathieson's "For My Friends" on Headfirst/K-Tel. More from 15535 Medina Road, Plymouth, Minn. 55447... A smooth fusion of jazz-rock sensibilities with new age and electronic music is the word on Andrew Batchelor's Moments Edge, a tasty Tangent Records release by the former music supervisor of the "Cagney & Lacey" television series. Batchelor also plans a solo piano album in the near future. More from Tangent Records at 614-687-6503... Birdsongs Of The Mesozoic's "Faultline" on Cuneiform Records is an adventurous exploration of styles ranging from industrial-strength noise to light, jazzy moments. More from Cuneiform at 301-589-6047.

RETAIL TRACK

(Continued from page 72)

the '80s, in contrast to the buy-as-much-as-you-want, return-as-much-as-you-want attitude that prevailed in the past. Eugster's team, with its broad experience from other retail sectors, was equipped to deal with those changes.

But, beyond its strong business foundation, the thunderous ovation that Musicland's executives, district managers, and senior store managers granted Marx and Saraya the night of Sept. 9 revealed that Eugster holds another trump card in his hand—a management structure of people who love their work. Tower Records/Tower Video, Camelot Music, and Erol's, among others, have already proven that that is an intangible factor that can be vital to a chain's success.

I was able to attend only one day of Musicland's convention, but that teeming enthusiasm—which was even shown during routine product sessions—told a very large story. It caught the attention of the label and distribution executives who were at the conference, and word is that the spirit of optimism was evident every day of the meet. So, for those of you who compete with Musicland, here's some free (aside from the subscription price) advice. If you've been waiting for Eugster's chain to get bogged down by its huge size, don't hold your breath.

THE POSTSCRIPT to the above item is that the response shown by the Musicland crew—which represents a national cross section of music lovers—indicates that maybe it's time for critics who have enjoyed taking shots at Marx and PolyGram's Saraya to take a second look. The latter act, which is fronted by former New Jersey Musicland clerk Sandi Saraya, has the look of a band that can catch fire with the right song at the right moment. Meanwhile, Marx already has some No. 1s under his belt. The boisterous thumbs-up that Musicland's people gave to these

acts shows that both have the ability to connect with an audience.

CLARIFICATION: In a Sept. 9 article about The Handleman Co.'s most recent fiscal report, Billboard unintentionally misrepresented the rack's position in regard to its retail venture, the store-in-a-store Entertainment Zone. In the article, comments attributed to analysts suggested that the concept put Handleman in competition with the accounts it services. In fact, in more than one previous Billboard article, president Frank Hennessey has been quoted as saying that he intends not to compete with mass merchants, but to be able to provide them with a service that meets each chain's particular needs.

Hennessey acknowledges the previously reported Entertainment Zone locations at American Fair and Sears and adds that "we might have one in a Montgomery Ward." He further notes that it is not unique for a rack to be involved in a retail venture, citing Interstate Group's Books And Things chain, Western Merchandisers' Hastings web, and Lieberman Enterprises' recently

launched Stars: Entertaining America departments at some Sears stores.

However, Hennessey states firmly, "I've said all along we'd never compete with our customers. It's simply an alternate way of carrying products in the way they want them carried."

The Handleman CEO was unavailable for comment when the Sept. 9 article was prepared, and thus the analysts' conjecture ran unchallenged by Handleman Co.

LOOKING BACK FONDLY: The death of Waxie Maxie founder Max Silverman leaves a void that will never be filled. Like Spec's Music & Video chairman Martin Spector, Rose Records founder Merrill Rose, and Sam Goody, the man who founded the original Sam Goody chain before its sale to Musicland, Silverman was one of the forefathers of music retailing, a pioneer who put his heart and soul in his business and his name on his stores' logo. In case you missed Bill Holland's story on Silverman's life and accomplishments in the Sept. 9 Billboard, it is recommended reading.



Checking The Tubes. In-store taping service Personics played host to various San Francisco/Bay Area rock bands, including the Tubes, at San Francisco hotspot Slim's. Among the guests, from left, were Vince Welnick of the Tubes; Personics president Charles Garvin; the Tubes' Bill Spooner; Personics chairman Elliot Goldman; and the band's Roger Steen.

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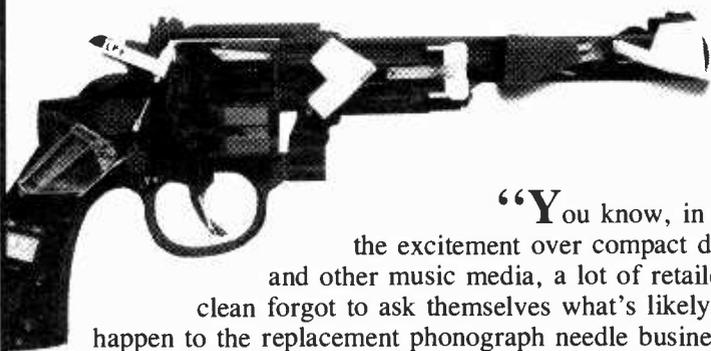
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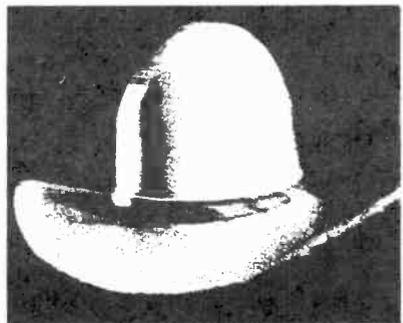
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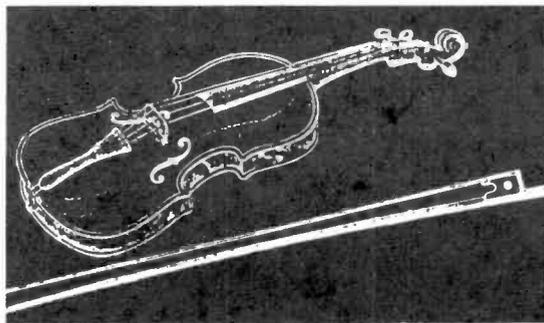
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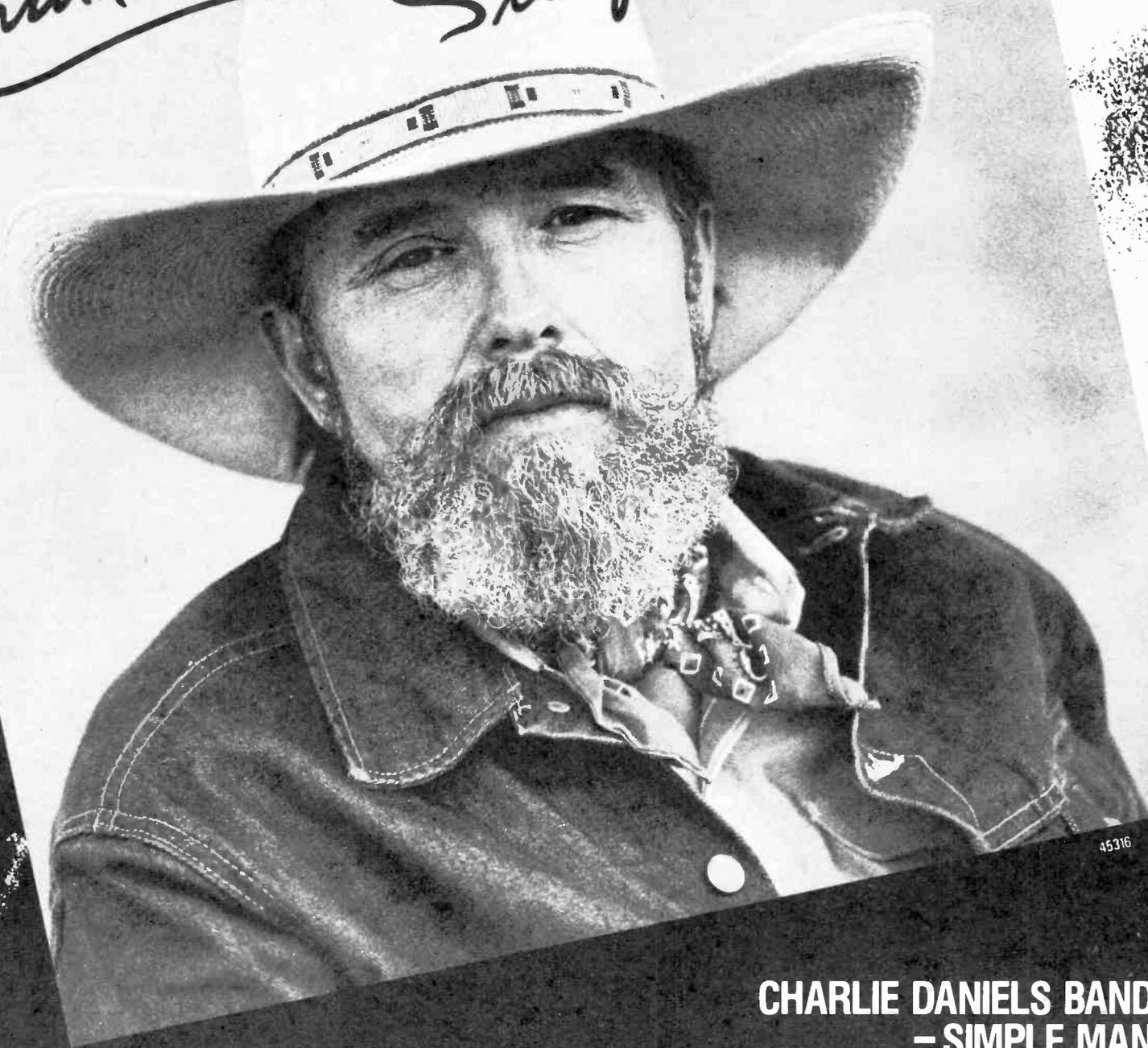
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U.K.'s Pickwick Sees 30% Rise In Profits Buyout Of Danish Co. Signals Expansion For Distrib

BY PIPPA COLLINS

LONDON Pickwick Group PLC, U.K. distributor of home entertainment products, has announced pretax profits of \$1,495,000 for the six months ended June 30—an increase of 30% compared with the same period last year. The company grossed \$31 million in the semester, as opposed to \$22.47 million for the same period in 1988.

Confirming its intention to move into the continent, Pickwick has acquired the Danish company Elap, a major distributor of home entertainment products in Scandinavia.

Capital for the venture was raised by a share issue to the value of slightly less than \$5.5 million, with half of the acquisition payment to be made in cash and half in shares.

Elap, established eight years ago, runs an operation similar to Pick-

wick, supplying product to supermarkets and other nontraditional outlets. Its acquisition will enable Pickwick to extend its range to Scandinavia.

Elap will have access to the full range of Pickwick product, and is already planning to extend distribution into Germany.

The move into Denmark follows the launch of Pickwick (Australia) Pty Ltd. in July of this year, a partnership with the PolyGram group intended to be a mirror image of the Pickwick operation in the U.K. (Billboard, May 13).

Pickwick chairman Ivor Schlosberg says that Pickwick is "determined to have a presence in all major European territories by 1992. The acquisition of Elap represents the beginning of this expansion."

Following the success of Pickwick's midprice IMP Classics label, it is now launching the full-price IMP

Masters label; recordings will include a duet by John Ogdon and his wife, Brenda Lucas, made three weeks before he died, and the first digital recording of the 1838 version of Liszt's Transcendental studies, performed by American pianist Janis Weber.

Pickwick's video publishing division recently set up a licensing and distribution arrangement with MPL, Paul McCartney's company, to handle his "Put It There" video, which features new footage of McCartney performing such classics as "Let It Be" and "Fool On The Hill." The tape will retail at \$18 (Billboard Aug. 19).

Other video releases for the fall include the Bolshoi Collection, Animated Children's Classics, and the Rank Classics Collection series.

The low-priced pop music division will see the release for the first time of such major acts as Barbra Streisand, Billy Joel, and Culture Club.



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FOR WEEK ENDING SEPTEMBER 23, 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 LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH ★★ NO. 1 ★★ 3 weeks at No. 1
2	2	23	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	49	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	4	11	PASSION Geffen 24206	PETER GABRIEL
5	5	27	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
6	6	17	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	10	9	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
8	7	33	WATERMARK ● Geffen 24233	ENYA
9	9	11	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
10	8	49	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
11	12	21	A JOURNEY HOME GLOBAL PACIFIC 2K 45152/CBS ASSOCIATED	G.KELLY/D.BOGDANOVIC
12	11	29	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
13	13	13	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
14	NEW ▶		NIKI NANA PRIVATE MUSIC 2056	YANNI
15	15	11	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
16	NEW ▶		ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
17	16	11	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
18	22	23	AUTUMN ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
19	18	31	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
20	20	45	DECEMBER ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON
21	17	45	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
22	19	5	MYSTIC ISLAND HIGHER OCTAVE 7021	CUSCO
23	14	17	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
24	23	7	JARED STEWART SEDONA SDD 7501	JARED STEWART
25	24	3	MY FATHER'S FACE PRIVATE MUSIC 2050	LEO KOTTKE

● 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.

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

THE ALARM

Change

▲ LP I.R.S. IRS-82018/NA
CA IRSC-82018/NA

JEFF BECK WITH TERRY BDZIO AND TONY HYMAS

Guitar Shop

▲ LP Epic FP-44313/NA
CA FPT-44313/NA

BIG DADDY KANE

It's A Big Daddy Thang

▲ LP Reprise/Cold Chillin' 1-25941/NA
CA 4-25941/NA

JOHN CALE

Words For The Dying

▲ LP Warner/Opal 26024-1/NA
CA 26024-4/NA

BOB DYLAN

Dh Mercy

▲ LP Columbia FC-45281/NA
CA FCT-45281/NA

LDU GRAMM

Long Hard Look

▲ LP Atlantic 81915/NA
CA 81915/NA

DEBORAH HARRY

Def, Dumb, And Blonde

▲ LP Reprise/Sire/Red Eye 1-25938/NA
CA 4-25938/NA

JANET JACKSON

Rhythm Nation

▲ LP A&M SP-3920/NA
CA SC-3920/NA

NEW KIDS ON THE BLOCK

Merry, Merry Christmas

▲ LP Columbia FC-45280/NA
CA FCT-45280/NA

ROY ORBISON

A Black & White Night

▲ LP Virgin 91295-1/\$9.98
CA 91295-4/\$9.98

DAN REED NETWORK

Slam

▲ LP Mercury 838868-1/NA
CA 838868-4/NA

SACCHARINE TRUST

Past Lives

▲ LP SST 149/NA
CA 149/NA

DON MICHAEL SAMPSON

Crimson Winds

▲ CD Red Horse/Revolver R-103CD/NA
CA R-103CD/NA

THE SUGARCUBES

Here Today, Tomorrow, Next Week

▲ LP Elektra 60860/NA
CA 60860/NA

THOMPSON TWINS

Big Trash

▲ LP Warner Bros. 1-25921/NA
CA 4-25921/NA

TINA TURNER

Foreign Affair

▲ LP Capitol C1-91873/NA
CA C4-91873/NA

THE VELVET UNDERGROUND

Best Of

▲ LP PolyGram 841164-1/NA
CA 841164-4/NA

VARIOUS ARTISTS

The Wonder Years

▲ LP Atlantic 82032/NA
CA 82032/NA

JAZZ/NEW AGE

CHET BAKER

My Favorite Songs—The Last Great Concert

▲ LP Enja/Mesa 79600/\$9.98
CA 79600/\$9.98

CURTIS COUNCE

Sonority

▲ LP Contemporary C-7655/NA
CA 7655/NA

EGBERTO GISMONTI

Danca Dos Escravos

▲ LP ECM 837753-1/NA
CA 837753-4/NA

WAYNE GRATZ

Reminiscence

▲ LP Narada Lotus N-61023/\$9.98
CA NC-61023/\$9.98

DAVE GRUSIN

Migration

▲ LP GRP GR-9592/NA
CA GRC-9592/NA

JOHN HANDY WITH CLASS

Centerpiece

▲ LP Milestone M-9173/NA
CA 9173/NA

ABDULLAH IBRAHIM/DOLLAR BRAND

Mindif

▲ LP Enja/Mesa 79601/\$9.98
CA 79601/\$9.98/NA

BRUCE MITCHELL

Dancing On The Edge

▲ LP Narada/Mystique N-62007/\$9.98
CA NC-62007/\$9.98

NELSON RANGELL

Playing For Keeps

▲ CD GRP GRD-9593/NA
CA GRC-9593/NA

LEE RITENOUR

Color Rit

▲ LP GRP GR-9594/NA
CA GRC-9594/NA

LENI STERN

Secrets

▲ LP Enja/Mesa 79602/\$9.98
CA 79602/\$9.98

SZAKCSI

Mystic Dreams

▲ CD GRP GRD-9577/NA
CA GRC-9577/NA

STEVE TIBBETTS

Big Map Idea

▲ LP ECM 839253-1/NA
CA 839253-4/NA

URBAN EARTH FEATURING HARVIE SWARTZ

Full Moon Dancer

▲ LP Blue Moon 79150/\$9.98
CA 79150/\$9.98

VARIOUS ARTISTS

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Walk On The Wilde Side. Kim Wilde goes for the gold at an MCA Records party in Hamburg, West Germany, where she received one platinum and seven gold albums for her sales in France, West Germany, Holland, Denmark, Sweden, Austria, Switzerland, and the U.K. Pictured, from left, are Paul Fischli, marketing director, Musikvertrieb, Switzerland; Gerd Gebhardt, GM, WEA Germany; Bernd Dopp, marketing manager, WEA Germany; Wilde; Stuart Watson, VP, MCA International; and Christof Rucker, marketing director, WEA Austria.

Plagiarism Charges Rise As Tunes Are Co-Opted Indian Acts 'Borrow' Western Music

BY JERRY D'SOUZA

BOMBAY, India The word "plagiarism" is being whispered a lot in the Indian music business these days. The business of copying or "borrowing" someone else's musical ideas is leading to many finger-pointing accusations in the industry.

Domestic composers have long been closely "following" Western music and passing off hit songs as their own work.

The most in-demand Indian composer today, Bappi Lahiri, has openly admitted to listening to the latest Western hits before getting down to his own writing.

Lahiri is the front-runner over other local composers because of his

ability to find the Indian pop pulse and set it racing to a disco beat that found immediate acceptance throughout India.

Other composers have jumped on the bandwagon. They include Kalyanji & Anandji who have admitted

finding inspiration in Miami Sound Machine's "Rhythm's Gonna Get You." They say they built a structure on the basic rhythm of the song to come up with "Oya Oya," which has become something of an anthem
(Continued on page 81)

Polish Music Biz Prospects Brighten

BY ROMAN WASCHKO

WARSAW, Poland The new political situation in Poland following the arrival of Tadeusz Mazowiecki, the first-ever non-Communist prime minister of an East European country, has given the recording industry an injection of optimism about prospects for a better future.

The music business generally has long been operating in what is perceived as a nonefficient and abnormal way, as evidenced by such regulations as those requiring that Polish records have to be pressed in the Soviet Union, while sleeves are printed in Czechoslovakia.

Apart from the state-owned record company Polskie Nagrania, there are other government-run companies, such as Tonpress and Wifon (owned by the Polish Radio/TV Committee), and a number of private firms, like Polton and Arston.

All of them share the same operating difficulties caused by shortage of production materials and paper, low processing potential, bad distribution systems, and poor marketing.

However, one particularly successful firm among them, despite sharing the same basic problems, is Poljazz, a company related to the Polish Jazz Assn. Through its collaborative links with GNP Crescendo Inc., of Los Angeles, Poljazz has been releasing highly popular records in the Polish market, among them a superb series of blues albums.

Polskie Nagrania, through managing director Aleksander Olaszewski, has already started organizing, supported by the new government, financial links to ensure proper production in the future and is forging partnerships with firms from outside the record industry.

One early deal was a license agreement between Polskie Nagrania and WEA International, signed on the initiative of the late Nesuhi Ertegun. Another key venture is a contract with BASF of West Germany for the manufacture of high-quality videocassettes bearing the Polish company's imprint.

There is also a deal with the U.S.

Hanna-Barbera company, which now releases its cartoon product on Polish videotapes.

Further, Polskie Nagrania is starting moves toward transforming its status from a state-owned enterprise to a privately owned company. It will be a long process, but it is by no means unknown within the Polish economy.

Insiders believe the Polish record business has slipped so far behind that it would be foolish to expect fast changes. But already set for abolition are a number of state monopolies that have thus far dominated domestic distribution and export/import operations.

As a start, Polskie Nagrania has established its own fully licensed foreign trade office, which is already trading profitably. It links with the British Olympia company in the production of CDs of Polish classical music—seen as a "perfect" export line.

The new political and economic atmosphere is also giving momentum to the further development of many private recording companies. Some have long operated in Poland, using

state-of-the-art equipment and employing top-class specialist technicians.

Despite the changing climate, hard currency is essential to see the industry through to real success. Here, too, new opportunities are emerging, with more Western contractors showing interest in the Polish market. Some are eager to use the "Polish connection" to break into the Soviet market. Established links between Polish and Russian recording companies are strong.

The U.S.S.R. is clearly a country of massive opportunities. A top prize in the recent Sopot Song Festival in Poland was a contract with Soviet state record company Melodia, under which the winning band, Dance With A Stranger, was guaranteed a 1-million-unit album release in Russia.

Things are moving increasingly fast now in the Polish record industry. The newly elected prime minister fueled its optimism with an inaugural speech in which he stressed the need for unity within the Polish economy.

Jazz Market Drives 57% Sales Growth For GRP American Indie Big In Europe

BY MIKE HENNESSEY

ZURICH, Switzerland Since establishing GRP Records Ltd. here to promote European distribution of its repertoire four years ago, Dave Grusin and Larry Rosen's independent American label has seen sales of its product increase significantly.

Sales are said to be up 57% for the year ended June 30, compared with the previous year, producing gross revenue in excess of \$5 million.

"Jazz and fusion music are making substantial inroads into the European market," says GRP's Kurt Weil. "We sold more than half a million units last year."

Weil was speaking at the end of GRP's fourth international convention and conference, held here Aug. 22-23 and attended by distributors from 16 European countries.

"We are reaping the benefit of having centrally controlled and coordinated pan-European promotion and marketing, and of doing tailor-made campaigns for each piece of product. And, having done a good job for ourselves, we are now expanding the operation to represent other specialist labels in Europe—Gramavision, JVC, [Brazil's] Visom, and the Landmark label of Orrin Keepnews."

Veteran jazz producer Keepnews said that, prior to his agreement with GRP, Landmark had had a modest presence in Europe through imports, "and that is no way to sell jazz records."

He said that, although jazz product had a limited market, the positive side of this was that if it sold to 4% of the market, that left 96% to be tapped.

(Continued on next page)

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Yamaha To Stage Int'l Band Competition Jon Bon Jovi & Others Will Pick \$20,000 Winner

BY SHIG FUJITA

TOKYO The third Band Explosion (BEX) competition, with Jon Bon Jovi as a special judge, is set for Oct. 29 at the Nippon Budokan Hall here. The Yamaha Music Foundation, co-sponsor with Nestlé K.K. and Yamaha Corp., claims that some 22,000 bands from 20 countries have been vying for one of the 23 finalist spots.

Preliminary rounds have been carried out in Australia, Indonesia, Canada, Hong Kong, Singapore, and Malaysia in August, followed by early-September rounds in the Benelux countries and Philippines.

Set for late-September rounds are the U.S. (22), the U.K. (24), France,

West Germany, Italy, Switzerland, Spain, and Mexico; the final runoff will take place in Sweden Oct. 4.

BEX, hailed as the world's only international band contest, serves as a launch pad for young musicians who reckon they have something new to offer but find it hard to reach a vast audience.

Australian band Janz took the top prize at the 1988 BEX, which added to the competitiveness of the Australian final round at the Melbourne Palace on July 11. There, Clutch Cargo, a four-strong band from Western Australia, came out on top and went on to the Asia & Oceania finals.

In the full finals there will be nine Japanese bands and 14 from other

countries. Besides Bon Jovi, other judges will be Joey Tempest (singer), Patrick Leonard (producer/keyboardist), Masataka Matsutoya (producer), Issei Noro (guitarist), Hideki Samejima (bassist), and Wataru Yamada (drummer).

The band winning the Platinum Grand Prize will receive the main trophy plus \$20,000; second prize is a trophy and \$10,000; third prize is \$5,000. Additionally, there will be individual musician prizes of \$2,000 for the categories of best guitarist, bassist, drummer, keyboardist, vocalist.

Jon Bon Jovi says, "Making good music isn't good enough. You've got to get people to listen to it. Band Explosion offers a real opportunity to talented musicians. It gives them a chance to play their music for the world."

AMERICAN INDIE

(Continued from preceding page)

Keepnews said upcoming product would include a fifth album from Bobby Hutcherson, a second from Donald Byrd, and debut Landmark releases from alto saxophonist Vincent Herring and British tenor saxophonist Ralph Moore.

For JVC, international manager Fumio Omori, attending the convention for the first time, announced new releases by Chick Corea guitarist Frank Gambale, a second album from Oscar Castro Neves, and a second big-band album by Bill Holman. JVC will also be releasing for the first time in Europe recordings by Japanese artists Tiger Okoshi, John Kaison Neptune, and Yoshi Malta, added Omori.

For Gramavision, Al Pryor said the company's 10th anniversary year would be marked by releases from John Scofield, Anthony Davis, Kasumi Watanabe with Wayne Shorter and Patrick Moraz, and John Carter. Scheduled for release next year are albums by Ray Anderson, Jamaladeen Tacuma, Taj Mahal, and a recording of the opera "X" by Anthony Davis.

Introducing product on the Visom label, president Carlos de Andrade described the label's repertoire as "exotic instrumental music," and noted that it was all recorded direct to digital. Material to be released includes three albums by guitarist Sebastiao Tapajos, who is well known in Europe.

Upcoming GRP product includes Dave Grusin's "Migration"; "Waiting For Spring," by pianist David Benoit; "Playing For Keeps," by reedman Nelson Rangell; "Mystic Dreams," by Hungarian pianist/composer Szakcsi; and "Color Hit," by Lee Ritenour.

Celebrating the 40th anniversary of the Peanuts comic strip in October will be "Happy Anniversary, Charlie Brown!" a compilation of tracks by such artists as Grusin, B.B. King, Patti Austin, Kenny G, Chick Corea, Ritenour, and Joe Williams.

Lined up for 1990 on GRP are albums by the Chick Corea Elektric Band, Tom Browne, Yutaka, Tom Scott, Gary Burton, Pat Metheny, and Patti Austin.

K.D. Lang Captures 3 Country Music Awards

BY KIRK LaPOINTE

OTTAWA Capping off a strong Country Music Week, k.d. lang again stole the show at the annual Canadian Country Music Awards, walking off with three trophies that included prestigious entertainer-of-the-year honors.

The Family Brown also garnered three awards, and singer Gary Fjellgaard grabbed two. George Fox, nominated in six of 10 categories, found he was perhaps a year or so away from dominating the awards. His only reward: the Rising Star trophy.

The top-selling country album of the year belonged to Randy Travis for his quintuple-platinum-plus "Old 8x10." The award is given solely on the basis of commercial success, but there is no doubt that the album's phenomenal sales owe much to its critical appeal to an audience that seemed to be far broader than the typical country market.

It was lang's third successive mastery of Canada's country music ceremonies. Her album of last year, "Shadowland," was deemed best country recording, while she was best-female-vocalist for the second straight year.

Well-accepted commercially, much-praised critically, lang has come a long way since her first days, when some smirked at her contention that she was Patsy Cline reincarnated. "Shadowland" was produced by Cline's producer, Owen Bradley, and there is still homage in her voice to her idol. "I've been obsessed with Patsy Cline for so long," she says. "The closest way to get near her was working with Owen."

Meanwhile, The Family Brown continues its own domination of certain country categories in Canada. It has lost the group-of-the-year title only once in 13 years.

Along with the group title this year, its "Town Of Tears" hit was named best single, while honors were bestowed on Barry Brown, Randall Prescott, and Bruce Campbell as

songwriters of the year for that tune.

Fjellgaard took male-vocalist honors, no small feat in a field that included the much-touted Fox and Ian Tyson, among others, while he shared duo-of-the-year honors with Linda Hunt-Kidder.

Tyson was named to join the country music Hall of Honor, while manager Don Grashey entered the Hall of Honor as a builder of the business.

Fox and lang represent a new generation of Canadian country artists, and this year's Country Music Week celebrations were further indications of an industry that, while in tune with contemporary tastes, is not losing its populist touch.

At seminars throughout the week preceding the Sept. 9 awards, industry consensus was that country music represents the strongest hope for Canadian music at this stage. Such performers as lang, Blue Rodeo, Fox, and Michelle Wright are considered among the best developing artists the Canadian business has.

Budweiser underwrote much of the week's festivities, and the awards themselves were presented on national television. Last year's show was the largest-drawing Canadian awards program, and judging by the performances and staging, this year's won't fail in the ratings for lack of trying.

Moreover, the industry's ability to present several days of well-attended festivities indicates that the established business is taking it seriously in Canada.

In Fox's case, an entire seminar was staged to discuss how he is being broken in Canada and abroad. Under the tutelage of Anne Murray's manager, Leonard Rambeau, Fox has been able to go in the space of two years from his Alberta ranch to major supporting dates and massive Canadian airplay of his material. Rambeau is convinced the young Fox "will be the biggest male country star we've had," even though there is still some grooming to do.

MAPLE BRIEFS

FURTHER SIGNS ABOUND of the decline—even demise—of vinyl. WEA Music of Canada, MCA Records Canada, Capitol Records-EMI of Canada, and other labels have been or will be releasing some titles on cassette and CD only. Press promotional releases now are increasingly cassettes, because vinyl is usually well behind the other formats in availability, given the limited quantity of pressing facilities in Canada.

CBS RECORDS HAS joined WEA Music, PolyGram Inc., and A&M Records in forgoing the six-by-12-inch CD blister pack. The target date is Jan. 1, and a range of incentives are in place for retailers in the meantime, but CBS' timing isn't cast in stone, says a spokesman. The industry has been huddling to possibly push back its Jan. 1 blister-pack elimination date after retailers complained.

THE FEDERAL GOVERNMENT has been formally lobbied for a blank-tape levy to penalize home tapers. The Music Copyright Action Group, a coalition of industry interests, has petitioned Communications Minister Marcel Masse for legislation to impose such a levy.

THE CANADIAN ACADEMY of Recording Arts and Sciences will hold a tribute dinner Nov. 15 to Pierre Juneau, whose seven-year term as Canadian Broadcasting Corp. president recently expired. (The federal government still hasn't named a successor.) Juneau was the architect of Canadian content regulations in his earlier job as head of the Canadian Radio-television and Telecommunications Commission, a move that has meant much to Canadian music.

U.K. Copyright Tribunal Raises Amount Discos Must Pay To PRS

LONDON The Copyright Tribunal has found in favor of the Performing Right Society in its application for a higher tariff for performance of its copyright music in permanent discotheque venues, but it is still likely to appeal against the terms of the new deal. The PRS applied to vary a 30-year-old ruling by the tribunal and was opposed by the British Entertainment & Dancing Assn. After a three-week hearing, the tribunal ordered that discos must now pay the sterling equivalent of \$73 for every 1,000 customers admitted, a large increase on the former tariff and about two-and-a-half times the amount argued for by BEDA. But the PRS had asked for a royalty calculated as a percentage of the disco's total gross.

PETER JONES

Large Attendance Expected At MIPCOM

CANNES MIPCOM, the annual market for the TV, video, cable, and satellite industry, set for Cannes Oct. 12-16, is well on line for record attendance figures this year. Peter Rhodes, U.K. managing director of exhibition organizer MIDEM, anticipates 6,000 participants from 1,400 companies this year. "Growth and global interest has grown consistently since the 2,500 attendees from 802 companies we logged for the first MIPCOM in 1985," he says. "This year, we have new exhibitors from growth areas such as Japan and South-east Asia and from countries on the verge of television expansion, such as Spain, the Netherlands, Greece, and Ireland."

PETER JONES

Germany Checking Tape-Levy Charges

HAMBURG, West Germany A total of 105 million blank audiocassettes were sold in West Germany in 1988 and blank videotapes reached 85 million units. Now industry pundits predict a 5% increase and 10% upturn, respectively, for 1989. Blank-tape manufacturers say they paid a total of \$27.5 million last year in conforming with the West German tape-levy regulations. But the government is investigating allegations that up to 15% of blank tape sold here is escaping the levy because of imprecise import registration.

WOLFGANG SPAHR

Pathe Marconi EMI Prez Is Leaving Post

PARIS Guy Deluz, president of Pathe Marconi EMI, is to leave the company to become director general of the International Committee of the Red Cross, headquartered in Geneva, Switzerland. Deluz, who takes up the new post Jan. 1, is a Swiss citizen but was made a Chevalier de l'Ordre des Arts et Lettres by the French ministry of culture, a rare honor for the record industry and for someone not French-born. Deluz has been serving as president of SNEP, the French record industry association, and as VP of the French IFPI branch.

PHILIPPE CROCC

Japan's Satellite Sales Get Sports Boost

TOKYO According to the Electronic Industries Assn. of Japan, domestic shipments of satellite broadcast reception hardware averaged about 30,000 units a month in the first half of 1988, but peaked to nearly 100,000 in September. Sales then sagged again, so that shipments for February to May were smaller than for the same months in 1988. Antenna and tuner together here cost some \$715. For two years, about 30 companies have been making the equipment but demand has not met sales projections. From August this year, viewers have had to pay for satellite broadcasts and this is likely to subdue the hardware market further.

SHIG FUJITA

INDIAN ACTS

(Continued from page 79)

here.

Lahiri, meanwhile, has released an album of Hindi and English-language songs, several of which appear to owe a great deal to the material of Modern Talking. The sleeve has him dressed in black, which again is seen as derivative, this time of the Michael Jackson "Bad" image.

The appeal of Western music in India these days has led some companies that have no Western music licensing rights for India to get around the problem by releasing instrumental versions of hit songs.

Venus Records & Tapes hired local musicians for a compilation called "Danger," which included "Danger Zone" and "Papa Don't Preach." Despite failing to live up to the inlay card promise that offered hits by Madonna and Michael Jackson, the cassette has sold remarkably well.

The "borrowing" continued with the Gramophone Company of India (Gramco) contracting Alisha Chinai to record Madonna songs in Hindi and English. The former package reportedly sold 300,000 units here and the English version, 30,000. It probably would have done better had not Maganasound fired its own salvo with the release of "Like A Prayer" and "True Blue."

The next development was the move by Tips Records & Cassettes to marry English lyrics to Hindi music, an immediately big-selling idea, with "Love Me," the first cassette selling 200,000 units.

The Tips formula was to select hit Hindi songs as well as the Pakistani tune "Hawa Hawa," hire a musical director to pep up the arrangements with a Western beat, and sign on a battery of unknown singers.

Says Tips executive Anil Shergil: "We were the first to do this. We launched a direct marketing attack, mainly in urban areas. People had music they could identify with, plus songs in English. They had the best of both worlds. We'll be extending the concept to take in other Indian languages."

Venus and the T-Series are following Tips with "Kiss Me" and "Follow Me," respectively, with T-Series going instrumental with a cassette called "Blast," containing the music of Madonna, Phil Collins, a-Ha, and others.

Another twist in the situation is that the Indian Performing Rights Society (IPRS), while collecting copyright fees from record companies releasing versions of Hindi tunes, hasn't succeeded in getting composers who have borrowed Western music, or infringed its rights, to make any payment.

The irony of the situation becomes apparent when the melody of "Walk Like An Egyptian" escapes a fee when used in a Hindi film, but is subject to a levy when it appears in an English version that has nothing to do with the Bangles. The music was used because it was a hit in Hindi.

Also avoiding attention thus far are instrumental versions of Western songs. The IPRS, now alerted, is pursuing Venus Records for payments due on "Danger." But the only company to comply has been Gramco, which negotiated a rate for both the Madonna covers.

As part of its policy of intensifying its coverage of the

European music market, Billboard announces:

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 9/16/89

This Week	Last Week	SINGLES
1	1	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
2	3	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN PWL
3	15	RIGHT HERE WAITING RICHARD MARX EMI/USA
4	2	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	6	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
6	4	BLAME IT ON THE BOOGIE BIG FUN JIVE
7	12	THE TIME WARP DAMIAN JIVE
8	11	I NEED YOUR LOVIN' ALYSON WILLIAMS DEF JAM
9	9	NUMERO UNO STARLIGHT CITY BEAT/BEGGARS BANQUET
10	16	THE BEST TINA TURNER CAPITOL
11	7	HEY DJ I CAN'T.../SKA TRAIN BEATMASTERS FEATURING BETTY BOO RHYTHM KING
12	5	I JUST DON'T HAVE THE HEART CLIFF RICHARD EMI
13	25	PERSONAL JESUS DEPECHE MODE MUTE
14	20	PARTYMAN PRINCE WARNER BROS.
15	8	POISON ALICE COOPER EPIC
16	NEW	CHERISH MADONNA SIRE
17	36	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
18	33	LOVESONG THE CURE FICTION/POLYDOR
19	37	PUMP UP THE JAM TECHNO TRONIC FEATURING FELLY SWAN YARD
20	10	TOY SOLDIERS MARTIKA CBS
21	18	LAY YOUR HANDS ON ME BON JOVI VERTIGO/PHONOGRAM
22	17	NIGHTRAIN GUNS N' ROSES GEFEN
23	34	LOVE IN AN ELEVATOR AEROSMITH GEFEN
24	22	WE COULD BE TOGETHER DEBBIE GIBSON ATLANTIC
25	30	MISS YOU MUCH JANET JACKSON BREAKOUT/A&M USA
26	14	WOULDN'T CHANGE A THING KYLIE MINOGUE PWL
27	13	FRENCH KISS LIL LOUIS FFRR/LONDON
28	19	WARNING! ADEVA COOLTEMPO/CHRYSALIS
29	24	LOVE'S ABOUT TO CHANGE MY HEART DONNA SUMMER WARNER BROS.
30	32	HOOKS IN YOU MARILLION CAPITOL
31	26	REVIVAL EURYTHMICS RCA
32	23	THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
33	29	SOMETHING'S JUMPIN' IN YOUR SHIRT MALCOLM MCLAREN EPIC
34	21	YOU'RE HISTORY SHAKESPEAR'S SISTER FFRR/LONDON
35	NEW	FOREVER FREE W.A.S.P. CAPITOL
36	39	MIXED EMOTIONS ROLLING STONES ROLLING STONES
37	NEW	HARLEM DESIRE LONDON BOYS TELDEC/WEA
38	NEW	MANTRA FOR A STATE OF MIND S'EXPRESS RHYTHM KING/MUTE
39	28	DO THE RIGHT THING REDHEAD KINGPIN & THE FBI 10/VIRGIN
40	NEW	IT ISN'T, IT WASN'T, IT AIN'T... ARETHA FRANKLIN/WHITNEY HOUSTON ARISTA
1	NEW	ALBUMS
2	1	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
3	2	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
4	NEW	JASON DONOVAN TEN GOOD REASONS PWL
5	9	MOTLEY CRUE DR FEELGOOD ELEKTRA
6	4	IMAGINATION IMAGINATION SYLUS
7	3	SIMPLY RED A NEW FLAME ELEKTRA
8	7	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
9	6	ADEVA ADEVA COOLTEMPO/CHRYSALIS
10	5	ALICE COOPER TRASH EPIC
11	10	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
12	11	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
13	8	THE BLOW MONKEYS CHOICES RCA
14	15	BOBBY BROWN DON'T BE CRUEL MCA
15	12	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
16	18	VANGELIS THEMES POLYDOR
17	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
18	21	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
19	13	QUEEN THE MIRACLE PARLOPHONE
20	14	SHAKESPEAR'S SISTER SACRED HEART LONDON
21	17	TRANSVISION VAMP VELVETEEN MCA
22	19	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
23	24	INNER CITY PARADISE 10/VIRGIN
24	NEW	MARTIKA MARTIKA CBS
25	22	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
26	NEW	BIG AUDIO DYNAMITE MEGATOP PHOENIX CBS
27	NEW	RICHARD MARX REPEAT OFFENDER EMI/USA
28	23	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
29	NEW	ALYSON WILLIAMS RAW DEF JAM/CBS
30	30	MADONNA LIKE A PRAYER SIRE
31	26	DON HENLEY THE END OF THE INNOCENCE GEFEN
32	27	TOM PETTY FULL MOON FEVER MCA
33	25	JETHRO TULL ROCK ISLAND CHRYSALIS
34	28	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
35	NEW	FASTER PUSSYCAT WAKE ME WHEN IT'S OVER ELEKTRA
36	31	KARYN WHITE KARYN WHITE WARNER BROS.
37	32	KYLIE MINOGUE KYLIE PWL
38	20	FUZZBOX BIG BANG! WEA
39	35	REDHEAD KINGPIN & THE FBI A SHADE OF RED 10/VIRGIN
40	29	POINTER SISTERS JUMP—THE BEST OF THE POINTER SISTERS RCA

CANADA (Courtesy The Record) As of 9/5/89

	SINGLES
1	1 ON OUR OWN BOBBY BROWN MCA/MCA
2	5 RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL
3	2 BATDANCE PRINCE WARNER BROS./WEA
4	4 COLD HEARTED PAULA ABDUL VIRGIN/WEA
5	3 SO ALIVE LOVE & ROCKETS VERTIGO/POLYGRAM
6	8 DRESSED FOR SUCCESS ROXETTE CAPITOL/CAPITOL
7	7 TOY SOLDIERS MARTIKA COLUMBIA/CBS
8	9 THE END OF THE INNOCENCE DON HENLEY GEFEN/WEA
9	6 IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA
10	14 DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS
11	16 JOY & PAIN ROB BASE/DJ E-Z ROCK MERCURY/POLYGRAM
12	NEW IF I COULD TURN BACK TIME CHER GEFEN/WEA
13	15 ONCE BITTEN TWICE SHY GREAT WHITE CAPITOL/CAPITOL
14	13 KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA
15	18 ROCK & ROLL DUTY KIM MITCHELL ALERT/CAPITOL
16	17 BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
17	20 HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
18	NEW GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
19	11 WHAT YOU DON'T KNOW EXPOSEE ARISTA/BMG
20	10 EXPRESS YOURSELF MADONNA SIRE/WEA
1	ALBUMS
1	1 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
2	5 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
3	3 TOM PETTY FULL MOON FEVER MCA/MCA
4	6 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	2 PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
6	4 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
7	7 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
8	8 LOVE & ROCKETS LOVE & ROCKETS VERTIGO/POLYGRAM
9	NEW ROLLING STONES STEEL WHEELS COLUMBIA/CBS
10	10 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
11	9 DON HENLEY THE END OF THE INNOCENCE GEFEN/WEA
12	11 MADONNA LIKE A PRAYER SIRE/WEA
13	12 KIM MITCHELL ROCKLAND ALERT/CAPITOL
14	13 BOBBY BROWN DON'T BE CRUEL MCA/MCA
15	NEW MARTIKA MARTIKA COLUMBIA/CBS
16	14 ROXETTE LOOK SHARP! EMI/CAPITOL
17	NEW SKID ROW SKID ROW ATLANTIC/WEA
18	19 ROB BASE/DJ E-Z ROCK IT TAKES TWO MERCURY/POLYGRAM
19	20 SOUL II SOUL KEEP ON MOVIN' VIRGIN/WEA
20	NEW JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/11/89

	SINGLES
1	1 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
2	2 FRENCH KISS LIL LOUIS FFRR/METRONOME
3	3 DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
4	18 THE BEST TINA TURNER CAPITOL
5	4 LICENCE TO KILL GLADYS KNIGHT MCA
6	5 BLAME IT ON THE RAIN MILLI VANILLI HANSA
7	6 BACK TO LIFE SOUL II SOUL VIRGIN
8	8 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR
9	12 AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
10	7 TELL IT LIKE IT IS DON JOHNSON EPIC
11	NEW FRENCH KISS HONESTY '69 BCM
12	17 LAMBADA KAOMA CBS
13	13 TOY SOLDIERS MARTIKA CBS
14	9 INNOCENT MIKE OLDFIELD VIRGIN
15	11 LOVE IS A SHIELD CAMOUFLAGE METRONOME
16	10 IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
17	NEW CHERISH MADONNA SIRE
18	14 SEALED WITH A KISS JASON DONOVAN PWL
19	15 BATDANCE PRINCE WARNER BROS.
20	19 LADY IN BLACK BAD BOYS BLUE COCONUT
1	ALBUMS
1	NEW WESTERNHAGEN HALLELUJA WEA
2	NEW ROLLING STONES STEEL WHEELS ROLLING STONES
3	1 MIKE OLDFIELD EARTH MOVING VIRGIN
4	2 QUEEN THE MIRACLE PARLOPHONE
5	4 JASON DONOVAN TEN GOOD REASONS PWL
6	3 DON JOHNSON LET IT ROLL EPIC
7	9 MILLI VANILLI ALL OR NOTHING HANSA
8	5 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
9	7 JOE COCKER ONE NIGHT OF SIN CAPITOL
10	6 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
11	NEW BLACK FOECESS BLAECCK FOECESS & FRUENDE EMI
12	8 SIMPLY RED A NEW FLAME WEA
13	10 NENEH CHERRY RAW LIKE SUSHI VIRGIN
14	11 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
15	12 MADONNA LIKE A PRAYER SIRE
16	13 CAMOUFLAGE METHODS OF SILENCE METRONOME
17	14 SOUL II SOUL CLUB CLASSICS VOL. ONE VIRGIN
18	17 ALICE COOPER TRASH EPIC
19	16 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
20	18 DEN HARROW THE BEST OF DEN HARROW BABY

JAPAN (Courtesy Music Labo) As of 9/11/89

	SINGLES
1	1 TAIYOU GA IPPAI HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
2	2 SEKAIDEICHIBAN ATSUINATSU PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS SONY GROUP
3	4 RIZO RAVA (RESORT LOVERS) BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO
4	3 GLORIA ZIGGY TOKUMA JAPAN
5	NEW SUKI MISATO WATANABE EPIC/SONY/HEARTLAND/NICHION/YOUNG JAPAN GROUP
6	NEW KURENAI X CBS/SONY/CBS SONY GROUP
7	5 SUMMER GAME KYOSUKE HIMURO TOSHIBA/EMI
8	7 ANNIVERSARY YUMI MATSUTOYA TOSHIBA/EMI/KIRARA ONGAKU
9	6 SAMISHII NETTAIGO WINK POLYSTAR/FUJIPACIFIC
10	NEW DIAMONDS PRINCES PRINCES CBS/SONY/SHINKO MUSIC/CBS SONY GROUP
1	ALBUMS
1	NEW SHOGO HAMADA WASTED TEARS CBS/SONY
2	1 AKINA NAKAMORI CRUISE WARNER/PIONEER
3	2 CHECKERS SEVEN HEAVEN PONY CANYON
4	4 TAKAKO OKAMURA EAU DU CIEL FUN HOUSE
5	8 MASAYOSHI TAKANAKA GAPS TOSHIBA/EMI
6	5 SOUNDTRACK MAJO NO TAKKUBIN TOKUMA JAPAN
7	7 JUN SKY WALKER(S) ARUITEIKOU VAP
8	6 OTOKOGUMI OTOKOGUMI NAIMAIME BMG VICTOR
9	3 MISATO WATANABE FLOWER BED EPIC/SONY
10	9 RED WARRIORS SWINGIN'DAZE COLUMBIA

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 9/16/89

	HOT 100 SINGLES
1	1 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	2 LAMBADA KAOMA CBS
3	3 FRENCH KISS LIL LOUIS LONDON
4	4 LICENCE TO KILL GLADYS KNIGHT MCA
5	NEW THE BEST TINA TURNER CAPITOL
6	8 RIDE ON TIME BLACK BOX deCONSTRUCTION
7	7 DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
8	6 TOY SOLDIERS MARTIKA CBS
9	5 BATDANCE PRINCE PAISLEY PARK
10	9 BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
11	NEW EVERY DAY (I LOVE YOU MORE) JASON DONOVAN PWL
12	15 JET: SUIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
13	12 BLAME IT ON THE RAIN MILLI VANILLI BMG ARIOLA
14	13 JOU: PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
15	10 ETERNAL FLAME THE BANGLES CBS
16	NEW BLAME IT ON THE BOOGIE BIG FUN JIVE
17	16 THE LOOK ROXETTE PARLOPHONE
18	NEW SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
19	11 I JUST DON'T HAVE THE HEART CLIFF RICHARD EMI
20	NEW MIRADOR JOHNNY HALLYDAY PHILIPS/PHONOGRAM
1	HOT 100 ALBUMS
1	1 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
2	2 QUEEN THE MIRACLE PARLOPHONE
3	4 JASON DONOVAN TEN GOOD REASONS PWL
4	3 SIMPLY RED A NEW FLAME WEA
5	6 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
6	5 MADONNA LIKE A PRAYER SIRE
7	NEW ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
8	7 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
9	10 ALICE COOPER TRASH EPIC
10	NEW WESTERNHAGEN HALLELUJA WEA
11	9 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
12	12 JOE COCKER ONE NIGHT OF SIN CAPITOL
13	13 THE CURE DISINTEGRATION FICTION/POLYDOR
14	8 MIKI OLDFIELD EARTH MOVING VIRGIN
15	11 NENEH CHERRY RAW LIKE SUSHI CIRCA
16	14 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
17	17 SOUL II SOUL CLUB CLASSICS VOL. ONE 10 RECORDS
18	20 FRAICIS CABREL SARBACANE CBS
19	NEW FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
20	16 PATINCA KAAS MADEMOISELLE CHANTE POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/10/89

	SINGLES
1	11 RIGHT HERE WAITING RICHARD MARX EMI
2	1 IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
3	6 DRESSED FOR SUCCESS ROXETTE EMI
4	8 I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
5	3 BATDANCE PRINCE WEA
6	2 YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
7	4 BABY DON'T CARE TRANSVISION VAMP WEA
8	5 I DON'T WANT A LOVER TEXAS POLYGRAM
9	7 RIGHT BACK WHERE WE STARTED FROM SINITTA LIB/CBS
10	NEW WOULDN'T CHANGE A THING KYLIE MINOGUE MUSHROOM/FESTIVAL
11	12 ALL WANT IS YOU U2 FESTIVAL
12	9 FUNNY COLD MEDINA TONE LOC FESTIVAL
13	10 THE LOOK ROXETTE EMI
14	16 SECOND CHANCE THIRTY EIGHT SPECIAL FESTIVAL
15	14 LOVI: DIMENSION KATE CEBERANO REG/FESTIVAL
16	19 COMMUNICATION JOHN FARNHAM & DANNI ELLE BMG/RCA
17	15 SAY GOODBYE INDECENT OBSESSION LIB/CBS
18	NEW TALK IT OVER GRAYSON HUGH BMG/RCA
19	NEW BAMBOLEO GIPSY KINGS CBS
20	13 BEDROOM EYES KATE CEBERANO FESTIVAL
1	ALBUMS
1	4 ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYDOR
2	6 GIPSY KINGS GIPSY KINGS CBS
3	8 RICHARD MARX REPEAT OFFENDER EMI
4	2 BRAVE KATE CEBERANO REG/FES
5	1 MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
6	3 SIMPLY RED A NEW FLAME WEA
7	18 STEEL WHEELS ROLLING STONES CBS
8	5 TRANSVISION VAMP VELVETEEN WEA
9	9 BETTIE MIDLER BEACHES (SOUNDTRACK) WEA
10	7 DEF LEPPARD HYSTERIA POLYDOR
11	10 PRINCE BATMAN (SOUNDTRACK) WEA
12	NEW STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
13	19 LOOK SHARP! ROXETTE EMI
14	11 TONE LOC LOC-ED AFTER DARK FESTIVAL
15	16 PAUL KELLY & THE MESSENGERS SO MUCH WATER SO CLOSE TO HOME MUSHROOM/FESTIVAL
16	12 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
17	13 THE BANGLES EVERYTHING LIB/CBS
18	17 FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
19	NEW LONDON CAST PHANTOM OF THE OPERA POLYGRAM
20	NEW JAMES REYNE HARD REYNE EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/1/89

	SINGLES
1	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS INDISC
2	7 FRENCH KISS LIL LOUIS FFRR
3	1 WE'RE GROWING MARGARET SINGANA CLOUD
4	5 DANZE CLASSICS THE MIX VARIOUS ARCADE
5	3 REFLECTIONS DIANA ROSS & THE SUPREMES MOTOWN
6	4 BLAME IT ON THE RAIN MILLI VANILLI HANSA
7	10 DO THE RIGHT THING REDHEAD KINGPIN & FBI 10 RECORDS
8	NEW THE BEST TINA TURNER CAPITOL
9	NEW LAMBADA KAOMA CBS
10	6 JUST KEEP ROCKIN' DOUBLE TROUBLE DESIRE
1	ALBUMS
1	5 VARIOUS ARTISTS SYNTHESIZER GREATEST 2 ARCADE
2	1 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
3	3 VARIOUS AMOR DE MIS AMORES ARCADE
4	2 QUEEN THE MIRACLE PARLOPHONE
5	4 VAN MORRISON AVALON SUNSET POLYDOR
6	7 LOIS LANE LOIS LANE POLYDOR
7	8 VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE
8	6 GERARD JOLING NO MORE BOLEROS MERCURY
9	9 SOUL II SOUL CLUB CLASSICS VOL. ONE VIRGIN
10	NEW VARIOUS ARTISTS MOTOWN IS HOT EVA

POLYGRAM'S FOCUS ON ACHIEVEMENT

PolyGram Records held its annual national convention, "Focus 89," at the Doral Resort in Miami from July 31-Aug. 5. The festivities included an awards ceremony, during which employees were commended for their outstanding work throughout the year.



Chris Lopes, Seattle local promotion manager for Mercury, is congratulated by label execs after being named Mercury pop promotion manager of the year. Pictures, from left, Kyle Hetherington, national singles director, Mercury; Drew Murray, national album rock promotion, Mercury; Brenda Romano, VP of pop promotion, Mercury; Lopes; David Krasgow, St. Louis local promotion manager; David Loncao, VP of album rock promotion, Mercury; and David Leach, senior VP, promotion, Mercury.



Danny Berry, of PolyGram's Southeast branch, is all smiles after being named sales rep of the year. Shown, from left, are Jim Caparro, senior VP, sales and branch distribution; Dick Asher, president/CEO; Bob Jamieson, executive VP, marketing and sales; Berry; Alan Voss, VP, sales planning and administration; Jeff Brody, VP, national accounts and associated labels; and Joe Parker, VP, video sales and associated labels.



Janice Burley, center, was named urban promotion manager of the year for Polydor. Here she's seen with Ron Ellison, VP, urban promotion, Polydor (left); and John Brodey, senior VP, promotion, Polydor.



PolyGram's service rep of the year was Sarah Greene, of the label's Southeast branch. Shown, from left, are Alan Voss, VP, sales planning and administration; Greene; Jim Caparro, senior VP, sales and branch distribution; Joe Parker, VP, video sales and associated labels; and Jeff Brody, VP, national accounts and associated labels.



The award for Mercury urban promotion manager of the year went to Frankee Robinson, Mercury's regional promotion manager for Atlanta, Mississippi, and Tennessee. From left: David Leach, senior VP, promotion, Mercury; Robinson; and Waymon Jones, VP, urban promotion, Mercury.



Bobbi Silver, mid-Atlantic local promotion manager for Polydor, was named Polydor pop promotion manager of the year. Pictured here, from left, are Wynn Jackson, VP, album rock promotion, Polydor; Ron Ellison, VP, urban promotion, Polydor; John Brodey, senior VP, promotion, Polydor; and Silver.

PolyGram's award for branch of the year went to the company's Chicago office. Pictured, from left (bottom row), are Dick Asher, president and CEO; Bob Jamieson, executive VP, marketing and sales; Bob Colosi, Chicago branch manager; and Jim Caparro, senior VP, sales and branch distribution.



Jack Warfield, center, proudly displays the plaque naming him regional classical manager of the year for his work in PolyGram's West Coast branch. Shown here, from left, are David Weyner, senior VP and GM, classics; Warfield; and Jim Caparro, senior VP, sales and branch distribution.



Gina Iorilla, Polydor's mid-Central local promotion manager, was named Polydor pop rookie of the year. Pictured here, from left, are Wynn Jackson, VP, album rock promotion, Polydor; Ron Ellison, VP, urban promotion, Polydor; Iorilla; and John Brodey, senior VP, promotion, Polydor.

SPOTLIGHT



AEROSMITH
Pump
PRODUCER: Bruce Fairbairn
Geffen 24254

Back from their double-platinum "Permanent Vacation," Boston vets turn in another heated performance that's sure to haul in the metal. "Love In An Elevator" has already gotten the phones buzzing, but even tougher tracks like "Monkey On My Back" and "Janie's Got A Gun" will keep the momentum going. Fiery playing and a lot of unusual instrumentation make this ambitious stanza a consistently listenable sure shot.



TEARS FOR FEARS
The Seeds Of Love
PRODUCERS: Tears For Fears and David Bascombe
Fontana/PolyGram 838730

Was it worth the four-year wait? Basically, yes. Duo's follow-up to quadruple-platinum "Songs From The Big Chair" is very different from the previous two albums, but no less compelling. The album has a languid, warmer, more soulful feel than the group has shown in the past, though the lyrics are still as darkly complex. Anticipation should make this one fly out the door, but the strong package will keep it selling after the initial rush is over.



MELISSA ETHERIDGE
Brave And Crazy
PRODUCERS: Kevin McCormick, Melissa Etheridge,
Niko Bolas
Island 91285

Though more polished, rocker's sophomore outing never sacrifices passion, emotion, and guts for style. Etheridge remains a one-trick artist—most of her songs are in a similar midtempo rocker guitar style—but her lyrics, delivered with startling conviction, lead her to the head of the class. Best bets are "No Souvenirs," "Let Me Go," and "Skin Deep."

POP



EURYTHMICS
We Too Are One
PRODUCERS: David A. Stewart & Jimmy Iovine
Arista 8606

Duo bows on Arista with a much more commercial, mainstream affair than its recent efforts that should propel the group back toward the top. First single "Don't Ask Me Why" has some strong follow-ups behind it, including the catchy "(My My) Baby's Gonna Cry," "Revival" and the none-too-subtle "You Hurt Me (And I Hate You)."

BOB DYLAN
Oh Mercy
PRODUCER: Daniel Lanois
Columbia 45281

After a protracted period of indifferent album making, Dylan roars back with one of the finest efforts of his long career. Lanois creates a supremely atmospheric setting, and Dylan responds with acute writing. Rockers like "Political World" and "Everything Is Broken" and ballad-styled "When Teardrops Fall" and "Man In The Long Black Coat" will excite widespread critical praise. Thrilling confirmation of Dylan's stature as rock's laureate.

BIG AUDIO DYNAMITE
Megatop Phoenix
PRODUCERS: Mick Jones & Bill Price
Columbia 45212

After Mick Jones' long illness, the band returns with 17 new clever tunes—some of which are no more than De La Soul-style short samplings—which may finally expand its audience beyond college, alternative, and dance-floor faithful. B.A.D. continues to combine beat-box rhythms, creative sampling, and true talent in the most inventive ways. Check out "Contact," "Dragon Town," and "Around The Girl In 80 Ways."

PETER FRAMPTON
When All The Pieces Fit
PRODUCERS: Chris Lord-Alge & Peter Frampton
Atlantic 82030

Frampton comes alive in a big way on his latest effort thanks to Lord-Alge, who might work the same magic for the guitarist that he worked for Steve Winwood. First single, "Holding On To You" (written with longtime Winwood collaborator Will Jennings), is a winner and several other strong cuts on the album could make Frampton the last comeback story of '89.

THE ALARM
Change
PRODUCER: Tony Visconti
I.R.S. 82018

Latest by the Welsh quartet drops some of the anthemic saber-rattling that has long been its stock in trade; while group's sound still conjures thoughts of U2, writing is more direct and less overwrought than usual. With "Sold Me Down The River" making massive inroads at both album rock and modern rock stations, this looks to be the Alarm's commercial clarion call.



SQUEEZE
Frank
PRODUCERS: Eric "E.T." Thorngren & Glenn Tilbrook
A&M 5278

Britons with a passion for pop weigh in with another sturdy collection of tuneful tracks. Tilbrook, Chris Difford, and Jools Holland all offer excellent contributions, and production sound, which is less fussy than usual, lets the songs shine. "If

NEW AND NOTEWORTHY

MAX Q
PRODUCERS: Michael Hutchence & Ollie Olsen
Atlantic 82014

Collaboration between INXS' Hutchence and Aussie artist Olsen is more alternative than INXS and has more of a club feel, but Hutchence's instantly recognizable vocals give effort all the commercial appeal it needs. In addition to first single, "Way Of The World," other notable tunes include "Buckethead" and the mesmerizing "Concrete."

D.A.D.
No Fuel Left For The Pilgrims
PRODUCERS: D.A.D., Nick Foss, Lars Overgaard
Warner Bros. 25999

Danish hard rock foursome can hold its own with any stateside blasters, as this exciting debut confirms. Burning tracks like "Sleeping My Day Away," "Jihad," "True Believer," and others are brimming with good humor and lyrical wit. Rasping vocalist Jesper Binzer sings with the brio of the late Bon Scott, and the playing is consistently crisp and forceful. Band's original name was Disneyland After Dark; its first record is an E-ticket ride.

LENNY KRAVITZ
Let Love Rule
PRODUCER: Lenny Kravitz
Virgin 91290

Do-everything singer/songwriter/producer makes a very promising showing on first album. Kravitz plays like a cross between Prince and Lennon-McCartney; such tunes as title cut and "I Build This Garden For Us" display both an earthy soulfulness and a sharp melodic sense. While singing is sometimes more forced than it has to be, this is an inspired and extremely commercial opening shot.

MICHAEL MONROE
Not Fakin' It
PRODUCER: Michael Frondelli
PolyGram 838627

Ex-Hanoi Rocker unleashes first U.S. solo album since group's untimely demise. Monroe excels at high-energy, uncompromising rock with a taste of punk, blues, and funk thrown in. Little Steven lends a considerable hand on songwriting and background vocals, most notably on "While You Were Looking At Me." Most tracks should find a welcome home at album rock and rock 40 stations.

BONHAM
The Disregard Of Timekeeping
PRODUCER: Bob Ezrin
WTG 45009

Ready for Led Zeppelin Jr? Not only does Jason Bonham bash the drums like his dad (though not quite as forcefully, yet), the band's lead singer, Daniel MacMasters, does quite a convincing Robert Plant. That's not to say this is a problem. Rather, the band makes interesting, vital music that seldom sinks into typical '80s rock clichés. And while many songs are extremely redolent of the Zep, the band retains a flavor of its own.

JULEE CRUISE
Floating Into The Night
PRODUCERS: David Lynch & Angelo Badalamenti
Warner Bros. 25859

Remarkable debut highlights both the ethereal voice of Cruise and the astonishing lyrical sensibilities of film maker Lynch, who co-authored the songs here with Badalamenti. Music is consistently surprising, incorporating such diverse influences as doo-wop, new age, and jazz. A dizzying bow that will be the talk of alternative connoisseurs.

Its Love" and "Rose I Said" sound like naturals for airplay.

GIANT
Last Of The Runaways
PRODUCER: Terry Thomas
A&M 5272

Mainstream commercial rock the likes of Foreigner is already looming large at album rock with "I'm A Believer." The brothers Huff, Dann on lead vocals and David on drums, are bolstered by Alan Pasqua on keyboards and Mike Brignardello on bass.

TIMBUK 3
Edge Of Allegiance
PRODUCERS: Timbuk 3 & Denardo Coleman
I.R.S. 82015

Husband-and-wife duo of Pat and Barbara McDonald finally enlist a live drummer (Coleman, son of jazz legend Ornette), and it enlivens their cause on third set. Songs are as bitingly witty and politically alert as ever, with "National Holiday" and "Waves Of Grain," among others, showing a stiletto edge. Hopefully, this smart set will brighten duo's future once again.

KING DIAMOND
Conspiracy
PRODUCER: Roberto Falcao, King Diamond & Andy LaRocque
Roadracer 9461

King has carved himself out as a veritable Phantom of the Metal with this story album that picks up where his last project, "Them," left off. "Conspiracy" has all the makings of a great straight-ahead metal album: superb guitar work and Diamond's stellar pipes. It also has that little extra touch of creativity and imagery that makes it a really strong contender.

KATY MOFFATT
Walkin' On The Moon
PRODUCERS: Katy Moffatt & Andrew Hardin
Philo/Rounder 1128

Pure-voiced singer/songwriter Moffatt is a familiar name from the country charts; this is a more folk-inclined set, with subdued yet luminous duo work by Moffatt and Hardin. Excellent originals like "Carnival Man" and title track will interest both country and folk spinners, while surprising cover of Lynyrd Skynyrd's "Mr. Banker" brightens the mix of styles.

HOUSTON SYMPHONY/NEWTON WAYLAND
Prime Time
PRODUCER: Steve Vining
Prime Time 462 (Intersound)

As the new TV season looms, this album offers old TV-theme standbys, more than 30 of them, with sound values far out of the reach of the TV signals. Particular delights among the tuneful goings-on are the frisky "Andy Griffith Show" track and the album's rousing closer, the Looney Tunes Theme. Contact: 404:664-9262.

BLACK



MC LYTE
Eyes On This
PRODUCERS: King Of Chill, Grand Puba Maxwell,
Pee MD, Marley Marl, Audio Two
First Priority/Atlantic 91304

No need to cram to understand, because the Lyte is on and you should go home. Rap's premier female returns as fresh and even more fly than she was before ("Lyte As A Rock"). Keeping it raw, the 13-song package shows continued growth for the artist and is a boom box must. Key cuts to be played loud: "Cha Cha Cha," "Slave 2 The Rhythm," "Rhyme Hangover," and the brilliant dis "Shut The Eff Up! (Hoe)." If there's a cure for this—why would you want it?

ISLEY BROTHERS
Spend The Night
PRODUCER: Angela Winbush & the Isley Brothers
Warner Bros. 25940

This is more Ronald Isley and Winbush's effort—Rudolph Isley puts in a few token background vocal appearances—but no matter. The duo has crafted a silky, soulful, up-to-date sound that is deservedly climbing the charts. Virtually all of the songs are perfect for urban radio, including the hit title track.



FINEST HOUR
Make That Move
PRODUCERS: Larry Wedgeworth, Gordon Worthy,
Vincent Brantley & Rick Smith
PolyGram 839517

Straight outta Boston comes another new jack, funk quartet bucking for a shot at the top. Title track was a moderate success at black radio and stations that just can't get enough of that Bobby Brown/New Edition stuff will find a catchy wealth of material here, including "So Young And In Love," and "Our Love."

CLASSICAL



MOZART: REQUIEM
McLaughlin, Ewing, Hadley, Hauptmann, Bavarian
Radio Symphony, Bernstein
Deutsche Grammophon 427353

The recording is dedicated to Bernstein's late wife, the actress Felicia Montealegre, whose striking photo graces the cover. It is a deeply felt performance, large-scale and communicative, whose musical points are made without affectation, despite the outsize fermata on the final chord. One of the most moving of the host of catalog duplications. Excellent sound in a "live" performance that brooks no audience distractions.

ROMANTIC FAVORITES
Janos Starker, Shigeo Neriki
Delos 3065

Master cellist Starker in a tribute to cellist/composer David Popper, who left a large number of short, tuneful and technically striking pieces for later practitioners. Once popular as encores on the recital circuit they are largely neglected today. More's the pity, since they are appealing and unflinchingly attractive. Starker has the tone, fingers, and musical instincts to bring them alive. Twenty pieces in all.

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

BELINDA CARLISLE *Leave A Light On* (4:15)
 PRODUCER: Rick Nowels
 WRITERS: Nowels, Shipley
 PUBLISHERS: Future Furniture/Shipwreck/Virgin, BMI
MCA 53706

Powerful yet melodic pop with a hard edge serves as the first release from the forthcoming "Runaway Horses" project. Carlisle sounds in good form.

GLORIA ESTEFAN *Get On Your Feet* (3:37)
 PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Dstwald
 WRITERS: J. De Faria, S. Casas, C. Ostwald
 PUBLISHER: Foreign Imported, BMI
Epic 34-69064 (c/o CBS)

From the nearing platinum "Cuts Both Ways" comes an unassuming up-tempo pop/dance track harking back to the singer's "Conga" days.

DON HENLEY *The Last Worthless Evening* (4:28)
 PRODUCERS: Don Henley, John Corey, Stan Lynch
 WRITERS: Don Henley, John Corey, Stan Lynch
 PUBLISHERS: Cass County/Grey Hare, ASCAP
Geffen 7-22925 (c/o Warner Bros.)

Gingerly-paced, well-written, well-produced ballad delivered with Henley's usual comforting charm.

SQUEEZE *If It's Love* (4:01)
 PRODUCER: Eric "E.T." Thorngren
 WRITERS: Difford, Tilbrook
 PUBLISHER: Virgin, ASCAP
A&M TS-1457 (cassette single)

If it ain't broke don't fix it. Venerable rock outfit serves up some familiar pop harmonies and hooks in a new package that continues to please.

ARTHUR BAKER & HIS BACKBEAT DISCIPLES *2 X 1* (4:12)
 PRODUCER: Arthur Baker
 WRITERS: Arthur Baker, John Warren
 PUBLISHERS: Shakin Baker/Little Lily, BMI
A&M AM-1458 (cassette version also available, A&M TS-1458; 12-inch version also available, A&M SP-12313)

From Baker's fab all-star album "Merge" comes a delicious hybrid of midtempo pop and new jack featuring newcomer Tiny Valentine. Very much in the Bobby Brown/New Kids On The Block mold.

SINITTA *Right Back To Where We Started From* (7:12)
 PRODUCER: Pete Hammond
 WRITERS: V. Edwards, P. Tubbs
 PUBLISHERS: ATV/Virgin, BMI
 MIXER: Pete Hammond
Atlantic 7-88807 (12-inch version also available, Atlantic 0-86287)

Top entry this week could be the club kitten's biggest hit in the States. Already a smash in the U.K., this bubble-gum, hi-NRG/pop cover of Maxine Nightingale's late '70s hit has smash potential.

STACEY Q *Heartbeat* (4:50)
 PRODUCER: Bruce Gaitsch
 WRITER: Gaitsch
 PUBLISHER: Edge Of Fluke, ASCAP
Atlantic 7-88819 (cassette version also available, Atlantic 4-88819)

"Give You All My Love" didn't do as well as expected, but this beautiful whisper of a ballad could be the one to spark interest in "Nights Like This." Timothy B. Schmidt offers backing vocal assist.

LISA LISA & THE CULT JAM *Kiss Your Tears Away* (4:41)
 PRODUCER: Full Force
 WRITER: Full Force
 PUBLISHERS: Forceful/Willesden/My My, BMI
Columbia 38-69077

Dramatic pop-tailored slow number that could breathe the new life into the act's "Straight To The Sky" project.

DENISE FANIA *I'm Dreamin'* (3:57)
 PRODUCERS: John Rollo, Charlie Midnight
 WRITER: Denise Fania
 PUBLISHERS: Nightroll/Denise Fania, BMI
Atlantic 7-88811

... with visions of Debbie Gibson dancing in your head.

JOHN COUGAR MELLENCAMP *Let It All Hang Out* (3:10)
 PRODUCER: John Mellencamp
 WRITERS: D. Cunningham, J. Hunter, J. Masters, G. McEwen
 PUBLISHER: not listed
Mercury 874 933-7 (c/o PolyGram)

More rootsy pages from the "Big Daddy" songbook.

SUNNY JOE WHITE *Jackie Lucky* (3:50)
 PRODUCER: John Luongo
 WRITERS: Michael Jeffries, Jay Logan
 PUBLISHERS: Almo/Irving, BMI
 MIXER: Steve Beltran
Atlantic 7-88824 (12-inch version also available, Atlantic 0-86299)

Program director for Boston's Kiss-FM surprises with a likable but occasionally silly dance/pop track. White's not the best singer in the world, but he can get over.

GIRLSCHOOL *Head Over Heels* (3:31)
 PRODUCER: Andre Jacquemin
 WRITERS: Kilmister, McAuliffe, Bonacci
 PUBLISHERS: Acton Green/Motor/C Minor, BMI
Enigma/GWR 75041-7 (cassette single)

Churning power rock with a metal bent.

PAUL PESCO *Black Is Black* (3:48)
 PRODUCERS: Paul Pesco, Bobby Nathan
 WRITERS: Steve Wadley, Tony Hayes, Michelle Grainger
 PUBLISHER: Screen Gems-EMI, BMI
Sire 7-22818 (c/o Warner Bros.)

Well-seasoned singer/songwriter/guitarist Pesco who's worked with everyone from Madonna to Ann Murray delivers a rhythmic Los Bravos cover from the album "Make It Reality."

BLACK

SHARON BRYANT *Foolish Heart* (4:33)
 PRODUCERS: Sharon Bryant, Rick Galloway
 WRITERS: S. Perry, R. Goodrum
 PUBLISHERS: SBK April/Random Notes/Street Talk, ASCAP
Wing 889 878-7 (c/o PolyGram) (cassette version also available, Wing 889 878-4; 12-inch version also available, Wing 889 879-1)

Bryant lends her exceptional vocal talents to this inspired cover of Perry's solo hit ripe for multifaceted success.

STEPHANIE MILLS *Home* (4:34)
 PRODUCER: Nick Martinelli
 WRITER: Charlie Smalls
 PUBLISHER: Warner-Tamerlane, BMI
MCA 53712

Beautiful rendition of the show-stopping ballad from the Broadway musical "The Wiz," which Mills made a standard more than a decade ago.

MIKI HOWARD *Ain't Nuthin In The World* (4:13)
 PRODUCER: Jon Nettlesby, Terry Coffey
 WRITERS: Jon Nettlesby, Terry Coffey
 PUBLISHER: Chicago Bros., BMI
Atlantic 7-88826 (cassette version also available, Atlantic 4-88826; 12-inch version also available, Atlantic 0-82024)

Howard ushers in her "Miki Miki" collection with a commercially viable R&B/dance number that shines as a result of the vocalist's talents.

ERIC GABLE *Love Has Got To Wait* (4:47)
 PRODUCER: Howard King
 WRITERS: Howard King, Dwayne Goodman
 PUBLISHERS: Music Corporation Of America/Gunhouse, BMI
Orpheus 4JM-72257 (c/o CEMA) (12-inch version also available, Orpheus V-72258)

On the heels of his No. 1 hit "Remember (The First Time)," Gable offers a strong slinky, soulful, easy-paced follow-up of merit.

NATALIE COLE *As A Matter Of Fact* (4:48)
 PRODUCER: Andre Fischer
 WRITERS: Siedah Garrett, Don Boyette
 PUBLISHERS: Yellow Brick Road/Warner Bros./D. Tree B, ASCAP
EMI 4JM-50231 (c/o CEMA) (cassette single)

Retro-sounding pop/R&B number from "Good To Be Back."

TROOP *I'm Not Soupped* (3:44)
 PRODUCER: Zack Harmon, Chris Troy
 WRITERS: Steve Russell, William Z. Harmon, Chris Troy
 PUBLISHERS: Gimme 1/2/Platinum Gold/Leftover Soupped/Disguise, ASCAP
 MIXER: Meriin Bobb

NEW AND NOTEWORTHY

SOULSISTER *The Way To Your Heart* (3:47)
 PRODUCERS: Jan Leyers, Paul Michiels
 WRITERS: Jan Leyers, Paul Michiels
 PUBLISHERS: EMI Publishing (Belgium)
EMI 4JM-50217 (c/o CEMA) (cassette single)

Belgian duo makes its stateside debut and previews its album "It Takes Two" with a smart and suave '50s-ish pop nugget with Motown overtones that simmers with familiar hooks. Band members Jan Leyers and Paul Michiels have already enjoyed top 10 success with the engaging track in Germany, Belgium, Spain, Austria and Switzerland. There's no good reason why U.S. pop and adult contemporary programmers shouldn't contribute to the act's international conquest.

GOOD GIRLS *Your Sweetness* (4:03)
 PRODUCERS: John "L.A. Jay" Barnes III, Kyle
 WRITERS: John Barnes III, Kymberli Armstrong
 PUBLISHERS: John Barnes III/Careers/Kymberli Armstrong, BMI
Motown MOT-1976 (c/o MCA) (cassette version also available, Motown MOTC-1976; 12-inch version also available, Motown MOT-4651)

We've had our fair share of young "girl groups" of late, but few have come on the scene as self-assured and hard-hitting as these three California natives. Joyce, De Monica, and Shireen offer a jammin' swing beat/R&B number as their first release from the album "All For Your Love." If the album can hold a candle to this strong single debut, then perhaps the label's dusty Supremes mold has found three new contenders.

Atlantic 7-88818 (cassette version also available, Atlantic 4-88818; 12-inch version also available, Atlantic 0-82035)

Definitely new jack swing but with a welcome production twist and arrangement that makes it stand out in the big crowd.

ARETHA FRANKLIN & JAMES BROWN *Gimme Your Love* (5:18)
 PRODUCER: Narada Michael Walden
 WRITERS: Narada Michael Walden, Jeffrey Cohen
 PUBLISHERS: Gratitude Sky/Virgin/Penzafire, ASCAP
 MIXER: Paisley Park
Arista AS1-9884 (cassette version also available, Arista CAS-9884; 12-inch version also available, Arista AD1-9885)

The Queen and the Godfather combine for an engaging, up-tempo R&B number, remixed by none other than Prince.

R.J.'s LATEST ARRIVAL *Rich Girls* (4:10)
 PRODUCER: R.J. "The Wiz" Rice
 WRITERS: R.J. Rice, De De Leitta, Maurissa Rose
 PUBLISHER: Arrival, BMI
EMI 4JM-50215 (c/o CEMA) (cassette single; 12-inch version also available, EMI V-56142)

House-inflected R&B sporting the act's usual sense of humor and Leitta's terrific vocal.

COUNTRY

RONNIE MILSAP *A Woman In Love* (3:14)
 PRODUCERS: Ronnie Milsap, Rob Galbraith, Tom Collins
 WRITERS: Doug Millett, Curtis Wright
 PUBLISHERS: David N'Wili/Front Burner, ASCAP
RCA 9027-7-R

To a pumping, insistent rhythm, a resigned Milsap inquires into the puzzling, mysterious effects of love.

BILLY JOE ROYAL *Till I Can't Take It Anymore* (3:56)
 PRODUCER: Nelson Larkin
 WRITERS: C. Otis, U. Burton
 PUBLISHERS: Alley/Trio/Eden, BMI
Atlantic 7-88815

A bluesy, bitter reading of the oft-recorded (Dottie West & Don Gibson,

Pal Rakes) lament of love stretching to the breaking point.

NITTY GRITTY DIRT BAND *When It's Gone* (2:32)
 PRODUCERS: Randy Scruggs, Nitty Gritty Dirt Band
 WRITERS: Jimmie Fadden, Don Schlitz
 PUBLISHERS: Jimbo, Don Schlitz, ASCAP
Universal UVL-66023

Another gem mined from the motherlode album of the decade—"Will The Circle Be Unbroken, Vol. Two." This delightful fiddle- and guitar-rich number should be the band's second charting tune from Circle Two, and the fourth release to chart from the album.

WILLIE NELSON *There You Are* (3:04)
 PRODUCER: Fred Foster
 WRITERS: M. Reid, K. Fleming
 PUBLISHERS: Almo, Brio Blues, ASCAP/Irving, Eaglewood, BMI
Columbia 38-73015

Nelson's refreshing change of pace album "A Horse Called Music" provides another winning thoroughbred. A melancholy and sensitive love-lost story is delivered with the masterful emotional intensity it deserves.

ANNE MURRAY (DUET WITH KENNY ROGERS) *If I Ever Fall In Love Again* (3:35)
 PRODUCERS: Jim Ed Norman, Steve Dorff
 WRITER: Steve Dorff, Gloria Sklerov
 PUBLISHERS: Warner/Elektra/Asylum/Gloria Sklerov/Dorff Songs, BMI
Capitol B-44432

A wonderful blend of two compatible voices strengthens this tale of tenuous love on the rebound. Murray's vocal energy effectively shifts the sometimes lethargic Rogers into a higher gear.

SKIP EWING *It's You Again* (3:00)
 PRODUCERS: Jimmy Bowen, Skip Ewing
 WRITERS: Skip Ewing, Mike Geiger, Woody Mullis
 PUBLISHERS: Acuff-Rose/Milene, BMI/ASCAP
MCA 53732

Full-sounding vocals sport flair and romantic, to-the-heart vocal character.

NEW GRASS REVIVAL *You Plant Your Fields* (3:30)
 PRODUCER: Wendy Waldman
 WRITERS: W. Waldman, D. Lowery
 PUBLISHERS: Screen Gems-EMI/Moon And Stars/Shedhouse, ASCAP
Capitol 79790

Another fine example of the truly melodic sound this group produces. Vocals and instrumentation are blended to killer perfection on this softly sensitive yet strongly performed number.

GARY MORRIS *The Jaws Of Modern Romance* (2:57)
 PRODUCERS: Jimmy Bowen, Gary Morris
 WRITER: Michael Cody
 PUBLISHER: Gary Morris, ASCAP
Universal UVL-66026

Up-tempo and full-steam ahead, this churning ditty allows Morris ample opportunity to flex his Grand Ole Opera vocal muscles.

JOHNNY LEE *I Can Be A Heartbreaker, Too* (3:16)
 PRODUCERS: Mick Lloyd, Mike Daniel
 WRITERS: Tommy Johnson, Lee Satterfield
 PUBLISHERS: Let Cord/AMR, SESAC/ASCAP
Curb 10564

An energetically produced and performed number that relays a "two can play the game she is playing" message.

DANCE

PAJAMA PARTY *Over & Over* (5:32)
 PRODUCER: Jim Klein
 WRITERS: Klein, Sanders
 PUBLISHERS: Ensign/Mister Guy, BMI/Brooklyn Fox, ASCAP
 MIXER: Brooklyn Funk Essentials (Victor Simonelli & Lenny Dee)
Atlantic 0-86282 (12-inch single)

The "Yo No Se" are back to preview a new album and let the clubgoers

know that it's not over. Percolating dance/pop track with Latin and house elements is sure to spark at crossover radio.

AC

BARBRA STREISAND *We're Not Making Love Anymore* (4:28)
 PRODUCER: Narada Michael Walden
 WRITERS: M. Bolton, D. Warren
 PUBLISHERS: Warner-Tamerlane/Mr. Bolton's, BMI/Realsongs, ASCAP
Columbia 38-73016

Emotive ballad from Streisand's new "A Collection: Greatest Hits & More" is also her most accessible pop in some time. Flawless Walden production matched with Streisand's equally superb voice wins.

BRUCE WILLIS *Save The Last Dance For Me* (3:50)
 PRODUCER: Robert Kraft
 WRITERS: Doc Pomus, Shuman
 PUBLISHERS: Unichappell/Trio/WB, BMI
Motown MOT-1989

A surprisingly sedate and faithful cover of the Drifters' No. 1 classic; pop potential.

MODERN ROCK

PRIMITIVES *Sick Of It* (3:12)
 PRODUCERS: Paul Sampson, Wayne Morris
 WRITER: P.J. Court
 PUBLISHER: Copyright Control
RCA 9088-1-RD (12-inch single)

Straightforward rocker from the fab U.K.-based trio that hails from the Blondie school of less-is-more has an appeal all its own.

TRANSVISION VAMP *I Want Your Love* (3:18)
 PRODUCERS: Duncan Bridgeman, Zeus B. Held
 WRITER: N.C. Sayer
 PUBLISHER: Cinepop, PRS
Uni 50009 (c/o MCA) (12-inch single)

Fiery raunch'n'roll from "Pop Art."

RAP

NEW STYLE *Scuffin' Those Knees* (3:18)
 PRODUCER: New Style
 WRITERS: Keir Gist, Vincent Brown, Anthony Criss
 PUBLISHER: Renaissance, BMI
Bon Ami/MCA 23973 (12-inch single)

Trio doesn't exactly live up to its name but what they do deliver on vinyl is certainly worth looking into.

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 actually 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.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 15-24, **Eleventh Annual Georgia Music Festival**, Atlanta. Glenn Christian, 404-656-3551.
 Sept. 17, **Boston Music Seminar & Exposition**, presented by the Boston Area Live Entertainment Assn. (BALE), Hynes Convention Center, Boston. Jay Essegian, 617-391-1939 or 617-391-1417.
 Sept. 18, **17th RIAA Cultural Award Dinner**, honoring the Country Music Assn., with special guest Dolly Parton, the Washington Hilton, Washington, D.C. 202-965-7326.
 Sept. 19, "Tracking Airplay With Computers: Boom Or Threat?" seminar and dinner, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, the Hyatt on Sunset, Los Angeles. Billy James, 818-843-8253.
 Sept. 21, **National Academy Of Songwriters' Spotlight Performance**, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.
 Sept. 21-23, **Concrete Foundations Forum '89**,

Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, **Rap Conference**, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23-26, **Focus On Video '89: Canada's National Video Trade Show**, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 23, **Georgia Music Hall Of Fame Awards Banquet/Concert**, Georgia World Congress Center, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, "Yo-Cat" **Roast and Luncheon**, presented by the Los Angeles chapter of the National Assn. of Recording Arts and Sciences, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24, **National Academy Of Recording Arts And Sciences' Tom Scott Roast**, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24-26, **Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship**, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, **NARM Retailers Conference**, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

Sept. 27, **International Radio & Television Society Inc. Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650.

OCTOBER

Oct. 2-7, **ITU-Com '89: First World Electronic Media Symposium and Exhibition**, Geneva Exhibition and Congress Centre, Palexpo, Geneva, Switzerland. R.E. Butler, 011-41-22-730-5111.

Oct. 3, **Eighth ASCAP East Coast Pop Music Songwriter Workshop**, held each Tuesday for six consecutive weeks, location to be announced. Ken Sunshine, 212-870-7523.

Oct. 4-5, **International Tape/Disc Assn.'s Second**

Annual Super Seminar on Special Interest Video, Westin Hotel at O'Hare Airport, Chicago. Charles Van Horn, 212-643-0620.

Oct. 5-8, **NewSouth Music Showcase**, Westin Peachtree Plaza, Atlanta. 404-892-2287.

Oct. 7, **Lyric Writing Workshop**, the first of three weekly sessions, the New School, New York. 212-674-1143.

Oct. 9, **CMA Country Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 10, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 11, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 12-16, **MIPCOM '89**, Palais des Festival, Cannes, France. Segal Associates Inc., 213-277-7616.

Oct. 16, **ASCAP West Coast Pop Music Workshop**, the first of eight biweekly sessions, at the ASCAP office, Los Angeles. Norman Winter Associates PR, 213-469-3434.

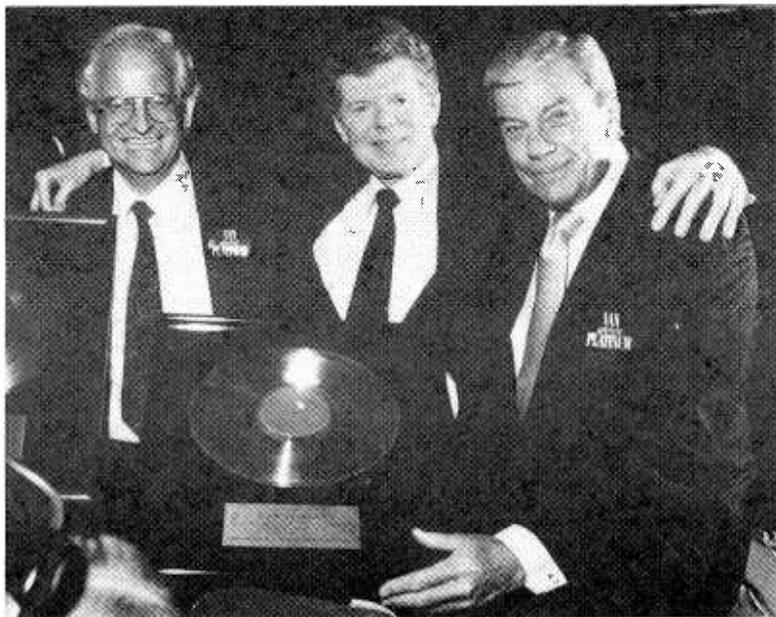
Oct. 21, **The First Annual Black Radio Hall of Fame**, induction of first 20 people into the Black Radio Hall of Fame, Atlanta Airport Marriott, Atlanta. Jill Gibson-Bell, 407-423-2328.

Oct. 26-28, **CMJ Music Marathon, "The Artist Development" Convention**, Vista Hotel, New York. 516-248-9600.

Oct. 26, **The 1989 New Music Awards**, presented by AIWA, Beacon Theatre, New York. CMJ, 516-248-9600.

NOVEMBER

Nov. 16-17, **The American Video Conference with the Billboard Music Video Conference and Awards**, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.



Roll Over Beethoven. Guenter Hensler, left, president of BMG Classics, presents Van Cliburn, center, with a platinum album for his recording of Tchaikovsky's "Piano Concerto No. 1 In B-flat Minor, Opus 23"—the first platinum album ever awarded for a classical piano recording. Cliburn also received a gold album for "My Favorite Chopin." Shown at right is John Pfeiffer, executive producer of most of Cliburn's recordings.

NEW COMPANIES

The Landis Agency, formed by Barry Landis. Company provides marketing services for the music, publishing, and merchandising industries. Services will include product development and packaging, marketing, merchandising, distribution, corporate sponsorships, and international marketing. Initial projects include the establishment of a retail program for RAM Graphics, a producer of imprinted apparel, and the Brooklyn Tabernacle Choir's "Big Apple Retreat" at Radio City Music Hall. Company will also be involved with the

Christian Booksellers Assn.'s Life-Discovery marketing program. Suite 102A, 33 Music Square West, Nashville, Tenn. 37203; 615-254-5900.

Sari Colt Music Talk, formed by Sari Colt. A Toronto-based radio production company, featuring interviews with Canadian, U.S., and international recording artists. All formats are available. Company also produces custom-tailored audio promotion tapes. 151 Sterling Road, Toronto, Ontario M6R 2B2; 416-535-7234.

Major Music Records, formed by Paul Korda. A record company that will begin signing acts in the fall. Suite 200, 5728 Major Boulevard, Or-

lando, Fla. 32819-7996; 407-351-4136.

Polaris Recording Studio, formed by Ricky Stephenson and Erroll Norman. A recording studio and road case company. Suite 2-D, 6700 Dawson Blvd., Norcross, Ga. 30093; 404-729-0604.

Sound Splash Inc., formed by John Sweeney and Matthew Reynolds. A compact disk and cassette retail store specializing in hard-to-find imports and independent releases, particularly in the areas of reggae and alternative music (although mainstream music is also offered). 3964 Northlake Blvd., Palm Beach Gardens, Fla. 33403; 407-627-7625.

Send information on company letterhead to *New Companies*, Billboard, 1515 Broadway, New York, N.Y. 10036.

LIFELINES

BIRTHS

Boy, Zachary Scott, to **Andy and Lisa Star**, Aug. 14 in Cincinnati. He is the owner of Culture 7 Records.

Girl, Kalela Olympia, to **Mike and Vake Wolfgramm**, Aug. 17 in Minneapolis. They are the parents of members of recording group the Jets.

Girl, Mathilde Beth, to **Steve and Leslie Jenkins**, Aug. 23 in Santa Monica, Calif. He is VP/director of affiliate relations of Westwood One Radio Networks.

Girl, Alexis Tihane, to **Haini and Camille Wolfgramm**, Aug. 26 in Minneapolis. He is the bassist of the Jets.

Boy, Joshua Andrew, to **Douglass and Jean Omedeo**, Aug. 29 in Little Rock, Ark. He manages a Camelot music store.

MARRIAGES

David Gerbasi to Suzy Frank, July 4 in Marina del Rey, Calif. She is a 25-year music industry veteran, former record executive, former rock

club owner, and former manager.

Kevin Gunn to Sheri Gillis, Sept. 8 in Lower Merion, Pa. He is a producer. She is a sales manager with Kendall Energies, a voice production company.

DEATHS

Frank Harting, 84, of natural causes, Sept. 7 in Dallas. Harting was a show business management and promotion specialist. He promoted the first talking motion picture in Dallas in 1927, and was business manager of the Kudner Agency's radio and television department when it introduced the Milton Berle and Jackie Gleason variety shows. In 1962, he became public relations manager of the Southland Corp., and appeared in radio and TV spots for 7-Eleven as Y.Y. Wickey, a humorous character.

Al Bramy, 74, of a long-term illness, Sept. 13 in San Francisco. Bramy was a pioneer in independent record distribution who started his own company in the Bay area in 1946.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

CD BOOTLEGGING

(Continued from page 4)

found," says Haffey. "It's difficult to prove that it's been done knowingly, and 'knowingly' is a term that doesn't exist in the laws of most countries. People must show that they were doing. We favor persuasion and education rather than coercion, and no proceedings have been undertaken yet for unauthorized reproduction and bootlegging. However, if there is evidence of bad faith after a warning has been given, we will take action."

Apart from bootlegging, Haffey discloses that illegal CD compilations are being pressed and circulated using back-catalog material released in CD form by legitimate record companies and featuring such artists as Duke Ellington and Louis Armstrong.

"Some very juicy compilations are possible with this material," he says. "They usually appear on exotically named labels, and there has been no evidence of counterfeiting legitimate trademarks so far."

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
 PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
 New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/5	Close 9/11	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	510.4	15 1/2	15	-1/4
CBS Inc.	137	214 1/2	209 1/2	-4 1/2
Capital Cities Communications	79	516	509 1/2	-6 1/2
Carolco Pictures	160.8	9	9 1/2	+1/2
Coca-Cola	2927.2	67	63	-4
Columbia Pictures	2466.5	19 1/2	21 1/2	+1 1/2
Walt Disney	2151.6	118 1/2	118	-1/2
Eastman Kodak	6710.8	48 1/2	49 1/2	+1 1/2
Handleman	920.2	19 1/2	21	+1 1/2
MCA Inc.	1956.6	65 1/2	61 1/2	-4 1/2
MGM/UA	53.1	19 1/2	19 1/2	+1/2
Orion Pictures Corp.	100	21 1/2	21 1/2	.....
Paramount Communications Inc.	2128.1	58 1/2	55 1/2	-3 1/2
Pathe Communications	90.2	3 1/2	3 1/2	-1/2
Sony Corp.	167.1	60 1/2	56 1/2	-4 1/2
TDK	5.8	39 1/2	38 1/2	-1 1/2
Vestron Inc.	43.6	2 1/2	2 1/2	+1/2
Warner Communications Inc.	3139.8	64 1/2	64 1/2	-1/2
Westinghouse	1165.6	69 1/2	66 1/2	-2 1/2
AMERICAN STOCK EXCHANGE				
Commtron	163.5	8 1/2	10 1/2	+1 1/2
Electrosound Group Inc.	48.3	1 1/2	7/8	-1/4
Nelson Holdings Int'l	890.2	7/8	1	+1/4
New World Pictures	.....	.....	.....	.....
Price Communications	137.6	6 1/2	6 1/2	+1/2
Prism Entertainment	2.2	2 1/2	2 1/2	.....
Unitel Video	12.2	14 1/2	14 1/2	-1/2
OVER THE COUNTER				
Acclaim Entertainment	.....	6 1/2	6 1/2	+1/2
Certron Corp.	.....	1 1/2	1 1/2	.....
Dick Clark Productions	.....	5 1/2	5 1/2	.....
LIN Broadcasting	.....	104 1/2	106 1/2	+2 1/2
LIVE Entertainment	.....	16 1/2	16	-1/2
Recoton Corp.	.....	5	5 1/2	+1/2
Reeves Communications	.....	6 1/2	6 1/2	-1/2
Rentrak	.....	2 1/2	2 1/2	.....
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	77	77	.....
Shorewood Packaging	.....	26 1/2	27	+1/2
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	7	8 1/2	+1 1/2
Starstream Communications Group, Inc.	.....	1 1/2	1 1/2	.....
Trans World Music	.....	21	21	.....
Video Jukebox Network	.....	5 1/2	5 1/2	.....
Wall To Wall Sound And Video	.....	4	4	.....
Westwood One	.....	11 1/2	11 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	166	166
Pickwick	235	233	-2
Really Useful Group	630	628	+2
Thorn EMI	877	881	+4

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the Stones,
I came out with**

DE LA SOUL"

**"SAY
NO
GO"**

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and video from the
near-platinum debut
album 3 FEET HIGH
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- #1 12" Sales
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9/17	Santa Cruz, CA	10/1	Austin, TX	10/14	Indianapolis, IN
9/18	Santa Clara, CA	10/3	Springfield, MO	10/15	Louisville, KY
9/21	Ventura, CA	10/4-5	St. Louis, MO	10/16	Lexington, KY
9/22	Hollywood, CA	10/6	Chicago, IL	10/17	Cleveland, OH
9/23	Tijuana	10/7	Milwaukee, WI	10/18	Toronto, CAN
9/24	Tijuana	10/9-10	Minneapolis, MN	10/20	Boston, MA
9/26	Phoenix, AZ	10/11	Omaha, NE	10/21	Washington D.C.
9/27	Albuquerque, NM			10/27	New York, NY
9/29	Dallas, TX			10/28-29	Philadelphia, PA

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NEW GROUP MILLI VANILLI scores its second consecutive No. 1 single as "Girl I'm Gonna Miss You" (Arista) moves to the top, by a substantial margin in both sales and airplay points. The odds favor "Girl" holding for a second week because of its large lead, but the entire top five is bulleted, and Nos. 2 and 3 are within striking distance for next week if "Girl" falters. The area of the chart from the midteens to No. 28 is jammed, with 13 bullets in a row. As a result, "It's Not Enough" by **Starship** (RCA) holds at No. 19 despite great point gains. The single moves 4-1 at KDWZ Des Moines, Iowa, 8-4 at Q95 Detroit, and 12-4 at I95 Birmingham, Ala.

THE POWER PICK/SALES goes to "Dr. Feelgood" by **Motley Crue** (Elektra), with strong jumps on the radio side as well, including 16-9 at Power 95 Jacksonville, Fla., 17-10 at Y95 Dallas, and 9-5 at I100 Knoxville, Tenn. The Power Pick/Airplay—also the most-added record at radio (124 adds)—is "Cover Girl" by **New Kids On The Block** (Columbia). It zooms 26 places to No. 36, fueled entirely by huge radio gains, since it is too soon for sales points. Big jumps include 36-10 at WTIC-FM Hartford, Conn., and 12-5 at KWSS San Jose, Calif. As an airplay pick, "Cover" now has a 91% chance of going top five, but the rapidity of the record's rise may rule out two simultaneous top-five singles for the Kids. Its other single, the cover of "Didn't I (Blow Your Mind)," takes a 14-place jump to No. 54, also propelled by radio jumps of 20-10 at BJ105 Orlando, Fla., 22-10 at Q106 San Diego, and 4-3 at X100 San Francisco.

TWO OF THE FOUR artists hitting the chart for the first time this week are also using the vehicle of covering old hits. British pop star **Sinitta** makes her bow on the American Hot 100 with a remake of **Maxine Nightingale's** No. 2 hit from 1976, "Right Back Where You Started From" (Atlantic). The single received early play as an import on several stations, so it's already moving 16-14 at WPLJ New York, 18-15 at Q101 Chicago, and 15-12 at KZZP Phoenix. New artist **Sybil** makes over "Don't Make Me Over" (Next Plateau), a No. 21 hit for **Dionne Warwick** in 1963. The single is breaking out of Philadelphia (23-15 at Q102) and New York (16-7 at Hot 97), near the artist's hometown of Paterson, N.J. Also bowing on the Hot 100 are **Soulsister**, a duo from Belgium, with "The Way To Your Heart" (EMI), and **Teddy Riley** in his first solo billing, supported by his group **Guy** on "My Fantasy" (Motown). For the first time, the Hot Shot Debut is a re-entry, as **Paula Abdul** nabs the award with "(It's Just) The Way That You Love Me" (Virgin), blowing on at No. 64 with 97 adds. The single peaked at No. 88 last year, but that was before "Straight Up" put Abdul on the map.

AN UNUSUALLY LARGE GAP between sales and airplay rankings exists for "Bust A Move" by **Young M.C.** (Delicious Vinyl). With only 76 stations out of 252 reporting airplay, the single still manages to rank No. 33 in airplay because it is so strong where played: No. 1 at I94 Honolulu and 7-4 at KIIS Los Angeles, for example. But it is really outstanding on the sales side, ranking No. 9 nationally. Overall, it moves 20-18.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 173 REPORTERS	TOTAL ADDS 252 REPORTERS	TOTAL ON
COVER GIRL					
NEW KIDS ON THE... COLUMBIA	12	24	88	124	177
(IT'S JUST) THE WAY THAT... VIRGIN	7	22	68	97	97
WHEN I SEE YOU SMILE					
BAD ENGLISH EPIC	7	23	53	83	157
SUGAR DADDY					
THOMPSON TWINS WARNER BROS.	1	6	46	53	60
THE WAY TO YOUR HEART					
SOULSISTER EMI	4	4	28	36	73
POISON					
ALICE COOPER EPIC	3	4	27	34	46
ROCK WIT'CHA					
BOBBY BROWN MCA	4	8	16	28	185
DIDN'T I (BLOW YOUR MIND)					
NEW KIDS ON THE... COLUMBIA	4	6	16	26	58
LOVE SHACK					
THE B-52'S REPRISE	3	4	17	24	124
SUNSHINE					
DINO 4TH & B'WAY	2	4	18	24	96

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. 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	GIRL I'M GONNA MISS YOU	MILLI VANILLI	1
2	4	HEAVEN	WARRANT	2
3	5	IF I COULD TURN BACK TIME	CHER	3
4	6	18 AND LIFE	SKID ROW	4
5	7	SHOWER ME WITH YOUR LOVE	SURFACE	7
6	11	CHERISH	MADONNA	5
7	21	MISS YOU MUCH	JANET JACKSON	8
8	1	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	6
9	15	BUST A MOVE	YOUNG M.C.	18
10	3	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	9
11	13	ONE	BEE GEES	11
12	14	KISSES ON THE WIND	NENEH CHERRY	12
13	10	KEEP ON MOVIN'	SOUL II SOUL	13
14	17	THAT'S THE WAY	KATRINA AND THE WAVES	29
15	9	COLD HEARTED	PAULA ABDUL	10
16	20	DON'T LOOK BACK	FINE YOUNG CANNIBALS	17
17	19	RUNNIN' DOWN A DREAM	TOM PETTY	23
18	18	SOUL PROVIDER	MICHAEL BOLTON	30
19	8	ANGEL EYES	THE JEFF HEALEY BAND	14
20	23	IT'S NOT ENOUGH	STARSHIP	19
21	32	LOVE SONG	THE CURE	16
22	12	RIGHT HERE WAITING	RICHARD MARX	15
23	34	MIXED EMOTIONS	ROLLING STONES	20
24	33	IT'S NO CRIME	BABYFACE	21
25	—	LOVE IN AN ELEVATOR	AEROSMITH	28
26	31	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	27
27	—	DR. FEELGOOD	MOTLEY CRUE	31
28	35	WHEN I LOOKED AT HIM	EXPOSE	22
29	38	PARTYMAN	PRINCE	24
30	22	I LIKE IT	DINO	35
31	—	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	26
32	36	LISTEN TO YOUR HEART	ROXETTE	25
33	16	TALK IT OVER	GRAYSON HUGH	39
34	—	HEALING HANDS	ELTON JOHN	33
35	27	ONCE BITTEN TWICE SHY	GREAT WHITE	42
36	—	ROCK WIT'CHA	BOBBY BROWN	32
37	25	ON OUR OWN	BOBBY BROWN	37
38	29	PUT YOUR MOUTH ON ME	EDDIE MURPHY	52
39	—	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	34
40	30	BATDANCE (FROM "BATMAN")	PRINCE	62

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5	9	CHERISH	MADONNA	5
6	10	18 AND LIFE	SKID ROW	4
7	6	SHOWER ME WITH YOUR LOVE	SURFACE	7
8	4	COLD HEARTED	PAULA ABDUL	10
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29	33	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	34
30	—	COVER GIRL	NEW KIDS ON THE BLOCK	36
31	35	RUNNIN' DOWN A DREAM	TOM PETTY	23
32	—	HEALING HANDS	ELTON JOHN	33
33	38	BUST A MOVE	YOUNG M.C.	18
34	—	I FEEL THE EARTH MOVE	MARTIKA	44
35	23	THE END OF THE INNOCENCE	DON HENLEY	40
36	24	SOUL PROVIDER	MICHAEL BOLTON	30
37	—	THE BEST	TINA TURNER	38
38	—	CALL IT LOVE	POCO	43
39	—	WHEN I SEE YOU SMILE	BAD ENGLISH	47
40	—	LOVE SHACK	THE B-52'S	46

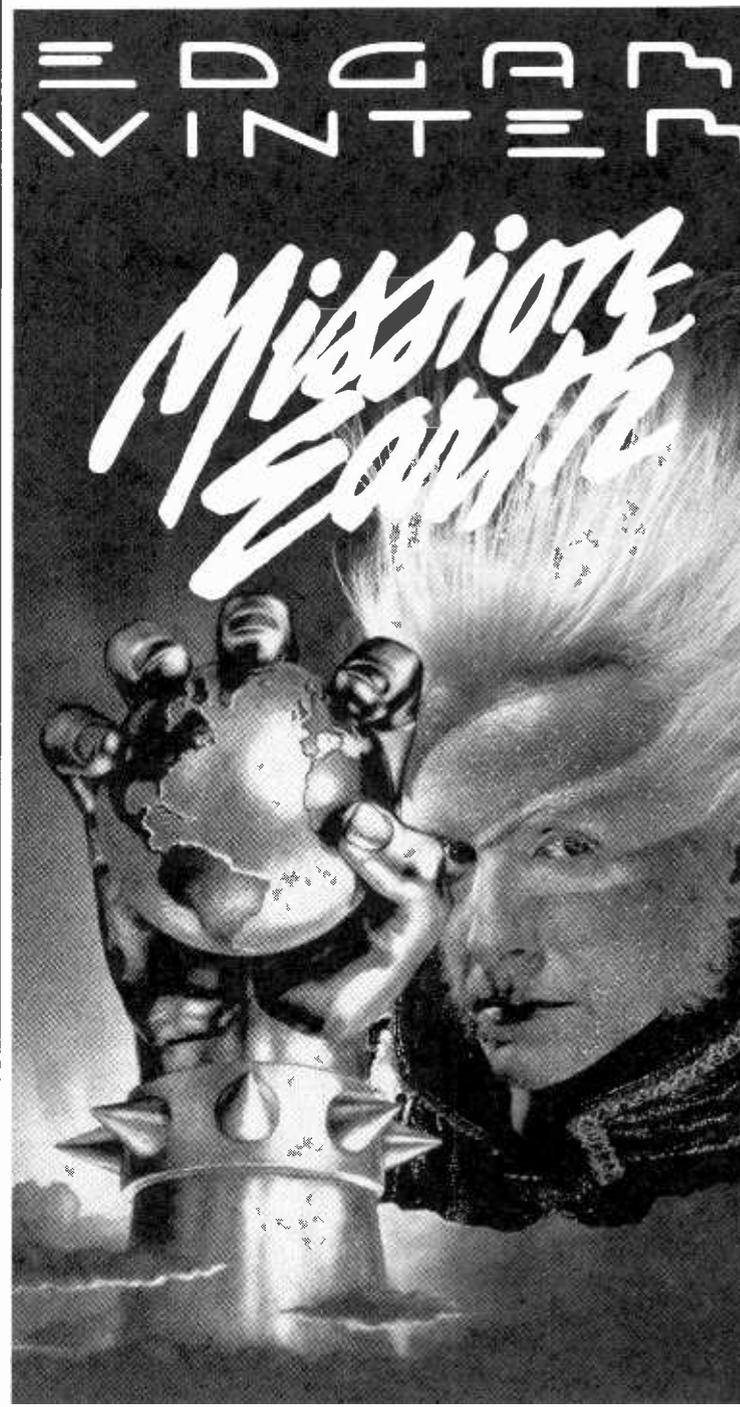
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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 18 AND LIFE (New Jersey Underground, ASCAP)	92 HUNGRY (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI)
14 ANGEL EYES (Lilybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	81 I DON'T WANT A LOVER (Virgin, ASCAP) CPP
70 BACK TO LIFE (Virgin, ASCAP)	44 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM
62 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	35 I LIKE IT (Island, BMI/Onid, BMI) WBM
38 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	82 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)
18 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	3 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
43 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP)	72 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
5 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	96 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J., ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP
10 COLD HEARTED (Elliot Wolf, ASCAP/Virgin, ASCAP) CPP	64 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP)
59 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP	21 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
36 COVER GIRL (Maurice Starr, ASCAP)	19 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL
54 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	13 KEEP ON MOVIN' (Virgin, ASCAP) CPP
68 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppermockity Tunes, BMI/Elymax, BMI)	12 KISSES ON THE WIND (Virgin, ASCAP) CPP
17 DON'T LOOK BACK (Virgin, ASCAP) CPP	89 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)
79 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP)	56 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL
86 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	45 LET GO (Almo, ASCAP) CPP
49 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI) CLM	25 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
6 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	91 LITTLE FIGHTER (Vavoom, ASCAP) WBM
31 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	53 LOVE CRIES (Chrysalis, ASCAP) CLM
99 DRESSED FOR SUCCESS (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	28 LOVE IN AN ELEVATOR (Swag, ASCAP)
40 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	46 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
78 FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	16 LOVE SONG (Fiction, ASCAP)
48 FRIENDS (EMI April, ASCAP/Ultravave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	85 LOVE'S ABOUT TO CHANGE MY HEART (All Boys, BMI)
1 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	100 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
51 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	65 ME SO HORN (Pac-Jam, BMI)
9 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	8 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
75 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	20 MIXED EMOTIONS (Promopub B.V., PRS) CPP
33 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	77 MY FANTASY (FROM "DO THE RIGHT THING") (Donril, ASCAP/Cat-Rock, ASCAP)
2 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	57 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)
74 HEY LADIES (Brooklyn Dust, ASCAP)	61 NEED A LITTLE TASTE OF LOVE (EMI April, ASCAP/Bovina, ASCAP) HL
	87 NO BIG DEAL (Warner-Tamerlane, BMI)
	97 OH DADDY (Saiko, ASCAP)
	37 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	93 ON THE LINE (Music Impossible, BMI/Cota, BMI)
	42 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
	11 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
	24 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM
	66 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP)
	98 THE PRISONER (Hojo, BMI)
	58 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR
	WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstin, CAPAC)
	52 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
	88 RADAR LOVE (Fever, ASCAP)
	84 RIGHT BACK WHERE WE STARTED FROM (ATV, BMI/Universal, BMI)
	15 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
	32 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	23 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
	69 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	41 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	7 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
	94 SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM
	73 SO ALIVE (Warner-Tamerlane, BMI) WBM
	30 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
	26 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
	67 STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
	83 SUGAR DADDY (Point, ASCAP)
	55 SUNSHINE (Island, BMI/Onid, BMI) WBM
	39 TALK IT OVER (EMI Blackwood, BMI) HL
	63 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
	29 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
	95 THIS ONE (MPL, ASCAP) HL
	76 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
	60 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
	71 THE WAY TO YOUR HEART (EMI Belgium)
	80 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP)
	50 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
	34 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
	22 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
	47 WHEN I SEE YOU SMILE (Realsongs, ASCAP)
	90 WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI) CLM
	27 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

EDGAR WINTER

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4JM - 74417 Single

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MUSICLAND MEET

(Continued from page 6)

Pointing to the fact that a group of 17 top Musicland executives paid more than \$5 million for a 21% stake in the company, he says, "the management group is as deep in this thing as anyone else. As a whole, we're satisfied with how things are going. We love the business, and we'll build the company over a long period of time."

Asked whether Musicland is teetering on the brink of a precarious position, Eugster replies, "As long as you have proper coverage of your debt service, the banks are happy. We're satisfied our reality will be like our projections, which are that we can grow for a long time and keep our bankers happy."

Regarding funds for continued expansion, the Musicland CEO says the company has arranged for financial instruments "substantially in excess of our current needs."

Future expansion of the mall-oriented chain may partly depend on how many stores it can place in desirable locations. It already has Musicland and Sam Goody outlets together in some malls, and it has also placed Suncoast in malls where it already has music stores. In addition, it is experimenting with a new store concept called Stars that carries rock star- and movie-themed apparel and other merchandise, but no records or videos.

Two Stars stores have been opened, one in Minneapolis and the other in Atlantic City, N.J., according to Arnie Bernstein, Musicland's executive VP, operations/human resources. They have a special design concept, with stars set into wooden floors and spotlighting with colored gels.

Much of this licensed merchandise is also sold in Musicland's burgeoning Suncoast web, and a smaller amount is carried by the company's music stores. The average Musicland store now has rock- and movie-related T-shirts, while 50-100 stores carry

a somewhat broader selection.

Margins are higher on apparel than on records or video, notes Eugster, but "you have to be careful of markups, because you can have markdowns." Consequently, the company recently hired an apparel buyer.

According to Dick Odette, VP of purchasing, prerecorded audio, the average yearly gross of a Musicland or Sam Goody store is about \$1 million, considerably more than a few years ago. He attributes some of the increase to changes in product mix, especially the addition of relatively high-priced CDs and videocassettes.

Gary Ross, executive VP of marketing and merchandising, adds, "We've also concentrated a lot on selection. Our in-stock has improved, and that's had a positive impact on sales."

Much of the convention was devoted to morale-building, including good-natured ragging between the record chain's East and West Coast divisions. With Frank Vinopal going from central division manager to VP/GM of Suncoast, the eastern and central areas have been combined. The new eastern division, headed by senior VP Larry Gaines, comprises 418 outlets and two-thirds of the chain's sales. The western division, topped by senior VP Paula Connerney, has 298 stores.

The company brought in 230 field staffers, including district managers, senior store managers, and selected store managers, for its convention. It also hosted 170 headquarters staffers on various nights.

Besides the usual label presentations, the convention featured entertainment by Webb Wilder, the Indigo Girls, Warrant, Jason D. Williams, Jo-El Sonnier, Richard Marx, and Saraya. The latter group is led by Sandi Saraya, a former Musicland employee. The Nylons, a Canadian a cappella group, performed an impromptu lunchtime concert.

QINTEX GETS COMPETITION FOR MGM/UA

(Continued from page 5)

office smash "Rain Man." The home-video division had revenues of \$135 million last year, about 4.5%-5% of U.S. market share, analysts say.

The winner of the bidding war for MGM/UA will acquire its 4,000-title United Artists film library. Analysts view the library as a potential gold mine of videocassettes for the growing sell-through market.

If Qintex wins, it will create a new company called Qintex America Inc., composed of Qintex Entertainment

who owns 82% of MGM/UA's shares, for \$250 million.

Kerkorian's new company, to be called MGM Inc., would include rights to the MGM name and logo, the MGM/UA television production unit, a nearly completed headquarters building in Beverly Hills, and a small library of 34 MGM films made since 1986.

In addition, as part of the Qintex merger, MGM/UA shareholders would be given the opportunity to purchase shares in Kerkorian's new company at a price estimated to be between \$4 and \$7 a share.

Moreover, Kerkorian said he would make a \$75 million investment in Qintex Australia Ltd., the Brisbane-based parent company, which owns resorts and one of Australia's three principal television networks.

Murdoch's proposal is also in two steps. First, he would acquire all the shares held by Kerkorian and his holding company, Tracinda Corp. Then, he would purchase all remaining shares at the same prices. An MGM/UA spokeswoman said this offer did not include a buyback of assets by Kerkorian.

The Qintex proposal states that if MGM/UA decides to terminate the deal in favor of some other offer, it will have to pay Qintex a fee of \$18.2 million.

FOR WEEK ENDING SEPTEMBER 23, 1989

Billboard CROSSOVER RADIO AIRPLAY™

		TOP 40/DANCE	
		Based on airplay reports from stations combining top 40, dance and urban music.	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
2	6	IT'S NO CRIME SOLAR 68966/E.P.A.	BAByFACE
3	9	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
4	5	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
5	7	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA 1433/A&M	SEDUCTION
6	2	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
7	3	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
8	13	MISS YOU MUCH A&M 1445	JANET JACKSON
9	10	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
10	8	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
11	4	HANGIN' TOUGH COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
12	11	KISSES ON THE WIND VIRGIN 7-99183	NEENEH CHERRY
13	14	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
14	15	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
15	23	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
16	18	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
17	24	ME SO HORNY SKYYWALKER 130	THE 2 LIVE CREW
18	17	PARTYMAN WARNER BROS. 7-22814	PRINCE
19	22	ROCK WIT CHA MCA 53652	BOBBY BROWN
20	—	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
21	12	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 53662	BOBBY BROWN
22	—	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
23	26	DON'T MAKE ME OVER NEXT PLATEAU 50107	SYBIL
24	16	RIGHT HERE WAITING EMI 50219	RICHARD MARX
25	—	MY FANTASY MOTOWN 1968	TEDDY RILEY FEATURING GUY
26	19	TURNED AWAY ATLANTIC 7-88917	CHUCKII BOOKER
27	27	SUNSHINE 4TH & B'WAY 7489	DINO
28	28	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
29	20	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO
30	21	FRIENDS MCA 53660	JODY WATLEY WITH ERIC B. & RAKIM

		TOP 40/ROCK	
		Based on airplay reports from stations combining top 40 and rock music.	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HEAVEN COLUMBIA 38-68985	WARRANT
2	2	18 AND LIFE ATLANTIC 7-88883	SKID ROW
3	5	LOVE SONG ELEKTRA 7-69280	THE CURE
4	8	IT'S NOT ENOUGH RCA 9032	STARSHIP
5	3	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
6	9	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
7	10	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
8	7	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
9	11	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
10	4	RIGHT HERE WAITING EMI 50219	RICHARD MARX
11	6	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
12	14	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
13	16	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
14	12	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
15	17	LISTEN TO YOUR HEART EMI 50223	ROXETTE
16	—	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
17	15	LOVE CRIS CHRYSALIS 23366	STAGE DOLLS
18	21	CALL IT LOVE RCA 9038	POCO
19	23	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
20	13	FORGET ME NOT EPIC 34-68946/E.P.A.	BAD ENGLISH
21	—	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
22	28	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD
23	—	WHAT I LIKE ABOUT YOU WING 889 678-7/POLYGRAM	MICHAEL MORALES
24	—	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
25	18	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
26	25	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
27	19	SMOOTH UP WARNER BROS. 7-22876	BULLETTYOYS
28	22	GYPSY ROAD MERCURY 874 578-7/POLYGRAM	CINDERELLA
29	29	LAY DOWN YOUR ARMS A&M 1440	THE GRACES
30	20	THAT'S THE WAY SBK 07303	KATRINA AND THE WAVES

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97 FM

New York P.D.: Steve Ellis

- 1 Surface, Shower Me With Your Love
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Paula Abdul, Cold Hearted
- 4 Coro, Where Are You Tonight?
- 5 Neneh Cherry, Kisses On The Wind
- 6 The Cover Girls, My Heart Skips A
- 7 Sybil, Don't Make Me Over
- 8 Babyface, It's No Crime
- 9 Seduction, You're My One And Only
- 10 Soul II Soul, Back To Life
- 11 Madonna, Chersish
- 12 New Kids On The Block, Hangin'
- 13 Bobby Brown, On Our Own (From Karyn White, Secret Rendezvous)
- 14 Expose, When I Looked At Him
- 15 Janet Jackson, Miss You Much
- 16 Lil Louis, French Kiss
- 17 Shana, I Want You
- 18 The 2 Live Crew, Me So Horny
- 19 Gloria Estefan, Don't Wanna Lose
- 20 Jody Watley/Eric B. & Rakim, Friends
- 21 Prince, Partyman
- 22 Bee Gees, One
- 23 Two Without Hats, Try Zazz
- 24 Steve B, Girl I Am Searching
- 25 Technotronic, Pump Up The Jam
- 26 Dino, Sunshine
- 27 Soul II Soul, Keep On Movin'
- 28 Bobby Brown, Rock Wit Cha
- 29 Young M.C., Bust A Move
- 30 Donna Summer, Love's About To
- 31 Boxcar, Freemason
- 32 Kevin Paige, Don't Shut Me Out
- 33 New Kids On The Block, Cover Girl
- 34 Soave, Crying Over You
- 35 Paula Abdul, The Way That You Love
- 36 Sharon Bryant, Let Go
- 37 Johnny O, Memories
- 38 Gloria Estefan, Get On Your Feet
- 39 George Lamond, Without You
- 40 Christopher Williams, Talk To Myself
- 41 Paris By Air, Voices In Your Head
- 42 Debbie Gibson, We Could Be Together

Q102

Philadelphia P.D.: Elvis Duran

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 New Kids On The Block, Didn't I
- 3 Surface, Shower Me With Your Love
- 4 New Kids On The Block, Hangin'
- 5 Soul II Soul, Keep On Movin'
- 6 Babyface, It's No Crime
- 7 Janet Jackson, Miss You Much
- 8 Sharon Bryant, Let Go
- 9 Richard Marx, Right Here Waiting
- 10 Madonna, Chersish
- 11 Paula Abdul, Cold Hearted
- 12 Soul II Soul, Back To Life
- 13 Neneh Cherry, Kisses On The Wind
- 14 Young M.C., Bust A Move
- 15 Sybil, Don't Make Me Over
- 16 The 2 Live Crew, Me So Horny
- 17 Seduction, You're My One And Only
- 18 Chuckii Booker, Turned Away
- 19 Kevin Paige, Don't Shut Me Out
- 20 Patti Labelle, If Ask Me To
- 21 The Cover Girls, My Heart Skips A
- 22 Prince, Partyman
- 23 Christopher Williams, Talk To Myself
- 24 Gloria Estefan, Don't Wanna Lose
- 25 Dead Or Alive, Come Home With Me
- 26 Bardeaux, I Love The Bass
- 27 Martika, I Feel The Earth Move
- 28 Teddy Riley Featuring Guy, My Fan
- 29 Lil Cool J, I'm That Type Of Guy
- 30 Bobby Brown, On Our Own (From Bobby Brown, Rock Wit Cha)
- 31 Shana, I Want You
- 32 Take 7, Heat Of The Moment
- 33 New Kids On The Block, Cover Girl

POWER 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Surface, Shower Me With Your Love
- 3 Gloria Estefan, Don't Wanna Lose
- 4 Paula Abdul, Cold Hearted
- 5 Soul II Soul, Keep On Movin'
- 6 Seduction, You're My One And Only
- 7 Bobby Brown, On Our Own (From Young M.C., Bust A Move)
- 8 Babyface, It's No Crime
- 9 Stacey Q, Give You All My Love
- 10 Simply Red, If You Don't Know Me
- 11 Madonna, Chersish
- 12 Information Society, Lay All Your Lov
- 13 Sharon Bryant, Let Go
- 14 Steve B, In My Eyes
- 15 Jody Watley/Eric B. & Rakim, Friends
- 16 New Kids On The Block, Hangin'
- 17 The Cover Girls, My Heart Skips A
- 18 Jason Donovan, Too Many Broken
- 19 Janet Jackson, Miss You Much
- 20 Beastie Boys, Hey Ladies
- 21 Chuckii Booker, Turned Away
- 22 Boy George, Found Another Guy
- 23 Bobby Brown, Rock Wit Cha
- 24 Karyn White, Secret Rendezvous
- 25 New Kids On The Block, Didn't I
- 26 Prince, Partyman
- 27 The Cure, Love Song
- 28 Dino, I Like It
- 29 Johnny O, Highways Of Love
- 30 New Kids On The Block, Cover Girl
- 31 Neneh Cherry, Kisses On The Wind
- 32 Kevin Paige, Don't Shut Me Out
- 33 Christopher Williams, Talk To Myself
- 34 Shana, I Want You
- 35 Fine Young Cannibals, Don't Look

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Seduction, You're My One And Only
- 3 Young M.C., Bust A Move
- 4 Babyface, It's No Crime
- 5 Janet Jackson, Miss You Much
- 6 Sharon Bryant, Let Go
- 7 The 2 Live Crew, Me So Horny
- 8 Expose, When I Looked At Him
- 9 Neneh Cherry, Kisses On The Wind
- 10 Christopher Williams, Talk To Myself
- 11 The Cover Girls, My Heart Skips A
- 12 Paula Abdul, Cold Hearted
- 13 Teddy Riley Featuring Guy, My Fan
- 14 Stephanie Mills, Something In The
- 15 New Kids On The Block, Cover Girl
- 16 Soul II Soul, Back To Life
- 17 Milli Vanilli, Blame It On The Rain
- 18 Vesta, Congratulations
- 19 Soul II Soul, Keep On Movin'
- 20 Sybil, Don't Make Me Over
- 21 Jody Watley, Opposites Attract
- 22 Jaja, If You Leave Me
- 23 New Kids On The Block, Didn't I
- 24 Madonna, Chersish
- 25 Prince, Partyman
- 26 De La Soul, Say No Go
- 27 Dino, Sunshine
- 28 Jody Watley, Everything
- 29 Perri, Feels So Good
- 30 Martika, I Feel The Earth Move
- 31 Paula Abdul, The Way That You Love
- 32 Surface, You Are My Everything
- 33 Take 7, Heat Of The Moment
- 34 George Lamond, Without You
- 35 Patti Labelle, If Ask Me To
- 36 Shirley Lewis, Realistic
- 37 Richard Elliot, In The Name Of Love
- 38 Darryl Tookes, Lifeguard

TOP 40/ROCK PLAYLISTS

PIRATE RADIO 100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Warrant, Heaven
- 2 Skid Row, 18 And Life
- 3 The Cure, Love Song
- 4 White Lion, Little Fighter
- 5 Tom Petty, Runnin' Down A Dream
- 6 Motley Crue, Dr. Feelgood
- 7 Richard Marx, Right Here Waiting
- 8 Aerosmith, Love In An Elevator
- 9 The Jeff Healey Band, Angel Eyes
- 10 Fine Young Cannibals, Don't Look
- 11 Roxette, Listen To Your Heart
- 12 Cinderella, Gypsy Road
- 13 Starship, It's Not Enough
- 14 Alice Cooper, Poison
- 15 Rolling Stones, Mixed Emotions
- 16 Tears For Fears, Sowing The Seeds
- 17 Moving Pictures, What About Me
- 18 Living Colour, Glamour Boys
- 19 Bon Jovi, Lay Your Hands On Me
- 20 Bad English, When I See You Smile
- 21 Kix, Don't Close Your Eyes
- 22 Bang Tango, Someone Like You

FOX 99.5 FM

Detroit P.D.: Chuck Beck

- 1 Great White, Mista Bone
- 2 Warrant, Heaven
- 3 The Cure, Love Song
- 4 Moving Pictures, What About Me
- 5 Kix, Don't Close Your Eyes
- 6 The Jeff Healey Band, Angel Eyes
- 7 Motley Crue, Dr. Feelgood
- 8 Bon Jovi, Lay Your Hands On Me
- 9 Billy Squier, Don't Say You Love Me
- 10 Skid Row, 18 And Life
- 11 Cher, I Could Turn Back Time
- 12 Aerosmith, Love In An Elevator
- 13 B-52's, Love Shack
- 14 Richard Marx, Right Here Waiting
- 15 Great White, Once Bitten Twice Shy
- 16 Roxette, Listen To Your Heart
- 17 Winger, Hungry
- 18 BulletBoys, Smooth Up
- 19 Winger, Headed For A Heartbreak
- 20 Rollin' ones, Mixed Emotions
- 21 Tears For Fears, Sowing The Seeds
- 22 Tesla, Love Song
- 23 Bad English, When I See You Smile
- 24 Living Colour, Glamour Boys

WMMJ 100.3 FM

Cleveland P.D.: Rich Piombino

- 1 Fine Young Cannibals, Don't Look
- 2 Skid Row, 18 And Life
- 3 Tom Petty, Runnin' Down A Dream
- 4 The Cure, Love Song
- 5 Rolling Stones, Mixed Emotions
- 6 Trevor Rabin, Something To Hold On To
- 7 Tears For Fears, Sowing The Seeds
- 8 Starship, It's Not Enough
- 9 Aerosmith, Love In An Elevator
- 10 Motley Crue, Dr. Feelgood
- 11 Bad English, Forget Me Not
- 12 Poco, Call It Love
- 13 Don Henley, The End Of The
- 14 Roxette, Listen To Your Heart
- 15 The Jeff Healey Band, Angel Eyes
- 16 Elton John, Healing Hands
- 17 Paul McCartney, This One

MUSIC WEBS TO BATTLE FOR SELL-THRU \$

(Continued from page 1)

9% of total sales in Musicland and Sam Goody stores. The Suncoast chain "skews" the company's overall video share by a few percentage points, Eugster says, "because it sells a lot more video than a Musicland does." However, he adds, "Suncoast is still very small in the context of our company."

Small it may be, but Suncoast has not gone unnoticed. Musicland's largest music retail competitor, Albany, N.Y.-based Trans World, has revealed plans to join the fray by opening several similar mall units under the Saturday Matinee moniker. Although no locations have been announced, Trans World VP of finance/ chief financial officer Jim Williamson says the company hopes to have some open in time for the holiday season.

Trans World, which sells video in all of its 450 music stores, has already experimented with the video specialty business through Movies Plus, a three-store chain in Tonawanda, N.Y., which it acquired in November 1988. One of those rental/sale video stores occupies 16,000 square feet.

"We're pleased with the video-for-sale business and look forward to further expansion of that category," says Williamson. "We believe that malls are where the video market is moving, and we believe that store format will become viable as the con-

sumer continues to buy videos."

Similarly, although Eugster estimates that no more than 20%-30% of VCR households buy video product, he sees tremendous growth potential in video sales. "We believe it will grow because we believe the American consumer likes to collect videos, and prices are such that it is cost-effective to buy if you are going to view it over and over. We have always sold the catalog of record companies. Presumably, we can sell the library of movie companies."

Right now, however, Musicland is being selective about the malls in which it places Suncoast stores. "Suncoast would not be successful in most of the places where a Musicland can make it," says Eugster. "It's just not a big enough business yet."

Frank Vinopal, the recently appointed VP/GM of Suncoast and a longtime Musicland executive, says: "We look at the demographics [in choosing a Suncoast site], but the performance of the mall is very important to us. If we have a Musicland or Sam Goody in the mall, its performance is not unknown to us."

Vinopal does not feel the music stores constitute real competition for Suncoast even if they are located in the same mall. "Musicland may have a 'Good Morning Vietnam,'" he observes, "but we'll have every Robin Williams movie ever made."

In regard to cutthroat competition from mass merchants on blockbuster movies, Vinopal says, "We presell every blockbuster movie. My customers count on us having that product on street date at a fair price, and I'll try to add some reason for buying it from me," such as discount coupons.

But he stresses that location is more important to sales of big titles at Suncoast than price or service. "People are in malls to shop," he points out. "If they see it, they're most likely going to buy it. We're not going to be known as a discounter, as a price-driven retail outlet. We're known for selection."

Video rental stores that are getting into sell-through "will provide some competition," Vinopal admits. But, aside from the fact that most of them are in strip centers, rather than malls, "the marketplace is also growing. More videos are going to be sold and there will be more outlets for them, but I don't see that as a damaging kind of thing."

Of the 6,000 titles in a Suncoast store, about 35% are nontheatrical, he estimates. The biggest special-interest categories for the chain are sports, exercise, education, and children's product.

The margin on merchandise, says Vinopal, is higher than on videos, "but you eat the markdowns. Net-net, it's a decent margin business,

but there's a lot of risk."

The pace of Suncoast's expansion can be measured by the fact that it now has more than 200 employees. Faced with a need for more store personnel in widely scattered areas of the country, Vinopal was actively recruiting Musicland and Sam Goody staffers for Suncoast at the company's recent convention in Minneapolis.

Vinopal's key lieutenants are Archie Benike, national marketing manager for Suncoast, and Mike Colon, national operations manager.

The impetus for the Suncoast concept, which started as Paramount

Pictures in late 1986 with a single store, grew out of earlier sell-through experiments at Musicland. Eugster recalls that videogames and videodisks did not happen for the company. "What did happen was Paramount's 25 For 25 promotion in 1985," he says, alluding to that studio's release of 25 movie titles at \$25 list. Following a successful test, Eugster put those titles in 100 stores in time for Christmas.

After that, video sales kept expanding, he recalls, "and as a natural evolution from that came Suncoast."

7.9 Million Pre-Ordered; Follows 'Bambi,' 'E.T.' 'Roger Rabbit' Hops Into Third

LOS ANGELES "Who Framed Roger Rabbit" has racked up home video pre-order numbers of 7.9 million units, according to Touchstone Home Video. Solicitation ended Sept. 12.

"Roger" now can claim to be the third-largest prebook title in the video industry.

Only last week, parent Walt Disney Studios announced initial orders on "Bambi," the company's other major sell-through title for the fall, to be 9.8 million, an industry record (Billboard, Sept. 16). MCA Home Video's "E.T.: The Extra-Terrestrial" holds down second

place, with initial orders over the 8 million mark.

The rankings may shift, however, when Warner Home Video closes solicitation Oct. 13 on a \$24.98 retail priced "Batman." Industry handicappers say that title has a chance of not only becoming the new preorder champ with numbers possibly exceeding 10 million, but may even challenge the 14 million unit sales mark of "E.T."—the all-time best seller.

Touchstone is promising to reveal details of a major "Roger Rabbit" tie-in with McDonald's on the eve of its Oct. 12 street date.

WHEREHOUSE CELEBRATES SUCCESS AT UPBEAT MEET

(Continued from page 6)

tion focused on the role of the store manager, highlighted during a BMG presentation. As various executives gathered on stage, Young spontaneously signaled to a manager in the audience, bringing him up to accept an award.

In one of many remarks on the importance of managers, Young said, "Even the best home office can take the best retail firm only a short way to success. We will win it on the street."

Wherehouse's growth plan, still anchored on the West Coast, emphasizes malls, Young said. "Our mall

stores will be gems. Mall stores are billboards," he said, asserting that the consumer often gains a perception of a chain via visiting malls.

Opening the convention, Barbara LaBar, VP sales and operations, said the most important factor in Wherehouse's game plan is its increased ability to retain top store managers. "This year, instead of telling you only what you need to know," managers were to be let in on the chain's total strategy. More than two days were allocated to management development topics.

Wherehouse will expand with new

stores and will place little emphasis on acquisition, Young indicated.

This emphasis on deliberate, long-range growth planning is consistent with the overall corporate framework of Adler & Shaykin, the New York financial firm that acquired the chain in a leveraged buyout in late 1988, indicated Michael Fish, an Adler & Shaykin executive attending the convention.

Young presented store-manager and district-manager-of-the-year awards, respectively, to Robyn Love of San Luis Obispo, Calif., and Kevin Hafner, North San Diego.

WEA/GEMA DEAL BOOSTS CENTRALIZED LICENSING

(Continued from page 1)

According to a company statement, WEA and GEMA will "carry out the provisions of the agreement together with their partners: the European copyright collecting societies and the European WEA companies."

"By taking advantage of modern communications media and organizational improvement, prompt and efficient registration and accounting will be achieved," says Stephen Shrimpton, WEA International senior European VP. "The agreement will also serve to maintain and strengthen the competitiveness of the European WEA companies."

Initially, GEMA will perform the central accounting for sales in West Germany, Austria, Switzerland, Scandinavia, and the Benelux countries.

Manfred Zumkeller, WEA West Germany managing director, sees the agreement as appropriate preparation for the single European market that is supposed to be in place by the end of 1992.

"This agreement is a big challenge

in organizational and technical respects," he says, "and can only be fulfilled with help from all partners concerned."

GEMA director general Prof. Erich Schulze regards the pact as in the interest of both parties. "By signing this agreement, GEMA fulfills in all respects its duties toward the German and foreign copyright owners it represents in that it guarantees that the copyright payments due will not be reduced," he says.

"Accounting and payments will be speeded up in the future. Until now, the accounts were rendered merely semi-annually, but this cooperation enables us to account already from Jan. 1, 1990, on a quarterly basis."

Like GEMA's pact with BMG, the WEA agreement specifies that payments will be made at the rate and under the conditions prevailing in the country of sale.

The WEA International companies involved in the GEMA agreement are located in West Germany, Austria, Switzerland, Denmark, Norway,

Sweden, Finland, Belgium, the Netherlands, and Luxembourg.

If the pact functions smoothly, the other six European branches of WEA International are likely to participate. These include companies in Spain, Greece, Italy, Portugal, France, and the U.K.

A WEA International spokeswoman says that despite a lack of enthusiasm for central licensing by the French and U.K. rights societies, "there's no overt opposition" to WEA's move in those countries. Rather, they were not included in the initial rollout because "the technicalities of administering the entire deal from the outset were too big."

However, she adds, "the expectation is that, in not too big a period of time, everyone [in the European Community] will be involved, because they'll see the benefits of central licensing."

Assistance in preparing this story was provided by Ken Terry in New York.

BILLBOARD/AB SPONSORSHIP SEMINAR SET

(Continued from page 6)

manager, respectively, of the National Assn. for Campus Activities Services Corp.; and Pamela Newman, managing director of Marsh & McLennan Worldwide, which analyzes corporate liability for sponsored events.

Other speakers expected include Phillip Bloom, VP of Corporate Entertainment Productions, which has packaged sponsorships for American Express, AT&T, and Coca-Cola; Steve Corey, chairman of Incorsel Management Group, which specializes in sponsorship contract negotiations; Don Dixon, chairman of Howard Marlboro Sports, Events and Li-

censing; Henry Schneidman of Golden Gaters Productions; and Lewis Jay Shron, attorney with Pandolfi-Shron, which is involved with children's product sponsorships.

Registration for "Winning At Sponsorship" is \$395 per person and includes seminars, breakfast, luncheon, and cocktail receptions and the opportunity to distribute promotional material. The fee drops to \$325 for additional participants from the same company and falls to \$300 per person for groups of five or more. For further information, contact Laura Stroh at 615-321-4254.

SONGWRITERS GUILD JOINS FIGHT AGAINST DAT

(Continued from page 4)

in a system of royalties generated by blank-tape sales. In addition, SGA holds that even single copying falls under copyright infringement.

The guild's reasoning, as outlined by George David Weiss, its president, is that "there has never been any legal finding that home copying of a copyrighted recording does not violate the provisions of the 1976 Copyright Act."

"Whatever arguments can be made to the contrary, it is SGA's position that until such a decision is rendered, unauthorized copying of even a single audio device constitutes an infringement of copyright."

"Accordingly," states Weiss, "if Congress were to legislate, for the first time, a permissive right to make even one copy, as proposed by the RIAA, we believe that this would undermine and weaken the rights granted to authors under Section 106 of the 1976 Copyright Act."

Jay Berman, president of the

RIAA, counters that "while we try to live by the structure of legal niceties... home taping goes on and Congress is not disposed to change that. There is nothing in our agreement [with the EIA] that prevents [anyone] from bringing legal action to test rights."

Weiss says SGA does not question RIAA's sincerity in being "ready to protect its interests and, at the same time, those whose copyrighted contributions are embodied on the audio recording."

"Nevertheless," Weiss continues, "in our considered judgment the merits of a statutory scheme in which royalties are payable for each use of a copyrighted work far outweighs any proposed legislation which would legally sanction a free ride."

Weiss says SGA's position was developed following the issuance of the RIAA-EIA agreement in June and subsequent meetings with members of RIAA and NMPA.

TOP POP ALBUMS™

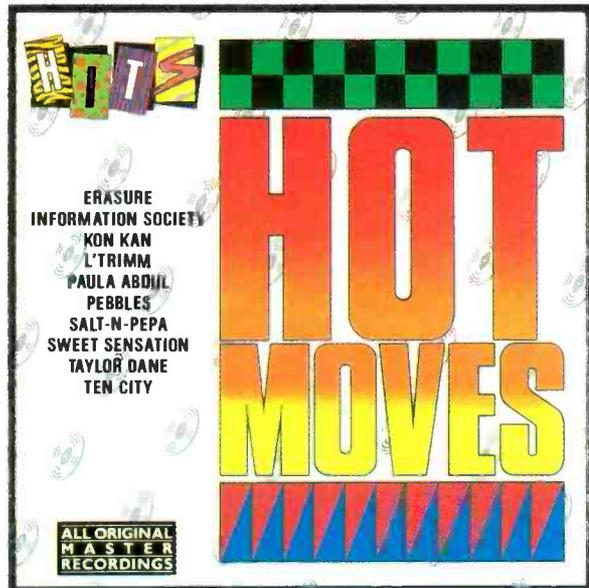
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	2	4	27	MILLI VANILLI ▲ ² ARISTA AL 8592 (9.98) (CD) 1 week at No. 1	GIRL YOU KNOW IT'S TRUE
2	1	1	57	NEW KIDS ON THE BLOCK ▲ ⁴ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
3	4	3	62	PAULA ABDUL ▲ ² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
4	3	2	19	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
5	6	6	20	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	7	7	33	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
7	11	10	29	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
8	9	9	11	DON HENLEY ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
9	8	8	9	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
10	10	11	30	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
11	5	5	12	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
12	44	—	2	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
13	16	20	10	CHER GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
14	14	15	12	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	12	12	62	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
16	13	13	21	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
17	21	23	19	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
18	17	17	25	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
19	19	19	13	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
20	23	27	6	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
21	15	14	7	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
22	27	31	51	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
23	20	18	17	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
24	NEW ►	1	1	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
25	22	22	24	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
26	26	28	7	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
27	18	16	13	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
28	24	21	29	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
29	96	—	2	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
30	38	50	7	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
31	33	36	9	THE 2 LIVE CREW SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
32	36	40	10	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
33	25	24	19	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
34	35	33	43	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
35	28	25	51	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
36	29	26	13	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
37	32	29	54	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
38	34	34	27	DINO 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
39	30	32	5	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
40	45	54	8	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
41	37	37	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
42	43	61	6	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
43	31	30	29	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
44	54	64	56	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
45	39	38	22	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
46	40	41	14	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
47	52	57	11	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
48	48	52	11	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
49	61	47	36	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
50	55	59	10	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
51	46	43	13	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
52	57	58	30	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
53	53	53	6	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
54	59	46	24	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	47	44	33	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
56	49	42	16	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
57	89	—	2	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
58	42	39	18	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
59	60	60	31	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
60	69	62	15	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
61	107	—	2	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
62	64	55	109	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
63	56	56	29	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
64	66	67	13	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
65	65	66	15	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
66	67	72	6	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
67	41	35	13	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
68	50	45	10	BOOGIE DOWN PRODUCTIONS Ghetto Music: The Blueprint of Hip Hop JIVE 1187-1-J/RCA (8.98) (CD)	Ghetto Music: The Blueprint of Hip Hop
69	63	65	51	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
70	70	74	5	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
71	71	75	14	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
72	74	80	6	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
73	73	77	13	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
74	51	48	10	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
75	85	90	8	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
76	NEW ►	1	1	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
77	79	84	4	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
78	58	49	13	ANDERSON, BRUFORD, WAKEMAN, HOWE ● ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
79	62	51	16	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
80	75	69	14	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
81	82	83	10	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
82	101	96	15	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
83	72	63	50	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
84	91	133	3	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
85	76	71	61	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
86	80	78	23	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
87	68	68	10	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
88	81	79	42	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
89	77	73	41	GUNS N' ROSES ▲ ³ GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
90	93	104	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25840 (9.98) (CD)	SPEND THE NIGHT
91	92	92	9	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
92	87	87	16	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
93	139	—	2	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
94	84	82	10	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
95	86	85	53	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
96	88	88	32	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
97	83	76	16	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
98	99	108	3	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
99	78	70	24	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
100	102	100	10	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
101	94	95	110	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
102	110	123	6	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
103	90	81	36	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
104	114	117	7	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
105	NEW ►	1	1	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
106	98	98	17	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
107	112	112	4	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
108	119	124	22	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
109	104	86	11	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW

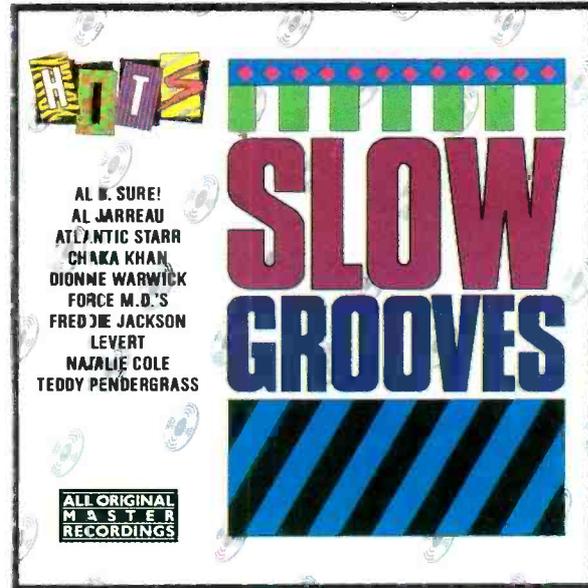
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

HITS



OPCD-1582 JCD-2702

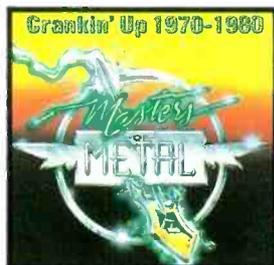
ERASURE - VICTIM OF LOVE · **INFORMATION SOCIETY** - WHAT'S ON YOUR MIND · **KON KAN** - I BEG YOUR PARDON · **L'TRIMM** - CARS WITH THE BOOM · **PAULA ABDUL** - STRAIGHT UP · **PEBBLES** - MERCEDES BOY · **SALT-N-PEPA** - PUSH IT · **SWEET SENSATION** - NEVER LET YOU GO · **TAYLOR DANE** - TELL IT TO MY HEART · **TEN CITY** - THAT'S THE WAY LOVE IS



OPCD-1581 JCD-2701

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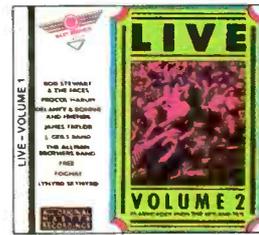
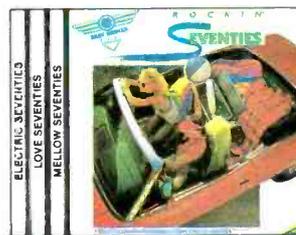
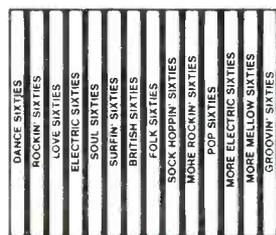
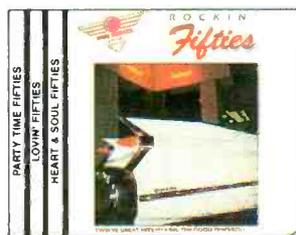
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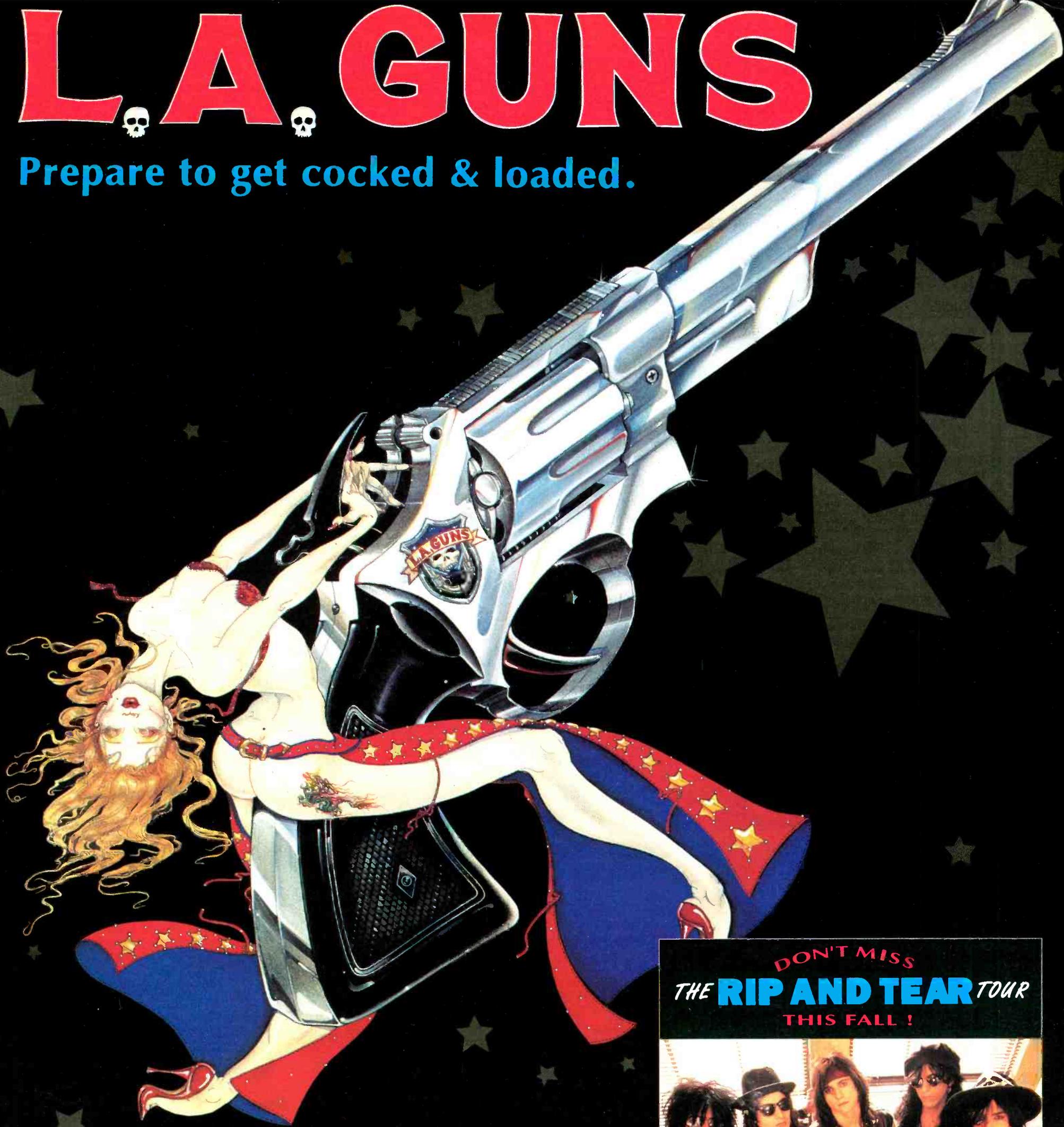


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L.A. GUNS

Prepare to get cocked & loaded.



The L.A.GUNS are back and hotter than a pistol on their new album, **COCKED & LOADED**. Featuring the lead track and video "Rip and Tear", "Malaria" and "Never Enough".

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Produced by: Duane Baron; John Purdell & Tom Werman (For Julia's Music, Inc.)
Management: Tommy Manzi/ Left Bank Management
On Vertigo compact discs, chrome cassettes and records



DON'T MISS
THE **RIP AND TEAR** TOUR
THIS FALL!



1989 POLYGRAM RECORDS, INC.

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	105	105	7	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
111	111	113	6	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
112	100	106	5	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
113	125	120	8	DAVID PEASTON GEFEN GHS 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
114	113	107	21	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
115	128	128	6	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
116	95	89	69	ROD STEWART WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
117	97	91	62	CINDERELLA Δ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
118	120	122	6	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
119	131	131	4	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
120	126	127	6	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
121	108	99	20	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
122	130	139	4	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
123	NEW	1	1	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
124	NEW	1	1	JEFFERSON AIRPLANE EPIC OE 45271 (CD)	JEFFERSON AIRPLANE
125	124	111	29	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
126	122	110	11	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
127	106	102	11	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
128	115	115	4	KEITH WHITLEY RCA 9809-1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
129	136	137	8	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
130	116	103	14	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
131	129	116	18	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
132	153	—	2	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
133	135	136	5	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
134	149	161	4	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
135	156	—	2	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
136	103	97	11	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
137	117	94	26	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
138	109	93	11	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
139	123	118	10	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
140	140	149	5	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
141	127	109	18	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
142	178	—	2	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
143	138	130	41	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
144	134	125	13	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
145	175	—	2	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
146	118	101	10	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
147	137	126	50	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
148	NEW	1	1	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
149	189	191	3	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
150	148	144	49	KENNY G Δ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
151	179	—	2	FATES WARNING METAL BLADE/ENIGMA 73408/LNIGMA (8.98) (CD)	PERFECT SYMMETRY
152	180	195	3	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
153	145	140	7	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
154	150	145	13	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
155	NEW	1	1	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	132	119	15	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
157	133	134	7	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
158	121	121	5	SOUNDTRACK SCOTTI BROS. SZ 45164/E.P.A. (CD)	EDDIE & THE CRUISERS II
159	144	142	43	JOURNEY Δ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
160	162	170	5	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
161	165	167	84	ORIGINAL LONDON CAST Δ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
162	168	154	25	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
163	163	156	49	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
164	188	197	3	DARLING CRUEL POLYGRAM 837 920 1 (CD)	PASSION CRIMES
165	147	148	13	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
166	158	160	34	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
167	141	138	10	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
168	154	162	17	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
169	169	171	5	POP WILL EAT ITSELF THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS RCA 9742-1-R (8.98) (CD)	
170	177	178	31	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
171	171	151	20	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
172	161	153	21	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
173	170	155	15	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
174	166	172	17	REBA MCKENTRE ● MCA 6294 (9.98) (CD)	SWEET 16
175	NEW	1	1	GUCCI CREW II GUCCI 3314 (8.98) (CD)	EVERYBODY WANTS SOME
176	142	129	14	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
177	NEW	1	1	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
178	152	135	22	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
179	172	174	20	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
180	146	132	16	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
181	159	158	91	PETER GABRIEL Δ ² GEFEN GHS 24088 (8.98) (CD)	SO
182	181	182	16	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
183	RE-ENTRY	34	34	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
184	160	165	10	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
185	184	141	19	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
186	RE-ENTRY	234	234	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
187	164	146	18	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
188	157	143	53	EDIE BRICKELL & NEW BOHEMIANS Δ SHOOTING RUBBERBANDS AT THE STARS GEFFEN GHS 24192 (8.98) (CD)	
189	NEW	1	1	MICK JONES ATLANTIC 81991 (9.98) (CD)	MICK JONES
190	151	150	15	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
191	155	147	46	TRAVELING WILBURYS Δ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
192	167	179	41	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
193	NEW	1	1	RED FLAG ENIGMA 73523 (9.98) (CD)	NAIVE ART
194	143	114	10	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
195	193	181	19	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
196	NEW	1	1	TRINERE PANDISC 8804 (8.98) (CD)	TRINERE & FRIENDS
197	173	175	59	SOUNDTRACK Δ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
198	192	194	4	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD)	THE CINDERELLA THEORY
199	185	163	11	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
200	174	166	18	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|-----------------------------------|----------------------------|------------------------------------|-------------------------------|----------------------------|-----------------------------------|--------------------------------|
| 10,000 Maniacs 23 | Edie Brickell & New Bohemians 188 | Dirty Looks 120 | Heavy D & The Boyz 19 | Lizzy Borden 133 | Phantom 161 | Slick Rick 103 | The The 184 |
| The 2 Live Crew 31 | Bobby Brown 15 | The O'Jays 56 | Don Henley 8 | Love And Rockets 33 | Donny Osmond 121 | Soul II Soul 14 | Third World 126 |
| 24-7 SPYZ 190 | Jackson Browne 130 | EPMD 53 | Hoodoo Gurus 104 | Madonna 18 | Kevin Paige 177 | SOUNDTRACKS | Tin Machine 180 |
| Paula Abdul 3 | Sharon Bryant 152 | Eazy-E 88 | Grayson Hugh 71 | Ziggy Marley/Melody Makers 26 | Mica Paris 179 | Batman/Danny Elfman 39 | Tone Loc 96 |
| Allman Brothers Band 199 | Jimmy Buffett 138 | Enya 166 | Indigo Girls 25 | Martika 28 | David Peaston 113 | Beaches 49 | Too Short 59 |
| Anderson, Bruford, Wakeman, Howe 78 | The Call 64 | Gloria Estefan 9 | The Isley Brothers/Ronald Isley 90 | Richard Marx 4 | Tom Petty 5 | Cocktail 197 | Tora Tora 47 |
| The B-52's 32 | Cher 13 | Expose 51 | Joe Jackson 172 | Paul McCartney 80 | Pixies 114 | Do The Right Thing 87 | Pete Townshend 136 |
| Babyface 40 | Neneh Cherry 46 | Extreme 162 | Jefferson Airplane 124 | Reba McEntire 174 | Poco 76 | Eddie & The Cruisers II 158 | Traveling Wilburys 191 |
| Bad English 48 | Cinderella 117 | Faster Pussycat 105 | The Jets 107 | Maria Mckee 165 | The Pogues 157 | Ghostbusters II 67 | Trinere 196 |
| Badlands 97 | Andrew Dice Clay 108 | Fates Warning 151 | Elton John 29 | John Cougar Mellencamp 58 | Pop Will Eat Itself 169 | Great Balls Of Fire 194 | Twin Hype 140 |
| Bang Tango 73 | George Clinton 198 | John Cougar/Roxy Music 112 | Mick Jones 189 | Metallica 95 | Prince 11 | When Harry Met Sally 42 | Vain 160 |
| Rob Base & D.J. E-Z Rock 69 | Joe Cocker 145 | Fine Young Cannibals 7 | Journey 159 | Pat Metheny Group 81 | Public Image Ltd. 168 | Special Ed 106 | VARIOUS ARTISTS |
| The Beach Boys 61 | Natalie Cole 131 | Kenny G 150 | Junkyard 110 | Milli Vanilli 1 | Queen 176 | Billy Squier 109 | Greenpeace: Rainbow 127 |
| Beastie Boys 21 | Alice Cooper 30 | Peter Gabriel 154, 181 | Katrina And The Waves 122 | Stephanie Mills 94 | Queensryche 147 | Stage Dolls 118 | TV Toons/Commercials 182 |
| Bee Gees 72 | The Cult 45 | Debbie Gibson 55 | Kid 'N Play 143 | Michael Morales 173 | Trevor Rabin 111 | Starship 66 | Stevie Ray Vaughan & Double 41 |
| Adrian Belew 139 | The Cure 17 | Gipsy Kings 192 | King's X 129 | Van Morrison 144 | Bonne Raitt 54 | Stevie B 125 | Vesta 134 |
| Regina Belle 132 | The D.O.C. 20 | Gorky Park 84 | Kix 183 | Motley Crue 24 | Red Hot Chili Peppers 93 | Steve Stevens Atomic Playboys 119 | Warrant 10 |
| Big Audio Dynamite 148 | Michael Damian 156 | The Graces 149 | Kool Moe Dee 60 | Mr. Big 74 | Rolling Stones 186, 98, 12 | Rod Stewart 116 | Jody Watley 99 |
| Clint Black 92 | Danger Danger 115 | Great White 16 | Kwame 200 | Eddie Murphy 70 | Roxette 86 | Donna Summer 195 | White Lion 36 |
| Blue Murder 171 | Dangerous Toys 65 | Nanci Griffith 142 | L.A. Guns 57 | N.W.A. 52 | Saraya 178 | Surface 63 | Karyn White 83 |
| Bodeans 146 | Darling Cruel 164 | Guns N' Roses 62, 89 | L.L. Cool J 27 | New Kids On The Block 2, 75 | Simply Red 43 | Swing Out Sister 187 | Keith Whitley 128 |
| Michael Bolton 50 | De La Soul 137 | Guy 85 | Patti LaBelle 100 | Nitro 153 | Sir Mix-A-Lot 163 | Tangier 91 | Hank Williams, Jr. 170 |
| Bon Jovi 35 | Def Leppard 101 | M.C. Hammer 34 | K.D. Lang & The Reclines 82 | Original London Cast/ | Skid Row 6 | Testament 77 | Winger 37 |
| Boogie Down Productions 68 | Dino 38 | The Jeff Healey Band 22 | Cyndi Lauper 141 | | | Texas 102 | Young M.C. 155 |
| Chuckii Booker 167 | Dion 185 | | Living Colour 44 | | | | |

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NEW KIDS HYSTERIA REMINDS PDS OF BEATLEMANIA

(Continued from page 1)

tween the two groups. Although the Stones had sold nearly 200,000 Shea Stadium tickets in a matter of hours, at least 80% of Z100's callers opted for the New Kids tickets.

Most programmers of mainstream or urban-leaning top 40s have similar stories. For many, the top three requests are, in varying order, the recent No. 1 single "Hangin' Tough," the new single "Cover Girl," and the recently reissued "Didn't I (Blow Your Mind)," the third single from the New Kids' 1986 debut album. At San Francisco's X100, the latter is No. 1 by a 3:1 margin over anything else. At KIIS, it is No. 1 by 7:1.

With the multiple tracks' success, Columbia has taken the unusual step of working both "Didn't I" and "Cover Girl" simultaneously—a treatment earned by only a handful of acts since the late '70s, among them Michael Jackson, Donna Summer, Linda Ronstadt, and the Bee Gees. (Two Teddy Riley & Guy singles—one on Motown and one MCA—recently competed with themselves on the black chart.) In October, Columbia will release another single, "This Is For The Children," from an upcoming holiday album.

"Literally every other call I get is New Kids related," says Columbia director of national singles promotion Jerry Lembo. "People seem to feel that whoever has the biggest promotion will have the advantage in the fall book. I've had more than one PD tell me it's worth half a share point."

"If you went on the road with them, you'd see girls hiding in hotel trash cans to meet them," says Mark Benesch, the label's VP of promotion. "It's really mind-boggling when you see what goes on."

Most top 40 PDs agree that the New Kids went from being a group with a few hits to being a legitimate phenomenon in late spring/early summer, just as the year-old "Hangin' Tough" album's title track was becoming a single.

There is considerably less agreement, however, on the extent to which top 40 stations should co-opt New Kids mania. While most of those contacted are doing some sort of promotion around the group's fall concert tour—and while some PDs were hesitant to talk publicly lest they endanger their involvement with the

group—not everybody is enthusiastic about heavily promoting a teen act in a format that is still trying to improve its adult numbers.

"We're playing the songs but we're not talking about the concerts during the day," says WAPW (Power 99) Atlanta PD Rick Stacy. "We really went wild when their first concert date was announced. After talking about it for a few weeks, we toned it down for the second, which will sell out without us anyway."

"I don't have any competition for teens. When something like this comes along, teens look for us to blow it out, and we just can't. George Michael was different. You could hype the hell out of him because everybody liked him—mothers, fathers, brothers, and kids."

But WRBQ (Q105) Tampa/KQLZ Los Angeles programmer Randy Kabrich—whose now-famous call to Benesch 18 months ago was responsible for the promotional emphasis on the New Kids being moved from urban to top 40—thinks New Kids mania is "great because if you look at top 40, we have not been making the superstars. Michael Jackson can sell 6 million albums now, but he can't

sell 50 million. Springsteen mania is dead. We've [also] had a lot of one-hit phenomena who've since gone away."

X100's Richards says the New Kids' popularity "challenges the programmers of America to pull out their bag of tricks to take something

'On the road, you see girls hiding in hotel trash cans to meet them'

that's hot and make it theirs. This is a real top 40 act. An AC station has a hard time playing it, except for some of the ballads. I don't think it hurts at all."

Just how much adult appeal the New Kids have varies between stations. Many PDs say the best demographic spread is on the group's ballads and that the up-tempo records, especially "Hangin' Tough," are being heavily dayparted because they test poorly. But even there, exceptions exist. WKZL Winston Salem,

Merchandising, 900 Phone Line Add To Act's Block-Busting Success New Kids Are All Right At Retail, Box Office Too

BY THOM DUFFY
and BRUCE HARING

NEW YORK The New Kids On The Block phenomenon has been felt on the concert trail, at retail outlets, on a 900 phone line, and in merchandising sales, and may spread to film and television deals, according to management and other sources.

"I think the sky is the limit with this group," says manager Dick Scott of Dick Scott Entertainment.

Among the highlights of New Kids mania:

- An upcoming nationwide tour by the group has sold out dates through January, according to Jerry Ade of Famous Music, which books the act. In Southern California, for example, New Kids sold out

three nights at the 6,200-capacity Universal Amphitheater and two subsequent dates at the 18,000-capacity Forum. Although the group has played several markets previously, says Ade, "what happens is, once they perform, they sell out quicker the second time around."

- The group's Columbia Records album "Hangin' Tough" has sold more than 3 million copies since its release last year. George Balicky, VP of advertising at the 94-store National Record Mart of Pittsburgh, says a springtime New Kids in-store drew 7,500 people, requiring police to keep the peace.

Balicky characterized the crowd as "screaming girls and a lot of parents, too. It was overwhelming, and some of the mall merchants later thanked us for the best day they had had since Christmas." Balicky

N.C., PD Chuck Holloway says "Tough" is "actually researching very strongly in call-out with 18-24-year-olds, not just teens."

Benesch says that one reason Columbia decided to work both the Del-fonics remake "Didn't I" and the bubble-gummy "Cover Girl" simultaneously was "so we could have every daypart covered. 'Cover Girl' is a No. 1 teen record. 'Didn't I' is surfacing No. 1 18-24 and 18-34 females."

Although no PD claims to have seen any sign of a New Kids backlash yet, some are concerned about the group being hurt by overexposure. Says X100's Richards: "Top 40 programmers tend to take something big and hand it out in megadoses until an act is fried. As big as the Eagles or Fleetwood Mac were, it was rare to have three or four singles off an album. Now George Michael, Madonna, and the New Kids have five or six. It's so hard to develop megastars because when we have one, we just bury them."

"The first question I ask everybody is if they're seeing any burn," responds Benesch. "The consistent answer is that although adults are burnt on 'Tough,' there's no burn on

the band. You're going to burn individual songs because they're played so much. But you're trying to have a sensitivity to where the band as a unit starts to burn out. That's why we're trying to limit their TV exposure."

For that reason, also, Benesch is now trying to limit the group's track dates and other station promotions to early believers. "We've done one for KBFM McAllen, Texas, because they had the foresight to ask for the group four to five months ago. We're doing one for KKLQ San Diego, then there are two other projects that aren't confirmed yet. After that, the best thing to do is just shut it off."

Perhaps the biggest irony of New Kids mania is that the band spent two years before the success of "Please Don't Go Girl" in relative obscurity on Columbia's R&B roster. KJMZ Dallas PD Elroy Smith was PD of urban WILD Boston in 1986 and remembers playing "Didn't I" the first time. Although the group prompted some live teen hysteria even then, he says, "I did everything I could to make the record happen, but even the youngsters didn't respond."

Although Benesch emphasizes that Columbia has not given up on the New Kids as an urban-radio act, and will promote "Didn't I" to that format, black PDs were mixed about the act's value and remain so. WRKS New York played "I'll Be Loving You," and has previously done club dates with the group, but isn't playing them now. MD Vinnie Brown says the New Kids now occupy the "gray area" inhabited by Neneh Cherry, Milli Vanilli, Tone Loc, and other acts that receive greater acceptance on the pop side.

Brown, incidentally, played "Please" during its initial run as a midchart urban single when he was PD of WQOK Raleigh, N.C. He did so, he says, because the station was leaning crossover, and still didn't do very well with it. Across the state, however, WPEG Charlotte PD Michael Saunders has a different story. He was successful with "Please" the first time around. The New Kids, he says, still make his top 10 requests and will be played "regardless of the black/white thing."

predicts that the band will have three albums in the chain's top 10 once its Christmas album breaks.

- A New Kids On The Block interactive 900 phone line generated \$500,000 in calls during its first month of operation in April and has continued to build since.

- Merchandise sales at concerts have averaged \$15-\$17 per fan, according to Scott, with Winterland selling T-shirts, caps, buttons, posters, and key chains.

- Winterland president Dell Furano has relayed offers to Scott for future retail tie-ins, including New Kids On The Block bedsheets, wallpaper, watches, pillowcases, and more.

- Scott reports television or film interest in New Kids On The Block from Warner Bros., 20th Century Fox, Disney, and other studios.

STONES GET WHAT THEY WANT

(Continued from page 1)

merchandiser Brockum, expects to see similarly high merchandise sales throughout the tour. According to sources, the average spending on the tour is running around \$10 per person. That does not include Rolling Stones merchandise available at retail outlets.

With the high demand, bootleggers have been out in full force. Perry says Brockum seized 15,000 unlawful shirts on the tour's first three stops—a company record. Brockum asked for and received a nationwide injunction against bootleggers.

Merchandise for The Who also sold well, although it did not attain the numbers the Stones are achieving so far. The Who averaged \$7-\$8 per attendee, a figure that, while respectable, still fell below some people's expectations.

One building manager said, "That [\$7-\$8] wasn't stupendous; we were thinking more like \$12-\$15 per head, and I think that's what the group

thought before the tour started."

Winterland's Andrew Rich, the tour's merchandiser, says, "I personally was surprised there was such a broad range between markets. In some markets they were really hot and in others relatively lukewarm; we thought it would be a little more consistent, but we did some pretty substantial fluctuations." Despite the flux, estimates are that the 39-date outing grossed more than \$10 million in merchandise sales.

Because of the large amount of money to be made from merchandise, both bands have been cutting strict deals with venues. According to sources, both groups have started negotiations by asking for 80% of the merchandise gross, whereas most stadiums' average split starts at 70/30 or 65/35. (The venue's portion is usually split with the on-site concessionaire.)

"The Who originally asked for 80%, demanding a merchandise deal which

would have exceeded any deal we have ever done before," says one stadium manager. "We need to pay our vendors 18%. To take 20% means we're only working a 2% margin which we split with the concessionaire. For that amount, it's not worth them taking the shirts off the truck."

Eventually, "we worked out a fair deal," says the manager, adding only that the venue kept more than 25%.

At one stop, the Rolling Stones cut an unprecedented deal whereby the band set a ceiling on what the building could earn rather than negotiating a percentage. "This was the first time we'd ever done anything like that," says a source. "The band placed a cap on what the venue could make with a percentage built in if we didn't reach it." The building turned down the group's first request for 80% of the gross.

Shea Stadium will purportedly receive 30% of the gross. It was supposedly able to retain such a high per-

centage because it was the only stadium with available dates in the New York area. No venue official could be reached for comment.

Just as groups are striking tighter deals with venues than in years past, they are also asking for higher guarantees from merchandisers. In return, the souvenir companies expect more cooperation.

Winterland's Rich says, "Due to the competition, the advances in guarantees have increased substantially, so we required more cooperation on the part of a superstar than we normally would."

Basically, the cooperation came down to the Who providing artwork for a wider spectrum of designs than most acts offer, so that the merchandise would appeal to the broad range of concert attendees. "We wanted to use many kinds of images instead of just an album cover," Rich says.

For Brockum, the deal with the Rolling Stones involved placing mer-

chandise in retail outlets, including record stores, Macy's, and J.C. Penney. Stones Mick Jagger and Charlie Watts were instrumental in developing Rolling Stones Rockwear, a high-end clothing line available in retail outlets that is totally separate from the tour merchandise.

"We have a special section that showcases the new retail merchandise at each venue," says Brockum's Perry. At one venue, four of the 16 souvenir stands were dedicated to the retail line. The typical tour T-shirt costs \$20; the retail T-shirts, which offer a special all-over print, are between \$30 and \$40. One of the hottest items has been a black tour T-shirt with the traditional Stones' tongue logo on it.

"A lot of first-time fans bought that immediately," says Perry. "Some of the older fans went for more modified designs." Fifteen different varieties of shirts were offered at the first date.

Attendees Get Down To Business At Expo

Cleveland Entertainment Meet Aimed To Educate

BY CARLO WOLFF

CLEVELAND Entertainment Business Expo, the second entertainment industry presentation in four months here, took place at Stouffer Tower City Plaza Hotel Sept. 7-9, drawing 250-300 attendees from all over the region.

Unlike the May 18-19 Undercurrents '89, which was sponsored by the Cleveland Music Group and featured musical showcases by local bands, the Expo featured mainly "classroom" presentations. Cost was \$65 a day or \$150 for three days, with discounts for students and early registrants.

The only musical event took place Sept. 9, when a trio featuring guitarist Les Paul entertained several hundred in the downtown ho-

tel's ballroom. Proceeds from the \$25-per-person dance will go to the Rock and Roll Hall of Fame and Museum, says Sheldon Starke, the entertainment lawyer who organized the Expo.

Next year, local bands will perform, Starke says, adding that several participants have promised they will return in 1990 and help "in any way they can, including getting the word out." Publicity and local media coverage for the Expo were spotty.

Like Undercurrents, the Expo was modeled after New York's New Music Seminar—with an educational bent. There were "classes" on preparing press kits, TV production, preparing demo cassettes and radio tapes, and being a DJ. There also were panel discus-

sions of such topics as the Canadian music scene, songwriting, and modeling.

Another feature was a small, poorly attended trade show, with exhibits from guitar-string manufacturers, custom jewelry vendors, the rock hall, and a few publications.

"The purpose of the Expo was to bring to Clevelanders and to anyone who wanted to travel here the opportunity to access the entertainment industries and ask players questions about how to get into the business," Starke says. "It was also a place for players to meet other players and create an atmosphere for learning and making deals."



LIVE CLEARS THE AIR ABOUT BIZ IN 2-HOUR MEET

(Continued from page 5)

But Smith also predicted a profit "shortfall," although he declined to estimate what it would be in dollars. In 1988, LIVE reported net income of \$17.5 million on \$352 million in sales.

A large portion of the pretax income increase, said Hoffman, will come from the \$15 million life insurance policy that LIVE had on Menendez. Legal costs associated with the investigation—which Hoffman estimated at no more than \$500,000—will be covered by the payoff on that policy.

Analysts were divided on the damage-control mission by LIVE.

Keith Benjamin of Silberberg, Rosenthal said he was disappointed by the revelation that LIVE would create a \$5 million reserve for returns

on video and music product in the second half.

But Jeffrey Logsdon of Crowell, Weedon said, "For what the music industry's been through this year, they're going to come out smelling like roses."

Smith said that Lieberman would be "essentially flat" this year in both operating income and revenue.

Ivan R. Lipton, chief operating officer of Strawberries, said that despite the weakness in music sales, comparable-store sales were up 6% for the first eight months this year.

Devendra Mishra, LIVE's executive VP of operations, said Strawberries would add "50 units you can count on" in 1990. There are now 83 stores clustered in major markets in the Northeast.

Accessories Distrib To Expand Manufacturing

Recoton Corp. Acquires Calibron

NEW YORK Recoton Corp., a distributor of home electronics accessories, has acquired Calibron Inc., one of the few American manufacturers of such products.

Robert L. Borchardt, president of Recoton, says, "We will expand the [Calibron] factory to produce more U.S. products and put more labor to work."

Most of the products now distributed by Long Island City, N.Y.-based Recoton are manufactured in Taiwan and Hong Kong.

But Borchardt points out that the cost of importing goods from Taiwan has risen "dramatically." He also notes that the recent turmoil in the People's Republic of China, which will regain sovereignty over Hong Kong by the end of the '90s, has created economic uncertainties about that British colony.

"We see an opportunity to make a lot of products as cheaply in the U.S.

as in the Orient," says Borchardt. He adds that production of stereo headphones—Calibron's biggest and best-known accessory—will be expanded.

Recoton expects to close the Calibron deal by the end of the month. The acquisition price has not been disclosed. Recoton says the deal will be financed internally. Calibron's annual revenues are \$7 million.

Borchardt says Calibron will remain headquartered in Orlando, Fla., as a wholly owned subsidiary of Recoton, and will retain its present management and staff.

Meanwhile, Recoton has released a second-quarter report that shows net income declining to \$14,000 from \$28,000 in the same period last year. Revenues rose 20% to \$8.38 million.

For the six-month period, net profit rose to \$249,000 from \$241,000, on an 11% sales gain to \$18 million.

DON JEFFREY

Korall, Phil Leshin, Ray Passman, Leo Sacks, his son-in-law Bill Logan, and his partner Al Davis. St. Peter's is often the scene of similar tributes to jazz figures because its pastor, Rev. John Gensel, is himself a jazz fan.

A SETTLEMENT has been reached in the three-year litigation against Cyndi Lauper, Essra Mohawk (writer of the Lauper hit "Change Of Heart"), and others by Walter Kahn and his Los Angeles-based Orange Bear Music in Los Angeles and Philadelphia federal courts. Lauper has assigned her interest in the song to Kahn's firm, while Lauper retains certain royalties to the composition prior to an agreed-upon cutoff date.

A COLLECTION OF UNPUBLISHED Cole Porter songs will be recorded in New York next week by cabaret singer Yvonne Rourke for release in a few months by Ben Bagley's Jackson Heights, N.Y.-based Painted Smiles label. Bagley says the album of about 17 songs will be marketed on CD only.

J2 Communications, a nontheatrical home video specialist best known for "Dorf On Golf," is not being acquired by Aaron Spelling Productions, says a J2 spokesman, although there have been discussions between the two companies. J2, he says, has talked with a number of companies during the past six months about a possible acquisition and/or merger.

FOR THE RECORD: Although some accounts have complained about new returns policies being placed on cassette singles, saying they may hurt new artists (Billboard, Sept. 16), PolyGram senior VP of marketing Jim Urie points out that his label does offer exemptions for developing artists' cassette singles. PolyGram gives a 100% guarantee on such titles at the time they are solicited.

ELEKTRA ENTERTAINMENT has moved to new quarters on the West Coast. New location is 345 North Maple Drive, Suite 123, Beverly Hills, Calif. 90210. New telephone number is 213-288-3800.

STARTING AT THE VERY BEGINNING: Cyndi Lauper and Martika have been paired in the first recording to be made for the "Music Speaks Louder Than Words" album due early next year from Epic Records. The song, "Cold Sky," is among those compositions written by U.S. and Soviet songwriters during last year's "summit" in the Soviet Union. Writers of the song are Lauper, Franke Previte, Alan Roy Scott, an organizer of the sponsoring group Music Speaks Louder Than Words, and Soviet star Igor Nikolaev.

KEEPING TRACKS OF THINGS: Soundscreen/Little Major Records, the New York-based label specializing in movie scores on cassette and CD, has marketed its third effort, the Alain Jomy music for the French hit, "Little Thief," the last effort by filmmaker François Truffaut. The recently formed company started its catalog with the release of the music from "A Fish Called Wanda," followed by "Pelle The Conqueror" . . . In another Fuhrman move, Ruby Fisher's jazz label, Sovereign, is being han-

dled for national distribution by Little Major Record Distributors. First album under the deal is The Lew Anderson Band's "Feelin' Good, Yeah." Cassette and CD configurations only.

EVERY THURSDAY NIGHT for 10 weeks starting Sept. 28 is Billboard associate publisher Tom Noonan's time to give his new UCLA extension course "The Marketing Plan Behind Hit Records" at UCLA. For registration call 213-825-9064.

HAPPY 80TH! Lyricist Carl Sigman celebrates his 80th birthday Sept. 24. Since starting out in the late '30s with the help of fellow lyricist Johnny Mercer, Sigman, an inductee into the Songwriters Hall Of Fame, has penned the words to such pop classics as "Ebb Tide," "It's All In The Game," "Theme From Love Story (Where Do I Begin)," "Arrivederci Roma," and, believe Track, many other favorites.

FALSE ALARM: Bertelsmann denies rumors that it is stalking Thorn-EMI for a possible takeover. Michael Dornemann, president, CEO, and co-chairman of the Bertelsmann Music Group, notes that Thorn-EMI has strengthened its corporate music portfolio with the addition of SBK Songs and half of Chrysalis Records, rather than showing any signs of wanting to divest its music interests. EMI Music president Jim Fifield noted recently that neither he nor Thorn chairman Colin Southgate had been approached by anyone connected with Bertelsmann (Billboard, Sept. 16).

TRACK HEARS that the hot production team of L.A. Reid & Babyface may be close to a label deal with Arista. The behind-the-board duo have been burning up the pop and black charts this year, with hits by Bobby Brown, Karyn White, and After 7, among others; they also produced Babyface's own current hit album on Solar, as well Pebbles' upcoming record.

DEAN UNKEFER, president of Nashville-based Special Promotions Inc., has been named executive director of the International Country Music Buyers Assn., following the resignation of Cathy Gurley of Gary/Gurley Public Relations several months ago. ICMBA has opened offices at 63 Music Square E., Nashville, 37203.

WHAT'S UP WITH DOC AND DOUG: Management partners Doc McGhee and Doug Thaler, who worked with Bon Jovi, Motley Crue, and other hard-rock bands as McGhee Entertainment, have gone their separate ways, with Crue joining Thaler in his new Top Rock Development Corp. "To the best of my knowledge, every other act that was with McGhee Entertainment remains there," says Thaler of such McGhee bands as Skid Row and the Scorpions. Thaler, who is temporarily working out of the Los Angeles offices of International Creative Management, would not comment on reports that Motley Crue felt McGhee paid more attention to Bon Jovi, particularly during the recent Moscow Music Peace Festival. McGhee could not be reached for comment.

POLYGRAM, A&M TALKS PROCEED APACE

(Continued from page 5)

1989 commercial fortunes with her new release. The album, the sequel to her multiplatinum "Control," is the last record in her current contract with the label.

Despite A&M's formal silence, the label source says of the PolyGram-A&M pact, "I think that's probably the track that [will happen] . . . The negotiations have gone from rocky to good."

A source close to the sale talks says that any sale of A&M—whether to PolyGram or other rumored bidders, such as the Walt Disney Co. or MCA Records—would be "a two- or three-step deal stretched over many years."

The source says that the structure of the deal, which would see payment of the sale price doled out incrementally over a three-to-five-year period, "fits to Jerry's plan of not selling the company immediately . . . The company will not be sold like Island was sold."

Acting as middleman in the A&M sale talks is multimillionaire show business entrepreneur Jerry Perenchio, former partner of producer Norman Lear in Tandem Productions and Embassy Pictures.

The source confirms ongoing ru-

mors that Disney remains an interested player: "Disney definitely wants to get its foot into this deal."

A label source confirms that A&M has had "casual conversations about Disney for a long time," but maintains that a PolyGram-A&M agreement appears likely right now.

Disney has had no comment on its rumored involvement.

Industry analysts agree that Disney might be interested in A&M, but would not say categorically that the company could be considered a front-runner in the bidding.

"It is generally known that Disney was interested in buying CBS Records before Sony purchased it," says analyst Fred Anshel of Dean Witter Reynolds in New York. "This is the one area of the entertainment industry they are not in. A&M is sufficiently large to give them critical mass."

"There are five or seven major entertainment companies that could be involved [in an A&M purchase]," says Harold Vogel, entertainment industry analyst for Merrill Lynch in New York. "Disney's one of those names. Maybe they will do it, but I can't point to them and say they're second or third in line."

Warner, K Mart, NBC Plan Kenny Rogers Yule Promo

BY STEVEN DUPLER

NEW YORK Mass-market retailer K mart, its subsidiary Waldenbooks, Warner Bros. Records, and NBC-TV are set to participate in a large-scale Christmas promotion in hopes of capitalizing on Kenny Rogers' past strong successes during the holiday season.

At the center of the promotional activity is Rogers' recently released Warner album, "Christmas In America," and a dramatic TV special starring Rogers—both of which take their name from a highly successful coffee-table photo book released by Collins Publishing last Christmas.

According to Ken Kragen, Rogers' manager, K mart was "looking for a way to distinguish themselves from the mass-market competition at Christmas time," and the company decided to use the book's theme, "Christmas In America," as the backbone of its 1989 holiday promotion.

Without any specific plans in mind, Kragen says, K mart approached

King World Syndication, which obtained a commitment for the retailer for one hour of prime-time network TV from NBC the week of Dec. 10. But, says Kragen, the deal was "contingent on getting a major star involved."

When Rogers was approached, Kragen continues, he had two objections: "First, we had always produced our own specials, and second, [the production company of] Gubers, Peters, Ross have rights to anything we do produce. That obviously wouldn't be the case with this special."

The solution: "We told K mart that if we have a Christmas record out, and they would merchandise the hell out of it, we'd be willing to give up rights we would normally retain."

Kragen says the decision to go with the K mart/NBC deal was made simpler by the fact that Rogers had several Christmas projects already in the offing that would benefit from the impact of the TV special and record.

"We had already planned a series of Christmas concerts that Kenny traditionally does at that time of the year," he notes. "Also, PBS had taped one of Kenny's Christmas shows in Atlanta last year and was planning to air that this year."

The NBC special, currently being shot in Canada with director Eric Till, will not be a music program, but rather a dramatic show, which Rogers has done before with "The Gambler." Inspired loosely by the "Christmas In America" book of photographs of Americans celebrating the holidays in different ways around the country, it uses Christmas settings at various times in the life of a fictional photographer to tell the story of his life and family.

Rogers' son in the program is played by his real-life son, 26-year-old Kenny Rogers Jr.

Once the decision to go with the project was firm, Kragen began bringing other promotional elements into play. These include two radio specials for Westwood One: In one,

Rogers will host the radio syndicator's traditional Christmas special two weeks before the airing of the NBC special; the other, slated to air Christmas Eve, will feature other artists and will be sponsored by K mart.

To promote Rogers' album, K mart will begin in early November to highlight the record in the 77 million Sunday supplements it places in newspapers throughout the country.

The "Christmas In America" book and all three configurations of the album will also be prominently displayed on "outposts" in 2,700 K mart stores, says Kragen, as well as in 1,400 Waldenbooks outlets owned by K mart. This promotion will begin Nov. 7 and run through Christmas.

K mart will also run two national contests to promote the record—one a consumer sweepstakes, the other open to the chain's 350,000 employees, says Kragen.

Vic Faraci, senior VP at Warner Bros., is quick to point out that, while the Rogers project is the largest promotional effort ever by K mart on behalf of a Warner Bros. release, the promotional plans are not exclusive to K mart. "We solicit Christmas releases early, and many music accounts have already received this album," he says. "We expect a tremendous amount of sales from all the large accounts around the country on this project."

Faraci says Rogers is "the type of artist with great appeal for even the casual buyer at Christmas time, and he has traditionally done well with albums for the holiday season."

MICHAEL WEISS
(Continued from page 5)

falls out of that. I feel strongly about that.

"AVA is a sleeping giant that needs to awaken. There's a lot of clout to their size and they need to utilize it to their benefit. I'll be trying to come up with different marketing programs for the members with the studios and for different services. What I would like to do is create a situation where a studio comes in, presses one button, and all the stores work together."

Joining J2 in 1986, Weiss also held the director of marketing and director of trade marketing slots there. During his tenure at J2, the company marketed such products as the "Dorf" parody golf series and the Chef Paul Prudhomme cooking series.

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WEA CHANGES RETURN POLICY

(Continued from page 6)

The policy, using purchasing credits and return charges on merchandise, sets a 16% breakeven point for retailers and a 20% point for distributors. Previously, WEA had heavier charges on music videos.

About 90% of customers are below the breakeven point and enjoy the policy's rewards, Droz says.

The BMG policy (Billboard, July 22), which has the same breakeven points for retailers and distributors as WEA's program, does not include all music video lines handled by the company. The program applies to the proprietary BMG Video, 6 West Home Video, and and BMG Classic lines. It does not apply to A&M Home Video and RCA/Columbia Music Vision lines.

Distributors and retailers say they welcome the policy change for music videos.

Mitch Perliss, director of purchasing for Show Industries, Los Angeles, says suppliers should treat music videos and recorded music the same way. "We merchandise music videos along with recorded music," he says. In the company's Music Plus stores, music videos are displayed in the recorded music section. What's more, a new rack display used in stores allows the company to highlight an artist, with slots for every recorded configuration, including music video, Perliss says.

Theatrical videos, however, are a different game, according to Perliss. Many suppliers are still con-

centrating on the rental market instead of sell-through, and return policies reflect that, he says.

"Yes, we would like a more lenient return policy on movie videos, but it doesn't have to parallel WEA's and BMG's return policy for music videos," Perliss says.

The president of a major video distributor agrees with Perliss. "You can't compare the music industry with the home video business," he says. "The policies are not the same because they are different businesses."

Gene Fink, VP of Win Records & Video Inc., New York, says the record industry is way ahead of the home video industry in its return policies.

WHO TICKET SALES TOP \$30 MILLION

(Continued from page 102)

and from the funds that arose from other ancillary sources, including some of the beer sponsorship money." He declines to reveal the tour's total gross.

"It was a great tour," says Ann Weldon, part of the Who's Left Field

Services management team. "I think the attendance was just amazing. It was wonderful to see the parents come out with their children."

Weldon's enthusiasm is supported by the numbers. Besides the charity benefits, the band sold out at least 26 of its 39 dates, according to box-office figures.

While several dates in the latter stages of the U.S. tour did not sell out, "the Who did more business than 99.9% of the tours out there," according to one source familiar with the overall box office on the tour.

"Remember, there was a lot of skepticism about the lack of a record, the ticket price, whether the lag in time between tours would mean anything," the source says. "I think people were shocked at the initial sales. Overall, everyone was very, very happy with the show."

"The beginning of the tour was at the beginning of summer," Hoffman says. "By the end, I think there was much more competition with other bands and other tours. However, I didn't see any lessening in the enthusiasm of the audience and I'm not aware of any great slackening in ticket sales."

Not everyone was a big winner on

the Who concerts. Several radio stations that bought all the tickets for several stadium shows took big hits when the shows failed to sell, according to several sources.

"A lot had to do with the way the stations promoted the sales," Weldon says. "At one point, they announced that they bought out the shows and a lot of kids thought, 'Well, I can't possibly get the tickets, it's already sold out.' I don't think that really helped."

The Who, having completed the American leg of the tour with shows Sept. 2 in Houston and Sept. 3 in Dallas, plays several multiple-night dates in England next month, including a "Tommy" performance for children's charities Oct. 30 in London's Royal Albert Hall.

A home video of the tour is expected to be available by Thanksgiving, according to Weldon. No video supplier has been announced. There are no plans for a live album, she adds.

Weldon says there has been no discussion of additional Who projects.

Barry Fey, the Denver-based promoter who claims to have sponsored the most U.S. dates by the band, best sums it up: "It's not for me to say, but I don't think they'll be back. It's so long, God bless, and goodbye."

SUPER CLUB EXPANDING

(Continued from page 4)

existing video outlets, it also plans to build superstores. Locations will tend to be freestanding. Baldwin says that if his company gets into mall spaces, it will probably be through acquisition.

John Kirsch, VP of finance at Video Towne, reports that the chain plans an ambitious expansion program throughout Ohio and the surrounding states that will give it up to 15 more stores this year and up to 72 by the end of 1990.

According to company handouts, Super Club N.V., the parent company, was founded in Belgium in 1983 and is now the largest company-owned home entertainment retailer in Europe. Revenues were nearly \$100 million in 1988 and are expected to reach \$250 million this year.

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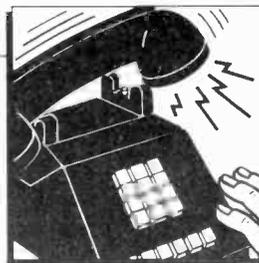
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INSIDE TRACK



Edited by Irv Lichtman

GROWING PROFILE: Image Entertainment Inc., the Hollywood, Calif.-based licensee and distributor of laser videodisks, has hired a New York investment firm to "explore acquisitions, merger opportunities," and worldwide distribution strategies. **Martin Greenwald**, president of Image, states in a release that the bankers, **Furman Selz Mager Dietz & Birney**, will "significantly enhance our profile in the brokerage community, as well as assist us in our corporate development." Image reports a \$94,624 net loss for the first quarter, which ended June 30, on \$4.7 million in revenue. The 8-year-old company posted its first-ever net profit in the fourth quarter of the last fiscal year—\$156,523.

TOO CLOSE FOR COMFORT? Movie theater exhibitors are not happy about the **Warner Bros. Home Video** release Nov. 15 of the hot "Batman" film. They argue, reports *Billboard* sister publication the *Hollywood Reporter*, that it's "bad precedent" to release a major box-office hit so close to its theatrical release date—in this case about five months. Blockbusters usually get a window of nine to 12 months.

PRIVATE MUSIC will move its headquarters from New York to Los Angeles by Jan. 1. The new offices will be in a building at Doheny and Melrose owned by **Peter Baumann**, the label's founder. According to PM president **Ron Goldstein**, the BMG-distributed label will continue to add more vocal artists to a roster that originally stressed instrumental music. Besides **Bill Gable** and **Nona Hendryx**, who were signed some time ago, singers on the Private line include pop/rocker **Jim Klein**, the folkish **McGarrigle Sisters**, and **Kristen Vigard**, a 22-year-old from Los Angeles whom Goldstein compares to **Ricki Lee Jones**. PM is also close to a deal with gravel-voiced **Leon Redbone**, he adds. Goldstein already has a West Coast-based A&R man, **Jamie Cohen**, and will be looking for heads of promotion and publicity on the Coast, although some New York staffers will be making the move west.

CHANGING OF THE GUARD: **Kevin Kirk** has resigned as chief of Miami-based **CPP/Belwin**, the major pop/educational music print company, and has been replaced by **Dr. Sandy Feldstein**, for the past 20 years exec VP of **Alfred Publishing**. Kirk came on board in 1986 when the company was owned by **Columbia In-**

dustry and stayed on when it was acquired by **Boston Ventures** in 1988. Kirk, who joined CPP/Belwin from the textile and printing industries, is considered a "turn-around" exec, a task he is considered by company owners to have accomplished.

SOUND THE ALARM: **I.R.S. Records** took about 200 retailers, broadcasters, and journalists for an evening cruise up the Hudson River Sept. 11 as an introduction to "Sold Me Down The River," the new single by the **Alarm**. Label chief **Jay Boberg** says the forthcoming **Alarm** album, "Chance," will be the first major release to be worked by the label's own promotion and marketing staffs under its new P&D deal with **MCA**.

BIGGIE BIRTHDAY BASH: More than 400 guests celebrated a 40th birthday party for **Elton John's** personal manager, **John Reid**, Sept. 9 at John's rented Beverly Hills, Calif., home. John, who was similarly feted in England by Reid on his own birthday, presented Reid with a huge cake along with a life-sized statue of a Scotsman in kilts. Guests included **Irving Azoff**, **Al Teller**, **Robert Stigwood**, **Bernie Taupin**, **George Michael**, **Lionel Richie**, **Bruce Hornsby**, **Bonnie Raitt**, **Sylvester Stallone**, **Corbin Bernsen**, **Freddie DeMann**, **Jim Schwartz**, **Sherry Lansing**, and **Billboard's** own **Tom Noonan**. A 15-piece dance orchestra played the night away.

SUPERSTAR, SUPER IN-STORE SESSION: Pianist **Van Cliburn** spent a marathon 8 1/2 hours (an in-store record?) at the Dallas unit of **Sound Warehouse** Sept. 9, signing autographs for a few thousand customers. According to **Joe Malone**, senior VP of the chain, the performer's 31-year-old, platinum-selling recording of the **Tchaikovsky** piano concerto No. 1 sold the most units, with overall breakdown in configurations running 50% CDs, with the balance split between LPs and cassettes. **Van Cliburn** has been an exclusive **RCA** artist since winning the **Moscow Tchaikovsky Competition** in 1958. **Sound Warehouse** is making contributions to the **Van Cliburn International Piano Competition** and the **Dallas Symphony Assn.**

RECUPERATING: **Seymour Gartenberg**, executive VP of **CBS Records Inc.**, is recovering from bypass heart surgery he underwent Sept. 9 at **Columbia-Presbyterian Hospital** in New York.

HOMAGE TO HORNE: Sometimes expressing their feelings in the form of poetry and in the music he loved, friends of **Elliot Horne** gathered Sept. 8 to hold a memorial service at **St. Peter's church** in New York. **Horne**, a jazz authority and public relations veteran, died Aug. 29 at the age of 67. Singer **Jane Harvey** sang, saxist **Arnie Lawrence** played, while those speaking in memory of **Horne** included **Dan Morgenstern**, **Ira Gitler**, **Burt**
(Continued on page 100)

Michael Jackson Laces Up L.A. Gear Deal

BY DEBORAH RUSSELL

LOS ANGELES In what is being touted as the "largest corporate association anyone has ever signed," **Michael Jackson** has established, in his words, a "lasting relationship" with **L.A. Gear**, the nation's third-largest athletic footwear company.

As part of the exclusive, multiyear, multimillion-dollar pact announced at a press conference here Sept. 13, **Jackson** will create, design, and market a signature line of "fashionable and technical" athletic footwear, apparel, and accessories. The theme of the worldwide marketing campaign is "Unstoppable."

Sandy Saemann, executive VP and secretary of the **L.A. Gear** board of directors, would not disclose the dollar amount **Jackson** will be paid, although he confirmed it is more than the estimated \$10 million the singer earned through his recent **Pepsi** endorsements. He noted that **L.A. Gear** would be open to negotiations regarding sponsorship of a **Michael Jackson** tour, and said the **Michael Jackson** signature line will be mar-

keted in conjunction with the artist's album releases. **Jackson** has a greatest-hits collection slated for release on **Epic** in November.

As part of the **L.A. Gear** deal, **Jackson** will have an office at the company's corporate headquarters, where he will actively participate in the design of the apparel as

well as its advertising campaign, **Saemann** said.

L.A. Gear spent close to \$28 million on advertising in fiscal 1989, according to **Saemann**, who projects the company will spend approximately \$50 million in 1990. The company's footwear is sold in more than 90 countries.

Beer Bucks, Merchandise Add To Gross Who Got Rich? The Who, That's Who

BY BRUCE HARING

NEW YORK More than \$30 million in ticket sales and substantial ancillary revenues will apparently fulfill **Who** guitarist **Pete Townshend's** pretour prophecy on his group's recent U.S. invasion: America will indeed send the members of the **Who** home "very, very rich."

Monies from pay-per-view broadcasts, merchandising, conventional broadcast rights, two beer company

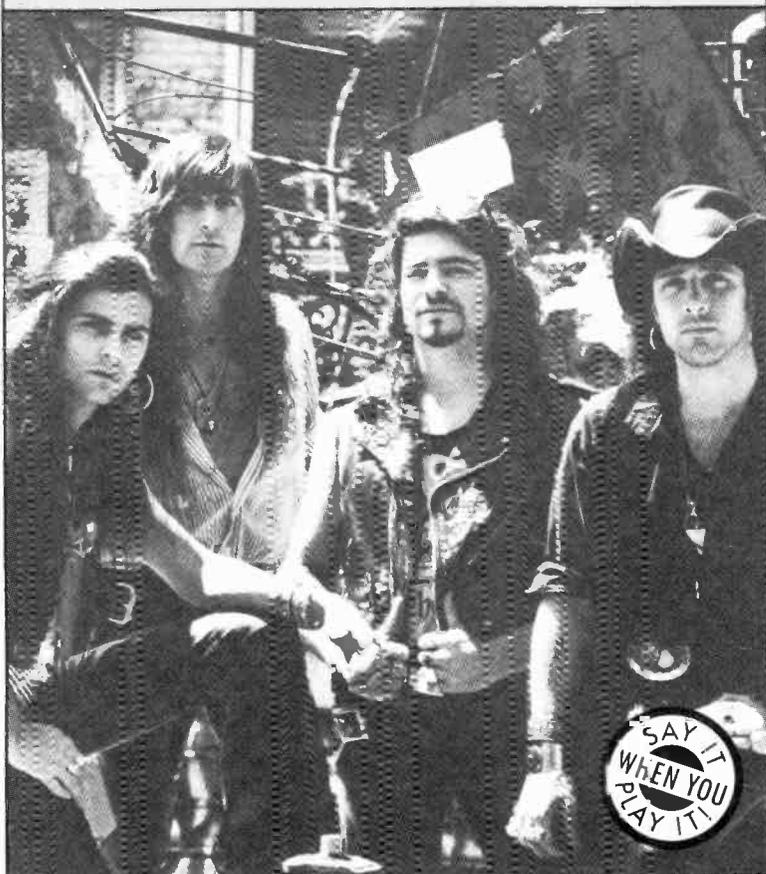
sponsorships, and a forthcoming home video will add to the ticket sale gross produced by the **Who's** 39 U.S. shows plus four charity performances, according to **Elliott Hoffman**, the attorney for the band's business affairs.

Hoffman says the **Who** "accounted for something in the area of \$5 million-\$6 million in charitable funds being raised from rights that were given for the 'Tommy' broadcasts
(Continued on page 101)

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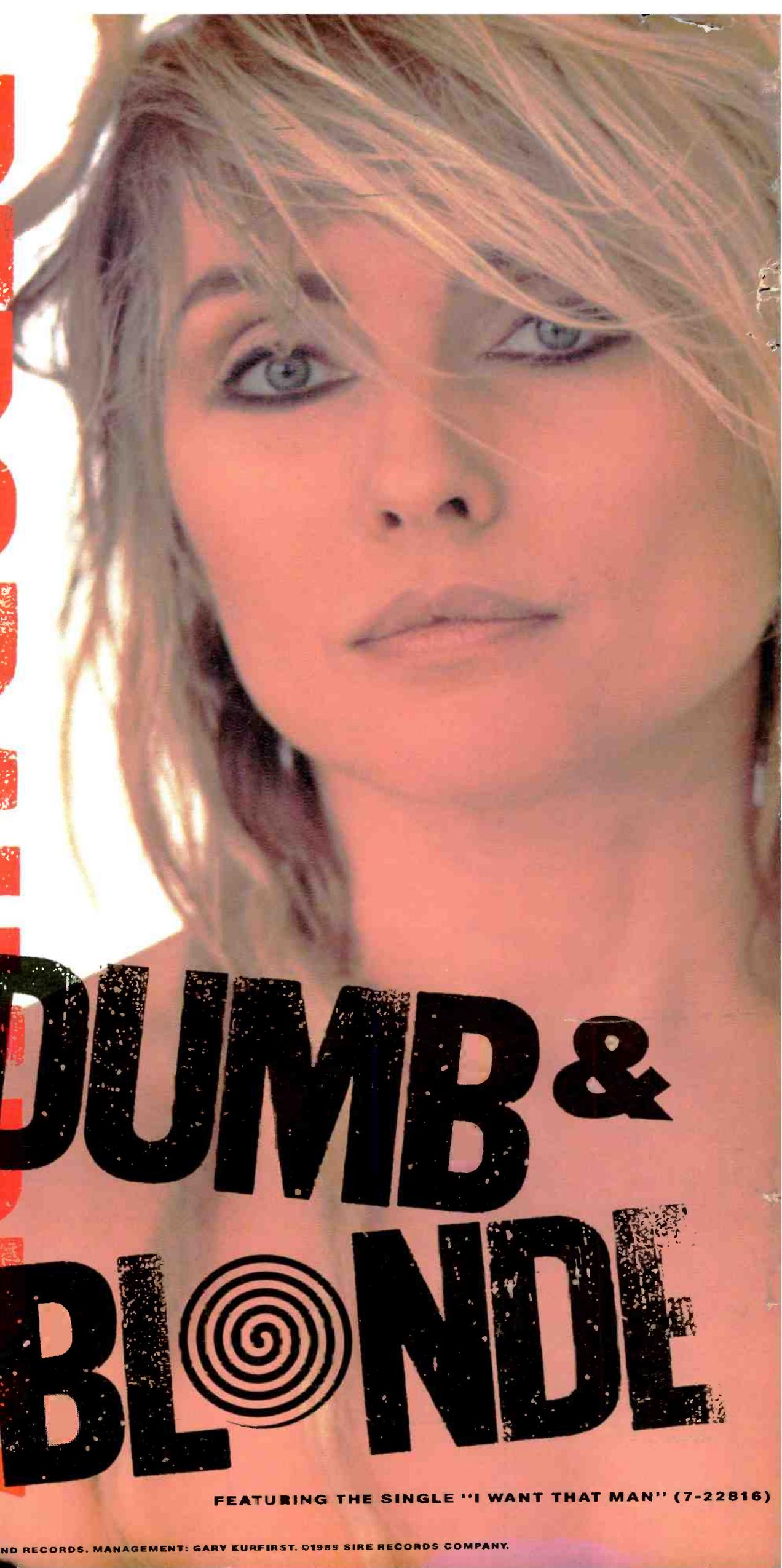
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