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VOLUME 101 NO. 41

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 14, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

AC, Country Stations Among Summer Arbitron Surprises

This story was prepared by Sean Ross and Phyllis Stark in New York and Craig Rosen in L.A.

NEW YORK For the second year in a row, adult-oriented formats, partic-

ularly AC and country, accounted for many of the early success stories in the summer Arbitron radio ratings. This stands in contrast to years past, when the summer book was the province of top 40 and other youth-oriented formats capitalizing on teens' summer vacations.

In New York, soft AC WLTW posted the best book of its almost six-year history, rising 5.3-5.7 12-plus to tie traditional market leader top 40 WHTZ (Z100), which was off 6.0-5.7. In Los Angeles, AC KOST—which did well last summer—led the market for the first time, rising 6.1-6.8. In Chicago, top 40/AC hybrid WKQX

(Continued on page 91)

Super Club Acquires Record Bar Belgian Company Adds 167-Store Chain

BY BRUCE HARING

NEW YORK In the first major purchase of a U.S. music/video retailer by foreign investors, the North American division of Belgium-based Super Club has acquired the 167-store, North Carolina-based Record Bar chain.

Purchase price for the chain was not disclosed. U.S. government approval of the deal is necessary, but the parties expect a late November closing. No immediate changes were expected in Record Bar management, but the chain will increase its commitment to video, according to a Super Club spokesman.

Barrie Bergman, CEO of Record Bar, and his wife, Arlene, are believed to own half of Record Bar's outstanding shares. The other half is

owned by the New York investment firm General Atlantic. Super Club has purchased 100% of both the Bergmans' and General Atlantic's shares.

Record Bar comprises 145 enclosed mall stores that sell prerecorded audio, sell-through video, and blank me-

dia. The chain began earlier this year to switch its 22 freestanding stores to the "Tracks" name, and still plans to convert all of its stores to that name over the next three years. The freestanding Tracks carry the same mer-

(Continued on page 96)

Fujisankei Buys 25% Of Virgin

BY ADAM WHITE

LONDON Columbia Pictures, meet the Virgin Music Group. The two of you have something in common.

Within one week, the largest deal for the purchase of a U.S. entertainment company by a Japanese firm—Sony's pending \$3.5 billion tender offer for Columbia Pictures—has been followed by the largest equity investment in an existing British company by a Japanese firm.

The latter transaction is the Fuji-

(Continued on page 85)

U.S. Firms Eye Radio-Rich Europe

BY SEAN ROSS

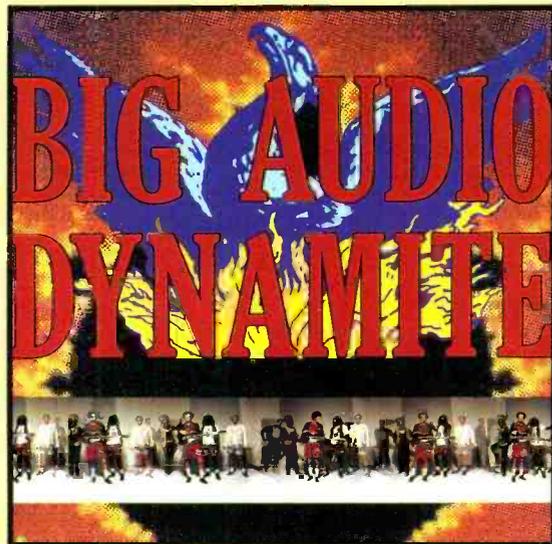
NEW YORK Is the increasingly deregulated European radio market the next frontier for American broadcasters? Or is it an expensive logistical nightmare in which Americans aren't particularly welcome anyway? With much evidence for both sides, it appears that a handful of major American broadcasters may know in the next two years.

Although most plans are in the embryonic stage and few broadcasters are eager to talk freely—lest they of-

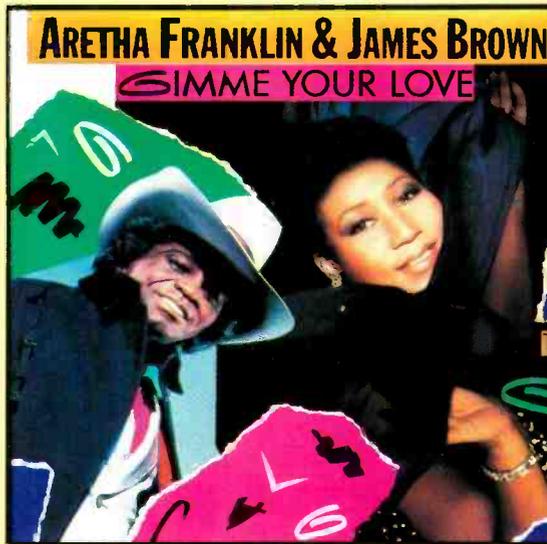
(Continued on page 14)

• VH-1 reveals new programming strategy. A Billboard exclusive, p. 6.

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BIG AUDIO DYNAMITE. "MEGATOP PHOENIX" (FC 45212)—rising fast and topping the alternative charts. Features the forthcoming single, CONTACT (38-73043). Now rockin' MTV's Buzz-Bin SRO Northeast tour dates just completed. National tour begins in November... On Columbia Cassettes, Compact Discs and Records. Produced by Mick Jones & Bill Price.



There's electricity in the air as the #1 MALE and FEMALE R&B ARTISTS OF ALL TIME join forces for the first time! Introducing "GIMME YOUR LOVE," the classic new single by ARETHA FRANKLIN and JAMES BROWN. Already exploding at R&B. Produced by Narada Michael Walden for Perfection Light Productions. From Aretha's hit album Through The Storm. Arista. James Brown courtesy of CBS Records/Scotti Brothers Records.

Madonna, Abdul Top Billboard Video Nominees

NEW YORK Madonna and Paula Abdul lead the list of contenders for the 1989 Billboard Music Video Awards with six nominations each. The pair will be going head to head in two categories—best video and best female video.

Following close behind is the Escape Club, whose "Wild Wild West" clip garnered the Atlantic act five nominations. Receiving four citations each were Living Colour and Michael Jackson, both on Epic.

Bolstered by Madonna's six nominations, Warner Bros. is the top nominated label, with 14. Abdul helped Virgin to second place with 11 label

(Continued on page 67)



STAR LIGHT
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OF THE RODEO
SHENANDOAH
ROSANNE CASH
VERN GOSDIN
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RICKY VAN
SHELTON

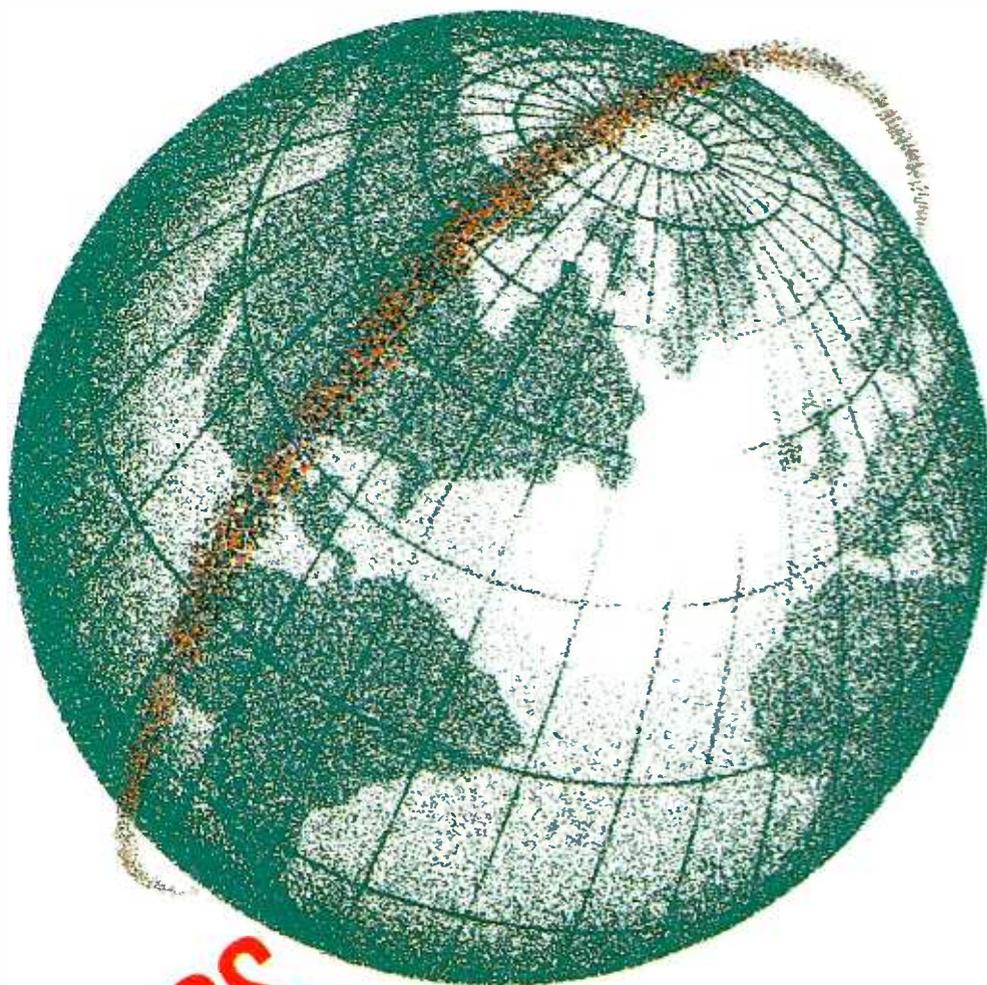
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THE SEEDS OF LOVE!



The seeds of success were sown for Tears for Fears in 1982 with their first album 'The Hurting'. With help and encouragement from PolyGram they went on to create 'Songs from the Big Chair' which sold 9 million copies worldwide. Their new album 'The Seeds of Love' was released on the Fontana label in September. With music from Curt and Roland, and simultaneous marketing from PolyGram in over 50 countries, 'The Seeds of Love' will grow and grow.



THE FRUITS OF SUCCESS.

PolyGram

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



Budget Bill Revives Fairness Doctrine

Opponents Ready To Appeal In Court

BY BILL HOLLAND

WASHINGTON, D.C. Broadcasters and their congressional allies have failed in an attempt to remove from a giant budget bill a measure that will resurrect the fairness doctrine.

Opponents of the fairness doctrine—led by the National Assn. of Broadcasters—say they will try to settle the matter of the doctrine's constitutionality in court if the bill passes Congress and is signed into law by President Bush, as expected.

On Oct. 3, the House voted 261-162 against removing the fairness doctrine section from its version of the budget reconciliation bill. The doctrine is opposed by broadcasters because it dictates airtime for opposing views.

The Senate version of the reconciliation bill does not contain the fairness provision, but the Senate is expected to adapt the House version in conference, because key lawmakers there also want the reinstatement of the doctrine, according to lobbyists and Hill insiders.

The measure not only codifies the doctrine but permits the FCC to levy fines up to \$10,000 on broadcasters who ignore or violate FCC fairness enforcement rules.

Reps. Michael Oxley, R-Ohio, and Thomas Tauke, R-Iowa, were among House members opposing the inclusion of the section in the large bill. Oxley said the fairness

doctrine was "not germane" to budget considerations, and Tauke warned that it "empowers the government to decide what is and what is not fair."

The fairness doctrine was enforced by the FCC until 1987, when the commission voted to abolish it after President Reagan threatened to veto another piece of legislation containing fairness codification.

Lawmakers on communications

committees had warned NAB officials that they can expect no reform legislation to pass in Congress unless they withdraw opposition to the doctrine.

The NAB, in a strategic move, decided not to continue an all-out lobbying effort to combat congressional indifference, but officials from the trade group say they will take the matter to court on constitutional grounds if the doctrine is reinstated.

Retailers Press Labels To Adopt Uniform Stickers

BY KEN TERRY

NEW YORK Retailers and labels would rather pacify parents and conservative groups who assail record lyrics than fight them. That was the message imparted at the recent retailers' conference of the National Assn. of Recording Merchandisers in Coral Gables, Fla.

In a session titled "Music Lyrics, Graphics, and Censorship," the primary concern of the assembled music chain heads was that labels were not sticking albums containing controversial lyrics in a standardized way that would make them easy to deal with at the store level.

The only retailer who wanted to re-examine the fundamental issue of censorship was Jack Rose, a well-known cutout dealer and president of the Chicago-based Entertainment Outlet web. Rose spoke out against yielding to the pressure being exerted on retailers not to stock certain albums or not to sell them to minors.

"Do we want to make this a social issue?" he asked. "Do we want to fight the PMRC [Parents' Music Resource Center]? Do we feel they're right or wrong? We're going to have to fight them sooner or later, because they're going to go (Continued on page 84)

Roster Will Be Divided Between 2 Separate Companies

WEA Records U.K. Splitting Its Operation

BY ADAM WHITE

LONDON WEA Records U.K. will split into separate record companies, starting in December, in an effort to enhance and expand its creative thrust and to compete more effectively in an environment altered by the Chrysalis, Island, and A&M acquisitions.

Each of the new companies will have its own A&R, marketing, and promotion teams, while U.S. reper-

toire from sister American labels in the Warner Communications group will be divided between the two.

WEA International affiliates in other countries have been making comparable moves: There are now, for example, three WEA companies in Japan. While buying out partner Pioneer's share of Warner-Pioneer, it also acquired domestic indie Alfa Moon and, last month, announced the creation of a third entity, WEA Music K.K.

In Australia, Canada, and Brazil, WEA affiliates have been subdivided into separate domestic and international units, though not into separate companies. This strategy of "divisionalization" was first executed in the U.K. in September 1987 under chairman Rob Dickins—who is now overseeing the next step here to distinctly separate companies and identities.

"Company No. 1" (as Dickins calls it) will take part of the current WEA U.K. roster—including Enya, the Pretenders, Jesus & Mary Chain, and Aztec Camera—plus repertoire from Warner Bros., Elektra, and Geffen. Until a managing director is appointed, Dickins himself will head this operation while continuing as chairman.

"Company No. 2" will take the balance of the U.K. roster—including Simply Red and Tanita Tikaram—plus repertoire from Atlantic/Atco, WEA International (Donna Summer and the London Boys), and Magnet (Chris Rea). This company will be headed by Max Hole, who is currently managing director of WEA's U.K. division.

Each of the new ventures will be housed in separate London headquarters, but will share sales, distribution, and administrative services. Dickins, who says he has been working on the blueprint since June, estimates that 100 new employees will be recruited overall during the next six months.

His game plan also includes the creation of separate U.K. classical and music video units. The former (Continued on page 97)

Will Sony's Columbia Pix Nix Vid Venture With RCA?

BY PAUL SWEETING

NEW YORK Sony's recent acquisition of Columbia Pictures is breeding speculation in the home video industry and on Wall Street that the days of the RCA/Columbia joint venture may be numbered.

Fueling the speculation is the belief that Sony would not wish to maintain a partnership with RCA's parent company, General Electric, which, like Sony, is a major marketer of consumer electronics hardware.

The current contract covering the joint venture expires in 1992. But according to several industry

sources, Sony may move before then to dissolve or significantly alter the terms of the agreement.

Patrick Campbell, president of RCA/Columbia worldwide, dismisses such speculation and stresses that a partnership with GE and its NBC subsidiary could be a long-term asset to Columbia.

"I've heard the speculation," Campbell says. "It stems from the logic that Sony would want to break away from GE down the line. That might well happen. But the logic works the other way around as well."

Through Columbia Pictures Tele- (Continued on page 96)

Billboard CONTENTS

VOLUME 101 NO. 41

OCTOBER 14, 1989

SPOTLIGHT ON COUNTRY MUSIC

Randy Travis is the top artist, MCA Records the top label, and Tree the top music publisher in Billboard's annual country chart roundup. Plus, reports on the state of the country music industry. **Follows Page C1**

CHRISTMAS REGISTER BELLS ARE RINGING

Label executives are predicting a holiday season stronger than last year's at retail, with releases due from New Kids On The Block, Randy Travis, Kenny Rogers, and others. Ed Christman offers a special pre-Christmas report. **Page 49**

GOOD TIMING... OR IS IT?

With the Who's reunion tour just finished and the Rolling Stones' road trip across the U.S. in full swing, CMV is releasing music videos featuring the two groups. But why were the video releases not timed to coincide with the tours? Jim Bessman investigates. **Page 62**

OOH, LA-LA, LAMBADA!

The musicians are African, the singers and dancers Brazilian, and the producers French. The album, "La Lambada," has swept Europe like no other dance craze since the twist and the sirtaki. Philippe Crocq reports. **Page 76**

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CLASSIFIED/REAL ESTATE

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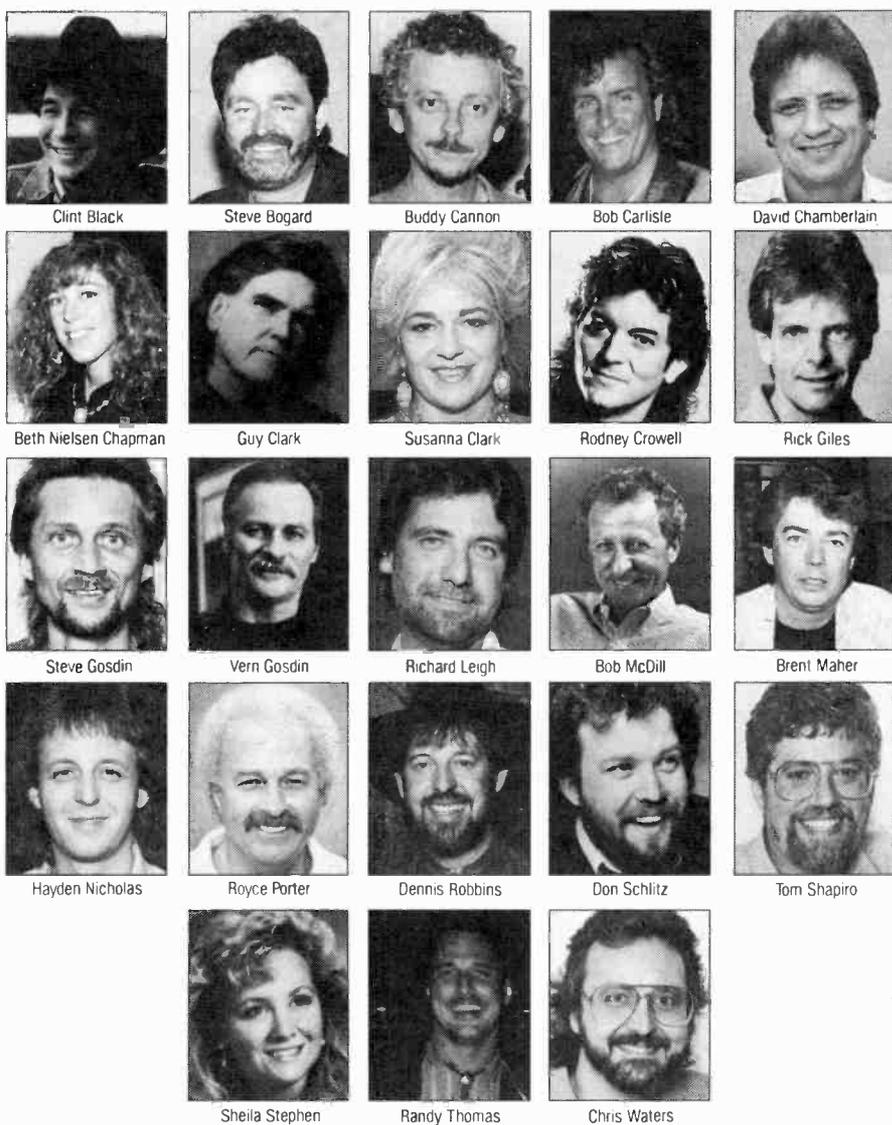
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1989 No. 1 CLUB SONGWRITERS

ASCAP's No. 1 Club honors those ASCAP members who write a song that reaches No. 1 on Billboard's Hot Country Singles Chart or Radio & Records National Airplay Charts. The writers listed have earned that distinction in 1989.



SONG	WRITERS	PUBLISHERS
"She's Crazy For Leavin' "	Guy Clark Rodney Crowell	Coolwell Music Granite Music Warner/Chappell Music
"Deeper Than The Holler"	Don Schlitz	MCA Music Publishing Don Schlitz Music
"Song of the South"	Bob McDill	Jack & Bill Music
"Big Wheels In The Moonlight"	Bob McDill	Jack & Bill Music Ranger Bob Music
"New Fool At An Old Game"	Steve Bogard Rick Giles Sheila Stephen	EEG Music Warner/Chappell Music
"The Church On Cumberland Road"	Dennis Robbins	Wee B Music Inc.
"After All This Time"	Rodney Crowell	Coolwell Music Granite Music
"Better Man"	Clint Black Hayden Nicholas	Howlin' Hits
"Come From The Heart"	Susanna Clark Richard Leigh	EMI April Music Inc. GSC Music Lion-Hearted Music
"What's Going On In Your World"	David Chamberlain Royce Porter	Ha-Deb Music Milene Music
"Why'd You Come In Here Lookin' Like That"	Bob Carlisle Randy Thomas	Benny Hester Music
"Are You Ever Gonna Love Me"	Tom Shapiro Chris Waters	Cross Keys Music Terrace Entertainment
"I'm Still Crazy"	Buddy Cannon Steve Gosdin Vern Gosdin	Buddy Cannon Music Hookem Music PRI Music Inc.
"Nothing I Can Do About It Now"	Beth Nielsen Chapman	Warner/Refuge Music, Inc. Macy Place Music
"Let Me Tell You About Love"	Brent Maher	Blue Quill Music Welbeck Music

A S C A P
Nashville

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

CD, At 5, Stretches Pressers' Limits U.S. Manufacturers Expanding Capacity

BY SUSAN NUNZIATA
and KEN TERRY

NEW YORK On the fifth anniversary of its U.S. debut, compact disk manufacturing is thriving. In fact, facilities are experiencing a capacity shortage the likes of which has not been seen since the format's early years, when music lovers in this country first caught CD fever and retailers were selling every digital disk they could get their hands on.

"There's business that we can't take on because we're running at capacity," says Jim Frische, president of Digital Audio Disc Corp. in Terre Haute, Ind., the country's first and still its largest CD plant. DADC, which supplies the majority of CDs for CBS Records, is increasing its capacity by next fall from 8 million to 10 million CDs per month—or 120 million annually.

Similarly, Toby Tolbert, personnel and purchasing manager for the Denon Digital plant in Madison, Ga., says, "We're as busy as we can be and we've had to turn away some orders." Denon, now producing 2.2 million units a month, plans to raise that to at least 2.6 million early next year.

Cal Roberts, executive VP of Discronics, which operates two U.S. CD plants, has seen his prediction of a fourth-quarter pressing crunch come true. "Right now we've got a crunch

on in terms of what the industry is capable of doing," he says. But good advance planning by the record companies in ordering product, he notes, has prevented the kind of shortages that could harm retail sales.

A WEA Manufacturing source agrees that there is no excess U.S. capacity, but maintains that "there is enough manufacturing capability to meet U.S. market demand."

Looking back over the five years

since the first U.S.-made CDs rolled off the assembly line at DADC in September 1984, one is struck by two things: the rapid growth of the business and the degree to which CDs have rejuvenated the music industry, which was stumbling in the early '80s.

CDs currently contribute 35%-40% of prerecorded music revenues in the U.S., and up to 250 million CDs will
(Continued on page 85)



Arista Against AIDS. Members of the entertainment and business worlds gather to announce their involvement in Arista Records' 15th anniversary/AIDS benefit concert at Radio City Music Hall. The show, which will feature a long list of Arista artists past and present, will take place March 17. Shown, from left, are Michael Douglas, actor and co-chairperson of the event; Sandy Pittman, co-chairperson; Taylor Dayne, Arista recording artist; Clive Davis, president of Arista; Jonathan Tisch, businessman and co-chairperson; and Scott Sanders, executive VP and executive producer of Radio City Music Hall and co-chairperson.

BMG Reports 30% Increase In Worldwide Pretax Earnings

BY NEIL WATSON

GUTERSLOH, West Germany

The Bertelsmann Music Group states that its pretax earnings for the fiscal year ended June 1989, calculated in line with internal accounting procedures, rose more than 30% to between \$70 million and \$75 million.

BMG gross during the period was up 12% to \$1.5 billion. The figures will appear different when calculated in accordance with U.S. accounting laws.

The results cover earnings from such BMG-owned labels as BMG

Ariola and Arista as well as licensed and distributed product.

The figures were revealed by Michael Dornemann, president and CEO of BMG, after a presentation here of results by parent company Bertelsmann AG.

Dornemann said that revenues from BMG's own labels and licensed product now gave it a 12%-13% share of the world market. He noted that 60% of BMG revenues are earned outside North America.

Turning to the recent wave of merger and acquisition activity that has swept the music industry, Dor-
(Continued on page 97)

But Channel Says Changes Will Boost Artist Exposure New-Look VH-1: Less Time For Music

BY MELINDA NEWMAN

NEW YORK Following in the footsteps of sister channel MTV, VH-1 is embarking on a new programming strategy that could eventually mean less on-air time for music videos.

The channel is currently 90% music-based. Come November, when the programming changes begin, that number will drop to about 85%, and before the final mix is completed, it could go to 70%, says VH-1 president Ed Bennett.

Apparently anticipating record company fears, Bennett says the new mix will actually create a better environment for exposing music.

"We're trying to create a balance where the nonmusic shows will help the music," he says. "This 30% of nonmusic programming would be in the areas of comedy, lifestyle, and key acquisitions. If [a certain long-form show] fits our format, and within that show I promote 'New Visions' or some other music show, I could increase my ratings dramatically and will have also brought people to that music show."

The cornerstones of VH-1's "evolution" are packaging music videos more effectively and targeting audiences through themed programs.

"Instead of randomly repeating one video 100 times, if I can play it 40 times in the right slot at the right time, we'll find just as many people who are really interested in that music and who have a very high propensity to buy that artist or genre," Bennett says. "By specializing, we can deliver the people with the purchasing power to particular shows and better serve the labels."

Bennett says extended music video segments will still be utilized, but with themes like triple plays by an artist or five videos by artists with similar styles. Also, the channel will run short interviews with artists after some clips.

In addition, VH-1 will attempt to enhance such current programs as "VH-1 A Go-Go," "Bobby Rivers' Sunday Brunch," "My Generation," and the "Top 30 Countdown" with spicier graphics and more targeted content.
(Continued on page 98)

Paul Sweeting Named Billboard Home Vid Editor

NEW YORK Paul Sweeting has been named home video editor of Billboard, effective with this issue.

Sweeting, who is based in New York, joins Los Angeles-based home entertainment editor Jim McCullaugh in spearheading Billboard's coverage of the home video industry. The two will oversee the weekly Home Video and Video Retailing sections and work with other Billboard staff members in covering key news stories.

Sweeting is an important new link in a powerful chain of Billboard editors and reporters monitoring events in the home video industry. In addition to McCullaugh, those who will continue to play major roles in Billboard's home video coverage are deputy editor Irv Lichtman (New York), who edits the weekly Inside Track column; senior news editor Ken Terry (New York), who directs Billboard's overall news coverage; assistant news editor Bruce Haring (New York); marketing editor Earl Paige (Los Angeles); associate editor Ed Morris

(Nashville); retail editor Ed Christman (New York); Los Angeles bureau chief Dave DiMartino; and financial correspondent Don Jeffrey (New York). Also in New York, Melinda Newman covers the music video field and Susan Nunziata covers technological developments in the Pro Audio/Video section.

Sweeting comes to Billboard from Video Business, a weekly trade magazine, where he had been executive editor since June 1989. He joined Video Business in June 1988 as a free-lance editor-at-large.

From 1983-87, Sweeting was associate editor, and later managing editor, of Video Marketing Newsletter. He also has been a contributing editor at Publishers Weekly, the trade weekly of the publishing industry, and epm Report, a promotion and marketing newsletter. In addition, Sweeting's articles have appeared in Pro Sound News, Music Week, and Video Week, among other publications.

A native New Yorker, Sweeting is a graduate of Columbia Univ.

EXECUTIVE TURNTABLE

BILLBOARD. Paul Sweeting is appointed home video editor for the magazine in New York. He was executive editor at Video Business. (See story, this page.)

RECORD COMPANIES. Glen Brunman is appointed VP of media & artist development at Epic Records in New York. He was director of publicity, West Coast, for the label.

PolyGram Records in New York makes the following appointments: **Mau-reen Rooney**, manager of national singles sales; **Sean Renet**, manager of college promotion/Polydor; **Debbie Schore**, product manager/PolyGram Jazz; **Greg Barbero**, regional classical manager in Boston; and **Steve Winn**, regional classical manager in Seattle. They were, respectively, sales director at Billboard magazine; manager of national college promotion at Motown Records; director of national promotion for Gaia Records; an account representative for PolyGram in Boston; and classical sales representative for PolyGram in San Francisco.

Pam Russell is promoted to Southern regional sales manager at MCA Records in Nashville. She was marketing manager and assistant to the VP of mar-



SWEETING

BRUNMAN

ROONEY

RENET

keting for the label.

Mike Dungan is appointed Midwest regional marketing director at Arista Records in Minneapolis. He was a sales representative for BMG Distribution.

Jive Records in New York appoints **Melvin Smith** national R&B promotion manager and **Jene Kelly** manager of art and design. They were, respectively, sales coordinator for RCA Records and a designer at CYB, a subsidiary of Young & Rubicam.

Narada Productions in Los Angeles names **Bob Reitman** GM. He was GM of A&M Records.

PUBLISHING. Warner/Chappell Music in Los Angeles names **Barbara Richard** manager of international creative affairs. She was manager, international, at EMI Music Publishing.

DISTRIBUTION/RETAIL. BMG Music Group in New York makes the following appointments: **Paul Friedman**, controller; **Ellen Sender**, VP of royalties; and **Stephen Fritsky**, director of financial reporting. They were, respectively, director of general accounting, director of royalty accounting, and manager of reporting.

Dennis Hannon is appointed national sales manager of CEMA Distribution in Los Angeles. He was VP of marketing for Shape Optimedia.

Navarre Corp.'s West Coast distribution branch makes the following appointments: **Chris Stimson**, regional sales director in San Francisco; **Pam Houska**, field sales representative in Los Angeles; and **Beth Tomlinson**, field sales representative in Seattle/Portland. They were, respectively, regional sales director in Chicago; marketing coordinator for RCA Records; and national retail promotions coordinator for SST Records.

RELATED FIELDS. Recoton Corp. in Long Island, N.Y., names **Larry Kofsky** West Coast marketing manager and **Eugene N. Bressler** Southeast regional sales manager. They were, respectively, president of Innovative Distributors and national sales manager at Windsor Industries.

•VIDEO PEOPLE on the move, see page 60

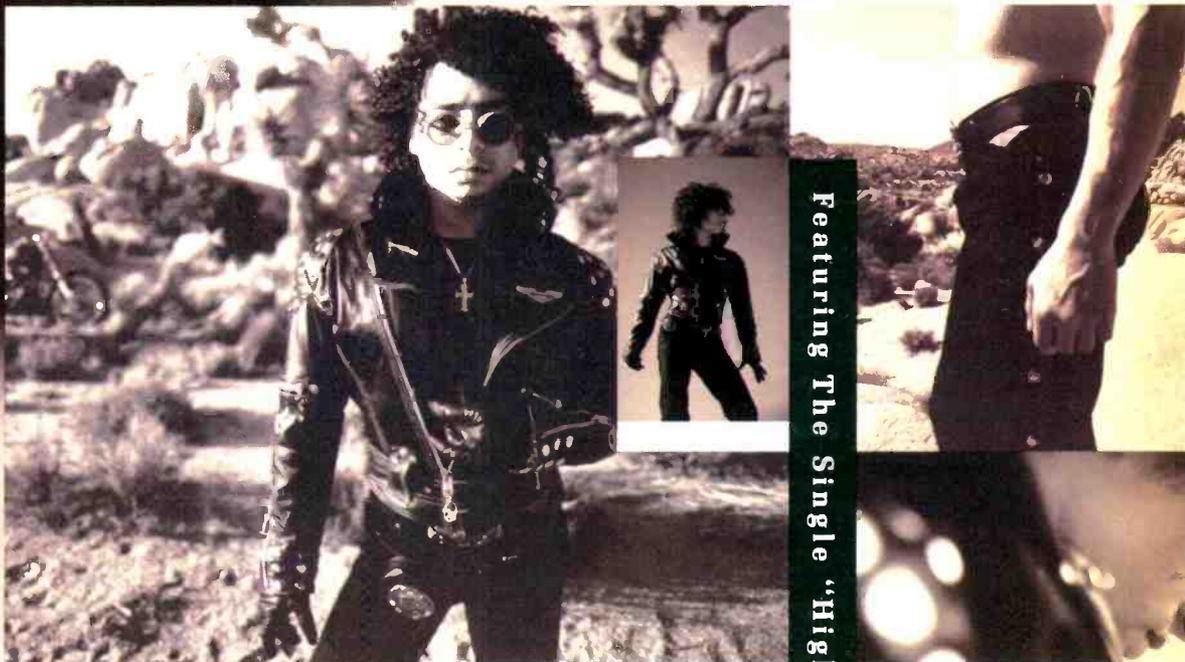
Tony LeMans

(4/2/1-25995)

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Featuring The Single "Higher Than High" (7-22907)

Estefan Makes The 'Cut' In Sept. Certs

New Kids, Abdul Also Mine More Metal

BY PAUL GREIN

LOS ANGELES Gloria Estefan's "Cuts Both Ways" was the only album to be certified both gold and platinum in September by the Recording Industry Assn. of America. It is Estefan's third straight platinum album, following two with the Miami Sound Machine. In addition, four of

Estefan's singles—including the recent chart-topper "I Don't Wanna Lose You"—were certified gold.

Also in September, New Kids On The Block's "Hangin' Tough" topped the 4 million sales mark, and Paula Abdul's "Forever Your Girl" reached 3 million. Both albums have reached No. 1 and spun off multiple No. 1 singles. There was more good news for

New Kids, whose self-titled 1986 debut album was certified gold.

Two smash metal albums, both released this year, topped the 2 million sales mark: "Skid Row" and Great White's "Twice Shy." Skid Row also landed a gold single, "18 And Life."

Cher scored both a gold album ("Heart Of Stone") and a gold single ("If I Could Turn Back Time"). It is the entertainer's second straight gold album for Geffen Records, following "Cher," released in 1987.

Milli Vanilli landed its third straight gold single last month with "Girl I'm Gonna Miss You." All three
(Continued on page 99)



Stones On A Roll. The Rolling Stones are greeted by CBS Records executives backstage at Veterans Stadium in Philadelphia, on the opening night of their 32-city North American "Steel Wheels" tour. Shown, from left, are Don Henley, president, Columbia Records; Rolling Stones Ron Wood, Mick Jagger, Charlie Watts, Keith Richards, and Bill Wyman; and Tommy Mottola, president, CBS Records Division.

Tower Targets Service, Growth

As Goals At Annual Conference

BY GEOFF MAYFIELD

SACRAMENTO, Calif. Tower Records/Tower Video is determined to continue its trademark superstore strategy and wants to strengthen its already lofty position in the industry through both domestic and foreign expansion, while developing a more consistent and professional approach to merchandising.

But, during the chain's third Tower Annual Conference (TAC III), held Sept. 30-Oct. 4 at the Radisson Sacramento Hotel, president Russ Solomon also pledged to sharpen its store staffs' reputation in the area of customer service, a facet seen by most industry observers as the biggest

chink in Tower's armor.

"During this meeting, we're going to work on improving same-store sales, starting now," Solomon vowed during his opening remarks Oct. 1. "We're going to do that through better merchandising and service."

Turning his attention to customer satisfaction, Solomon said, "We can do a lot better in that regard, I can assure you. We want it to be an absolute pleasure to visit our stores." He added that the mix of Tower's full-catalog reputation and advertising campaigns draws as many as 80,000-90,000 customers daily to the cash registers at Tower's 69 locations, including 10 in Japan and three in the
(Continued on page 97)

1st LP-Tape-CD-VHS-CDV Releases

P'Gram Bows 5-Format Series

BY SUSAN NUNZIATA

NEW YORK The first simultaneous album releases in five formats—LP, cassette, CD, VHS, and laser video disk—are due out from PolyGram by the end of October.

Four Jazz Visions albums, each exploring different aspects of jazz or blues, will be introduced initially, with another four expected out by the end of November. The first four titles feature live footage recorded by Jazz Visions in 1987, for which PolyGram acquired the rights. The releases also mark the label's first jazz laser disks.

"Our goal is to have regular monthly simultaneous releases on

VHS and CDV," says Joe Parker, PolyGram's VP, video and distributed labels. He adds that a five-format release is logistically difficult, particularly for pop releases, and the label has no plan to make this a regular monthly event. However, additional five-format simultaneous releases are planned for 1990.

The titles due out this month are: "Many Faces Of Bird," featuring Bobby McFerrin, Lee Konitz, and Bud Shank; "Rio Revisited," with Antonio Carlos Jobim and Gal Costa; "Jump The Blues Away," featuring Etta James, Joe Walsh, and Albert Collins; and "Echoes Of Ellington, Vol. 1," with Bill Evans and Randy
(Continued on page 97)

Janet's 'Miss' Is As Good As A No. 1 Hit;

Crue Boys 'Feelgood' At Top; Tears Rise

JANET JACKSON's "Miss You Much" jumps to No. 1 on the Hot Black Singles chart and holds at No. 1 on the Hot 100 and the Hot Dance Music Club Play chart. "Miss You Much" is only the sixth single to top the pop, black, and dance charts simultaneously since the inception of the weekly dance chart 15 years ago. The others, all monster hits: Chic's "Le Freak," Diana Ross' "Upside Down," Michael Jackson's "Billie Jean," and Prince's "When Doves Cry" and "Kiss."

And Jackson's long-awaited album, "Janet Jackson's Rhythm Nation 1814," vaults from No. 28 to No. 7 in its second week on the Top Pop Albums chart. Jackson's 1986 breakthrough album, "Control," took 11 weeks to crack the top 10.

"Rhythm Nation" is already A&M's highest-charting album since Bryan Adams' "Into The Fire" peaked at No. 7 in 1987. And it's very likely to become the label's first No. 1 album since "Control."

The smash success of Jackson's album and single suggests that A&M is rebounding after a yearlong slump. The timing of the resurgence is bittersweet: A&M is in the process of being sold to PolyGram for a reported \$500 million.

MOTLEY CRUE lands its first No. 1 album as "Dr. Feelgood" jumps to the top of the pop albums chart. The band came close with its 1987 album, "Girls, Girls, Girls," which peaked at No. 2 the week that Whitney Houston's "Whitney" debuted at No. 1.

"Dr. Feelgood" is Elektra's third No. 1 album in less than 14 months, following "Tracy Chapman" and Anita Baker's "Giving You The Best That I Got." No other company has had more than two No. 1 albums in the same period.

And the Crue is the third metal band from Los Angeles to land a No. 1 album in the past 16 months, following Van Halen and Guns N' Roses. So much for our mellow, laid-back rep.

FIVE ALBUMS leap into the top 40 in their second week on the pop albums chart.

Tears For Fears' "The Seeds Of Love" vaults from No. 75 to No. 18. It's certain to become the duo's second straight top 10 album. Their breakthrough album, "Songs From The Big Chair," topped the chart for five weeks in 1985.

Melissa Etheridge's "Brave & Crazy" leaps from No. 69 to No. 30, becoming her second straight top 30 album. But whereas this album is an instant hit, Etheridge's self-titled 1988 debut was a sleeper, taking 45 weeks to crack the top 30.

Bob Dylan's "Oh Mercy" jumps from No. 65 to No. 33. The critically acclaimed album is Dylan's fastest-breaking album since "Infidels" six years ago.

Big Daddy Kane's "It's A Big Daddy Thing" climbs

from No. 93 to No. 34. This has already far surpassed the performance of the Brooklyn, N.Y.-based rapper's 1988 album, "Long Live The Kane," which peaked at No. 116.

And Tina Turner's "Foreign Affair" rises from No. 86 to No. 36. Nobody's going to knock a 50-point jump, but Turner's last album, "Break Every Rule," was No. 16 after two weeks.

FAST FACTS: Cher lands her first top 10 album in more than 20 years as "Heart Of Stone" jumps to No. 10 on the pop albums chart. It's her first top 10 album since Sonny & Cher's "Look At Us" hit No. 2 in 1965.

New Kids On The Block's "Merry Merry Christmas" is the top new entry on the pop albums chart at No. 52. Look for the teen sensa-

tions to have three albums in the top 40 next week. Their quadruple-platinum second album, "Hangin' Tough," dips to No. 5, and their self-titled debut album jumps to No. 38.

Blues great John Lee Hooker is climbing the pop albums chart for the first time in more than 17 years. His "The Healer" jumps from No. 187 to No. 169.

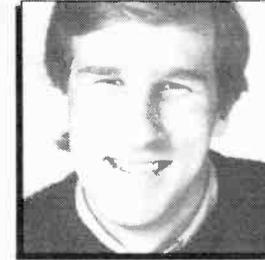
Billy Joel's "We Didn't Start The Fire" is the week's top new entry on the Hot 100 at No. 58. Joel co-produced the single—the first from his upcoming album, "Stormfront"—with Mick Jones of Foreigner. It's Joel's first release not produced by Phil Ramone since 1976.

WE GET LETTERS: William Simpson of Los Angeles notes that Roxette's "Listen To Your Heart," which jumps to No. 9 on the Hot 100, is the first cassette-only single to reach the top 10.

Christopher Arndt of Kinderhook, N.Y., notes that Tom Petty's "Full Moon Fever" is the first album to generate three No. 1 hits on the Album Rock Tracks chart. The hits: "I Won't Back Down," "Runnin' Down A Dream," and "Free Fallin'."

Dave Baskind of Horizon Records in Oxford, Ohio, notes that when Paula Abdul's "Cold Hearted" dislodged Richard Marx's "Right Here Waiting" from the No. 1 spot on the Hot 100 last month, it marked the first time that one artist's third consecutive No. 1 hit dislodged another artist's third consecutive No. 1 hit since the Jackson 5's "The Love You Save" knocked out the Beatles' "The Long And Winding Road" in June 1970. (You may have to read that one a few times, but we assure you that it makes sense. At least we think it does.)

J.T. Temple of Arnold, Mo., notes that there have been top 30 hits titled "Cover Girl" (New Kids On The Block, 1989), "Centerfold" (J. Geils Band, 1982), and "My Back Pages" (Byrds, 1967). Temple's conclusion: "All we need now is a hit titled 'Table Of Contents.'"



by Paul Grein

Sponsors' Assets Add New

Wrinkle To Concert Liability

BY THOM DUFFY

NEW ORLEANS The growing involvement of corporate sponsors in concert tours has prompted promoters to rethink their insurance needs, according to a leading entertainment insurance executive.

The corporate sponsor is the "deep pocket" that judges and juries will target to pay damages in a liability suit, said A. LeConte Moore, senior VP of Marsh & McLennan Worldwide, which has developed insurance for sponsors of numerous entertainment events, including the current Rolling Stones tour and Miller beer's recent Texas Party concerts with the Who.

Moore spoke on "Sponsorship Liability: The Newest Wrinkle" at the Winning At Sponsorship seminar presented here Sept. 24-26 by Amusement Business and Billboard.

He noted that the insurance crunch that struck the concert promotion business in the mid-'80s eased as promoters became more concerned with risk management. "Maybe five years ago, the whole [insurance] industry went through a crunch, and [since then] it has become more of a buyer's market because people got more educated and found [risk-management] experts who could drive the costs down."

At the same time, tour sponsors,
(Continued on page 99)

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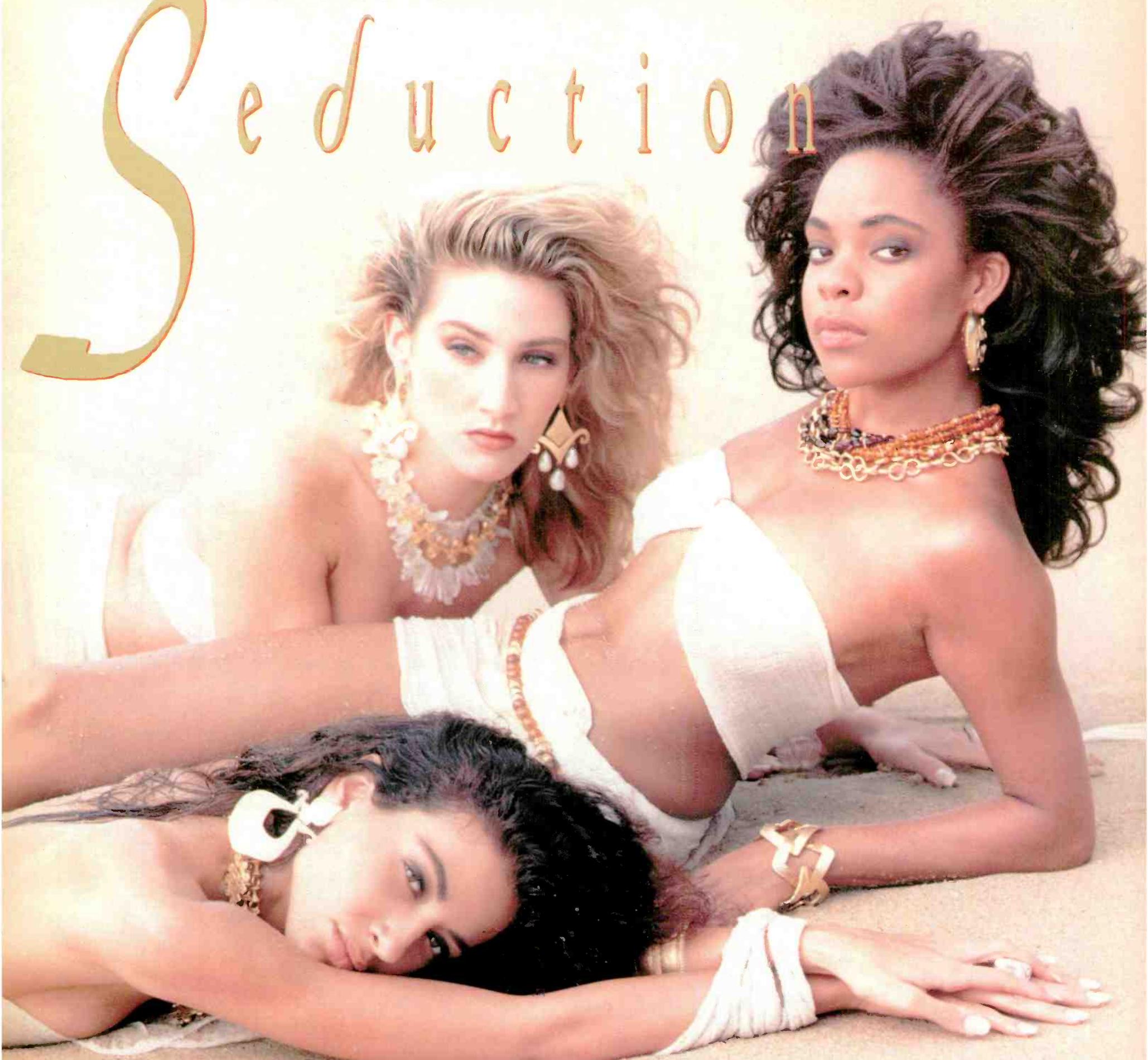
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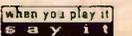
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Tape, Disk Releases Should Be Simultaneous STUDIOS BLOCK GROWTH OF LASERDISK

BY RODNEY L. KERR

For the past 10 years, as a national sales trainer in consumer electronics, I have been selling, educating, and exciting other salespeople with regard to the superiority of the laser videodisk. All over the country, I have demonstrated the picture clarity, incredible sound, longevity, ease of use, and reasonable price of movies on laser videodisk. Given this decade of enthusiasm and support for the format, the reader can understand my excitement with the recent developments in laser videodisk sales.

For most of the '80s, there was only one hardware manufacturer committed to the laser videodisk player market: Pioneer. Today, such names as Magnavox, Yamaha, Sony, and Philips have joined Pioneer with their own models and advertising dollars, and Panasonic will soon follow suit.

Sales of laserdisk players and software have increased dramatically due to several factors, including the success of CDs; the combi-laserdisk player, which plays all disk formats; a larger selection of available titles; improvements in TV picture quality potential; and the saturation of the videocassette recorder market.

These sunny, positive developments have placed the laserdisk as the picture source of the '90s. The dark cloud that continues to rain on the laserdisk's parade is the failure of the motion picture studios to support the format by refusing to give video-

tape and laserdisk the same street date on all major releases.

Sure, there have been box office hits like MCA's "Rain Man" or Warner's "Dangerous Liaisons" with the same street date for tape and laserdisk. But the list of movies with delayed dating for laserdisk is far longer; and, as a general rule, no mention is made of laserdisk on mov-

ies. Ever try to enjoy a movie in a foreign language without subtitles even if you are fluent in the language?

None of the studio representatives with whom I spoke was comfortable in explaining his or her company's policy regarding laserdisk releases, and with good reason. It is difficult to explain logically something as illogical as the course being taken. The fact that the studios have taken this course before makes it all the more crazy.

The motion picture companies did not create the videotape rental business—they reacted to it. This refusal to lead is being repeated again with laser videodisk. Hardware manufacturers are doing their job as the public sees more machines and advertising, but the message sent from the studios is a negative one.

'The studios' refusal to lead is being repeated again'

delivery for videotape and laser videodisk." Later, local Warner sales reps informed merchants that "Batman" 's street date on laserdisk would be three or four months after that on videotape.

Warner's reasoning went like this: "We at Warner Home Video are concerned that, since 'Batman' won't be in the movie theaters in Japan until December, we don't want to take the risk of illegal copies made from the high-quality laserdisk reaching the Japanese market."

In other words, they feared bootlegging. Right. And the fact that an estimated 30,000 Japanese tourists—most of whom own VCRs, not laserdisk players—will be in the U.S. on Nov. 15 is not a greater risk. The bootlegging concern is not valid, anyway, unless the upcoming U.S. release is going to have Japanese subti-

Why would Disney's Touchstone Pictures schedule "Who Framed Roger Rabbit" for October 1989 on videotape and January 1990 on laserdisk?

I asked representatives of the studios these questions and the answers were . . . well, you be the judge.

I asked Touchstone at the recent Video Software Dealers Assn. convention about the "Roger Rabbit" scheduling. The answer ran as follows: "We don't want to jeopardize the sell-through potential of videotape. We would rather inconvenience

er, more meaningful scale, it is failing. Failing to feed and house and educate and care for and adequately protect its citizens.

Bob Guccione Jr.
Editor and Publisher
SPIN
New York, N.Y.

er, more meaningful scale, it is failing. Failing to feed and house and educate and care for and adequately protect its citizens.



STEPFORD WIVES

Like Stepford Wives with fax machines, the members of the Parents' Music Resource Center continue their inexorable and obviously inextinguishable campaign against the artistic, constitutionally protected expressions that they (how many of them are there—six, seven?) don't personally like. Once again, in Jennifer Norwood's recent Commentary ("Rap, Rock Lyrics Give Rise To Concern," Billboard, Sept. 23), the PMRC shamelessly fueled its arguments with inaccuracies and irrelevancies. Because this really is the age of Jesse Helms, I would like to rebut them, as follows:

A) Norwood's reference to Eazy-E's lyrics are tame. The PMRC has dug up more profane nuggets than this. Songs about bank-robbing will ruin our youth? Numerous TV shows use bank-robbing scenarios as a staple, and far more graphically.

B) The members of N.W.A. are not happy people. Neither were Maya Angelou, Amiri Baraka, James Baldwin, Malcolm X, or Martin Luther King Jr. when they wrote some of their most moving prose in their attempts to articulate the anguish of suppression. It ain't pretty, but neither is Compton, Calif., N.W.A.'s hometown. Both the lyrics and the re-

ality of Compton are things the PMRC would rather not think about. So they don't.

C) Norwood's quote from The New Republic ("Is it only the conservatives who are to worry about whether wholesomeness will survive the 20th century?") makes me think about two things: First, given all that is seriously wrong with America today, isn't this a little like fretting over the dress code on the Titanic while it's sinking? Secondly, why don't the conservatives and the PMRC consider doing some community work to combat the crack epidemic and the illiteracy slide, or to help people with AIDS or people without homes? Or am I missing the point, and, by labeling Guns N' Roses albums, do we save society, after all?

D) Norwood purloins endorsements from a slew of people, including Paul McCartney. Billboard has already printed a letter from McCartney's manager denying that the artist has endorsed the PMRC's views. Call me reactionary, but I'm now suspicious of the rest of the list.

E) Finally—no, not finally, because like a persistent virus, the functionally worthless sanctimoniousness of the PMRC will not go away—labeling *has*, as all anti-censorship advocates said it would, resulted in the first breezes of censorship: Two prominent retail chains have restricted the display and sale of records caught in this meaningless witch hunt in a society that refuses to have the courage to admit that, on a large-

est, both economically and artistically.

Bryen "Yuko" Yunashko
Visque Productions
Tarzana, Calif.

CAPTION ALL VIDEOS

I am a hearing-impaired Japanese. I have been watching American movie videos with closed-captions for a couple of years. I have a special decoder manufactured by Futek in Japan. When I connect the decoder to my VCR, on the TV screen appear the English words that are being spoken or sung with music on video, so I can understand the story by reading. I really enjoy it.

When I read Joe Clark's Aug. 5 Commentary, I felt in absolute agreement with his opinion. I understand there are countless U.S. movie videos, but not all are available with closed-captions.

I hope video makers, record labels, and broadcasters will make efforts to closed-caption all movie videos. If they could come up with something, I and many other hearing-impaired and deaf people would appreciate it.

Kazuaki Hino
Tokyo, Japan

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.

Maclean Hunter Gets Approval For Selkirk Buyout

BY KIRK LAPOINTE

HULL, Quebec Federal go-ahead has been given to Canada's largest-ever broadcasting takeover, the \$606 million purchase of Selkirk Communications Ltd. by Maclean Hunter Ltd. But the purchaser must ante up \$21.2 million for Canadian broadcast production, won't be able to acquire CKVL/CKOI Montreal, and must go through the sales process again to spin off CJCA/CIRK Edmonton, Alberta.

The sale also means that, as a condition of its license, Selkirk's modern rock station, CFNY Toronto, will be forced to move away from the almost top 40 approach it had taken in certain dayparts and re-emphasize the progressive end of its format.

Maclean Hunter struck the deal last year to acquire Selkirk, which owned 16 radio stations, four TV outlets, and two cable systems, but before it was given the federal seal of approval, it made new deals to resell about one third of the holdings for about \$310 million. With the approval of most of the Maclean Hunter/Selkirk deal by the Canadian Radio-television and Telecommunications Commission,

the former company, a powerhouse publishing firm with extensive broadcast holdings, becomes Canada's third-largest radio company.

The CRTC did approve Maclean Hunter's resale of 11 radio stations in Alberta and British Columbia to Rogers Broadcasting for \$24.5 million. But the CRTC denied the Edmonton stations' resale to WIC Communications Ltd.'s Westcom Radio Group because the "benefits package" for the station wasn't sufficient and WIC owned stations with which the commission had been having problems of performance.

Maclean Hunter already has an Edmonton combo, so it will have to spin the new stations off to another company. WIC intends to file a new purchase offer. The deal doesn't affect the sale by Maclean Hunter to WIC of \$190 million in broadcast properties. Maclean Hunter, meanwhile, won't pursue its separate purchase of CKVL/CKOI from Radio Futura, Ltd.

The CRTC's decision, which followed hearings three months earlier, does give Maclean Hunter the key Selkirk properties it coveted: CFNY—for years, Maclean Hunter has sought an FM sister station

to oldies CKEY—and Ottawa Cablevision Ltd. Maclean Hunter has already tapped Canadian radio/TV veteran Reiner Schwarz to supervise CFNY's programming which, he says, will become more alternative than its current top 40/modern rock hybrid.

There had been criticism of Maclean Hunter's resale of Selkirk holdings in some quarters, because it appeared that the company was making money without ever actually assuming control.

The CRTC didn't actually come out and accuse Maclean Hunter of what critics label "trafficking of licenses," but it did say that the company had made \$21.2 million on the purchase and breakup of Selkirk and "wouldn't let that happen." As a result, Maclean Hunter will have to invest that sum in a capital fund for Canadian broadcast production.

Overall, however, a majority of commissioners said the deal strengthened the Canadian broad-

cast system and didn't pose any cross-ownership problems. Unlike many other countries, Canada does not have rigid rules about the number of holdings a firm can have, outside of a duopoly rule.

One CRTC commissioner, Paul McRae, filed a dissenting judgment. He said it would be inappropriate to sanction such a deal that is "potentially damaging to the maintenance of a strong, pluralistic society."

Crocker, Michaels Return To Urban Radio; Pittsburgh, Phoenix, Philly: EZ 2B Fluxed

IT DIDN'T HAPPEN in January when the rumors were rampant. It didn't happen any time in the last seven years, although Frankie Crocker's return to urban WBLS New York in some capacity has been an ongoing rumor ever since he left the station. A half-year after the hiring of PD Ray Boyd, Crocker is being brought in for afternoons—his old shift. While Crocker will "augment the programming department of WBLS," according to Inner City Broadcasting president Pierre Sutton, he won't be APD and will report to Sutton and Boyd.

Lee Michaels' hiatus from urban radio was a lot shorter. Michaels left the custom-designed GM post at the Gavin Report trade sheet last week after approximately nine months to form his own consultancy, Lee Michaels & Associates. (Michaels plans to have several other partners shortly.) Michaels has been consulting black/AC WMMJ Washington, D.C., since the beginning of the year and has since added urban WMYK (Power 94) Norfolk, Va., and WDKX Rochester, N.Y. Michaels, who will also work with black N/T stations, can be reached at 415-898-5147.



by Sean Ross

A LOT OF THE NEW changes at EZ Communications' various properties have been in the works for some time, but all of them seemed to come down within a few hours of each other this week. Besides the GM change at top 40/dance WIOQ Philadelphia (see Newsline, page 13) and the PD opening at WMXC Charlotte, N.C. (Billboard, Oct. 7), there are changes at top 40 WBZZ (B94) Pittsburgh, where Clarke Ingram is now PD. A Pittsburgh native, Ingram was B94's night jock for two years in the mid-'80s, and was PD for the last two years at KRQQ Tucson, Ariz. At sports/AC combo KAMJ-AM-FM Phoenix, regional VP Gary Brobst has transferred in to take GM duties from Tony Perlongo. Regional PD Doug McGuire has also transferred to the station where he will supervise new FM PD Tom Gilligan, previously of WBSB (B104) Baltimore. At AC KYKY (Y98) St. Louis, where McGuire was PD, details were being worked at press time but it appears that Steve Weed, last PD of KMGJ Seattle, will return to the market to replace McGuire.

PROGRAMMING: As expected, Shadow Steele aka Shadow P. Stevens—an ex-EZ regional PD—returns to programming stripes. After six months in which he was part of a programming troika at KQLZ (Pirate Radio) Los Angeles but had no title, Steele is now the official OM of KQLZ after Randy Kabrich's return to WRBQ (Q105) Tampa, Fla. (Billboard, Oct. 7). Across town, KROQ MD Larry Groves is out after a decade at the modern rock station. GM Trip Reeb and PD Andy Schuon, with input from the jocks, will do music for now.

Progressive rocker WHFS Washington, D.C., has never had a PD besides David Einstein until now. Einstein remains OM, but Mike Butcher, previously MD at classic rock WGFX Nashville, is being brought in to

handle the day-to-day PD job as well as the airshift recently vacated by night jock Tom Terrell. Butcher leaves WGFX at the same time as that station's PD Leigh Jacobs—the two worked together at WGRX Baltimore although their departures from WGFX are unrelated. Jacobs expects to announce his new plans in the next few weeks.

"There were just directional things we didn't agree on." So says KHYI (Y95) Dallas GM David Spence about the surprise firing of PD Buzz Bennett; the veteran programmer has been part of the station since its switch to top 40 in 1986. Bennett has been replaced on a "trial basis" by former WEGX Philadelphia PD Charlie Quinn. Across town, E. Scott Carpenter is the new OM at AC KQZY (Star 105). Carpenter has been a consultant for the last year and previously worked at KABC Los Angeles and KCBS San Francisco.

Following WFLZ Tampa's abdication of its FM oldies monopoly for top 40 (Billboard, Oct. 7), Entecom's WXCR—located one dial position over—has become Oldies 92.5 after three years as a classical station and will apply for new calls. Operations director Lotar Beergest and GM Richard Roslow remain on board although a PD may be added at some point... Jack Taddeo has resigned as PD of AC WLIT Chicago to open a consultancy; call 312-825-1626.

Michael Jeffries gets the official nod as PD of urban KRNB (Magic 101) Memphis. Jeffries, who will remain in mornings, joined the station several months ago after years at crosstown WDIA. In addition, Charles Scruggs has been named GM of KWAM/KRNB, replacing Bill Squartino, who has been transferred elsewhere within the Dee Rivers Group.

At urban KBMS Portland, Ore., Del Brown is out. His duties are being split by Frank Barrow, PD of sister KRIZ Seattle and APD Ron Lee. KRIZ, meanwhile, is in the process of adding a sister AM, KFRS Sumner, Wash., which puts a signal over nearby Tacoma. The station has put in for the calls KZIZ and will probably simulcast.

Billy Young is the new PD/p.m. driver of WMVP Milwaukee, replacing Bob Collins. That station, which was running Satellite Music Network's Heart & Soul format, has gone to an adult-leaning urban format, slightly tougher than that of sister station KACE Los Angeles. Young spent eight years at KACE and was most recently production director there. Vern Boston & Larry Bandy have been teamed for mornings at WMVP.

Jan DeCaro is the new PD/MD/p.m. driver at religious WRDZ Cleveland, replacing Evan James. DeCaro was previously doing mornings, a shift he relinquishes to part-timer Chet St. Clair... Former WMYG Pittsburgh PD Russ Reger is returning to Norfolk, Va., where he programmed WNOR for nearly 10 years, as program manager of noncommercial WHRO, replacing PD Joe Lowery. WHRO will put a second station on the

(Continued on next page)

FCC Swiftly Fines WLLZ For 'Indecent' Broadcast

BY BILL HOLLAND

WASHINGTON, D.C. The FCC, on Oct. 4, issued a \$2,000 fine to Legacy Broadcasting's WLLZ Detroit as a result of a daytime broadcast of an allegedly indecent record titled

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"Walk With An Erection." It is the first time the FCC has taken the step of issuing its "notice of apparent liability" for allegedly indecent broadcasts without first sending an inquiry letter of the sort that it recently sent to three other stations.

Mass media bureau spokesman William Johnson would say only that the commission chose to deal with the matter more directly this time because "of the problem of the statute of limitations" concerning WLLZ's license renewal cycle. WLLZ's license is up for renewal this year. It is also part of the Legacy/Group W megasale.

The announcement came as a surprise to the radio community since new FCC chairman Alfred Sikes had told broadcasters that the commission was not planning to initiate any further indecency actions toward stations that have been cited in listener complaints. However, the commission, in its announcement, said that the U.S. Court of Appeals has upheld commission enforcement action "against daytime indecent broadcasts."

Legacy is afforded 30 days to

show why the fine should not be imposed or should be reduced—or elect to pay the fine, according to the FCC. Legacy president/CEO Carl Hirsch would not comment on the fine notice.

FCC CRACKDOWN II: DRUGS

The FCC took its first step toward stripping an AM station of its license because a station owner has been convicted of drug trafficking. On Sept. 29, the commission requested public comments on a revocation proceeding for WKSP Kingstree, S.C.

The FCC said that WKSP principal Gregory Knop's felony conviction for drug-dealing raises station licensee "character qualification questions" under its 1986 policy statement and ordered the parties in an ongoing comparative hearing for a new FM station in Kingstree to respond as to why a "show cause" order to revoke WKSP's license should not be issued. Knop's Williamsburg County Broadcasting is one of the applicants in that proceeding.

The commission explained that the seemingly tentative move is actually a preliminary procedural step required under FCC rules. Commission sources say the FCC fully expects to act in the matter.

FCC CRACKDOWN III: EEO

Last month, WTMA/WSSX Charleston, S.C., was among the facilities knocked off the air by Hurricane Hugo. Now, however, the station has something else to worry about. The FCC, citing the WTMA/

(Continued on next page)

VOX JOX

(Continued from preceding page)

air in Hampton Roads next spring . . . KVAN Portland, Ore., has dropped AC to become KMJK-AM, simulcasting its classic rock FM. PD Paul Duckworth remains; the majority of the staff exits.

Steve Carlson, PD of oldies KRSP Salt Lake City, has been promoted to OM of that station and album sister KRSP-FM (Rock 103). In addition, Ron Bowen, PD of album WZBH Ocean City, Md., is Rock 103's new PD replacing Randy Rose, who is now VP/operations of KPGA San Luis Obispo, Calif. KRSP production director Dave Hull will be KPGA's station manager. Elsewhere in Salt Lake City, KZQQ—after trying both classical and oldies this year—is now block-programmed, doing jazz by day, Spanish at night, and urban in late nights.

Lindsay Wood Davis, previously VP/GM of WFAD/WCVM Middlebury, Vt., joins AC/top 40 combo WMBD/WKZW (KZ93) Peoria, Ill., as station manager . . . Carl Weinstein is the new PD at top 40/rock WGOR Lansing, Mich., reporting to OM Steve Wall. Weinstein was previously a programming assistant at WQHT New York . . . After four months as PD/MD of urban WZHT (Hot 105) Montgomery, Ala., Dude Marvin steps down, but remains in p.m. drive . . . P.M. driver Ron Soergel has been promoted to OD/ND for easy KXDC Monterey, Calif.

PEOPLE: Washington, D.C., market fixture Chuck Davis, displaced from afternoons at urban WKYS last week, has resurfaced at crosstown country outlet WMZQ, where he will do late nights. Davis replaces late-nighter Dave Kellogg, who has been with WMZQ since 1977. GM Paul Wilensky says it was "time for [Kellogg] to move on." He dismisses as "an ugly rumor" Kellogg's claim, made to the Washington Post, that his firing began with the words,

"David, today I am removing a cancer from my radio station."

Mark Avery goes from nights at top 40 WFHN New Bedford, Mass., to that shift at top 40/rock WAAF Worcester/Boston; his replacement is Jesse Garcia from nights at top 40 WZOK Rockford, Ill. . . . In Philadelphia AC changes, Juan Varleta goes from swing at WSNi to afternoons at WMGK, making him yet another member of WIOQ's pre-top 40 staff to end up at Magic 103. And WMGK part-timer Jim Kinney joins rival WEAZ for middays.

At top 40 KMPZ (Z98) Memphis, morning newsman (and former PD in the market) Howie Castle is the new MD. Also, Charles Henry returns to afternoon drive, replacing Robert Harder; Randy Young is upped from part-time to nights to replace Jimbo Wood. The two left last week for mornings at KWSS San Jose, Calif., following the announcement of Z98's impending station sale.

Tori Turner is the new MD at urban WIZF Cincinnati. She replaces Marv Hankston, who is now doing afternoons at similarly formatted WJMD Columbia, S.C., a slot previously held by B.J. Murphy . . . At urban WQQK Nashville, PD Jay DuBard is now handling MD duties as Rasheeda Miller exits. Also, owner Sam Howard is interim GM as Wendell Wilcox returns to sales . . . WRAP/WOWI Norfolk, Va., OM Steve Crumbley is looking for jocks for future openings at his stations and others in the Willis and Ragan Henry groups. Send T&Rs.

Milwaukee veteran Charlie Hanson joins adult standards WOKY Milwaukee for afternoons following Rob Edwards' return to crosstown WTMJ . . . November is the new start date for former KKLQ (Q106) San Diego morning team Jack Murphy & Terence McKeever at AC WQXI (Q94) Atlanta, which means that Gary

McKee is indeed out after 17 years.

Bill Evans joins adult alternative WBZN Milwaukee for mornings as Jeff Peterson goes to fill-in duties . . . Cleveland radio veteran Kim Scott joins easy WQAL in that market for middays . . . Jeff Green has published the third edition of his "Green Book," which categorizes songs by more than 550 topics. For more information, call 615-459-4880.

DESPITE REPORTS elsewhere of its imminent demise, the Financial Broadcast Network was still up and running at press time. Chairman Glenn Taylor claims that when FBN went dark for about 90 minutes on Sept. 29, it was because of a power outage at FBN's L.A. studios. That interruption fueled rumors that FBN would go dark permanently at 6 p.m. the next day.

In fact, at least one of 11 FBN affiliates went to music early in the week, before the outage, and has yet to return to the FBN feed. The GM of that station, who asked not to be named, said he didn't "know what was going on there." Another affiliate, WEND Tampa president/CEO Bruce Micek, spent much of Sept. 30 monitoring FBN and was prepared to switch to FBN's rival, Business Radio Network, if FBN went dark. But several days later, Micek said the change had not taken place yet and it was business as usual.

FBN's Taylor claims the FBN rumors stem from disgruntled ex-employees. One ex-employee, however, format founder John Darin, says publicly that he quit FBN because his staff was not being paid. According to Darin, the network is now down to "a skeleton crew" that is being paid on a day-to-day basis. Darin was replaced as PD by director of network operations Larry Ziff.

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

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(Continued from page 12)

WSSX's "repeated failure" to comply with commission EEO provisions, has fined the station \$20,000 and given it a short-term license (ending 1992) subject to reporting conditions.

The commission found the station's affirmative action efforts "minimal at best," not recruiting at all for 25 of 39 vacancies over a three-year period. No minorities were hired for any of the 39 vacancies. In a related matter, the FCC also fined Maycourt Co., owner of WBBE/WMBG Georgetown, Ky., \$18,000 for repeated EEO failures, but, despite petitions to deny from the NAACP and the NMBC, decided to renew the stations' license for a full term—but with reporting conditions. Maycourt is selling the station to Kentucky Radio Ltd. Partners, which will have to comply with the reporting conditions.

FOR WEEK ENDING OCTOBER 14, 1989

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	4	8	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA 2 weeks at No. 1
2	5	10	7	HEALING HANDS MCA 53692	◆ ELTON JOHN
3	3	3	10	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
4	2	1	12	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
5	6	8	10	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
6	4	2	11	ONE WARNER BROS. 7-22899	◆ BEE GEES
7	14	17	3	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE
8	7	11	8	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
9	8	6	15	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
10	9	5	15	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
11	12	12	12	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
12	18	20	5	CALL IT LOVE RCA 9038	◆ POCO
13	11	13	17	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
14	19	19	6	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
15	10	7	16	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
16	16	16	8	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
17	20	21	4	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
18	22	34	4	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
19	13	9	9	STILL CRUISIN' CAPITOL 44445	◆ THE BEACH BOYS
20	17	14	15	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
				★★★ POWER PICK ★★★	
21	26	44	3	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
22	21	22	4	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
23	29	—	2	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
24	27	28	4	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
25	31	47	3	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
26	15	15	9	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
27	25	30	4	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
28	23	23	5	YOU ON MY MIND FONTANA 874 904-4/POLYGRAM	◆ SWING OUT SISTER
29	32	38	3	WALKING ON AIR ATLANTIC 7-88830	STEPHEN BISHOP
30	28	29	5	THIS ONE CAPITOL 44438	◆ PAUL MCCARTNEY
31	33	35	5	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
32	34	37	6	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
33	24	24	7	ANYTHING CAN HAPPEN ELEKTRA 7-69284	◆ JACKSON BROWNE
34	44	—	2	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	◆ TEARS FOR FEARS
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶		1	ANGELIA EMI 50218	◆ RICHARD MARX
36	30	27	5	NEED A LITTLE TASTE OF LOVE CAPITOL 44441	◆ THE DOOBIE BROTHERS
37	38	36	17	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
38	37	32	23	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
39	41	39	26	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
40	46	46	3	DON'T LEAVE LOVE (OUT THERE ALL ALONE) REPRISE 7-22837	B.J. THOMAS
41	39	26	22	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
42	NEW ▶		1	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
43	NEW ▶		1	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
44	35	25	6	THE ONE THAT GOT AWAY ARISTA 1-9883	BARRY MANILOW
45	43	45	3	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
46	NEW ▶		1	EVERYTHING MCA 53714	◆ JODY WATLEY
47	36	18	9	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
48	NEW ▶		1	ROCK WIT'CHA MCA 53652	BOBBY BROWN
49	45	42	5	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
50	40	31	18	ON THE BEACH Geffen 7-22938	◆ CHRIS REA

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

newslines...

GIL ROZZO is the new GM of top 40/dance WIOQ (Q102) Philadelphia, replacing Michael Marder. He was previously GM of KESS Dallas, where he is replaced by Brad Gordon, previously that station's GSM.

MIKE GLICKENHAUS is named to the new station manager post at XETRA-FM (91X) San Diego. He was previously GSM for XETRA-AM-FM. Tom Jimenez remains VP/GM for the combo, concentrating on XETRA-AM.

CHARLES EDUARDOS is now GM at religious WRDZ Cleveland, replacing John Yinger. Eduardos was promoted from station manager.

STATION SALES: Sandusky Radio has sold three of its stations. KLSI Kansas City, Mo., has been dealt to Apollo Radio for \$8.5 million. KBPI Denver and WKRL Tampa, Fla., are going to Great American Broadcasting, which previously owned WKRL album rival WYNF. In other sale news, Command Communications has officially put its stations on the block through D.C.-based broker Americom. KRTH-AM Los Angeles goes from Beasley Broadcasting to Lieberman Broadcasting, for \$23 million. KKBB Bakersfield, Calif., sold by Rick Dames' Clayton Communications to former KFI L.A. PD Ken Kohl for \$3.3 million.

RICH HOMBERG has been named president of Pittsburgh-based Burbach Broadcasting replacing owner Bob Burstin, who had been filling in for the last year. Homberg was previously GSM of WINS New York.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	7	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH 2 weeks at No. 1
2	7	9	6	ROCK AND A HARD PLACE COLUMBIA LP CUT	ROLLING STONES
3	4	5	6	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
4	3	3	8	CALL IT LOVE RCA 9038	POCO
5	5	4	7	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
6	2	1	7	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
7	9	13	4	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
8	6	6	6	KISSING WILLIE CHRYSALIS 23418	JETHRO TULL
9	12	12	4	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
10	15	24	5	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
11	10	11	6	NO SOUVENIRS Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
12	8	8	7	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
13	13	23	3	EVERYTHING IS BROKEN COLUMBIA LP CUT	BOB DYLAN
14	17	28	4	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
15	19	30	4	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
★★★ FLASHMAKER ★★★					
16	NEW	1	1	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
17	21	19	7	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
18	20	21	6	I'M A BELIEVER A&M 1454	GIANT
19	14	14	6	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
20	22	22	6	WAIT FOR YOU WTF LP CUT	BONHAM
21	16	15	10	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
22	11	7	10	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
23	25	25	6	SLEEPING MY DAY AWAY WARNER BROS. LP CUT	D.A.D.
★★★ POWER TRACK ★★★					
24	31	34	5	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
25	27	33	6	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
26	18	10	11	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
27	32	44	3	HOLDING ON TO YOU ATLANTIC LP CUT	PETER FRAMPTON
28	24	18	24	FREE FALLIN' MCA LP CUT	TOM PETTY
29	36	45	3	LOVE SONG Geffen 7-22856	TESLA
30	33	36	4	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
31	26	29	5	THERE GOES THE NEIGHBORHOOD CAPITOL LP CUT	MOLLY HATCHET
32	23	20	9	TIED UP CAPITOL LP CUT	BILLY SQUIER
33	44	—	2	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
34	29	17	15	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
35	30	27	9	LOVE SONG ELEKTRA 7-69280	THE CURE
36	37	41	7	NEW THING ATCO 7-99207	ENUFF Z'NUFF
37	40	—	2	AMERICAN MUSIC Mercury 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
38	38	46	3	HUNGRY ATLANTIC 7-88859	WINGER
39	35	35	7	PAINTING BY NUMBERS COLUMBIA LP CUT	JAMES MCMURTRY
40	NEW	1	1	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
41	28	16	11	IT'S NOT ENOUGH RCA 9032	STARSHIP
42	NEW	1	1	BACK TO THE BULLET Polydor 889 976-4/POLYGRAM	SARAYA
43	NEW	1	1	YOU RUN MCA LP CUT	THE CALL
44	46	—	2	I REMEMBER YOU ATLANTIC LP CUT	SKID ROW
45	45	50	18	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
46	47	39	8	HEALING HANDS MCA 53692	ELTON JOHN
47	NEW	1	1	BIG TALK COLUMBIA 38-73035	WARRANT
48	42	40	19	LET THE DAY BEGIN MCA 53658	THE CALL
49	43	32	16	HEAVEN COLUMBIA 38-68985	WARRANT
50	41	42	4	BANG Mercury 874 764-4/POLYGRAM	GORKY PARK

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.

U.S. RADIO IN EUROPE

(Continued from page 1)

fend foreign governments or potential partners—several major U.S. broadcasters, including Group W, Stoner, and Emmis, are investigating possible investment in European radio. Others have it as an agenda item for 1990. And Peter Baldwin, director of radio for England's Independent Broadcasters Authority, says he has received about half a dozen feelers from Americans about his country's radio.

“A lot of American broadcasters are interested in investing in Europe,” says Los Angeles-based consultant Jeff Pollack, whose company already works or has worked with stations in France, West Germany, England, and Switzerland, as well as Australia and New Zealand. “We may act as a liaison [for those companies] in some ways. We will probably take an active equity interest in some things that develop. Right now we're just looking for what makes the most sense.”

EASING OF RESTRICTIONS

The chief catalysts for American interest in Europe are the loosening of broadcast restrictions and the growth of private radio, particularly in the U.K., where a major broadcast deregulation bill will go before Parliament before Christmas. The bill would eliminate news, religious, and educational program requirements for stations as well as create three U.K. commercial networks and allow sponsorship of entire programs (as opposed to spot sales) for the first time. Already, at least 20 new local licenses have been approved by the British government with a few more in the works.

“People see all these new licenses and they say, ‘Here's America 25 years ago. I can go in and develop some stations and own the franchises for them,’” says Pollack.

Other incentives for U.S. interest in Europe include the 1992 harmonization of European Economic Community trade laws, which Stoner Broadcasting System principal Tom Stoner says will create “a good general picture for the advertising environment,” and the slowly increasing sophistication of European stations that used to segue from Beethoven to the Rolling Stones (and in some cases still do).

North American investment in European radio has, to date, been minimal, although there has been some involvement in the U.K.'s cable TV industry, where foreign involvement is less regulated. Two major Canadian organizations—Standard Broadcasting and Selkirk Communications—were involved with English stations, among them London's top 40 Capitol Radio, in the early '80s, but then sold out to Australian concerns that, in turn, eventually sold to British interests. (Standard CEO Allan Slight says there was “no acrimony” involved in the decision. He just felt his company's resources could be best deployed at home.)

Empire Radio Partners president Dennis Israel was living in England when commercial radio began in the early '70s. Israel says he previously “came very close to substantial investment in two Wales stations” but passed because there was too much regulation. While he's still interested

(Continued on page 88)

THE TITLE: DOGHOUSE
THE ARTIST: MENACE
THE PRODUCER: BILL LASWELL
THE CAST: BOOTSY COLLINS, BERNIE WORRELL, MACEDO PARKER, MAUDBOONE COOPER

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CLIVE WATSON, MAC MULLIN, BLACK RADIO EXCLUSIVES

MENACE

DOGHOUSE



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JUMP STREET RECORDS, 200 W. 79th ST. NEW YORK, NY 10023 212-873-1248

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	3	7	SOWING THE SEEDS OF LOVE Fontana 874-810-7/POLYGRAM	TEARS FOR FEARS 1 week at No. 1
2	2	4	7	JAMES BROWN COLUMBIA LP CUT	BIG AUDIO DYNAMITE
3	4	5	5	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
4	7	9	5	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN
5	5	2	9	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE
6	1	1	7	LOVE SHACK REPRISE 7-22817	THE B-52'S
7	6	7	7	WAY OF THE WORLD ATLANTIC 7-88844	MAX Q
8	10	13	4	REGINA ELEKTRA 7-69270	THE SUGARCUBES
9	8	6	7	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
10	9	12	3	IF IT'S LOVE A&M 1457	SQUEEZE
11	11	15	3	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
12	17	—	2	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
13	12	14	4	SICK OF IT RCA 90884	THE PRIMITIVES
14	23	—	2	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
15	16	19	4	DECLINE AND FALL BEGGAR'S BANQUET LP CUT/CAPITOL	FLESH FOR LULU
16	27	—	2	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
17	20	22	5	HE'S GOT A SHE RHINO LP CUT	EXENE CERVENKA
18	26	30	3	SELF! Geffen 7-22809	FUZZBOX
19	15	8	16	LOVE SONG ELEKTRA 7-69280	THE CURE
20	13	10	8	SHE BANGS THE DRUM SILVERTONE LP CUT/RCA	THE STONE ROSES
21	21	28	3	SUGAR DADDY WARNER BROS. 7-22819	THOMPSON TWINS
22	NEW	1	1	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
23	30	27	3	SHATTER ROUGH TRADE LP CUT/COLUMBIA	SHELLEYAN ORPHAN
24	NEW	1	1	BLACK SHEEP WALL A&M 1462	THE INNOCENCE MISSION
25	18	24	3	NO SOUVENIRS Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
26	NEW	1	1	DRAMA SIRE 7-22768/REPRISE	ERASURE
27	14	11	13	COME ANYTIME RCA LP CUT	HOODOO GURUS
28	28	23	5	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
29	NEW	1	1	LOVE IS A SHIELD ATLANTIC 7-88884	CAMOUFLAGE
30	19	20	5	NO BIG DEAL BIG TIME 9045/RCA	LOVE AND ROCKETS

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

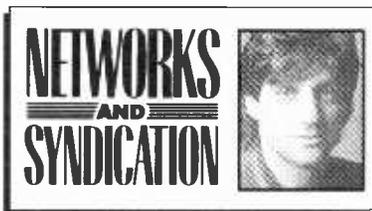
U.S.-Based Syndicators Exploring European Options

LOS ANGELES With deregulation and the increased commercialization of European radio, network people say the market is ripe for syndicated programming. Three major U.S.-based syndicators—Westwood One, Radio Express, and D.I.R. Broadcasting—have established a foothold on the European syndication market during the last few years.

Longtime international syndicator Radio Express already offers programming tailored to individual European countries. WW1 and D.I.R. have some custom-tailored programming in the works for 1990. All three companies are also finding some success in Europe with programming designed for American audiences. A countdown war between world leader ABC's "American Top 40," which is syndicated overseas by Radio Express, WW1's "Casey's Top 40," and D.I.R.'s "Rick Dees' Weekly Top 40"

is being waged on European soil.

Radio Express president **Tom Rounds** says "AT40," which he co-created in 1970, is on 350 stations internationally, with about one-third of them in Europe. Rounds presently



by Craig Rosen

produces several foreign-language versions of "AT40," the most recent addition being a German edition that debuted in August. Radio Express also recently opened an office in Frankfurt, West Germany, to maintain station relations, and Rounds

has hopes of opening offices in other European cities.

While Radio Express has built its empire around the appeal of "AT40," others claim to have more success syndicating concert specials—such as Amnesty International and the Moscow Music Peace Festival—to European stations.

"Most stations are capable of creating a chart show," says WW1 director of international affiliate relations **Bill Stoller**. "We want to be able to give them something that is more exclusive."

"Style, quality, and the production are the major selling points of our programming, but the English language doesn't work outside of Australia and the U.K. Concerts work because music is the universal language," adds WW1 international affiliate relations manager **Richard Rene**.

D.I.R. director of international sales **Jason Malamud** concurs, but also stresses that his company has found success in Europe with Dees' countdown. "We get a good response to it, particularly because it is an American-sounding show. He's a Hollywood personality so it is unique, and intriguing."

Yet with European radio maturing, programmers are beginning to develop their own countdown shows, Rene says. "[European] commercial radio is saying, 'Why should we have Casey Kasem when we can localize the countdown show.' It's more of a nationalistic thing."

Aside from competing with locally produced programming, U.S. syndicators are facing other challenges in their quest for the European airwaves.

"There are a lot more stations now," says Stoller. "A couple of years ago, there were no commercial stations in Denmark, Norway, or the U.K. Options are opening up, but it is a slow process. Deregulation happens slowly, and barter is a new thing. We also want to get the advertisers interested. The whole medium has to evolve."

Radio Express has experienced early success bringing the American bartering system to Europe with its Pepsi-sponsored "AT40." Other syndicators hope to follow their lead, but are proceeding cautiously. "This is not a 60-year-old radio industry," says Rene. "It's a 5-year-old industry. You can't expect the same kind of [advertising] support that we get in America, because the industry is not mature." But as D.I.R.'s Malamud puts it, "It's still the beginning. There are big things still to come."

AROUND THE INDUSTRY

Hush Productions/Orpheus Records and the **Sheridan Broadcasting Networks** will stage a benefit concert for victims of hurricane Hugo to be simulcast on Oct. 15, 4-7 p.m. (ET), live from New York's Apollo Theatre. The benefit, featuring **Freddie Jackson, Melba Moore, Keith Sweat, Stacy Lattisaw**, and others, will go live via satellite to SBN stations and other stations around the country, thanks to the donation of satellite transponder space by other radio networks.

According to the Washington Post, **National Public Radio** has produced 15- and 30-second TV spots for its news programs "All Things Considered" and "Morning Edition." The spots, NPR's first, may also end up as movie trailers for some local affiliates.

WW1's NBC Radio Network is offering a new affiliate service, **Custom Affiliate News**. The service will be used to transmit coverage of major domestic and international news stories designed specifically for each affiliate's individual needs. CAN will be manned by national correspondent **Bill Groody** and producer/NBC Radio Network News managing editor **Ed Belkin**.

Look for the **Global Satellite Network** to introduce "Live Wire," a new monthly top 40 syndicated program modeled after its successful "Rockline." A host for the program has yet to be announced, but it will debut on a Tuesday in November (Continued on page 71)

ED KUEPPER (Koo'-per) proper n.

1) "...listening to EVERYBODY'S GOT TO is like having God in your very own front room." —(Melody Maker)
 2) "...passion is an overused word, but whatever it is, Kuepper's got it." —(Q Magazine)
 3) "...formerly of The Saints and The Laughing Clowns, two very influential bands from Australia.



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Hot Picks in Tokio

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

Week of September 24 - 1989

- 1 Mas You Much Janet Jackson
- 2 Mad Emotions The Talking Heads
- 3 Don't Wanna Lose You Gloria Estefan
- 4 Showin' The Seats Of Love Tears For Fears
- 5 Cherish Madonna
- 6 Sweet Talk D'ara Hicks
- 7 Partymen Prince
- 8 It's No Crime Richard Marx
- 9 Girl I'm Gonna Miss You Milli Vanilli
- 10 If I Could Turn Back Time Cher
- 11 My First Night Without You Cyndi Lauper
- 12 Everything Judy Watley
- 13 Showe Me With Your Love Zapp
- 14 Like My Love Ray Charles
- 15 Healing Hands Elton John
- 16 Cold Hearted Paula Abdul
- 17 It's Not Enough Starship
- 18 Kisses On The Wind Neneh Cherry
- 19 Friends Judy Watley with Eric B. & Rakim
- 20 Bout Dat Time Pieces Of A Dream
- 21 The End Of The Innocence Don Henley
- 22 Urchin Ha-wah-i Asagai
- 23 Dreams Come True
- 24 Highway Warrant
- 25 Resistance Prince
- 26 On Our Own Bobby Brown
- 27 Rock Wit'cha Bobby Brown
- 28 You Better Dance The Jags
- 29 Dr. Feelgood Motley Crue

FM JAPAN 81.3 FM

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MILLI VANILLI—GIRL YOU KNOW IT'S TRUE
NUMBER ONE ALBUM



MILLI VANILLI—GIRL I'M GONNA MISS YOU
NUMBER ONE SINGLE

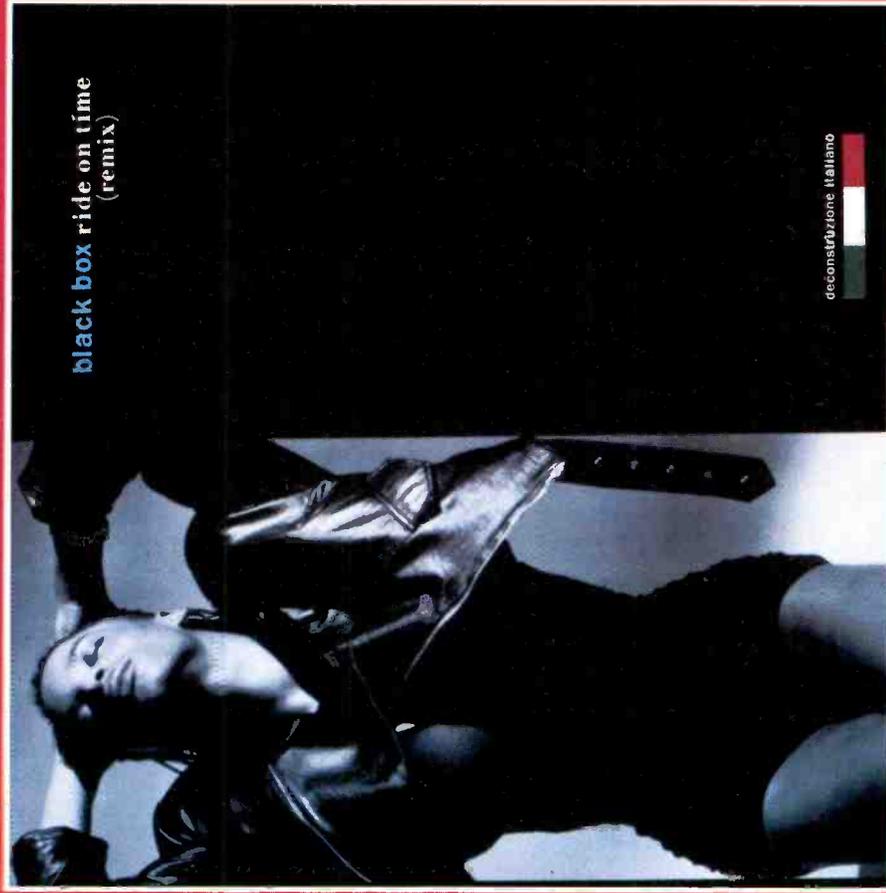
US



ARISTA



**EURYTHMICS—WE TOO ARE ONE
NUMBER ONE ALBUM**



**BLACK BOX—RIDE ON TIME
NUMBER ONE SINGLE**

UK



EDGAR WINTER RETURNS WITH A STUNNING NEW ALBUM!



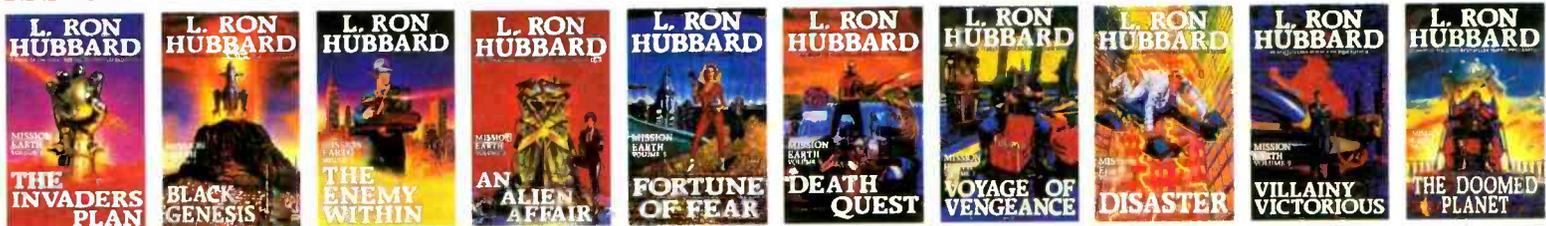
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SUMMER '89 ARBITRONS

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

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89
NEW YORK—(1)											
WHTZ	top 40	5.6	5.3	6.0	5.7	KGO	N/T	8.3	8.3	7.0	7.6
WLTW	AC	4.7	4.3	5.3	5.7	KCBS	N/T	5.0	4.6	4.6	5.3
WPAT-AM-FM	easy	4.9	6.2	5.6	5.5	KNBR	AC	2.2	2.6	3.5	5.0
WINS	N/T	4.4	4.3	4.7	4.5	KMEL	top 40/dance	5.6	5.0	5.6	4.8
WOR	N/T	4.7	4.5	3.7	4.3	KOIT-AM-FM	AC	4.2	3.8	4.9	4.1
WCBS-FM	oldies	4.3	4.7	5.0	4.2	KABL-AM-FM	easy	4.7	5.0	4.5	3.7
WNEW-FM	album	3.2	3.5	4.2	4.2	KIOI	AC	3.9	3.6	3.9	3.6
WQHT	top 40/dance	4.0	4.0	4.0	3.9	KFRC	adult std	3.4	3.7	3.5	3.1
WRKS	urban	4.2	4.2	4.1	3.9	KSOL	urban	2.8	2.7	2.7	3.0
WBLS	urban	3.6	3.8	2.9	3.7	KRQR	album	2.9	2.8	3.0	2.9
WXRK	cls rock	3.4	3.1	3.4	3.6	KSFO	oldies	2.1	1.7	2.4	2.9
WPLJ	top 40	3.6	3.5	3.1	3.5	KKSF	adult alt.	2.7	3.0	2.3	2.8
WCBS	N/T	3.6	2.7	3.0	3.4	KSAN	country	2.2	3.2	3.4	2.7
WNSR	AC	3.1	3.1	3.5	3.2	KXXX-FM	top 40	2.2	2.8	2.8	2.7
WFAN	sports	2.3	1.8	2.5	3.1	KDFC-AM-FM	classical	2.9	2.8	2.3	2.4
WYNY	country	2.9	2.8	2.3	3.1	KITS	modern	3.0	2.6	2.7	2.3
WABC	N/T	3.3	3.3	3.2	2.6	KBAY	easy	2.0	2.2	2.0	2.1
WNEW	adult std	1.9	2.3	1.9	2.5	KFOG	album	1.8	2.0	2.0	2.1
WQCD	adult alt	1.8	2.9	2.5	2.2	KKHI-AM-FM	classical	3.0	2.2	2.0	2.1
WADO	Spanish	1.9	1.6	1.2	1.7	KBLX-AM-FM	adult alt	2.9	2.3	2.3	1.9
WNCN	classical	1.3	1.8	1.3	1.4	KHQT	top 40/dance	1.2	1.7	1.2	1.7
WSKQ-FM	Spanish	.4	1.7	2.4	1.3	KOME	album	1.6	1.4	2.0	1.6
WLBI	N/T	1.3	1.4	1.0	1.2	KYA	oldies	1.6	1.5	1.7	1.5
WQXR-FM	classical	1.6	1.8	1.2	1.2	KARA	AC	1.0	1.1	1.3	1.4
WSKQ	Spanish	2.0	.7	.7	1.2	KJAZ	jazz	.8	1.1	.7	1.3
WALK-FM	AC	1.0	1.0	1.2	1.1	KBRG	Spanish	.8	1.0	.8	1.1
LOS ANGELES—(2)											
KOST	AC	5.4	5.6	6.1	6.8	KNEW	country	1.1	1.3	1.4	1.1
KIIS-AM-FM	top 40	6.5	7.1	5.2	6.4	KSJO	album	1.6	1.4	1.1	1.1
KPWR	top 40/dance	7.2	6.4	7.1	6.4	KDIA	urban	.8	.8	1.1	1.0
KQLZ	top 40/rock	2.8	2.7	4.3	5.5	KEZR	AC	1.1	.7	1.2	1.0
KJOI	easy	4.6	4.5	4.1	4.6	KWSS	top 40	1.0	1.0	1.2	1.0
KABC	N/T	5.3	4.9	5.2	4.3	PHILADELPHIA—(5)					
KLOS	album	3.6	4.6	3.8	4.1	WMMR	album	7.7	8.1	6.9	8.1
KBIG	AC	3.3	4.0	4.3	3.6	KYW	N/T	6.5	7.2	7.1	7.0
KLVE	Spanish	2.8	2.3	1.8	3.2	WPEN	adult std	5.1	5.3	5.8	6.8
KFWB	N/T	3.1	2.9	3.0	3.1	WEAZ-FM	AC	5.7	5.9	6.6	6.3
KNX	N/T	3.5	3.6	3.3	2.8	WUSL	urban	7.5	7.1	6.9	5.7
KRTH-FM	oldies	3.2	3.3	3.1	2.8	WYSP	cls rock	4.9	4.5	4.5	5.5
KTWV	adult alt	3.3	3.4	2.5	2.8	WIOQ	top 40/dance	2.5	3.1	4.8	4.8
KMPC	adult std	2.1	2.3	2.5	2.7	WXTU	country	4.1	4.0	4.0	4.6
KWKW	Spanish	1.3	2.3	2.2	2.7	WUOL	oldies	2.4	3.4	3.2	4.5
KROQ	modern	3.2	3.0	2.3	2.5	WEGX	top 40	7.9	7.9	6.1	4.3
KZLA	country	2.6	2.3	2.0	2.3	WKSZ	AC	4.8	4.9	4.6	4.3
KLSX	cls rock	2.9	2.5	1.8	2.0	WCAU	N/T	3.2	3.5	3.4	3.8
KODJ	oldies	1.2	1.1	2.0	2.0	WMGK	AC	4.7	4.3	4.6	3.8
KJLH	urban	2.3	2.3	2.2	1.9	WSNI	AC	4.0	3.1	2.9	3.8
KTNQ	Spanish	2.8	1.6	2.5	1.9	WWDB	N/T	4.6	3.6	4.4	3.7
KFAC-FM	classical	1.5	1.6	1.5	1.7	WDAS-FM	urban	3.0	3.3	3.8	3.6
KFI	N/T	1.3	1.3	1.8	1.6	WFLN	classical	2.4	2.8	2.3	2.0
KRTH	oldies	1.1	.6	.8	1.3	WIP	sports	3.1	1.8	1.8	1.9
KACE	urban	1.4	.9	1.3	1.2	WDAS	urban	1.0	.8	1.0	1.1
KEDG	AC	.7	.9	.7	1.2	DETROIT—(6)					
KSKQ	Spanish	1.2	1.1	1.0	1.1	WJR	adult std	9.0	9.6	9.9	9.2
KKGO-AM-FM	jazz	1.0	1.1	1.2	1.0	WJLB	urban	7.0	6.9	7.4	6.4
KNAC	album	1.5	1.4	1.0	1.0	WJOI	easy	4.7	5.5	5.5	5.0
CHICAGO—(3)											
WGN	N/T	8.6	9.5	9.1	9.3	WDFX	top 40/rock	5.4	4.1	4.5	4.4
WGCI-FM	urban	6.7	7.4	6.2	6.7	WHYT	top 40	3.4	4.4	3.8	4.3
WBBM	N/T	6.0	4.8	5.3	5.5	WKQI	top 40	4.4	4.0	4.3	4.2
WVAZ	urban	4.2	6.0	4.7	4.9	WLTI	AC	2.6	3.5	3.7	4.1
WKQX	top 40	4.1	3.1	4.0	4.4	WNIC	AC	4.9	4.0	3.8	4.1
WLUP-FM	album	4.3	4.8	4.8	4.4	WOMC	AC	4.4	3.6	2.6	4.1
WXEZ-AM-FM	AC	6.1	5.1	4.5	4.1	WWJ	N/T	5.1	4.6	4.5	3.9
WCKG	cls rock	4.3	4.0	4.1	3.8	WJZZ	adult alt	1.7	2.1	2.5	3.8
WUSN	country	3.0	3.4	2.7	3.7	WCSX	cls rock	3.4	3.3	3.9	3.6
WYZZ	top 40	4.0	3.6	4.4	3.7	WWWV	country	4.7	5.2	4.3	3.5
WBBM-FM	top 40	3.2	3.8	4.1	3.6	WLLZ	album	3.8	4.7	4.1	3.3
WJMK	oldies	4.2	3.4	2.8	3.5	WXYT	N/T	3.1	3.4	3.7	3.3
WLUP	N/T	2.8	3.1	2.5	3.5	CKLW	adult std	3.3	3.2	3.2	3.2
WJJD	adult std	2.3	2.7	3.0	2.6	WRIF	album	3.6	3.5	3.8	3.2
WTMX	AC	3.0	2.7	2.6	2.6	WKSG	oldies	3.4	2.2	2.1	2.7
WXRT	album	2.4	2.7	2.7	2.3	CKMR	oldies	2.1	1.6	1.9	2.2
WNUA	adult alt	2.5	1.3	2.3	2.1	WMTG	oldies	1.3	1.0	1.5	1.9
WLIT	AC	3.2	3.6	3.0	2.0	WQRS	classical	1.5	1.8	1.8	1.5
WOJO	Spanish	1.2	1.6	1.7	1.9	WGPR	urban	1.1	1.5	1.6	1.4
WMAQ	N/T	1.4	1.6	1.8	1.8	WQBH	urban	1.0	1.0	1.1	1.4
WFYR	oldies	1.8	1.9	2.0	1.6	WCXI	country	1.3	1.8	1.5	1.2
WIND	Spanish	.8	.5	1.0	1.4	WVAE	adult alt	1.3	1.4	1.3	1.2
WLS	oldies	1.6	1.6	1.6	1.4	WCHB	religious	1.1	1.4	1.0	1.1
WFMT	classical	1.3	1.2	1.4	1.3	BOSTON—(7)					
WNIB	classical	1.4	1.3	1.2	1.3	WXKS-FM	top 40	5.9	7.1	7.7	8.0
WVON	N/T	1.4	.9	.9	1.0	WRKO	N/T	7.2	7.7	6.5	6.6
						WZOU	top 40	5.0	5.7	6.6	5.6
						WBCN	album	4.8	5.1	5.8	5.5

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89
WBZ	AC	7.4	6.6	5.9	5.4	KEZR	AC	3.6	2.8	4.4	3.7
WJIB	easy	5.4	5.4	6.3	5.2	KSJO	album	4.7	3.5	3.9	3.4
WODS	oldies	5.2	4.7	3.7	4.8	KSAN	country	2.0	3.1	3.7	2.9
WSSH-FM	AC	3.6	4.3	3.9	4.6	KITS	modern	3.1	2.7	1.9	2.6
WMJX	AC	3.6	3.7	4.7	4.5	KOIT-AM-FM	AC	2.7	2.5	3.1	2.6
WHDH	N/T	5.2	4.4	4.6	4.4	KIOI	AC	4.4	3.1	2.3	2.5
WEEI	N/T	4.2	4.0	3.6	3.8	KEEN	country	1.7	2.4	3.4	2.3
WZLX	cls rock	4.8	4.2	3.6	3.5	KMEL	top 40/dance	2.6	2.3	2.8	2.1
WROR	AC	3.2	3.1	3.0	2.8	KDFC-AM-FM	classical	2.0	1.5	1.4	2.0
WVBF	AC	2.5	2.4	2.4	2.2	KKSF	adult alt	2.5	2.0	1.1	1.9
WBOS	album	2.4	2.4	1.3	2.2	KFOG	album	1.8	1.1	1.3	1.6
WILD	urban	2.6	2.4	2.1	2.1	KSOL	urban	2.2	1.8	.6	1.6
WXXS	adult std	1.3	1.0	2.1	2.1	KFRC	adult std	1.2	1.4	1.5	1.5
WCKY	album	1.5	1.9	1.4	1.9	KXXX-FM	top 40	1.2	1.7	1.6	1.5
WFNX	modern	1.4	1.8	2.2	1.9	KATD	top 40	1.3	2.2	1.3	1.3
WCRB	classical	1.8	2.5	1.9	1.7	KKHI-AM-FM	classical	1.1	2.0	1.3	1.3
WAAF	album	2.1	1.5	.9	1.2	KLIV	adult std	2.5	1.7	2.3	1.3
WPLM-AM-FM	adult std	1.1	.8	2.2	1.2	KSFO	oldies	1.1	1.4	1.7	1.3
NASSAU-SUFFOLK, N.Y.—(12)											
WALK-AM-FM	AC	6.3	5.7	8.2	6.4	KLOK	Spanish	1.2	1.1	1.1	1.2
WHTZ	top 40	5.3	6.3	6.6	5.5	KABL-AM-FM	easy	1.3	1.9	1.7	1.1
WBLI	top 40	4.0	4.8	5.4	5.4	KBRG	Spanish	2.3	1.5	1.0	1.1
WBAB-FM	album	4.8	3.9	4.9	5.2	KRQR	album	.5	.7	1.1	1.1
WQHT	top 40/dance	3.3	3.3	3.0	4.5	KOFY	oldies	.3	.4	.8	1.0
WCBT-FM	oldies	5.0	4.9	4.8	4.2	RIVERSIDE CALIF.—(35)					

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Buck Owens



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Tony Brown



The Judds



Johnny Gimble



George Morgan



Highway 101



The Jordanaires



Sonny Curtis



Foster & Lloyd



Allen Reynolds



Jack Stapp



The Louvin Brothers



Steve Buckingham



Keith Whitley



Irving Waugh



Chris Hillman and The Desert Rose Band



Tanya Tucker



Mark Wright



Rosanne Cash



Mark O'Connor



Ken Nelson



'Tennessee' Ernie Ford



Max D. Barnes



Patty Loveless



Ron Hellard



Gene and Paul Nelson



Randy Scruggs



Shavanoat



Restless Heart



Wayne Kemp



Jimmy Bowen



James Stroud



Hank Williams, Sr.



Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
2. Rise, Herb Alpert, A&M
3. Sad Eyes, Robert John, EMI
4. Sail On, Commodores, MOTOWN
5. My Sharona, The Knack, CAPITOL
6. I'll Never Love This Way Again, Dionne Warwick, ARISTA
7. Pop Muzik, M, SIRE
8. Dim All The Lights, Donna Summer, CASABLANCA
9. Lonesome Loser, Little River Band, CAPITOL
10. After The Love Has Gone, Earth, Wind & Fire, ARC

TOP SINGLES—20 Years Ago

1. Sugar, Sugar, Archies, CALENDAR
2. Jean, Oliver, CREWE
3. Little Woman, Bobby Sherman, METROMEDIA
4. I Can't Get Next To You, Temptations, GORDY
5. Hot Fun In The Summertime, Sly & the Family Stone, EPIC
6. Everybody's Talkin', Nilsson, RCA
7. Easy To Be Hard, Three Dog Night, DUNHILL
8. Honky Tonk Women, Rolling Stones, LONDON
9. This Girl Is A Woman Now, Gary Puckett & the Union Gap, COLUMBIA
10. Green River, Creedence Clearwater Revival, FANTASY

TOP ALBUMS—10 Years Ago

1. In Through The Out Door, Led Zeppelin, SWAN SONG
2. Get The Knack, The Knack, CAPITOL
3. Slow Train Coming, Bob Dylan, COLUMBIA
4. Midnight Magic, Commodores, MOTOWN
5. Off The Wall, Michael Jackson, EPIC
6. Head Games, Foreigner, ATLANTIC
7. Breakfast In America, Supertramp, A&M
8. Risque, Chic, ATLANTIC
9. Rust Never Sleeps, Neil Young & Crazy Horse, REPRISE
10. First Under The Wire, Little River Band, CAPITOL

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Last Cheater's Waltz, T.G. Sheppard, WARNER/CURB
2. Before My Time, John Conlee, MCA
3. It Must Be Love, Don Williams, MCA
4. Fooled By A Feeling, Barbara Mandrell, MCA
5. You Ain't Just Whistlin' Dixie, Bellamy Brothers, WARNER/CURB
6. In No Time At All/Get It Up, Ronnie Milsap, RCA
7. Dream On, The Oak Ridge Boys, MCA
8. All The Gold In California, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
9. Sweet Summer Lovin'/Great Balls Of Fire, Dolly Parton, RCA
10. You Decorated My Life, Kenny Rogers, UNITED ARTISTS

SOUL SINGLES—10 Years Ago

1. (Not Just) Knee Deep, Funkadelic, WARNER BROS
2. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
3. I Just Want To Be, Cameo, CHOCOLATE CITY
4. Found A Cure, Ashford & Simpson, WARNER BROS
5. I Do Love You, G.Q., ARISTA
6. Rise, Herb Alpert, A&M
7. Ladies Night, Kool & The Gang, DE LITE
8. Firecracker, Mass Production, COTILLION
9. Sail On, Commodores, MOTOWN
10. Sing A Happy Song, O'Jays, P.I.R

Cash Giveaways Kept In Check At Philly Stations

BY PHYLLIS STARK

NEW YORK The fall book is off and running, and in one major market—Philadelphia—two themes are emerging. First is a turn away from last year's heavy reliance on big cash giveaways toward lifestyle contests and prizes. Second is the use of celebrity figures to promote the market's AC stations.

"I think the days of big cash giveaways are gone," says WOGL (Oldies 98) promotion director Ted Kelly. "People listen to a station because they enjoy the product."

Scott Segelbaum, classic rock WYSP promotion director, says, "This fall, we're concentrating on promotions that revolve around our audience and our format." Although Segelbaum's book promotion won't be unveiled until later this month, he says it "definitely will not involve cash." Instead, "it will revolve around our product—classic rock'n'roll."

Bill Haley, promotion director of soft AC WEAZ, has a similar story. Although WEAZ is also "moving away from cash giveaways," the station has recently bolstered its promotional commitment with the addition of its first-ever promotion department.

The chief exception to the move away from cash is Philly's top 40 battle. Although Kelly Gross, promotion director of dance-leaning WIOQ (Q102), has found that "cash prizes aren't that effective with our audience," competitor WEGX (Eagle 106) will resume its birthday bucks contest this month, making it the only station in the market giving away large amounts of cash this fall. WEGX promotion director Eric Davis says the contest was very successful for the station last year, before it had direct competition.

Meanwhile, Philadelphia's AC battle is heating up as three of the market's four ACs go on television with celebrity spokesmen. WEAZ, which has been using Robert Urich for nearly a year, just unveiled a

new spot that features Urich along with pictures of some of the station's core artists. WSNI, which has featured Dick Clark in its TV ads since the beginning of the summer, continues to run those spots.

Those stations have been joined by WKSZ (Kiss 100), which is using former Eagles coach Dick Vermeil in its advertising. Although a football coach might seem like an odd choice for a soft AC, promotion director Lori Valentine says, "We wanted someone who was a highly respected local personality, was familiar to viewers, and who was already a Kiss listener." Only WMGK is absent from the TV wars so far this fall.

Among this season's other Philadelphia freebies:

- Hey Mom, I'm On WYSP. The classic rocker lets a listener be the DJ from 11 p.m.-midnight every Wednesday. Although guest DJ promotions aren't new, PD Andy Bloom says the impetus came from a call to the listener suggestion hot line set up on his desk.

- Urban WUSL (Power 99) is giving away a house worth \$100,000.

- With New Kids On The Blockmania stories still surfacing throughout the top 40 format, both WEGX and WIOQ are promoting the group's November concert. WIOQ is giving away underwear worn by the group. WIOQ is also sending its four "Pirate Ship Dinghys" to area high schools daily to distribute pens, notebooks, bumper stickers, keychains, and book covers.

Finally, several Philadelphia stations are celebrating their birthdays with promotional events. N/T KYW will be celebrating 25 years in the format. WUSL will celebrate its seventh birthday with a concert at the Civic Center. WOGL will celebrate its second birthday (and its first one as the only oldies FM) with a sock hop featuring Martha & the Vandellas. Country WXTU has a sixth birth-

day concert planned for next spring.

BPME PICKS GRASZ

Lynne Grasz has been named executive director of Broadcast Promotion and Marketing Execu-

PROMOTIONS

tives (BPME). Grasz replaces Lance Webster, who left the organization after its June convention; she was previously executive director at the Television Information Office in New York and is a former director of communications for the CBS Broadcast Group.

PUBLIC FILE

Modern rock CFNY Toronto morning man "Humble" Howard Glassman was buried alive for a 48-hour broadcast last month to raise \$54,000 for an anti-drug youth group. A microphone, telephone, and closed-circuit TV camera were buried along with Glassman, enabling him to do his show from four feet under. WOVU (Kiss 101.7) Ocean City, Md., is teaming with Salisbury, Md., Pepsi for a daily series of "Substance Abuse Facts." Contact VP/GM Tony Q (301-250-2538).

Religious WZZD Philadelphia is helping the charity Habitat For Humanity, which is building needed housing in the city. Besides running public service announcements for the organization, p.m. driver Paul Lewis reports live from a Habitat job site twice daily... Oldies KRRI Las Vegas is running a missing children campaign in conjunction with Nevada Child Seekers. Photos and information on all of the children appear on the backs of station bumper stickers

being distributed by a local restaurant. In addition, KRRI will air 100 child-alert PSAs in the first six weeks of the campaign.

IDEA MILL

Top 40/dance WCKZ (Kiss 102) Charlotte, N.C., is giving out Jim Bakker Prison Survival Kits. Among the kit's contents are a twinkie with a file in it, a Kiss 102 license plate, an album of songs sung by Tammy Faye Bakker, and a bar of soap inscribed "don't drop."

Top 40 WZOU Boston celebrated the end of the baseball season with a Fan Appreciation Day. Three winners of WZOU's Fenway Fantasy got to toss out the first ball at a game and then were escorted to the dugout, where Red Sox players autographed the ball.

AC WMGK (Magic 103) Philadelphia held its second annual "Miss Magic 103" on-air beauty pageant during its Harvey-In-The-Morning show. Phone-in contestants competed for the title by describing their best talents; the winner aced the talent competition with his baton-twirling skills.

Album rock WRIF Detroit is giving away a "Maximum Wage" of \$101 to one listener every hour; in select hours, the amount becomes \$1,001... AC KLTR (K-Lite 93.7) Houston is giving a shopping spree contest winner \$937 to spend at a local mall each month for a year.

Classic rock WAFX (The Fox) Norfolk, Va., is giving businesses a chance to win up to \$5,000 in free advertising by becoming a Fox listening post. Advertisers put a decal on their front door to qualify for a \$2,500 advertising schedule. If the station spotter hears WAFX playing, the business automatically wins another \$2,500 schedule.



Country Crooner Gets Cake. Country WWYZ Hartford, Conn., celebrated artist Ricky Skaggs' birthday by presenting him with a cake during his show at the area's Oakdale Theatre in Wallingford, Conn. Pictured with Skaggs, right, are, from left, WWYZ's Judy Conroy and MD John Saville.

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POWERPLAYISTS

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

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Madonna, Cherish
- 3 Warrant, Heaven
- 4 Janet Jackson, Miss You Much
- 5 Cher, If I Could Turn Back Time
- 6 Gloria Estefan, Don't Wanna Lose You
- 7 Babyface, It's No Crime
- 8 Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 9 Seduction, (You're My One And Only) T
- 10 Motley Crue, Dr. Feelgood
- 11 Paula Abdul, Cold Hearted
- 12 Rolling Stones, Mixed Emotions
- 13 Sybil, Don't Make Me Over
- 14 The 2 Live Crew, We So Horny
- 15 New Kids On The Block, Cover Girl
- 16 Tears For Fears, Sowing The Seeds Of
- 17 Aerosmith, Love In An Elevator
- 18 Bobby Brown, Rock Wit'cha
- 19 Debbie Gibson, We Could Be Together
- 20 Richard Marx, Right Here Waiting
- 21 The Cover Girls, My Heart Skips A Beat
- 22 The Cure, Love Song
- 23 Young M.C., Bust A Move
- 24 Paula Abdul, (It's Just) The Way That
- 25 Bon Jovi, Living In Sin
- 26 New Kids On The Block, Didn't I (Blow
- 27 Skid Row, 18 And Life
- 28 Billy Joel, We Didn't Start The Fire
- 29 Milli Vanilli, Blame It On The Rain

POWER 95
New York
P.D.: Gary Bryan

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Madonna, Cherish
- 3 Janet Jackson, Miss You Much
- 4 Cher, If I Could Turn Back Time
- 5 Warrant, Heaven
- 6 The Jeff Healey Band, Angel Eyes
- 7 New Kids On The Block, Cover Girl
- 8 Seduction, (You're My One And Only) T
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Surface, Shower Me With Your Love
- 11 Skid Row, 18 And Life
- 12 Sybil, Don't Make Me Over
- 13 Bobby Brown, Rock Wit'cha
- 14 Expose, When I Looked At Him
- 15 New Kids On The Block, Hangin' Tough
- 16 Babyface, It's No Crime
- 17 Motley Crue, Dr. Feelgood
- 18 Rolling Stones, Mixed Emotions
- 19 Tears For Fears, Sowing The Seeds Of
- 20 Paula Abdul, Cold Hearted
- 21 Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 22 Debbie Gibson, We Could Be Together
- 23 Roxette, Listen To Your Heart
- 24 The Cure, Love Song
- 25 Aerosmith, Love In An Elevator
- 26 Milli Vanilli, Blame It On The Rain
- 27 Stevie B, Girl I Am Searching For You
- 28 Bon Jovi, Living In Sin
- 29 Paula Abdul, (It's Just) The Way That
- 30 The Cover Girls, My Heart Skips A Beat
- 31 Elton John, Healing Hands
- 32 EX Bad English, When I See You Smile
- 33 EX A Big Noise, Name And Number
- 34 EX Billy Joel, We Didn't Start The Fire
- 35 EX Vesta, Congratulations
- 36 EX Richard Marx, Angelia

EAGLE 106
Philadelphia
P.D.: Sunny Joe White

- 1 Madonna, Cherish
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Warrant, Heaven
- 4 Skid Row, 18 And Life
- 5 Gloria Estefan, Don't Wanna Lose You
- 6 New Kids On The Block, Cover Girl
- 7 The Cure, Love Song
- 8 Janet Jackson, Miss You Much
- 9 Babyface, It's No Crime
- 10 Rolling Stones, Mixed Emotions
- 11 Cher, If I Could Turn Back Time
- 12 Motley Crue, Dr. Feelgood
- 13 Tears For Fears, Sowing The Seeds Of
- 14 Aerosmith, Love In An Elevator
- 15 New Kids On The Block, Didn't I (Blow
- 16 Paula Abdul, (It's Just) The Way That
- 17 Expose, When I Looked At Him
- 18 Fine Young Cannibals, Don't Look Back
- 19 Young M.C., Bust A Move
- 20 Bon Jovi, Living In Sin
- 21 Elton John, Healing Hands
- 22 Marika, I Feel The Earth Move
- 23 Roxette, Listen To Your Heart
- 24 The B-52's, Love Shack
- 25 Sharon Bryant, Let Go
- 26 A27 Did, Did, Did, Start The Fire
- 28 A28 Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 29 Sybil, Don't Make Me Over
- 30 Linda Ronstadt (Featuring Aaron Nev
- 31 EX Natalie Cole, As A Matter Of Fact

93.6
Chicago
P.D.: Buddy Scott

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Madonna, Cherish
- 3 Janet Jackson, Miss You Much
- 4 Babyface, It's No Crime
- 5 Neneh Cherry, Kisses On The Wind
- 6 Gloria Estefan, Don't Wanna Lose You
- 7 Surface, Shower Me With Your Love
- 8 Prince, Partyman
- 9 Marika, I Feel The Earth Move
- 10 Expose, When I Looked At Him
- 11 The Cover Girls, My Heart Skips A Beat
- 12 Seduction, (You're My One And Only) T
- 13 Tina Turner, The Best
- 14 Bobby Brown, Rock Wit'cha
- 15 Bee Gees, One
- 16 Stevie B, Girl I Am Searching For You
- 17 Donna Summer, Love's About To Change
- 18 Dino, Sunshine
- 19 EX New Kids On The Block, Didn't I (Blow
- 20 EX New Kids On The Block, Hangin' Tough
- 21 EX Soul II Soul, Keep On Movin'
- 22 EX Sharon Bryant, Let Go
- 23 EX Gloria Estefan, Get On Your Feet

Z95
Chicago
P.D.: Brian Kelly

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Warrant, Heaven
- 3 Cher, If I Could Turn Back Time
- 4 Janet Jackson, Miss You Much
- 5 Motley Crue, Dr. Feelgood
- 6 The Cure, Love Song
- 7 The Jeff Healey Band, Angel Eyes
- 8 Bobby Brown, Rock Wit'cha
- 9 Richard Marx, Right Here Waiting
- 10 New Kids On The Block, Cover Girl
- 11 Rolling Stones, Mixed Emotions
- 12 Jive Bunny And The Mixmasters, Swing
- 13 Aerosmith, Love In An Elevator
- 14 Paula Abdul, Cold Hearted
- 15 New Kids On The Block, Didn't I (Blow
- 16 Rob Base & D.J. - E-Z Rock, Joy And Pat
- 17 Marika, I Feel The Earth Move
- 18 Skid Row, 18 And Life
- 19 Poco, Call It Love
- 20 Gloria Estefan, Don't Wanna Lose You
- 21 Paula Abdul, (It's Just) The Way That
- 22 Surface, Shower Me With Your Love
- 23 Richard Marx, Angelia
- 24 EX New Kids On The Block, Hangin' Tough
- 25 EX Bad English, When I See You Smile
- 26 EX Belinda Carlisle, Leave A Light On
- 27 EX Young M.C., Bust A Move

KIISFM 102.7
Los Angeles
P.D.: Steve Rivers

- 1 Young M.C., Bust A Move
- 2 Janet Jackson, Miss You Much
- 3 Cher, If I Could Turn Back Time
- 4 The Cure, Love Song
- 5 Warrant, Heaven
- 6 Expose, When I Looked At Him
- 7 New Kids On The Block, Didn't I (Blow
- 8 Madonna, Cherish
- 9 Babyface, It's No Crime
- 10 New Kids On The Block, Cover Girl
- 11 Bobby Brown, Rock Wit'cha
- 12 Milli Vanilli, Blame It On The Rain
- 13 Milli Vanilli, Girl I'm Gonna Miss You
- 14 Moving Pictures, What About Me
- 15 Aerosmith, Love In An Elevator
- 16 Roxette, Listen To Your Heart
- 17 Gloria Estefan, Don't Wanna Lose You
- 18 Paula Abdul, (It's Just) The Way That
- 19 Marika, I Feel The Earth Move
- 20 The Cover Girls, My Heart Skips A Beat
- 21 Young M.C., Bust A Move
- 22 The 2 Live Crew, We So Horny
- 23 Paula Abdul, Cold Hearted
- 24 Bon Jovi, Living In Sin
- 25 Jody Watley, Everything
- 26 Richard Marx, Angelia
- 27 EX The B-52's, Love Shack
- 28 EX Technotronic Featuring Felly, Pump Up

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

- 1 Donna Summer, Love's About To Change
- 2 Madonna, Cherish
- 3 Janet Jackson, Miss You Much
- 4 Expose, When I Looked At Him
- 5 Tina Turner, The Best
- 6 Babyface, It's No Crime
- 7 The B-52's, Love Shack
- 8 Elton John, Healing Hands
- 9 Starship, It's Not Enough
- 10 Bobby Brown, Rock Wit'cha
- 11 Rolling Stones, Mixed Emotions
- 12 The Cure, Love Song
- 13 Tears For Fears, Sowing The Seeds Of
- 14 Roxette, Listen To Your Heart
- 15 Aerosmith, Love In An Elevator
- 16 Sharon Bryant, Let Go
- 17 Vesta, Congratulations
- 18 Patti LaBelle, If You Asked Me To (Fr
- 19 New Kids On The Block, Cover Girl
- 20 Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 21 The Cover Girls, My Heart Skips A Beat
- 22 Marika, I Feel The Earth Move
- 23 Eurythmics, Don't Ask Me Why
- 24 Regina Belle, Baby Come To Me
- 25 Christopher Williams, Talk To Myself
- 26 Thompson Twins, Sugar Daddy
- 27 Living Colour, Glamour Boys
- 28 Bad English, When I See You Smile
- 29 Dino, Sunshine
- 30 EX Tracy Chapman, Crossroads
- 31 EX Soulsister, The Way To Your Heart
- 32 EX Richard Eliot, In The Name Of Love
- 33 EX Michael Morales, What I Like About You
- 34 EX Paula Abdul, (It's Just) The Way That
- 35 EX Technotronic Featuring Felly, Pump Up
- 36 EX Deborah Harry, I Want That Man
- 37 EX Extreme, Mutha
- 38 EX Billy Joel, We Didn't Start The Fire
- 39 EX Linda Ronstadt (Featuring Aaron Nev
- 40 EX Don Henley, The Last Worthless Evenin
- 41 EX Gloria Estefan, Get On Your Feet
- 42 EX Richard Marx, Angelia
- 43 EX The Alarm, Sold Me Down The River
- 44 EX Sunny Joe White, Jackie Lucky
- 45 EX Dan Reed Network, Make It Easy
- 46 EX Donny Osmond, Hold On
- 47 EX Belinda Carlisle, Leave A Light On

WZOU-94.3
Boston
P.D.: Matt Farber

- 1 Warrant, Heaven
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Madonna, Cherish
- 4 Cher, If I Could Turn Back Time
- 5 Skid Row, 18 And Life
- 6 Gloria Estefan, Don't Wanna Lose You
- 7 Janet Jackson, Miss You Much
- 8 Richard Marx, Right Here Waiting
- 9 New Kids On The Block, Cover Girl
- 10 The Cure, Love Song
- 11 Roxette, Listen To Your Heart
- 12 Expose, When I Looked At Him
- 13 Babyface, It's No Crime
- 14 Tears For Fears, Sowing The Seeds Of
- 15 Paula Abdul, Cold Hearted
- 16 Don Henley, The End Of The Innocence
- 17 Motley Crue, Dr. Feelgood
- 18 Rolling Stones, Mixed Emotions
- 19 Elton John, Healing Hands
- 20 Bad English, When I See You Smile
- 21 New Kids On The Block, Didn't I (Blow
- 22 Starship, It's Not Enough
- 23 Bobby Brown, Rock Wit'cha
- 24 Aerosmith, Love In An Elevator
- 25 Marika, I Feel The Earth Move
- 26 Richard Marx, Angelia
- 27 EX Paula Abdul, (It's Just) The Way That
- 28 EX The B-52's, Love Shack
- 29 EX Alice Cooper, Poison
- 30 EX Belinda Carlisle, Leave A Light On

B94 FM
Pittsburgh
P.D.: Rick Stacy

- 1 Janet Jackson, Miss You Much
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Rolling Stones, Mixed Emotions
- 4 Madonna, Cherish
- 5 Babyface, It's No Crime
- 6 Aerosmith, Love In An Elevator
- 7 Tears For Fears, Sowing The Seeds Of
- 8 Bobby Brown, Rock Wit'cha
- 9 Warrant, Heaven
- 10 Neneh Cherry, Kisses On The Wind
- 11 Roxette, Listen To Your Heart
- 12 New Kids On The Block, Didn't I (Blow
- 13 New Kids On The Block, Cover Girl
- 14 Bad English, When I See You Smile
- 15 Marika, I Feel The Earth Move
- 16 The Cure, Love Song
- 17 Bee Gees, One
- 18 Expose, When I Looked At Him
- 19 Paula Abdul, (It's Just) The Way That
- 20 Moving Pictures, What About Me
- 21 The B-52's, Love Shack
- 22 Motley Crue, Dr. Feelgood
- 23 Fine Young Cannibals, Don't Look Back
- 24 Richard Marx, Angelia
- 25 Belinda Carlisle, Leave A Light On
- 26 EX Young M.C., Bust A Move
- 27 EX Don Henley, The Last Worthless Evenin
- 28 EX Linda Ronstadt (Featuring Aaron Nev
- 29 EX Skid Row, 18 And Life
- 30 EX Bon Jovi, Living In Sin
- 31 EX The Cover Girls, My Heart Skips A Beat
- 32 EX Billy Joel, We Didn't Start The Fire
- 33 EX Billy Ocean, Licence To Chill

Q105
Tampa Bay
P.D.: Randy Kabrich

- 1 Warrant, Heaven
- 2 Cher, If I Could Turn Back Time
- 3 Starship, It's Not Enough
- 4 Madonna, Cherish
- 5 Milli Vanilli, Girl I'm Gonna Miss You
- 6 Janet Jackson, Miss You Much
- 7 Expose, When I Looked At Him
- 8 Roxette, Listen To Your Heart
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Paula Abdul, Cold Hearted
- 11 Elton John, Healing Hands
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Motley Crue, Dr. Feelgood
- 14 Rolling Stones, Mixed Emotions
- 15 Bobby Brown, Rock Wit'cha
- 16 New Kids On The Block, Cover Girl
- 17 Alice Cooper, Poison
- 18 Young M.C., Bust A Move
- 19 Aerosmith, Love In An Elevator
- 20 Bad English, When I See You Smile
- 21 Tina Turner, The Best
- 22 New Kids On The Block, Didn't I (Blow
- 23 Linda Ronstadt (Featuring Aaron Nev
- 24 EX Poco, Call It Love
- 25 EX Gloria Estefan, Get On Your Feet
- 26 EX Richard Marx, Angelia
- 27 EX The Cover Girls, My Heart Skips A Beat
- 28 EX Billy Joel, We Didn't Start The Fire
- 29 EX Living Colour, Glamour Boys
- 30 EX Billy Ocean, Licence To Chill

POWER 96
Detroit
P.D.: Rick Gillette

- 1 Janet Jackson, Miss You Much
- 2 Cher, If I Could Turn Back Time
- 3 Young M.C., Bust A Move
- 4 Madonna, Cherish
- 5 The B-52's, Love Shack
- 6 The Cure, Love Song
- 7 Milli Vanilli, Girl I'm Gonna Miss You
- 8 New Kids On The Block, Cover Girl
- 9 Aerosmith, Love In An Elevator
- 10 New Kids On The Block, Didn't I (Blow
- 11 The 2 Live Crew, We So Horny
- 12 Babyface, It's No Crime
- 13 Bee Gees, One
- 14 Great White, Once Bitten Twice Shy
- 15 Tears For Fears, Sowing The Seeds Of
- 16 Michael Bolton, Soul Provider
- 17 Rolling Stones, Mixed Emotions
- 18 Elton John, Healing Hands
- 19 Neneh Cherry, Kisses On The Wind
- 20 The Cure, Love Song
- 21 Motley Crue, Dr. Feelgood
- 22 Soulsister, The Way To Your Heart
- 23 Gloria Estefan, Get On Your Feet
- 24 New Kids On The Block, Cover Girl
- 25 Bobby Brown, Rock Wit'cha
- 26 Poco, Call It Love
- 27 Marika, I Feel The Earth Move
- 28 Warrant, Heaven
- 29 EX Kon Kan, Puss 'N' Boots/Boots (A
- 30 EX N' Play, 2 Hype
- 31 EX Roxette, Listen To Your Heart
- 32 Richard Marx, Angelia
- 33 EX Tears For Fears, Sowing The Seeds Of
- 34 EX Marika, I Feel The Earth Move
- 35 EX Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 36 EX Thompson Twins, Sugar Daddy
- 37 EX Elton John, Healing Hands
- 38 EX Patti LaBelle, If You Asked Me To (Fr
- 39 EX Vesta, Congratulations
- 40 EX Alice Cooper, Poison
- 41 EX Living Colour, Glamour Boys
- 42 EX The Cover Girls, My Heart Skips A Beat
- 43 EX Rolling Stones, Mixed Emotions
- 44 EX Expose, When I Looked At Him
- 45 EX The B-52's, Love Shack
- 46 EX Technotronic Featuring Felly, Pump Up
- 47 EX Dino, Sunshine
- 48 EX Milli Vanilli, Blame It On The Rain

THE NEW Q95 FM
Detroit
P.D.: Gary Berkowitz

- 1 Moving Pictures, What About Me
- 2 Tom Petty, Runnin' Down A Dream
- 3 Cher, If I Could Turn Back Time
- 4 Warrant, Heaven
- 5 Roxette, Listen To Your Heart
- 6 Fine Young Cannibals, Don't Look Back
- 7 Elton John, Healing Hands
- 8 The Cure, Love Song
- 9 Starship, It's Not Enough
- 10 Richard Marx, Right Here Waiting
- 11 Michael Morales, What I Like About You
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Gloria Estefan, Don't Wanna Lose You
- 14 EX Poco, Call It Love

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Janet Jackson, Miss You Much
- 2 Warrant, Heaven
- 3 Madonna, Cherish
- 4 New Kids On The Block, Didn't I (Blow
- 5 The Cure, Love Song
- 6 Cher, If I Could Turn Back Time
- 7 Milli Vanilli, Blame It On The Rain
- 8 Gloria Estefan, Don't Wanna Lose You
- 9 Bad English, When I See You Smile
- 10 Young M.C., Bust A Move
- 11 Babyface, It's No Crime
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Skid Row, 18 And Life
- 14 New Kids On The Block, Cover Girl
- 15 Surface, Shower Me With Your Love
- 16 Aerosmith, Love In An Elevator
- 17 Bobby Brown, Rock Wit'cha
- 18 Fine Young Cannibals, Don't Look Back
- 19 The B-52's, Love Shack
- 20 Rolling Stones, Mixed Emotions
- 21 Elton John, Healing Hands
- 22 Paula Abdul, (It's Just) The Way That
- 23 Dino, Sunshine
- 24 Thompson Twins, Sugar Daddy
- 25 Roxette, Listen To Your Heart
- 26 The B-52's, Love Shack
- 27 Michael Morales, What I Like About You
- 28 Belinda Carlisle, Leave A Light On
- 29 Milli Vanilli, Girl I'm Gonna Miss You
- 30 EX Kevin Paige, Don't Shut Me Out
- 31 EX Richard Marx, Angelia
- 32 EX Bon Jovi, Living In Sin
- 33 EX Motley Crue, Dr. Feelgood
- 34 EX Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 35 EX Technotronic Featuring Felly, Pump Up
- 36 EX Tina Turner, The Best
- 37 EX Seduction, (You're My One And Only) T
- 38 EX Gloria Estefan, Get On Your Feet
- 39 EX Donny Osmond, Hold On

Q105
Tampa Bay
P.D.: Randy Kabrich

- 1 Warrant, Heaven
- 2 Cher, If I Could Turn Back Time
- 3 Starship, It's Not Enough
- 4 Madonna, Cherish
- 5 Milli Vanilli, Girl I'm Gonna Miss You
- 6 Janet Jackson, Miss You Much
- 7 Expose, When I Looked At Him
- 8 Roxette, Listen To Your Heart
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Paula Abdul, Cold Hearted
- 11 Elton John, Healing Hands
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Motley Crue, Dr. Feelgood
- 14 Rolling Stones, Mixed Emotions
- 15 Bobby Brown, Rock Wit'cha
- 16 New Kids On The Block, Cover Girl
- 17 Alice Cooper, Poison
- 18 Young M.C., Bust A Move
- 19 Aerosmith, Love In An Elevator
- 20 Bad English, When I See You Smile
- 21 Tina Turner, The Best
- 22 New Kids On The Block, Didn't I (Blow
- 23 Linda Ronstadt (Featuring Aaron Nev
- 24 EX Poco, Call It Love
- 25 EX Gloria Estefan, Get On Your Feet
- 26 EX Richard Marx, Angelia
- 27 EX The Cover Girls, My Heart Skips A Beat
- 28 EX Billy Joel, We Didn't Start The Fire
- 29 EX Living Colour, Glamour Boys
- 30 EX Billy Ocean, Licence To Chill

POWER 96
Detroit
P.D.: Rick Gillette

- 1 Janet Jackson, Miss You Much
- 2 Cher, If I Could Turn Back Time
- 3 Young M.C., Bust A Move
- 4 Madonna, Cherish
- 5 The B-52's, Love Shack
- 6 The Cure, Love Song
- 7 Milli Vanilli, Girl I'm Gonna Miss You
- 8 New Kids On The Block, Cover Girl
- 9 Aerosmith, Love In An Elevator
- 10 New Kids On The Block, Didn't I (Blow
- 11 The 2 Live Crew, We So Horny
- 12 Babyface, It's No Crime
- 13 Bee Gees, One
- 14 Great White, Once Bitten Twice Shy
- 15 Tears For Fears, Sowing The Seeds Of
- 16 Michael Bolton, Soul Provider
- 17 Rolling Stones, Mixed Emotions
- 18 Elton John, Healing Hands
- 19 Neneh Cherry, Kisses On The Wind
- 20 The Cure, Love Song
- 21 Motley Crue, Dr. Feelgood
- 22 Soulsister, The Way To Your Heart
- 23 Gloria Estefan, Get On Your Feet
- 24 New Kids On The Block, Cover Girl
- 25 Bobby Brown, Rock Wit'cha
- 26 Poco, Call It Love
- 27 Marika, I Feel The Earth Move
- 28 Warrant, Heaven
- 29 EX Kon Kan, Puss 'N' Boots/Boots (A
- 30 EX N' Play, 2 Hype
- 31 EX Roxette, Listen To Your Heart
- 32 Richard Marx, Angelia
- 33 EX Tears For Fears, Sowing The Seeds Of
- 34 EX Marika, I Feel The Earth Move
- 35 EX Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 36 EX Thompson Twins, Sugar Daddy
- 37 EX Elton John, Healing Hands
- 38 EX Patti LaBelle, If You Asked Me To (Fr
- 39 EX Vesta, Congratulations
- 40 EX Alice Cooper, Poison
- 41 EX Living Colour, Glamour Boys
- 42 EX The Cover Girls, My Heart Skips A Beat
- 43 EX Rolling Stones, Mixed Emotions
- 44 EX Expose, When I Looked At Him
- 45 EX The B-52's, Love Shack
- 46 EX Technotronic Featuring Felly, Pump Up
- 47 EX Dino, Sunshine
- 48 EX Milli Vanilli, Blame It On The Rain

THE NEW Q95 FM
Detroit
P.D.: Gary Berkowitz

- 1 Moving Pictures, What About Me
- 2 Tom Petty, Runnin' Down A Dream
- 3 Cher, If I Could Turn Back Time
- 4 Warrant, Heaven
- 5 Roxette, Listen To Your Heart
- 6 Fine Young Cannibals, Don't Look Back
- 7 Elton John, Healing Hands
- 8 The Cure, Love Song
- 9 Starship, It's Not Enough
- 10 Richard Marx, Right Here Waiting
- 11 Michael Morales, What I Like About You
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Gloria Estefan, Don't Wanna Lose You
- 14 EX Poco, Call It Love

WJOL 99.7
Minneapolis
P.D.: Gregg Swedberg

- 1 Madonna, Cherish
- 2 Roxette, Listen To Your Heart
- 3 Bobby Brown, Rock Wit'cha
- 4 Starship, It's Not Enough
- 5 Babyface, It's No Crime
- 6 Janet Jackson, Miss You Much
- 7 Expose, When I Looked At Him
- 8 Skid Row, 18 And Life
- 9 New Kids On The Block, Cover Girl
- 10 The Jeff Healey Band, Angel Eyes
- 11 Aerosmith, Love In An Elevator
- 12 Tina Turner, The Best
- 13 Tears For Fears, Sowing The Seeds Of
- 14 Bad English, When I See You Smile
- 15 Warrant, Heaven
- 16 Thompson Twins, Sugar Daddy
- 17 Milli Vanilli, Girl I'm Gonna Miss You
- 18 Neneh Cherry, Kisses On The Wind
- 19 Michael Morales, What I Like About You
- 20 Young M.C., Bust A Move
- 21 New Kids On The Block, Didn't I (Blow
- 22 The B-52's, Love Shack
- 23 Elton John, Healing Hands
- 24 Rolling Stones, Mixed Emotions
- 25 The Cure, Love Song
- 26 Belinda Carlisle, Leave A Light On
- 27 Poco, Call It Love
- 28 Richard Marx, Angelia
- 29 EX Paula Abdul, (It's Just) The Way That
- 30 EX Gloria Estefan, Get On Your Feet
- 31 EX Dino, Sunshine
- 32 EX Bon Jovi, Living In Sin
- 33 EX Living Colour, Glamour Boys
- 34 EX Billy Joel, We Didn't Start The Fire
- 35 EX Enuff Z'Nuff, New Thing
- 36 EX Marika, I Feel The Earth Move
- 37 EX The Jets, The Same Love

Q105
Tampa Bay
P.D.: Randy Kabrich

- 1 Warrant, Heaven
- 2 Cher, If I Could Turn Back Time
- 3 Starship, It's Not Enough
- 4 Madonna, Cherish
- 5 Milli Vanilli, Girl I'm Gonna Miss You
- 6 Janet Jackson, Miss You Much
- 7 Expose, When I Looked At Him
- 8 Roxette, Listen To Your Heart
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Paula Abdul, Cold Hearted
- 11 Elton John, Healing Hands
- 12 Tears For Fears, Sowing The Seeds Of
- 13 Motley Crue, Dr. Feelgood
- 14 Rolling Stones, Mixed Emotions
- 15 Bobby Brown, Rock Wit'cha
- 16 New Kids On The Block, Cover Girl
- 17 Alice Cooper, Poison
- 18 Young M.C., Bust A Move
- 19 Aerosmith, Love In An Elevator
- 20 Bad English, When I See You Smile
- 21 Tina Turner, The Best
- 22 New Kids On The Block, Didn't I (Blow
- 23 Linda Ronstadt (Featuring Aaron Nev
- 24 EX Poco, Call It Love
- 25 EX Gloria Estefan, Get On Your Feet
- 26 EX Richard Marx, Angelia
- 27 EX The Cover Girls, My Heart Skips A Beat
- 28 EX Billy Joel, We Didn't Start The Fire
- 29 EX Living Colour, Glamour Boys
- 30 EX Billy Ocean, Licence To Chill

Q101
Chicago
P.D.: Bill Gamble

- 1 Cher, If I Could Turn Back Time
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Starship, It's Not Enough
- 4 Roxette, Listen To Your Heart
- 5 Bee Gees, One
- 6 Janet Jackson, Miss You Much
- 7 Expose, When I Looked At Him
- 8 Elton John, Healing Hands
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 The Cure, Love Song
- 11 Sinitta, Right Back Where We Started
- 12 Marika, I Feel The Earth Move
- 13 Madonna, Cherish
- 14 Living Colour, Glamour Boys
- 15 Bobby Brown, Rock Wit'cha
- 16 Tina Turner, The Best
- 17 Richard Marx, Angelia
- 18 Paula Abdul, Cold Hearted
- 19 Richard Marx, Right Here Waiting
- 20 The Jeff Healey Band, Angel Eyes
- 21 Tears For Fears, Sowing The Seeds Of
- 22 Surface, Shower Me With Your Love
- 23 Belinda Carlisle, Leave A Light On
- 24 Bad English, When I See You Smile
- 25 Linda Ronstadt (Featuring Aaron Nev
- 26 EX Paula Abdul, (It's Just) The Way That
- 27 EX Don Henley, The End Of The Innocence
- 28 EX Donny Osmond, Sacred Emotion
- 29 EX Gloria Estefan, Get On Your Feet
- 30 EX Marika, Toy Soldiers
- 31 EX Don Henley, The Last Worthless Evenin

93Q
Houston
P.D.: Randy Brown

- 1 Tears For Fears, Sowing The Seeds Of
- 2 Warrant, Heaven
- 3 Bobby Brown, Rock Wit'cha
- 4 The Cure, Love Song
- 5 Janet Jackson, Miss You Much
- 6 Roxette, Listen To Your Heart
- 7 Living Colour, Glamour Boys
- 8 Information Society, Lay All Your Love
- 9 Bad English, When I See You Smile
- 10 Madonna, Cherish
- 11 Depeche Mode, Personal Jesus
- 12 New Kids On The Block, Cover Girl
- 13 Marika, I Feel The Earth Move
- 14 Skid Row, 18 And Life
- 15 Expose, When I Looked At Him
- 16 Bobby Brown, Rock Wit'cha
- 17 Tears For Fears, Sowing The Seeds Of
- 18 Paula Abdul, (It's Just) The Way That
- 19 Gloria Estefan, Don't Wanna Lose You
- 20 The Cover Girls, My Heart Skips A Beat
- 21 Babyface, It's No Crime
- 22 Starship, It's Not Enough
- 23 Aerosmith, Love In An Elevator
- 24 Rolling Stones, Mixed Emotions
- 25 Thompson Twins, Sugar Daddy
- 26 Gloria Estefan, Get On Your Feet
- 27 Milli Vanilli, Blame It On The Rain
- 28 Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 29 Billy Joel, We Didn't Start The Fire
- 30 EX Extreme, Mutha
- 31 EX Alice Cooper, Poison
- 32 EX Linda Ronstadt (Featuring Aaron Nev
- 33 EX Bon Jovi, Living In Sin
- 34 EX Richard Marx, Angelia
- 35 EX The B-52's, Love Shack
- 36 EX Soulsister, The Way To Your Heart
- 37 EX Billy Ocean, Licence To Chill
- 38 EX Dino, Sunshine
- 39 EX Motley Crue, Dr. Feelgood
- 40 EX The B-52's, Love Shack
- 41 EX Poco, Call It Love

POWER 104
Houston
P.D.: Adam Cook

- 1 Janet Jackson, Miss You Much
- 2 Roxette, Listen To Your Heart
- 3 Expose, When I Looked At Him
- 4 Madonna, Cherish
- 5 Tears For Fears, Sowing The Seeds Of
- 6 Babyface, It's No Crime
- 7 Aerosmith, Love In An Elevator
- 8 Cher, If I Could Turn Back Time
- 9 Bobby Brown, Rock Wit'cha
- 10 Warrant, Heaven
- 11 Information Society, Lay All Your Love
- 12 Bad English, When I See You Smile
- 13 Milli Vanilli, Girl I'm Gonna Miss You
- 14 The Cure, Love Song
- 15 Hubert Kah, So Many People
- 16 Rolling Stones, Mixed Emotions
- 17 Poco, Call It Love
- 18 Motley Crue, Dr. Feelgood
- 19 The B-52's, Love Shack
- 20 Dino, Sunshine
- 21 New Kids On The Block, Didn't I (Blow
- 22 Living Colour, Glamour Boys
- 23 New Kids On The Block, Cover Girl
- 24 Paula Abdul, (It's Just) The Way That
- 25 Marika, I Feel The Earth Move
- 26 Thompson Twins, Sugar Daddy
- 27 Soulsister, The Way To Your Heart
- 28 Eurythmics, Don't Ask Me Why
- 29 Richard Marx, Angelia
- 30 EX Gloria Estefan, Get On Your Feet
- 31 EX Milli Vanilli, Blame It On The Rain
- 32 EX Linda Ronstadt (Featuring Aaron Nev
- 33 EX Milli Vanilli, Blame It On The Rain
- 34 EX Depeche Mode, Personal Jesus
- 35 EX Billy Ocean, Licence To Chill
- 36 EX Soul II Soul (Featuring Caron Wheeler), Surface, Shower Me With Your Love
- 37 EX Bon Jovi, Living In Sin</

96TIC-FM

Hartford P.D.: Dave Shakes

1	Janet Jackson, Miss You Much
2	Warrant, Heaven
3	New Kids On The Block, Cover Girl
4	Young M.C., Bust A Move
5	Seduction, (You're My One And Only) T
6	New Kids On The Block, Didn't I (Blow
7	Sybil, Don't Make Me Over
8	Milli Vanilli, Girl I'm Gonna Miss You
9	Tears For Fears, Sowing The Seeds Of
10	Soul II Soul (Featuring Caron Wheeler),
11	Babyface, It's No Crime
12	Bobby Brown, Rock Wit'cha
13	Cher, If I Could Turn Back Time
14	Neneh Cherry, Kisses On The Wind
15	Sharon Bryant, Let Go
16	Rolling Stones, Mixed Emotions
17	Surface, Shower Me With Your Love
18	Prince, Partymon
19	Tina Turner, The Best
20	The Cover Girls, My Heart Skips A Beat
21	Expose, When I Looked At Him
22	Elton John, Healing Hands
23	Dino, Sunshine
24	Maritka, I Feel The Earth Move
25	Roxette, Listen To Your Heart
26	Paula Abdul, (It's Just) The Way That
27	Michael Morales, What I Like About You
28	Gloria Estefan, Get On Your Feet
29	Soul II Soul, Keep On Movin'
30	Living Colour, Glamour Boys
31	Christopher Williams, Talk To Myself
32	Stevie B, Girl I Am Searching For You
33	Donny Osmond, Hold On
34	Bad English, When I See You Smile
35	Linda Ronstadt (Featuring Aaron Nev
36	Belinda Carlisle, Leave A Light On
37	Milli Vanilli, Blame It On The Rain
38	Richard Marx, Angelia
39	Billy Ocean, Licence To Chill
40	Thompson Twins, Sugar Daddy

100.7 FM

Miami P.D.: Frank Amadeo

1	Janet Jackson, Miss You Much
2	Warren, Shower
3	Karyn White, Secret Rendezvous
4	New Kids On The Block, Cover Girl
5	Milli Vanilli, Girl I'm Gonna Miss You
6	Madonna, Cherish
7	Babyface, It's No Crime
8	New Kids On The Block, Didn't I (Blow
9	Expose, When I Looked At Him
10	Tears For Fears, Sowing The Seeds Of
11	The Cure, Love Song
12	Soul II Soul, Keep On Movin'
13	Bobby Brown, Rock Wit'cha
14	Neneh Cherry, Kisses On The Wind
15	Motley Crue, Dr. Feelgood
16	Rolling Stones, Mixed Emotions
17	Skid Row, 18 And Life
18	Cher, If I Could Turn Back Time
19	Paula Abdul, (It's Just) The Way That
20	Aerosmith, Love In An Elevator
21	Sharon Bryant, Let Go
22	Gloria Estefan, Get On Your Feet
23	EX Seduction, (You're My One And Only) T
24	EX Bad English, When I See You Smile
25	11 Bee Gees, How Deep Is Your Love
26	24 Dino, I Like It
27	29 Roxette, Listen To Your Heart
28	A28 Milli Vanilli, Blame It On The Rain
29	EX Richard Marx, Angelia
30	EX Young M.C., Bust A Move
31	Soul II Soul (Featuring Caron Wheeler),
32	A Regina Belle, Baby Come To Me
33	A Bon Jovi, Living In Sin
34	EX Billy Ocean, Licence To Chill

WNCI 97.9

Columbus P.D.: Dave Robbins

1	Milli Vanilli, Girl I'm Gonna Miss You
2	Madonna, Cherish
3	Janet Jackson, Miss You Much
4	Tears For Fears, Sowing The Seeds Of
5	1 Warrant, Heaven
6	11 Bobby Brown, Rock Wit'cha
7	9 Aerosmith, Love In An Elevator
8	4 Cher, If I Could Turn Back Time
9	10 Elton John, Healing Hands
10	12 Roxette, Listen To Your Heart
11	7 Surface, Shower Me With Your Love
12	14 Expose, When I Looked At Him
13	13 The B-52's, Love Shack
14	18 New Kids On The Block, Cover Girl
15	17 Donny Osmond, Hold On
16	19 Starship, It's Not Enough
17	23 Gloria Estefan, Get On Your Feet
18	22 Paula Abdul, (It's Just) The Way That
19	20 Rolling Stones, Mixed Emotions
20	8 Gloria Estefan, Don't Wanna Lose You
21	25 Linda Ronstadt (Featuring Aaron Nev
22	24 Natalie Cole, As A Matter Of Fact
23	EX Richard Marx, Angelia
24	EX Billy Ocean, Licence To Chill
25	26 Eurythmics, Don't Ask Me Why
26	EX Bon Jovi, Living In Sin
27	EX Billy Joel, We Didn't Start The Fire
28	EX Soulister, The Way To Your Heart

Q-102

Cincinnati P.D.: Dave Allen

1	Warrant, Heaven
2	Milli Vanilli, Girl I'm Gonna Miss You
3	Paula Abdul, Cold Hearted
4	Starship, It's Not Enough
5	4 Cher, If I Could Turn Back Time
6	6 The Jeff Healey Band, Angel Eyes
7	9 Rolling Stones, Mixed Emotions
8	15 Janet Jackson, Miss You Much
9	13 Aerosmith, Love In An Elevator
10	11 Madonna, Cherish
11	12 Roxette, Listen To Your Heart
12	10 Richard Marx, Right Here Waiting
13	17 Kevin Paige, Don't Shut Me Out
14	16 The Cure, Love Song
15	19 Skid Row, 18 And Life
16	18 Fine Young Cannibals, Don't Look Back
17	27 New Kids On The Block, Cover Girl
18	20 Honey Lee Summer, Don't Leave
19	21 Elton John, Healing Hands
20	22 Joe Cocker, When The Night Comes
21	23 Bobby Brown, Rock Wit'cha
22	8 Michael Morales, What I Like About You
23	26 Seduction, (You're My One And Only) T
24	7 Surface, Shower Me With Your Love
25	31 Bad English, When I See You Smile
26	33 Richard Marx, Angelia
27	32 Donny Osmond, Hold On
28	29 Neneh Cherry, Kisses On The Wind
29	28 Tears For Fears, Sowing The Seeds Of
30	35 New Kids On The Block, Didn't I (Blow
31	34 Gloria Estefan, Get On Your Feet
32	A22 Billy Joel, We Didn't Start The Fire
33	A21 Motley Crue, Dr. Feelgood
34	A23 Poco, Call It Love
35	A34 Linda Ronstadt (Featuring Aaron Nev

Minneapolis P.D.: Brian Philips

1	Milli Vanilli, Girl I'm Gonna Miss You
2	Janet Jackson, Miss You Much
3	Roxette, Listen To Your Heart
4	The Jeff Healey Band, Angel Eyes
5	2 Warrant, Heaven
6	9 Bobby Brown, Rock Wit'cha
7	8 Expose, When I Looked At Him
8	5 Cher, If I Could Turn Back Time
9	12 Aerosmith, Love In An Elevator
10	6 Madonna, Cherish
11	16 New Kids On The Block, Cover Girl
12	14 The Cure, Love Song
13	21 New Kids On The Block, Didn't I (Blow
14	13 Starship, It's Not Enough
15	15 Rolling Stones, Mixed Emotions
16	17 Motley Crue, Dr. Feelgood
17	25 Babyface, It's No Crime
18	26 Bad English, When I See You Smile
19	24 Paula Abdul, (It's Just) The Way That
20	19 Neneh Cherry, Kisses On The Wind
21	22 Soulistier, The Way To Your Heart
22	30 Moving Pictures, What About Me
23	23 Elton John, Healing Hands
24	EX Richard Marx, Angelia
25	27 Tina Turner, The Best
26	EX Belinda Carlisle, Leave A Light On
27	10 Thompson Twins, Sugar Daddy
28	29 The B-52's, Love Shack
29	EX Gloria Estefan, Get On Your Feet
30	18 Skid Row, 18 And Life
A	— Milli Vanilli, Blame It On The Rain
A	— Bon Jovi, Living In Sin
A	— Young M.C., Bust A Move
A	— Billy Joel, We Didn't Start The Fire
EX	Poco, Call It Love
EX	Don Henley, The Last Worthless Evening
EX	The Jets, The Same Love

Q106.5

St. Louis P.D.: Lyndon Abell

1	3 Tears For Fears, Sowing The Seeds Of
2	8 Janet Jackson, Miss You Much
3	2 Warrant, Heaven
4	10 New Kids On The Block, Cover Girl
5	5 Motley Crue, Dr. Feelgood
6	16 Madonna, Cherish
7	13 Aerosmith, Love In An Elevator
8	12 Expose, When I Looked At Him
9	17 Poco, Call It Love
10	14 Paula Abdul, (It's Just) The Way That
11	11 Michael Morales, What I Like About You
12	20 Bobby Brown, Rock Wit'cha
13	11 Rolling Stones, Mixed Emotions
14	18 Dino, Sunshine
15	25 Bad English, When I See You Smile
16	2 Roxette, Listen To Your Heart
17	21 Living Colour, Glamour Boys
18	24 Belinda Carlisle, Leave A Light On
A19	22 Debbie Gibson, We Could Be Together
20	22 Elton John, Healing Hands
21	27 Gloria Estefan, Get On Your Feet
22	29 Moving Pictures, What About Me
23	31 Martika, I Feel The Earth Move
A25	— Bon Jovi, Living In Sin
A	— Milli Vanilli, Blame It On The Rain
27	32 Bad English, When I See You Smile
28	34 Stage Dolls, Love Cries
29	9 New Kids On The Block, Didn't I (Blow
30	36 Nix, Don't Close Your Eyes
A31	— Young M.C., Bust A Move
A	— Thompson Twins, Sugar Daddy
A33	— Tina Turner, The Best
34	38 Warrant, Heaven
35	23 The B-52's, Love Shack
A36	— Starship, It's Not Enough
A37	— Linda Ronstadt (Featuring Aaron Nev
A38	— Billy Joel, We Didn't Start The Fire
A39	— Neneh Cherry, Kisses On The Wind
40	26

195

Dallas P.D.: Buzz Bennett

1	Cher, If I Could Turn Back Time
2	1 Milli Vanilli, Girl I'm Gonna Miss You
3	3 Motley Crue, Dr. Feelgood
4	4 The B-52's, Love Shack
5	5 New Kids On The Block, Didn't I (Blow
6	6 Kevin Paige, Don't Shut Me Out
7	7 Tears For Fears, Sowing The Seeds Of
8	8 Skid Row, 18 And Life
9	9 Bobby Brown, On Our Own (From
10	10 The Jeff Healey Band, Angel Eyes
11	11 Nix, Don't Close Your Eyes
12	12 Janet Jackson, Miss You Much
13	13 Roxette, Listen To Your Heart
14	14 New Kids On The Block, Cover Girl
15	15 Bad English, When I See You Smile
16	16 Paula Abdul, (It's Just) The Way That
17	17 Bardeux, I Love The Bass
18	18 Seduction, (You're My One And Only) T
19	19 The 2 Live Crew, Me So Horny
20	20 Rolling Stones, Mixed Emotions
21	21 Linda Ronstadt (Featuring Aaron Nev
22	22 Gloria Estefan, Get On Your Feet
23	23 Starship, It's Not Enough
24	24 Don Henley, The End Of The Innocence
25	25 Paula Abdul, Cold Hearted
26	26 Richard Marx, Right Here Waiting
27	27 Karyn White, Secret Rendezvous
28	28 Sharon Bryant, Let Go
29	29 Warrant, Heaven
30	30 Soul II Soul (Featuring Caron Wheeler),
31	31 Bridge 2 Far, I Must Be Blind
32	32 Simply Red, If You Don't Know Me By N
33	33 Sybil, Don't Make Me Over
EX	EX Madonna, Cherish
EX	EX Aerosmith, Love In An Elevator
EX	EX Living Colour, Glamour Boys

KZZP 104.7 FM

Phoenix P.D.: Bob Case

1	6 Janet Jackson, Miss You Much
2	2 Milli Vanilli, Girl I'm Gonna Miss You
3	3 New Kids On The Block, Didn't I (Blow
4	4 Madonna, Cherish
5	5 Warrant, Heaven
6	7 Moving Pictures, What About Me
7	8 Cher, If I Could Turn Back Time
8	9 Christopher Williams, Talk To Myself
9	12 Babyface, It's No Crime
10	11 Milli Vanilli, Blame It On The Rain
11	10 Sinitta, Right Back Where We Started
12	14 Honeymoon Suite, What Does It Take?
13	16 New Kids On The Block, Cover Girl
14	11 Young M.C., Bust A Move
15	17 Expose, When I Looked At Him
16	18 Bad English, When I See You Smile
17	19 Bobby Brown, Rock Wit'cha
18	20 Paula Abdul, (It's Just) The Way That
19	21 Skid Row, 18 And Life
20	24 The Cure, Love Song
21	25 Sharon Bryant, Let Go
22	25 Roxette, Listen To Your Heart
23	28 The 2 Live Crew, Me So Horny
24	30 Richard Marx, Angelia

25	27 Tears For Fears, Sowing The Seeds Of
26	29 The B-52's, Love Shack
EX	EX Gloria Estefan, Get On Your Feet
EX	EX Linda Ronstadt (Featuring Aaron Nev
EX	EX Dino, Sunshine
EX	EX Belinda Carlisle, Leave A Light On
EX	EX Bon Jovi, Living In Sin
EX	EX Billy Ocean, Licence To Chill
EX	EX Eurythmics, Don't Ask Me Why
EX	EX Martika, I Feel The Earth Move
EX	EX Rolling Stones, Mixed Emotions
A	— Billy Joel, We Didn't Start The Fire
A	— Kevin Paige, Don't Shut Me Out
A	— Elton John, Healing Hands

Q106

San Diego P.D.: Garry Wall

1	2 New Kids On The Block, Didn't I (Blow
2	3 Young M.C., Bust A Move
3	5 Janet Jackson, Miss You Much
4	1 Milli Vanilli, Girl I'm Gonna Miss You
5	5 Babyface, It's No Crime
6	4 Gloria Estefan, Don't Wanna Lose You
7	9 Expose, When I Looked At Him
8	8 The Cure, Love Song
9	11 Bobby Brown, Rock Wit'cha
10	10 Vesta, Congratulations
11	14 The 2 Live Crew, Me So Horny
12	7 Paula Abdul, Cold Hearted
13	15 The B-52's, Love Shack
14	17 Cher, If I Could Turn Back Time
15	19 New Kids On The Block, Cover Girl
16	18 Dino, Sunshine
17	18 Patti LaBelle, If You Asked Me To (Fr
18	20 Sharon Bryant, Let Go
19	24 Milli Vanilli, Blame It On The Rain
20	12 New Kids On The Block, Hangin' Tough
21	23 Sybil, Don't Make Me Over
22	22 Soul II Soul (Featuring Caron Wheeler),
23	26 Christopher Williams, Talk To Myself
24	25 Martika, I Feel The Earth Move
25	27 The Cover Girls, My Heart Skips A Beat
26	28 Shana, I Want You
27	30 The Jets, The Same Love
A28	— New Kids On The Block, This One's For
A29	— Royalty, Everything
30	EX Linda Ronstadt (Featuring Aaron Nev
A	— Kevin Paige, Don't Shut Me Out
EX	EX Soulistier, The Way To Your Heart
EX	EX Regina Belle, Baby Come To Me
EX	EX Billy Ocean, Licence To Chill

KPLZ

Seattle P.D.: Casey Keating

1	3 Janet Jackson, Miss You Much
2	12 Madonna, Cherish
3	12 Roxette, Listen To Your Heart
4	14 Tears For Fears, Sowing The Seeds Of
5	7 The Cure, Love Song
6	6 Starship, It's Not Enough
7	8 Babyface, It's No Crime
8	9 Expose, When I Looked At Him
9	2 Cher, If I Could Turn Back Time
10	13 Tina Turner, The Best
11	10 Fine Young Cannibals, Don't Look Back
12	15 Rolling Stones, Mixed Emotions
13	16 New Kids On The Block, Cover Girl
14	14 Skid Row, 18 And Life
15	18 Aerosmith, Love In An Elevator
16	19 The B-52's, Love Shack
17	22 Motley Crue, Dr. Feelgood
18	21 Bobby Brown, Rock Wit'cha
19	11 Milli Vanilli, Girl I'm Gonna Miss You
20	23 Elton John, Healing Hands
21	24 Living Colour, Glamour Boys
22	25 Bad English, When I See You Smile
23	26 Paula Abdul, (It's Just) The Way That
A24	— New Kids On The Block, Didn't I (Blow
25	25 Babyface, I Feel The Earth Move
26	30 Alice Cooper, Poison
27	29 Dan Reed Network, Make It Easy
28	31 Thompson Twins, Sugar Daddy
29	32 Gloria Estefan, Get On Your Feet
30	20 Warrant, Heaven
A31	— Richard Marx, Angelia
32	EX Linda Ronstadt (Featuring Aaron Nev
33	EX Eurythmics, Don't Ask Me Why
A	— Belinda Carlisle, Leave A Light On
A	— Young M.C., Bust A Move
A	— Prince, Arms Of Orion
A	— Milli Vanilli, Blame It On The Rain
A	— Billy Joel, We Didn't Start The Fire
A	— Deborah Harry, I Want That Man
EX	EX Soulistier, The Way To Your Heart
EX	EX Nix, Don't Close Your Eyes
EX	EX Donny Osmond, Hold On
EX	EX Bon Jovi, Living In Sin
EX	EX Poco, Call It Love

KUBE 93 FM

Seattle P.D.: Tom Hutlyer

1	2 Madonna, Cherish
2	3 Janet Jackson, Miss You Much
3	9 Tears For Fears, Sowing The Seeds Of
4	7 Expose, When I Looked At Him
5	1 Warrant, Heaven
6	12 Babyface, It's No Crime
7	13 Roxette, Listen To Your Heart
8	14 New Kids On The Block, Cover Girl
9	20 Bad English, When I See You Smile
10	23 Karyn White, Secret Rendezvous
11	25 Thompson Twins, Sugar Daddy
12	15 Martika, I Feel The Earth Move
13	16 Tina Turner, The Best
14	17 Michael Morales, What I Like About You
15	18 The B-52's, Love Shack
16	19 Rolling Stones, Mixed Emotions
17	21 Bon Jovi, Living In Sin
18	22 Bobby Brown, Rock Wit'cha
19	24 Elton John, Healing Hands
20	26 Paula Abdul, (It's Just) The Way That
21	27 Aerosmith, Love In An Elevator
22	28 Living Colour, Glamour Boys
23	29 Richard Marx, Angelia
24	30 Soulistier, The Way To Your Heart
25	EX Belinda Carlisle, Leave A Light On
26	EX Motley Crue, Dr. Feelgood
27	EX Eurythmics, Don't Ask Me Why
28	EX Gloria Estefan, Get On Your Feet
A29	— Alice Cooper, Poison
A30	— Ono, Sunshine
A	— Billy Joel, We Didn't Start The Fire
A	— Don Henley, The Last Worthless Evening
A	— Donny Osmond, Hold On
A	— Great White, The Angel Song
A	— Billy Ocean, Licence To Chill
A	— Milli Vanilli, Blame It On The Rain
A	— Vitamin Z, Can't Live Without You
EX	EX Kevin Paige, Don't Shut Me Out
EX	EX The Cover Girls, My Heart Skips A Beat
EX	EX Dan Reed Network, Make It Easy
EX	EX Simply Red, You Got It!
EX	EX Linda Ronstadt (Featuring Aaron Nev
EX	EX Enuff Z'Nuff, New Thing
EX	EX Christopher Williams, Talk To Myself
EX	EX Tesla, Love Song
EX	EX Fuzz, I Wanna Be A Star
EX	EX The Cult, Edie (Ciao Baby)

RADIO



Billboard's PD of the week

Robert "Lad" Goins
WJJS Lynchburg, Va.

LOOKING FOR SOME FUN in Lynchburg, Va., metro population 76,000? "Roy C. will be in town this weekend at the 707 Club and that's the talk of the town right now," says Robert "Lad" Goins, PD, p.m. driver, and ad salesman for urban WJJS (J13).

You may not know Roy C. He hasn't had a chart record for 15 years. His biggest hit (and general-consensus classic), "Shotgun Wedding," was No. 14 back in the fall of 1965. But Roy still does pretty well on the club circuit, especially in places like Lynchburg.

If you're not in urban radio, you may not have heard of Lad Goins or WJJS either, but they've also been hanging in. Goins grew up in Lynchburg and started at WJJS in 1968 as a part-timer. Five years later, he went full-time and became PD. He has never worked at another radio station, although he may in the near future, and has no intention of leaving for a bigger market.

In his time at WJJS, Goins has seen his market-leading station bucked down from a class-A FM to a daytimer. (It now has 1,000 watts daytime, 24 watts night, but stays on 24 hours.) He has also lived through Arbitron's combining of the Lynchburg metro with Roanoke, 50 miles away, even though few stations cover both cities—his not included.

Despite all that, after several years in the 2-3 share range, J13 almost doubled in this spring's Roanoke/Lynchburg book, going 3.6-6.9 12-plus, good for fourth overall. Sunday afternoon, when it does an oldies show, it ties market-leading top 40 WXLK (K92) for second

New Label Is Committed To Rap Artists Atlantic Takes It To The Street

NEW YORK In an effort to formalize a commitment to rap music, Atlantic Records here has created a new marketing label called Atlantic Street to consolidate and reimage all of its rap activity. Daryl Musgrove, who joined Atlantic six months ago as manager of special markets, will head up the new logo's promotion and marketing thrust.

Atlantic—the latest of several labels to increase its commitment to the genre—first got into the rap marketplace two years ago by signing New York-based indie First Priority to a distribution deal. First Priority artists include MC Lyte and the Audio 2. A short time later, Atlantic picked up Ruthless Records act J.J. Fadd, distributed

through A&R, and, more recently, hot rapper The D.O.C., who is distributed through Atlantic. Rap acts Cool C and Kwamé are signed directly to Atlantic.

Sylvia Rhone, VP/GM, black music, says: "Two years ago, the rap market was dominated by the indies. As a major label, we wanted to get some artist credibility. The thought behind it was to get unique artists that we could really put a lot of time into. We wanted to build the right roster, then give the roster a marketing theme that would create brand loyalty, so to speak." Rhone adds that Atlantic Street will be a marketing tool and not a separate division within the company.

Merlin Bobb, VP of A&R, black
(Continued on page 25)

Famous Artists Sets Expansion Plans Black Acts Are Core Of Booking Co.

BY JANINE McADAMS

NEW YORK Since its re-formation eight months ago, Famous Artists Agency has aimed to become the No. 1 booking agency in the industry. With a strong base of dance and R&B acts and a competitive expansion strategy to land more pop/rock acts on the roster, this small company (there are 26 on the staff) is a David in a field of older Goliaths.

With roots as a top booking agency for black acts, Famous has recently signed Milli Vanilli, Soul II Soul, Tone Loc, Ten City, Sybil, James Ingram, and re-signed L.L. Cool J. The roster of about 200 includes Teddy Riley and Guy, Eazy-E and N.W.A., Boogie Down Productions, the Four Tops, the Cover Girls, Patti LaBelle, Cher-

relle, Alexander O'Neal, Cameo, and New Kids On The Block.

Growth has been steady since president Jerry Ade bought out the company, previously known as General Talent International, from GTI founder Norby Walters in February (Billboard, Feb. 18). Ade had been an agent at GTI as well as its president for several years. Though Walters was embroiled in legal entanglements at the time (he had been indicted for allegedly using wrongful payments to induce athletes to sign management contracts and was subsequently convicted), Ade says his negotiations to buy the company from Walters had begun as early as November 1988. After the buyout, Ade changed the name of the agency to Famous Artists.

Ade and his agents say the transition, though tough at first, was smooth overall. Though three agents did leave to form their own agency, Ade refutes rumors that Famous was rocked by defections at both the staff and client levels after the buyout. "When the transition came, the artists that chose to stay decided to stay with the agent that signed them," says Ade. "Most of the clients and personnel stayed because they believed in the individuals who were here. And the fight was to let them know that we would stay in business, we were here for real, and we weren't going to go under... This company has competed successfully with every major booking conglomerate in the market. In a year of controversy, we have produced."

Ade also insists that no one agent is responsible for signing acts and that claims by former agents that

they took rap acts to other agencies are untrue. "All the rap artists on the roster now were here before. And now acts that never signed to GTI have now signed with us," he says.

He stresses that there are no separate music divisions at Famous Artists. "We don't have blacks handling blacks and whites handling whites. Why do we have to run racial lines through the business? Black acts here are treated the same as any other acts—we don't have a black division or a rock division. Erskine Isaacs, a black agent here, just finished working on Vain, a heavy metal band from San Francisco."

This past summer, Famous booked a 60-city tour for clients Eazy-E, N.W.A., and Tone Loc ("It was the hardest tour we've done. We had opposition from police, from local groups, but we fought to maintain those concerts. Those artists had something to say," says Ade). Current international tours booked by Famous include an Australia-New Zealand-Japan jaunt for Tone Loc, an upcoming eight-night sellout stand at London's Wembley Stadium for O'Neal, and a tour of Southeast Asia for the Force M.D.'s. On the national front are a three-week tour in November for New Kids On The Block, Sweet Sensation, and Dino, with the Cover Girls replacing Sweet Sensation in December; Stevie B on a headline club tour through October; and Young M.C. and Milli Vanilli touring in November.

In the coming months, Famous will expand its staff and begin to woo clients in the Latin, pop, and rock areas. A physical expansion of the agency's office is also planned.

Tookes, Kravitz, LeMans Stand Apart From New-Jack Pack New Wave Of Singers Making A Splash

IS THIS A DAISY AGE? Lately there has been a wave of alternative music by black male artists, inspired by the idealism and melodies of '60s pop/rock and/or the raw snap, crackle, electric-bass pop of early-'70s funk. SBK Records' Darryl Tookes' "Lifeguard" takes romantic melodies and lyrics, weaving them into a mix of new age, jazz, and R&B balladry; Virgin Records' Lenny Kravitz plays stripped-down, raw rock embellished with soulful, ragged vocals (try the hard-driving "Let Love Rule"); fave Tony LeMans' first Reprise/Warner Bros. single, "Higher Than High," is dedicated to Sly Stone and consciously apes Stone's intonations, rhythmic base, and upbeat, syncopated choruses (the Prince protege recorded his album with contributions from Bernard Wright, Scritti Politti's David Gamson, Siedah Garrett, and Marcus Miller, among others); and Atlantic's Geoffrey Williams croons catchy R&B/pop tunes in the new British soul tradition (the first single, "Lipstick," pumps in new remixes). Are these a new breed of crossover artists, cultivated by labels to titillate bicultural ears and ring up crossover sales? Or do they represent a broadening of the strictures of popular black music in the '90s?

The influence of the recent black British invasion (Soul II Soul, Labi Siffre, Roachford, Gail Ann Dorsey, Mica Paris) and the success of singer/songwriter Tracy Chapman, whose second album, "Crossroads" (Elektra), again showcases the artist's folk-soul-roots style, seem to have encouraged labels to take a chance on black artists who don't sound like the rest of the oversynthesized, beat-boxed, new-jack pack. While Kravitz is destined to become a pop chart favorite, and LeMans will no doubt gain fierce fans on the black and pop sides, the future of Tookes and Williams is difficult to predict.

Atlantic's Williams touched down in New York last week for a series of promotion activities, including a showcase for press and WEA bigwigs at a midtown studio. After bravely singing an a cappella version of "I Heard It Through The Grapevine," the Londoner performed three tracks from his "Prisoner Of Love" album. The reception for the new artist was warm; time will tell whether radio will cuddle up to the record.

GOT TO BE REAL: After 1978's No. 1 "Got To Be Real," Cheryl Lynn racked up several more hits for Columbia Records, including "Encore" and "Shake It Up Tonight." She then had a short stint with Manhattan Records in 1987. But now the lady is back strong with

"Whatever It Takes" on Virgin Records. On Oct. 2 at the Green Street Cafe in New York, Virgin mounted a showcase for Lynn. Joking easily with the audience, and doing new-jack moves that could give Bobby Brown pause, Lynn turned what could have been just another industry concert into a real party. She performed older hits (including a vamping, audience-pleasing version of "If This World Were Mine" with her male backup singer) and several tracks from the album, closing with the Carl Sturken & Evan Rogers-penned "Every Time I Try To Say Goodbye," currently burning up radio airwaves.

Just have to mention here another female artist that I caught weeks ago: Stephanie Mills, whose "Something In The Way (You Make Me Feel)" (MCA) recently hit the No. 1 spot on the singles chart. At a recent taping of "Showtime At The Apollo," Mills electrified the tough audience with "Something" and her signature song from "The Wiz," "Home." Though singing to track is a far cry from a live performance, Mills' almost regal grace, confidence, and vocal delivery transcended circumstance and proved her one of the most professional performers around.

DEF NOTES: Def Jam Records has high hopes for white rappers Third Bass (MC Search and DJ Pete Nice). "They're only the fifth rap act I've signed in six years on Def Jam," says label chief Russell Simmons. "Every major label has signed more rap acts in the past six months than I have in the past five years." While Run-D.M.C.'s slammin', anti-drug "Pause" has been garnering great reactions (the videoclip is in rotation on "Yo! MTV Raps"), Simmons says the group's next album won't come down the pike until early in 1990. And the long-awaited next album by Public Enemy will be previewed by the title single "Fear Of A Black Planet" toward the end of this month, promises Simmons.

STUFF: Word is that former WBLS New York PD and DJ Frankie "Hollywood" Crocker will have returned to the station's airwaves by the time you read this... The third annual Philadelphia Music Foundation Hall Of Fame Awards takes place Oct. 16 at The Bellevue hotel. Among those to be honored are Stanley Clarke, Harold Melvin & the Bluenotes, Teddy Pendergrass, Andre Watts, and saxman Grover Washington Jr. (whose Columbia album, "Time Out Of Mind," hit stores Oct. 3). Tickets are \$150, \$250, and \$450, to benefit PMF. For tix/info, call 215-893-9100.

The Rhythm and the Blues



by Janine McAdams

Billboard POWER PLAYLISTS FOR WEEK ENDING OCTOBER 14, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

V-103		WKYS	
Baltimore	P.D.: Roy Samson	Washington	P.D.: Donnie Simpson
1	Sybil, Don't Make Me Over	1	Janet Jackson, Miss You Much
2	Janet Jackson, Miss You Much	2	Sybil, Don't Make Me Over
3	Regina Belle, Baby Come To Me	3	Soul II Soul (Featuring Caron Wheeler), Back To Me
4	Bobby Brown, Rock Wit'cha	4	Maze Featuring Frankie Beverly, Can't Get Over
5	Soul II Soul (Featuring Caron Wheeler), Back To Me	5	Regina Belle, Baby Come To Me
6	Christopher Williams, Talk To Myself	6	Christopher Williams, Talk To Myself
7	Prince, Partyman	7	E.U., Taste Of Your Love
8	Surface, You Are My Everything	8	S.O.S. Band, I'm Still Missing Your Love
9	Rhonda Clark, State Of Attraction	9	After 7, Heat Of The Moment
10	Jermaine Jackson, Don't Take It Personal	10	Eddie Murphy, Put Your Mouth On Me
11	The O'Jays, Out Of My Mind	11	Patti LaBelle, I'll Be There
12	Michael Cooper, Just What I Like	12	Prince, Partyman
13	Maze Featuring Frankie Beverly, Can't Get Over	13	Cheryl Lynn, Everytime I Try To Say Goodbye
14	LeVert, Smilin'	14	Zapp, Ooh Baby Baby
15	Mother's Finest, I'm N' Danger	15	Faze, Cold Sweat
16	The Temptations, All I Want From You	16	The Jacksons, 2300 Jackson Street
17	James Ingram, I Wanna Come Back	17	Jermaine Jackson, Don't Take It Personal
18	Cheryl Lynn, Everytime I Try To Say Goodbye	18	Chill, Cold Fresh Groove
19	Kool Moe Dee, I Go To Work	19	Michael Cooper, Just What I Like
20	S.O.S. Band, I'm Still Missing Your Love	20	Jody Watley, Everything
21	After 7, Heat Of The Moment	21	Randy Crawford, Knockin' On Heaven's Door
22	Eddie Murphy, Put Your Mouth On Me	22	Dramatics, Positive State Of Mine
23	Chuckii Booker, (Don't U Know) I Love U	23	Bee Gees, One
24	Jody Watley, Everything	24	Surface, You Are My Everything
25	Stephanie Mills, Home	25	BeBe & CeCe Winans, Celebrate New Life
26	Kashif, Personality	26	Tony LeMans, Higher Than High
27	Pieces Of A Dream, 'Bout Dat Time	27	Boys, Happy
28	Big Daddy Kane, Smooth Operator	28	Rhonda Clark, State Of Attraction
29	Bardeux, I Love The Bass	29	Peabo Bryson, All My Love
30	Heavy D. & The Boyz, Somebody For Me	30	El DeBarge, Broken Dreams
31	Milli Vanilli, Girl I'm Gonna Miss You	31	Stephanie Mills, Home
32	Miki Howard, Ain't Nuthin' In The World	32	Terry Tale, Babies Having Babies
33	Randy Crawford, Knockin' On Heaven's Door	33	Dawid Peaston, Can I
34	Wrecks-N-Effect, New Jack Swing	34	Miles Jaye, I'll Be There
35	Young M.C., Bust A Move	35	Ziggy Marley & The Melody Makers, Look Who's Da
36	Lisa Lisa & Cult Jam, Kiss Your Tears Away	36	Patti LaBelle And Prince, Yo Mister
37	Alyson Williams, Just Call My Name	37	Wrecks-N-Effect, New Jack Swing
38	Ziggy Marley & The Melody Makers, Look Who's Da	38	Lisa Lisa & Cult Jam, Kiss Your Tears Away
39	Patti LaBelle And Prince, Yo Mister	39	Kashif, Personality
40	Angela Winbush, It's The Real Thing	40	Young M.C., Bust A Move
A41	BeBe & CeCe Winans, Celebrate New Life	41	EX Chuckii Booker, (Don't U Know) I Love U
A42	Luther Vandross, Here And Now	42	EX Angela Winbush, It's The Real Thing
A43	Randy Jackson, Perpetrator	43	EX X Klan, Head The Word Of The Brother
A44	Chill, Cold Fresh Groove	44	EX Luther Vandross, Here And Now
A45	Chubb Rock, Ya Bad Chubb		
EX	EX The Criminal Element Orchestra, When The Funk H		
EX	EX Entouch, All Nite		

Minneapolis Honors Its Own Steele, Lyle Take Top Awards

BY JON BREAM

MINNEAPOLIS Elektra vocalist Jevetta Steele and Atlantic keyboardist Bobby Lyle were named outstanding artists of the year at the eighth annual Minnesota Black Musicians and Artists Awards here Sept. 23. They also performed separately during the three-hour program at Orchestra Hall that featured 10 acts with local ties.

These awards are not competitive but rather recognize achievement and are given by CBLS cable radio owner and awards founder Pete Rhodes. The only surprise was that Prince was ignored by Rhodes; His Royal Bat-ness, in turn, ignored the awards by flying to New York to prepare for his appearance on the "Saturday Night Live" show's 15th anniversary special.

Last year, Steele, a Gary, Ind., native who has called Minneapolis home for several years, performed on Broadway in "The Gospel At Colonus" with three of her siblings and scored a hit in Europe with "Calling You." The song was featured on the soundtrack to the popular film "Bagdad Cafe" and was nominated for an Oscar this year. Steele closed the first half of the awards ceremonies with an exquisite rendition of "Calling You" and the Steeles, a group featuring two of her singing siblings, finished the evening with a stirring set of originals. The Steeles have recently signed with Nonesuch, and Jevetta has begun work on her solo debut for Elektra.

Jazz man Lyle spent his formative years in Minneapolis before moving to Los Angeles 15 years ago. His "Ivory Dreams" recently peaked at No. 5 on Billboard's contemporary jazz chart. He has also been music director for tours by Al Jarreau, Bette Midler, and Anita Baker, and recorded with George Benson, Ronnie Laws, and others. At the awards, Lyle's combo of-

ferred soulful readings of tunes by Baker and Duke Ellington.

Last year, Lyle was inducted into the Minnesota Black Musicians Hall of Fame. This year, two parents joined their children in the select club: John Nelson, father of Prince and a jazz keyboardist, and veteran jazz vocalist Doris Hines, whose son, Gary Hines, leads the Sound Of Blackness Choir and directed the awards program. Inducted into the hall posthumously were jazz trumpeter Ira Pettiford and keyboardist Reginald Buckner, a Univ. of Min-

Prince's father was inducted into the Hall of Fame

nesota professor of jazz and Afro-American studies, to whom this year's ceremonies were dedicated.

Other performers at the ceremonies were CBS vocalist Constina and PolyGram act Debra Laws and Lipps Inc., plus local favorites the Bellfroy Brothers, Ice Blue band, Ann Nesby, Peachtree, and J.D. Steele.

Other award recipients were Andre Cymone for producer; Jimmy Jam & Terry Lewis and Bobby & Jerry Marsh for songwriter; Brownmark, Alexander O'Neal, and Constina for national urban artist; Peachtree and LaSalle Gabriel for local urban artist; Bruce Henry, Debbie Duncan, and Gwen Matthews for jazz; Sonny Rodgers for blues; Kairos for world beat; Style Posse for rap; Mint Condition and Riche for new bands; Minneapolis Gospel Sounds for gospel; and Manny Laurano for classical.

Among special-recognition categories, plaques were presented to KBEM for radio; Spider Hamilton for club/radio DJ; Ray Harris, VP of black music promotion, Warner Bros., for record label; and Nthando Zulu for comedy.

ATLANTIC TAKES IT TO THE STREET

(Continued from previous page)

music, says, "The logo will pull together our artist and production agreements under one umbrella... We're expanding so much, but the best thing about having 12 rap acts is that each one is so different. We used to feel a lot of competition from indies because they had their finger on the street pulse. But now that we have a track record with some artists and we have Daryl, we understand the system better."

Musgrove, who was previously an independent promoter with Philadelphia-based Xpertz Marketing & Promotion, says, "The goals are to let people know that we're taking rap music very seriously. That is evident in the creation of my position. There is definitely a commitment there." Musgrove will coordinate exposure for acts at every aspect of the market, including radio, clubs, and video outlets and will work with Richard Nash, VP promotion, black

music, to "cross over" Atlantic Street product to traditional urban outlets.

"We're trying to take rap music to another level and develop unique artists," says Rhone. "Some may develop as producers in the future. But we want to keep the roster small enough to control." She cites the label's strong relationships with such top-notch producers as Marley Marl, Hurby "Luv Bug" Azor, the L.A. Posse, and the N.W.A. crew.

Besides the aforementioned acts, Atlantic Street will also release product on Rodney-O & Joe Cooley, a Los Angeles duo that had a single out on Egyptian Empire, and Craig G, a hip-house artist who was previously on Cold Chillin' and was produced by Marley Marl. Other Atlantic Street acts include Danny D & DJ Wiz, Positive K, and Breeze.

JANINE McADAMS

FOR WEEK ENDING OCTOBER 14, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	BACK TO LIFE	SOUL II SOUL	2
2	2	DON'T MAKE ME OVER	SYBIL	3
3	4	MISS YOU MUCH	JANET JACKSON	1
4	6	BABY COME TO ME	REGINA BELLE	4
5	9	BUST A MOVE	YOUNG M.C.	9
6	7	IT'S FUNKY ENOUGH	THE D.O.C.	12
7	11	SMOOTH OPERATOR	BIG DADDY KANE	11
8	12	TALK TO MYSELF	CHRISTOPHER WILLIAMS	5
9	15	ALL MY LOVE	PEABO BRYSON	6
10	5	CAN'T GET OVER YOU	MAZE	14
11	17	I GO TO WORK	KOOL MOE DEE	13
12	18	ROCK WIT'CHA	BOBBY BROWN	8
13	3	PUT YOUR MOUTH ON ME	EDDIE MURPHY	24
14	20	PARTYMAN	PRINCE	7
15	22	BREATHE LIFE INTO ME	MICA PARIS	33
16	23	GIRL I'M GONNA MISS YOU	MILLI VANILLI	20
17	8	BABIES HAVING BABIES	TERRY TATE	30
18	24	ALL I WANT FROM YOU	THE TEMPTATIONS	18
19	25	I'M 'N' DANGER	MOTHER'S FINEST	17
20	10	HEAT OF THE MOMENT	AFTER 7	23
21	30	YOU ARE MY EVERYTHING	SURFACE	10
22	27	SMILIN'	LEVERT	16
23	13	OUT OF MY MIND	THE O'JAYS	35
24	34	ME SO HORNY	THE 2 LIVE CREW	39
25	16	JUST WHAT I LIKE	MICHAEL COOPER	37
26	36	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	19
27	40	SAY NO GO	DE LA SOUL	40
28	—	STATE OF ATTRACTION	RHONDA CLARK	15
29	14	2300 JACKSON STREET	THE JACKSONS	43
30	—	CELEBRATE NEW LIFE	BEBE & CECE WINANS	29
31	21	TASTE OF YOUR LOVE	E.U.	44
32	—	EVERYTHING	JODY WATLEY	21
33	39	THEY PUT ME IN THE MIX	M.C. HAMMER	45
34	28	MY FANTASY	TEDDY RILEY FEATURING GUY	56
35	32	'BOUT DAT TIME	PIECES OF A DREAM	38
36	—	NEW JACK SWING	WRECKS-N-EFFECT	27
37	33	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	69
38	—	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	26
39	—	I WANNA COME BACK	JAMES INGRAM	22
40	31	I'LL BE THERE	MILES JAYE	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MISS YOU MUCH	JANET JACKSON	1
2	4	BABY COME TO ME	REGINA BELLE	4
3	1	BACK TO LIFE	SOUL II SOUL	2
4	3	DON'T MAKE ME OVER	SYBIL	3
5	5	TALK TO MYSELF	CHRISTOPHER WILLIAMS	5
6	9	YOU ARE MY EVERYTHING	SURFACE	10
7	7	PARTYMAN	PRINCE	7
8	10	ROCK WIT'CHA	BOBBY BROWN	8
9	12	STATE OF ATTRACTION	RHONDA CLARK	15
10	8	ALL MY LOVE	PEABO BRYSON	6
11	14	SMILIN'	LEVERT	16
12	16	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	19
13	17	I'M 'N' DANGER	MOTHER'S FINEST	17
14	20	I WANNA COME BACK	JAMES INGRAM	22
15	24	EVERYTHING	JODY WATLEY	21
16	21	ALL I WANT FROM YOU	THE TEMPTATIONS	18
17	19	I GO TO WORK	KOOL MOE DEE	13
18	22	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	31
19	23	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	25
20	27	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	26
21	29	HOME	STEPHANIE MILLS	28
22	6	CAN'T GET OVER YOU	MAZE	14
23	28	NEW JACK SWING	WRECKS-N-EFFECT	27
24	30	BUST A MOVE	YOUNG M.C.	9
25	36	PERSONALITY	KASHIF	34
26	39	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	32
27	31	SMOOTH OPERATOR	BIG DADDY KANE	11
28	33	GIRL I'M GONNA MISS YOU	MILLI VANILLI	20
29	37	CELEBRATE NEW LIFE	BEBE & CECE WINANS	29
30	—	OOH BABY BABY	ZAPP	36
31	11	HEAT OF THE MOMENT	AFTER 7	23
32	—	COLD FRESH GROOVE	CHILL	42
33	—	JUST CALL MY NAME	ALYSON WILLIAMS	41
34	—	SLOW DOWN	KARYN WHITE	47
35	—	IT'S THE REAL THING	ANGELA WINBUSH	48
36	—	IT'S FUNKY ENOUGH	THE D.O.C.	12
37	34	'BOUT DAT TIME	PIECES OF A DREAM	38
38	—	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	50
39	—	I LOVE THE BASS	BARDEUX	49
40	—	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	52

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	CPP	36
43 2300 JACKSON STREET (Sigue, BMI/Ranjack, BMI/Rai Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP	62 HERE AND NOW (EMI April, ASCAP/Ollie Brown, ASCAP/DLE, ASCAP)	35 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)
60 3 O'CLOCK JUMP (Almo, ASCAP/Wu-Li Dance, ASCAP/Margin, ASCAP)	82 HIGHER THAN HIGH (Lemans, ASCAP/WB, ASCAP/Gamson, ASCAP)	7 PARTYMAN (Controversy, ASCAP)
71 AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden, BMI)	28 HOME (Warner-Tamerlane, BMI)	51 PAUSE (Protons, ASCAP/Rush-Groove, ASCAP)
50 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	81 HOW YOU FEEL (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP)	90 PERPETRATORS (Thumping, BMI)
18 ALL I WANT FROM YOU (Stanton's Gold, BMI/Island, BMI/Tracy One, BMI)	97 I DO (Les Estoiles De La Musique, ASCAP/Scaramanga, ASCAP) CLM	34 PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)
6 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	13 I GO TO WORK (Willesden, BMI)	24 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
74 AS A MATTER OF FACT (Yellow Brick Road, ASCAP/WB, ASCAP/D.Tree B, ASCAP)	64 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)	79 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
30 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	49 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	63 RESPECT (Strong Island, ASCAP/Joyelynn, ASCAP/Time, BMI)
4 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	61 I PROMISE (El King, ASCAP)	8 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
2 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	22 I WANNA COME BACK (Trycep, BMI/Willesden, BMI)	40 SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buzza, BMI/Bridgeport, BMI)
38 'BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs, BMI/1989 Outernational, ASCAP/Colgems-EMI, ASCAP) CPP	86 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	47 SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
33 BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)	46 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI) CPP	16 SMILIN' (Trycep, BMI/Ferrell, BMI/Willesden, BMI)
9 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	17 I'M 'N' DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP	11 SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
72 CAN I? (Stone Gate, BMI/Finesse, BMI)	54 I'M NOT SOUPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Letfower Soupped, ASCAP/Disguise, ASCAP)	55 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
29 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	31 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)	32 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
42 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)	83 IN THE NAME OF LOVE (Sin-Drome, BMI/EMI Blackwood, BMI/The Music Force, BMI)	100 SOUL PROVIDER (Mr.Bolton, BMI/Non Parent, ASCAP)
93 CONGRATULATIONS (Caldaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	12 IT'S FUNKY ENOUGH (Dollaz N Sense, BMI/Dotted Lion, ASCAP/Syco, ASCAP)	69 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
3 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	70 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	15 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
19 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)	48 IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP)	91 STEPPIN' OUT TONIGHT (Hami Wave, ASCAP/Over The Rainbow, ASCAP/All Nations, ASCAP)
26 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	98 IT'S THE SAME OLD SONG (Stone Gate, BMI)	53 SUNSHINE (Island, BMI/Onid, BMI)
58 DR. SOUL (Two Tuff-Enuff, BMI/First Priority, BMI)	41 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)	75 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
21 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	37 JUST WHAT I LIKE (Bee Germaine, BMI)	57 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
25 EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	94 KEEP ON MOVIN' (Virgin, ASCAP) CPP	5 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
65 FEEL SO GOOD (FROM "DO THE RIGHT THING") (Avid One, ASCAP/Perry Lane, ASCAP/Texascity, BMI/O'Hara, BMI)	59 KISS YOUR TEARS AWAY (Forceful, BMI/Willesden, BMI/My! My!, BMI)	44 TASTE OF YOUR LOVE (Marvennis, ASCAP/Syco 'M' Up, ASCAP)
66 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	52 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)	76 TELL ME (Harrindur, BMI/Pure Delite, BMI/Tortoise Feather, BMI/Ensign, BMI)
88 FROM NOW ON (Warner Chappell Music)	67 LET GO (Almo, ASCAP) CPP	85 TEST OF TIME (Jumpin' Off, BMI/Tocep, BMI/Virgin Songs, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
95 GIMME YOUR LOVE (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)	89 LICENCE TO CHILL (Zomba, ASCAP)	99 THIS HOUSE (Tommy Jym, BMI/Warner-Tamerlane, BMI)
20 GIRL I'M GONNA MISS YOU (MCA, ASCAP)	92 LI-E-Z (Flgra, BMI/Fat Brothers, BMI/Tin Pan Apple, BMI)	77 WHAT YOU NEED (Nookie, BMI/Go Left, ASCAP)
45 (HAMMER HAMMER) THEY PUT ME IN THE MIX (Bust-It, BMI)	68 LOOK WHO'S DANCING (Ziggy, ASCAP/Colgems-EMI, ASCAP/ZNS, ASCAP/Virgin, ASCAP)	87 WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
84 HAPPY (Captain Ed, BMI/Buf Man, BMI/Vanishing Breed, BMI/Walts Landing, BMI)	80 LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)	96 WHY YOU WANNA LOVE ME LIKE THAT (Hilljay, ASCAP/Brenda Eager, ASCAP/Saghill, ASCAP)
23 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI)	39 ME SO HORNY (Pac-Jam, BMI)	73 YO MISTER (Controversy, ASCAP/WB, ASCAP)
	1 MISS YOU MUCH (Flyte Tyme, ASCAP)	10 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
	56 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
	27 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP	
	78 ONE SHOT AT LOVE (D&D, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	

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TERRI ROSSI'S RHYTHM SECTION

AN ANGEL WITH WINGS: Angela Winbush slams up the Hot Black Singles chart, 64-48, with "It's The Real Thing" (Mercury), gaining 20 stations. Thirty-nine of its 85 stations are already reporting it in their top 40. Winbush has earned three No. 1 singles: "Save Your Love (For #1)" and "Your Smile" in 1985 when she performed with **Rene Moore** as **Rene & Angela**, and in 1987, as a solo performer, with "Angel."

TOO TOUGH AT THE TOP: "Miss You Much" by **Janet Jackson** (A&M) easily glides into No. 1, just edging out "Back To Life" by **Soul II Soul** (Virgin). ("When I Think of You" is the only one of Jackson's six "Control" singles that did not reach No. 1; it peaked at No. 3.) "Much" is No. 1 at 49 stations, including KDKO Denver for the third week. "Don't Make Me Over" by **Sybil** (Next Plateau) is pushed back a notch, though it is still gaining radio and retail points; it just couldn't hold against two extraordinarily strong records... "Baby Come To Me" by **Regina Belle** (Columbia) rests at No. 4, in spite of great gains. It has 13 No. 1 reports and is top five at 61 stations. Following Belle is a solid wall of bullets down to No. 11. In fact, there are 32 bullets in the top half of the chart!... Gaining strongly at radio is "You Are My Everything" by **Surface** (Columbia). Like Belle's record, it is on 101 stations, including new radio reporter WJLB Detroit.

IT'S A FAMILY AFFAIR: "Don't Take It Personal" by **Jermaine Jackson** (Arista) jumps 28-19, gaining three stations including WJMH Greensboro, N.C., and WJHM Orlando, Fla. It moves up on 66 of 96 playlists. **Randy Jackson** joins siblings Janet and Jermaine on the charts with "Perpetrator" (A&M). It debuts at No. 90 gaining 18 stations.

THE TEMPTING TEMPTATIONS: "All I Want From You" (Motown) regains its bullet; it is on 79 stations. Retail is building and playlist increases are taking effect. The Temptations have a long chart history dating back to 1962. Of their 75 charted records, 14 have gone to No. 1; 18 were top five; 10 went top 10; seven made it top 20; and 13 were top 40. Their first hit was "My Girl" in 1965. Other No. 1 tunes on the Gordy label include "Get Ready," "Ain't Too Proud To Beg," and "I Wish It Would Rain."

UPS & DOWNS: "Ooh Baby Baby" by **Zapp** (Reprise) regains its momentum, picking up much-needed retail points. It continues to gain at radio, picking up nine adds, including WGOK and WBLX Mobile, Ala., KSOL San Francisco, and WIQI Tallahassee, Fla. On the other hand, "Feel So Good" by **Perri** (Motown) moves up two places. It just misses the mark in spite of six new adds, including KPRS St. Louis, Mo., WNJR New York, WMYK Norfolk, Va., and WANM Tallahassee.

THOUGHT YOU'D LIKE TO KNOW: Legendary record man **Dave Clark**, senior VP of Malaco Records, is doing well, but has been confined to bed rest. You may write to him at 119 Somerset, Jackson, Miss. 39206... MCA's **Patti LaBelle**, whose single "Yo Mister" debuts at No. 73, and **Russell Simmons**, president of Def Jam Records, have something in common. They both celebrated their birthday on Oct. 4th. Best wishes to them all.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
HERE AND NOW					
LUTHER VANDROSS EPIC	12	20	25	57	61
WHATCHA GONNA DO? TYLER COLLINS RCA	5	9	31	45	45
YO MISTER PATTI LABELLE MCA	2	12	14	28	52
I JUST WANNA LOVE YOU THE MAIN INGREDIENT POLYDOR	6	8	12	26	66
GIMME YOUR LOVE A.FRANKLIN/J.BROWN ARISTA	1	6	16	23	33
LOVE HAS GOT TO WAIT ERIC GABLE ORPHEUS	5	5	11	21	48
IT'S THE REAL THING ANGELA WINBUSH MERCURY	3	8	9	20	85
FOOLISH HEART SHARON BRYANT WING	5	5	9	19	52
PERPETRATORS RANDY & THE GYPSYS A&M	4	8	7	19	37
KISS YOUR TEARS AWAY LISA LISA & CULT JAM COLUMBIA	4	7	7	18	59

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.

MOTOWN



Joyce Suley FENDERELIA

WATCH FOR THIS LADY ON THE CHARTS WITH HER NEW HIT SINGLE
"GUARDIAN ANGEL" (MOT-2002)
FROM THE DEBUT SOLO LP
MAXIMUM THRUST (MOT-6267)
PRODUCED BY: FENDERELLA FOR DIVA I PRODUCTIONS

RECORDS

GEORGIO

HE'S IN HIGH GEAR WITH HIS
LATEST HIT SINGLE
"CAR FREAK" (MOT-1999)
FROM THE NEW ALBUM
GEORGIO (MOT-6263)
PRODUCED BY: GEORGIO
MANAGEMENT: ALVIN DANIELS



RHYTHM



THE GOOD GIRLS

SUGAR AND SPICE AND A HIT SINGLE, HOW NICE!
THAT'S WHAT GOOD GIRLS ARE MADE OF ON THEIR
HIT SINGLE **"YOUR SWEETNESS"** (MOT-976)
FROM THEIR DEBUT LP
ALL FOR YOUR LOVE (MOT-6278)
PRODUCED BY: JOHN "L.A. JAY" BARNES MANAGEMENT: JONATHAN CLARK

SECTION

YOU WON'T FORGET R.P. INTERNATIONAL

ONCE **"FORGOTTEN EYES"** (MOT-2019) HITS THE AIRWAVES.
A VERY SPECIAL SONG DEDICATED TO THE FIGHT AGAINST RETINITIS PIGMENTOSA,
FEATURING SUCH ARTISTS AS **BOB HOPE, GEORGE BURNS, SAMMY DAVIS JR., MEL
TORME, DIONNE WARWICK, SHANICE WILSON, THE BOYS, SMOKEY ROBINSON,
PATTI LABELLE AND FERNANDO ALLENDE** (SINGING THE SPANISH VERSION).
PRODUCED BY: LEE HOLDRIDGE AND CAROL CONNERS



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HOT DANCE MUSIC

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	4	5	MISS YOU MUCH A&M SP-12315 2 weeks at No. 1	JANET JACKSON
2	2	2	8	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	6	10	6	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
4	7	11	6	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
5	8	12	8	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
6	4	5	10	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
7	12	14	8	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
8	13	16	7	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
9	20	24	6	SAY NO GO TOMMY BOY TB 934	DE LA SOUL
10	14	18	7	TEARS FFRR 886 665-1/POLYGRAM FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE	
11	3	1	10	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
12	16	21	6	OU EST LE SOLEIL? CAPITOL V-15499	PAUL MCCARTNEY
13	15	17	9	IF I EVER ENIGMA 75527-0	RED FLAG
14	5	3	9	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
15	30	45	3	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
16	21	22	7	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
17	9	8	8	LOVE SONG ELEKTRA 0-66687	THE CURE
18	22	30	5	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
19	24	32	5	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
20	19	20	6	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
★★★ POWER PICK ★★★					
21	38	—	2	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
22	28	38	4	CHILDREN OF THE REVOLUTION SIRE 0-21290/WARNER BROS.	BABY FORD
23	23	27	5	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
24	31	39	4	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
25	10	7	10	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
26	26	35	4	TALK TO MYSELF GEFLEN 0-21233/	CHRISTOPHER WILLIAMS
27	27	36	4	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
28	32	37	4	THE MACHINERY OF JOY GEFLEN 0-21291	DIE KRUPPS WITH NITZER EBB
29	11	9	9	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
30	42	—	2	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
31	34	41	4	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
32	25	31	5	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	KON KAN
33	40	43	3	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
34	18	13	10	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
35	48	—	2	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
36	45	—	2	JAMES BROWN/IF I WERE JOHN CARPENTER COLUMBIA PROMO	BIG AUDIO DYNAMITE
37	43	46	3	I FEEL THE EARTH MOVE COLUMBIA 44 68847	MARTIKA
38	33	34	5	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
39	17	6	11	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
40	44	48	3	LOSING MY MIND EPIC 49 68858	LIZA MINNELLI
41	29	25	6	ALL SAINTS DAY NETWERK (CANADA) IMPORT	SEVERED HEADS
42	37	19	12	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
43	50	—	2	LOVE IS A SHIELD ATLANTIC 0-86311	CAMOUFLAGE
★★★ HOT SHOT DEBUT ★★★					
44	NEW	1	1	WALTZ DARLING/SOMETHING'S JUMPIN'... EPIC PROMO/E.P.A.	MALCOLM McLAREN
45	NEW	1	1	LOVE SHACK REPRIS 0-21318/WARNER BROS.	THE B-52'S
46	49	—	2	GO HOUSE YOURSELF! BACK DOOR B02-20011	SOULED OUT
47	NEW	1	1	AIN'T MY TYPE OF HYPE COLUMBIA 44 68835	FULL FORCE
48	39	23	10	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
49	NEW	1	1	AMERICANOS UNI UNI-8013/MCA	HOLLY JOHNSON
50	36	26	6	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	2	5	MISS YOU MUCH A&M SP-12315 2 weeks at No. 1	JANET JACKSON
2	2	1	9	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
3	4	4	10	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
4	6	6	9	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
5	3	3	10	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
6	5	5	13	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
7	7	8	6	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
8	8	11	6	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
9	12	13	6	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
10	9	10	8	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
11	14	16	6	PARADISE MOTOWN MOT-4673	DIANA ROSS
12	15	18	5	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
13	16	24	4	SAY NO GO TOMMY BOY TB-934	DE LA SOUL
14	10	9	13	MY FANTASY MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
15	13	12	8	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
16	25	44	3	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
17	11	7	17	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	SEDUCTION
18	21	32	3	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	KON KAN
19	31	—	2	LOVE SONG ELEKTRA 0-66687	THE CURE
20	17	25	7	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	BIG DADDY KANE
21	22	28	4	TALK TO MYSELF GEFLEN 0-21233/	CHRISTOPHER WILLIAMS
22	35	—	2	ROCK WIT'CHA MCA 23951	BOBBY BROWN
★★★ POWER PICK ★★★					
23	38	—	2	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
24	20	27	5	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
25	28	29	5	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
26	19	19	8	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
27	24	26	7	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	D.O.C.
28	32	36	4	TEARS FFRR 886 665-1/POLYGRAM FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE	
29	44	—	2	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
30	23	21	9	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
31	34	41	3	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
32	37	45	3	HEAT OF THE MOMENT VIRGIN 0-96553	AFTER 7
33	33	40	5	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
34	36	34	8	IF I EVER ENIGMA 75527-0	RED FLAG
35	27	20	10	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
36	48	—	2	DON'T LOOK BACK I.R.S. 23979	FINE YOUNG CANNIBALS
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	PARTYMAN WARNER BROS. 0-21370	PRINCE
38	NEW	1	1	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
39	30	23	14	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
40	18	17	6	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
41	41	—	2	SOWING THE SEEDS OF LOVE FONTANA 874 711-1/POLYGRAM	TEARS FOR FEARS
42	26	14	14	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	PUBLIC ENEMY
43	NEW	1	1	I WANT YOU VISION VR-1225	SHANA
44	NEW	1	1	IF YOU LEAVE ME NOW LMR 7000	JAYA
45	29	15	9	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	PRINCE
46	45	49	7	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
47	46	50	3	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
48	43	39	5	I GOT YOUR GIRLFRIEND ATLANTIC 0-86307	DANNY "D" AND D.J. "WIZ"
49	47	31	8	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
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Sly & Robbie, Debbie Harry Are Back To The Beat

M.I.S.S. YOU MUCH: A couple of veterans are marking their return to the scene with new releases that display an intelligent sensitivity for what's happening now without forsaking what has endeared them to so many in the past. First up, "Silent Assassin" (Island), the new album by **Sly & Robbie**, definitely sports some of the riddim aces' best work. From the moment it was revealed that **Boogie Down Productions' KRS-One** would be producing the project, one couldn't help but expect a terrific outcome. What KRS describes as "hip-hop reggae, reggae, reggae rap" is sure to buss yo speakers with its deep grooves, fierce rhythms, and raps by none other than **Willie D, Young M.C., Queen Latifah, Shah Of Brooklyn**, and KRS himself.

Drummer **Sly Dunbar** and bassist **Robbie Shakespeare** have captured the essence of the street and wrapped it up in a tidy but funky 11-song reggae-inspired package. "Party Together," "Rebel," "Living A Lie," "Woman For The Job," the first single "Dance Hall," and our favorite, "Under Arrest," are standouts, but "Silent Assassin" as a whole deserves to be heard.

Deborah Harry marks her return to the scene with "Def, Dumb & Blonde" (Sire/Reprise), which was produced by **Mike Chapman, Tom Bailey & E.T. Thorngren, Chris Stein & Harry, and Toni C.** First tip, invest in the CD because the four extra cuts you get are undoubtedly some of the best ones. "Bike Boy," "Forced To Live," and "Comic Books" scream with loud, raucous visions of old **Blondie** while "I'll Never Fall In Love Again" is a delicate island-flavored pop ballad that finds Harry's voice gleaming. The album as a whole takes a few clues from all of Harry's past work, swinging and swaying from the danceable and easily programmable "Get Your Way" and "Sweet & Low" (which are OK) to the great, straightforward **Thompson Twins**-copenned cuts "Kiss It Better" and the current single "I Want That Man," which **Ben Grosse** has just completed 12-inch mixes on.

Because the project comes from so many different angles, some might find themselves resequencing it to suit their fancy. It is Debo-

rah Harry—and that alone merits a purchase (we still dig the ill-fated "Koo Koo" album), and although "Def, Dumb & Blonde" is at times sketchy, there are at least half a



by Bill Coleman

dozen tracks sure to excite.

BIG BEATS & LI'L PIECES: In the new as-yet-unnamed Warner Bros. offshoot label, innovative rap act **Jungle Brothers** have been signed, so expect its fab album "Done By The Forces Of Nature" to surface shortly; also signed is vocalist **Darryl Pandy** and, directly from WB, expect **Prince** protege **Cat's** new project to bow shortly. The

1st Single Lands On Club, Pop Charts Liza Seeks Epic 'Results'

BY BRUCE HARING

NEW YORK Liza Minnelli is the proud bearer of an Oscar, three Tonys, an Emmy, and two Golden Globes. So why the foray into the dance/pop arena with her new Epic album, "Results," which bows later this month?

"Why now?" says Minnelli, as breathy and bubbly over the phone as she appears on the big screen. "I don't know. The last few albums that I've made have been live stage performances, but I've always been dying to sing this kind of music."

Of course, the most important issue surrounding the project is its street credibility. While her long history of award-winning performances has certified Minnelli's talent and stardom, can she connect with the young pop crowd?

Minnelli seems slightly baffled by the notion. "It's so difficult to defend any kind of music," she concedes. "I think a singer is a singer is a singer. I've never limited myself to one thing anywhere else in my career and I've always felt you should sing everything you can. The heart-beat behind pop music is different, more driving, and it seems more to the point, but I wouldn't like to give up the chance. You have to let the music speak for itself."

The British have already provided a strong defense for Minnelli as pop star, having sent her "Losing My Mind" single to the top 10 of the U.K. pop charts this summer. Epic's strategy stateside is to avoid any impressions that this is a vanity project with heavy hype.

"We're having some great response happening because we're allowing people to discover it without us overexplaining or overhypeing," says Dan Beck, VP of product development for the label. "When you put a record on in the club, it doesn't matter who it is—the music has to perform on the dance floor." "Losing My Mind" is currently top 40 on Billboard's Club Play chart and bulleted at No. 12 on the 12-Inch Singles Sales chart.

first single—"Cat Woman."

Dave Morales has completed new mixes on **Technotronic's** "Pump Up The Jam" and **India's** forthcoming "Right From The Start," while **Frankie Knuckles** is slated to remix "Yo Mister" for MCA's **Patti LaBelle**. Also for the label, **Louil Silas Jr.** has completed a dance remix for **Jody Watley** that segues a host of her most danceable cuts.

Hot on import is the **Fresh Four** Featuring **Lizz E** with its wacked-out revision of the **Rose Royce** classic "Wishing On A Star" (Virgin), co-produced by faves **Smith & Mighty**. S&M are also completing revisions of **Fine Young Cannibals'** "I'm Not The Man I Used To Be." Also on the FYC remix tip are **Soul II Soul, Norman Cook, Matt Dike, and Juan Atkins**.

Paul Simpson's long-awaited "One" project is set for release on Cooltempo in the U.K., previewed by the single "Everybody Is A Star." The album reportedly sports

the vocal talents of such luminaries as **Will Downing, Loleatta Holloway, Adeva, Colonel Abrams, Fonda Rae, and Anthony White**... "All Around The World" (Arista U.K.) will be the new single from fave **Lisa Stansfield**, this time produced by her old **Blue Zone** comrades **Ian Devaney** and **Andy Morris**. Expect a solo album sometime next month... **The Human League** is alive and well and working on some new material with the **Fon Force** crew (**Stacey Q, Yaz, Ruth**

Joy).

Hot new U.K. remixer **Frankie Focsett** is handling the new **Chimes** single, "Heaven"; **Stansfield's** "All"; "Love Strain" by **Kym Mazelle**; and new material by **Dee Lewis** (Shirley's sis) and **Crown Heights Affair**... **D-Mob's** album, "A Little Bit Of This, A Little Bit Of That" on **FFRR/PolyGram** is finished. Incidentally, **D-Mob's Danny D** has completed mixes on the aforementioned **Fresh Four's** "Wishing."

NEW ON THE CHARTS

Taking the dance floors by storm as of late is the hot new single "Pump Up The Jam," which is the debut release from **Technotronic** Featuring **Felly**.

Originally released as an import on **ARS Records** (Hithouse,

Plastic Bertrand) out of Belgium, "Pump Up The Jam" quickly became one of the country's hottest-selling imports before being rush-released in the States by **SBK**.

Technotronic is the creation of producer **Jo Bogart** along with 17-year-old lyricist **Manuella Kosmosi**, but it is the affected vocal of featured singer and former model **Felly** that lends itself well to the song's driving edge and hook. Before hitching up with her current team, 22-year-old **Felly** was also the front woman for a Brussels-based rock outfit called **Glamour**.

A videoclip for "Pump Up The Jam" has just been completed and the act is currently holed up in Brussels, finishing tracks for a forthcoming album that will feature a variety of singers (à la **Soul II Soul**) and is due out by year's end.

BILL COLEMAN



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

Unique Sounds 'Pump' Thru Heart Of New Album Aerosmith Is Back From 'Vacation'

BY CHRIS MORRIS

LOS ANGELES "I like being able not to go to sleep, wondering if the album is good or not," says Steven Tyler, lead vocalist for the veteran hard rock band Aerosmith.

Tyler doesn't have to worry about troubled rest anymore: The group's new Geffen Records album,

"Pump," the follow-up to its double-platinum 1987 release, "Permanent Vacation," roared into Billboard's Top Pop Albums chart, debuting at No. 23.

According to Tyler, the group's strategy in crafting a sequel to its last highly successful effort involved taking some musical risks and avoiding a rote approach.

"If a band goes in and says, 'We have an 'Angel' here,' that's fucked," he says. "It's easy to wallow in mediocrity, and that sucks."

"Pump," in fact, may be the most experimental record of Aerosmith's 16-year studio career.

"I wrote down a list of instruments—all the weird shit I wanted to hear," Tyler explains. "Zither, a kazoo after a lead guitar break."

Assistance came in the form of Randy Raine Reusch, a musician and collector who lives in Canada, where Aerosmith cut the new album with producer Bruce Fairbairn.

"He collects instruments from all over the world," Tyler says of Reusch. "He's got thousands, from nose flutes to digeridoos. He visits people and learns to play the instruments."

"[Guitarist] Joe [Perry] and I went over to his house and picked things out—all the things that make the most insane noise."

Tyler compares the band's use of these unique instruments—which range from lyres and zithers to a water harmonica—on various songs and bridging interludes to the odd spices Julia Child might use to enliven her dishes.

"It adds a flavor," he says. "Once you learn about following the recipe, you add different ingredients . . .

(Continued on page 35)



Bound By Rhythm & Blues. A recent reception to mark the appointment of Ray Charles as chairman of the Rhythm & Blues Foundation drew, from left, Little Jimmie Scott, Ruth Brown, Charles, and foundation board member Bonnie Raitt. As part of its effort to raise awareness and support of the needs of veteran R&B stars, the foundation presented Scott and Charles Brown in concert Oct. 5 at Columbia Univ., the first of a series of such shows. (Photo: Chuck Pulin)

Jam & Lewis Say Tyme's Ryte For New Studio To Take Flyte

BY JON BREAM

MINNEAPOLIS Prince has his Paisley Park Studios and now Grammy-winning producers Jimmy Jam and Terry Lewis have their own state-of-the-art recording house here. Their \$3 million, 17,000-square-foot Flyte Tyme Studios opened with a gala party Sept. 16 here about 10 miles from the \$10 million, 65,000-square-foot Paisley Park. Jam likens the difference between the complexes to that between a Learjet and a 747. "They'll both get you there," he says. "We're just trying to be more economical."

One big difference is that Paisley Park, in exurban Chanhassen, can be rented for audio, video, and film projects and Flyte Tyme, in suburban Edina, is a private audio complex for use only by staff producers.

"The studio will be able to function on the revenue that the other producers generate rather than what Terry and I do," says Jam. "The studio is not an ego statement. We think it will be a hedge against the down period for me and Terry."

Jam and Lewis have their own private room, engineer/producer

Steve Hodge is anchored in the mixing room with its Harrison Series 10 console, and eight staff producer/writers share the two other studios, equipped with the control boards from Flyte Tyme's old joint, on which "When I Think of You," "Human," and a slew of other smashes were recorded. The new facility includes an editing room and a rehearsal space. Besides the creative staff, Flyte Tyme has seven other full-time employees.

The new studios were designed by Lewis and Glenn Phoenix of West Lake Audio. A unique feature on the ceiling in Studio B is a collection of 10 pointillist portraits by St. Paul artist Ta-Coumba T. Aiken of such influential black music makers as Count Basie, Mahalia Jackson, and Jimi Hendrix. Lewis says the ceiling represents all styles of black musicians, including "people that a lot of young kids who may pass through here may never know about."

"Janet Jackson's Rhythm Nation 1814" was recorded in Flyte Tyme's old facility in south Minneapolis on the same equipment used for her "Control" album but was mixed in the new studio. Lewis
(Continued on next page)



RCA Will Try, Try Again With Aussie Singer's 1987 Single John Farnham's 'Voice' Rises From The Past

BY MELINDA NEWMAN

NEW YORK In an unusual move, RCA is giving a new life to a single from John Farnham's 1987 album, "Whispering Jack."

The song, "You're The Voice," was an international hit, but didn't make much noise in the U.S. Singles from Farnham's new album, "Age Of Reason," have also failed to ignite the Hot 100 Singles chart, al-

though "Two Strong Hearts" did well at AC radio.

Farnham's lack of U.S. success has baffled the record company because of his overwhelming sales elsewhere. "Whispering Jack" is the best-selling album in Australia by a native artist. It hit No. 1 in more than a dozen countries. Farnham, who was the lead singer of the Little River Band for four years, can't walk down the street in Mel-

bourne, Australia, without getting mobbed. Here, it seems, he can't get arrested.

Unlike the "shoulda-woulda" phenomenon started by UB40's "Red Red Wine," where radio stations are taking credit for resurrecting old tunes as hits, "You're The Voice" is getting its second chance via a label push. However, RCA executive VP and GM Rick Dobbis says the same rules apply.

"There have been a lot of songs over the last two years that have become bigger hits the second time around. Just because a programmer didn't come up with this idea doesn't make it any different," Dobbis says. "We're just going to ask stations to listen to the song with a fresh ear and see that there's a true commitment on the part of the record company."

According to RCA VP of promotion Butch Waugh, the promotional department was "in a transitional period when 'You're The Voice' was released in America the first time and it didn't get the fair shot it deserved. It stuck in our craw. That's the one, as a promotional staff, we always felt so strong about."

The overwhelmingly positive reception the song's video at the BMG national staff meetings in August was all the impetus the label needed to re-release the tune.

(Continued on page 35)



Drivin' And Meetin'. After their homecoming concert at the Fox Theater in Atlanta, the members of Island Records quartet *drivin' & cryin'* were feted by label brass who flew south for the performance. Gathered after the show, top row, from left, are bassist Tim Neisen; A&R director Hugo Burnham; guitarist Buren Fowler; and drummer Jeff Sullivan; and, bottom row, from left, VP West Coast A&R Kim Buie; college promotions manager Stephanie Seymour; Kurt Denny of BMI; band manager Jim Barber; and lead singer Kevin Kinney.

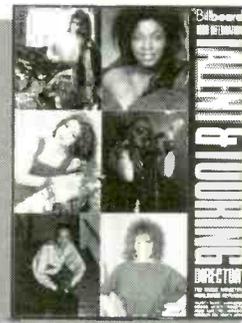
FLYTE TYME STUDIO LANDS IN MINNEAPOLIS

(Continued from previous page)

is, who oversaw the construction project, would spend his days at the site of the new studios, show up at the old place with a carpet sample, ask Jam his opinion, and the response would be, "Hey, we need a lyric for this song."

The first release recorded at the new building was the Michael Jeffries/Karyn White duet, "Not Through Being With You." Among

the current Flyte Tyme projects are the third solo LP by Minneapolis crooner Alexander O'Neal and a solo effort by Johnny Gill of New Edition, plus records by the British duo Ellington & Pritchard, a Minneapolis choir called Sounds of Blackness, and Twin Cities pop-gospel singer Lisa Keith, who sang on Herb Alpert's latest release, "Diamonds."



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Dixon Aims To 'EEE'xpand Horizons

BY MELINDA NEWMAN

NEW YORK Critical acclaim and consumer acceptance are often at opposite ends of the musical spectrum for some artists. Enigma's Don Dixon is trying to bridge that gap.

"I'd love to have a big monster hit—be part of a soundtrack to someone's life," Dixon enthuses, before adding, "I'm not excited about all the crap that comes with it."

However, if Enigma has its way, Dixon's new album, "EEE," will be the one that establishes him as an artist and finally breaks the mold that casts him as producer (R.E.M., the Smithereens).

Enigma senior VP and GM Ralph King confirms that Dixon's third record is a label priority. "We're spending much more to record and promote his album than we have in the past,"

says King. "It's great all the critical acclaim he's gotten, but now it's time to translate that into broader consumer acceptance."

Enigma has already filmed two videos for the album and has picked three singles, leading with Dixon's cover of John Hiatt's "Bad Reputation." The label also plans to work the single at college/alternative, album rock, top 40, and rock 40 at the same time.

"EEE," a collection of pop originals and covers, is bolstered by a heavy dose of R&B provided by the Uptown Horns. Dixon first worked with the Uptown Horns when they played on an album by his wife, Marti Jones. "We liked what a horn section would bring to the album and I hope we came up with something that's not too standard R&B, yet is still familiar. We were trying to come up

with grooves with a slightly different take and not be too conventional."

Dixon has no problem producing himself. "I think objectivity is overrated," he jokes. "I can tell whether I like it and that's what matters. I'm not one of those people who takes life real seriously, so I'm not afraid to make decisions."

It also does not bother Dixon that the acts for which he has worked his production magic have had more commercial success than he has. "I really want success for all my 'kids.' None of them are big enough yet as far as I'm concerned."

Dixon will be playing selected dates to promote the album, including three retail conventions. He'll then focus on writing songs with Jones for her new record.

Muse, Not \$\$\$, Moves Rock's Best Acts; Miles, Mellencamp Paint With Purpose

This week's Beat was written by Dave DiMartino, Billboard's Los Angeles bureau chief.

AS REGULAR BEATMEISTER Thom Duffy noted in last week's Beat, Bob Dylan's newest album, "Oh Mercy," is the rock icon's hottest slab of vinyl since his "Blood On The Tracks" days. This is good, you'll surely agree. This week, however, The Beat would like to ponder this fact—and other related facts—and discuss why a great album from Dylan couldn't be coming at a better time.

In the past few months, The Beat has been examining the state of today's music biz; in only a few weeks' time, this writer has interviewed the likes of Poco and Ten Years After and seen concerts by Ringo Starr (with Dr. John, Joe Walsh, three-fifths of The Band, and Nils Lofgren, among others), Neil Young, and the charismatically uncharismatic Dylan as well. Furthermore, The Beat had the opportunity to see the Who, Jefferson Airplane, and the Doobie Brothers, but passed on all three—regretting only the Airplane, whose reunion at least seemed to offer some potential other than financial.

The point, obviously, is that all these artists have roots in the '60s or early '70s, and all seem to be doing bang-up business in 1989.

The last thing The Beat wants to do is belabor a point that has already been belabored—that nostalgia and greed are also doing well at the box office. Instead, on a more positive note, let's consider two of the artists mentioned above—Dylan and Young—throw in another long-lived group, NRBQ, and ask ourselves what all three have in common.

Answer: They're great. They've always been great. And none of the three has ever, ever compromised art for the sake of money.

When you get right down to it, what artist in his or her right mind these days would bend over backward to record music that fans might love, like, or absolutely loathe—with only one motivating factor driving them? What would possess a Dylan to release such albums as "Self Portrait" or "Down In The Groove," or a Young to shift from rockabilly on "Everybody's Rockin'" to computer rock on "Trans"? Why would NRBQ—which many, The Beat included, consider one of the best rock'n'roll bands ever—stick live, half-baked versions of TV theme songs on its albums, or spend most of this decade haphazardly releasing live albums that, great as they may be, could never possibly generate a radio hit?

Largely because these artists have other things on their minds. Like doing what they please, and hoping

those that care about them will enjoy it. Like pursuing their own muse, cliché that it is, and assuming that will be enough.

So the new Dylan album is great; Neil Young's recent live acoustic show featured his best new songs since "Rust Never Sleeps," and they're on his new album "Freedom"; and NRBQ's new Virgin album, its first for the label, is its best since "At Yankee Stadium." And the fact that PolyGram recently reissued that little gem—which didn't exactly go double platinum—only proves further that real artists produce works of lasting value.

The point, finally, is that some artists have never stopped growing; some never lose respect for themselves, and thus for their audiences; and some artists will very likely never be out there recycling their past for profit.

So why did the Rolling Stones just release their best album in years and screw everything up?

PAINTERMAN, SLIGHT RETURN: Did somebody just use the word "artist"? Scenesters in Los Angeles are grooving on two painters who will be displaying their work in one show here starting Saturday (14). Artists in question are jazz legend Miles Davis, whose works have already graced several of his album covers, and John Mellencamp, who has recently gone on record voicing his frustration with pop singing. According to Harry Sandler, from Mellencamp's office, some 10-15 of the singer's recent paintings will be offered for sale, as will even more by Davis, "because Miles has been at it a while longer." Slated for a monthlong exhibit at the Triangle Galleries, the paintings will first be viewed on opening nights by an audience of invitation-only guests who will pay \$100 each—all of which will be donated to two different L.A. missions for the homeless. Organizers hope to raise \$50,000-\$60,000 for the cause, says Sandler—who adds that though Mellencamp says "it might be a little early" for his paintings to go out there, the homeless cause is reason enough for him to go public.

BOTTOM OF THE BARREL: With industry attention spans at an all-time low, kudos to the XtraWatt label for sending out the following terse postcard message to media hipsters: "I know what it takes to claw your way to the top, so I'm willing to have sex with any cat who'll push this record. Call 914-688-7508." Purely for investigative reporting's sake, The Beat called and heard a cat, in apparent kitty ecstasy, screeching lustfully. It's promoting Karen Mantler's new record, "My Cat Arnold"—and it's better than Meow Mix with gravy!



by Thom Duffy

ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	RFK Stadium Washington, D.C.	Sept. 24- 25	\$2,988,142 \$28.50	105,267 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Sept. 21- 22	\$2,082,325 \$29	73,828 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Cardinal Stadium Kentucky Fair & Exposition Center Louisville, Ky.	Sept. 19	\$1,120,075 \$28.50	39,301 sellout	BCL Group
METALLICA FAITH NO MORE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 21- 23	\$799,854 \$22.50/\$20/ \$18/\$16	45,000 sellout	Avalon Attractions
VICENTE FERNANDEZ ROCIO DURCAL	Los Angeles Sports Arena Los Angeles	Oct. 1	\$308,615 \$30/\$25/ \$15/\$10	15,699 sellout	Jalisco Promotions
THE ALLMAN BROTHERS BAND	Beacon Theatre New York	Sept. 27- 30	\$266,100 \$25	10,644 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	The Summit Houston	Sept. 29	\$263,336 \$18.50	14,966 16,000	PACE Concerts
BON JOVI SKID ROW	Arena, Mobile Civic Center Mobile, Ala.	Sept. 27	\$262,500 \$17.50	15,000 sellout	Beaver Prods.
JOHN DENVER	Wolf Trap Farm Park Vienna, Va.	Sept. 16- 17	\$242,335 \$25/\$15	13,727 14,000	in-house
LOVIN' FEELINGS TOUR: TOMMY JAMES & THE SHONDELLS THREE DOG NIGHT THE DRIFTERS THE ASSOCIATION PAUL REVERE & THE RAIDERS, THE TURTLES	The Summit Houston	Sept. 30	\$209,088 \$20/\$18.50	11,660 12,000	Howard Greenwood
KENNY G	Pacific Amphitheatre Costa Mesa, Calif.	Sept. 23	\$205,460 \$25.85/\$22/ \$18.15	10,000 18,861	Nederlander Org.
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARINER	The Summit Houston	Sept. 23	\$189,311 \$18.50	10,708 12,000	462 Concerts
CROSBY, STILLS & NASH JOHN FARENTINO	Sunrise Musical Theatre Sunrise, Fla.	Sept. 30	\$158,896 \$20.50	8,000 sellout	Cellar Door Prods.
A&M RECORDS CHILDREN'S SHOWS: RAFFI SHARON, LOIS & BRAM	Carnegie Hall New York	Sept. 16- 17	\$153,647 \$20/\$18.50	7,901 8,412 sellout	Metropolitan Entertainment
DOLLY PARTON GEORGE FOX	Pacific Coliseum Pacific Nat'l Exhibition Grounds Vancouver, British Columbia	Sept. 3	\$131,117 (\$154,063 Canadian) \$24.50/\$23.50	6,534 8,500	Perryscope Concert Prods. Concert Prods. International Donald K. Donald Prods.
GEORGE THOROGOOD & THE DESTROYERS LITTLE CEASAR	Pacific Coliseum Pacific Nat'l Exhibition Grounds Vancouver, B.C.	Sept. 2	\$130,430 (\$153,255 Canadian) \$23.50/\$22.50	6,741 8,500	Perryscope Concert Prods. Concert Prods. International Donald K. Donald Prods.
ALABAMA MICHELLE WRIGHT	Peterborough Memorial Centre Peterborough, Ontario	Sept. 29	\$124,200 (\$149,000 Canadian) \$29	5,200 sellout	in-house
CROSBY, STILLS & NASH JOHN FARENTINO	Massey Hall Toronto, Ont.	Sept. 23	\$110,892 (\$129,855 Canadian) \$28.50	4,702 sellout	Concert Prods. International
R.E.M. NRBQ	Assembly Hall Univ. of Illinois Champaign, Ill.	Sept. 27	\$99,368 \$17.50	6,308 11,615	Jam Prods.
THE DOOBIE BROTHERS HENRY LEE SUMMER	The Summit Houston	Sept. 28	\$98,938 \$18.50	6,059 9,562	PACE Concerts
DEBBIE GIBSON BROS.	Starplex Amphitheatre State Fairgrounds, Dallas	Sept. 29	\$97,370 \$18.50	5,914 20,000	MCA Concerts PACE Concerts
R.E.M. NRBQ	Joyce Athletic & Convocation Center Univ. of Notre Dame, Ind.	Sept. 29	\$93,923 \$17.50	5,367 6,347	Jam Prods. Avalon Attractions
MICKEY ROONEY & DONALD O'CONNOR JENIFER GREEN	Rialto Square Theatre Joliet, Ill.	Sept. 23- 24	\$89,537 \$33.50/\$28.50/ \$23.50/\$19.50	3,294 3,912	in-house
TESLA/GREAT WHITE BADLANDS	Exposition Center Allen County War Memorial Coliseum Fort Wayne, Ind.	Sept. 24	\$85,472 \$16.50/\$15.50	5,434 6,500	Sunshine Promotions
BARRY MANILOW	Arena Peoria Civic Ctr. Peoria, Ill.	Sept. 25	\$82,381 \$18.50	5,317 8,000	Jam Prods.
RODNEY DANGERFIELD HARRY BASIL	Valley Forge Music Fair Devon, Pa.	Sept. 30	\$79,988 \$32.50	2,810 2,932	Music Fair Prods.

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

AEROSMITH RETURNS

(Continued from page 32)

It takes on a whole different shape. It's basically Aerosmith, but it's different. It's not boring anymore."

Producer Fairbairn encouraged the band's playfulness in the studio. Says Tyler: "He was the first one to say he loved the Aerosmith sound, and he loved to take the chance trying stuff."

The marketing of "Pump" is lively as well. Geffen has issued a 20,000-copy limited-edition version of the compact disk, bound in leather.

With the album-making process behind it, Aerosmith is preparing for another marathon tour in support of the record. The group's tour behind "Permanent Vacation" lasted a year and encompassed 150 dates.

"This one will be a year, anyway," Tyler says. "They're not all stadiums. They're like 16,000 seats, indoors."

A two-month, sold-out European swing—the band's first work on the Continent in 12 years—begins Wednesday (11). The U.S. leg kicks off Dec. 16 in Wheeling, W.Va.

As on the 1987-88 tour, on which Aerosmith was supported by then-up-and-comers Guns N' Roses, this year's trek will probably feature a hot young band. Tyler says that Skid Row, whose platinum debut album currently resides in the top 10, is the likely opening act.

FARNHAM'S VOICE

(Continued from page 33)

RCA will be looking for reports the week of Oct. 16 and the song will subsequently be added to all newly pressed copies of "Age Of Reason."

Though Farnham is happy to get another shot at U.S. success, he is not bothered that it so far has eluded his grasp.

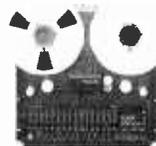
"I'm not really baffled by it; other people seem more frustrated about it," he says. "We thought 'You're The Voice' was a shoo-in in America [the first time], but there's a lot of product out there."

Farnham takes a philosophical approach to his fame that only those with years of experience can attain. "I've been very happy for the past 20 years doing what I do in Oz and I consider the success I have outside of Australia to be a bonus. No one would be happier than I would be if 'Age Of Reason' works in America... but if [it] doesn't," he says with a laugh, "it ain't going to break my heart."

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4

Calling all bands! MUSICIAN Magazine, in cooperation with Warner Bros. Records, invites all unsigned artists to submit their best on cassette to our 1989 Best Unsigned Band contest.

JUDGES All entries will be reviewed by the editors and publishers of MUSICIAN Magazine. Semi-finalists will then be submitted to this year's panel of all-star judges, featuring LYLE LOVETT, BRANFORD MARSALIS, LOU REED, VERNON REID, and ROBBIE ROBERTSON.

PRIZES Finalists will appear on the MUSICIAN-Warner's compilation CD, BEST OF THE BUBS, to be produced in early 1990 and delivered to thousands of music industry professionals. A home recording studio featuring JBL, TASCAM and SHURE products will be awarded as grand prize for the one song that our judges agree to be the cut above the rest.

RULES All entries must be received by December 15th, 1989. All music must be original. One cassette per artist/band. Maximum 2 songs per cassette. Name, age and address of each band member, photo of band/artist and a \$10.00 processing fee must accompany each cassette and entry form (or facsimile). If chosen, artists are responsible for final mix to appear on CD. Artists cannot be signed to a label. Tapes become property of MUSICIAN Magazine and will not be returned. Artists retain rights to their music. All decisions are final. Employees of Billboard Publications, Inc., Warner Bros. Records and participating sponsors are not eligible. Void where prohibited.

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TALENT IN ACTION

FINE YOUNG CANNIBALS
Blossom Music Center
Richfield, Ohio

FINE YOUNG CANNIBALS may have the strut and swagger on record, but this Sept. 9 show proved they do not have the steps as a live act yet to make their hyperdrive funk more than a passing fancy.

Spurred by vocals of Roland Gift and the backup singing of the sassy, sisterly Mint Juleps, the Cannibals played most of their hit album, "The Raw And The Cooked," the earlier "Johnnie Come Home," and a lovely, a cappella take on the Temptations' "My Girl." It was the third date of a five-week tour.

Former English Beat guitarist Andy Cox and keyboardist David Steele provided punch, augmented by Graeme Hamilton's chiaroscuro trumpet and Martin Parry's busy drums.

"I'm Not Satisfied," the lachrymose "Ever Fallen In Love," and a Miracles-styled "Tell Me Why" all had body and substance. But it wasn't until halfway through the set that Gift and his band mates found a groove with "Suspicious Minds."

Gift's voice, ready and embracing, is extremely emotive. But the songs were often weak, and too many wandered with overly busy arrangements for Gift's vocal performance to

shine.

He also seemed ill at ease on stage and the lighting at times distracted. Too often, the Cannibals seemed to be playing to a video taping, not an audience.

De La Soul, who replaced an ailing Neneh Cherry on the bill, braved an unreceptive crowd of 5,000 with a loud, unintelligible opening set.

CARLO WOLFF

ELTON JOHN

Poplar Creek Music Theatre
Hoffman Estates, Ill.

ON THE U.S. LEG of his most extensive worldwide tour yet, Elton John got back to basics with this Aug. 26 amphitheater concert. As with 1988's "Reg Strikes Back" tour, there were no outlandish costumes or stage sets. The focus was entirely on the music.

From a keyboard riser center stage, John kicked off the evening with the stomping intro to "Bennie And The Jets." The set that followed combined old favorites with such new material as the upbeat title track from his new MCA album, "Sleeping With The Past."

The concert's best segment began with a full-band rendition of "Funeral For A Friend/Love Lies Bleeding," followed by a more sparsely arranged and haunting "Sorry Seems To Be The Hardest Word." Then it was John playing solo on "Daniel," "Candle In The Wind," and "Blue Eyes," as well as on new offering

"Sacrifice," which may become a standard itself.

Though a highlight of the show, the ballads seemed less warm played on an electric piano than on John's acoustic grand, a signature stage extravagance he might have done bet-

ter keeping. But newer material like "I Don't Wanna Go On With You Like That" fit right in with the synthesizer sound of the '80s.

John has said recently that he wants to be seen as a serious pop artist, not just a larger-than-life enter-

tainer. He stressed the point of his new no-frills style during an encore of "Rocket Man," quoting a line from a Sly & the Family Stone hit: "I want to thank you," sang Elton John, "for letting me be myself again."

KAREN O'CONNOR

NEW ON THE CHARTS

"Why is it that when Prince does it, it's brilliant, but when a woman does it, she's a hussy?" says Vickie, lead singer of the English band Fuzzbox, talking about her group's risqué image. "Ours is a positive view of sexuality," she says. "It's not available or submissive. We just won't have the bimbo thing. We're very strong-minded women. I'm the most apparently sexual of the group but it's just that I'm very natural. Wearing clothes depresses me."

The all-girl quartet—originally named We've Got A Fuzzbox And We're Gonna Use It—is from Birmingham, England, and has just entered the Modern Rock Tracks chart with "Self!" The song, which hit the U.K. charts last summer, is the first release from "Big Bang!," the group's second album on Geffen Records.

The members of Fuzzbox, sisters Maggie and Jo, along with Vickie and Tina (who prefer not to use their

last names because they are "too boring"), started singing together in 1985. After opening for a friend's band at a local club, they were signed to an independent label and released their first single, "XX Sex," one year later. With that song and two subsequent EPs, the band established an alternative-rock following in England and later crossed

over to pop territory with its first album.

Except for Yoko Ono's "Walking On Thin Ice," all songs on "Bang!" were co-written by the group. Produced by Andy Richards and released by Geffen this month, the album flippantly explores feminist, political, and environmental issues.

JIM RICHLIANO



FUZZBOX: Pictured from left are Jo, Maggie, Vickie, and Tina.

Keynote Speakers:
George Clinton
Ice-T
Vernon Reid

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The Event: The Ninth Annual CMJ Music Marathon Convention
The Date: October 26 - 28, 1989
The Setting: The Vista Hotel, New York City
The Atmosphere: Intimate
The Point: "The Discovery & Development Of New Artists"

PANEL AGENDA

THURSDAY, OCTOBER 26, 1989

10:00 AM - 5:00 PM

COLLEGE RADIO WORKSHOP

An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond

AGENDA

INTERNAL STATION OPERATIONS

Building Campus and Community Awareness
Selecting The Executive Board
Recruiting, Motivating and Maintaining A Staff
Budgeting and Fundraising
Continuity, Structure and Growth

THE MUSIC COMMUNITY

Interaction With The Local Scene
Record Company Relations
Communications Among Stations Nationwide

RADIO'S SOCIAL INPUT

Educational Programming
Increasing Public and Social Awareness

PROGRAMMING

Running A Music Department
Record Company Relations
Music Philosophies

There will be additional performances & surprises throughout the day!

12:30 - 1:45 PM

NEW TOYS, NEW SOUNDS, NEW MUSIC

THE ESSENTIALS OF PUBLISHING: THE SONGWRITER & THE SONG

THE PUBLICITY PANEL

2:00 - 3:15 PM

THE VIDEO FRONT: FOUNDERS, DEFENDERS, DETRACTORS & DEFECTORS

INTERNATIONAL MARKETING & LICENSING
Moderator: Liz Brooks (PolyGram)

THE TOURING CIRCUIT: PAVING NEW INROADS

Moderator: Dave Frey (Current Events Management/Ron Delsner Enterprises)

3:30 - 4:45 PM

ROOTS MUSIC: THE NEXT GENERATION

Moderator: Brad Paul (Rounder)
RETAIL & DISTRIBUTION: THE BOTTOM LINE
Moderator: Ray Farrell (Geffen)

CORPORATE SPONSORSHIP AND THE ALTERNATIVE MARKETPLACE

8:00 PM

The 1989 NEW MUSIC AWARDS

Presented by AIWA
The Beacon Theatre
75th Street & Broadway

MUSIC MARATHON LIVE! CLUB SHOWCASES

FRIDAY, OCTOBER 27, 1989

11:00 AM

KEYNOTE ADDRESS: Vernon Reid
Ice-T
George Clinton

1:30 - 2:45 PM

MUSIC AS A LIVELIHOOD: GETTING STARTED

Moderator: Graham Hatch (Atlantic)

ARTIST MANAGEMENT: FROM HERE TO ENORMITY

INOIE LABELS: THE DECLARATION OF INDEPENDENTS

MUSIC FOR HUMANITY: GRASS ROOTS TO GLOBAL

THEY DON'T PLAY ME IN PRIMETIME: RADIO & RESPONSIBILITY

Moderator: Howe Klein (Warner Bros/Sire)

3:00 - 4:15 PM

THE BUSINESS OF MUSIC: LAWYERS, GUNS & MONEY

FANZINES: GENERATING UNDERGROUND PRESS

Moderator: Oave Sprague (Freelance Journalist)

IN YOUR FACE: IMAGE & MARKETING

SAVE THE PLANET: IF WE DON'T WE'LL ALL BE OUT OF WORK

Moderator: Andrew Francis (Chameleon Music Group/Solar Mgmt.)

A&R: WHAT'S WRONG WITH THIS TAPE?

9:30 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

SATURDAY, OCTOBER 28, 1989

11:00 AM - 12:15 PM

DIGGING YOUR SCENE: LOCAL MUSIC & MEDIA INTERACTION

Moderator: Roland Swenson (SXSW Music Conference)

RAPPIN' ON RADIO'S DOOR: THE RAP PANEL

WORLD MUSIC IN THE '90s: LIFE AFTER GRACELAND

MEET THE PRESS: THE ROLE OF JOURNALISM IN ARTIST DEVELOPMENT

Moderator: Regina Joskow (Atlantic)

THE FUTURE OF COLLEGE RADIO

Moderator: Brian Long (Rockpool)

12:30 - 1:45 PM

INVASION OF THE INDIE SNATCHERS: WHAT ARE THE MAJORS DOING?

Moderator: Jay Faires (Mammoth)

DANCE ORIENTED RADIO: EVOLVING OR DEAD ON ITS FEET

Moderator: Bill Coleman (Billboard)

THE MANY FACES OF RADIO: CREATING NEW IDENTITIES

Moderator: Robyn Kravitz (One Way, Inc.)

A TIPS & TRADES SUMMIT: SETTING THE RECORDS STRAIGHT

SUCCESSFULLY MARKETING THE NEW ARTIST: TYING IT ALL TOGETHER

Moderator: Karen Glauber (A&M)

2:00 - 3:15 PM

THE NEW FACES OF JAZZ

Moderator: Don Lukoff (D.L. Media)

THE BEAT BOX CONCLAVE

THE NASHVILLE SOUND: BREAKING TODAY'S COUNTRY MUSIC ON COLLEGE RADIO

Moderator: Mike Martinovich (CBS, Nashville)

THE BUYING & SELLING OF COLLEGE RADIO

THE STUPID QUESTION PANEL

3:30 - 4:45 PM

THE ARTIST ENCOUNTER & FREE FOR ALL

Moderator: Ira Robbins (Freelance Journalist)

9:00 PM

MUSIC MARATHON LIVE! CLUB SHOWCASES

METAL MARATHON '89 "3 Days Of Hell Returns To Manhattan"

THURSDAY, OCTOBER 26, 1989

ANATOMY OF A HEADBANGER: WHO ACTUALLY BUYS THIS STUFF?

Moderator: Jim Cardillo (MCA)
Panelists: Tommy Kealey (Pampage), Brian Lima (Epic), Steve Martin (In-Effect), Steve Ricardo (Metal Blade)

ARTIST DEVELOPMENT: PLATINUM IN THE ROUGH

Moderator: Derek Simon (Simon Says, Inc.)
Panelists: Ron LaRite (Capgem/Katharine Mgmt.)

MUSIC IN ACTION AWARENESS FORUM

(A brief speech, followed by a Q&A session)
Guest Speaker: Dave Marsh (Editor, Rock 'N' Roll (Confidential))

FRIDAY, OCTOBER 27

CREATING THAT ELUSIVE UNDERGROUND BUZZ: BAITING THE PIRANHAS

Moderator: Peggy Donnelly (Atlantic)
Panelists: Howe Abrams (In-Effect), Michael Alago (Geffen), Jeff Allen (Universal Attractions), Mike Foley (Metal Blade), Tommy Gunn (Cat Club), Martin Nesbit (Earache), Michael Schnapp (Epic), Steve Sinclair (Mechanic)

All events subject to change

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Your registration entitles you to one ticket to the 1989 New Music Awards. Strictly limited quantities available on a first-come first-served basis to CMJ Music Marathon pre-registrants only. Tickets must be picked up at the Vista Hotel prior to 5:00 PM Thursday, October 26



INTERVIEW WORKSHOP: GETTING BEYOND "SO DUDE, HOW'D YOU GET YOUR NAME?"
Moderator: Don Kaye (MJ Metal Shop/Kerrang!)
Panelists: Mike Gitter (Kerrang!), Byron Hontas (Caritc)

SATURDAY, OCTOBER 28, 1989

METAL AND RADIO: SO FAR, SO GOOD... SO WHAT?

Moderator: Tracy Barnes (Z-Rock)
Panelists: Kathie Reed Bar (Roadrunner), Christine Black (Hard Report), Charlene Garcia (Enigma), Charity Kurz (Mechanic), Mark La Spina (FMQB), Steve Prue (WKNC), Sue Stillwagon (Elektra), Cheryl Valentine (Metal Blade)

MAJORS DIG UNDERGROUND: BRINGING METAL TO THE MASSES

Moderator: Brian Stigel (Metal Blade)
Panelists: Alan Grunblatt (RCA), Toni Isabella (Bill Graham Presents), Doug Keough (Roadrunner), Joe Serling, Esq. (Attorney)

ARTIST PANEL

Moderator: TBA
Panelists: TBA

HOTEL ACCOMMODATIONS:

Special rates at the Vista Hotel. Vista Hotel Rates: \$130.00 single/double. These rates are only in effect until Oct. 10, 1989. Rates apply from Tuesday Oct. 24 - Sunday, Oct. 29, 1989. Call the Vista at 1-800-258-2505 (in New York State, 212-938-1990). YOU MUST MENTION CMJ MUSIC MARATHON TO RECEIVE DISCOUNTS.

AIRLINE DISCOUNTS: American Airlines is offering a special discount rate of 40% all regular coach fares. If you qualify for a lower fare, American Airlines will discount that rate an additional 5%. Call 1-800-433-1790, 7:00 AM - 12:00 Midnight Central Time, any day—specify STAR File #50 1094L.

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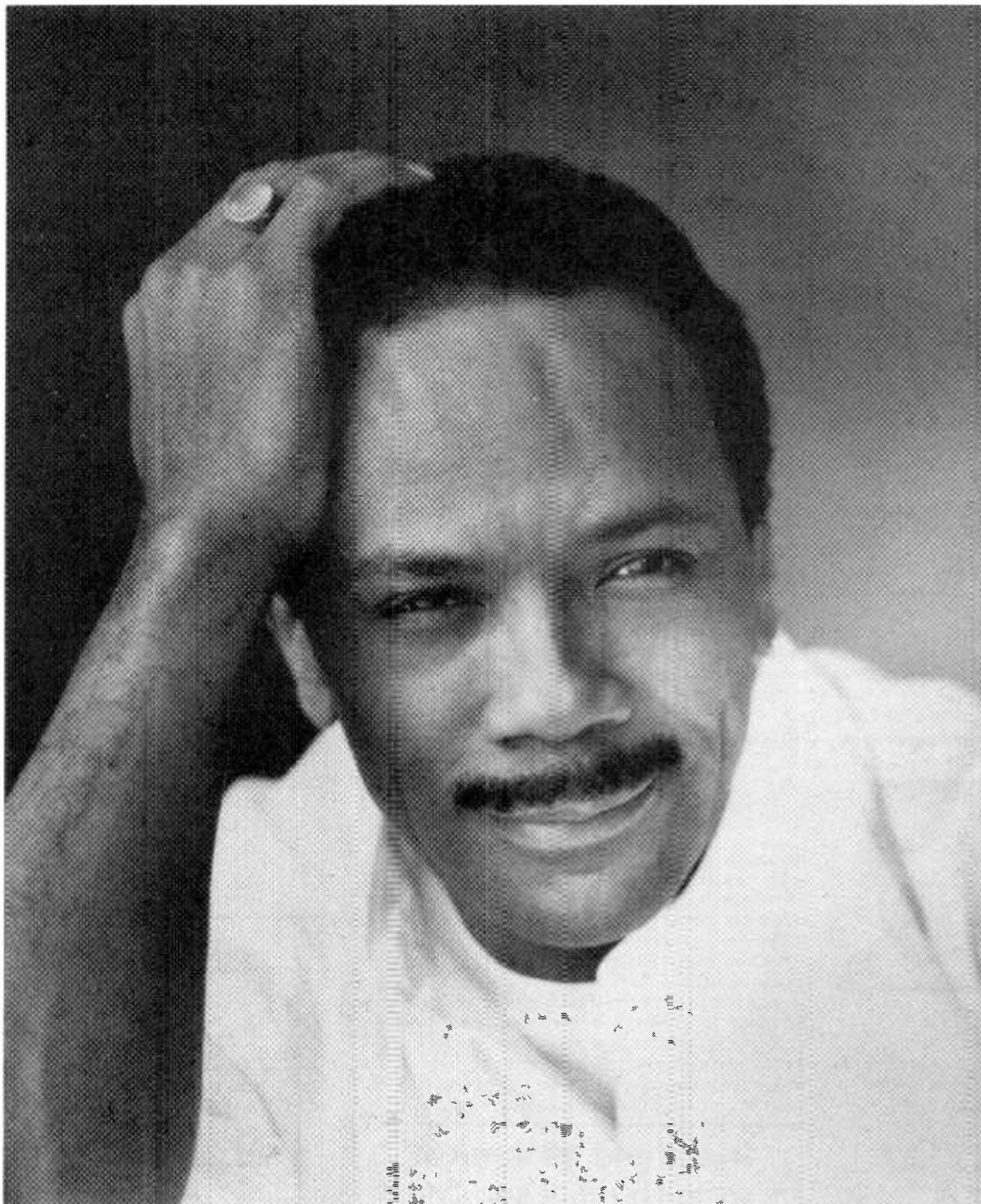


PHOTO MATTHEW ROLSTON

THE MANY WORLDS OF QUINCY JONES

The man • His music • His influence

An edition commemorating his 40 years
in the industry

Date of issue: December 2, 1989

Ad closing date: November 17, 1989

Latin Notas



by Carlos Agudelo

CBS DISCOS, THE LARGEST RECORD company in the Latin market, will continue to expand its promotion department in all territories. According to the results presented at its annual convention held in Key Biscayne, Fla., Sept. 14-17, the company is having its "biggest year to date" in terms of Billboard chart share (36%), as well as the best month in its history, with "exploding sales in all territories."

CBS' optimism was expressed in the presentation to singer **Braulio** of a platinum record for sales of 100,000 units on his "Con Todos Los Sentidos" album. Braulio's contract renewal with CBS was also announced at that time. According to the company, other winners of platinum albums include **Julio Iglesias** (double), **Yolandita Monge**, **Roberto Carlos**, **Vicente Fernandez**, and **Luis Enrique** for two of his albums: "Amor Y Alegria" and "Mi Mundo." Gold records (50,000 units) were earned by **Little Joe**, **Emmanuel**, **Raphael**, **Vikki Carr**, **Ana Gabriel**, **Chayanne**, and **Johnny Ventura**. The ceremony was attended by senior executives from New York, including **Tomás Muñoz**, senior VP, A&R; **Tom Tyrrel**, senior VP, North American operations and administration; **Joe Senkiewicz**, VP, marketing; and **Stuart Bondell**, VP, law.

FRANCO, MARISELA, LOURDES ROBLES, José Javier Solís, Antonio de Jesús, the group **Clouds**, **Willie Chirino**, and **Flans** were the participants in "Conciencia," a two-hour presentation produced by Univision and sponsored by Anheuser-Busch Inc. According to **Joaquin Blaya**, the network's president, the primary purpose of the show was to "create awareness of the National Hispanic Scholarship Fund

and its efforts in the Hispanic community." **Celia Cruz** was the event's grand marshal. "Conciencia" was highlighted by—besides the musical performances—scenes from celebrity fund-raising dinners taking place across the nation and announcements by public personalities who contributed to the cause.

WITH THE MOTTO "The new force in Latin music," Sonotone has become "a new company," in the words of recently appointed GM **Oscar Llord**. According to Llord, "I have obtained total support from **Gabriel Rokower**, VP of our parent company Sonográfica-Venezuela, and we are working very close together to shape Sonotone into a truly competitive entity in the

'CBS Discos is having its biggest chart year to date'

marketplace." The company's reorganization includes changes in personnel, job responsibilities, chain of command, and operating procedures. The company is opening offices in San Antonio, Texas, Puerto Rico, and New York, as well as consolidating its Los Angeles and Miami operations. Llord says that "Sonotone is committed to developing in all areas of commercially viable Latin music. We are and will continue to offer distribution deals to record labels as well as pursue direct artist acquisitions in the tropical, pop-ballad, and regional Mexican music genres."

"MI ABUELA" (MY GRANDMOTHER) has become the newest Spanish rap hit in Puerto Rico. Created originally for a radio program, the tune was so successful that it was recorded by the newly formed **Leader Records**. Its composer, arranger, and performer is **Wilfred Morales**, born in Ponce, P.R., and a musician since age 9. Morales, who is also a recording technician and producer, says "the song has a double purpose: to entertain [and] to communicate a positive message through the fusion of music and parody."

Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Commissioned**, one of the hottest bands in urban contemporary gospel.

FRED HAMMOND, **Commissioned's** producer, songwriter, vocalist, and bassist, is in a good mood these days. The band's latest release, its final album for **Light Records**, is due out next month. The group has just signed with **Benson Records**, with a recording due in June. **Commissioned** hopes to join the rarified air of acts like **Take 6** and **BeBe & CeCe Winans**—reaching all listeners, black and white, mainstream and gospel.

It is a trip that has taken Hammond and his band mates nearly 10 years and five albums from their native Detroit. With each passing year, the band has grown beyond its original church boundaries. Today, **Commissioned** does more than 70% of its shows in halls and auditoriums, with the other 30% split between churches and colleges.

"Those venues are both scary and liberating," Hammond says of the auditorium outings. "But the people who go into those venues are coming to be entertained and ministered to. If a guy's going to pay \$17 for a ticket, he wants both. Well, a lot of people in the church are scared to mention the word 'entertainment,' but that's where our audience comes from."

Hammond, **Michael Brooks**, and **Mitchell Jones** are the group's three primary songwriters. While they frequently interact, all three have home studios. Consequently, there is a distinctive sound coming from each writer.

"We're always bringing demos" to one another,

Hammond says. "At the same time, we leave each song open for the other members' input. Somebody'll say, 'Why don't we try this?' And if there is a song somebody doesn't like, we'll rethink it."

"Michael writes mostly from experience. Maybe something happened to you as a child. We all deal with those issues, but Michael adds a testimony and encouragement to the incident. I usually tell a story in my songs. It may be on the same issue that Michael is writing about, but it is in story form, while Mitchell writes poetically and in an encouraging manner. He writes about the same experiences and the same problems, but always ends with encouragement."

'In the end, all three of us write about Jesus Christ'

"And, in the end, all three of us write about the same person—the Lord Jesus Christ."

The band emerged out of a jam session in 1980. "We didn't know what it was going to sound like," Brooks says. "We could barely get through the first rehearsal because we kept stopping, we were so pleased with the blend we discovered!" The group's first **Light** release, "I'm Going On," appeared in 1985. Since then, the group has performed with the **Detroit Symphony**, toured Great Britain and Nigeria, and added a giant light show.

But Hammond says the bond is really just beginning. "Ideally, for the future, we'd like to get a little stabler work situation," he says. "In gospel music, almost everything we do is always individual dates. We'd like to do more tours: six months on and six months off—solid. If something like that could happen, I think we'd get more into concept videos. We'd like to plan on doing some material that could be played on secular outlets to expand our audience. If there was something we could get a good video out of, something **BET** could play, we'd do a song on the homeless or the hungry. I don't know if we're necessarily interested in forever being typecast as gospel."

FOR WEEK ENDING OCTOBER 14, 1989

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	ARTIST LABEL	TITLE
				★★★ NO. 1 ★★★	
1	1	1	11	GLORIA ESTEFAN EPIC	SI VOY A PERDERTE 5 weeks at No. One
2	2	3	7	LUIS MIGUEL WEA LATINA	FRIA COMO EL VIENTO
3	3	2	14	LOS BUKIS MELODY	A DONDE VAYAS
4	5	6	9	LUCERITO MELODY	CUENTAME
5	4	4	22	ANA GABRIEL CBS	◆ SIMPLEMENTE AMIGOS
6	6	5	17	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
7	7	7	22	FRANCO DE VITA CBS	◆ TE AMO
8	10	11	7	YOLANDITA MONGE CBS	POR TI
9	16	—	2	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN...
10	12	9	16	MARISELA ARIOLA	Y VOY HACER FELIZ
11	9	12	8	LUIS ENRIQUE CBS	LO QUE PASO ENTRE TU Y YO... PASO
12	8	8	25	JOSE LUIS RODRIGUEZ MERCURY	◆ BAILA MI RUMBA
13	14	15	17	EMMANUEL CBS	QUISIERA
14	15	18	11	PABLO RUIZ CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO
15	39	36	3	FRANCO DE VITA CBS	◆ LOUIS
16	11	10	10	RICARDO MONTANER TH-RODVEN	A DONDE VA EL AMOR
17	18	16	14	MIGUEL GALLARDO POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
18	24	21	8	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
19	20	24	4	GILBERTO SANTARROSA COMBO	TENGO UNA MUNECA
20	21	33	15	JOSE JOSE ARIOLA	EL
21	17	34	3	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
				★★★★ POWER PICK ★★★★★	
22	30	30	3	ANA GABRIEL CBS	NO DIGAS NO
23	28	23	22	JOSE JOSE RCA	PIEL DE AZUCAR
24	13	14	27	LUIS MIGUEL WEA LATINA	◆ LA INCONDICIONAL
25	26	—	2	DAVID PABON TH-RODVEN	MIS GANAS SE QUEDARON
26	27	29	5	WILLIE GONZALES SONOTONE	SEDA
				★★★★ HOT SHOT DEBUT ★★★★★	
27	NEW ▶	1	1	JUAN LUIS GUERRA Y LA 440 KAREN	◆ OJALA QUE LLUEVA CAFE
28	31	31	4	CHANTELLE WEA LATINA	APRESIO Y AFECTO
29	23	19	14	PANDORA CAPITOL-EMI LATIN	NO PUEDO DEJAR DE PENSAR EN TI
30	35	20	6	CANO ESTREMERIA CEG	A MI
31	NEW ▶	1	1	YURI CBS	◆ NO PUEDO MAS
32	22	17	16	PABLO RUIZ CAPITOL-EMI LATIN	◆ ORGULLOSA NENA
33	33	—	2	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
34	19	13	18	ROCIO DURCAL ARIOLA	EXTRANANDOTE
35	38	22	19	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
36	36	—	2	LAS CHICAS DEL CAN SONOTONE	PEPE
37	NEW ▶	1	1	VIKKI CARR CBS	◆ ESOS HOMBRES
38	34	37	6	MAX TORRES CAPITOL-EMI LATIN	MALA SUERTE
39	37	—	2	JULIO IGLESIAS CBS	MEDLEY MEXICANO
40	25	28	26	BRAULIO CBS	AMANDOTE Y SONANDOTE

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

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Spotlight

COUNTRY

The '90s Promise to be an Era of Expansion, International Growth and Worldwide Exploitation for Country Sounds from Nashville, California, Texas, and Canada

By GERRY WOOD

Nineteen-eighty-nine was another action-packed year for country music. Let's scan some of the highlights—and lowlights—of the remarkable year that was.

CD: Chronicle 1989 as the year that the compact disk went 100%. For the first time, all albums listed on Billboard's Top Country Albums chart contained CD configurations. It's a sad finale for 8-tracks; there were no offerings on any of the charted product for this format that once was the darling carrier pigeon for country music product. How soon we forget, and how soon we embrace a new format that we'll discard just as dispassionately as the yesterday's modes of sound delivery. Hello, DAT, goodbye CD—is that the clarion call of country's future? Stay tuned.

10-IN-A-ROW RADIO: A sad sign of the times. Country radio without personality is like a farm without barns, cows, and pigs or a Texan without a cowboy hat and a tall tale to sell. Hot markets for country radio include Atlanta, Tampa, Dallas, Houston, Phoenix, and, one of the year's most notable success stories, Hartford, Conn., where WWYZ has become one of the most popular stations in its market, boosting its audience share 9% since adopting a country format. Not hot markets include some important big ones such as New York, Boston, and Chicago.

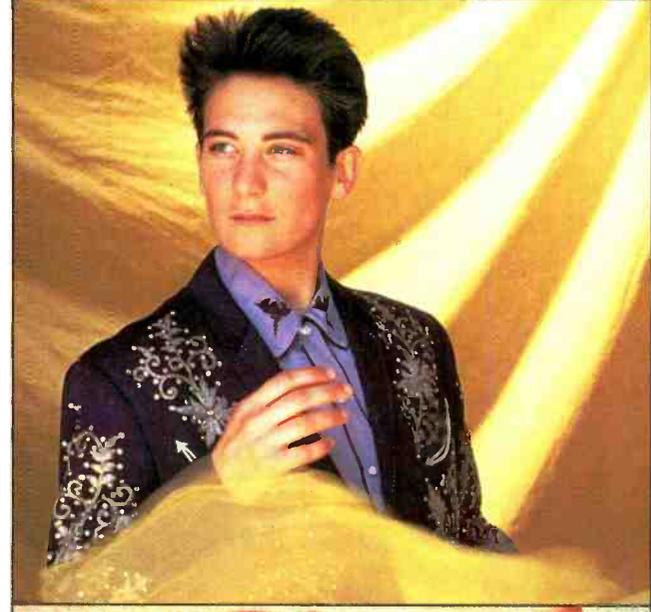
COUNTRY RADIO SEMINAR: Jot down these dates: Feb. 28 to March 3, 1990. That's when hundreds of country-radio leaders from across the nation will journey to Music City for their doses of County Radio Seminar karma with the mercury flirting with freezing and the everpresent gray mist that hovers over Nashville from December to April, dispelled only by storms of sleet, pellets of unknown origin, or, hopefully, a kind, gentle snow and not a blizzard. These radio mavens, ex-rockjocks-turned rural ranchers, some true country folks who surprisingly have ended up in country radio, all got a chance to band together at the 1989 seminar.

After the radio leaders tell the record executives how to run their businesses, it's time for the paybacks-are-hell department with some roasting coming from heated label presidents, and promo and marketing figures. Also hot is the Country Radio Seminar's New Faces Show when Charlie Monk emcees.

FAN FAIR: Meanwhile, Fan Fair '89 once again became a phantasmagoria of country music's big stars and Tex Nobodies merged into a weeklong melange that would pass for a formidable endurance test. This year's event offered more magna stars than last year's due to outcries from fans who said Fan Fair was unfair the previous year when few major names performed. It remains one of country music's significant events, bringing music stars and their fans together face-to-face, flash to face, pen to pad, singer to devoted.

RANDY TRAVIS, CLINT BLACK, AND HANK WILLIAMS JR.: Once upon a time in a far simpler world, country fans would stand by their stars for decades if not lifetimes while rock audiences were known for quickly embracing, then dis-

(Continued on page C-14)



CLOCKWISE FROM TOP LEFT: Lyle Lovett; Rodney Crowell; Garth Brooks; Canyon; Clint Black; Daniele Alexander; k.d. lang; Billy Joe Royal.

**STAR
LIGHT
STAR
BRIGHT
THE
HOTTEST
STARS
YOU'LL
SEE
TONIGHT...**



RICKY VAN SHELTON

- ★ ENTERTAINER OF THE YEAR
- ★ ALBUM OF THE YEAR - "LOVING PROOF"
- ★ SINGLES OF THE YEAR - "I'LL LEAVE THIS WORLD LOVING YOU"
- ★ MALE VOCALIST OF THE YEAR



RODNEY CROWELL

- ★ SINGLES OF THE YEAR - "AFTER ALL THIS TIME"
- ★ SONG OF THE YEAR - "AFTER ALL THIS TIME"
- ★ MALE VOCALIST OF THE YEAR
- ★ MUSIC VIDEO OF THE YEAR - "AFTER ALL THIS TIME"



VERN GOSDIN

- ★ SINGLES OF THE YEAR - "CHISELED IN STONE"
- ★ SONG OF THE YEAR - "CHISELED IN STONE"



SWEETHEARTS OF THE RODEO

- ★ VOCAL DUO OF THE YEAR



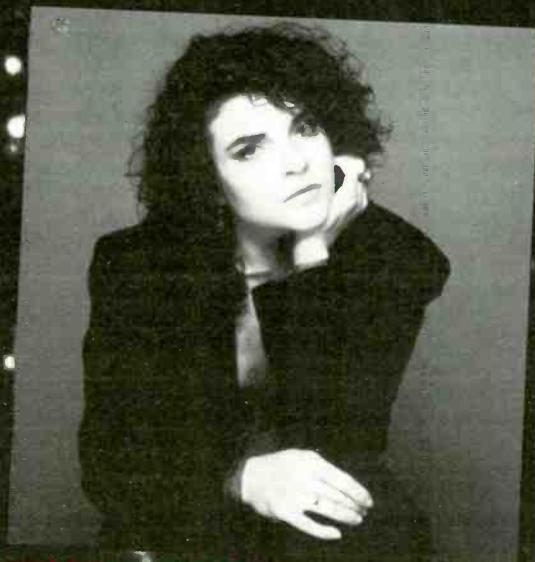
DOLLY PARTON

- ★ MUSIC VIDEO OF THE YEAR - "WHY'D YOU COME IN HERE LOOKING LIKE THAT"



SHENANDOAH

- ★ HORIZON AWARD
- ★ VOCAL GROUP OF THE YEAR



ROSANNE CASH

- ★ FEMALE VOCALIST OF THE YEAR

...ARE FROM CBS RECORDS

1989 CBS Records Inc.

TALENT: Year-Long New-Artist Wave Finally Breaking Down Tight Radio Playlists

By PHYL GARRETT

If new artists are the ocean, and radio the rocky shore, the wave after wave of talent sent forth from Nashville record labels during the past year has done the same thing to radio that ocean waves have done to seaside rocks—worn them down.

This time last year more new artists were signed and their music released than ever before in Nashville's history. This time last year, almost in diabolical opposition to that trend, the average current playlist at the average country station was shorter than ever—25 to 28 new records, plus a couple of extras to complete the standard top 30. Getting any record into the current rotation was brutal—getting a new act's record some airplay was a nightmare.

But back to making sand out of rocks . . . The PD at WSIX Nashville, Eric Marshall, had some shocking news (if it turns out to be true): "That shorter playlist trend is on its way out." Bruce Sherman at WSM Nashville agrees, noting that his playlist is "about seven songs longer than last year." David Malmberg at KEEY (K102) St. Paul, Minn., advises, "Our current song playlist is longer than this time last year. We've kept our normal top 30, but we're adding more extras than ever." The reason is simple. It's the waves!

More than 40 new artists were signed, developed, and their singles and/or albums released during the past year. Undaunted by the odds against them, record company officials have continued to sign new talent and release more records than it seemed radio rotations could accommodate. But the gamble has paid off. Radio station PDs say the increase definitely had an initial impact. But that alone would not have been enough. They've kept more currents in rotation because of the caliber of the records they're receiving. WIVK Knoxville's Steve Dallas (who recently moved to Knoxville, Tenn., from WBHP Huntsville, Ala.) says he's never seen such consistent quality—especially the new artist releases. WSM's Sherman says what's out there to choose

from is "better than ever." As the surfer would say, "Hey, mon, there are waves and there are WAVES!"

If indeed the trend is toward expanded playlists, it's exciting to wind up with such good news. Longer playlists mean more opportunity—and innovative marketing and promotion will have much to do with which records end up in those precious slots. Let's take a look at how industry marketeers have been manipulating the spotlight around to their respective acts during the past talent-glutted year.

Bob Saporiti, VP promotion, Warner Bros./Nashville, takes a stoic approach, claiming WB is not doing anything differently than it was doing 10 years ago. "If the song's a hit, it's a hit," states Saporiti. "That's the only thing that ever really breaks a new act."

Having hit records is, of course, not to be sneezed at. But in the middle of this tidal wave of new (and let's not forget, better) records, getting them heard is even more the name of the game. No one mentioned glow-in-the-dark promotional CDs or Mattel-like See'n'Say artist toys that beg "Hi, I'm Nancy Newartist—please play my record" when you pull the string. But most labels are finding ways to get mucho mileage out of their artists videos.

First, the videos are sent to CMT, VH-1, TNN, and the regular TV shows that use them. New PolyGram artist Shane Barmby has released two videos this year. PolyGram/Nashville's director of communications Sandy Neese reports that Barmby hasn't received any radio response yet, but is a video star—already pushed by viewer response into heavy rotation and "forced" to start his first fan club.

Viewer response can be turned into listener response. Ray Randall of KSSN Little Rock, Ark., states he pays a lot of attention to the listeners, and that an increasing amount of requests come from people who see a video and want to know when his station is going to get with the program, so to speak.

Videos are being sent directly to the stations for the PD, (Continued on page C-12)



Kathy Mattea

Hank Williams Jr.



Eddy Raven



Alabama



The Judds



Ricky Van Shelton



Patty Loveless



K.T. Oslin



Holly Dunn



Baillie & the Boys

LABELS: Last-of-the-'80s Product Parade Paced by the New, the Mighty, and Revitalized

A horde of new acts has been signed, several stars have shifted labels, some singing veterans have heated up their careers again, four new major record-company ventures have bloomed, and an interesting (though not extensive) array of fourth-quarter releases are penetrating the marketplace. That's the product and talent picture over the past year and what's ahead for the last quarter of the decade in the world of country music.

Several labels continue to shy away from fourth-quarter releases, fearing, as 16th Avenue Records' director of promotions, marketing & sales B.J. McElwee states, they "tend to get returned with any unsold Christmas albums." Universal Records continues its ambitious entry into the record wars, while Curb expands its roster and release schedule, Warner Bros. hits with its heavies, and Capitol offers a powerful trio of final-quarter albums.

Hey, isn't that Brenda Lee on Warner Bros.? Marty Stuart on MCA? Billy Joe Royal and Billy "Crash" Craddock on Atlantic? Where's the scorecard? Well, Billboard offers this list of new and/or newly signed acts, some of the top sellers this year, and fourth-quarter releases.

AIRBORNE: New and/or newly signed acts: none; top seller: Mickey Gilley; fourth-quarter (4Q) releases: none.

ARISTA: New: Asleep At The Wheel, Pam Tillis, Lee Roy Parnell, Allan Jackson, Michelle Wright, Rob Crosby; top sellers (no product released yet); 4Q: none scheduled.

ATLANTIC: New: Billy Joe Royal, Billy "Crash" Craddock, Girls Next Door, Pal Rakes; top seller: Billy Joe Royal; 4Q: Billy Joe Royal.

CAPITOL: New: Garth Brooks, Nisha Jackson, Suzy Bogguss, Steven Wayne Horton; top sellers: not listed; Buck Owens, Anne Murray, Sawyer Brown (Curb).

CBS: New: Shelby Lynne, Tim Mensy, Zaca Creek, Les Taylor, Linda Davis; top sellers: Ricky Van Shelton, Dolly Parton, Rodney Crowell, Shenandoah, Willie Nelson; 4Q: Shelby Lynne, Tim Mensy, Zaca Creek, Les Taylor (single).

CURB: New: Cee Cee Chapman, Jan Brown, Josh Logan,

Dan Willis; top sellers: Moe Bandy, Ronnie McDowell, Johnny Lee, Cee Cee Chapman, Josh Logan, Jan Brown; 4Q: Bobby Vinton, Wayne Newton (duet with Tammy Wynette), Dan Willis, Delbert McClinton, Ronnie McDowell, the Whites, Moe Bandy.

MCA: New: Mark Collie, Marsha Thornton, Kelly Willis, Vince Gill, Marty Stuart; top sellers: George Strait, Reba McEntire, Oak Ridge Boys, Lyle Lovett, Patty Loveless; 4Q: Marty Stuart, Bill Monroe, Vince Gill.

POLYGRAM: New: Daniele Alexander, Shane Barmby, Kentucky Headhunters, Grayghost, Ronna Reeves; top sellers: (would not release); 4Q: Butch Baker, Statler Brothers, Kentucky Headhunters.

RCA: New: Matraca Berg, Prairie Oyster, Tim O'Brien; top sellers: the Judds (Curb), K.T. Oslin, Clint Black, Alabama, Keith Whitley; 4Q: David Ball, Jason D. Williams, Shotgun Red, Jo-EI Sonnier.

16TH AVENUE: New: Canyon, Neal McGoy, Diane Davis; top sellers: Charley Pride, John Conlee, Canyon; 4Q: none scheduled.

UNIVERSAL: New: Wild Rose, Scott McQuaig, Joni Harms, Tim Malchak, Joe Barnhill, J.D. Hart, Trader Price; top sellers: Nitty Gritty Dirt Band, Eddy Raven, Larry Gatlin, Gary Morris, Lacy J. Dalton; 4Q: John Anderson, the Gatlins, Eddie Rabbitt, Wild Rose, Joni Harms, Glen Campbell, J.D. Hart, Roger Whittaker.

WARNER BROS.: New: Billy Hill, Carlene Carter, Holly Dunn, Brenda Lee, Tony Perez, Travis Tritt, Mac McAnally, Beth Nielsen Chapman, Chris Austin, Rhonda Gunn, Kevin Welch, David Mullen, Maura O'Connell, B.J. Thomas; top sellers: Randy Travis, Hank Williams Jr. (Curb), Take 6, Dwight Yoakam, Highway 101. 4Q: Randy Travis, Dwight Yoakam, Highway 101, Pinkard & Bowden, Southern Pacific, Kenny Rogers, Maura O'Connell.

PHYL GARRETT

TOP PUBLISHING CORPORATIONS

- Pos. PUBLISHING CORPORATIONS (No. of charted singles)
- 1 EMI MUSIC PUB. (111)
 - 2 TREE GROUP (73)
 - 3 POLYGRAM INTERNATIONAL (69)
 - 4 OPRYLAND GROUP (35)
 - 5 IRVING/ALMO (33)
 - 6 WARNER/CHAPPELL MUSIC, INC. (57)
 - 7 RICK HALL (10)
 - 8 SCARLET MOON (13)
 - 9 BUG (13)
 - 10 MCA (24)

TOP PUBLISHERS

- Pos. PUBLISHER (No. of charted singles)
- 1 TREE, BMI (50)
 - 2 ACUFF-ROSE, BMI (23)
 - 3 IRVING, BMI (20)
 - 4 SCREEN GEMS-EMI, BMI (25)
 - 5 CROSS KEYS, ASCAP (25)
 - 6 RICK HALL, ASCAP (10)
 - 7 WOODEN WONDER, SESAC (4)
 - 8 POLYGRAM INTERNATIONAL, ASCAP (14)
 - 9 SCARLET MOON, BMI (13)
 - 10 DON SCHLITZ, ASCAP (16)

TOP ARTISTS—ALBUMS & SINGLES

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 RANDY TRAVIS (7) Warner Bros.
 - 2 GEORGE STRAIT (10) MCA
 - 3 RICKY VAN SHELTON (7) Columbia
 - 4 K.T. OSLIN (6) RCA
 - 5 REBA McENTIRE (8) MCA
 - 6 HANK WILLIAMS JR. (11) Warner/Curb
(1) Mercury
(1) BMG
 - 7 THE JUDDS (6) RCA/Curb
 - 8 ALABAMA (10) RCA
 - 9 DWIGHT YOAKAM (7) Reprise
 - 10 RODNEY CROWELL (5) Columbia

TOP ALBUMS

- Pos. TITLE—Artist—Label
- 1 OLD 8 X 10—Randy Travis—Warner Bros.
 - 2 THIS WOMAN—K.T. Oslin—RCA
 - 3 LOVING PROOF—Ricky Van Shelton—Columbia
 - 4 BUENAS NOCHES FROM A LONELY ROOM—Dwight Yoakam—Reprise
 - 5 GREATEST HITS—The Judds—RCA/Curb
 - 6 REBA—Reba McEntire—MCA
 - 7 DIAMONDS & DIRT—Rodney Crowell—Columbia
 - 8 ALWAYS & FOREVER—Randy Travis—Warner Bros.
 - 9 GREATEST HITS, VOL. III—Hank Williams Jr.—Warner/Curb
 - 10 BEYOND THE BLUE NEON—George Strait—MCA

TOP ALBUM ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- 1 RANDY TRAVIS (3) Warner Bros.
 - 2 HANK WILLIAMS JR. (7) Warner/Curb
 - 3 GEORGE STRAIT (5) MCA
 - 4 RICKY VAN SHELTON (2) Columbia
 - 5 K.T. OSLIN (2) RCA
 - 6 REBA McENTIRE (4) MCA
 - 7 THE JUDDS (5) RCA/Curb
 - 8 ALABAMA (7) RCA
 - 9 DWIGHT YOAKAM (3) Reprise
 - 10 ROSANNE CASH (2) Columbia

The eligibility period for the World of Country Music Charts is Sept. 17, 1988 to Sept. 9, 1989.



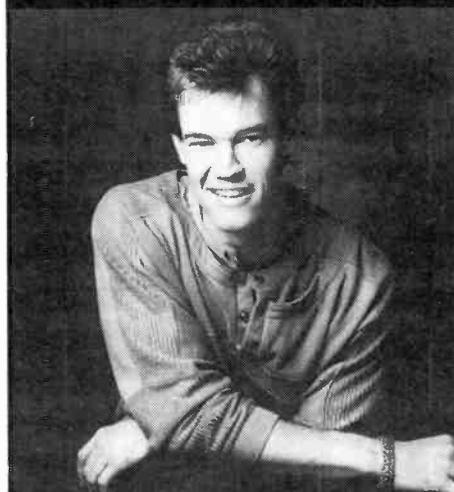
Canyon



Clint Black



Keith Whitley



Randy Travis



George Strait



Lorrie Morgan

TOP SINGLES

- Pos. TITLE—Artist—Label
- 1 WHEN YOU SAY NOTHING AT ALL—Keith Whitley—RCA
 - 2 BETTER MAN—Clint Black—RCA
 - 3 BIG WHEELS IN THE MOONLIGHT—Dan Seals—Capitol
 - 4 SHE'S CRAZY FOR LEAVING—Rodney Crowell—Columbia
 - 5 I SANG DIXIE—Dwight Yoakam—Reprise
 - 6 CHANGE OF HEART—The Judds—RCA/Curb
 - 7 LOVIN' ONLY ME—Ricky Skaggs—Epic
 - 8 I'LL LEAVE THIS WORLD LOVING YOU—Ricky Van Shelton—Columbia
 - 9 SHE'S GOT A SINGLE THING IN MIND—Conway Twitty—MCA
 - 10 HOLD ME—K.T. Oslin—RCA

TOP SINGLES ARTISTS

- Pos. ARTIST (No. of charted singles) Label
- 1 GEORGE STRAIT (5) MCA
 - 2 THE DESERT ROSE BAND (4) MCA/Curb
 - 3 REBA McENTIRE (4) MCA
 - 4 RICKY VAN SHELTON (5) Columbia
 - 5 RANDY TRAVIS (4) Warner Bros.
 - 6 KEITH WHITLEY (4) RCA
 - 7 SHENANDOAH (4) Columbia
 - 8 K.T. OSLIN (4) RCA
 - 9 TANYA TUCKER (4) Capitol
 - 10 PATTY LOVELESS (4) MCA

TOP SINGLES LABELS

- Pos. LABEL (No. of charted singles)
- 1 RCA (63)
 - 2 MCA (73)
 - 3 CBS (71)
 - 4 WARNER BROS. (57)
 - 5 CAPITOL (54)
 - 6 MERCURY (40)
 - 7 UNIVERSAL (19)
 - 8 ATLANTIC (10)
 - 9 MTM (8)
 - 10 CURB (21)

TOP ALBUM LABELS

- Pos. LABEL (No. of charted albums)
- 1 MCA (43)
 - 2 WARNER BROS. (36)
 - 3 RCA (33)
 - 4 CBS (27)
 - 5 CAPITOL (13)
 - 6 MERCURY (8)
 - 7 ATLANTIC (2)
 - 8 16TH AVENUE (5)
 - 9 VIRGIN (1)
 - 10 MTM (2)

TOP LABELS—ALBUMS & SINGLES

- Pos. LABEL (No. of charted albums & singles)
- 1 MCA (116)
 - 2 RCA (96)
 - 3 WARNER BROS. (93)
 - 4 CBS (98)
 - 5 CAPITOL (67)
 - 6 MERCURY (48)
 - 7 ATLANTIC (12)
 - 8 UNIVERSAL (19)
 - 9 MTM (10)
 - 10 16TH AVENUE (17)

TOP NEW ARTISTS

- Pos. NEW FEMALE ARTIST (Charted albums & singles) Label
LORRIE MORGAN (4) RCA
- Pos. NEW MALE ARTIST (Charted albums & singles) Label
CLINT BLACK (3) RCA
- Pos. NEW GROUP (Charted albums & singles) Label
CANYON (6) 16th Avenue

Traditionally... Contemporary

Atlantic Nashville



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RADIO: Tapping Markets Old and New for Contemporary Country's Fresh-Faced Appeal

By JIM BESSMAN

Satisfying the market is a challenge for any radio station, but it seems to be more so for country radio. Fine-tuning a playlist to meet both creative trends and wide-ranging listener tastes requires compromises. Regional misconceptions can also dampen ratings potential, as can inadequate promotion and overall presentation.

Still, even stations with low ratings feel that their markets are merely waiting to be better tapped.

Maybe all they need is country music's strongest suit—tradition. KIKK-FM Houston, for instance, has retained the same format and call letters for 26 years. KNIX-AM/FM Phoenix simulcast has survived for 22 years with the same format, no doubt largely because of its owner Buck Owens.

"There's no such thing as a closet country listener in Phoenix," says KNIX's VP/GM (and Buck's son) Michael Owens. "It's a mass-appeal, accepted format. We're tighter than we would be if we didn't have competition [from KMLE Phoenix], but we do play Buck—because he tests well. Thank God he tests well!"

Testing plays a big part in KNIX's success, advises Owens. The station not only has its own in-house research department, but it also retains an outside consultant year-round to stay abreast of

local country music fans' music and lifestyle needs. Owens further cites "high community involvement" via charity efforts and street visibility, as well as heavy TV marketing. But staff "stability and longevity" are also vital. The PD's tenure is 18 years, the sales GM's is 12, and the morning man has been on for 14 years.

Craig Magee, VP/GM at KIKK Houston, similarly notes lengthy job stays, especially MD Joe Ladd's 20-plus years. "He has an ear for new music and new talent, and introduces it to the market first," says Magee. This is especially

important considering KIKK is locked in battle with competing station KILP-FM in a market where country is No. 1.

"The important thing for us is to get out with people at events and do outside promotions that hit people where they live," notes Magee, echoing Owens. This, he adds, is easy to do in Houston, at events like the two-week livestock/rodeo show.

But staying true to KIKK's deeply embedded roots is paramount. "People have grown up with the radio station, so there's a certain legacy," Magee continues. "We do well with teens—we're No. 1, 12-plus sometimes—and go all the way up to 55-plus. Because kids whose folks listen to KIKK grew up more accustomed to country music. But we still must be aware of new music and changing tastes."

Hartford, Conn., would seem miles away from Phoenix and Houston in terms of country radio success. But WWYZ-FM (Country 92.5) Hartford, which started up a year ago, jumped from No. 12 to No. 4 in its first book (in the 25-54 demo), and according to PD Johnny Michaels, is now No. 3—and No. 1 on weekends. Formerly a "bright AC with oldies" format lost in a highly competitive shuffle, WWYZ switched to fill a country FM vacancy.

"The hole was there," says Michaels, "but we're not a typical sounding country station. We play a vast amount of material: new traditional, old-time twangy, modern. But first and foremost, we're slick and contemporary. There's never an attitude that we went country because we were desperate."

Michaels maintains that WWYZ is really still a bright, AC station with the same personality/energy level—only the song titles have changed. "No four-in-a-row and backselling the song," he says. "We're very much foreground and up-tempo."

Michaels recognizes that few Connecticut residents really live the country lifestyle, and that "if they were told they listened to country music, they'd throw up." Still, he counts

(Continued on page C-14)



Dwight Yoakam



Suzy Bogguss



Jann Browne



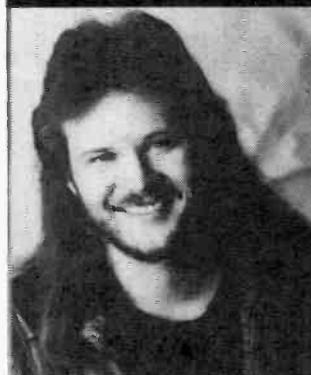
The Desert Rose Band



Highway 101



Lionel Cartwright



Travis Tritt



The Forester Sisters



Southern Pacific



Shenandoah

VIDEO: Turning the Key that Opens the Door to Country's Next Generation

By TAMARA TYSON

Galactic good guys and heroes in black hats are images coloring the new look of country music and what might become the next decade's most important marketing tool—the music video.

Sensing the trend, the major labels, and even some indies, are beginning to pump more promotional dollars Nashville's way for video production. According to industry leaders, the resultant proliferation of new marketing avenues will lead to a demand for more product from country video libraries and even help boost country music's fame across the Atlantic.

"In country music, video is just now coming into its own," comments Stan Hitchcock, senior VP of Country Music Television (CMT). He believes that the quality and number of videos coming out will continue to "improve and grow." Part of that growth is due to a new, younger audience, advises Hitchcock, who adds, "We're finally reaching an audience with video that was raised on television. That's the best thing that could happen to country music." CMT has grown with the market in expanding its programming to include Hitchcock's popular interview series, "Stan Hitchcock's Heart To Heart" and a countdown show.

Another factor spurring video growth will be the emergence of new video markets. Jeff Walker, president of Aristo Video Promotions, anticipates a major video outlet expansion: "We'll see more national cable outlets and more opportunities for the established video outlets as the number of cable systems grow. It's going to create a lot of need for new programming and will open new markets which had previously been locked up."

One of those outlets that may soon unlock its door to the country video key is the popular music channel VH-1. Viacom International Inc. is expected to produce a

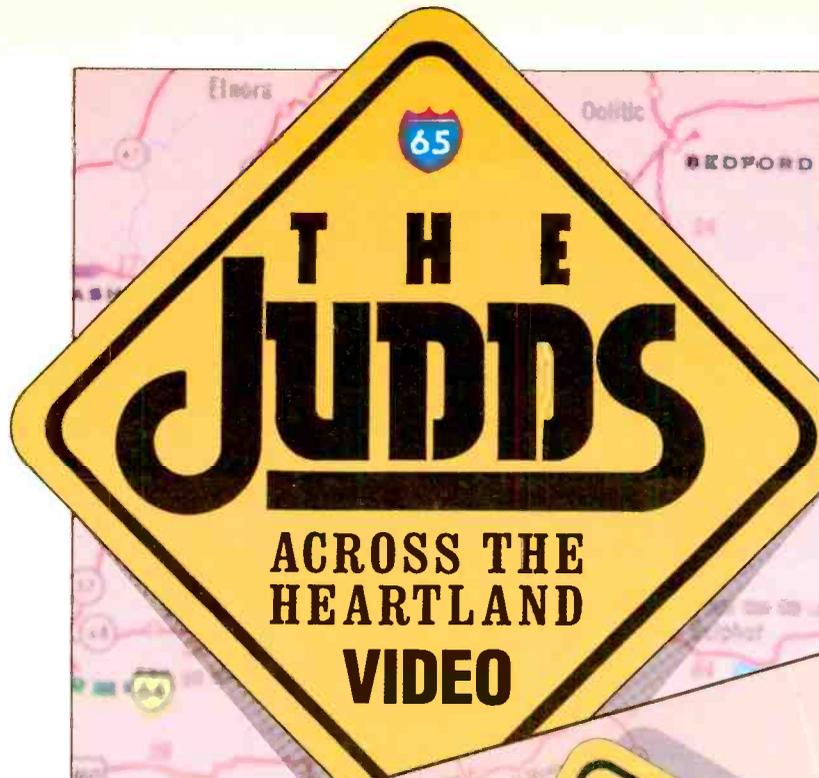
country segment that could be aired on VH-1 as early as this fall. Insiders are mum about specifics, but the project might be dubbed "Video Hit Country" and programmed on a regular basis.

The Nashville Network (TNN) continues to fine tune its present programs (including "Video Country" hosted by Shelly Mangrum and other country music-oriented shows) and expand into new areas. Paul Corbin, PD for the giant cable network, advises that new gospel and bluegrass series are in development, along with plans for more live programming and live events. TNN's fall programming includes "Nashville Beat," the first TNN made-for-TV movie, starring Martin Milner and Kent McCord; "Bill Monroe's 50th Anniversary On The Grand Ole Opry," a one-hour live telecast honoring the father of bluegrass; "Hank Williams, The Show He Never Gave," an imaginary final concert by the legendary entertainer; "George Jones In Concert"; "Fairs And Festivals: Erie County"; "Ronnie Milsap: Lost In The '50s Tonight," a one-hour concert special with guest Fabian; and "A Conversation With Dinah," a series of in-depth interviews with such subjects as Angie Dickinson, Bob Hope, Betty Ford, Nancy Reagan, Danny Thomas, and Bob Hope. December highlights include specials on Ricky Van Shelton, Johnny Cash, and Loretta Lynn.

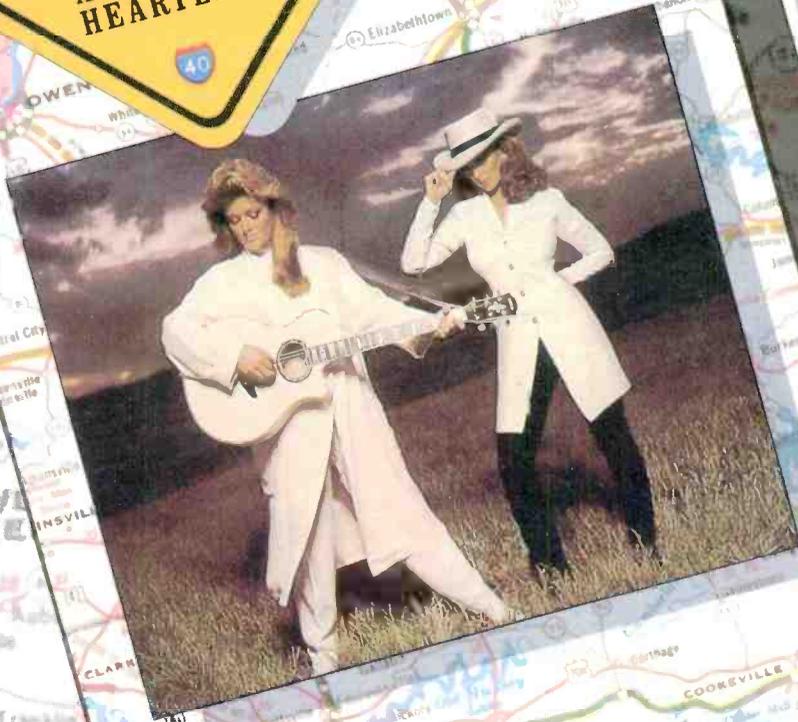
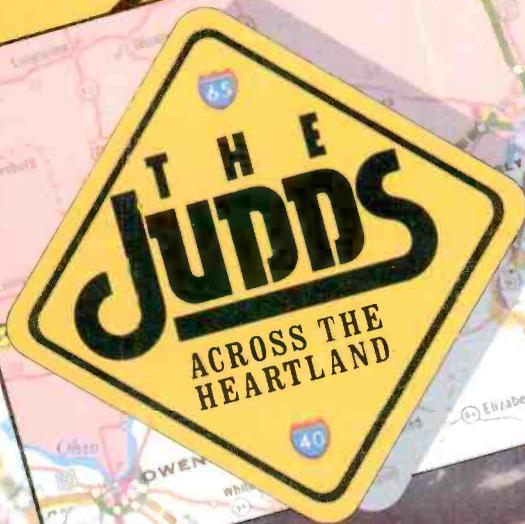
Corbin is especially ecstatic about the new Dinah Shore series, noting, "This will broaden our viewership because of the fans she'll bring with her. She has a certain elegance and style that will add to TNN's programming."

Both TNN and CMT have been racking up some impressive numbers of subscriber households, and TNN has often come out on top of MTV. This bodes well for the artists and those who market and promote them. "Video will be the most important way to break new acts," predicts Hitchcock. "But it must be done carefully, the songs chosen carefully, and the production must be appropriate." He feels that the same rules apply to established acts. "Record labels need to

(Continued on page C-12)



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PUBLISHING: Independents Make Big Comeback in Land of the Giants

By DAVID WYKOFF

Small is beautiful. Such is the growing feeling among country-music publishing executives.

After a number of years of Nashville music-publishing headlines featuring mergers, purchases, and consolidations, the cycle is swinging back toward independent entrepreneurship and family-like songwriter-publisher relationships. Major publishers are increasing their professional staffs to accommodate their acquisitions and entering joint ventures with smaller publishers, while many independents are flourishing.

Tree International's VP/COO Donna Hilley, who has been on both sides of the acquisition game over the past year, notes one aspect of the trend: "We're seeing the conglomerates leaving alone many of the smaller companies that they've purchased to do what it was that made them attractive acquisitions in the first place. The conglomerates aren't only acquiring the catalogs, they're getting the creative people, too." She notes that Tree, purchased earlier this year by CBS/Sony, recently added Tracy Gershon and Darren Briggs (son of Nashville fixture David Briggs) to its professional staff and is in final negotiations to acquire the Twitty Bird (Conway Twitty) and Writer's Night ("The Gambler") catalogs.

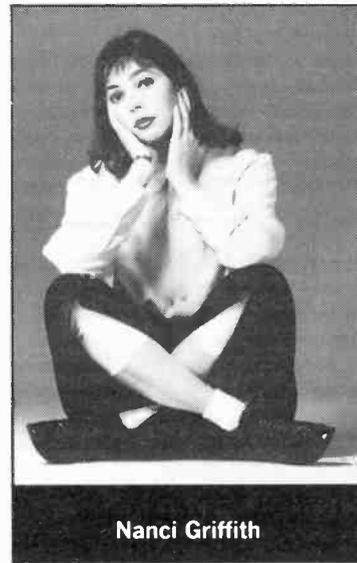
Warner Bros. Music, which purchased Chappell and Lormar in the past few years, has paralleled Tree in expanding its professional staff to deal with an increased catalog and staff of writers. "If you're going to do justice to what you've acquired, you've got to beef up your staff to serve the copyrights and the writers," advises Tim Wiperman, VP/GM of the Nashville Warner/Chappell office. "And that's what we've done. We now have five fulltime songpluggers and are better able to deal with everybody in a personal manner."

Looking to stay in the developing talent business, big publishers are getting involved with a variety of smaller companies. For example, Warner Bros. has entered co-publishing ventures with start-up operations Chuck Neese's New Com-

pany and Pat Higdon's Patrick Joseph Music as well as WEA Music, a partnership with its sister record company headed by Randy Talmadge.

According to Neese, the common thread is writer development and pooled plugging resources. "Though we currently have five staff writers, three of them are still in the development stages. What we can offer them is the kind of attention that they can't get in a situation like Warner/Chappell where there are some 60 writers and four to six songpluggers. We can work with our writers very, very closely."

Higdon notes that although Patrick Joseph does all of its own songplugging, the relationship with Warner does expand its opportunities. "Sometimes they can offer us some assistance or expertise in an area where we're not as well-versed, such as the pop market, and they can also get excited about a song and help with the push."



Nanci Griffith

Though Almo-Irving's relationship with the two-year old Hayes Street Music, home to hitmeister Don Schlitz, is not a joint venture along the lines of those above, it does involve a similar kind of mutual benefit. "What makes the relationship work," advises David Conrad, VP of Almo-Irving's Nashville division, "is that they have the talent and staff there to both develop writers and get songs on records."

Hayes' GM Pat Halper points out that

"having Almo-Irving administering the songs gives us the time to be working with the writers and plugging the songs. We're both benefitting from the division of tasks."

According to both Neese and Higdon, who have extensive major publisher backgrounds, the time is right for independent publishers. "With all the acquisitions and consolidations, there was a real opening in the market for independents," observes Higdon. "And, as long as you've got some established writers and are out there plugging them daily, you can make things happen."

The same can be heard from Nashville's rising crop of independent publishers. Garry Velletri, head of Bug Music's Nashville wing, believes that the current trend was inevitable "once the publishing business got down to a couple of giants. It takes an enormous amount of time and work to digest each one of the acquisitions." Adds Judy Harris, president of the two-year old Harris-Richardson Music Group and a former leader at CBS Songs/Nashville, "There's a real need to service the songs of these writers who get caught up in the corporate crunch."

Karen Conrad, president/owner of AMR Publications, feels that the atmosphere is ideal now for the indie publisher. "Though there's always been room for new talent in Nashville," she observes, "the overall structure has changed to leave a large space for strong independent publishers who have the time and inclination to spot talent early and develop it." Woody Bomar, president of the two-year old Little Big Town Music, shares Conrad's enthusiasm for publishing in general and independents specifically: "Nashville is a great song town, and, with the growth in record activities in town in both the country and other markets, there's an increased need for great songs." Bomar notes that Little Big Town got off to a quick start, landing its first No. 1 country single on its first anniversary in operation and scoring with another No. 1 this year, both in co-publishing ventures.

Velletri cites an "open-minded approach" for Bug's success. "When we first got involved with many of our songwrit-

(Continued on page C-20)

CANYON SAYS "THANKS"

(TO BILLBOARD FOR BEING VOTED "BEST NEW VOCAL GROUP")

16th AVENUE RECORDS SAYS "THANKS"

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OUR MOST VALUABLE PLAYERS—
OUR WRITERS



OUR CHEERLEADERS



national

Donna Hilley

NEW-ARTIST WAVE

(Continued from page C-3)

MD, and air personalities to watch. Capitol Records/Nashville director of marketing George Collier says that Capitol has been servicing the radio stations with videos for several years, but during the last year the label has been preceding the video of the single with an artist interview. Radio personnel won't go so far as to say the interview/videos are having a significant impact on their programming decisions, but they can't deny they feel more familiar with the artists after they spend a little quality tape time with them. WSM's Sherman claims he doesn't go out of his way to watch the video of a potential new add—that he wants to first experience the

song the way his listeners do: with their ears. But WIVK's Steve Dallas says they're helpful to him. Dallas takes them home and watches them instead of regular TV before he goes to bed.

CBS media & artist development director Allen Brown is buoyant about an approach CBS is now using. Brown says the college and alternative marketing department is having "phenomenal" success turning the younger market on to the label's "out on the edge" country acts. The "Hitchhiker" series—a music sampler/interview and dialog program—is distributed to more than 600 college and alternative radio stations in the U.S. According to Brown, the result has been increased sales and airplay for those included in the "Hitchhiker" series—acts like Mary Chapin Carpenter, the O'Kanes, Rodney Crowell, Rosanne Cash, Lori Yates, and

Darden Smith. The fans are winning, too, by getting a chance to hear artists they normally wouldn't encounter on their college stations.

MCA tried a "Country & Eastern" sampler record project with cuts by the Desert Rose Band, Nanci Griffith, Lyle Lovett, and Steve Earle. Samplers were sent to retailers with a plea to play the music in-store. Walt Wilson, VP of marketing, MCA/Nashville, says the object was to create a new term for that "new kind of country music" coming out of Nashville. Wilson compares it to new age being a form of jazz, but different, and how the new age term propelled the project through the stores and to the consumers. The "Country & Eastern" sampler was moderately successful (Wilson recently heard k.d. lang refer to her own music as country & eastern), but there are no plans for a followup. Wilson says the label is waiting on someone somewhere to coin just the right descriptive term for this "lost highway music."

The Country Music Assn. has been pushing its Lost Highway Tour for the past year and a half. It's an effort to expand and broaden the country music market into the younger demographic by putting country acts that appeal visually and musically on the college campuses. Each individual date includes an afternoon seminar with music-business professionals (record company execs, agents, managers, etc.) and the artists that will perform later in the evening. The afternoon seminar is for any of the students interested in a music-business career as an artist or a business person.

The most recent evolution of the Lost Highway Tour is the joint agreement with the National Assn. for Campus Activities to look for major corporate sponsors for the tour. CMA hit three colleges last spring and is currently setting up the fall tour, coordinated by Helen Farmer. Thus far, the acts included in the tour have been from major labels because the majors lend financial support for the tour expenses, but independent acts can also apply for inclusion.

Much of the marketing strategy comes down to quality over quantity. That's the approach of Jack Weston, VP of national country promotion, BMG/RCA Records. "We try not to sign too many new acts," Weston advises. "We stay with the philosophy of releasing very few new acts at one time and spacing them out. Fewer new artists and new singles is the only way to give any of the product a real chance."

Despite the limited radio playlist slots of the past few years, labels continued to seek out, develop, and sign more talent than ever. Some are leaving the mainstream musical interstates to find interesting little roads for the music that some call "lost highway music." Radio appears to be moving away from the 25-30 current songlist icons, if only slightly. Consumers are reading their own country music magazines, watching the videos, speaking out for what they want to hear, and demanding a little more variety. As the roller-coaster decade of the '80s comes to a close for country music, it appears that there is still more room for more talent and more diversity than ever.

VIDEO GENERATION

(Continued from page C-6)

consider an occasional top flight video on their major acts to service that new convert to country music that we're bringing in."

Both Hitchcock and Walker believe that country radio and country video should be more partners than adversaries. "Country radio helps country video, and vice versa," states Walker. Adds Hitchcock: "Radio and video should be partners in expansion and exposure."

The newest video trend could involve the global marketplace. "There's going to be a steady growth in the use of videos in breaking acts internationally," says Walker. Hitchcock agrees, adding, "Video will be the key to international sales of country artists. I see international expansion as a natural progression because music is easier to sell to an international audience than other types of programming. Music crosses all boundaries."

However, Corbin takes a more distant view of the international thrust of country music programming. "I don't think the international market will mean a great deal to our business in the next couple years," the TNN PD says. "But international expansion may be a long-run goal, though."

In the short run, the domestic success of videos and country-music programming continues on an upswing. The Nashville and country-music scene has always been the Holy Grail for generations of teenagers raised in early-morning kitchens with Hank Williams and George Jones in the background. Now the new wave of singers and songwriters can bring their faces, as well as their hearts, to country music fans.

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T.G. Sheppard- Bob Montgomery
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Something Worth Waiting For

Holly Dunn- Chris Waters
There Goes My Heart Again

Oak Ridge Boys- Jimmy Bowen
When Karen Comes Around

Mason Dixon- Bud Logan
When Karen Comes Around

Mason Dixon- Terry Choate
I Wanna Be There

Joe Barnhill- Jimmy Bowen/Chip Hardy
Special Occassions
Lucky Me, Lucky You
It's All Comin' Back to Me Now
Tell Me Why (I'm Still Crying Over You)

Girls Next Door- Nelson Larkin
He's Gotta Have Me

Les Taylor- Pat McMakin
Wild Mountain Rose
Should'a, Could'a, Would'a Loved You
They Don't Make 'em Like You Anymore
Ole Tin Roof

Marsha Thornton- Owen Bradley
A Bottle of Wine and Patsy Cline
Next Time Around

Shelby Lynne- Bob Montgomery
What About This Girl

Shelby Lynne- Billy Sherrill
Never Like This

Allen Jackson- Keith Stegall
Ace of Hearts

Canyon- Ron Chancey
Right Track, Wrong Train

Scott McQuig- Jimmy Bowen
Old Memory

Charley McClain- Wayne Massey/Jim Cotton
You Can Be You (and Be Mine Too)

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—Ricky Skaggs

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—The Nashville Tennessean

Produced by JAN KURTIS & JAMES AUSTIN



RADIO APPEAL

(Continued from page C-6)

12,400 in WWYZ's "Country Club" who have sent letters and supplied demographic information to get on the mailing list for the Tune In syndicated country magazine (WWYZ's custom version features six pages written by station jocks).

Neither New York nor Boston represents the country lifestyle, either. Not surprisingly, country stations in those markets are having problems. WKKU-AM Boston launched in February, responding to a format change by then-country (now album classics) WBOS-FM. "It's been slow starting out, but the only thing tougher than starting a new FM is starting a new AM," claims PD Steve Gallagher. The station didn't even show in the spring Arbitron book, though Gallagher attributes this to WBOS's "late" format change.

Formerly a Transtar Format 41 AC station, WKKU is still "off-the-bird 24 hours a day," only now in Transtar's country format. Gallagher looks to eventually go with a live morning show, and says an all-night truckers' show will start up in a couple weeks.

"We're not looking for a four-share," says Gallagher who "would love numbers" in the 2.5-2.8 range enjoyed by WBOS. In New York, meanwhile, WYNY-FM is smarting from a drop in the spring book to 2.3 from winter's 2.8, though station manager Peg Kelley feels it would be wrong to "over-react" to what she perceives as a "wobble."

"We don't expect it to continue, but if it does, we'll react," she comments. Kelley notes, though, that the station is always adjusting its playlist "no matter what the book says," based on extensive market testing. "We feel there's probably new ground to be broken in terms of some of the acclaimed new acts," she offers, using k.d. lang and Lyle Lovett—neither of whom get much WYNY airplay—as examples.

"Our goal is to reach as many as we can, satisfying everybody who's already been introduced to country and reaching those who don't yet feel comfortable with it. In a market that's 17 million strong, we know there's an opportunity."

At WUSN-FM (U.S.99) Chicago, PD J.D. Spangler also sees room—and ability—for improvement. While the station generally ranges from a 2.8 to 3.4 share, the spring book showed a drop to 2.7. Still, Spangler believes a "solid 3 to 3.5" is attainable, and has recently remodeled his morning show to compete on a "more entertaining, high-profile" level.

"Chicago isn't Dallas or Louisville, but we can pull a 3.5 and be top 5 in the 25-54 demo," he says of his "mainstream country" format.

Spangler stresses that WUSN remains "music-intensive with flair" from informative jocks. In the morning slot, however, the new focus on being "fun and vibrant" has used a station "man on the street," for instance, who hung out at Barbara Mandrell's hotel to seek an autographed album and handing out promo copies while doing so.

"We're raising a ruckus, but within the 'fun' values of country music," claims Spangler.

ERA OF EXPANSION

(Continued from page C-1)

carding, their newest star items. Now country audiences are showing similar symptoms of the fickle factor. Normally when a Randy Travis enters the scene with a string of No. 1s, he could be insured a reign at the top for years. Suddenly he peaks at No. 17 with one of the best records of his career, "Promises." Welcome to the new world of country music. Don't play taps for Travis, though. This former short-order cook will be back on top in short order. And Clint Black, with remarkable talent and speed, has demonstrated just how fast a hot new act can top the charts.

Hank Williams Jr., entertainer of the year for both the Academy of Country Music and the Country Music Assn., has scored a Superbowl-sized touchdown by singing the National Football League's theme song for the 1989-90 televised games, a pigskin version of "All My Rowdy Friends Are Coming Over Tonight."

Hank's lowpoint of the year was his stumbling, fumbling, thankfully-abbreviated semi-show in Baton Rouge. Bocephus claims someone spiked his drink and that the local cops have a good lead. Since he's been relatively straight the past few years, we'll take his word for it. Besides, his manager Merle Kilgore says it's right, and when Merle says it's so, it's so. Hank later played a rousing makeup show. Stay tuned for further details on "Unsolved Mysteries."

ROY ROGERS AND LORETTA LYNN: Both Rogers and Lynn were elected into the Country Music Hall of Fame... and both deserve the honor.

HATS: More specifically, cowboy hats. Among those sing-

ers you'll never see hatless are George Strait, Dwight Yoakam, Jerry Jeff Walker, Clint Black, Hank Williams Jr., Ray Benson (major snoozer of Asleep At The Wheel), Ricky Van Shelton, the aforementioned Roy Rogers, and Bill Monroe. Now if we just knew who's wearing hats for effect and who's wearing them to hide a growing lack of hair...

STEEL GUITAR, FIDDLES... AND STRINGS: Nashville and country music have learned to get away from the saccharine sounds of the late '70s/early '80s that sucked the soul out of the music while sugarcoating it with lush strings and things that too often didn't belong there. It's back to the basics—with an emphasis on steel guitar, acoustic guitar, and fiddles. Credit Ricky Skaggs as a trendsetter in this department.

K.D. AND K.T.: Listen to k.d. lang sing "Crying" and you'll know why she's one of the hottest stage acts of the day. Why K.T. Oslin, last year's winner of the CMA female vocalist and song of the year honors, wasn't even nominated for a CMA award this year has left many observers perplexed and perhaps dubious of the CMA's voting techniques. K.T. didn't exactly have a chopped-liver year in '89. "'80s Ladies," SE-SAC's most performed country song of the year, earned Oslin the 1988 country songwriter of the year award.

HONORS AND AWARDS: Four BMI writers shared that organization's top writing honors—Dan Seals, Roger Murrah, Paul Overstreet, and Holly Dunn. Don Schlitz was ASCAP's writer of the year, and Todd Cerney co-penned that society's most performed country song, "I'll Still Be Loving You." Suzy Bogguss and Rodney Crowell won the Academy of Country Music's top new vocalist awards. Max D. Barnes and Vern Gosdin walked off with the Nashville Songwriters Assn. international song of the year trophy with one of the all-time great country weepers, "Chiseled In Stone." Bob McDill was writer of the year while Troy Seals and that well-known country cleffer Hoagy Carmichael were elected into the NSAI Hall of Fame.

Bob Beckham received the Master Tribute Award from the Nashville Entertainment Assn. No one has done more to elevate songwriters and their craft to the highest strata of the country and pop music busines. Beckham took Combine

(Continued on page C-20)

Thank You
Billboard Magazine

"Country Music Station
of the Year"*

KIKK
96 FM

Thank You
**Country Music
Association**

"General Manager
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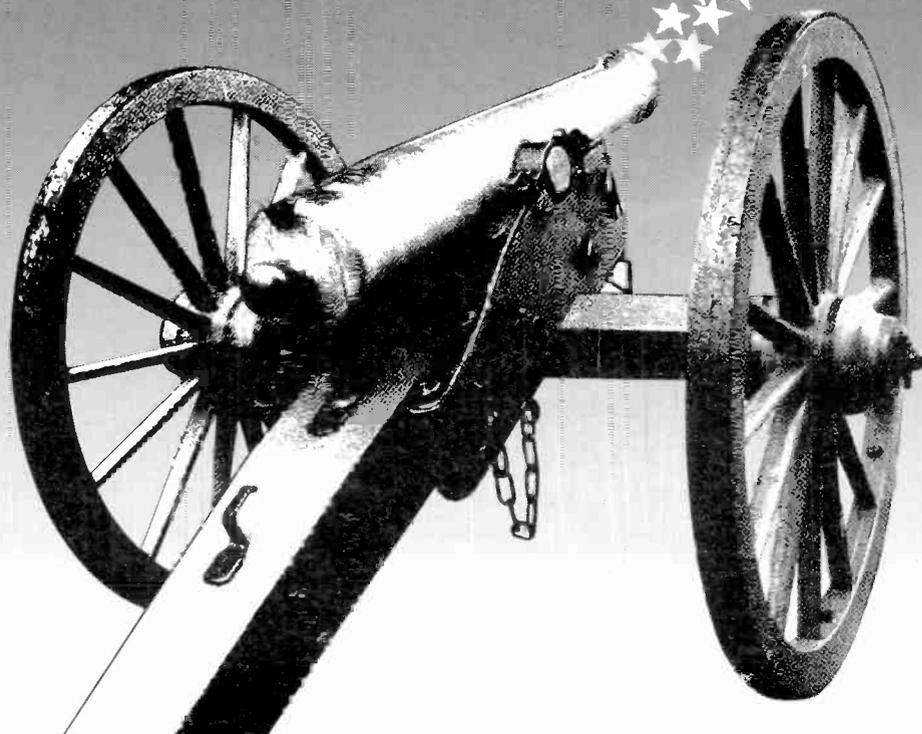
KATHY
MATTEA

DANIEL ALEXANDER

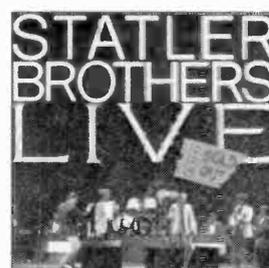
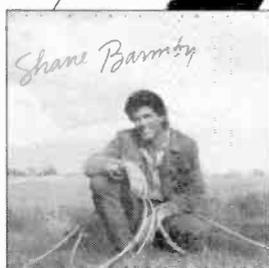
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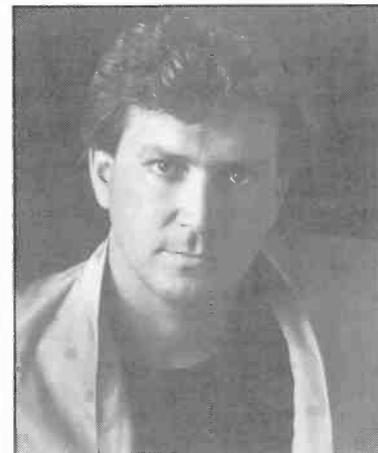
Produced by Jerry Crutchfield and Jim Shaw.



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DESERT-ISLAND DERBY: Artists Pick Hits to Live By—and With

Okay, it's Desert Island time. Just you, a barrel of rum, a palm tree (fortunately with an AC outlet), and a phonograph. What are the 10 favorite selections you want to keep you going until your ship arrives?



T. GRAHAM BROWN, Capitol Records

- "Big Bertha The Truck Drivin' Queen," *Bud Brewer & the Brewmasters*
- "Alive At The Apollo," *James Brown*
- "Live At The International Hotel In Las Vegas," *Jerry Lee Lewis*
- "The Otis Redding Story"
- "Aretha Franklin's Greatest Hits"
- "The Complete Sun Sessions"
- "In Dreams," *Roy Orbison*
- "Dark Side Of The Moon," *Pink Floyd*
- "Very Extremely Dangerous," *Eddie Hinton*
- "Touch You," *Jimmy Hall*



DAVID LYNN JONES, Mercury Records

- "The Pretender," *Jackson Browne*
- "Animals," *Pink Floyd*
- "Last Waltz," *The Band*
- "This Time," *Waylon Jennings*
- "Waiting For Columbus," *Little Feat*
- "Live," *Merle Haggard*
- "Texas Cooking," *Guy Clark*
- "Graceland," *Paul Simon*
- "Meet The Beatles," *The Beatles*
- "Stardust," *Willie Nelson*

(Continued on page C-18)

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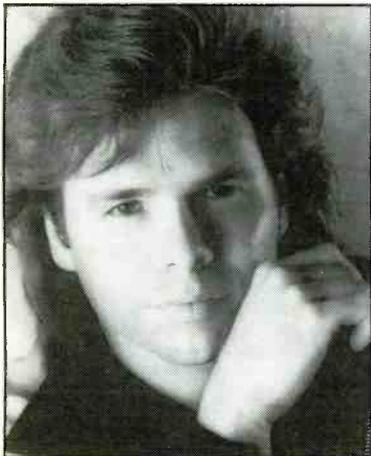
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DESERT ISLAND

(Continued from page C-16)



JAMES HOUSE,
MCA Records

"Live At Carnegie Hall," *Buck Owens*
 "Live At San Quentin," *Johnny Cash*
 "Pretty Woman," *Roy Orbison*
 "Heart Like A Wheel," *Linda Ronstadt*
 "Blood On The Tracks," *Bob Dylan*
 "Blue Christmas," *Elvis Presley*
 "Imagine," *John Lennon*
 "Greatest Hits," *Patsy Cline*
 "The Outlaws," *Willie Nelson, Waylon Jennings, Jessi Colter, Tompall Glaser*

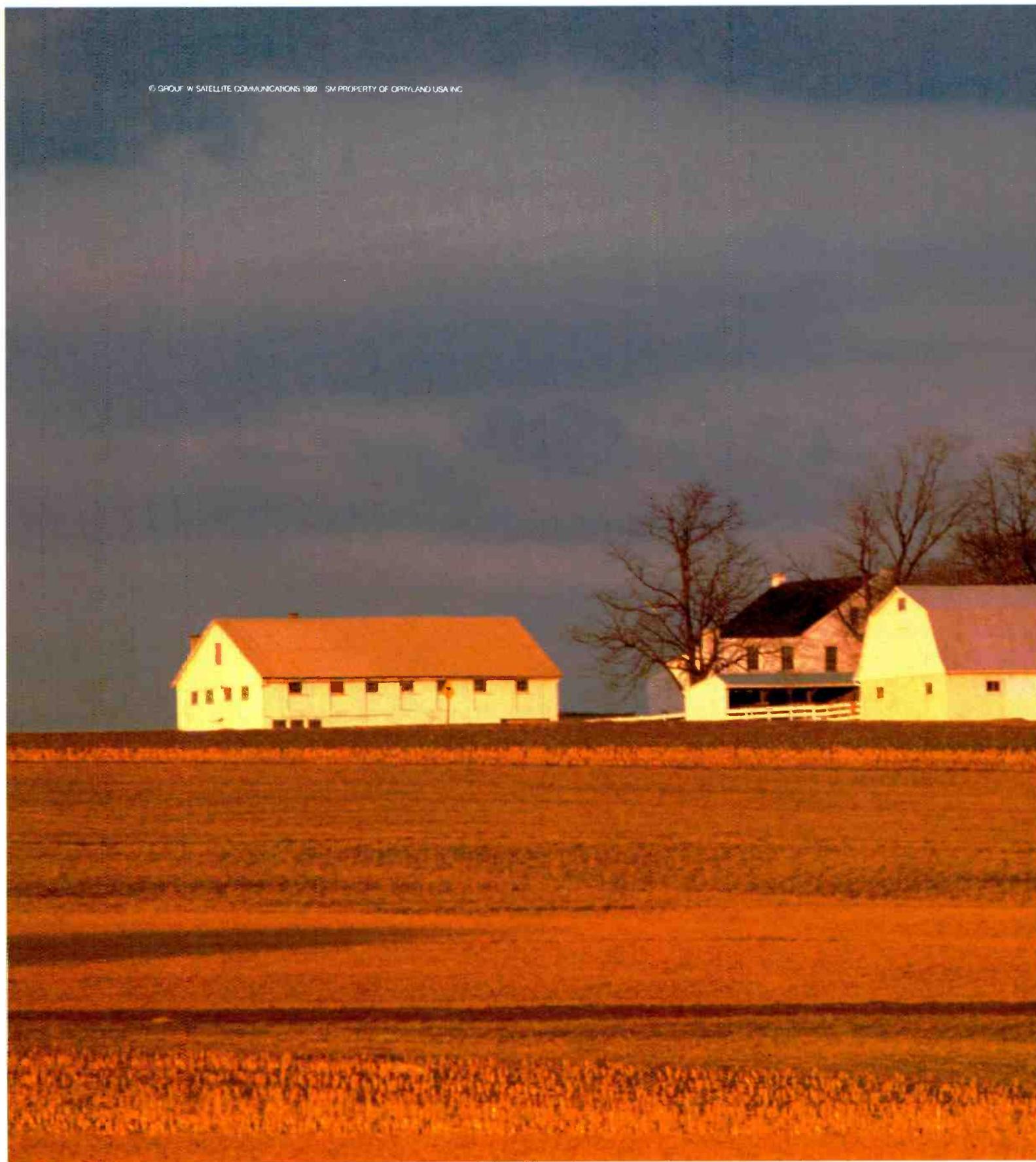


BILLY JOE ROYAL,
Atlantic Records

(Singles)
 "Running Scared," *Roy Orbison*
 "You're Only Lonely," *J.D. Souther*
 "He Stopped Loving Her Today," *George Jones*
 "Today I Started Loving You Again," *Merle Haggard*
 "Summertime," *Sam Cooke*
 "You Needed Me," *Anne Murray*
 "Games People Play," *Joe South*
 "Walk A Mile In My Shoes," *Joe South*
 "I Just Can't Help Believing," *B.J. Thomas*
 "If You're Gonna Do Me Wrong (Do It Right)," *Vern Gosdin*

JASON D. WILLIAMS,
RCA Records

"He Sings, I Play," *Lightnin' Hopkins & Vladimir Horowitz*
 "Share & Share Alike," *Grand Funk Railroad*
 "Live At The," *Professor Long Hair*
 "Stairway To Heaven" (album cut), *Led Zeppelin*
 "Another Side Of Bob Dylan," *Bob Dylan*



Outside every window is a different view, from one part of the country to another. But look inside, and you'll

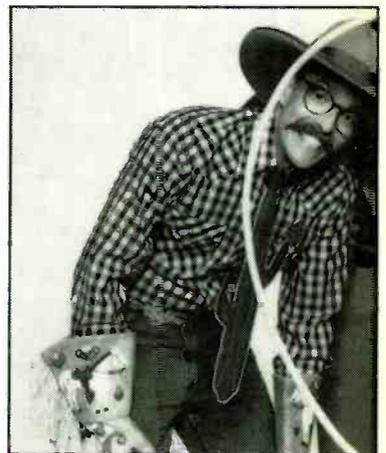


"I've Been Tulip Tripping," *Tiny Tim*
 "Heavy Metal Don't Mean R&R," *Metallica*
 "Rockin' Matrix In San Francisco," *Humble Pie*
 "Live At The Fillmore," *Steppenwolf*
 "God Saw It Comin'," *Chuck Wagon Gang*



DANIELE ALEXANDER,
 Mercury Records

"Silk Degrees," *Boz Scaggs*
 "Bonnie Raitt"
 "No Looking Back," *Michael McDonald*
 "Christopher Cross"
 "Gacho" and "Aja," *Steely Dan*
 "Brenda Russell"
 "'80s Ladies," *K.T. Oslin*
 "Darn That Dream," *Billie Holiday*
 "Bad Company"



TOO SLIM (of RIDERS IN THE SKY), MCA Records

"History Of The United States," *Stan Freberg*
 "An Evening With Mike Nichols And Elaine May"
 "Pet Sounds," *Beach Boys*
 "Brothers In Arms," *Dire Straits*

(Continued on page C-20)

find we all see things in a similar way. Come share a common view of life, love, music, family, friends. On TNN.



DESERT ISLAND

(Continued from page C-19)

(TOO SLIM CONTINUED)

"Sgt. Pepper's Lonely Hearts Club Band," *The Beatles*
 "Twenty-five Country Favorites," *Various Artists*
 "Blonde On Blonde," *Bob Dylan*
 "Beethoven, The Symphonies," *Herbert von Karajan*
 "Out Of The Cool," *Gil Evans*
 "Again," *Buffalo Springfield*



KATHY MATTEA,
Mercury Records

"Behind The Garden, Behind The Wall, Under The Tree," *Andreas Vollenweider*
 "Craigie Dhu," *Dougie MacLean*
 "Elite Hotel," *Emmylou Harris*
 "Last Of The True Believers," *Nanci Griffith*
 "Steampowered Aeroplane," *John Hartford*
 "Hard Year Blues," *Tom O'Brien*
 "Will The Circle Be Unbroken, Vol. 1," *Nitty Gritty Dirt Band*
 "The Wild, The Innocent And The E Street Shuffle," *Bruce Springsteen*
 "Prisoner In Disguise," *Linda Ron-*

stadt
 "Old Number Seven," *Guy Clark*



STEVE WARINER,
MCA Records

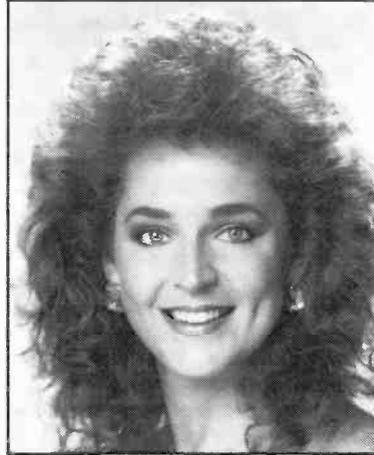
"Reunion," *Glen Campbell*
 "Stay Tuned," *Chet Atkins*
 "The Way It Is," *Bruce Hornsby*
 "Let It Roll," *Little Feat*
 "What Am I Gonna Do," *Reba McEntire*
 "Cuttin' Corners," *Mac McAnally*
 "Brothers In Arms," *Dire Straits*
 "I Wonder Do You Think Of Me," *Keith Whitley*
 "Live In London," *Ricky Skaggs*
 "Born To Boogie," *Hank Williams Jr.*

MARY CHAPIN CARPENTER,
Columbia Records

"Rubber Soul," *The Beatles*
 "Joan Armatrading"
 "Hejira," *Joni Mitchell*
 "Exit O," *Steve Earle*
 "Elite Hotel," *Emmylou Harris*
 "Graceland," *Paul Simon*
 "Pontiac," *Lyle Lovett*
 "Blood On The Tracks," *Bob Dylan*
 "Greatest Hits," *Aretha Franklin*



"Steady On," *Shawn Colvin* (yet to be released)



DONNA MEADE,
Mercury Records

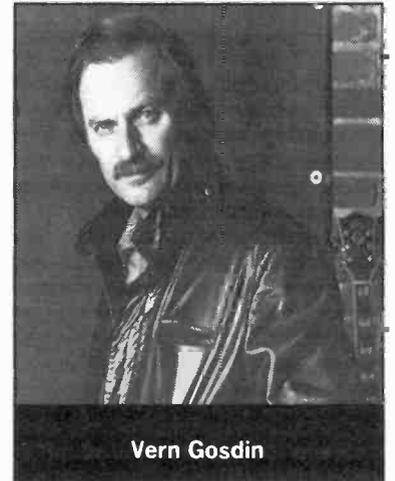
"Born To Boogie," *Hank Williams Jr.*
 "A Portrait Of Patsy Cline," *Patsy Cline*
 "'80s Ladies," *K.T. Oslin*
 "I'm Yours," *Timi Yuro*
 "Modern Sounds In Country Music," *Ray Charles*
 "Heartland," *The Judds*

"Neither One Of Us," *Gladys Knight*
 "Oceanfront Property," *George Strait*
 "Manhattan Transfer" (first album)
 "Live At The Johnny Mack Brown High School," *Statler Brothers*



SHELBY LYNNE,
Epic Records

"Greatest Hits," *Glenn Miller*
 "Over The Rainbow," *Willie Nelson*
 "One Voice," *Barbra Streisand*
 Bob Wills (anything)
 "Mills Brothers Greatest Hits"
 "Willie Nelson & Family"
 Elvis Presley (anything)
 "Nancy Wilson's Greatest Hits"
 "San Antonio Rose," *Willie Nelson & Ray Price*
 "Barbara Mandrell Live"



Vern Gosdin

PUBLISHING

(Continued from page C-8)

ers, they were considered left-of-center or out of the mainstream. For us, it's been a kind of natural progression of working with the writers and the people doing the recording to get into the mainstream." He also feels that Nashville is no longer as greatly segregated from the rest of the music industry as it once was.

The broadening of music horizons can be seen in both the development of Nashville-based rock'n-roll talent (at least six Music City bands have released albums on major labels in the past year) and the ability of Nashville publishers to place songs on recordings outside of the country market. "We as a group are looking more to the local pool of rock talent and trying to find ways to develop it," advises Velletri. "It's just that the independents are able to move in this direction more quickly."

Tree's Hillely concludes that, "We've had more songs recorded than ever before this year. It has to do with more records coming out of Nashville, and more songs placed on all kinds of records."

EXPANSION

(Continued from page C-14)

Music to a zenith where it, naturally, was bought up by a superpower, sending this unhappy millionaire back down to his own tiny publishing company where he will happily start all of this over one more time ... for the good times.

1990 ... AND BEYOND: The next decade will be an era of expansion, international growth, and worldwide exploitation of country music. The country sounds from Nashville, California, Texas, Canada and elsewhere will combine for a frontal assault on this fast-shrinking global village.

CREDITS: Editorial Coordinator, *Gerry Wood, Billboard's Nashville GM*; Editorial by *Jim Bessman, Billboard contributor in N.Y.*; *David Wykoff, Billboard's Boston correspondent*; and *Phyl Garrett and Tamara Tyson, freelance writers*; Charts courtesy of *Billboard Chart Research Dept.*, *Marie Ratliff, Country Chart Manager*; Cover & design, *Steve Stewart*.

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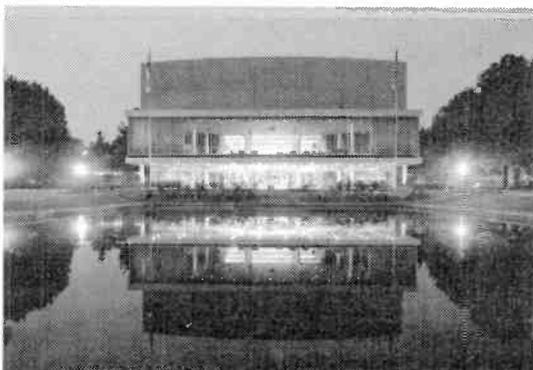
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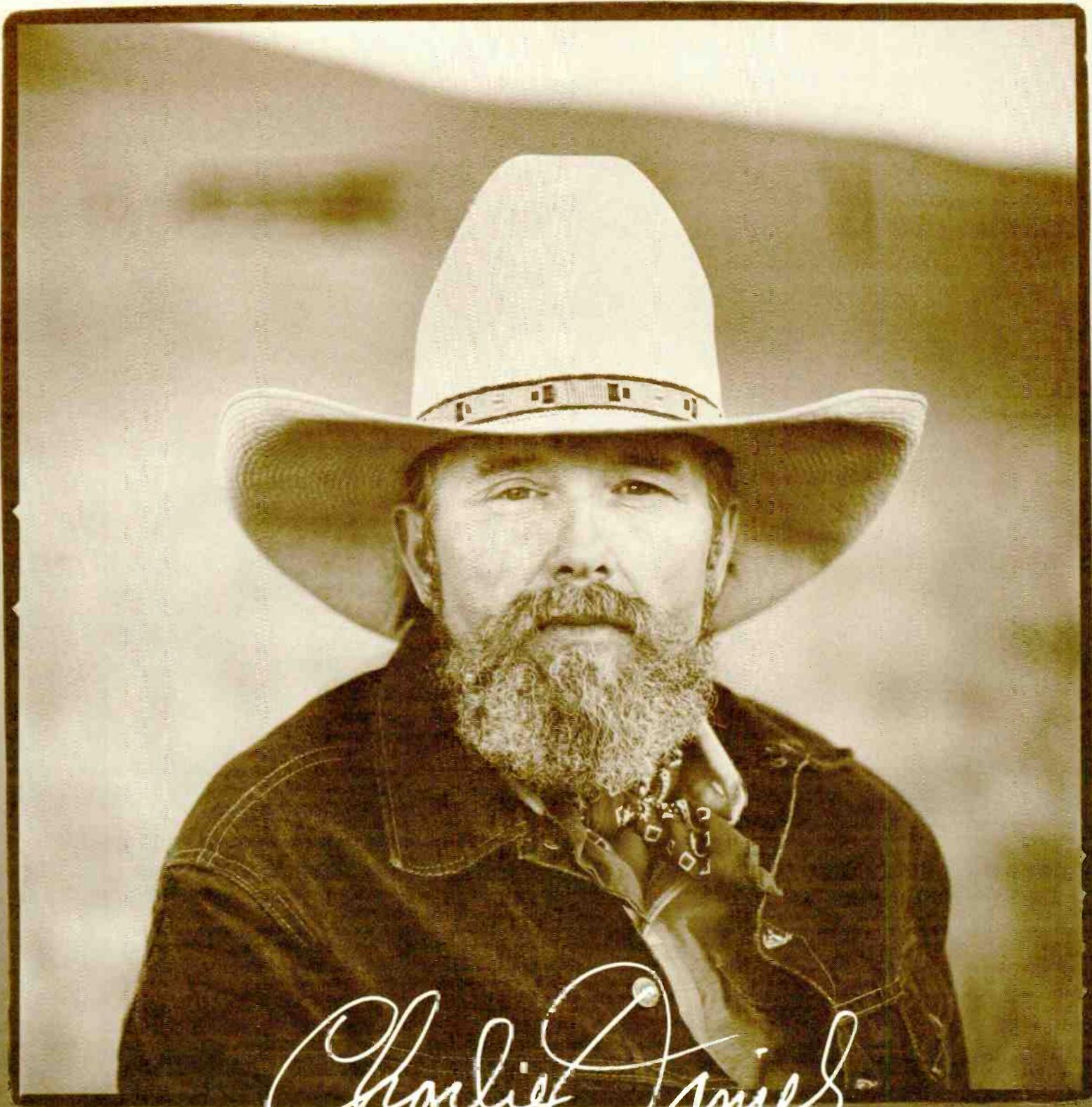


Photo: David Michael Kennedy

Charlie Daniel

David Corlew
Headquarters Management
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(615) 443-2112

a Simple Man

Tree Thrives In Nashville Environs

Publisher Has Grown Since CBS Buyout

BY GERRY WOOD

NASHVILLE A Tree continues to grow in Nashville. Purchased nine months ago by CBS amid flurries of winter acquisition rumors, Tree International continues to thrive. New writers, new songpluggers, and a new pop music thrust are among the highlights of a busy 1989 that has seen more than 500 Tree songs being cut by major artists, including five No. 1 Billboard country hits. The performance keeps Tree at the No. 1 position on the Billboard top

country music publishers ranking (see Country Music spotlight, page C8).

Has the switch from Nashville's No. 1 independent to CBS/Sony-ownership been internally traumatic? "We can't tell any difference," claims Buddy Killen, Tree's former owner and now its president. "I still have the same feeling about Tree I always had."

Donna Hilley, senior VP and chief operating officer, agrees, noting that the only rough period was the time of the presale jitters: "There was a lot of turmoil going on because there were a lot of people wanting to buy the company and Buddy had not really made up his mind to definitely sell it—and the staff was aware of that. With all the buyouts and firings going on, they were really apprehensive."

As stabilizing factors, Hilley points to the hiring of veteran songplugger Don "Dirt" Lanier; the signing of such new writers as Tim Mensy, Chapin Hartford, Randy Boudreaux, Tim Ryan, Pam Tillis, and Kevin Montgomery; and the addition of Tracy Gershon as professional manager for the pop division in Nashville while Cherie Fonorow was hired to serve as Tree's pop music representative in New York. Lainie Sloan has been added to the staff as an administrative assistant, while Sharon Eaves has joined Tree as production assistant to Paul Worley. Darren Briggs came on board, concentrating on pop A&R. Meanwhile, Tree has renewed writer contracts with four of its top writers—Curly Putman, Harlan Howard, Mac Vickery, and Don Henry.

Many of Tree's writers excel in the artist category, and among those who have been signed to major labels are Kevin Welch and Travis Tritt to Warner Bros.; Tim Mensy, the Kendalls, Don Henry, and Tim Ryan to CBS; Kix Brooks to Capitol; Pam Tillis to Arista; Ronnie McDowell to Curb; Donna

Meade to PolyGram; Ray Kennedy to Atlantic; and Kevin Kendrick to A&M. Another writer, Chris Waters, has been producing hits for Holly Dunn and Janie Frickie. Other production activities include Killen (producing Tim Ryan, Donna Meade, and the Kendalls) and Worley (producing Gene Watson, the Desert Rose Band, the McCarters, Highway 101, and Pam Tillis).

Tree continues to maintain its Nashville autonomy, according to Killen and Hilley, who praise the CBS/New York hierarchy. "We have budgets and we utilize those budgets to do whatever we want to do," says Killen. "It's been a great relationship, and we've had nothing but total support." Adds Hilley: "I feel that as long as we make a good profit [the autonomy] will remain. And we're working very hard to see that it happens."

CBS has given Tree a "tremendous" acquisition budget, reports Hilley, who notes that Tree is in the final stages of purchasing two more companies. CBS has also provided money for a development fund for writers who want to pursue the artist side. They can cut sides through Tree Productions and pitch the tapes to labels for artist deals.

The Tree doors are open for promising new writers provided they "don't ask for an arm and a leg," says Hilley. "If a writer comes in wanting to be around the creativity of writing with legends and writers who are now hot on the charts, the doors have always been open."

Hilley expects the Tree growth to continue: "CBS is aggressive in purchasing, and we're looking. I hope next year we will be administering some of the greatest country and pop songs ever out of Nashville." Concludes Killen, "We're trying to grow like crazy—and we'll keep our volume up. We want to purchase catalogs, and we want to stay No. 1—that will be for 17 years in a row."



Country Cowboy Corral. Roy Rogers visits backstage with Charlie Daniels following Daniels' performances before record-breaking crowds at the San Bernardino County Fair in Victorville, Calif. Pictured, from left, are David Corlew, Daniels' personal manager; Daniels; Rogers; and show producer Bill Hollingshead of Bill Hollingshead Productions Inc.

Manhattan Cable To Add TNN To Regular Lineup

Nashville Network Bites Into The Big Apple

LOOK OUT, GOTHAM CITY! Having survived the latest Batman episode, New York is now ready to join the rest of the U.S. in welcoming The Nashville Network to many of its cable TV households. Manhattan Cable has announced that TNN, the Discovery Channel, and Showtime will be added to its lineup by November. It's part of the firm's multi-million dollar Rebuild Project that will expand programming capacity, improve reception, and increase reliability. In the next three years, the system will be capable of 70 channels of programming throughout the franchise area.

For TNN, it's an important step into the huge New York-area market. Although it has been carried on some of the area's systems, TNN has never before cracked Manhattan Cable. Naturally, TNN leaders are ecstatic about penetrating this viewer-rich metro market. "Having TNN on Manhattan Cable is important because it enables media buyers to view our programming in their homes," comments David Hall, VP/GM, TNN, Opryland USA Inc. "Also, it should help others in the music industry by exposing country talent to the important decision makers in this key market."

Initially, TNN will be added to some 20,000 homes. As the system rebuilds, TNN will reach all households in the system. TNN officials believe that Manhattan Cable is the largest and most important, in terms of demographics, of the two Manhattan cable systems. This is a major breakthrough not only for TNN, but for country music—and it should be interesting to see if it also affects the country music radio and retailing scene in New York.

LAND OF THE RISING COUNTRY: The Country Gold Festival held Sept. 23 in Kumamoto, Japan, has been termed a "tremendous success" by officials of the Jim Halsey Co., the producers of the outdoor country music festival that drew an estimated 20,000. Headliners included Roger Miller, Bill Monroe & the Blue Grass Boys, Wanda Jackson, Hank Thompson, the Wagoneers, Michael Johnson, and Pride Of America. Charlie Nagatani & the Cannonballs, a Japanese country music band, performed such hits as "Rocky Top" before the demographically young audience. The city government sponsored the event as a cultural exchange. Halsey officials indicate that the Country Gold Festival will be established on a regular basis. A festival featuring '50s and '60s rock'n'roll is being planned for next year, with the Halsey Co. being secured as the exclusive producer/coordinator . . . Stan Hitchcock's popular "Heart To Heart" interview show on Country Music Television will headline Randy Travis and Vern Gosdin in October, and Bill Monroe in November . . . Manager Jack McFadden

writes from overseas saying, "I am here with Lorrie Morgan. She performs tomorrow with Kenny Rogers in Berne, Switzerland. Lorrie's career is really progressing here and in the U.K."

TAKE 500,000: Not a bad start for the Reprise Records group Take 6. The a cappella masters' self-titled debut album has been certified gold by the RIAA. The red-hot youngsters have already won two Grammys and four Gospel Music Assn. Dove awards. Recently

feted at Chef Sigi's in Nashville by Warner Bros./Reprise, Take 6 then took to the road for a national tour with Al Jarreau . . . Randy Travis and manager Lib Hatcher have opened the Randy Travis Gift Shop on the Demonbreun Street tourist strip near Nashville's Music Row. It's an enjoyable shop/



by Gerry Wood

museum with tons of Travis memorabilia, including the bread truck he once converted to a touring vehicle . . . Riders In The Sky completed the first season of the nationally-broadcast radio series "Rider's Radio Theater" at the Tennessee Performing Arts Center in Nashville. The season's guests included J.C. Crowley, Gary Morris, Wild Rose, Garth Brooks, Skip Ewing, the O'Kanes, Gary Morris, and Bill Monroe. The MCA act and WPLN, Nashville's National Public Radio affiliate, are searching for a corporate underwriter for next season.

ACTIVE ATV: Dale Kawashima, president of the ATV Music Group, reported that Michael Jackson's company has fared well in the country sector during the past year. John Lennon/Paul McCartney songs were covered by Rosanne Cash ("I Don't Want To Spoil The Party") and Sweethearts Of The Rodeo ("I Feel Fine"). ATV also publishes the Dion hit, "The Wanderer," covered beautifully by Eddie Rabbitt. The firm co-publishes songs of producer/writer Brent Maher, including the Judds' "Let Me Tell You About Love" . . . Longtime Alabama manager Dale Morris was roasted and toasted by his music business friends at a tribute held on the Tennessee farm of Walter Sill. Members of the RCA group were among those who spoke highly, and lowly, about the popular manager.

SIGNINGS: RCA thrush Becky Hobbs and Curb Records star Jonathan Edwards are the first acts to sign with Ten-Thirty Music Group's new publicity division, headed by former MTM Records publicist Mark Renz . . . Actress/singer Donna Douglas, the fetching Elly Mae Clampitt on the "Beverly Hillbillies," signs a management agreement with Associated Artist Management in Tulsa . . . Johnny Russell signs with Charles Dorris & Associates for exclusive booking representation.



Three's A Charm. Country queen Rose Maddox, center, is joined by Emmylou Harris and the Desert Rose Band's John Jorgenson in a performance of "Down, Down, Down" during an episode of "Nashville Now." The song is from Maddox's "Queen Of The West" album, which was recorded seven years ago and featured Harris on background vocals.

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FOR WEEK ENDING OCTOBER 14, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	22	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	4	3	8	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
3	2	4	9	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
4	3	2	21	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
5	5	5	33	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	8	8	52	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	6	6	25	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
8	7	7	33	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
9	9	11	34	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	11	10	56	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
11	10	9	63	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
12	13	13	17	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
13	12	12	18	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
14	26	37	3	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
15	15	15	76	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
16	17	16	21	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	14	14	53	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
18	16	17	34	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
19	18	18	32	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
20	19	21	60	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
21	21	19	125	RANDY TRAVIS ▲ 3 WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	20	22	7	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
23	22	20	69	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
24	23	25	12	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
25	27	27	22	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
26	24	24	25	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
27	28	26	14	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
28	30	46	3	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
29	25	23	21	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL.II
30	35	36	17	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
31	32	30	113	PATSY CLINE ▲ 2 MCA 12 (8.98) (CD)	GREATEST HITS
32	29	29	190	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
33	33	28	115	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
34	34	32	11	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
35	39	42	30	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
36	36	31	14	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
37	31	33	173	RANDY TRAVIS ▲ 2 WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
38	37	35	60	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	48	9	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
40	41	43	30	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
41	38	41	14	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
42	43	40	107	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	40	34	30	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
44	47	39	50	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
45	50	53	14	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
46	45	51	204	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
47	46	49	26	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
48	42	38	136	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
49	49	58	17	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
50	56	45	73	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
51	NEW		1	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
52	51	50	281	HANK WILLIAMS, JR. ▲ 2 WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	52	54	54	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
54	55	60	14	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
55	59	59	11	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
56	58	56	19	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
57	48	44	21	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
58	61	61	69	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
59	54	52	88	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
60	60	67	16	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
61	57	57	14	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
62	62	63	6	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
63	67	62	70	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
64	66	—	3	JANIE FRICKIE COLUMBIA 45087 (CD)	LABOR OF LOVE
65	68	68	16	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
66	NEW		1	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
67	75	72	31	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
68	70	70	7	RODNEY CROWELL WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
69	RE-ENTRY		87	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
70	69	55	127	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
71	64	65	74	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
72	53	47	15	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
73	71	71	23	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
74	72	—	192	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
75	RE-ENTRY		29	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED

○ 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.



RANDY TRAVIS
Entertainer of the Year
Album of the Year,
"Old 8 x 10"
Male Vocalist of the Year



REBA McENTIRE
Entertainer of the Year
Female Vocalist
of the Year



RICKY VAN SHELTON
Entertainer of the Year
Single of the Year,
"I'll Leave This World
Loving You"
Album of the Year,
"Loving Proof"
Male Vocalist of the Year



RODNEY CROWELL
Single of the Year,
"After All This Time"
Song of the Year,
"After All This Time"
Male Vocalist of the Year
Music Video of the Year,
"After All This Time"



GEORGE STRAIT
Entertainer of the Year
Album of the Year,
"Beyond The Blue Neon"
Male Vocalist of the Year



KATHY MATTEA
Album of the Year,
"Willow In The Wind"
Female Vocalist
of the Year



CLINT BLACK
Single of the Year,
"A Better Man"
Song of the Year,
"A Better Man"
Horizon Award



BOB McDILL
(Writer) Song of the Year,
"Don't Close Your Eyes"



HAYDEN NICHOLAS
(Writer) Song of the Year,
"A Better Man"



VERN GOSDIN
Single of the Year,
"Chiseled In Stone"
Song of the Year,
"Chiseled In Stone"



RESTLESS HEART
Vocal Group of the Year



THE BELLAMY BROTHERS
Vocal Duo of the Year



SHENANDOAH
Vocal Group of the Year
Horizon Award



BAILLIE AND THE BOYS
Vocal Duo of the Year



JOHNNY CASH
Vocal Event of the Year



HIGHWAY 101
Vocal Group of the Year



JERRY DOUGLAS
Musician of the Year



FOSTER & LLOYD
Vocal Duo of the Year



NITTY GRITTY DIRT BAND
Album of the Year,
"Will The Circle Be Unbroken
Vol. II"
Vocal Event of the Year
Music Video of the Year,
"Will The Circle Be Unbroken
Vol. II"



JOHN DENVER
Vocal Event of the Year



ASCAP
25
YEARS



SWEETHEARTS OF THE RODEO
Vocal Duo of the Year

1989 CMA Award Nominees

A S C A P
Nashville

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
2	3	5	13	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
3	4	6	10	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
4	7	8	12	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	◆ RESTLESS HEART RCA 9034-7
5	8	9	10	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
6	9	12	13	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
7	11	13	9	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
8	12	15	9	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
9	14	16	9	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
10	15	17	11	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
11	16	18	8	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
12	1	2	16	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
13	17	20	7	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
14	18	22	8	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
15	10	11	16	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
16	6	7	15	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
17	5	4	16	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
18	21	24	7	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
19	23	29	4	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
20	22	28	6	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
21	24	25	8	THE VOVS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
22	26	31	7	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050
23	25	30	8	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
24	28	35	5	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
25	30	38	5	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
26	29	34	6	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
★★★ POWER PICK/AIRPLAY ★★★					
27	33	47	4	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
28	13	1	15	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
29	35	42	6	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
30	32	39	7	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
31	19	21	13	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
32	34	36	9	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
33	37	48	4	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
34	36	44	5	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
35	20	10	16	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
36	42	52	5	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
37	44	58	3	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
38	46	59	3	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
39	55	—	2	WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
40	47	61	3	LONG WHITE CADILLAC PANDERSON (D.ALVIN)	◆ DWIGHT YOAKAM REPRISE 7-22799
41	27	14	18	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
42	50	64	3	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084
43	48	62	3	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN,S.DORFF (S.DORFF, G.SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
44	49	56	5	GIVE 'EM MY NUMBER C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
45	51	60	4	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	◆ ZACA CREEK COLUMBIA 38 69062
46	31	19	16	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
47	38	23	19	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
48	68	—	2	IT'S YOU AGAIN J.BOWEN,S.ewing (S.ewing, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
49	60	—	2	YOU MUST NOT BE DRINKING ENOUGH E.GORDY,JR.,R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
50	40	27	20	CROSS MY BROWN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	57	63	5	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
52	39	26	15	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUGH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
53	71	—	2	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
54	59	67	3	WALK SOFTLY ON THIS HEART THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
55	41	32	17	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
56	45	41	13	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
57	67	—	2	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
58	62	68	4	IF I WERE THE MAN YOU WANTED T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53703/MCA
★★★ HOT SHOT DEBUT ★★★					
59	NEW	—	1	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
60	NEW	—	1	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ CHARLIE DANIELS EPIC 34-73030/CBS
61	43	37	18	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOLOGO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
62	65	74	4	DEEP WATER O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
63	74	—	2	YOU PLANT YOUR FIELDS W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 79790
64	NEW	—	1	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZY BOGGUSS CAPITOL 79788
65	53	43	17	THE COAST OF COLORADO J.BOWEN,S.ewing (S.ewing, M.D.BARNES)	SKIP EWING MCA 53663
66	87	—	2	FAMILY TREE S.GIBSON,J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
67	77	—	2	CRY BABY B.KILLEN (C.PUTMAN, J.O'HARA, D.COOK)	DONNA MEADE MERCURY 874 806-7
68	52	33	17	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
69	54	45	12	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
70	NEW	—	1	IN MY EYES T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
71	78	84	3	HARD BABY TO ROCK J.KENNEDY (M.COLLIE, P.THOMAS, D.LUTTRELL)	SUSI BEATTY STARWAY 1205-8
72	NEW	—	1	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042
73	88	—	2	WHILE THE FEELING'S GOOD L.BUTLER (R.BOWLING, F.HART)	WAYNE NEWTON WITH TAMMY WYNETTE CURB 10559
74	83	88	3	MONEY DON'T MAKE A MAN A LOVER R.PENNINGTON (J.JARRARD)	DAWNETT FAUCETT STEP ONE 407
75	61	49	15	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.
76	92	—	2	DON'T WAIT ON ME J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 750-7
77	72	46	13	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
78	63	53	21	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
79	69	72	4	IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) S.SULLIVAN (B.MCDILL, J.WEATHERLY)	GRAYGHOST MERCURY 876-240-7
80	85	81	21	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
81	82	66	22	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
82	NEW	—	1	WHO'S LOVIN' MY BABY J.BOWEN,J.ANDERSON (C.WRIGHT)	◆ JOHN ANDERSON UNIVERSAL 616020
83	56	51	7	#1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
84	NEW	—	1	SWEET MEMORIES OF YOU G.KENNEDY (L.HEATH)	PERRY LAPOINTE DOOR KNOB 333
85	NEW	—	1	I CAN BE A HEARTBREAKER, TOO M.LLOYD,M.DANIEL (T.JOHNSON, L.SATTERFIELD)	JOHNNY LEE CURB 10564
86	58	40	10	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433
87	NEW	—	1	MOANIN' THE BLUES O.BRADLEY (H.WILLIAMS)	VICKI BIRD 16TH AVENUE 70431
88	93	—	2	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) L.JACKSON (M.B.AXTON, R.A.WADE, E.HUNNICUTT)	ARNE BENONI ROUND ROBIN 1881
89	66	50	16	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.
90	73	54	21	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
91	91	—	2	OUTSIDE CHANCE NOT LISTED (W.CARSON, L.DEAN)	LARRY DEAN USA 620
92	70	73	4	WAITIN' ON ICE M.WRIGHT (G.NICHOLSON, W.WILSON)	◆ JASON D. WILLIAMS RCA 9026-7
93	NEW	—	1	TAKE ANOTHER RUN B.MEVIS (D.SCHLITZ, P.OVERSTREET)	TONY PEREZ REPRISE 7-22838/WARNER BROS.
94	64	55	5	I GO CRAZY J.STROUD,L.GREENWOOD (P.DAVIS)	LEE GREENWOOD MCA 53716
95	NEW	—	1	GONNA HAVE LOVE J.CRUTCHFIELD,J.SHAW (B.OWENS, R.SIMPSON)	BUCK OWENS CAPITOL 79805
96	94	82	22	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
97	NEW	—	1	BUT, SHE LOVES ME J.KENNEDY (J.FULLER)	ROY CLARK HALLMARK 0004
98	NEW	—	1	THE PICKUP TRUCK SONG NOT LISTED (J.J.WALKER)	JERRY JEFF WALKER TRIED & TRUE/RYKO 1695
99	76	71	22	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.MOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
100	84	57	11	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7

○ 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

BLACK IS GOLD: When 1989 began, Clint Black had never had a record released in the marketplace. Today, with three months left in the year, his first RCA album, "Killin' Time," has held onto the No. 1 spot on the Top Country Albums chart for four weeks and is already certified gold by the Recording Industry Assn. Of America (500,000 units sold).

And there's more: Black's single, which is also titled "Killin' Time," moves this week into the No. 1 spot on the Hot Country Singles chart. His first single from the package, "Better Man," also went the distance—topping the national charts on June 10.

"THERE'S A SURPLUS OF GOOD SONGS out right now," says MD Gary Hightower, KFDI Wichita, Kan., "and I love it. We went through a period when everything sounded alike—monotonous and dull—but now there's so much diversity and it all sounds good. An example is Glen Campbell's new one ["She's Gone Gone" on Universal], which I think is just great. It's short, up-tempo, and sounds good on the air."

"I'm really sold on it," adds MD Tony Thomas, KMPS Seattle. "It's his strongest in memory. It's so powerful, so energizing. The energy level of the station literally goes up when we play it." The song, which is familiar to many from Lefty Frizzell's 1965 recording, has been updated by changing the mode of transportation from a train to a plane. Campbell's version is charted at No. 38 in its third week.

"Another record we're having a lot of fun with," says Thomas, "is Travis Tritt's 'Country Club' [Warner Bros.]. We get a real positive reaction from a lot of folks who like country and feel maybe they've been left out in the cold. It sort of gives them something to grab onto—a sense of belonging." Tritt's debut single goes to No. 30 on the Hot Country Singles chart this week.

"THESE GUYS ARE SO CONSISTENT," says MD Rick Campbell, WKHK Richmond, Va., referring to Shenandoah's "Two Dozen Roses" (Columbia). "They know how to write good songs or where to go out and get good songs. I believe they are the band of the future."

MD Mickey Dearstone, WIVK Knoxville, Tenn., is in agreement. "Shenandoah has probably the best record on the radio right now. It's easily the best thing they've ever had. When you look at it frontwards and backwards, it's almost the perfect country record. It sticks out head and shoulders above everybody else's." "Two Dozen Roses" moves to No. 24.

The Kentucky Headhunters' first single, "Walk Softly On This Heart" (Mercury), also elicits some strong comments from Dearstone. "There's something about this record that makes me think it will be around 10 years from now. The music kinda hooks you into thinking it's a rock or pop song, then the vocals come out real country. When it first came in, I played the heck out of it in my office—it intrigues me." The song moves to No. 54 in its third week on the chart.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 62 REPORTERS	TOTAL ADDS 157 REPORTERS	TOTAL ON CHART
IT AIN'T NOTHIN' KEITH WHITLEY RCA	5	13	32	50	50
WHO'S LONELY NOW HIGHWAY 101 WARNER BROS.	5	18	23	46	97
IT'S YOU AGAIN SKIP EWING MCA	4	17	18	38	76
SIMPLE MAN CHARLIE DANIELS EPIC	6	13	20	39	43
MY SWEET LOVE AIN'T... SUZY BOGGUSS CAPITOL	4	11	20	35	37
IN MY EYES LIONEL CARTWRIGHT MCA	2	8	21	31	32
YOU MUST NOT BE... EARL THOMAS CONLEY RCA	1	11	15	26	74
THAT JUST ABOUT DOES IT VERN GOSDIN COLUMBIA	5	9	12	25	87
THERE YOU ARE WILLIE NELSON COLUMBIA	3	11	12	26	56
TILL I CAN'T TAKE IT... BILLY JOE ROYAL ATLANTIC	7	8	9	24	104

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 OCTOBER 14, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Washington P.D.: Gary McCartie

- Alabama, High Cotton
- Ricky Van Shelton, Living Proof
- Restless Heart, Say What's In Your Heart
- George Strait, Ace In The Hole
- The Bellamy Brothers, You'll Never Be Sorry
- Merle Haggard, A Better Love Next Time
- Kathy Mattea, Burnin' Old Memories
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Steve Wariner, I Got Dreams
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Ricky Skaggs, Let It Be You
- Dolly Parton, Yellow Roses
- Clint Black, Killin' Time
- The Judds, Let Me Tell You About Love
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Paul Overstreet, All The Fun
- Mary Chapin Carpenter, Never Had It So Good
- Reba McEntire, Til Love Comes Again
- Randy Travis, It's Just A Matter Of Time
- Jann Browne, You Ain't Down Home
- Garth Brooks, If Tomorrow Never Comes
- Daniele Alexander, She's There
- Don Williams, I've Been Loved By The Best
- Conway Twitty, House On Old Lonesome Road
- Rodney Crowell, Above And Beyond
- Lionel Cartwright, Give Me His Last Chance
- Shenandoah, Two Dozen Roses
- Ronnie Milsap, A Woman In Love
- Lorrie Morgan, Out Of Your Shoes



Winston Salem P.D.: Les Acree

- Clint Black, Killin' Time
- Ricky Van Shelton, Living Proof
- Alabama, High Cotton
- The Bellamy Brothers, You'll Never Be Sorry
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Kathy Mattea, Burnin' Old Memories
- Rodney Crowell, Above And Beyond
- Ricky Skaggs, Let It Be You
- George Jones, Writing On The Wall
- Merle Haggard, A Better Love Next Time
- Steve Wariner, I Got Dreams
- Dolly Parton, Yellow Roses
- Restless Heart, Say What's In Your Heart
- Dolly Parton, Yellow Roses
- The Judds, Let Me Tell You About Love
- Paul Overstreet, All The Fun
- Keith Whitley, I Wonder Do You Think Of Me
- The Oak Ridge Boys, An American Family
- Lionel Cartwright, Give Me His Last Chance
- Jann Browne, You Ain't Down Home
- Daniele Alexander, She's There
- Don Williams, I've Been Loved By The Best
- Randy Travis, It's Just A Matter Of Time
- Patty Loveless, The Lonely Side Of Love
- Garth Brooks, If Tomorrow Never Comes
- Highway 101, Honky Tonk Heart
- Ronnie Milsap, A Woman In Love
- Suzy Bogguss, Cross My Broken Heart
- Reba McEntire, Til Love Comes Again

- Mary Chapin Carpenter, Never Had It So Good
- Gene Watson, The Jukebox Played Along
- Emmylou Harris, I Still Miss Someone
- Conway Twitty, House On Old Lonesome Road
- Shenandoah, Two Dozen Roses
- Holly Dunn, There Goes My Heart Again
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Tim Mensy, Stone By Stone
- EX Vern Gosdin, That Just About Does It
- A39 Sawyer Brown, The Race Is On
- A40 Eddy Raven, Bayou Boys
- A Willie Nelson, There You Are
- A Highway 101, Who's Lonely Now



Atlanta P.D.: Neil McGinley

- Ricky Van Shelton, Living Proof
- Alabama, High Cotton
- Steve Wariner, I Got Dreams
- Restless Heart, Say What's In Your Heart
- George Strait, Ace In The Hole
- Kathy Mattea, Burnin' Old Memories
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Eddy Raven, Bayou Boys
- The Bellamy Brothers, You'll Never Be Sorry
- Dolly Parton, Yellow Roses
- Sawyer Brown, The Race Is On
- The Oak Ridge Boys, An American Family
- Merle Haggard, A Better Love Next Time
- Clint Black, Killin' Time
- Reba McEntire, Til Love Comes Again
- The Judds, Let Me Tell You About Love
- Paul Overstreet, All The Fun
- Suzy Bogguss, Cross My Broken Heart
- Randy Travis, It's Just A Matter Of Time
- Hank Williams, Jr., Finders Are Keepers
- Mary Chapin Carpenter, Never Had It So Good
- Ricky Skaggs, Let It Be You
- Travis Tritt, Country Club
- The Desert Rose Band, Hello Trouble
- Garth Brooks, If Tomorrow Never Comes
- Shenandoah, Two Dozen Roses
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Patty Loveless, The Lonely Side Of Love
- Ronnie Milsap, A Woman In Love



Indianapolis P.D.: Russ Schell

- Clint Black, Killin' Time
- Ricky Van Shelton, Living Proof
- Alabama, High Cotton
- Restless Heart, Say What's In Your Heart
- Merle Haggard, A Better Love Next Time
- The Bellamy Brothers, You'll Never Be Sorry
- George Strait, Ace In The Hole
- Kathy Mattea, Burnin' Old Memories
- Dolly Parton, Yellow Roses
- Steve Wariner, I Got Dreams
- Hank Williams, Jr., Finders Are Keepers
- Reba McEntire, Til Love Comes Again
- Ricky Skaggs, Let It Be You
- Eddy Raven, Bayou Boys
- George Jones, Writing On The Wall
- Gene Watson, The Jukebox Played Along

- The Oak Ridge Boys, An American Family
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Randy Travis, It's Just A Matter Of Time
- Daniele Alexander, She's There
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Paul Overstreet, All The Fun
- Mary Chapin Carpenter, Never Had It So Good
- Garth Brooks, If Tomorrow Never Comes
- Jann Browne, You Ain't Down Home
- Conway Twitty, House On Old Lonesome Road
- Patty Loveless, The Lonely Side Of Love
- Travis Tritt, Country Club
- Sawyer Brown, The Race Is On
- Shenandoah, Two Dozen Roses
- Rodney Crowell, Above And Beyond
- Lorrie Morgan, Out Of Your Shoes
- Billy Hill, Too Much Month At The End Of The Mo
- EX Ronnie Milsap, A Woman In Love
- EX Dwight Yoakam, Long White Cadillac
- EX Wild Rose, Breaking New Ground
- EX Holly Dunn, There Goes My Heart Again
- EX Marty Stuart, Cry Cry Cry
- A Don Williams, I've Been Loved By The Best
- A Anne Murray With Kenny Rogers, If I Ever Fall I
- A Vern Gosdin, That Just About Does It



Dallas P.D.: Bobby Kraig

- Clint Black, Killin' Time
- Ricky Van Shelton, Living Proof
- Merle Haggard, A Better Love Next Time
- Restless Heart, Say What's In Your Heart
- George Strait, Ace In The Hole
- Alabama, High Cotton
- Steve Wariner, I Got Dreams
- Eddy Raven, Bayou Boys
- Hank Williams, Jr., Finders Are Keepers
- Reba McEntire, Til Love Comes Again
- Garth Brooks, If Tomorrow Never Comes
- The Bellamy Brothers, You'll Never Be Sorry
- Daniele Alexander, She's There
- Rodney Crowell, Above And Beyond
- Kathy Mattea, Burnin' Old Memories
- Travis Tritt, Country Club
- Randy Travis, It's Just A Matter Of Time
- Billy Joe Royal, Love Has No Right
- Ricky Skaggs, Let It Be You
- The Oak Ridge Boys, An American Family
- K.D. Lang & The Recines, Full Moon Full Of Lov
- Dolly Parton, Yellow Roses
- Ronnie Milsap, A Woman In Love
- Shenandoah, Two Dozen Roses
- Sawyer Brown, The Race Is On
- Shenandoah, Sunday In The South
- EX Don Williams, I've Been Loved By The Best
- EX Mary Chapin Carpenter, Never Had It So Good
- EX Garth Brooks, Much Too Young (To Feel This Damn
- EX Dwight Yoakam, Long White Cadillac
- EX Gene Watson, The Jukebox Played Along
- EX Marty Stuart, Cry Cry Cry
- A Glen Campbell, She's Gone, Gone, Gone
- A Charlie Daniels, Simple Man
- A Highway 101, Who's Lonely Now
- A Lorrie Morgan, Out Of Your Shoes

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.		
#1 HEARTACHE PLACE (Kristoshua, BMI)	83	I GO CRAZY (Web IV, BMI)	94
ABOVE AND BEYOND (Tree, BMI) HL	35	I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	12
ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	5	(I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	17
ALL THE FUN (Scarlet Moon, BMI) CHL	14	I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	55
AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	9	IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI)	43
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM/WBM	80	IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Tree, BMI)	88
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/PPP	8	IF I WERE THE MAN YOU WANTED (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	58
BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	8	IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) (PolyGram International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP)	79
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	6	IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	20
BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	34	I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	90
BUT, SHE LOVES ME (Wingtip, BMI/ATV, BMI)	97	IN MY EYES (Silverline, BMI/Long Run, BMI)	70
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	65	IT AIN'T NOTHIN' (Millhouse, BMI)	59
COUNTRY CLUB (Triumvirate, BMI)	30	IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI)/Iza, BMI)	19
CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/PPP	30	IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP)	48
CRY BABY (Tree, BMI/Cross Keys, ASCAP)	67	I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL	25
CRY CRY CRY (Slapch, BMI)	32	THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	56
DADDY AND HOME (Peer International, BMI) CPP	77	KILLIN' TIME (Howlin'Hits, ASCAP)	1
DEEP WATER (Milene, ASCAP)	62	LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	10
DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP	100	LET ME TELL YOU ABOUT LOVE (Brick Hit House, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	28
DON'T WAIT ON ME (American Cowboy, BMI)	76	LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	2
DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM	68	THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Five, BMI) HL	26
FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	66	LONG WHITE CADILLAC (Twin Duck, BMI)	40
FINDERS ARE KEEPERS (Bocephus, BMI) CPP	16	LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/JisaFun, ASCAP)	96
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	89	MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	72
GIVE 'EM MY NUMBER (MCA, ASCAP) HL	44	MOANIN' THE BLUES (Acuff-Rose, BMI/Hiram, BMI)	87
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	41	MONEY DON'T MAKE A MAN A LOVER (Billy Strange, ASCAP)	74
GONNA HAVE LOVE (Beechwood, BMI)	95	MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI)	64
HARD BABY TO ROCK (PolyGram International, ASCAP/Partnership, ASCAP/Songs Of PolyGram, BMI/Partner, BMI/Sijon, BMI)	71	NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	36
HELLO TROUBLE (Tree, BMI) HL	52	NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP)	99
HIGH COTTON (Shobi, BMI)	3	NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI)	22
HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	61	NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	47
HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP) CPP/WBM	86	OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Wickey James, ASCAP)	29
HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	23	OUTSIDE CHANCE (Bill Graham, BMI/Wayne Carson,	91
I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	85		

Country Music Week '89: Awards, Tributes, Galas, And More

BY GERRY WOOD

NASHVILLE Awards, rewards, cocktails, tales, winners, losers, diamonds, rhinestones, honors, boners, meetings, matings, glitz, glory, fashion, folly, country queens, snuff queens—all in 3/4 time in the chords of C, F, and G. That's the stuff of Country Music Week '89.

From Paris, Tenn., to Paris, France, from Tokyo to Tennessee, Nashville is being inundated with hordes of music stars, executives, and an international media contingent that will chronicle one of the most intense creative-driven 11-day weeks in the entertainment

business.

With top corporate officers from New York, Los Angeles, and elsewhere migrating to Nashville for the frenzied social and business swirl, meetings—both impromptu and planned—become an important part of the mix. And there are enough awards presented to melt down and create a battleship.

The Big Kahunas are the CMA Awards, presented over CBS-TV Monday (9) with a galaxy of country stars performing, sweating out the results, and accepting with the appropriate tributes to God, Mother, America, and Self, not necessarily in that order. Then the per-

forming rights organizations honor the backbone of Nashville's music business—the songwriters and publishers. BMI's bash comes on Tuesday (10), ASCAP's on Wednesday (11), and SESAC's on Thursday (12). An earlier event—Sunday's Nashville Songwriters Assn. International banquet—honors Maggie Cavender. The NSAI's

founder and earth mother for 20 years becomes the first noncomposer inducted into the organization's hall of fame. The Sunday (8) Disc Jockey Hall of Fame/Golden ROPE Awards banquet is slated to present awards and induct two new members into its hall of fame.

This year the week started even earlier—the previous Thursday (Oct. 5)—with the opening cocktail party launching a brand new event for Nashville, the International Marketplace of Festivals '89 conclave, featuring speakers, seminars, and singers. Adding a global feel to the village of Nashville, IMOF hosted numerous national and international acts, Oct. 5-9, with such scheduled attractions as the Latin group Menudo; RIVA, the Yugoslavian act that won a Eurovision contest; and Roy Clark. The Talent Buyers Entertainment Marketplace, Oct. 6-9, highlighted

seminars, showcases, and a golf tourney.

The Country Music Hall of Fame and Museum will hold ceremonies Wednesday (11) to induct 11 country acts into its Walkway Of Stars. Country Music Week, stemming from the DJ celebrations of the '50s, continues through the week's end as the Grand Ole Opry celebrates its 64th birthday. Included are a Thursday (12) "Hee Haw Salutes The Grand Ole Opry" concert at the Opry House, a Friday bluegrass show at the Opry House, and the birthday broadcasts of the Grand Ole Opry on Saturday night (14).

It's a far cry from the rowdy days of the DJ convention that burst the seams of the Hermitage Hotel and the old Andrew Jackson Hotel. But the country music business, circa 1989, is a far cry from its seminal start back in the good ole days.

CMA Nashville 'Town Meeting' Set For Nov.

NASHVILLE The Country Music Assn. will sponsor a "town meeting" at the Nashville Stouffer hotel here Nov. 1 to air music industry views and questions on recent buyouts, mergers, and expansions.

The morning session on the creative side of the music business will be moderated by songwriter Thom Schuyler. Panelists for the session will include artists Steve Wariner, the Judds, and Foster & Lloyd; MCA VP of A&R Tony Brown; producer Barry Beckett; songwriter Mike Reid; and publishers Tim Wiperman, Warner/Chappell, Woody Bomar, Little Big Town, and Karen Conrad of AMR.

Lon Helton, of Radio & Records, will host the afternoon business-side segment. Its panelists will be artists Tanya Tucker and Rodney Crowell; Bill Carter, Crowell's manager; Joe Galante, head of RCA Records/Nashville; Stan Byrd, Chart Attack promotions; Moon Mullins, Pollack Media; Jimmy Bowen, head of Universal Records; Dick Ferguson, NewCity Communications; and Roy Wunsch, head of CBS Records/Nashville.

Members of the audience will be encouraged to ask questions and offer information and opinions.

The fee is \$50 for members of the CMA or the Nashville Songwriters Assn. International. Nonmember fee is \$65. The fees include breakfast and lunch. Additional information is available from the CMA at 615-244-2840.

PBS To Launch New 'Austin' Season In Jan.

NASHVILLE Austin City Limits, the PBS music showcase, will commence its 15th season in January with the broadcast of a show featuring George Jones and Clint Black.

Other acts set to perform during the upcoming season are Marcia Ball, Beausoleil, Gary Morris, Kathy Mattea, Mary Chapin Carpenter, Carl Perkins, Stevie Ray Vaughan, Michelle Shocked, Tish Hinojosa, Shenandoah, Waylon Jennings, Alabama, Lyle Lovett, and Marty Stuart.

The series is now carried by 280 public television stations and is broadcast overseas.

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Artists Answer Charity's Call To Donate 900-Line Messages

BY DEBBIE HOLLEY

NASHVILLE A number of country recording artists have donated a portion of their time to record messages for a 900-line set up to benefit the Children's Miracle Network, a nonprofit organization supporting children's hospitals across the nation.

"We came up with the idea after reading several articles on individual artists generating millions of dollars via the 900-lines," says Randy Beckham, director of special projects for the Children's Miracle Network. "We then decided to try linking a charitable cause with this money-making potential and help everyone involved." Those profiting include the telephone carrier, the 900 company, the cable and local networks, the artists, and the approximately 168 hospitals supported by CMN through fund-raising efforts.

"We wanted to put a lot of celebrities on line giving a personal message to the fans and promoting the CMN," added Beckham. CMN chose the 900 Entertainment Network based in Miami, Fla., to help implement the fund-raiser. Jo Ann Burnside, marketing coordinator at Michael Campbell & Assoc., manager of Ricky Van Shelton, says the 900-lines are an effective way for fans to keep up with where an artist is touring: "The lines offer great marketing potential and artist awareness, too."

By dialing 1-900-Hot-Star, the caller is given a menu of the stars on the line that particular day. There are three artists on each day, with the same artists on the line for three to four weeks at a time. Messages change daily. The caller is charged \$3.90 for each message, which last two to three minutes, unlike some of the other lines that charge a flat fee for the first minute and a smaller sum for each additional minute for as long as the caller

chooses to stay on the line. "Our lines automatically cut the caller off at the end of the message," Beckham says. "We didn't want to have a call that a child could make and run up their parents' telephone bill by staying on the line for long periods of time."

Country Joe Flint, a radio personality in Salt Lake City, put the messages together using his studio facilities to record and edit them, says Burnside. The spots are cut over the telephone, making it a convenient donation on the artist's part.

The 900 Entertainment Network agreed to purchase advertising to promote the line. Spots currently run on Country Music Television and a number of local stations. CMN is responsible for securing the artists to record the messages.

A small percentage of the proceeds go to Sprint, the carrier handling the calls, to offset its expenses. Beckham says Sprint waived a significant up-front outlay that can exceed the \$50,000 normally required to get these lines up and running.

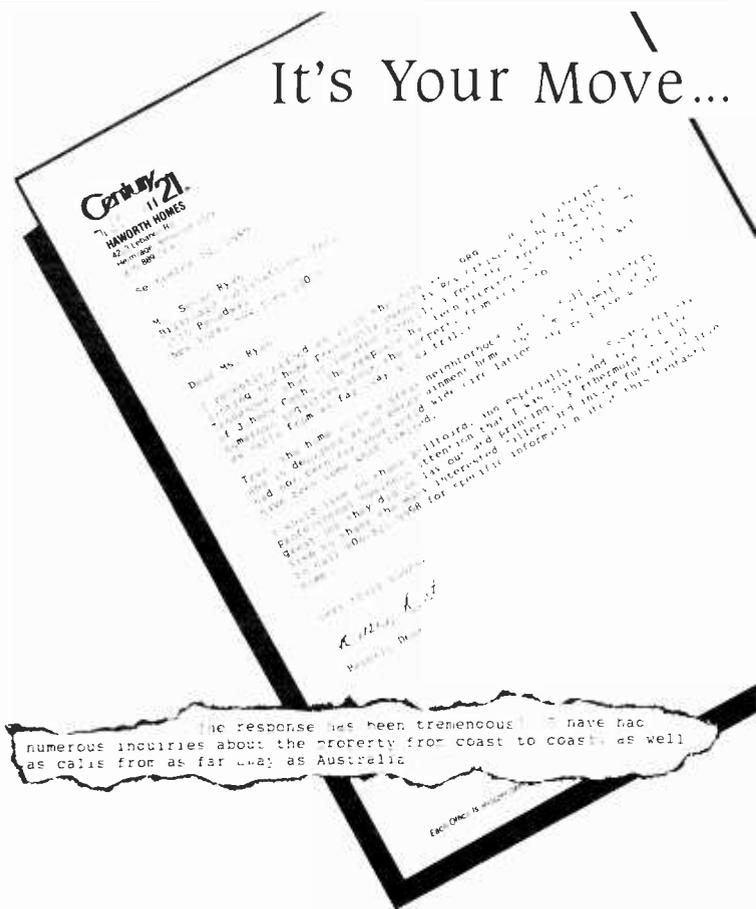
"We're set up so CMN is at very little risk," says Beckham. "We don't pay the fees for the ad spots and the carrier is paid out of money generated by the calls."

Beckham says CMN received much greater response from country artists than pop. So far, messages have been recorded by Marie Osmond, one of CMN's national hosts; Ricky Van Shelton; Reba McEntire; Lee Greenwood; Highway 101; Merle Haggard; Hank Williams Jr.; Alabama; the Desert Rose Band; and Tanya Tucker. Others who will participate include Earl Thomas Conley, the Forester Sisters, Garth Brooks, and Patty Loveless.

The line got off to a slow start in terms of the number of incoming calls. "Our expectations were much higher," says Beckham, "but we al-

(Continued on page 71)

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Strawberries Needs Good Managers In Growing Field

BY JIM BESSMAN

WESTFORD, Mass. In likening the Sept. 16-19 Strawberries Records, Tapes & Compact Discs confab (Billboard, Sept. 30) to a giant training seminar, the chain's executive VP and chief operating officer, Ivan Lipton, in his opening remarks, hit on a key management concern. With ambitious expansion plans calling for a 50-store increase between now and 1991 followed by continued rapid growth, Strawberries needs plenty of new, well-trained store managers.

To meet that demand, management training has increased dramatically in the past year as train-

ing director Katherine King has developed an in-house training program at the chain's Milford, Mass., warehouse/office facility.

Previously, King traveled throughout the Northeastern states served by the 85-store chain, driving from outlet to outlet to instruct manager trainees in such areas as store opening procedure, cash-out, tickets, use of Strawberries' Telxon computer system, and how to feature and sell product.

"I crammed in as much as I possibly could at their stores, but in the back of my mind I wanted to bring them in [to the Milford home office] and show them around,"

says King.

"I'm not as effective in-store as I am in the office," she adds, cautioning that "you can't train people [in-store] and then ignore the customers," lest trainees are misled to believe "that the customer is secondary."

Says King, "I ended up spending all my time helping the customers and not getting through the training material we needed to get through, and it was frustrating." But she eventually convinced her superiors to bring trainees to Milford for three-day sessions, preferably on Wednesdays, "right at the beginning," after their first two days on the job at their own

stores.

According to King, most of the training in the home office involves role playing, video presentations, and extensive meetings with product buyers and other company executives and employees. But a portion of the training is held at a nearby outlet, where King can work with trainees during the less busy early morning hours.

Most significantly, trainees get a first-hand look at what everyone at the company does, and an immediate understanding that the communication lines between store managers and company management are always open.

"They know who to call, and know that they can call," says King. "The main theme is that we're there for you—call us if you need to."

During the training period, King does out "lots of homework," mainly reading assignments from Strawberries' 120-page employee training manual ("The Bible").

"I like to scare [trainees] with pop quizzes, with product questions like, 'How do you classify the Clark Sisters?' They usually don't do well, but it gets them thinking, and three months down the line there's a vast improvement."

King, who says she'll soon get help in conducting the training, notes that last spring "training stores" for the New York and Philadelphia districts were set up in Albany, N.Y., and South Philadelphia, respectively. Those stores are used to instruct trainees who can't easily get to Milford because of distance. She's most excited, however, about the prospects for a new training facility, either in currently existing office space or in a new building.

"Our managers are our most important resource," she says. Of the convention's "Personnel: Recruitment, Training, And Supervision" seminar, which she conducted along with personnel director David Roemer, she notes that it was as much a learning experience for the main office staff as it was for the store managers.

"There's so much we can learn from [store managers] through the give-and-take," says King. "You lose your perspective from the store level when you're not out there all the time. And by getting input from them, you get their commitment. Your policies become their policies."

CONVENTION CAPSULES

KEYNOTE: LIVE Entertainment execs were the official Strawberries convention dinner keynote speakers, but a wide-awake **Private Music** VP of marketing and sales **Jeff Klein** sounded his own postbreakfast keynote early at the Sept. 16-19 confab in Westford, Mass., before a handful of droopy-eyed, just-arrived label reps.

"This is the fourth quarter guys!" said Klein. "If we can't do it now, we'll never do it. Let's go for Christmas!"

TALENT IN ACTION: An intentionally diverse talent lineup graced the Strawberries showcases, including **Narada's** new age pianist, **Richard Souther**, and **Global Pacific's** classical/pop violinist **Steve Kindler** (he serenaded Monday's lunch), and on the opposite end of the spectrum, **RCA's Del Fuegos** and newly acquired (from **Rounder**) **Capitol** wildman **Barrance Whitfield**. These latter rockers hail from the Boston area, as did most of the other artists.

"We wanted to provide a unique perspective for our managers," said head buyer assistant **Jeff Cohen** of the varied roster. Regarding the Boston bent, Cohen was especially pumped for **The Bristols**, an all-female Boston guitar rock quartet, all of whom (lead vocalist/guitarist **Kelly Knab**, lead guitarist **Michele Haber**, bassist **Kim Ernst**, and drummer **Lynn Ervin**) are or have been Strawberries employees (as once was **Whitfield**).

"We've waited five years to play this convention," said Knab to a supercharged co-worker crowd. "Now that we've done it we can give our notices!" The Bristols' showing gave credence to Cohen's claim that it's the best unsigned band around—a more serious, less self-conscious **Bangles**, with touches of **X** and the **Pretenders**.

Also showcasing were local dance-oriented faves **Finest Hour** (**PolyGram**), Vermont native **Stu Hamm** (bass player for fellow **Relativity** artist **Joe Satriani**), and **Geffen's Maria McKee**. "She's a special artist to us," said Cohen, and **Geffen** underscored the relationship by handing out tasty McKee T-shirts with "Boston, Ma." emblazoned on the back.

McKee's set, by the way, was itself

special: Accompanied only by keyboardist **Bruce Brody** and her own hard acoustic guitar strumming, McKee wailed through material from her new self-titled album with all the purpose and passion of a street-corner blues singer. Looking utterly vulnerable yet determinedly forceful, McKee commanded and received enrapt attention.

EARLIER AT THE vendor trade show, a question directed at **Malverne Distributors** as to whether its "Season Of Harmony By The Belmonts" Christmas product was really The Belmonts of **Dion-&the** fame brought forth original Belmont **Fred Milano** and more recent member **Warren Gradus**. The two were in Boston appearing at the **Doowop Hall Of Fame** and have also been active doing **Procter & Gamble**-sponsored zoo fund-raisers, tying in with their recording of "The Annual Animal Christmas Ball."

The Belmonts then sat in with **Del**

Fuegos, filling the dance floor with such Dion classics as "The Wanderer" and "Teenager In Love." Winning an impromptu dance contest was **Couple #4**—**RCA** sales rep **Ju-**



lio Gallagher and Jeff Cohen!

OTHER CELEBS in attendance included New Hampshire songwriter **Bill Morrissey**, a **Rounder** artist who is also represented on **Windham Hill's** new "Legacy" anthology, and **EMI's Roxette**, who signed autographs at the **CEMA** table. Another popular trade show stop was the **Lebo** booth, where oldtimers **Joel Kochman** and **Larry Jacobson** handed out Lebo totes and reminisced about the good ol' days of Gotham City retail at their respective **Sam**

Goody and Korvette haunts.

THE SEVENTH MAJOR: The **Relativity/Combat/In-Effect** record group joined the six major distribution companies during the label presentations, prompting comments that **Relativity et al.** compete like a major rather than an indie. Indeed, the labels' national promotions director, **Jim Genova**, cited such "million-plus potential" releases as the "Les Misérables" packagings and roster artists like **Joe Satriani**, **Shotgun Messiah**, and **Nuclear Assault** in supporting his thesis that **Relativity** has outgrown its indie stature.

Increased presence at retail conventions is a **Relativity** must, continued **VP Howard Gabriel**. "This is gut-level music. The major labels complain that the store managers always hang out at our booth, but they just schmooze the big guys and leave. The music we promote is what the kids are buying, and we love hanging

(Continued on page 52)

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™ Compiled from a national sample of retail sales reports.	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★		
1	1	1	5		ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
2	7	—	2		JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
3	10	—	2		TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
4	4	3	23		TOM PETTY FULL MOON FEVER	MCA MCAD 6253
5	5	9	3		AEROSMITH PUMP	GEFFEN GHS2-24254
6	2	2	4		MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
7	3	4	35		PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
8	6	5	27		MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
9	14	—	2		BOB DYLAN OH MERCY	COLUMBIA CK 45281
10	8	7	13		DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
11	28	—	2		MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
12	11	8	32		FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
13	9	6	22		RICHARD MARX REPEAT OFFENDER	EMI E2-90380
14	18	22	8		THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
15	12	12	12		NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
16	20	17	6		CHER HEART OF STONE	GEFFEN 2-24239
17	15	14	11		SKID ROW SKID ROW	ATLANTIC 2-81936
18	21	15	14		THE CURE DISINTEGRATION	ELEKTRA 60855-2
19	NEW ▶		1		DAVID BOWIE SOUND + VISION	RYKODISC RCD901 20/21/22
20		13	11		GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
21		24	18		MAZE FEATURING FRANKIE BEVERLY SILKY SOUL	WARNER BROS 2-25802
22		23	16		SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
23		17	10		ELTON JOHN SLEEPING WITH THE PAST	MCA MCAD 6321
24		22	13		WARRANT DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383
25	NEW ▶		1		RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
26		19	28		JETHRO TULL ROCK ISLAND	CHRYSALIS F2-21708
27	NEW ▶		1		TINA TURNER FOREIGN AFFAIR	CAPITOL C2-91873
28		27	19		GREAT WHITE TWICE SHY	CAPITOL C2-90640
29		26	21		MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
30		16	—		EURYTHMICS WE TOO ARE ONE	ARISTA ARCD 8606

Compact disks with the greatest sales gains this week.

RETAILING

RETAIL TRACK



by Geoff Mayfield

SINGLES BAR: Retailers' concerns about policies that raised the price and penalized the returns of cassette singles are shared by the rackjobbers. Gil Wachsmann, president of LIVE Entertainment subsidiary Lieberman Enterprises, agrees with those dealers who think the question of whether cassette singles cut into album unit sales would not be as big a concern for labels if increases in 1989 had been as strong as those of the last two years.

Wachsmann also likens the single—in any configuration—to the music business equivalent of detergent, shampoo, or toothpaste samples. "There are many precedents in other consumer products for the manufacturer to invest in a trial" . . . Why did CEMA and BMG Distribution wait several weeks to follow the trend to a \$3-ish list and a break-even returns policy? We're told that the delay was not to wait and see the issue aired at the National Assn. of Recording Merchandisers' Retailers Conference, as some had suspected, but because of those companies' respective billing cycles . . . One distribution chief says the break-even for the configuration went in vogue because, even though returns on cassette singles have not mounted to the ultrahigh percentages—sometimes as high as 70% or 80%—that clogged the 45s business, but because they were starting to reach levels that concerned sales executives.

In the early days of the 2-year-old format, returns were exceptionally low. Now that cassette singles are not confined to the cream of the hits, labels and distributors are worried that returns will inevitably

climb now that the broad spectrum of singles, including those that don't catch fire, are released on cassette . . . PolyGram senior VP of sales and branch distribution Jim Caparro says his company has adopted a recent policy of deleting cassette singles when they have peaked and are no longer serving a promotional purpose. The practice, he says, cuts returns considerably.

SINGLES ON CD: Opinion was divided at the Sept. 25-27 NARM Retailers Conference in the Miami suburb of Coral Gables, Fla., on the viability of the 5-inch CD single. Stan Goman, senior VP at Tower Records/Tower Video, noted that the chain wished to put out a CD-5, "but we wanted the package you're putting out as a promo item, not the item with paper in it or rough graphics." Mike Goldwasser, head buyer of Starship Music & Movies, agreed with this thinking. "We're getting these great [promo] singles in our offices. We'd also like to have them available for retail stores. We think there's a potential market out there."

But Joe Bressi, senior VP of purchasing and marketing at Camelot Music, said, "We don't want it to be a single at this time. We don't feel the single is a CD business. CD is more of a keeper, a collectible item, not an instant-gratification item." Jim Dobbe, VP of sales merchandise at Wherehouse Entertainment, had a different objection: "By the time we finish blister-packing [the CD-5], it is too expensive for us to sell in our stores," he declared. Dobbe also opined that even \$4.99 is too much for this configuration.

TRACKING: According to a Retailers Conference report prepared by Rachelle Friedman, co-owner of J&R Music World, on the state of the CD market, the Electronics Industries Assn. is predicting that 8.6 million CD players will be sold in 1990, up 32% from this year's anticipated sales of 6.5 million units. At present, player penetration is said to be hovering at around 15% of U.S. households . . . CBS Records Dis-

(Continued on page 54)

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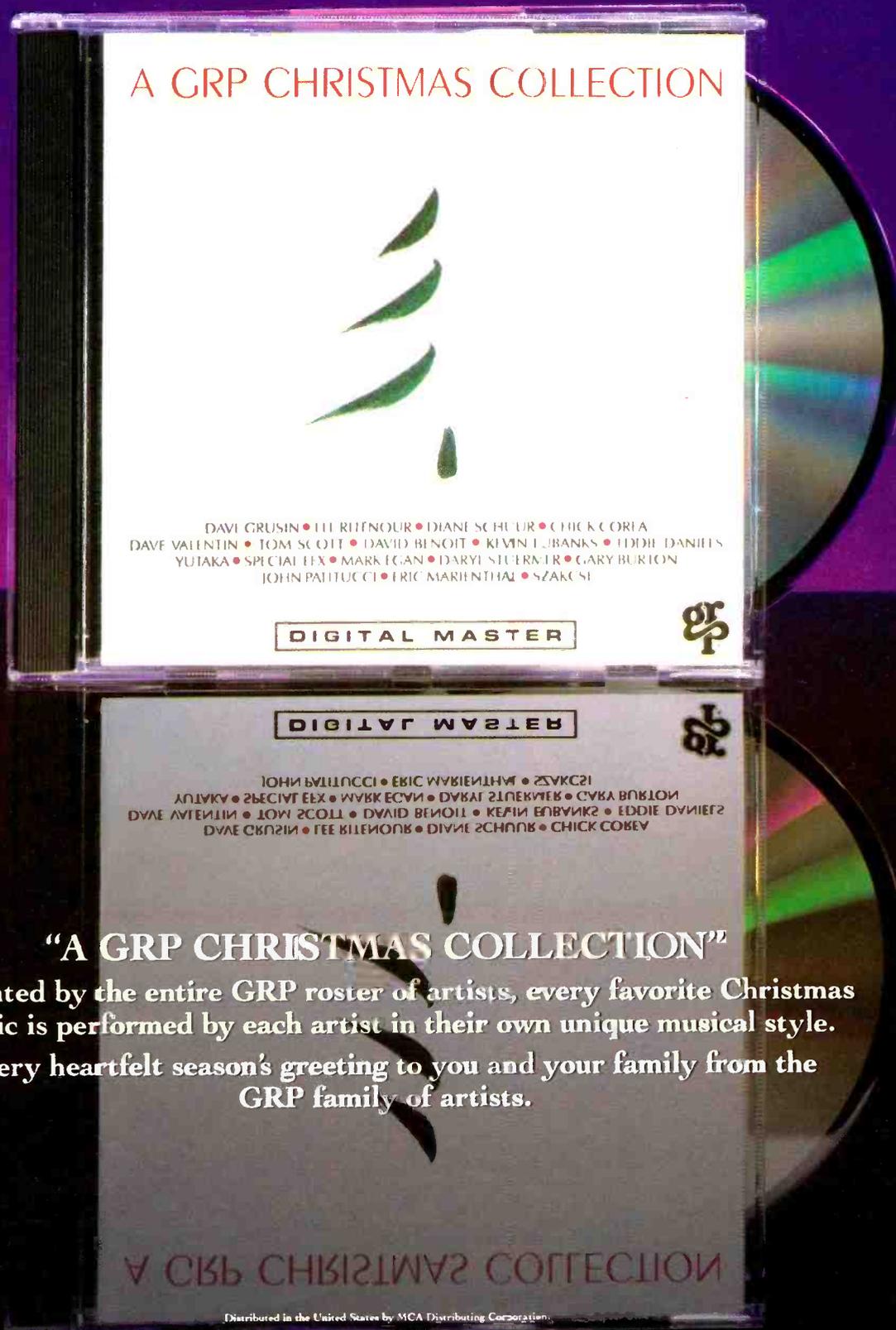
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Labels Have High Hopes For Holiday Album Parade

BY ED CHRISTMAN

NEW YORK A strong offering of new Christmas music releases will make this year's holiday season even merrier than last year's, label executives say.

Among the artists releasing new Christmas product this year are New Kids On The Block, Kenny Rogers, Randy Travis, Wynton Marsalis, Ricky Van Shelton, and Roger Whittaker. In addition, Motown will use a strategy that has worked well for it in the past—it will release a various artist collection of Christmas recordings from the label's current roster.

What's more, new age/adult contemporary Christmas music will gain wider distribution and sales this year thanks to the inroads made in recent holiday seasons by such artists as Mannheim Steamroller and George Winston, executives say (see story below).

Optimism about holiday music sales also is bolstered by an increased sophistication by retailers in managing inventory. That has reduced the biggest headache caused by Christmas product—high returns. In years past, it wasn't unusual for Christmas returns to be in the 40% range. But in the last three years, that number has drifted downward to the 20%-25% range, says Joe McFadden, CEMA VP of sales. Others echo that observation.

Although executives say it is dif-

icult to predict how well Christmas titles will perform, most went ahead to forecast that this year will be the second strong one in a row, which would buck the previous trend of alternate strong and weak years for the genre. (A chart of last year's top-selling holiday releases is reprinted on page 51.)

"It seems like one year on and one year off and we can't pinpoint why that is," says John Burns, executive VP at MCA Distributing Corp. "But this year seems like it will be better than last."

The release expected to generate the most excitement in '89 is "Merry Merry Christmas" from New Kids On The Block, who are currently riding high on the charts with the "Hangin' Tough" album, which has so far generated five top 40 singles.

Rich Kudolla, Columbia VP of sales, says pre-orders are approaching platinum on the New Kids' Christmas offering.

In fact, New Kids are so hot right now that a number of accounts are planning to do a mini-New Kids boutique to display the group's three albums, video, T-shirts, and other licensed merchandise, Kudolla says.

But even with New Kids mania,

A Special Pre-Christmas Report



New Time, Old Time. Joining the tide of Christmas album releases this year are New Kids On The Block, left, with "Merry Merry Christmas" (CBS), and Randy Travis, with "An Old Time Christmas" (Warner Bros.).



Columbia decided to play it safe by putting the "Merry Merry Christmas" album out at the equivalent of an \$8.98 list price.

In addition to New Kids, Columbia is offering "Crescent City Christmas Card" from Wynton Marsalis and "Ricky Van Shelton Sings Christmas."

Van Shelton "is a platinum artist," while Marsalis has a very broad audience and should do well, says Kudolla. In fact, the label might do a video special to help promote the Marsalis album, he says.

In general, new Christmas al-

bums by established artists boost sales for the overall genre, Kudolla says.

"[Columbia] has a very large catalog of Christmas music," including titles from Barbra Streisand and Johnny Mathis, he adds.

Vic Faraci, senior VP at the Nashville division of Warner Bros. Records, says his company has a couple of hot items on its hands in the form of "An Old Time Christmas" from Randy Travis and "Christmas In America" from Kenny Rogers on the Reprise label. Both artists have huge followings, which should en-

sure healthy sales volumes for their Christmas offerings, says Faraci.

The Rogers album will be aided by a large-scale promotional blitz, including a TV special (Billboard, Sept. 23). The promotion is a joint effort of Warner Bros., Troy, Mich.-based K mart Corp., its Waldenbooks subsidiary, and NBC-TV.

The MCA-distributed labels are also making a full-scale onslaught on the Christmas music market. In addition to new titles, the MCA family will re-release about 50 albums.

Two of the new albums are from Universal Records, which has released Roger Whittaker's "World's Most Beautiful Christmas Songs" and Gary Morris' "Every Christmas." Meanwhile, the MCA Masters label is offering "Christmas At My House" from Larry Carlton; and Motown has lined up some of its current roster to put out "Christmas Cheers From Motown."

The latter package features the Temptations, Smokey Robinson, the Boys, Shanice Wilson, Joyce Irby, and Gerald Alston doing Christmas standards and new songs. In addition, Johnny Gill, who replaced Bobby Brown as lead singer of New Edition, has recorded Stevie Wonder's "Give Love On Christmas Day" for the album.

Motown scored a No. 1 Christmas album in 1973 with "A Motown Christmas," which included songs from The Supremes, Stevie Wonder, and other stars. Miller London, Motown VP of marketing, sales & distribution, says, "We decided to take a page out of the book that made Motown successful. So we did an album featuring some of our artists... which gives us a chance to showcase new artists alongside established ones."

London says he thinks the new Motown title will move about 100,000 units this year.

In addition, Motown has refocused almost its entire Christmas line. "We took almost all of our inventory and started a budget Christmas line... which will have a suggested list price of \$2.99 and only be available on cassette," says London.

Also available in a single configuration—CD—are Lee Greenwood's "Christmas To Christmas" from MCA and the Ramsey Lewis Trio's "Sound Of Christmas" from Chess.

In addition, MCA is repackaging some of its Christmas classics, in-

(Continued on page 71)

Steamroller Paved Way For Adult Alternative Marketing Drive

Indie, Specialty Labels Are Dreaming Of A Gold Christmas

NEW YORK Several independent and specialty labels are planning ambitious holiday-season marketing programs geared for the adult alternative road paved by Mannheim Steamroller.

American Gramophone Records already has received pre-orders totaling about 1.35 million units for its two Mannheim Steamroller titles, according to Michael Delich, national sales manager for the Omaha, Neb.-based label.

Mannheim Steamroller scored the No. 1 and No. 2 spots on Billboard's Christmas charts last year with "A Fresh Aire Christmas," a 1988 platinum release, and "Mannheim Steamroller Christmas," a gold album released in 1984.

"This year, Mannheim Steamroller has gone beyond the specialty retailers to the chains and rackjobbers," says Mike Gaffney, VP at Navarre Corp., a Brooklyn Park, Minn.-based record distributor specializing in independent product. "The numbers we are seeing are very strong, maybe even better than last year," when Navarre moved about 400,000 of the 1.1 million units chalked up by "A Fresh Aire Christmas."

Some label executives suggest that the success of American Gramophone, along with Windham Hill Christmas titles, has opened up the door to a mass audience for other new age/adult contemporary Christmas albums. Officials of the two labels agree.

"We have re-energized the Christ-

mas music genre," says American Gramophone's Delich. "The New Kids and Kenny Rogers aren't competition to us."

Similarly, Larry Hayes, VP of marketing at Windham Hill, says,

'We re-energized the genre. The New Kids aren't competition to us'

"Christmas music has been changed by us and by Mannheim Steamroller. "The seasonal warhorses still sell but the titles that really move are from Windham Hill and Mannheim Steamroller."

Windham Hill and American Gramophone, along with GRP, which released the various-artist compilation "A GRP Christmas Collection," controlled five of the top 10 positions on last year's Christmas chart.

Windham Hill, which derives 10%-12% of its revenues from its Christmas catalog, expects platinum certification soon for "A Winter's Solstice," and gold certification for "Winter's Solstice II," Hayes reports. Meanwhile, George Winston's "December" is approaching triple-platinum.

Although the company has no new Christmas titles this year, it has repackaged the "Winter's Solstice" titles into "Windham Hill Gift Set: A Winter's Solstice/A Winter's Solstice

Vol. II," a boxed set available in cassette and CD configurations only.

"We hope to get people who already have 'A Winter's Solstice' to give it as a gift," says Hayes.

The company has extensive marketing plans for the gift package, including servicing a four-track CD single to jazz and new age radio. In addition, there will be a "Winter's Solstice" tour, featuring three artists from the records (Philip Aarberg, Liz Story, and Nightnoise). Label officials say they hope to obtain corporate sponsorship for the tour.

Also, Windham Hill has purchased an in-flight airline channel on American Airlines for three months, starting in November, which will allow travelers to tune in to a recording of the boxed set during flights. Moreover, the label is developing a 30-second television spot promoting the boxed set and tour.

In New York, GRP Records Inc. is gearing up to turn its "GRP Christmas Collection" into a gold record, says Mark Wexler, VP of marketing. "Last year we had no track record and were a little late getting the record out to the stores and still did 150,000 units," he says. "This year, the company has a full-blown campaign, including offering extensive co-op advertising."

Another tactic to boost sales is a music video version of the album, done in association with Pioneer, GRP, and American Dreams Production. Pioneer will distribute it on laserdisk and MCA will handle video

distribution. The video illustrates various pieces on the album. For example, for Special EFX's version of "A Silent Night," a Nativity scene was filmed.

"It's a complete audio/visual Christmas product, not just a log burning on the screen," says Wexler.

In Salt Lake City, Airus Records hopes to snare the attention of adult alternative radio programmers with "An Airus Christmas With Kurt Bestor," which takes traditional Christmas music and combines it with contemporary instrumentation. The title initially came out late last November and sold 33,000 copies within two weeks in Salt Lake City alone. Henri Bonan, Airus VP of sales, says the fledgling company "was not ready for that strong of a response."

Although Airus is "fighting the battle that nobody knows," Bonan says he hopes the company will move as many as 200,000 units of the album this year. "We have two CD plants geared up to meet our needs," he says.

New York-based London Records also has its eye on adult contemporary radio, says Lynne Hoffman-Engel, a label VP. Its "nu-view" label plans to release a "jazzical holiday music offering" from Tom Stacy, the principal English horn player with the New York Philharmonic, and Rob Mathes, a former sideman for Chuck Mangione.

While American Gramophone, GRP, Windham Hill, London, and

(Continued on page 51)

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LABELS HAVE HIGH HOPES FOR HOLIDAY PARADE

(Continued from page 49)

Airus are going for a contemporary sound, North Star Records Inc. in Providence, R.I., offers titles with artists trying to duplicate "Christmas music as it might have been played 100 years ago in the New England area," says Ginny Shea, the label's director of publicity and promotion.

In 1985, the company released "New England Christmastide," and followed that two years later with

"New England Christmastide 2." The two titles sold 250,000 units.

This year, North Star hopes to sell through record chains. Most of the company's sales thus far have been through gift shops, book stores, and museum shops.

This story was prepared by Ed Christman with assistance by Larry Flick.

Billboard

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CHRISTMAS HITS™

THIS WEEK	ALBUMS™	
	Compiled from a national sample of retail sales reports.	
	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	★ ★ NO. 1 ★ ★	
1	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AG 1988
2	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AG-1984
3	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS SP 3911/A&M
4	GEORGE WINSTON DECEMBER	WINDHAM HILL WH 1024/A&M
5	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP 9574
6	NAT KING COLE THE CHRISTMAS SONG	CAPITOL SMX 1967
7	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA CS 9557
8	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WH 1077/A&M
9	ALEXANDER O'NEAL MY GIFT TO YOU	TABU OZ 45016/E.P.A.
10	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
11	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486
12	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842ML
13	BING CROSBY MERRY CHRISTMAS	MCA 15024
14	VARIOUS ARTISTS NARADA CHRISTMAS COLLECTION	MCA 63902
15	THE CARPENTERS CHRISTMAS PORTRAIT	A&M SP-3210
16	ELMO 'N PATSY GRANDMA GOT RUN OVER BY A REINDEER	EPIC PE 39931/E.P.A.
17	AMY GRANT A CHRISTMAS ALBUM	A&M SP-5057
18	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA PC 6021
19	BOB RIVERS COMEDY GROUP TWISTED CHRISTMAS	ATCO 90671/ATLANTIC
20	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA ASL1-5307
21	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYGRAM
22	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL WH 1045/A&M
23	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	RCA 6422 1 R
24	ALABAMA ALABAMA CHRISTMAS	RCA ASL1-7014
25	ANNE MURRAY ANNE MURRAY CHRISTMAS	CAPITOL 90886
26	VARIOUS ARTISTS A CHRISTMAS GIFT FOR YOU (P.SPECTOR)	RHINO 73998/CAPITOL
27	ANNE MURRAY CHRISTMAS WISHES	CAPITOL SN-16232
28	THE CALIFORNIA RAISINS (BUDDY MILES) CHRISTMAS WITH THE CALIFORNIA RAISINS	PRIORITY 7923
29	THE CARPENTERS AN OLE-FASHIONED CHRISTMAS	A&M SP 3270
30	RAFFI RAFFI'S CHRISTMAS ALBUM	SHORELINE SL 0226/A&M

The chart above is based on research performed in December 1988 and reflects only album sales for the 1988 holiday season. It is reprinted from the Jan. 7, 1989, issue of Billboard.

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STRAWBERRIES CONFAB
(Continued from page 45)

out with the managers because they're into our music."

CLASSICAL MUSIC WAS in surprising abundance during the label presentations. CEMA's video highlighted Angel artist Nadja Salerno Sonnenberg (the "Hendrix of the violin," according to EMI East Coast regional sales manager Joe Pszonek), along with its pop stars, while Bonnie Barret, East Coast marketing manager for CBS Masterworks ("a different kind of classical label"), pronounced Midori "the Tiffany of violin players" and hyped her label's new "Dinner Classics" compilations ("music to eat food by") and upcoming "Fright Night" Halloween and "Sweet Dreams" ("lullabies for yuppie parents with 2.2. children") sets.

"Classical music isn't just dead composers and powdered wigs," said PolyGram's regional classical manager, Greg Barbero, who sported a Dogs D'Amour T-shirt while pointing at PolyGram's "new wave classical musicians" who were featured in its video presentation. Strawberries classical buyer Michael Zdanowicz was especially pleased by all the major-label new classical artist signings and acquisitions of indie lines. "Classical music is coming much more into vogue now," he said. "I've been stressing it all week."

PLANET ECO'S: Global Pacific's special promotions director, Thomas Sapper, was drumming up support for Earth Communications Office (ECO), the environmentally concerned nonprofit communications industry group of which he's a director. The goal is to heighten retailer awareness of earth's "dire situation" and ECO's activities. These include a "Yakety-Yak, Take It Back" music video aimed at getting kids involved in recycling; the upcoming TBS "Voice Of The Planet" environmental series, for which Global Pacific is handling the soundtrack; and a label artists' tour next year to raise money
(Continued on page 54)

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POP/ROCK

BALAAM AND THE ANGEL Days Of Madness

▲ LP Virgin 91287-1/\$9.98
CA 91287-4/\$9.98

BIZ MARKIE The Biz Never Sleeps

▲ LP Cold Chillin' 1-26003/NA
CA 4-26003/NA

TOMMY BOLIN The Ultimate

▲ LP Geffen 1-24248/NA
CA 4-24248/NA

FIONA Heart Like A Gun

▲ LP Atlantic 81903/NA
CA 81903/NA

GEORGE HARRISON The Best Of Darkhorse: 1976-1989

▲ LP Darkhorse 1-25726/NA
CA 4-25726/NA

ICE-T The Ice Berg/Freedom Of Speech . . . Just Watch What You Say

▲ LP Sire 1-26028/NA
CA 4-26028/NA

MARK KNOPFLER Last Exit To Brooklyn

▲ LP Warner Bros. 1-25986/NA
CA 4-25986/NA

TONY LeMANS Tony LeMans

▲ LP Reprise/Paisley Park 1-25995/NA
CA 4-25995/NA

SHIRLEY LEWIS Passion

▲ LP A&M SP-5270/NA
CA CS-5270/NA

LONDON BOYS The Twelve Commandments Of Dance

▲ LP Atlantic 82043/NA
CA 82043/NA

MIDNIGHT STAR Midnight Star

▲ LP Epic FP-75304/NA
CA FPT-75304/NA

ORQUESTA REVE La Explosión Del Momento

▲ LP Real World 91301-1/\$9.98
CA 91301-4/\$9.98

RAINDOGS Lost Souls

▲ LP Atco 9 297/NA
CA 91297/NA

RANDY & THE GYPSIES Randy & The Gypsies

▲ LP A&M SP-5191/NA
CA CS-5191/NA

S.O.S. BAND Diamonds In The Raw

▲ LP Epic FF-44147/NA
CA FPT-44147/NA

VAMP The Rich Don't Rock

▲ LP Atlantic 81974/NA
CA 81974/NA

VITAMIN Z Sharp Stone Rain

▲ LP Geffen 1-24186/NA
CA 4-24186/NA

JAZZ/NEW AGE/WORLD MUSIC

DAVID BROMBERG Sideman Serenade

▲ LP Roanear 1110-1/NA
CA 311C-4/NA

SANTIAGO JIMENEZ JR. Familia y Tradicion

▲ LP Rounder 6033-1/NA
CA 603E-4/NA

NUSRAT FATEH ALI KHAN Shahe 1-Shah

▲ LP Real World 91300-1/\$9.98
CA 91300-4/\$9.98

STEVE McDONALD Scinfield

▲ CD Hearts O' Space HS-11012-2/NA
CA HS-11012-4/\$9.98

ROBERT RICH Rainforest

▲ CD Hearts O' Space HS-11014-2/NA
CA HS-11014-4/\$9.98

TABU LEY SEIGNERU POCHEREAU AND AFRICA INTERNATIONAL ORCHESTRA Babet Soukous

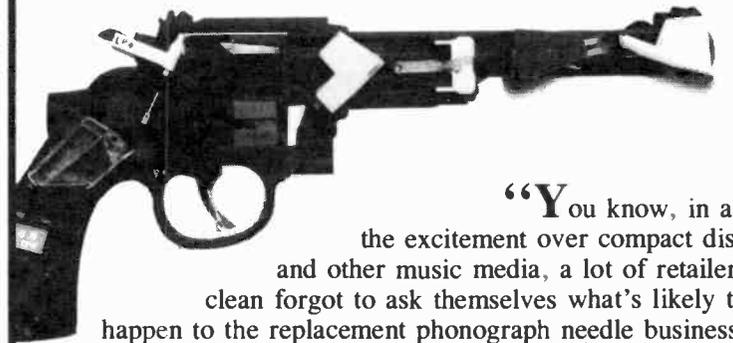
▲ LP Real World 91302-1/\$9.98
CA 91302-4/\$9.98

VARICUS ARTISTS Passion Sources

▲ LP Real World 91299-1/\$9.98
CA 91299-4/\$9.98

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

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Foreign Investors Put Their Money Where The Music Is

BY BRUCE HARING

YOUR label doesn't have to be CBS, RCA, or PolyGram to attract foreign investors.

In fact, if you have a good business plan, there's probably offshore money waiting to be found, according to **Dale Yeager**, a marketer who specializes in attracting foreign investments for small American entertainment compa-

nies.

"There's probably about \$40 billion or \$50 billion out there that foreigners want to invest in American companies," Yeager says. "They'll invest in anything, and wait for three or four years for it to be profitable. I got a guy, he's Saudi Arabian, a third cousin of a sheik. This guy is worth from \$200 million to \$300 million. He'll fly to New York and buy an office building because he's bored. He wants to invest in music, and he doesn't care if he loses money.

"If you have an idea, they'll loan you money up front to develop the deal." Yeager's deals have included \$40,000 for development and marketing of an American independent band, and \$500,000 for a film production company.

Dave Mallach of the **Mallach Institute** investment company echoes Yeager. "Money is becoming more available, primarily because of the weakness of the dollar," he says. The amount of available funds "runs from \$50 million to \$5,000."

Mallach says most revenue-seeking companies aren't aware of the foreign capital available to them because potential investors, particu-

larly the Japanese, are wary of publicity.

To find the sources of foreign



capital, Yeager says he "knocks on a lot of back doors. The U.S. Commerce Department finds most of my investors. Every country in the world has a trade center; they develop the trading partners. People are hiring me and paying me a finder's fee because of my contacts."

Smaller companies, defined as those with potential sales of less than \$10 million, have less than bright prospects of finding U.S. money, Yeager says. "And most of the U.S. companies that would be interested use leveraged buyouts."

Foreign investors are looking for broad-based entertainment companies that can expand and take on additional satellites that have the potential to grow, Yeager says. "They love diversity, the stuff that has the potential to grow over a 10-year period of time," he says.

Yeager can be reached at **Modern Vision Marketing and Promotion**, 215-687-5909; Mallach is at 215-576-3125.

SEEDS AND SPROUTS: **Howie Gabriel**, former VP of marketing at **Important Record Distributors**, has left that company to join RCA's product development department. Gabriel will allegedly be working on that label's forthcoming release by the **Brandos**, a project he helmed for **Important**. In other important news, **Steve Martin** has been named director of national publicity for the **Relativity**, **Combat**, and **In-Effect** labels... What's going on at SST? Personnel changes at the label have slashed a few familiar names from the staff. But, the label assures us, finances have nothing to do with it, and it's onward and upward. Particularly hot is the new **Meat Puppets** album, "Monsters"... **Carthage Records'** **Ivo Papasov & His Bulgarian Wedding Band** will be spotlighted on NBC-TV's **Michelob Presents Sunday Night** show on Oct. 22. Papasov is touted by the label as the **James Brown/Ornette Coleman** of Bulgaria.

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RETAIL TRACK

(Continued from page 47)

tribution has been presoliciting point-of-purchase material for two or three months, but **Danny Yarbrough**, senior VP of sales and distribution, says it does not necessarily eliminate wastage of p-o-p materials, because record buyers are not always aware of what their stores will need... In response to frequent goading by **Tower's Goman**, **PolyGram's Caparro** said his firm would consider replacing the plastic CD blister pack with all-board packaging, like that used by other manufacturers. **Caparro** said **PolyGram** wasn't interested in making the change until it saw whether or not the 6-by-12-inch standard would continue in the marketplace.

SPORTS SHORTS: The competition was fierce at a **Coral Gables** ballfield, as manufacturers squared off with retailers in a softball battle, Sept. 26, during the **NARM Retailers Conference**. The retailers held on to win this come-from-behind nail-biter 7-6, although the manufacturers were threatening with the go-ahead run on base when the last out was recorded. **Musciand** executive VP of operations **Arnie Bernstein** (1-0) was the winning pitcher; **Nasek International's Marty Kasen** (0-1) took the loss.

The retailers were playing for either discounts or the preservation of the 6-by-12-inch CD package, but, at game's end, the stakes remained undetermined. The manufacturers claimed that they threw the match because it is never a good idea to beat your customer. Stars of the game for the dealers were **Tower's Goman** (3 for 3), **Wherehouse's Dobbe** (2 for 3), and **Title Wave** president **Lew Kennedy**. Starring for the suppliers were **CBS Records' Rich Kudolla** (2 for 2 with 2 RBIs and a triple) and **Craig Applequist** (2 for 3, 2 runs scored).

The line score: The retailers had 7 runs on 16 hits with a double play, the manufacturers had 6 runs on 14 hits (errors and men left on base were too numerous to mention). Look for the complete box score in the next **NARM Sounding Board**. As for **Retail Track**, this fading utility player was a sorry 0 for 2 as de-

gnated hitter, although I did reach base running for **Bernstein**.

Following the game, commissioner **Lou Dennis**, senior VP/director of sales, **Warner Bros.**, banished **Goman** from the league, saying that the catcher bet against his own team.

STRAWBERRIES CONVENTION

(Continued from page 52)

for **ECO**.

Sapper said that artists like **Belinda Carlisle** and the full **Global** roster will have album inserts suggesting ways to save the environment, and that **Rhino Records** is looking at new, less wasteful packaging methods. He lauded **Strawberries** for including **ECO** brochures in its convention packets, and said that discussions with chain headquarters were under way to tie in retailers locally with **ECO**.

"Our approach is that you as an individual can effect change," said **Sapper**, who will now take **ECO's** message to other chain confabs and music industry events.

SKC AUDIO, which joined **Strawberries** in sponsoring the **Boston Music Awards** last spring and further supported the chain in its first TV commercials this summer, announced a contest for store managers as part of the chain's **Blank Tape Blowout** sale. Managers at the three stores showing the biggest sales increase of **SKC** product during the Sept. 21-Oct. 31 contest period will receive **Mitsubishi** 20-inch stereo TVs.

IF YOU LIKE THAT, you'll like this: customer-supportive **Strawberries** manager **Al Struthers** in **Portland, Maine**, likes to "congratulate" cus-

tomers who show savvy consumer choices. He also likes to encourage more of the same with a counterpiece suggesting that if you like **R.E.M.**, for example, you'll like **Winter Hours**, too. Or if someone buys a **Jeff Healey** or a **Bonnie Raitt**, how about a **John Hiatt**, since he wrote hit songs for both.

Another of **Struthers'** ingenious display ideas was constructing a group genealogy out of promo stills or posters, as in the case of **Bad English**, for which he spotlighted each member with descriptive blurbs denoting catalog from earlier bands and albums.

WINNERS OF A CBS/Living Color video contest received a 33mm camera. They were **Jeff Almeida** (Boston), **John Casinari** (Leominster, Mass.), **Mike Anthony** (Albany, N.Y.), **Jim Brisson** (Nashua, N.H.), **Mary Rokosz** (Plaistow, N.H.), **Danielle Laboue** (Willimantic, Conn.), **Tina Bradley** (Philadelphia), **Lisa Misakian** (Hanover, Mass.), **Bill Henk** (Burlington, Vt.), and **Jim Beauchamp** (Southington, Conn.). **Love & Rockets** jackets went to **Kathy Santino**, district manager for Rhode Island, and **Bryan Marchisio**, manager in Watertown, Mass., winners of sales display promotion.

Vid Rental Is The Cream Of The Supermarket Crop

BY AMY LIPTON

NEW YORK Video specialty retailers concerned with the competition would be wise to take a gander at their nearby supermarkets, where prerecorded video is becoming as much a staple as tuna fish and Twinkies.

Supermarket video retailing, which began its ascent in the early '80s, has reached a record high: About 40% of all supermarket chain stores and 37% of independent supermarkets across the country now carry video; together, these stores bring in about \$550 million—more than 10% of a total \$5 billion—in annual video rentals, according to Progressive Grocer, a Stamford, Conn.-based trade publication specializing in the supermarket industry.

Like most retailers, supermarket operators are notoriously tight on time and short on space. They're also plagued by intense price competition, a dearth of qualified personnel, the

proliferation of new video formats, and pressure from consumers to maintain a "family orientation."

But despite the difficulties, supermarkets that have made the commitment to video have found that their efforts are paying off: about 90% of supermarket operators with video departments say those departments are profitable, according to Progressive Grocer.

"Consumers are getting more accustomed to looking at supermarkets as the place to rent videos, and supermarkets have it all over specialty stores when it comes to convenience," says Dave Borgendale, GM of Artec Service Merchandising in Shelburne, Vt. "The main thing supermarkets are doing right is selling a lot of other items; they get an awful lot of impulse rentals."

But it's not as easy as it sounds: Supermarkets have learned, in some cases the hard way, that they must devote considerable space and personnel to video, and market it the

same way they market milk, bread, eggs, and cheese, using a constant barrage of product and price advertising in local newspapers, direct mail, and in-store paraphernalia.

They've also learned to develop original cross-merchandising strategies and tie-ins between tapes and other items sold in their stores, as well as to capitalize on manufacturers' co-op and promotional programs.

"Every supermarket we deal with has a regular ad vehicle for rental and a once-a-month promotion for sell-through," says John Jump, VP of sales for Sight & Sound, a St. Louis-based distributor. "They use the traditional media. They'll advertise Miracle Whip for 39 cents, frying chickens at 89 cents a pound, and they'll free up a block for general merchandise and plug in video. They don't rely on manufacturers' co-op; they take every dime, but they go way beyond it."

"A lot of video specialty stores are undercapitalized, but supermarkets have no lack of capital, and they don't mind investing a lot of money into really nice fixtures and merchandising," Jump adds. "Supermarkets tend to be very merchandising-oriented to begin with. It's almost second nature for them."

The lure of attracting additional customers is the reason behind video at the Chesterfield, Mo.-based Dierbergs Markets.

"Some grocery stores drop out because they can't devote the space or they're afraid to bite the bullet and pay the start-up costs, but we see [video] not only as a profit producer but as a chance to bring customers into the grocery store," says Greg

Davies, director of video operations for Dierbergs Markets, which has incorporated 9,000-square-foot video departments with dedicated personnel in its newest and largest stores. "Every year we get into it more and more."

Video is also "on an upward swing" at Scarborough, Maine-based Shop 'N Save supermarkets, according to buyer/merchandiser Laura Hogan. "We started getting into it about six years ago, like everyone else, assuming it was a fad. We anticipated an in-out, two-year venture, that it wasn't here to stay, but we

were proved wrong."

The company has been opening 1,000-square-foot video departments in some of its new stores, and remodeling existing video sections "to fit as many tapes as possible with fixtures that will make them more prominent," Hogan says. Employees are being assigned specifically to video in the larger stores, to ensure that operations run smoothly.

Similarly, at Xtra supermarkets of Pompano Beach, Fla., video recently became a department unto itself, with dedicated space and employees

(Continued on next page)

FOR WEEK ENDING OCTOBER 14, 1989

Billboard®

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TOP KID VIDEO™ SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	2	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
2	1	52	CINDERELLA Walt Disney Home Video 410	1950	26.99
3	3	20	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
4	9	50	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
5	7	35	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
6	4	10	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
7	6	104	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
8	10	20	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
9	11	174	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
10	5	20	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
11	8	39	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
12	12	19	BEN AND ME Walt Disney Home Video 460	1989	14.95
13	20	7	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
14	18	160	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
15	13	20	BONGO Walt Disney Home Video 546	1989	14.95
16	17	20	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
17	22	20	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
18	23	170	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
19	15	211	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
20	16	20	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
21	14	49	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
22	24	106	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
23	19	155	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
24	21	69	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
25	25	120	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95

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

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
THE NAVIGATOR (PG) Bruce Lyons Trylon/\$89.95	10/17/89 (10/31/89)	\$0.787 (14)	Poster, Fact-fold- er
SAY ANYTHING (PG-13) John Cusack, Ione Skye CBS/Fox/\$89.95	10/17/89 (11/02/89)	\$19.6 (1113)	Poster
SCENES FROM THE CLASS STRUG- GLE IN BEVERLY HILLS (R) Jacqueline Bisset, Ray Sharkey, Ed Begley Jr. Virgin/\$89.95	10/17/89 (11/01/89)	\$2.1 (35)	Standee, Poster
SCROOGED (PG) Bill Murray Paramount/NA	10/18/89 (11/09/89)	\$60.3 (1897)	Lightbox, Poster
TO DIE FOR (R) Steve Bond Academy/\$89.95	10/19/89 (11/09/89)	NA (NA)	Poster, Standee Admats
VALENTINO RETURNS (R) Frederic Forrest Vidmark/\$89.95	10/17/89 (11/01/89)	\$0.015 (2)	Poster, Flyer, Standee, Buttons

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BAD NEWS TOUR Rik Mayall, Nigel Planer Rhino/\$19.95 Prebook cutoff: 10/20/89; Street: 11/3/89	NOWHERE TO RUN David Carradine MGM/UA/\$79.95 Prebook cutoff: 10/19/89; Street: 11/1/89
JOHNNIE GIBSON: FBI Howard Rollins, Lynn Whitfield Academy/\$79.95 Prebook cutoff: 10/19/89; Street: 11/9/89	PSYCHO COP Bobby Ray Shafer Southgate/\$89.95 Prebook cutoff: 10/24/89; Street: 11/16/89
K-9 James Belushi MCA/\$89.95 Prebook cutoff: 10/19/89; Street: 11/16/89	THE RACHEL PAPERS Dexter Fletcher, Ione Skye CBS/Fox/\$79.98 Prebook cutoff: 10/16/89; Street: 11/2/89
MY NEW PARTNER Philippe Noiret Media Home Entertainment/\$29.95 Prebook cutoff: 10/25/89; Street: 11/8/89	WICKED STEPMOTHER Bette Davis MGM/UA/\$79.95 Prebook cutoff: 10/27/89; Street: 11/14/89

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.

Blockbuster Deal Incenses Detroit Video Retailers

NEW YORK Independent video retailers in the Detroit market are seeing red as a result of an agreement that gives Blockbuster Video an exclusive window on "Triumph And Tears," a videotape chronicling the Detroit Red Wings' 1988-89 season.

The deal calls for Blockbuster to have exclusivity on the sell-through video from its release in mid-September until Dec. 1, but the true impact of the deal could stretch beyond the hockey video. At press time, Blockbuster was negotiating for similar exclusive deals with the Chicago Cubs baseball team and Chicago Blackhawks hockey team, according to Mark Hayden, director of marketing for Blockbuster's Chicago-based Midwest region.

Michigan dealers, many of whom carried the hockey team's two previous tapes, have written to the Red Wings organization to express their anger, claiming they'll refuse to carry the tape once it's made available to them.

Some have pulled the older Red Wings tapes off their shelves, and are threatening to buy copies of the new tape from Blockbuster stores and resell them, thereby invalidating

(Continued on page 58)

VIDEOS IN SUPERMARKETS ARE RINGING UP HEALTHY SALES

(Continued from page 55)

in eight of nine stores.

"In the beginning, video was lumped in with HBA/GM [health and beauty aids/general merchandise], because the company wasn't ready to make a commitment to it," says district video manager Jeri Giangrande.

Like many supermarkets, Xtra, Dierbergs, and Shop 'N Save all compete with Blockbuster and other video superstores and independents. In some cases, video specialty stores are in the same shopping centers as the supermarkets, so the rivalry can be especially intense.

To differentiate themselves from the competition, most supermarkets concentrate on new releases rather than older and more esoteric titles. They also focus on family-type films, giving children's tapes maximum visibility, trying to appeal to women who shop with children in tow.

While Dierbergs carries some of the same titles as Blockbuster, "We're stronger in family and children's tapes, and they carry T&A and drive-in movies," Davies says. "We get a lot of pressure from mothers and housewives, so I steer clear of some hack-type movies. These customers are spending \$100 or \$200 in our stores every week.

"We both benefit from the overflow business," he adds, noting that Dierbergs rents space to Blockbuster in one shopping plaza. "If customers can't find what they're looking for in one store, they go to the other."

Most supermarkets can't accommodate the same size inventory as neighboring specialty stores, acknowledges Xtra's Giangrande, "but we carry what our customers like. Action movies and new releases are very popular—consumers are very aware of the new releases, and they'll stand and wait for someone to return a film.

"We carry no X titles," she adds, "but we carry all R releases unless they're really abusive."

Likewise, Houston-based Randall's Food Market, which goes up against Video Central, Latest & Greatest, and Blockbuster, maintains strict control over its selection of R-rated titles.

"Grocery stores are family stores, so we have to be particular about the titles we put in," says buyer/merchandise Dorothy Jones. "We have to know why a movie is R-rated, if it has a good story line and something to say. We have no slasher movies like 'Texas Chainsaw Massacre,' and

no 'Porky' movies."

A large selection of new releases and children's tapes as well as a strong sell-through program keep customers satisfied, she says. In addition to participating in such manufacturer-sponsored promos as the "Baby Boom"/Gerber and "Bambi"/M&M's tie-ins, Randall's devises its own rental and sales strategies. Cosmopolitan magazine's exercise videos have done "really well" positioned near the magazine racks, for example, Jones says.

Sikeston, Mo.-headquartered Food Giant occasionally offers a "rent three movies, get a free pizza" deal in its 40 video departments to stave off competition from Blockbuster, Major Video, Dierbergs, and Schnuck supermarkets; celebrity visits also garner attention, according to video supervisor Greg Ryan. "Saturday Night Live's" Dennis Miller and actor Fred Williamson have appeared at some of the chain's largest stores, where the video departments measure up to 5,000 square feet.

Sell-through titles don't fare well at Food Giant, Ryan notes. "The record stores are getting into sell-through, and the mass merchandisers use sell-through as a loss leader," he says. "ET" sold at my cost. We sold a lot and got people into the stores, but we didn't rent anything, so why bother?"

But many other promotion-minded supermarkets consider sell-through as a potentially lucrative form of video retailing, despite competition from mass merchants, discount drug stores, and video specialists.

The sell-through business "is really booming—stores like K mart, Zayres, and Sears are really getting into it—so we're setting up separate areas for it," says Xtra's Giangrande. Floor stands near the checkouts have bolstered video sales previously, she notes.

"The studios are gearing up more and more for sell-through, and I think we'll see our best Christmas ever," says Dierbergs' Davies. "Top Gun" was a megahit, and 'Cinderella' and 'E.T.' opened the door further. When you get one or two movies into somebody's house, it just snowballs." "The Wizard Of Oz" and "Gone With The Wind" are also customer favorites, and "The Land Before Time," "Who Framed Roger Rabbit," and "Bambi" "will be fantastic," he adds.

"We'll definitely hit the video hot buttons with 'Bambi' and 'Roger

Rabbit,'" concurs Bonnie Beebe, video buyer at Gene Walters' Marketplace, based in Norfolk, Va., with 400-square-foot video operations in nine of its 11 stores. "People are beginning to collect videos like books."

Still, the company is hesitant to make a major investment in sell-through, Beebe says, because "the money in rental is so attractive. We don't want to devote dollars to slower-turning, lower-profit goods." However, she notes, "I think the volume of rentals will flatten out, and we'll look for ways to protect sales with alternative products, including sell-through and Nintendo."

Gene Walters, which competes

with Erol's and Blockbuster as well as with smaller video shops, is aggressive in its advertising, using newspapers, in-store fliers, and monthly movie calendars. "We're really pounding away at it all the time," Beebe says.

A Free Sundays program is aimed at renters who shop near their workplace rather than home. Campaigns entitling consumers to a free copy of "E.T.: The Extra-Terrestrial," "Cinderella," or "Bambi" with the purchase of a \$25 punch card for 20 rentals serve several purposes: "They associate us with the hottest, latest, newest thing, and they're our customer for 20 more rentals," Beebe ex-

plains. "We keep them out of competitors' stores, and we get the money up front."

Dillons, a Hutchinson, Kan.-headquartered chain with video departments in nearly 50 supermarkets, also has created some original promotions for sales and rentals. A children's birthday package, for example, includes a cake, party favors, and a movie. Under consideration at press time were an in-store deli tie-in with "Roger Rabbit" and an in-store bakery tie-in with "Batman," according to a company spokesman.

Similarly, at the Big M supermarket in Avon, N.Y., owner Brad Fur-

(Continued on page 59)



by Earl Paige

PIRACY PUSH IN L.A.: Los Angeles video retailers are relieved that the **Motion Picture Assn. of America** is taking the "war on piracy" right to its own streets out in Hollywood. The most recent round in the campaign resulted in civil-action seizures at 16 different locations (see story, page 59). The stores and quantities of suspect tapes and VCRs seized: three **Video 1** stores, all in Culver City, 455 W. Florence (104), 1016 W. Martin Luther King Blvd. (437), and 10200 Venice Blvd. (528); two **Video 77** outlets in L.A. at 1602 Sixth St. and 1254 W. Temple (109 total and two VCRs); two locations of **Video Movie Plaza**, also L.A., 1439 S. Robertson (14) and 1012 Vermont (175); **Video Carson**, 12216 E. Carson St., Hawaiian Gardens (382); **Lindsey Video**, 2154 Pacific Coast Highway, Lomita (163); **Video 99**, 216 S. Glendale Blvd., Glendale (42); **Omega Video**, 548 E. Sepulveda Blvd., Carson (266); **Golden Video**, 13131 E. Whittier Blvd., Whittier (407 plus two VCRs); **Flash Video**, 3108 Northwestern, L.A. (270); **Video Monchi's**, 2800 Northeaster, also L.A. (71); **Rainbow Video**, 4329 W. Sunset, L.A. (14); and **Video International**, 71220 Woodman Ave., Van Nuys (107 and three VCRs).

The civil actions, spanning a period from Aug. 15-Sept. 21, come on the heels of what the MPAA claims as the largest single anti-piracy sweep in home video history, an Aug. 24 raid on six stores that resulted in the seizure of 9,967 tapes worth an estimated \$500,000 (Billboard, Sept. 9).

MPAA investigators are also upbeat about the organization's move to expand its rewards program to include civil actions. Heretofore, a \$15,000 reward was tied to a conviction; now as much as \$100 is offered for information leading to the filing of a civil action and a resultant settlement, a much easier process, according to investigators.

DILEMMA OF DEPTH: As "Rain Man" goes into its second month on the rental racks, its success and continued healthy legs are a much-discussed item (Billboard, Oct. 7). One point of debate is whether the title needs a promotion push, or ever needed any extra effort. At Erol's, the 200-store chain based in Springfield, Va., rental buyer **Joyce Woodward** says that even though the title was recognized as unique in its strength and appeal, management was cognizant that September is a soft month. Promotion was initiated "right out of the chute" with a large advertisement slapped on the side of all Erol's delivery trucks (the familiar still photo of the movie's characters Raymond and Charlie, as seen behind the convertible's windshield). "We'll also have the promotion in our magazine," Woodward says.

Erol's was singled out by MGM/UA at the chain's convention, claims Woodward, and presented with

special recognition for its commitment to "Rain Man." "It was our heaviest buy ever," Woodward adds.

Yet another chain that didn't wait for it to happen by itself is **Mr. Movies**, the 50-store franchise web out of Minneapolis, according to **Greg Eagle**, marketing director. By virtue of being Minneapolis-based, Mr. Movies enjoyed a coup in having **Barry Morrow**, the screenplay writer of "Rain Man," involved in promotions. Morrow attended St. Olaf College in Northfield, a Minneapolis suburb, and participated in a parade by riding in a car Mr. Movies provided, a 1949 Buick Roadmaster convertible similar to the one used in "Rain Man." Morrow also made an in-store appearance in Mr. Movies' Northfield unit.

All 35 metro Mr. Movies sponsored a variety of events to benefit the Assn. of Retarded Children and the Twin City Society for Autism. "We didn't want to be perceived as exploiting the subject matter of the movie," says Eagle, explaining that input from the organizations was sought beforehand. An undisclosed portion of rental income from the movie is being donated to the charities, he says.

Among the promotions was one keyed to guessing the correct amount of toothpicks in a fishbowl; and a silent auction where various items relating to the movie were sold off. There was even a prize trip to Las Vegas, Eagle says.

The problem with "Rain Man" is that too many stores bought it in too much depth, says Detroit dealer **Jim Bevak**, who feels that even though he was conservative and spotlighted the title, "there are still too many there on Saturday night." Bevak, head of the **Michigan Chapter** of VSDA, as well as single-store **Video Vista**, polled the chapter's board members. "They're all happy" with the performance of "Rain Man," he says, concluding that perhaps his own expectations were too high.

Like many video retailers, **Herb Wiener**, co-owner of **Home Video Plus Music**, Austin, Texas, says the movie continues as the 11-store chain's No. 1 renter, but he is restless. "We're making more money percentage-wise on 'Beaches' because we don't have anywhere near as many copies. 'Beaches' is 95% out all the time and 'Rain Man' is running 75% out, because we have so many more."

That most early "Rain Man" restlessness comes from single-store or small-chain operators may be a function of small outlets bringing in the movie in far greater depth than usual, plus the usual dominating influence of the large chains, says **George Rogers**, who heads up video rental at **Wherehouse Entertainment**, the giant West Coast web. He says going into the second month, "Rain Man" continues to perform up to expectations for Wherehouse.

DISTRIBUTOR DAYS: With the VSDA regional chapter blitz of meetings over, look for more distributors to kick in with fall events. **Baker & Taylor Video**, which initiated its round of special sale promotions earlier in Oxnard, Calif., and Phoenix, set its third dealer day Thursday (12) for a "Day at the Races" soiree at Arlington International Race Course in Chicago, with 50 vendors participating.

(Continued on page 59)

Buying Group Aims To Attract Independents Flagship Floats New Division

BY BRUCE HARING

NEW YORK The New England-based Flagship Entertainment Centers marketing/buying group has formed a new division designed to attract independent buying groups.

Flagship Group Services will allow buying groups located in states where there are no full-time Flagship members to unite under the New England group's banner. Flagship offers market exclusivity to its full-time members.

Flagship president Frank Lucca

says there are many video buying groups having problems stabilizing their individual supplier agreements. The goal of the new division is to provide group stability while allowing the units to maintain identity and name. "We have two buying groups on line, and five others we're talking to," Lucca says. "Our goal is to bring in 200 stores within six months."

Named to head the new division is director of dealer services Thomas J. Feeney, who will serve in both capacities.

RKO Warner Vid Responds To Holiday S.O.S.

BY MOIRA McCORMICK

CHICAGO RKO Warner Video will be beefing up its Special Order Service (S.O.S.) next month to coincide with the holiday gift-giving rush, says company president Steven Berns. All 32 RKO Warner superstores in the New York metropolitan area will offer the service, which is also available via a toll-free

'They want specific titles as gifts'

number.

S.O.S. was implemented last year to aid customers looking for specific video titles, which are most often given as gifts. S.O.S. representatives will track down and special-order any videocassette available, with delivery guaranteed within five business days. If the video is not in stock, S.O.S. reps present a status report in that time period.

The entire service is free. "We took a shot that if the consumer went through the trouble to place a special order with us, he or she would most likely come in and pay for it," Berns says. "If not, the title would be placed in-store, where it would move eventually. We found last year that over 80% of the customers who used S.O.S. came back and bought the videos."

The S.O.S. concept originated in RKO Warner's marketing/advertising department, according to Berns. "We have a strong commitment to sell-through," he says, "and we've found that over and above the thousands of titles already out there, people want a specific title as a special gift. In the holiday rush, we had to determine how to treat that customer, whose special order has a deadline, without inundating the regular salespeople."

Full-time S.O.S. reps are being hired for each store during the holiday season; two outlets, RKO's flagship store at Broadway and 49th Street, and its Broadway and 44th Street store, have had full-time S.O.S. desks since last year.

Customers can also use the S.O.S. service by dialing 1-800-942-4144 from anywhere in the U.S.

Are you having a
problem with your
subscription? For
fast service, call
914-628-7771.



SAY ANYTHING is a funny, poignant, endearing movie about a free-spirited teen (John Cusack) who falls in love with the nicest, smartest, most unattainable girl in school (Ione Skye). She thinks he's crazy, which makes her crazy in love with him.

SAY ANYTHING SPEAKS ONE WORD: SUCCESS

- This humorous, engaging comedy features winning performances by two of today's fastest-rising young stars, John Cusack ("The Sure Thing" and "Eight Men Out") and Ione Skye ("River's Edge").
- SAY ANYTHING will appeal to a wide range of customers from both the teen and adult renters.
- SAY ANYTHING was executive produced by James L. Brooks who scored it big with such hits as "Big," "Broadcast News" and "Terms of Endearment."

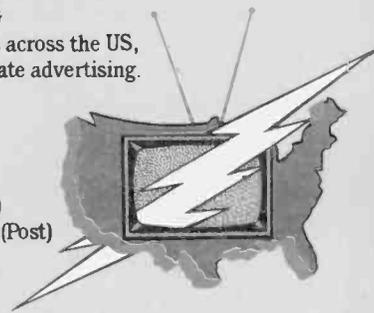
TELEVISION ADVERTISING

Supporting all 27,000 retailers across the US, with both pre and post street date advertising.

FLIGHT DATES:

October 5th–October 17th (Pre)
December 5th–December 15th (Post)

- A theatrical sized poster.
- Consumer advertising in leading publications.



John Cusack Ione Skye John Mahoney

TWENTIETH CENTURY FOX Presents A GRACIE FILMS Production of A CAMERON CROWE Film
SAY ANYTHING JOHN CUSACK IONE SKYE JOHN MAHONEY
Music Score by RICHARD GIBBS/ANNE DUDLEY Edited by RICHARD MARKS
Director of Photography LASZLO KOVACS, A.S.C. Co-Producer RICHARD MARKS
Executive Producer JAMES L. BROOKS Produced by POLLY PLATT Written and Directed by CAMERON CROWE

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

Original Motion Picture Soundtrack Album available on WTG Records, Cassettes and Compact Discs
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Dealer Order Date: 10/17
Street Date: 11/2
Cat. #1701
Sugg. Retail Price \$89.98



*A Jammin' Jamaican Whodunnit -
and a package of Paradise to help
promote it in your store!*

BLOCKBUSTER DEAL

(Continued from page 55)

the Fort Lauderdale-based video chain's claim to exclusivity.

"The dealers are really in an uproar—they're all upset about the situation because the tape is being advertised heavily on television as "available exclusively at Blockbuster," says Dave Long, VP/GM of Video Trend, the Livonia, Mich.-based distributor that handled the hockey team's previous releases in the Detroit area. "The Red Wings tapes were a fairly decent success story—we sold about 2,000 copies every year—because people like the team, and the retailers got behind the tape. They feel they've built up a market for the tapes by offering them every year, and now that market's been taken away from them.

"I think [the Red Wings] have kind of painted themselves into a corner," he adds, noting that he won't carry the tape when it's offered in December. "They've managed to alienate pretty much the entire retail community with the exception of Blockbuster, and if they make any concessions [to the other dealers] they'll alienate Blockbuster."

The Red Wings/Blockbuster deal got a particularly icy reception from Jim Bevak, owner of Video Vista in Livonia and president of the Michigan chapter of the Video Software Dealers Assn. "As an independent retailer—and a very good hockey fan—I feel [the Red Wings] are taking my customers' loyalty and my past business without any consideration at all," he says. "This is a sports town. We've supported the team every year, and for them to cut us out is biased—it had to be a purely financial move... I don't know of any exclusive title given to anybody in a sports town."

Bevak, who sold more than 60 copies of each of the Wings' previous tapes, sent a letter Sept. 21 to Rosanne Kozerski Brown, VP of marketing for the Red Wings, with copies to the more than 200 members of VSDA Michigan, stating: "The Michigan Video Software Dealers Assn. does not support your decision for early exclusive release date or special pricing to Blockbuster Video on this title... I personally feel it is very unfair to those retailers that did support your other two releases."

Retailers are already plotting to circumvent the Blockbuster deal. "I've heard there are a few independents who have [bought the tape at Blockbuster] and have already submitted a complaint [about false advertising]," says Dennis Bowdoin, a South Lyon, Mich.-based Movieland franchiser with about 27 stores in the Detroit market. "I'm a Red Wings fan, but I will not buy any more of their products, and I'd be real hard-pressed to go to their games."

Blockbuster is selling the video for \$19.95, despite its \$24.95 suggested retail. The tape is getting heavy network TV advertising and prominent display in approximately 40 Blockbuster stores, and the video giant may start selling it in stores outside the Detroit metropolitan area when the hockey season starts.

A Red Wings spokeswoman says the exclusive deal with Blockbuster was made to "achieve a certain level of penetration," as well as satisfying agreements with Blockbuster involving stadium advertising. **AMY LIPTON**

FREE MIGHTY QUINN PROMOTIONAL KIT

And here's how to **dash** it up to the full! (Get the most out of this critically acclaimed, highly promotable Caribbean whodunnit!)

CAPTURE THE REGGAE WAVE in your windows, on your counters, and with display islands! We'll get you started with a **FREE PROMOTIONAL KIT!** It's a box of promotional goodies sent **FREE** to the first 1000 retailers who call the **QUINN HOT LINE, 1-800-456-7350!**

DISPLAY CONTEST—WIN \$2000

We'll be awarding \$2000 in CBS/FOX product for the **100 Best Mighty Quinn displays!** Use elements from the Quinn Kit—or use your **Imagination!** (You **can't** need a promotional kit to enter.) Entries will be judged by CBS/FOX Video staff members based on creativity, originality and visibility. **YOU'VE GOT A GREAT CHANCE TO WIN!** So give it your best shot, and send in your **HOTTEST** display photo, postmarked by **January 26, 1990** to: **CBS/FOX VIDEO, 1211 Avenue of the Americas, New York, NY 10036, Attention: The Mighty Quinn Display Contest.**



- THE KIT INCLUDES:**
- oversized banner
 - multi-colored flats
 - colorful Caribbean streamers
 - posters
 - "The Mighty Quinn" soundtrack on cassette
 - radio script
 - merchandising ideas

METRO-GOLDWYN-MAYER PRESENTS AN A & M FILMS PRODUCTION A FILM BY CARL SCHENKEL "THE MIGHTY QUINN"

DENZEL WASHINGTON • JAMES FOX

MIMI ROGERS • M. EMMET WALSH • SHERYL LEE RALPH • ROBERT TOWNSEND AS MAUBEE

SCREENPLAY BY HAMPTON FANCHER BASED ON THE MOVIE "FINDING MAUBEE" BY A.H.Z. CARR EXECUTIVE PRODUCERS DALE POLLOCK AND GIL FRIESEN MUSIC BY ANNE DUDLEY

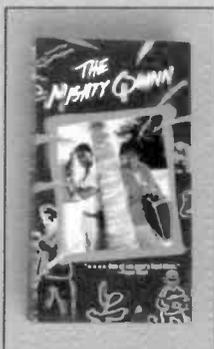
ASSOCIATE PRODUCER JACK CUMMINS FILM EDITOR JOHN JYMPSON DIRECTOR OF PHOTOGRAPHY JACQUES STEYN

PRODUCED BY SANDY LIEBERSON AND MARION HUNT AND ED ELBERT DIRECTED BY CARL SCHENKEL

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1. Entries are limited to one per retailer. 2. The contest is open to all retailers 18 years and over. 3. This offer is void wherever prohibited or restricted and subject to all federal, state and local laws and regulations. 4. For the name of the prize winners, send a stamped, self-addressed envelope to: **CBS/FOX VIDEO, MIGHTY QUINN DISPLAY CONTEST, 1211 AVENUE OF THE AMERICAS, NEW YORK, NEW YORK 10036.** 5. Employees of CBS/FOX VIDEO, MGM/UA and their subsidiaries, merchandisers, distributors and family members are not eligible to participate in this retailers contest.

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Dealer Order Date: 11/7/89 • Street Date: 11/22/89 • Catalog No. 4761 • \$89.98 Suggested Retail

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ NO. 1 ★ ★							
1	1	4	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	2	5	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	3	8	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
4	4	6	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
5	6	4	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
6	5	9	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
7	7	7	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
8	13	2	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
9	11	3	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
10	8	11	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
11	14	3	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
12	15	2	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
13	25	2	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
14	9	15	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
15	10	14	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
16	16	10	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
17	18	5	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
18	12	13	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
19	19	5	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
20	28	2	JACKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
21	24	4	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR
22	17	8	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
23	35	2	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
24	27	3	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
25	21	9	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
26	20	10	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
27	22	12	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
28	23	19	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
29	29	5	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
30	32	21	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
31	30	15	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
32	38	3	WINGS OF DESIRE	Orion Pictures Orion Home Video 5042	Bruno Ganz Otto Sander	1987	PG-13
33	26	16	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
34	NEW		CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
35	33	13	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
36	31	8	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
37	36	9	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
38	40	7	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R
39	34	11	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
40	37	11	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	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.

MPAA Targets L.A. Pirates Campaign Includes 'Tip' Rewards

BY EARL PAIGE

LOS ANGELES The Motion Picture Assn. of America is concentrating its anti-piracy effort locally, announcing raids on 16 video stores in the past 30 days. At the same time, a reward program is being instituted that, for the first time, will pay for information leading to the filing of a civil suit, instead of a previous policy of paying off only on criminal convictions.

The raids on 16 stores come just one month after what MPAA claims was the largest single anti-piracy sweep in home video history, when 9,967 videocassettes valued at \$500,000 were seized in suburban South Gate (Billboard, Sept. 9). The latest raids yielded 3,089 tapes at an estimated value of \$150,000.

MPAA investigators here say raids are scheduled on seven more Los Angeles-area stores in the next two weeks in a concentration keyed to three factors. Jack Valenti, MPAA president, cites several reasons why 60 of 154 raids this year have been in Southern California. In addition to the large number of video stores here, Valenti points to "strong state laws to prosecute illegal duplication and the proximity to the motion picture industry."

MPAA, which has recently joined

forces with the Video Software Dealers Assn. in stepped-up anti-piracy efforts, claims the new \$100 reward program on civil action is significant because the payoff is no longer based on the often court-jammed and tedious process of obtaining a criminal conviction.

MPAA's tip number is 800-NO COPYS; VSDA's is 800-257-5259.

Arguing that MPAA's rewards have been effective heretofore, the trade group reports payments totaling \$362,984 since 1976 with 108 people receiving cash and 16 doing so more than once. The reward on criminal convictions is \$15,000, upped from \$5,000 in 1987.

The MPAA refutes criticism from some VSDA members who complain that even though MPAA's civil seizures result in more raids and faster response to tips, penalties are slight—as little as \$250 or up to \$10,000 per tape, depending on the court decision.

"If you're caught, the risk is more than a possible jail sentence or a fine, whether low or high," contends Mark Harrad at MPAA. "There's the loss in inventory, possible harm to the business reputation, legal and court costs, and these [actions involve] small retailers in the main who may not be able to sustain these costs."

STORE MONITOR

(Continued from page 56)

AT THE GROCERY STORE: With major grocery chains steadily expanding video operations, small food stores also hope to jump on the wave, says Frank Curreri, veteran operator of Video Entertainment Center, Denham, Mass. Curreri is now racking three stores, with rental stocks of 500, 400, and 300 titles, respectively. The stores keep 30% of rental revenue. And the good part is, "they approached us," says Curreri, though he admits to eagerly anticipating expansion beyond the single store. "Revenue is off from a year ago. We have a Major Video in the next block now. We have to get into other things."

MOVIN' WITH MUSIC: It all started out as a way to increase traffic, says Paul Waldman of Video On The Ritz, Spring Lake, N.J., explaining why the store added CDs in early 1988. The new product was also part of a second store that

opened later in the year. Now that store is being expanded from 1,600 square feet to a roomy 2,400. Waldman, a co-owner, still looks at music for traffic stimulation. "It's not a money maker, but we're happy with what it does for us," he says, describing a racking service from Schwartz Bros. that he says eliminates all the buying hassles and product knowledge that often side-tracks video stores adding music.

EAST AND WEST: The future of video retailing is what Bill Mechanic will be talking to delegates about at the first convention of West Coast Video/National Video when he keynotes the Nov. 5-8 event at Trump Plaza in Atlantic City, N.J. Mechanic is president of international theatrical distribution for Buena Vista Home Video and president of international theatrical distribution and worldwide video for Walt Disney Pictures & Television.

VID RENTALS IN SUPERMARKETS

(Continued from preceding page)

nal has concocted some interesting promotional recipes of his own. When he heard that "Peter Pan" was being aired on TV on Good Friday, for instance, he convinced neighboring Eastman Kodak to sponsor a blank-tape promotion. "After church, what do you do?" Furnal reasoned. "This is the recording opportunity of a lifetime." Kodak paid for the pre-event advertising, and Furnal sold 400 tapes at \$1.99 with a \$10 purchase.

Furnal fends off some of the competition from Rochester, N.Y.-based Wegmans Food Markets by preselling tapes like "Bambi" and "Roger

Rabbit," and using movie posters, T-shirts, and other promotional goodies as giveaways. And recently, he contracted with a third-party VCR repair service that promises one-week turnaround.

"We're aggressive on head cleaners and repair," he says. "They bring in about \$30 or \$40 a week, plus the satisfaction of getting customers back into renting because their VCRs are working."

Furnal has no intention of losing video dollars to specialty stores, mass merchants, or other supermarkets, much less to a broken VCR.

Test To Tackle Defectives Problem On New Vids Media Ent. Tries Replacement Plan

LOS ANGELES Media Home Entertainment becomes the first prominent home video supplier to formally tackle the controversial defectives issue with a replacement test program.

Independent suppliers Magnum Entertainment and SGE Home Video have already instituted defective replacement policies.

Denver and an East Coast market have been selected for the Media test, which will run Nov. 1, 1989-Feb. 28, 1990. During that time, Media will release its biggest title of the year, "Nightmare On Elm Street 5."

The test does not involve a clear-inhouse or other third party, but includes the participation of independent wholesalers. Participating distributors in Denver include Baker & Taylor, Commtron, and East Texas Distributing.

Essentially, the test program allows dealers to return consumer-

damaged videocassettes to their distributors within 60 days of a rental title's release for a \$9 replacement fee.

According to Tom Burnett, Media senior VP of sales and marketing, the actual mechanics of the program are as follows: beginning Nov. 1, all new-release rental product shipped to Denver will be eligible; damaged tapes must be returned by retailers to distributors within 60 days of street date; dealers should return tapes without package sleeves to their respective distributor; distributors will replace tapes from a special Media-supplied inventory; the replacement inventory is shipped the same day as street date without packages and are stickered "replacement" videocassettes; and returns will not be accepted 60 days after street date.

Media says it will share data on the four-month test and, depending on the

results, may roll out the program nationally. The test, Media says, should shed some light on how extensive the defective problem is for new releases.

Magnum's program goes directly through dealers and entails a \$7 replacement fee with no time limit imposed on when tapes can be returned. Magnum also replaces damaged packaging anytime for \$2.50.

Recently, SGE Home Video instituted a program whereby dealers can return defectives to the supplier's duplicator, West Coast Video Duplicating, and receive a replacement for a \$5 handling fee. Like Magnum, there are no time limits imposed and SGE promises a 72-hour turnaround.



The Money Child. Entrepreneur Malcolm Forbes, left, took time out recently in Manhattan to screen the latest Freddy Krueger gore-fest, "A Nightmare On Elm Street 5: The Dream Child." Afterward, he joined Freddy's alter ego, actor Robert Englund, at a postmovie party. The film is destined for home video release through Media Home Entertainment.

Frisco Co. Boasts Extensive S-VHS Roster Super Source Acquires Rights To Bolshoi Ballet Vids

LOS ANGELES With its recent acquisition of Super-VHS distribution rights to five Bolshoi Ballets from Spectacor Video, San Francisco-based Super Source Video now boasts some 30 S-VHS titles in its catalog.

The 18-month-old company claims to be the prime source of S-VHS product for consumers interested in this high-end software format, which is intended to complement a fledgling new generation of high-priced S-VHS hardware.

The first Spectacor release, says Super Source's Hamilton Bryan, will be "The Nutcracker" at \$49.95 list. The other titles, including "Swan Lake," "The Sleeping Beauty," "Raymonda," and "Romeo And Juliet," will be released in late '89 or early '90. No prices have been set for those titles.

Bryan says that because the S-VHS software market is still small, Super Source continues to sell the majority of its product via direct mail. Its mailing list includes an increasing number of audio/video hardware dealers, he continues, but enthusiasm on the part of video specialty stores is "still limited, although a few more have been expressing interest."

Bryan figures that the S-VHS hardware universe has exceeded the 500,000 mark in the U.S., perhaps on a par with the laserdisk hardware population.

Yet Bryan acknowledges that "there's much more laserdisk software activity than S-VHS activity. The S-VHS buyer is not nearly that active yet."

Until now, he adds, the only major program suppliers to have shown heightened S-VHS interest are Nelson, Orion, and J2 Communications. All have licensed product to Super Source. Other suppliers, he says, are still hedging, not convinced that the format or the dollars will warrant their commitment.

"But we're making headway," he says, citing as evidence an ongoing, multititle S-VHS deal between Super Source and a "mini major" studio to be announced shortly.

Bryan says Orion's "RoboCop" has fared well in S-VHS at \$89.95. That title is now being reduced to \$59.95. Nelson's "Blade Runner" has also been a strong title, he says, as has "The Last Emperor," the latter also reduced to \$59.95.

From J2, Super Source has S-VHS rights to "On Golden Pond," "Duke Ellington's Sophisticated Ladies," and an Elton John Australian concert.

Other titles in the Super Source catalog consist of special-interest programming, including Miramar's "Canyon Dreams," "Natural States," and "Desert Vision."

The biggest stumbling block with S-VHS, says Bryan, continues to be lack of dealer and consumer education about its superiority. A number of hardware companies, however, he says, will "push it harder in the fall and you'll see more demo tapes available. That

should help." Bryan predicts that another factor that could bolster the market is reduced prices on hardware. S-VHS machines typically retail for at least \$900, although discounts can be found on some manufacturers' models in the \$500-\$600 range.

"I expect you will see some additional price reductions at the Winter CES next January in Las Vegas. In addition, the manufacturers will begin a bigger push. The market in Japan has begun to grow."

Some 10 manufacturers offer the hardware, including JVC, Mitsubishi, Panasonic, Hitachi, Bang & Olufsen, RCA, Pioneer, and Philips.

Super Source, says Bryan, will also stage an S-VHS software promotion with a major hardware manufacturer in the fall.

JIM McCULLAUGH

Warner, Coca-Cola Set 'Batman' Promo Plans

LOS ANGELES Warner Home Video and Coca-Cola have firmed up their "Batman" media and dealer support plans.

Diet Coke, WHV's promotional partner, which has an ad on the tape, will run spot-market TV and radio ads during November and December, while Coca-Cola bottlers nationally will supplement the campaign with radio promotions, retail displays, and local ads.

Warner will also kick off its own \$2 million Top Flight ad campaign for the \$24.98-listed title—in stores Nov. 15—on Nov. 13 with spots on MTV and VH-1.

That will be followed by a radio blitz of spots over the Thanksgiving weekend and continuing through the holiday period.

Print ads supporting the title will also appear in such publications as Premiere, DC Comics, Parade, Sports Illustrated, Time, and People.

WHV is also making available, through participating distributors with minimum purchases, such in-store material as 50-pack product display units and large, life-size floor standees of Batman. Posters, mobiles, and window streamers will also be available.

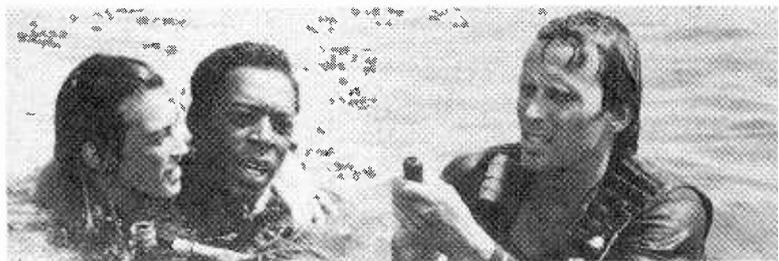
The studio has also issued consumer advertising guidelines for dealers.

Among them: No alterations can be made to the "Batman" symbol, which is a copyrighted trademark; the word "Batman" must be used in full and not altered to describe items or events like "Batmania"; only authorized personnel may appear dressed as "Batman," the "Joker," or any related characters; and the movie, characters, symbol, and performer cannot be used to endorse products or merchandise.

Also, Warner is staging a Nifty 50 fourth-quarter restocking program offering a limited-time discount through WHV distributors on many of the studio's best-selling \$19.98 titles. The discount will be offered through Dec. 1 only.

Among some of the titles in the Nifty 50 promotion are "Beetlejuice," "Nuts," "The Lost Boys," "The Searchers," "Innerspace," "The Witches Of Eastwick," "Blazing Saddles," "Heartbreak Ridge," "Full Metal Jacket," "Superman: The Movie," "Lethal Weapon," "Arthur," and "Body Heat."

Also, "Caddyshack," "Cobra," "Dirty Harry," "Firefox," "Frantic," "The Goonies," "Magnum Force," "The Mosquito Coast," "Mister Roberts," "The Outlaw Josey Wales," "The Neverending Story," "Pale Rider," "Rio Bravo," "Outland," "Pee-Wee's Big Adventure," and "Superman II."



Fathom Of The Opera. Amanda Pays, Ernie Hudson, and Peter Weller keep their heads above deadly water in MGM/UA Home Video's "Leviathan," arriving in stores Oct. 24.

VIDEO PEOPLE

Vallery Kountze is appointed president of Republic Pictures Home Video, Los Angeles. Previously, she was senior VP of sales and marketing.

Steven Mangel is promoted to senior VP, legal and business affairs, of International Video Entertainment, Los Angeles. He had been VP, business and legal affairs. At the same time, **Stephanie Meckler** is named director of legal and business affairs at IVE. Previously, she maintained her own practice in Cleveland, where she specialized in entertainment and intellectual property law. Another change at IVE also sees **Patty Matlen**, previously a production supervisor, promoted to director of production.



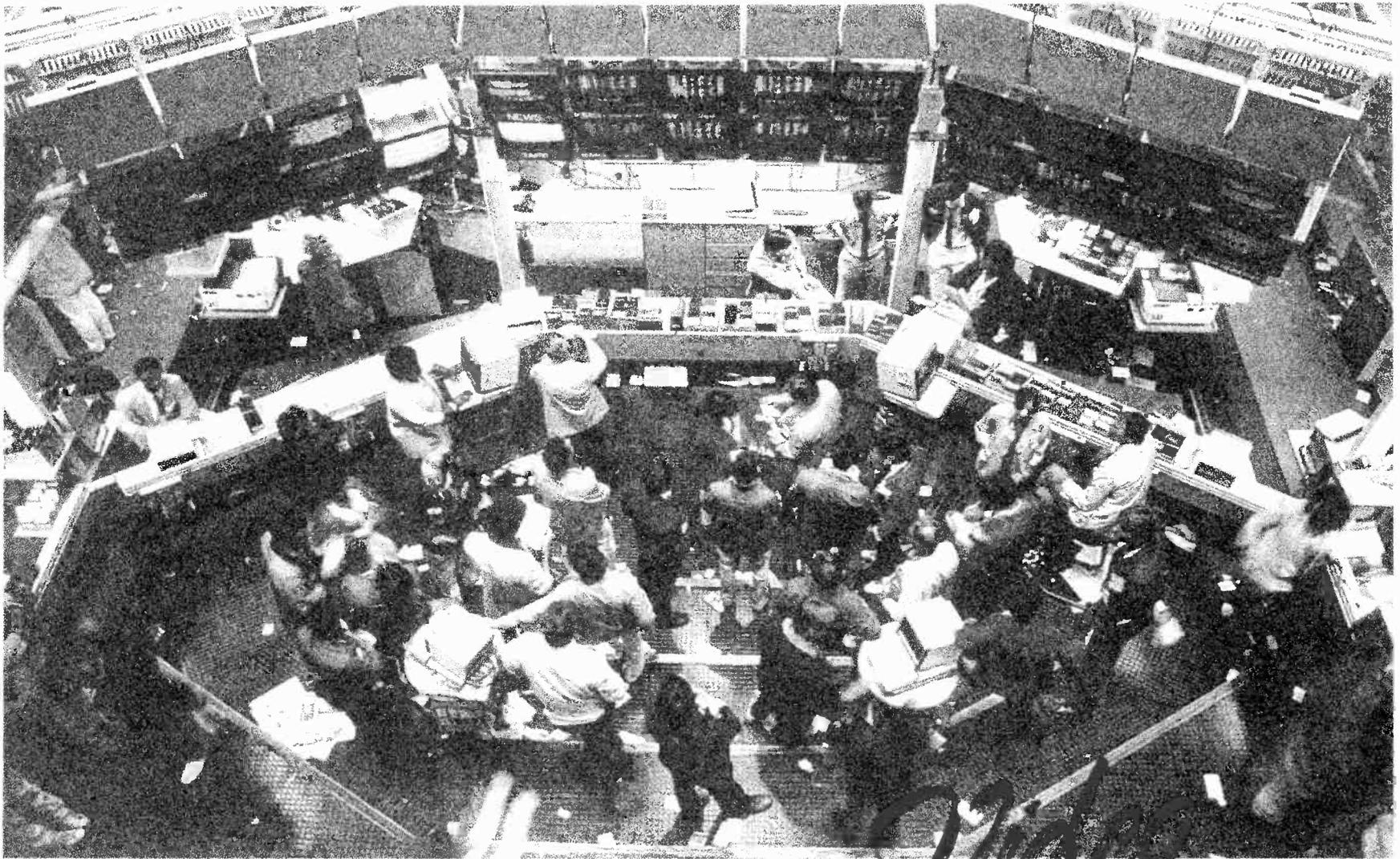
KOUNTZE

BALLON

Ronnie Gunnerson, formerly editor-in-chief of Video Marketing Newsletter, joins J2 Communications, Los Angeles, as VP of business development.

Howard Ballon, previously a senior consultant with Alexander & Associates, New York, joins Leonard & Associates, Los Angeles, as chief administrative officer. At the same time, **Hap Hoover**, recently a VP/management supervisor of North Castle Partners Advertising, joins Leonard & Associates as VP/managing director, Atlantic region.

David Hall and **Jeffrey E. Martini** join Persona Video Magazine, Los Angeles, as associate publishers. Hall has been a distribution consultant, while Martini was VP special products for Producers Video.



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A&M, New Music Vid Lines Lead Yule Sell-Thru Blitz

NEW YORK Even with CMV Video's Rolling Stones and Who videocassettes yet to arrive (see story, this page), fall is already shaping up as a major harvest season for music video software.

A&M Video's Janet Jackson entry, "Rhythm Nation—The Making Of Project 1814," hot on the heels of her new album and released in both cassette and laserdisk simultaneously, will likely get the biggest push. But artists spanning the stylistic range from Leo Kottke to Yngwie Malmsteen are represented by fall video releases.

Further brightening the music video retail picture is the emergence of new music video software lines, including Private Music Video, EMU Home Video, and BMG Video. Together with the longer-established companies, these newcomers are helping to continue the

music video genre's sell-through momentum just in time for the holidays.

A company breakdown of fall music video titles follows:

- A&M Video—Besides the Jackson entry, which is described as a "telemusical" conceptual project, is Michael Damian's compilation/interview program "Rock On."

- Atlantic Video—This month comes "Winger—The Videos, Vol. 1," followed next month by Kix's "Blow My Fuse—The Videos." Both feature clips plus additional footage.

- BMG Video—This new line recently debuted with Lita Ford's "Lita" and Love & Rockets' "The Haunted Fish Tank." Following up now is Samantha Fox's "The Music Videocassette."

- CBS Music Video—Already out

(Continued on page 65)

Videos Coincide With Tours . . . Almost CMV To Release Who, Stones Retrospectives

BY JIM BESSMAN

NEW YORK Video dealers will have new Rolling Stones and Who video titles to capitalize on the two supergroups' comeback concerts—but they won't be out simultaneously with the tours.

The Who's tour, of course, is already finished. But with the Stones tour in full swing, CBS Records' music video label CMV Video is now unsure as to when—but not if—the Columbia recording group's next home video outing will be released.

"Things change daily with the Stones," says CMV's Debbie Newman, who says that a major Stones tape will eventually greet the street, but not in November, as originally planned, to tie in with the tail end of the group's first tour in eight years. A large-scale videoclip retrospective of the Stones' career was previewed recently during a CBS Records sales presentation at the

Strawberries retail chain convention, but the November release promised then now turns out to have been premature.

November, however, will bring a two-plus-hour Who concert tape from CMV. The cassette, to be priced at \$19.98, will feature the Who's recent "Tommy" superstar pay-per-view performance at the Universal Amphitheatre in Los Angeles, as well as the set that followed.

Further details on both upcoming CMV releases are incomplete. Meanwhile, Vestron Video, PolyGram's PMV music video label, and CBS/Fox Video have already cashed in on rereleases of their catalog Stones and Who music videocassettes.

Vestron's "Video Rewind: The Rolling Stones Great Video Hits," originally came out in 1984. The "official" Stones video collection, which includes 12 clips linked together by specially shot bits featuring Mick Jagger and Bill Wyman, is now being repromoted via a radio blitz in the top 50 markets.

According to Vestron's Lesli Rotenberg, copies of the \$19.98 tape are being given away by radio stations promoting the Stones tour, in exchange for promotional mentions of the tape. Many of these stations are affiliated with ABC Radio Networks, which has exclusive broadcast rights to the Stones' "Steel Wheels" tour.

Rotenberg says that 10 copies of "Rewind" will be supplied to the major ABC Radio affiliates' program managers, along with a letter from the network and a Vestron promotional announcement to be read at the time of giveaway.

Additionally, Vestron has sent out a one-sheet announcement of the repromoted title to its distributors and retailers. "The time is right for anything involving the Stones," says Rotenberg, adding that Vestron seeks tie-ins with all broadcast media outlets that are similarly capitalizing on the latest Stones media circus.

CBS/Fox Video also took a radio tack in rereleasing its "The Who Rocks America: 1982 American Tour." The concert title was priced-reduced to \$14.98 (it was originally

issued at \$29.98) and is said to have sold in the 50,000-unit range.

Without revealing any figures, Sal Scamardo, the label's manager of sports and music marketing, notes a "phenomenal increase" in sales of the rerelease, though he attributes much of this to the video marketplace's development since the title's initial availability.

"Basically, we followed the tour schedule and contacted radio in each [tour] marketplace," says Scamardo, noting that besides on-air tape giveaways, retail tie-ins further generated sales. "It's still doing very well and generating units. It's the first thing I check when I go into a store."

Unlike CBS/Fox's deep catalog title, PMV's "Who's Better, Who's Best" archival greatest hits tape is only a year old. Still, PolyGram's vice president of video and distributed labels Joe Parker saw a "significant" sales increase of the \$24.95 piece during the two months that the tape and its laserdisk version were included in label and co-op advertising, as well as sales and discount programs.

"There was not much talk about the Who that a lot of people rediscovered them," says Parker.

Incidentally, Vestron has a Who-related catalog video title in Pete Townshend's "White City—The Music Movie," though nothing was done to tie it in with the Who tour.

Another legendary British rock band with new video product is Jethro Tull, with "This Is The First 20 Years," on Virgin Video. But since Tull is not on Virgin Records (it's a Chrysalis recording act), Virgin is not actively cross-promoting it with the band's new album and tour.



Deadly Host. HBO Video plans an October release for "Tales From The Crypt," three episodes of the recent series that premiered on HBO's pay-TV service. Hosted by the Crypt-Keeper, initial stories are directed by Robert Zemeckis, Walter Hill, and Richard Donner.

FOR WEEK ENDING OCTOBER 14, 1989

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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.								
			★ ★ NO. 1 ★ ★					
1	1	9	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	2	15	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
3	3	13	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
4	4	93	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	5	11	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
6	14	3	LITA	BMG Video 9834	Lita Ford	1989	LF	16.98
7	7	37	MOONWALKER ▲ ⁸	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
8	10	11	HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95
9	6	23	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
10	11	3	THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	LF	16.98
11	8	19	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
12	9	33	PINK FLOYD LIVE IN POMPEII	PolyGram Music Video 080 731-1	Pink Floyd	1986	C	24.95
13	13	25	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
14	12	13	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98
15	19	3	THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98
16	18	9	HARD N' HEAVY VOLUME 1	MPI Home Entertainment MP1676	Various Artists	1989	D	19.95
17	NEW ▶		IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
18	16	7	THE WHO ROCKS AMERICA: 1982 AMERICAN TOUR	CBS-Fox Video 6234	The Who	1982	C	14.98
19	15	63	DEF LEPPARD: HISTORIA ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
20	20	3	JULIO IGLESIAS IN SPAIN	CBS Music Video Enterprises 19V-49836	Julio Iglesias	1989	C	19.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form, LF long-form, C concert, D documentary.

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Madison Avenue Rental. Richard E. Grant and Rachel Ward star in MCEG/Virgin Home Entertainment's "How To Get Ahead In Advertising." With a suggested list price of \$89.95, street date is Dec. 6, while order close date is Nov. 21.

VIDEO REVIEWS

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

"Solarman," Cabin Fever Entertainment, 38 minutes, \$14.95.

Stan Lee, the creator of such comic book heroes as Spiderman and The Incredible Hulk, is back with a brand-new creation—Solarman. In this first adventure, viewers learn how Ben Tucker received the "circuit of power" that transforms him into Solarman just in time to save the earth from the evil Gormogga Kraal, leader of the Robodroids.

At first glance, this program might not seem any different from your usual Saturday morning fare. However, there are also interviews with Lee by cartoonist David Oliphant, as well as with cartoon artist Michael Zeck. With the obvious potential for sequels, this program just may assume the status of a collector's item. Priced to move, "Solarman" should find a ready audience among comic book aficionados of all ages.

RICHARD T. RYAN

"Beat A Cheat," Premiere Home Video, 45 minutes, \$29.95.

Gambling is big business in America. However, even without Las Vegas and Atlantic City, there would still be millions of people playing cards each week—and thousands ready to cheat them.

Host Michael Joseph, America's leading authority on card cheating, covers all the techniques used by card sharps. Believing that forewarned is forearmed, Joseph shows viewers what to look for in order to protect themselves from unscrupulous cheats. He covers such topics as "stacking" a deck, partner schemes, fake cuts, palming, the mechanic's grip, and much, much more.

Whether the game is purely social

or truly high-stakes poker, there are always those looking for an edge. Serious gamblers as well as weekly players can learn something from this informative program.

R.T.R.

"The Dice Man Cometh: Andrew 'Dice' Clay Live," Vestron Video, 60 minutes, \$59.98.

Andrew "Dice" Clay is currently the hottest name in comedy, which means that this program should do well with the Diceman's legions of fans. Shot in Philadelphia, this program shows the bad boy of humor at his absolute worst. "Blue" doesn't even begin to do justice to this incredibly raunchy routine.

However, taste has never been a prerequisite for humor, and the Diceman carries comedy just about as far as it can go. Given his newly assumed star status and his many projects, this is one program that should pay for itself rather quickly on the rental shelf.

In fact, the Diceman's fans are so rabid that retailers can even look for some sell-through in spite of the rather lofty price point.

R.T.R.

"Amazing Biff! Bam! Boom! Anything Goes Sports Bloopers," ESPN Home Video, 45 minutes, \$9.98.

This program chronicles the first decade of ESPN's coverage. It is filled with bloopers, gaffes, accidents, and gags from the sporting world. In addition to baseball, football, and hockey, such lower profile sports as rodeo and tractor pulling are covered.

Considering that blooper programs are perennial favorites, and that this one is sporting a really low price point, it seems as though this is almost too good to pass up. Add in the exposure that it gained as a Sports Illustrated premium and this one emerges as a strong contender for shelf space. The only drawback might be the decreased margins.

R.T.R.

(Continued on next page)

FOR WEEK ENDING OCTOBER 14, 1989

Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	125	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	Turner Ent. Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	3	2	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
3	2	5	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
4	4	15	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
5	5	9	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On Block	1989	NR	14.95
6	8	5	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
7	7	37	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
8	9	10	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	11	17	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
10	6	64	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	12	143	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
12	10	52	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
13	13	20	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
14	14	14	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
15	16	90	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
16	19	4	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
17	15	48	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
18	28	2	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
19	25	21	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
20	34	77	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
21	17	159	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
22	23	93	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
23	27	10	PUBLIC ENEMY: FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
24	20	19	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
25	18	49	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
26	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
27	24	29	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
28	30	10	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
29	29	18	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
30	21	7	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
31	26	18	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
32	38	123	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
33	32	4	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	89.95
34	33	3	LOVE AND ROCKETS: THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	NR	16.98
35	36	13	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
36	NEW		DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
37	35	33	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
38	37	172	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
39	22	14	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
40	40	12	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98

◆ 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.

TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
RECREATIONAL SPORTS™					
1	1	29	★ ★ NO. 1 ★ ★ MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	NEW▶		BASEBALL FUNNIES	Simitar Entertainment, Inc.	14.95
3	RE-ENTRY		CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
4	8	25	FOOTBALL FOLLIES	Fox Hills Video	19.95
5	16	71	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
6	12	43	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
7	19	53	NFL TV FOLLIES	Fox Hills Video	19.95
8	2	33	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
9	11	123	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
10	10	17	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	4	11	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
12	15	3	BASEBALL THE RIGHT WAY: FIELDING FOR KIDS	Parade Video	14.95
13	7	21	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
14	5	45	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
15	18	11	BASEBALL THE RIGHT WAY: PITCHING FOR KIDS	Parade Video	14.95
16	NEW▶		FUNNY SIDE UP	Major League Baseball	19.95
17	13	11	LEONARD/HEARNS SAGA	CBS-Fox Video 2287	19.98
18	6	17	SPORTS ILLUSTRATED-GET THE FEELING WINNING	HBO Video 0092	14.99
19	20	23	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
20	3	145	AUTOMATIC GOLF ▲	Simitar Ent., Inc. VA 39	14.95
SELF IMPROVEMENT™					
1	1	17	★ ★ NO. 1 ★ ★ SWAYZE DANCING	First Run Video FRV-130	No listing
2	2	17	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
3	4	5	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
4	3	17	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
5	8	5	LOTUS 1-2-3 LEVEL II	The Video Professor	19.95
6	NEW▶		NIGHTCLUB DANCE	Butterfly Video	39.95
7	10	17	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
8	11	7	WORDPERFECT LEVEL II	The Video Professor	19.95
9	6	15	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
10	NEW▶		HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Video	84.95
11	5	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
12	14	17	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
13	9	15	FODOR'S HAWAII	Random House Home Video	19.95
14	7	17	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
15	12	7	INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95

♦ 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: Health and Fitness.

HOME VIDEO

Campaign Includes New Packaging Artwork, Dealer Contests CBS/Fox Vid Giving Mighty Push To 'Quinn'

LOS ANGELES CBS/Fox Video is mounting a special push for its Nov. 22 release of "The Mighty Quinn."

The film—a Caribbean/reggae-accented whodunit starring Denzel Washington and Robert Townsend—racked up only \$4 million at the box office but received a number of good critical reviews.

Mindy Pickard, CBS/Fox Video marketing director, says the film opened theatrically Feb. 17 of this year and had a very respectable \$1.5 million opening-weekend box office gross.

Unfortunately, she points out, the film may have gotten "lost in the shuffle" as theatrical distributor MGM/UA was focused at that time on the megablockbuster "Rain Man."

One very different approach to

the video, she says, is a radical change in theatrical artwork—not that common in home video. The current artwork and promotional materials are "bright, colorful, fun, and accent the reggae elements."

Artwork and promotional elements also emphasize the pop/R&B/reggae soundtrack, which includes music by UB40.

The studio plans to send a Package Of Paradise in-store promotional kit to the first 1,000 retailers who call a "Quinn" hot line at 800-456-7350.

Included in the kit are a banner, flats, streamers, posters, the film's soundtrack, radio script, and merchandising suggestions.

For the 100 best displays, judged by CBS/Fox staff, the studio will award \$2,000 in CBS/Fox product.

The contest is not limited to dealers who get the kit, while photos of displays must be sent to the company with a postmark deadline of Jan. 26, 1990.

"We've had display contests before," says Pickard, "but nothing with kits this extensive."

The parties for both distributors and retailers are scheduled in clubs in 11 key markets and are "designed to heighten awareness of the film."

Cities include New York, Los Angeles, Washington, Chicago, and Dallas. The band Arrow, which is featured on the soundtrack, will also appear at the parties.

"We've had screenings for the trade before," says Pickard, "but never parties quite like these."

JIM McCULLAUGH

VIDEO REVIEWS

(Continued from preceding page)

"The Human Race Club," Celebrity Home Entertainment, 60 minutes each, \$29.95 each.

These delightful programs show how good kid vid can be. Although adults might find the lessons a bit heavy-handed, they are aimed at young people who sometimes need that directness. Each program is divided into two 30-minute sections, and each half is a self-contained unit.

The action revolves around the members of the Human Race Club as they learn to deal with prejudice, personal values, and sibling rivalry. Host Joy Berry then discusses the point of the program with the viewers, and each section concludes with an appropriate musical selection.

Bound to delight, these programs seem better suited for rental than sell-through. In any event, they definitely warrant shelf space. R.T.R.

"Darts: The Crafty Cockney Way," Banner Productions, 45 minutes, \$22.95.

Eric Bristow is to darts what Jack Nicklaus is to golf and Jimmy Connors is to tennis. Simply put, he is a

legend—the world's dominant player in a game that is gaining new fans every day. Having picked up corporate sponsors and gained a great deal of television exposure recently, darts may well be a fad of the future.

Bristow, who has won five Embassy World Championships, instructs viewers on everything from equipment and technique to etiquette and scoring. There are also interviews with a number of world-class players from the U.S., Australia, and Singapore.

A quick check of local pubs as well as the local sports pages should indicate whether there is indeed a present market for this program in your area or the possibility of one in the future. R.T.R.

"Hit It Long—The Thirty Minute Miracle," Longball Enterprises, 33 minutes, \$24.95.

All golfers share a common dream—to increase their distance off the tee. In this program, Jack Hamm—holder of the world's record for the longest PGA-sanctioned drive—shows viewers a revolution-

ary new system that he has developed that is designed to add 50 yards or more to tee shots.

Using principles grounded in physics and math, Hamm takes viewers through each component of the swing, including grip, stance, take away, and backswing. The lessons are enhanced by computer-generated graphics and freeze-frames that allow viewers to zero in on key aspects and aid them as they seek to achieve "optimum repeatability."

Although the program may seem overly technical to the high handicapper, there is still the potential here for some impressive sales numbers. This one could end up under a lot of Christmas trees. R.T.R.

"Louie Anderson: Mom! Louie's Looking At Me Again!," J2 Communications, 60 minutes, \$39.95.

Louie Anderson looks at the world from a decidedly different point of view. As he reminisces about his childhood—including his father who carried a gun to keep the kids in line and his quietly ditzzy mom—viewers will find themselves howling with laughter.

However, it is tough to imagine a program of this nature enjoying too many repeated viewings. After all, once you know the punch line, a joke loses something the second time around. Also, the rather steep price doesn't help.

Although fans of the rotund comedian may create a market for this program, it still seems to be more suited for the rental shelves than the sell-through market. R.T.R.

"Gold's Gym: Personal Trainer Series—Level 1, The Start," IVE, 46 minutes, \$24.95.

Here's a refreshing alternative to the glut of aerobics programs currently on the market. Viewers are introduced to easy weight-training routines that substitute a variety of household items in place of the more traditional barbells and free weights. Hosted by Chris Duffy and Marcia Levine, this program can be used by both men and women.

(Continued on next page)



Right Price. "The Right Stuff" is part of Warner Home Video's Baker's Dozen promotion whereby WHV distributors and direct accounts can purchase any 13 double-cassette titles, which list for \$29.98 each, for the price of 12. Among other titles that are part of the promotion are "Around The World In 80 Days," "Camelot," "Giant," "Woodstock," and "Once Upon A Time In America."

A&M, NEW LINES LEAD HOLIDAY SELL-THRU BLITZ

(Continued from page 62)

are "Julio Iglesias In Spain," a concert tape; "The The—Infected," which is a video version of the acclaimed British band's "Infected" album and was released in England two years ago; "Satchmo," the recently aired PBS documentary on Louis Armstrong; and "Rosanne Cash—Retrospective," which includes her hit videos together with a live version of "Seven Year Ache," all linked by Cash's newly taped personal reflections. Forthcoming in October are "Luther Vandross—Live At Wembley" and Eddie Money's "Pictures Of Money," both titles coinciding with album releases. In November comes New Kids On The Block's "Hangin' Tough Live," a concert tape follow-up to CMV's hugely successful "Hangin' Tough" compilation tape.

• **EMI Home Video**—Another new music video label, EMI's initial titles are "Super Nova," an 11-clip Robert Palmer compilation; Natalie Cole's seven-clip "Everlasting"; the Stray Cats' "Bring It Back Again," which includes all of that band's clips; and Queensryche's "Video: Mindcrime," a conceptual companion to the album. Upcoming titles in-

clude George Thorogood's "Born To Be Bad," Roxette's "Look Sharp Live!," Thomas Dolby's "The Golden Age Of Video," and additional programs from Tin Machine, Richard Marx, and David Bowie.

• **PolyGram Music Video**—PMV has Malmsteen's "Trial By Fire—Live in Leningrad" video, concurrent with the album of the same name. Also out is Def Leppard's "On The Road—In Your Face" concert, taped in Denver. In November comes another Bon Jovi clip compilation, this one grouping videos from the band's "New Jersey" album. Also due out by the end of the year are eight jazz video titles.

• **Private Music Video**—This line launches with "Leo Kottke—Home & Away," the first of a series of Private Music roster artist video profiles.

• **Rhino Home Video**—New here is "Bad News," described as a British "This Is Spinal Tap."

• **6 West Home Video**—Arista's video company has a Milli Vanilli compilation, a Kenny G. live tape, and a Jeff Healy live program taped in London.

• **Vestron Video**—"The Doobie

Brothers: Listen To The Music" is out and covers the eminent group's rise to stardom, its demise, and recent resurgence.

• **Virgin Video**—New Virgin titles are "Jethro Tull—This Is The First 20 Years," which is a concert and documentary program; "Genesis—The Invisible Touch Tour," shot at a concert at London's Wembley Stadium; and "Paula Abdul—Stay Up," which includes five clips and interview footage.

• **Warner Reprise Video**—A Dwight Yoakam compilation, "Just Lookin' For a Hit," and a "Countrified" clips compilation, are just out, to be followed next month by D.A. Pennebaker's film of Depeche Mode's "101 Concert," Laurie Anderson's "Home Of The Brave" movie, and an Ice-T compilation tentatively titled "Steal This Video."

JIM BESSMAN

VIDEO REVIEWS

(Continued from preceding page)

In addition to the name appeal generated by Gold's Gym, this regimen will attract viewers because of the fact that it offers weight training, without the expense of buying the weights. The only downside to the effort is a rather skimpy section on nutrition.

With this tape priced to move, the savvy retailer might want to consider stocking up on Gold's Gym T-shirts as a premium of sorts. **R.T.R.**

"Infant Health Care," Johnson & Johnson, 60 minutes, \$19.95.

No one is more nervous than new parents. Fortunately, Johnson & Johnson has remedied that situation with a series of parenting programs.

This one, hosted by Dr. T. Berry Brazelton, covers a wide range of topics, including crying and colic, breast- and bottle-feeding, bathing and making the transition from partners to parents.

With babies being born every day, retailers can depend on a steady market for this informative, helpful program. **R.T.R.**



Bird Of Prey. Lynn Redgrave gets set to cast four eyes on Jesse Birdsall in "Getting It Right," a romantic comedy directed by Randal Kleiser. MCEG/Virgin plans to push the October title by offering a special two-pack that allows retailers to buy two copies and save \$20 off the suggested retail price.

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	Black Rain (Paramount)	6,503,065	1,610 4,039	1	19,236,379
2	Sea of Love (Universal)	6,158,565	1,323 4,655	2	30,020,405
3	Uncle Buck (Universal)	2,701,800	1,710 1,580	6	53,208,893
4	Parenthood (Universal)	2,629,600	1,384 1,900	8	81,702,263
5	Johnny Handsome (Tri-Star)	2,437,642	812 3,002	—	2,437,642
6	When Harry Met Sally... (Columbia)	1,961,676	1,162 1,688	11	80,795,888
7	In Country (Warner Bros.)	1,369,762	606 2,260	2	1,472,760
8	sex, lies and videotape (Miramax)	1,368,443	534 2,563	8	17,173,786
9	Turner & Hooch (Buena Vista)	1,314,747	1,062 1,238	9	65,501,165
10	Lethal Weapon 2 (Warner Bros.)	1,227,039	1,131 1,085	12	141,872,763
11	The Abyss (20th Century Fox)	1,206,035	1,192 1,012	7	51,361,458
12	Kickboxer (Cannon)	1,001,101	836 1,197	3	11,418,861
13	Batman (Warner Bros.)	877,891	783 1,121	14	245,893,171
14	Honey, I Shrank the Kids (Buena Vista)	825,503	833 991	14	124,160,085
15	Dead Poets Society (Buena Vista)	741,204	794 934	17	91,238,162
16	Shirley Valentine (Paramount)	542,029	162 3,346	4	2,776,663
17	Welcome Home (Columbia)	442,240	192 2,303	—	442,240
18	Indiana Jones & Last Crusade (Paramount)	400,148	348 1,150	18	194,179,299
19	The Package (Orion)	373,782	480 779	5	9,261,538
20	Millennium (20th Century Fox)	358,808	293 1,225	5	5,142,621
21	Weekend at Bernie's (20th Century Fox)	323,860	529 612	12	28,852,645
22	War Party (Hemdale)	299,356	347 863	—	299,356
23	Lock Up (Tri-Star)	257,685	419 615	8	21,080,341
24	Ghostbusters II (Columbia)	253,869	388 654	15	111,431,036
25	Nightmare on Elm Street 5 (New Line)	241,955	306 791	7	21,374,368
26	River of Death (Cannon)	237,548	280 848	—	237,548
27	Casualties of War (Columbia)	225,065	459 490	6	18,080,522
28	A Dry White Season (MGM/UA)	172,371	17 10,139	1	479,329
29	Do the Right Thing (Universal)	169,150	199 850	12	25,655,211
30	Field of Dreams (Universal)	148,330	326 455	23	61,380,135
31	Peter Pan (Buena Vista re-issue)	136,044	345 394	11	28,200,493
32	The Adventure of Milo & Otis (Columbia)	125,404	220 570	5	2,554,759
33	Relentless (New Line/CineTel)	114,545	231 496	4	6,658,925
34	Romero (Four Seasons)	103,151	51 2,023	5	656,578
35	Girl in the Swing (Millimeter)	102,654	26 3,948	—	102,654
36	Star Trek V: The Final Frontier (Paramount)	99,521	121 821	16	51,594,197
37	2nd Animation Celebration (Expanded)	96,457	14 6,889	9	715,272
38	The Little Thief (Miramax)	72,634	16 4,540	5	369,619
39	Blood Fist (Concorde)	56,022	48 1,167	1	234,286
40	Cheetah (Buena Vista)	47,752	254 188	6	7,813,632

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1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	15,021	15,894
2. Mail Subscriptions	34,056	34,337
C. Total Paid Circulation (Sum of 10B1 and 10B2)	49,077	50,231
D. Free Distribution by Mail, Carrier or Other Means Samples, Complimentary, and Other Free Copies	1,552	1,035
E. Total Distribution (Sum of C and D)	50,629	51,266
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Vid Production Co. Geared To Music's NeoSubCulture

BY MELINDA NEWMAN

NEW YORK After seven years as co-head of Telegenics, one of the nation's largest video pools, Tom De Ieso has formed his own video production company called F NeoSubCulture.

As the name reflects, the company will produce videos that are a little out of the mainstream.

"The groups we're looking for are the ones willing to experiment a little. We're not looking to do straight performance clips," De Ieso says. "Our videos will have more of a raw tech feel, more of a trendy, street feel. They can start at more experimental outlets and

move to MTV."

Not only does De Ieso feel his ideas are fresh, he believes they are affordable, too, with many projects brought in for less than \$25,000. The average video today costs between \$50,000 and \$60,000.

In addition to lower director's fees, De Ieso keeps production costs down by using less expensive formats. "We work a lot on Super 8, although that's getting played out," he says. "We're also working on some new techniques with video that make it look really dynamite. The video's not just comparable to film, it has a really unique look."

De Ieso was inspired to form the production company out of cre-

ative necessity. "There's so much monotony out there," he says. "It seems the way the industry is going now is you pay a lot of money to get boring images. At Telegenics, we screen between 100 and 150 videos every month, and after screening the videos this month, I can't believe how mediocre everything is."

In addition to viewing, De Ieso has plenty of experience working with video at Telegenics. "The last few years we started getting outside productions coming in, but we weren't so much shooting as re-editing for 12-inch videos, and mostly doing postproduction work. Now we'll be doing ground-up mu-

sic videos as well as 12-inches." Although there is no link between the two companies, De Ieso will still remain a Telegenics VP.

So far, the European labels have been quicker to utilize F NeoSubCulture than have their U.S. counterparts. "They seem to be a little more open-minded about working with new directors," De Ieso says. "But I'm hoping that the work I've done with 12-inches will get me some work with major labels."

The company's first two projects were "Deliverance" by Tom Carabba, released through Germany's Ariola Records, and a remake of the Doors' "Touch Me" by Kevin Kylie on France's Carrere Records.

F NeoSubCulture's current project is for a group called Technoid on German label New Zone. An im-

ported single of the same name by the group is already charting on Rockpool and De Ieso is shooting a 20-minute movie that contains a five-minute video of the song for regular video outlets.

In addition to video production, when needed F NeoSubCulture will act as a label. It will release a 12-inch of "Technoid" domestically, and De Ieso is in the process of completing a soundtrack for an ambient film he made for night-clubs.

Although F NeoSubCulture will eventually move into its own quarters, for now it will share facilities with Telegenics. In addition to De Ieso, staffers are his brother, John, who serves as an editor, and Susan Hauenstein, office manager and producer.

THE EYE



by Melinda Newman

MELINDA'S EYELAND—Welcome. Or "hey," as we say down my native North Carolina way. As the new music video editor here, I'm going to try to fill the big shoes left by my predecessor, Steven Dupler. But in order to succeed, I need your help. So feel free to call, introduce yourself, and throw story tips my way. My direct line is 212-536-5037.

One immediate change is that The Eye is going to expand its peripheral vision, concentrating on local outlets that are often more willing to take chances on unknowns or regional acts. Each week, The Eye will look at a different local channel and spotlight what makes it special. More on that later.

AN EYE GOODBYE To Bob Friedman, who left MTV as senior VP of marketing and promotion to head up the new Playboy Entertainment Group. As president of PEG, Friedman will split his time between New York and Los Angeles and will oversee several divisions, including home video, pay-per-view, Alta Loma Productions (the company's production company), international distribution, foreign export of the Playboy Jazz Festival, and just more things than we have room for here. In a nice little bit of synchronicity, it turns out that Friedman was a college rep for Playboy while at Vassar more than a decade ago. Given that school's overwhelmingly female population, that must have been where Bob developed his sales technique. Friedman had been at MTV since its inception.

DOWN THE HALL at HA!, MTV Network's comedy channel in the making, programming czar Fred Silverman has signed on as consultant. Silverman, who was responsible for bringing such smash shows as "Mary Tyler Moore" and "M*A*S*H" to television, will consult on matters ranging from program and talent development and scheduling to positioning and acquisitions.

There's no new word on where or how the channel will fit into the already crowded cable system, but MTVN's Barry Kruger says launch date is still planned for April 1, 1990, and that, in addition to the eight charter advertisers, six more national accounts have signed on, including Hoover, Columbia Pictures, and Lee Jeans.

SÍ SÍ, SEÑOR: Video Jukebox Network has launched a bilingual channel on Sammons Cable in Fort Worth, Texas. The Florida-based music channel, which allows viewers to request videos via an interactive 900 number after choosing selections from an on-screen menu, is conducting a three-month test

on about 10,000 of its 70,000 subscribers in the area. The bilingual service features on-screen graphics in Spanish on how to order videos, as well as periodic commercial breaks in Spanish fully explaining the system. According to the company's John Robson, some 60% of the musical offerings are typical English-language videos, while the other portion consists of acts with Hispanic appeal performing in English, or Spanish videos from such top Latin acts as Chicass, Chayanne, and Bambi—the singer, not the deer.

IN FOCUS: Our first local spotlight is on broadcast station WTMV, known as V-32, in the Lakeland/Tampa, Fla., area. The 24-hour-a-day station features 60 hours of video per week, alternating with recycled television shows that appeal to its 18-34 demographic. The station has garnered attention for its morning simulcasts of the Q Morning Zoo from WRBQ, a local top 40 outlet, Mondays-Fridays from 5:30-9 a.m. Viewers see the action in the broadcast booth while the jocks are talking, and then the videos during the songs.

Other original programming includes the daily "Haywood Henson Show," produced in V-32's studios. Henson features two days of country clips, two days of adult contemporary fare, and his Thank God It's Friday segment each week. For night owls, there's the "Mike Pachelli Show" from midnight-6 a.m. on Friday and Saturday nights. The program features videos, entertainment, and comedy. For Saturday's early risers, there's "Relativity," an alternative/progressive video show airing from 6-8 a.m. According to the station's Debbie Brakke, a show highlighting the local clubs and bands is in development and could be on the air as early as January.

V-32 reaches approximately 1.2 million households and has a weekly come of 100,000 homes—a number that has risen steadily in the three years it has been on the air. For programming details, contact Brakke at 813-626-3232. With weekly adds ranging from such typical fare as Madonna's "Cherish" to the Rascalords' "Code Blue," V-32's eclectic programming has a space for virtually every genre.

EYE LIKE: We caught the world premiere of Billy Joel's "We Didn't Start The Fire" clip at the Record World retail convention last week and were mightily impressed. Joel looks appropriately angry (maybe it was just the kidney stones) during the choruses as salient pictures from the last four decades flash behind him, but the best part is the action during the verses. As Joel mentions key topics of the era, corresponding slices of life signifying the fads and trends of the times are acted out in a family's kitchen. There's not a scantily clad woman anywhere to be seen and the video still manages to be riveting. Imagine that... Kudos to Joel and to director Chris Blum of Smiley Films.

VIDEO TRACK

LOS ANGELES

FRANKIE BEVERLY & Maze's new video, "Silky Soul," is a tribute to Marvin Gaye, says Propaganda producer Philip Rose. Greg Gold directed "Silky Soul," the title track video from the Warner Bros. release. Gold and Rose directed and produced Michael Bolton's "How Am I Supposed To Live Without You," and Chuckii Booker's "(Don't U Know) I Love U."

The members of Winger are "Hungry" in their latest video directed by Jim Shea. John Hopgood produced for Planet Pictures. Lead singer Kip Winger also appears in a video with fellow Atlantic artist Fiona. "Everything You Do (You're Sexin' Me)" is a Mark Freedman production directed by Mark Rezyka and produced by Callie Khouri. Roxanne DiSanto directed photography.

Jean Pellerin recently directed London Quireboys in "7 O'Clock." Fiona Prendergast produced the video for DNA, while Nicolas Myers was executive producer.

Director Jonas Livingston wrapped filming on a new clip for alternative favorite Stan Ridgway. June Guterman produced "Lonely Town" for EMI/Europe.

David Hasselhoff, best known for his "Knight Rider" television series, is a veritable rock star in countries like France and West Germany, and he has just finished shooting the video for his single, "Wings Of Tenderness." DOOM director Tom Mignone and DP Kim Haun lensed the clip on the cliffs near Big Sur. R. Scott Lawrence produced.

NEW YORK

ENIGMA DANCE Sensation Bardeux shows its appreciation for the often-overlooked rhythm section in "I Love The Bass," a new clip from Soffer/Pantelich Productions. Simeon Soffer directed the staged performance, which he describes as '60s psychedelia meets early-'70s disco. Julie Pantelich produced.

Oran Juice Jones just finished "Pipe Dreams," his newest video di-

rected by Paris Barclay and produced by Marjorie D. Clarke. Black & White Television staged the clip in a Greenwich Village loft.

Chuck Chillout and Kool Chip come to rap's rescue in "I'm Large," their new video directed by Classic Concept's Lionel C. Martin. The clip has a surprise ending as the "Masters Of Rhythm" are transformed into superheroes battling "Sleazeor" and "Bubblehead," the "agents of ill." Sabrina Gray and Ralph McDaniels produced the clip for Mercury Records.

OTHER CITIES

IAN HUNTER AND MICK Ronson play some "American Music" in their new video from the "Y U I Orta" album on Mercury. The conceptual clip, set in London, is seen through the eyes of a 14-year-old boy captivated by the rock'n'roll explosion of the late '50s. Michael Patterson directed and Carl Wyant produced for O Pictures.

Nick Morris recently wrapped "When I See You Smile" for Bad English. Romeo Tirone, serving as director of photography, filmed the Columbia act performing in Texas and California. MGMM's Fiona O'Mahoney produced.

Igor Ivanov directed a live performance video for guitar hero Yngwie Malmsteen, who recently appeared in Russia. Ivanov shot the video cover of the Jimi Hendrix tune "Spanish Castle Magic" during a concert in Leningrad. Nigel Thomas produced the clip for Malmsteen's "Trial By Fire—Live In Leningrad" album on Polydor.

The Pat Metheny Group shot a video for the Geffen single, "Slip Away." Jeff Hudson directed for Metheny Group Productions. The piece features footage from the Montreal International Jazz Festival.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Motley Crue, Dr. Feelgood Babyface, It's No Crime Aerosmith, Love In An Elevator Cher, If I Could Turn Back Time Young M.C., Bust A Move Madonna, Cherish Cover Girls, My Heart Skips A Beat Kevin Paige, Don't Shut Me Out Expose, When I Looked At Him Roxette, Listen To Your Heart Fine Young Cannibals, Don't Look Back Tears For Fears, Sowing The Seeds Of Love Living Colour, Glamour Boys Starship, It's Not Enough</p>
<p>ADDS</p> <p>Bad English, When I See You Smile Joe Cocker, When The Night Comes Dangerous Toys, Scared Dan Reed Network, Make It Easy Faster Pussycat, Poison Ivy Fiona, Everything You Do Deborah Harry, I Want That Man Lenny Kravitz, Let Love Rule Richard Marx, Angelia John Cougar Mellencamp, Let It All Hang Out</p>	<p>ADDS</p> <p>Michael Bolton, How Am I Supposed To Live... Tracy Chapman, Crossroads Billy Ocean, Licence To Chill Regina Belle, Baby Come To Me The Grateful Dead, Foolish Heart</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>Big Audio Dynamite, James Brown Camper Van Beethoven, Pictures Of Matchstick Men Red Hot Chili Peppers, Knock Me Down</p>	<p>FIVE STAR VIDEO</p> <p>David Byrne, Make Believe Mambo Peter Frampton, Holding On To You Rickie Lee Jones, Satellites Shakespeare's Sister, You're History Soul II Soul, Back To Life Tuck & Patti, Castles Made Of Sand Dwight Yoakam, Long White Cadillac</p>	<p>CURRENT</p> <p>Janet Jackson, Miss You Much Maze Featuring Frankie Beverly, Can't Get Over You Sybil, Don't Make Me Over Regina Belle, Baby Come To Me Patti LaBelle, If You Asked Me To Soul II Soul, Back To Life Prince, Partyman The Jacksons, 2300 Jackson Street After 7, Heat Of The Moment Christopher Williams, Talk To Myself Eddie Murphy, Put Your Mouth On Me Peabo Bryson, All Of My Love Isley Brothers, Spend The Night Herb Alpert, 3 O'Clock Jump Cheryl Lynn, Everytime I Try To Say Goodbye Michael Cooper, Just What I Like Full Force, Ain't My Type Of Hype Kashif, Personality Eric Gable, Remember The First Time Mother's Finest, I'm-N-Danger</p>
<p>BREAKTHROUGH</p> <p>Neneh Cherry, Manchild</p>	<p>HEAVY</p> <p>Cher, If I Could Turn Back Time Gloria Estefan, Get On Your Feet Expose, When I Looked At Him Jeff Healey Band, Angel Eyes Janet Jackson, Miss You Much Elton John, Healing Hands Don Johnson, Tell It Like It Is Madonna, Cherish Van Morrison, Haven't I Told You Lately Poco, Call It Love Bonnie Raitt, Nick Of Time Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart</p>	<p>POWER</p> <p>Janet Jackson, Miss You Much Madonna, Cherish Expose, When I Looked At Him Roxette, Listen To Your Heart Warrant, Heaven Babyface, It's No Crime Starship, It's Not Enough Skid Row, 18 And Life Kix, Don't Close Your Eyes Young M.C., Bust A Move Bad English, When I See You Smile Tina Turner, The Best New Kids On The Block, Hangin' Tough</p>
<p>SNEAK PREVIEW</p> <p>B-52's, Love Shack Billy Joel, We Didn't Start The Fire White Lion, Radar Love</p>	<p>MEDIUM</p> <p>Babyface, It's No Crime Bee Gees, You Win Again Jackson Browne, Anything Can Happen Joe Cocker, When The Night Comes Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Nancy Griffith, It's A Hard Life k.d. lang, Trail Of Broken Hearts Simply Red, You've Got It Syd Straw, Think Too Hard Tina Turner, The Best</p>	<p>ACTIVE</p> <p>The Alarm, Sold Me Down The River Bang Tango, Someone Like You Bonham, Wait For You Cher, If I Could Turn Back Time Alice Cooper, Poison The Cult, Edie (Ciao Baby) D.A.D., Sleeping My Day Away Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Great White, The Angel Song Kix, Don't Close Your Eyes Milli Vanilli, Girl I'm Gonna Miss You Tom Petty, Runnin' Down A Dream Poco, Call It Love Prince, Partyman Skid Row, 18 And Life Tesla, Love Song Thompson Twins, Sugar Daddy Transvision Vamp, I Want Your Love Tina Turner, The Best</p>
<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Aerosmith, Love In An Elevator The Cure, Love Song Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Janet Jackson, Miss You Much Elton John, Healing Hands Living Colour, Glamour Boys Madonna, Cherish Motley Crue, Dr. Feelgood Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart Starship, It's Not Enough Tears For Fears, Sowing The Seeds Of Love Warrant, Heaven</p>	<p>THE ALL NEW GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>HIT VIDEO</p> <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>ACTIVE</p> <p>The Alarm, Sold Me Down The River Bang Tango, Someone Like You Bonham, Wait For You Cher, If I Could Turn Back Time Alice Cooper, Poison The Cult, Edie (Ciao Baby) D.A.D., Sleeping My Day Away Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Great White, The Angel Song Kix, Don't Close Your Eyes Milli Vanilli, Girl I'm Gonna Miss You Tom Petty, Runnin' Down A Dream Poco, Call It Love Prince, Partyman Skid Row, 18 And Life Tesla, Love Song Thompson Twins, Sugar Daddy Transvision Vamp, I Want Your Love Tina Turner, The Best</p>	<p>CURRENT</p> <p>Underworld, Stand Up The Cure, Love Song King Swamp, Blown Away Fine Young Cannibals, Don't Look Back Transvision Vamp, I Want Your Love Simply Red, You've Got It Madonna, Cherish Deborah Harry, I Want That Man Prince, Partyman Tesla, Love Song Steve Jones, Freedom Fighter Aerosmith, Love In An Elevator Gorky Park, Bang The Cult, Edie (Ciao Baby) The Rox Gang, Scratchin' My Back Poi Dog Pondering, Living With A Dreaming Body Lucinda Williams, Passionate Kisses Exene Cervenka, He's Got A She Rickie Lee Jones, Satellites Black Velvet Band, When Justice Came Martika, I Feel The Earth Move Living Colour, Glamour Boys</p>	<p>ADDS</p> <p>Ian Hunter/Mick Ronson, American Music Dion, Sunshine D.A.D., Sleeping My Day Away Simply Red, You've Got It Deborah Harry, I Want That Man Sinitta, Right Back Where We Started From</p>
<p>MEDIUM</p> <p>Babyface, It's No Crime Giant, I'm A Believer Ziggy Marley, Look Who's Dancing Michael Morales, What I Like About You Winger, Hungry Young M.C., Bust A Move Neil Young, Rockin' In The Free World</p>	<p>CURRENT</p> <p>Underworld, Stand Up The Cure, Love Song King Swamp, Blown Away Fine Young Cannibals, Don't Look Back Transvision Vamp, I Want Your Love Simply Red, You've Got It Madonna, Cherish Deborah Harry, I Want That Man Prince, Partyman Tesla, Love Song Steve Jones, Freedom Fighter Aerosmith, Love In An Elevator Gorky Park, Bang The Cult, Edie (Ciao Baby) The Rox Gang, Scratchin' My Back Poi Dog Pondering, Living With A Dreaming Body Lucinda Williams, Passionate Kisses Exene Cervenka, He's Got A She Rickie Lee Jones, Satellites Black Velvet Band, When Justice Came Martika, I Feel The Earth Move Living Colour, Glamour Boys</p>	<p>POWER</p> <p>Janet Jackson, Miss You Much Madonna, Cherish Expose, When I Looked At Him Roxette, Listen To Your Heart Warrant, Heaven Babyface, It's No Crime Starship, It's Not Enough Skid Row, 18 And Life Kix, Don't Close Your Eyes Young M.C., Bust A Move Bad English, When I See You Smile Tina Turner, The Best New Kids On The Block, Hangin' Tough</p>
<p>BREAKOUTS</p> <p>Danger Danger, Naughty Naughty Steve Jones, Freedom Fighter James McMurtry, Painting By Numbers Kevin Paige, Don't Shut Me Out</p>	<p>CURRENT</p> <p>Underworld, Stand Up The Cure, Love Song King Swamp, Blown Away Fine Young Cannibals, Don't Look Back Transvision Vamp, I Want Your Love Simply Red, You've Got It Madonna, Cherish Deborah Harry, I Want That Man Prince, Partyman Tesla, Love Song Steve Jones, Freedom Fighter Aerosmith, Love In An Elevator Gorky Park, Bang The Cult, Edie (Ciao Baby) The Rox Gang, Scratchin' My Back Poi Dog Pondering, Living With A Dreaming Body Lucinda Williams, Passionate Kisses Exene Cervenka, He's Got A She Rickie Lee Jones, Satellites Black Velvet Band, When Justice Came Martika, I Feel The Earth Move Living Colour, Glamour Boys</p>	<p>ADDS</p> <p>Ian Hunter/Mick Ronson, American Music Dion, Sunshine D.A.D., Sleeping My Day Away Simply Red, You've Got It Deborah Harry, I Want That Man Sinitta, Right Back Where We Started From</p>
<p>MTNN</p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>MTN TRACKS</p> <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	<p>GMT</p> <p>Country Music Television Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p>CURRENT</p> <p>Jason D. Williams, Waitin' On Ice Tanya Tucker, Daddy And Home Lionel Cartwright, Give Me His Last Chance Dwight Yoakam, Long White Cadillac Ricky Skaggs, Let It Be You Alabama, High Cotton Marty Stuart, Cry Cry Cry Ronnie Milsap, A Woman In Love Vern Gosdin, That Just About Does It, Don't It Restless Heart, Say What's In Your Heart Sawyer Brown, The Race Is On Oak Ridge Boys, Beyond Those Years Bellamy Brothers, You'll Never Be Sorry Holly Dunn, There Goes My Heart Again Foster And Lloyd, Suzette Nitty Gritty Dirt Band, When It's Gone Lorrie Morgan, Out Of Your Shoes Butch Baker, Our Little Corner Steven Wayne Horton, Roll Over Daniele Alexander, She's There</p>	<p>ADDS</p> <p>Peter Frampton, Holding On To You Icehouse, Touch The Fire Simply Red, You've Got It Bad English, When I See You Smile Gloria Estefan, Get On Your Feet Fuzzbox, Self Rox Gang, Scratch My Back</p>	<p>HEAVY</p> <p>Sawyer Brown, The Race Is On Ricky Skaggs, Let It Be You Alabama, High Cotton Highway 101, Honky Tonk Heart Shane Barmby, Ridin' And Ropin' Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It, Don't It Randy Travis, Promises New Grass Revival, Callin' Baton Rouge Lionel Cartwright, Give Me His Last Chance Paul Overstreet, All The Fun Clint Black, Killin' Time Buck Owens/Ringo Starr, Act Naturally Garth Brooks, If Tomorrow Never Comes The Wagoners, Sit A Little Closer Tanya Tucker, Daddy And Home Shenandoah, Sunday In The South Dwight Yoakam, Long White Cadillac Billy Joe Royal, Love Has No Right Daniele Alexander, She's There</p>

MUSIC VIDEO

MADONNA, ABDUL TOP BILLBOARD VID NOMINEES

(Continued from page 1)

mentions. Atlantic received 10 and Epic nine.

The 14 awards—seven for general and seven for technical achievement—will be presented Nov. 17 at the Bel Age Hotel in Los Angeles, at the close of the two-day 11th Annual Billboard Music Video Conference and Awards. The event runs concurrently with the third annual American Video Conference and Awards hosted by the American Film Institute, Billboard, and the Hollywood Reporter.

The Music Video Award nominees were selected in a multistage process. First, major and independent record labels were invited to submit a list of clips for consideration, with no more than three videos permitted per category entered.

In the next stage, the submissions list was sent to a nominating jury composed of journalists and music video programmers. This board selected five nominees in each of the 14 categories.

Finally, the nominees were placed on a ballot, which will be mailed to 500 music video industry professionals from labels, programming outlets, production companies, and the media. This group will decide the winners.

The concurrent conferences feature seminars and panels covering issues relating to the music video and special-interest video markets. Keynote speaker at this year's conference is Tom Freston, chairman/CEO, MTV Networks Inc. A second keynoter will be announced soon. The conference also will feature a demonstration of high-definition television by Barry Rebo, president of Rebo Studios.

In addition to the music video awards, a number of AVC awards for excellence in the special-interest

video field will also be presented at the closing gala.

Registration is still open for the Nov. 16-17 conference. For more information, contact Anita Daly at Billboard at 212-536-5088 (fax: 212-536-5351), or write the American Video Conference/Billboard Music Video Conference, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

A complete list of the music video nominees follows.

• **Best Video:** Escape Club, "Wild, Wild West" (Atlantic); Living Colour, "Cult Of Personality" (Epic); Michael Jackson, "Leave Me Alone" (Epic); Paula Abdul, "Straight Up" (Virgin); Madonna, "Express Yourself" (Warner Bros.).

• **Best Male Video:** Adrian Belew, "Oh Daddy" (Atlantic); Michael Jackson, "Leave Me Alone" (Epic); Bobby Brown, "Every Little Step" (MCA); Steve Winwood, "Roll With It" (Virgin); Elvis Costello, "Veronica" (Warner Bros.).

• **Best Female Video:** Janet Jackson, "Miss You Much" (A&M); Enya, "Orinoco Flow (Sail Away)" (Geffen); Paula Abdul, "Straight Up" (Virgin); Neneh Cherry, "Buffalo Stance" (Virgin); Madonna, "Express Yourself" (Warner Bros.).

• **Best Group Video:** White Lion, "When The Children Cry" (Atlantic); Metallica, "One" (Elektra); Living Colour, "Cult Of Personality" (Epic); Fine Young Cannibals, "She Drives Me Crazy" (MCA); R.E.M., "Stand" (Warner Bros.).

• **Best Concept Video:** The Escape Club, "Wild, Wild West" (Atlantic); Metallica, "One" (Elektra); Michael Jackson, "Smooth Criminal" (Epic); Hank Williams Jr., "Tear In My Beer" (Warner Bros.); Madonna, "Express Yourself" (Warner Bros.).

(Continued on page 71)

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Ste. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billy Henderson

JAMES HOUSE
Hard Times For An Honest Man
James House/MCA Nashville
High Five Productions
Bud Schaeztle

ICON

Taking My Breath Away
Right Between The Eyes/Megartorce
Tima Sumelioglu/The Foundry
Paul Rachman

LIZZY BORDEN

We Got The Power
Master Of Disguise/Metalblade
Chip Miller/Winmill Entertainment
Tony Kunewald

MAX Q

Way Of The World
Max Q/Atlantic
Richard Lowenstein/Richard Lowenstein Productions
Richard Lowenstein

SIMPLY RED

You've Got It
A New Flame/Elektra-Asylum
Steve Brandman, Melissa Stokes/Vivid
Vaughan Arnell, Anthea Benton

SIMPLE MINDS

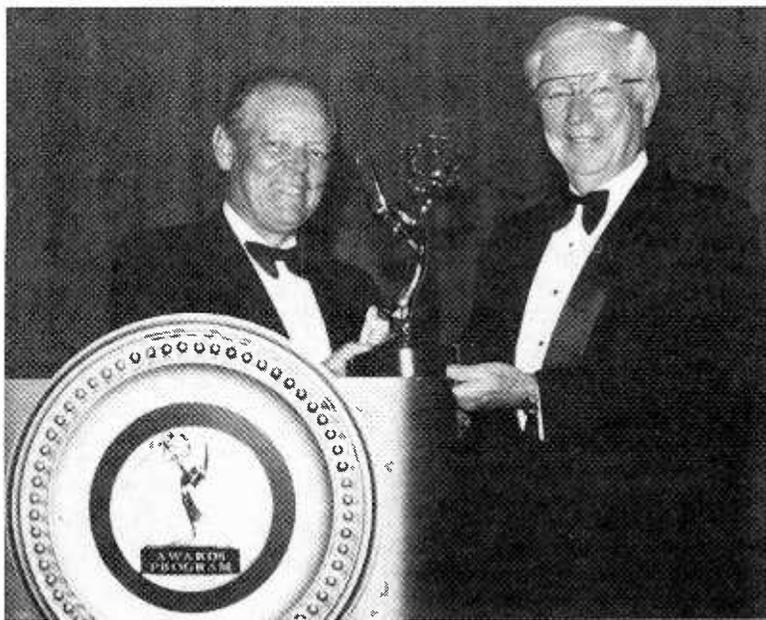
Alive & Kicking
Street Fighting Years/A&M
Luc Roeg/Vivid
Andy Morahan

TROOP

I'm Not Souped
Attitude/Atlantic
Tina Silvey/Silvey & Co.
Jane Simpson

WARRANT

Heaven
Dirty Rotten Fitty Stinking Rich/Columbia
Fiona O'Mahoney/MGMM
Nick Morris



Ampex Achievement. Ampex Corp. president Max Mitchell, right, accepts the company's 10th Emmy Award from John Cannon, president of the National Academy of Television Arts and Sciences. Ampex earned the technical achievement award for its development of the D-2 composite digital video recording format.

Sigma Studios Sharpens Its Sound New Neve System Bows In N.Y. Facility

NEW YORK Sigma Sound Studios has launched its newly renovated Studio B, featuring the first Neve 60-input VR Series console with flying fader automation to be placed in New York.

Sigma, formerly owned by Joe Tarsia and purchased in March 1989 by M&M Syndications, is undergoing a renovation of its three-studio facility. Tarsia continues to own and operate Sigma Sound Studios in Philadelphia.

M&M is a Philadelphia-based broadcast television distribution company headed by Michelle Pruyn. She is also president of Sigma New York and Edit Masters, a postproduction house in Philadelphia.

"The combination of the recording studio, the post house, and the distribution company all complement each other," says Gary Rob-

bins, GM of Sigma here. "In terms of what we've done so far, this was a natural evolution. We can now offer a wide range of services."

Robbins adds that while top technology is important to the facility, a talented engineering staff is still the main priority. Carl Furruggia, chief technical engineer, was formerly with Right Track and Atlantic Recording Studios. Keiran Connelly, also from Atlantic, handles production and coordination of bookings and sessions. Bob Schwall has been serving as acoustic consultant during the studio's renovation.

"We're looking to improve upon what's already here," says Robbins. "One of the things that was attractive about Sigma was that it is a world-class facility and we are making a statement to maintain Sigma's world-class status."

Sigma's Studio B also features Mitsubishi 32- and 2-track digital recorders, Crown PSA-2 and DC 300A amplifiers, Timeline Lynx synchronizers, and Dolby M24H noise reduction. A variety of monitors are now being auditioned for the room.

Studio A holds a Solid State Logic 6000E 40-input frame with an SSL E Series computer, and Studer A800 Mk III 24-track and Ampex 2- and 4-track tape machines. Studio C offers an SSL 6000E with G Series computer and

56 inputs, and Studer 24- and 2-track and Ampex 2-track tape machines.

Neve's VR Series with flying fader automation retails for approximately \$465,000. The faders system debuted at the Audio Engineering Society Convention last November and the VR console was introduced at the National Assn. of Broadcasters convention in April. The automated flying fader/VR integrated system has just begun making its way into the market.

This year, Neve will present its VR Series console with the automation at the AES here Oct. 18-21. Nine flying fader systems and seven VR consoles have been placed in the Eastern region in the last month.

Approximately 25 VR consoles have been installed in the U.S. since the console's introduction. "We just can't build enough of the consoles right now," says Barry Roche, president of Neve.

Since purchasing the Mitsubishi Pro Audio Group, Neve has begun offering the VR Series with flying faders, and Mitsubishi 32-track and 2-track digital recorders as a package.

Debbie Gibson, Gloria Estefan, and Tiffany's producer George Tobin, as well as RCA Recording, are among the users of Neve's VR console with flying faders.

AUDIO TRACK

ERIC CLAPTON has been putting the final touches on his latest album, "Journeyman," scheduled for release Oct. 31 on Reprise. It marks his first release on the label since 1986.

Most of the album, produced by **Russ Titelman**, was tracked and mixed at **Power Station** in New York and **Townhouse Studios** in London, with some overdubs tracked at **Skyline Studios**, New York. Clapton started the project some six months ago.

Tracking engineers included **Dave Wittman**, Power Station staff engineer **Dave O'Donnell**, and Steve "Barney" Chase. Mixing engineers included **Titelman**, **Gary Wright**, and Power Station staffer **Rob Eaton**.

At Power Station tracks were recorded on a custom 40-channel Neve 8088, with overdubs tracked on the studio's SSL 4000 and mixes done on the SSL 6000 (48 channels each). Originally taped on a Studer A800, tracks were transferred to an Otari 32-track digital machine. The Studer and Otari were locked together providing 56 tracks for the mixes. **Toy Specialists** supplied two AMS digital delays for

tracking and mixing sessions.

The first single, "Pretending," is slated for release Oct. 20 and features **Chaka Khan** on backing vocals and its writer, **Jerry Williams**, on guitar and backing vocals.

Other guest artists on the album include **Robert Cray** on guitar; **George Harrison** on guitar and harmony vocals; **Phil Collins** on drums and backing vocals; and **Daryl Hall** on harmony vocals.

NEW YORK

LAGOON, A GROUP FEATURING former Chateau Lagoon members **Eric Kupper** and **Philip J. Nadelman**, cut tracks at **I.N.S. Recording**. **Jackie Collins** is the band's lead vocalist. **Gary Clugston** engineered and tracks were mixed at **Unique** by **Dave Sussman**, with assistant **Sean James**. Kupper and Nadelman produced.

D.J. Cool Vee mixed his album "Compilation," produced by **Warner Bros.** act **Bizmarkie**. **Ivan "Doc" Rodriguez** engineered in the new Studio B SSL room. **Skah Shah** tracked with engineer **Anton Pukshansky**; **John Papadopoulos** assist-

ed. **Eric B.** and **Rakim** worked on a new album, "Poetry In Motion," dedicated to **Paul C. Elai Tubo** and **Patrick Adams** engineered, assisted by **D'Anthony Johnson** and **Mike Rhodes**.

At **Chung King, Stetsasonic** tracked a self-produced album for **Tommy Boy Records** with engineer **Bob Coulter**. **Red Hot Chili Peppers** remixed "Higher Ground" for **EMI**. **Daddy-O**, of **Stetsasonic**, produced with **Coulter**, **Chuck Valle**, and **Ted Sabety** at the board.

At **Calliope**, producer **Prince Paul** cut tracks on **Def Jam** act **L.L. Cool J.** with **Robert Power** at the board. **Elektra** rapper **Shazzy** worked on cuts with producer **Dante Ross** and engineer **Shane Faber**. **John Luongo** recorded new tracks for singer **Joy Winter**. **Calliope** chief **Chris Julian** engineered, with **Gregge Tupper** programming.

The **Science Lab** had **Mic Murphy** and **David Frank** of the **System** in producing four songs on **London** act the **Kane Gang**. **Stephen Seltzer** tracked; **Bob Rosa** and **Michael R. Hutchinson** mixed, assisted by **Kevin Thomas** and **Leroy Quintyn**.

(Continued on next page)

NEW PRODUCTS AND SERVICES

NED DAY: **New England Digital (NED)** is participating in **Apple Computers' VAR (Value Added Reseller) Showcase** Oct. 27 in **Cupertino, Calif.** **GRP** artist **Chick Corea** will hold an ongoing clinic at the showcase on his use of **NED's Synclavier** to compose and record. **Windham Hill** artist **Kit Walker** will be featured in concert. **NED** became an **Apple VAR** last year after incorporating the **Macintosh IIX** as graphics interface in its **Synclavier** and **Post-Pro** systems. Contact **Apple:** 408-974-6763.

DIGITAL ON 57TH STREET: **Digital House**, a CD production company, opened a sales and service center at 101 West 57th St., New York. The company has affiliations with various studios and CD plants in the Northeast and offers a complete production package for runs upward of 500 CDs. Contact: 212-333-5950.

DUPLICATING IN CHINA: **Electro Sound Inc.** sold music duplicating systems to three facilities in the **People's Republic of China**. **Simex** and **Kong Sen Tape Factory** purchased complete 4800 systems and **Shaanxi Audio** added three 4800 slaves. Contact **ES:** 213-875-1900.

EDUCATIONAL AUTUMN: **New York's Center For Electronic Music** is presenting a series of manufacturer-sponsored classes on Monday and Thursday evenings covering studio production and **MIDI** hardware and software. The classes will run through **December**. Contact **CEM:** 212-686-1755.

STUDER DEALERS: **Audio Intervisual Design** in **Los Angeles** and **Pro Media** in **El Sobrante, Calif.**, were added to **Studer Revox America's** dealer network. The company now has 18 full-line dealers nationwide. Contact **Studer:** 615-254-5651.

HDTV SAGA CONTINUES: **The Electronic Industries Assn.** has become a member of the **Advanced Television Test Center**, the organization established to test proposed **HDTV** transmission systems. Contact **EIA:** 202-457-4919.

DAT RELEASE: **New Era Records** released the first project to be issued internationally on **DAT** before **CD** and **cassette**. The **DAT**, duplicated by **Loran Cassettes & Audio Products** on **DIC** tape, will be presented by both companies at the **Audio Engineering Society Convention**, Oct. 18-21. The album, "Feel The Magic," by **Steve Fiott & Friends**, was recorded in 16-track analog and mixed to **R-DAT** using a **Panasonic 3500**. New packaging has also been developed for the release. Contact **New Era:** 603-888-3457. **SUSAN NUNZIATA**

EFX Makes The DASH To Sony Recorders

NEW YORK Sony Professional Audio sold its 600th digital multitrack recorder to **EFX Systems**, a film and video postproduction facility in **Burbank, Calif.**

The unit, a **PCM-3324A**, was delivered in **September**, six-and-a-half years after the first **PCM-3324** 24-channel **DASH** recorders were delivered to facilities in the **U.S.** and **Europe**.

EFX Systems is currently equipped with eight **Sony DASH** multitrack recorders.

The use of digital multitrack recorders in the postproduction environment required an educational process for clients, according to **EFX** owner **George Johnsen**. Sig-

nificantly reduced studio "down time" and digital-quality soundtracks became strong selling points for the format. "Most of our clients now specifically request their work be done digitally," **Johnsen** says. "Since we have gone exclusively digital, clients such as 'thirtysomething' love the great things we can do with digital audio."

In addition to the TV series "thirtysomething," **EFX** has worked on "Freddy's Nightmare" and "Nutt House," as well as the motion pictures "Talk Radio," "Torch Song Trilogy," and "Heart Condition."

Sony's **PCM-3324A**, as well as the

PCM-3348 48-channel digital recorder, make up the second generation of **DASH** equipment. These units are compatible with all **DASH** multitrack recorders and incorporate such new operational features as **2X** oversampling, **D/A**, **A/D** conversion, and new **LSI** circuits.

"In the last six months, sales on a worldwide basis have accelerated," says **Sony Pro Audio's** marketing manager **David Kawakami**. "The audio for video market is probably in a better position financially to consider high-ticket items like this. We hope that **EFX** is not an isolated instance but an indication of where the audio for video facilities are going to go."

AUDIO TRACK

(Continued from preceding page)

New to the streets of New York, the **Magic Shop** (49 Crosby St., N.Y., N.Y.; 212-226-7035) had a number of clients in cutting tracks during its first two months of operation. English rockers **Brian Brain** worked with producer **Martin Atkins** and engineer **Rick Kerr**. The **Fat Boys** were in, with **Steve Lindsley** running the console; **Fred Bobrow** assisted.

LOS ANGELES

L.A. REID & BABYFACE popped into **Encore Studios** to work with MCA act **Pebbles** on vocals. Producer **Jay King** mixed for Warner Bros.' **Club Nouveau**; **Barney Perkins** engineered, with **Milton Chan** assisting.

Producer **George Daly** worked at **Studio Malibu** with singer/choreographer **Barry Lather**. **Graylan King** engineered the Atlantic project.

The **Gap Band** mixed "Round Trip," an upcoming album on **Capitol**, at **Elumba**. **Jon Gass** mixed and engineered with assistant **Donnell Sullivan**. Gass also mixed the new single by **U-Crew**, "If You Were Mine," on **Enigma**; Sullivan assisted.

NASHVILLE

DANA McVICKER WORKED ON vocals and mixes with producer **Bud Logan** at the **Music Mill**. **Pete Greene**, **Paul Goldberg**, and **George Clinton** engineered. Producer **Ron Chancey** mixed the new **Canyon** album on **16th Avenue Records**; **Billy Sherrill** and **Goldberg** engineered. **Ronna Reeves** was in with producers **Clyde Brooks** and **Michael Spriggs** mixing cuts for **PolyGram**; **Jim Cotton**, **Joe Scaife**, and **Goldberg** were at the desk.

OTHER CITIES

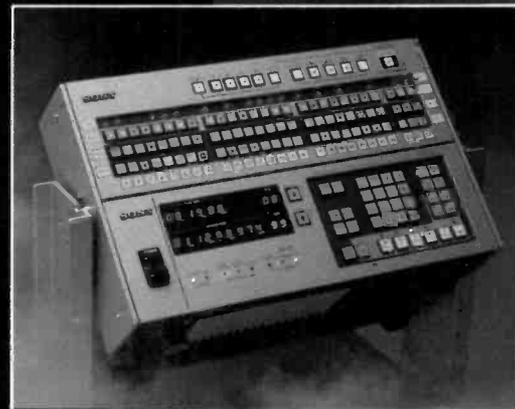
THE STARSHIP COMPLETED two cuts for the **RCA** album "Love Among The Cannibals" at the **Plant** in **Sausalito, Calif.** Co-producing with **Starship** on the title cut and "We Dream In Color" was **Plant** co-owner **Arne Frager**. **Greg Shaw** assisted at the **Synclavier** controls. **Carlos Santana** cut tracks for his next album with producer **Jim Gaines**; **Devon Bernardoni** assisted. **Vernon Reid** of **Living Colour** added vocals to some of the cuts. **Bobby Womack** recorded guitar overdubs by guest artist **Santana** on a new album. **Jeffrey Norman** was at the desk, with assistant **Stuart Hiratsu**.

Nihilist cut live tracks on the soundstage at **Musiplex** in **Atlanta**. MCA act **Joyce Irby** remixed performance tapes of "She's Not My Lover" and "Mr. D.J." for track dates. **George Pappas** engineered, assisted by **Dale Abbott**.

Canadian artist **Jim Corcoran** mixed a new album at **New Memphis Music**, **Memphis**, for the **AudioGram** label. **Carl Marsh** produced and co-wrote the album with **Corcoran**. **Nikos Lyras** engineered and added guitar tracks.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

THERE'S A BIG IDEA BEHIND OUR NEW PCM-3324A



It's the PCM-3348, Sony's 48-channel digital breakthrough. The technology behind our new PCM-3324A.

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But as remarkable as the technology of the PCM-3324A and PCM-3348 is, the true beauty of the family of DASH products is that they complement the way music is made. Tracks laid down on the PCM-3324A play back flawlessly on the PCM-3348. And are undisturbed as the

PCM-3348 adds up to 24 more channels of digital audio to the original recording.

Clearly, the creative possibilities are limitless. To explore them, call your regional Sony Professional Audio office: East: (201) 368-5185. West: (818) 841-8711. South: (615) 883-8140. Central: (312) 773-6001.

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Jazz
**BLUE
NOTES**



by Jeff Levenson

DR. CYCLOPS HIMSELF COULD NOT have anticipated how much television many of us will soon be watching now that the real-deal baseball playoffs have finally checked in. What better way to inaugurate this year's fall classic than with a short take regarding Dave Frishberg, "Van Lingle Mungo," and a recent video produced by Major League Baseball.

Nearly 20 years ago, pianist/singer/songwriter Frishberg composed a Brazilian melody for which he had difficulty finding a suitable text. Early versions of the tune, all with complete but unacceptable lyrics, were titled "Please, Mr. Nixon," "Farther And Farther," and "Don't Look Behind You." Nothing seemed to work. Frishberg considered it a lost cause. He says: "One day I was leafing through the 'Baseball Encyclopedia,' as is my custom, and I saw the name Van Lingle Mungo. There it was. I just knew I had it."

Thirty-seven baseball heroes later (plus the words "and" and "big," the only non-name lyrics used in the song), Frishberg had his place in sports history secured. His nostalgic ode to the game's greats (and coulda-beens) became a music video that has "Hall of Fame" written all over it. ESPN aired it in August.

The original recording of the tune can be found on Omniscience's "The Dave Frishberg Songbook, Volume 1" or on Rhino's tongue-in-cheek collection, "Baseball's Greatest Hits."

Frishberg has also penned and recorded another baseball tribute, "Matty," a homage to New York Giant pitching legend Christy Matthewson, soon to be released on an upcoming Concord album. (I assume, by the way, that only trivia whiz kids know that Mungo pitched for both the Brooklyn Dodgers and the

New York Giants from 1931-45. When he finally met Frishberg, on Dick Cavett's television show a few years back, he acknowledged how honored he was to be remembered in song, and then wanted to know where he could pick up his royalty checks.)

A WORD TO THE WISE: Drummer Jack DeJohnette has gotten into the habit of referring to his music as "multidirectional." It is a term he favors whenever talking with writers. His last two albums, "Irresistible Forces" and "Audio-Visualscapes," both on MCA Impulse!, offered ample justification for his semantic preference. His most recent project, a trio out-

Frishberg pays homage to some giants of baseball

ing with keyboardist Herbie Hancock and guitarist Pat Metheny (slated for MCA release in the spring), may also affirm the wisdom of his word. He explained what it all means: "I realized that some musicians, myself, Ornette [Coleman], and other guys I came up with, don't have names for the music they play. None of the musicians ever gave the music names. The intellectuals did. Once [they] starting digging bebop, for instance, they gave it the name bebop. So I thought I'll take responsibility for what I do. I call [my work] 'multidirectional music.' When somebody wants to talk about the music, he can use that term. You see, a lot of musicians will tell you, 'Call it anything.' Then when you do, they get mad."

CROSSOVER ARTIST: Andre Previn's 1956 recording of "My Fair Lady" for Contemporary started a fashion for jazz albums based on Broadway musicals. It was enormously successful, one of the best-selling albums in jazz history. Shortly after that recording, however, Previn turned his sights to classical music. Telarc has just issued the pianist's first jazz trio album in three decades, "After Hours," with bassist Ray Brown and guitarist Joe Pass.

FOR WEEK ENDING OCTOBER 14, 1989

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ No. 1 ★★	
1	1	11	GEORGE BENSON WARNER BROS. 25907 (CD)	7 weeks at No. 1 TENDERLY
2	2	7	HARRY CONNICK, JR. COLUMBIA SC45319 (CD) SOUNDTRACK: "WHEN HARRY MET SALLY . . ."	
3	3	15	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
4	4	21	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
5	5	15	BRANFORD MARSALIS COLUMBIA CX2 44199 (CD)	TRIO JEEPY
6	9	5	JOHN SCOFIELD GRAMMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
7	7	9	JOEY DEFRANCESCO COLUMBIA FC 44463 (CD)	ALL OF ME
8	8	5	CHRISTOPHER HOLLYDAY NOVUS 3055/RCA (CD)	CHRISTOPHER HOLLYDAY
9	6	15	JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY
10	12	5	ROB MULLINS NOVA 8918 (CD)	JAZZ JAZZ
11	13	3	DAVID FRIESEN GLOBAL PACIFIC 45245 (CD)	OTHER TIMES, OTHER PLACES
12	10	23	CHET BAKER NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")	
13	NEW		JOHN FADDIS EPIC 45266/E.P.A. (CD)	INTO THE FADDISPHERE
14	11	13	DIANE SCHUUR GRP 9591 (CD)	DIANE SCHUUR COLLECTION
15	NEW		JAMES MOODY NOVUS 3063/RCA (CD)	SWEET AND LOVELY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ No. 1 ★★	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	PAT METHENY Geffen 24245 (CD)	9 weeks at No. 1 LETTER FROM HOME
2	4	11	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
3	5	7	YELLOWJACKETS MCA 6304 (CD)	THE SPIN
4	2	17	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
5	3	27	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
6	6	17	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
7	10	11	RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
8	7	15	SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
9	11	13	NEW YORK VOICES GRP 9589 (CD)	NEW YORK VOICES
10	15	5	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
11	9	15	ELIANE ELIAS BLUE NOTE 91411/CAPITOL (CD)	SO FAR SO CLOSE
12	13	9	TOM COSTER HEADFIRST 604/K TEL (CD)	DID JAH MISS ME!?
13	NEW		DAVE GRUSIN GRP 9592 (CD)	MIGRATION
14	17	5	STANLEY TURRENTINE BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
15	16	9	MAX GROOVE OPTIMISM 3216 (CD)	MIDNIGHT RAIN
16	8	19	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD)	TOURIST IN PARADISE
17	NEW		LEE RITENOUR GRP 9594 (CD)	COLOR RIT
18	NEW		MIKE STERN ATLANTIC JAZZ 82027-ATLANTIC (CD)	JIGSAW
19	12	21	EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
20	14	29	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
21	18	19	KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
22	21	5	TIM WEISBERG CYPRESS 0123/A&M (CD)	OUTRAGEOUS TEMPTATIONS
23	19	9	DAN SIEGEL CBS ASSOCIATED 44490/E.P.A. (CD)	LATE ONE NIGHT
24	20	21	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
25	22	51	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE

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

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Classical KEEPING SCORE



by Is Horowitz

POSTHUMOUS RITES: The Ovation Classical Records Awards ceremonies, scheduled for Carnegie Hall Oct. 26, have been canceled, as feared, following the demise of the sponsoring magazine (Keeping Score, Sept. 30). But the winners had already been selected, and have now been disclosed.

For the record, they are: artist of the year—**Roger Norrington**, Angel; recording of the year—a tie between Norrington's "Symphonie Fantastique" and "Show Boat," both on Angel; debut artist—**Evgeny Kissin**, RCA; orchestral—Mahler Symphony No. 2, **Leonard Bernstein**, Deutsche Grammophon; concerto—Lutoslawski/Stravinsky Violin Concertos, **Anne-Sophie Mutter**, DG; chamber—Bartok String Quartets, **Emerson Quartet**, DG; instrumental solo—Albeniz Piano Music, **Alicia de Larrocha**, London.

Also, vocal solo—Wagner Scenes, **Jessye Norman**, Angel; vocal reissue—Operatic Arias, **Jussi Bjoerling**, **Licia Albanese**, **Robert Merrill**, **Zinka Milanov**, **Renata Tebaldi**, RCA; nonvocal reissue—Mozart Piano Concertos, **Artur Schnabel**, Arabesque; contemporary—Bernstein/Copland/Corigliano, **Richard Stoltzman**, RCA; crossover—"Show Boat," Angel; production and engineering—Wagner, "The 'Ring' Without Words," **James Mallinson/Robert Woods**, Telarc.

PASSING NOTES: **Zubin Mehta** and the New York Philharmonic recorded Mahler's 5th Symphony for Teldec the last week of September. Other works to be recorded for the Warner-owned classical label by Mehta and the NYP include Holtz's "The Planets" and the Sibelius Symphony No. 2.

Trade talk says Elektra will be the Warner wing

that will take on and operate Teldec in this country, as well as Erato, whose distribution rights fall to WEA International as of the first of the year. Some executive positions are already reported filled. The new division will operate apart from Nonesuch, it's said.

There's still a market for classical LPs, finds **René Goiffon**, boss at Harmonia Mundi USA. All new titles on the label continue to be issued on vinyl and, on average, are said to equal cassette sales. But then the label also records everything on analog tape in the belief that it adds a recognizable increment of quality over digital, a view some audiophile collectors echo. Its LPs are processed directly from the analog

Ovation cancels ceremony but names award winners

tapes—the old-fashioned way.

"The Absolut Concerto," a concert featuring five new American works, four of them specially commissioned by Absolut Vodka, will raise spirits at New York's Avery Fisher Hall Nov. 29. Composers are **John Adams**, **John Duffy**, **Lukas Foss**, **Michael Torke**, and **Joan Tower**. Performing group will be the St. Luke's Orchestra, and proceeds will go to Pro Musicus, an organization that backs concerts by young artists who also perform before prison and hospital audiences. **Ettore Stratta** and **Pat Philips** are producers.

Stradivari Records is on the lookout for someone to replace **Michael Fine** as label chief. Fine recently joined Koch International to head up the importer's new classical label. **Richard Greener**, of Stradivari parent company Essex Entertainment, says an active release schedule is being maintained meanwhile, with some 50 unreleased titles in the can. Among upcoming CDs is a Prokofiev Violin and Piano Sonata set featuring **Elmar Oliveira** and **Robert McDonald**.

Robert Conrad, VP and PD of WCLV Cleveland, will be passing on some of his expertise to budding radio people this fall as adjunct professor of broadcasting at Western Reserve Univ.

FOR WEEK ENDING OCTOBER 14, 1989

Billboard

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TOP CLASSICAL 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	5	HOROWITZ AT HOME DG 427-772 ★★ No. 1 ★★	3 weeks at No. 1 VLADIMIR HOROWITZ
2	2	77	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
3	3	11	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
4	7	5	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
5	10	5	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
6	9	5	MAHLER: SYMPHONY NO. 3 DG 427-328	NEW YORK PHILHARMONIC (BERNSTEIN)
7	5	9	GERSHWIN: PORGY AND BESS ANGEL CDS-49568	WHITE, HAYMON, EVANS (RATTLE)
8	4	69	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
9	8	13	BARBER: KNOXVILLE SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
10	11	7	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
11	6	15	LIVE IN TOKYO 1988 DG 427-686	KATHLEEN BATTLE, PLACIDO DOMINGO
12	NEW		BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	13	13	NEW YEAR'S CONCERT 1989 CBS MK2-45564	VIENNA PHILHARMONIC (KLEIBER)
14	NEW		GLASS: SOLO PIANO CBS MK-45576	PHILIP GLASS
15	12	27	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
16	14	11	COPLAND: APPALACHIAN SPRING DG 427-335	ORPHEUS CHAMBER ORCHESTRA
17	19	7	SERENADE RCA 60033-RC	JAMES GALWAY
18	20	5	BRITTEN: WAR REQUIEM TELARC CD-80157	ATLANTA SYMPHONY (SHAW)
19	NEW		HOVHANESS: MYSTERIOUS MOUNTAIN MUSIC MASTERS MMD-60204	AMERICAN COMPOSERS ORCHESTRA (DAVIES)
20	16	27	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
21	25	3	THE BEST OF MOZART TELARC CD-80222	VARIOUS ARTISTS
22	15	27	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101	LONDON CLASSICAL PLAYERS (NORRINGTON)
23	NEW		BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC-49816	LONDON CLASSICAL PLAYERS (NORRINGTON)
24	17	23	MAHLER: SYMPHONY NO. 1 DG 427-303	CONCERTGEBOUW ORCHESTRA (BERNSTEIN)
25	18	67	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ No. 1 ★★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	1712 OVERTURE TELARC CD-80210	5 weeks at No. 1 P.D.Q. BACH
2	4	3	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
3	2	27	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
4	3	17	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
5	5	9	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
6	6	13	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
7	7	33	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
8	10	11	BERNSTEIN: WEST SIDE STORY CBS MK-45531	KATIA & MARIELLE LABEQUE
9	9	63	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
10	8	15	THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
11	11	85	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
12	NEW		EILEEN FARRELL SINGS HAROLD ARLEN REFERENCE RR-30	EILEEN FARRELL
13	14	45	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
14	NEW		SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
15	12	53	SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCGLINN)

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Nipper News

“All the News That Fits His Prints”

Vol. 1, No. 4

APPEARING AT A STORE NEAR YOU

More than 2000 fans crowded into neighborhood record stores this month to meet RCA Victor Red Seal artists and have them autograph their recordings.

In Dallas, Van Cliburn signed autographs for EIGHT AND A HALF HOURS, possibly the longest promotional appearance ever by a recording artist. Although his platinum recording of the Tchaikovsky Concerto was the most popular item, customers waited in line for as long as six hours to meet Cliburn and have him sign copies of the Van Cliburn Collection reissues as well.



Fans Meet Van Cliburn

copies of his brand new RCA recordings, "James Galway and Friends" and Vivaldi Concertos.

Leonard Slatkin celebrated the opening of the St. Louis Symphony's 110th Season with an autograph session at Streetside Records. The newest release from Slatkin and St. Louis, SWAN LAKE was a runaway bestseller.

Schedules of popular artists permit only a limited number of personal appearances in retail outlets. However, prominent displays of Red Seal and Gold Seal artists' recordings continue to spark sales and guarantee customer satisfaction. After all, RCA is the First Name In Classical Music.



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James Galway

James Galway is truly one of classical music's superstars. In the past year alone, he has autographed recordings for thousands in Chicago, Boston, Washington, D. C., Dallas and Durham. Most recently, Detroit's Harmony House welcomed Galway as he signed

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INTERNATIONAL

ASCAP Honors U.K. PRS Members For U.S. Airplay; Ocean Leads Tide Of Awards

LONDON It was Billy Ocean's evening Sept. 27 in the historic setting of the Banqueting House in Whitehall when ASCAP hosted its annual pop awards dinner honoring U.K. Performing Rights Society members whose songs achieved the greatest airplay in the U.S. during 1988.

Ocean was named songwriter of the year for the performance tally of two of his songs, "Get Out Of My Dreams, Get Into My Car" and "Color Of Love."

Publisher of the year was Virgin Music with the titles "Hands To Heaven," "What Have I Done To Deserve This," "How Can I Fall," and "Wild, Wild West."

The ninth awards event was hosted by ASCAP president Morton Gould, and the awards were presented by MD Gloria Messinger and James Fisher, U.K. regional director.

More than 200 music industry guests joined the award recipients, who in addition to Ocean included Neil Tennant (Pet Shop Boys); Simon Climie and Rob Fisher (Climie Fisher); David Glasper and Marcus Lillington (Breathe); Stuart Matthewman and Andrew Hale (Sade); Sean Oliver, Johnnie Christo, Trevor Steel, Milan Zekavica, and John Holliday (The Escape Club); Bob Mitchell (Cheap Trick); and Justin Hayward (the Moody Blues).

Among the guests were songwriters Phil Collins, Roger Greenaway, Nicky Graham, Howard Jones, Zak Starkey, Mike Batt, Frank Musker, Graham Lyle, and Don Black.

A special treat for the assembly in ASCAP's 75th anniversary year was a rare 20-minute set from ace songsmiths Jerry Leiber and Mike Stoller performing their classic hits "Jailhouse Rock," "Yakety Yak," and "On Broadway." They were joined on stage by Collins, Ocean, and Hayward for a rousing rendition of "Stand By Me." The full list of songs, writers, and publishers honored: "Chains Of Love," written by Andy Bell and Vince Clarke and published by

Sonet Publishing; "Color Of Love," Billy Ocean, Zomba Music Publishers; "Flame," Bob Mitchell, Red Bus Music International; "Forever Young," Jim Cregan, Warner Chappell Music; "Get Out Of My Dreams, Get Into My Car," Billy Ocean, Zomba Music Publishers; "Hands To Heaven" and "How Can I Fall," Michael Delahanty, David Glasper, Marcus Lillington, and Ian Spice, Virgin Music Publishers; "Hysteria," Steve Clark, Phil Collen, Joe Elliott, and Rick Savage, Zomba Music Publishers; "I Don't Want To Go On With You Like That," Elton John, Big Pig Music; "I Know You're Out There," Justin Hayward, Bright Music; "I Still Haven't Found What I'm Looking For," Adam Clayton, David Evans, Paul Hewson, and Larry Mullen, Blue Mountain Music and Chappell International Music Publishers; "Is This Love," John Sykes, Warner Chappell Music; "Lady In Red," Chris de Burgh, Rondor Music (London); "Love Changes Everything," Simon Climie, Rob Fisher, Chrysalis Music and Rondor Music (London); "Paradise," Paul Denman, Andrew Hale, Stuart Matthewman, and Sade, Angel Music; "Pour Some Sugar On Me," Steve Clark, Phil Collen, Joe Elliott, and Rick Savage, Zomba Music Publishers; "Pump Up The Volume," Martyn Young and Steve Young, MNS Music; "What Have I Done To Deserve This," Chris Lowe and Neil Tennant, Virgin Music Publishers; "What's Love Got To Do With It," Terry Britten, Myaxe Music; "Wild, Wild West," Johnnie Christo, John Holliday, Amos Shapiro, Trevor Steel, and Milan Zekavica, EMI Music Publishing and Virgin Music Publishers; "Wishing Well," Sean Oliver, Chrysalis Music; and "With Or Without You," Adam Clayton, David Evans, Paul Hewson, and Larry Mullen Jr., Blue Mountain Music and Chappell International Music Publishers.

As usual, only ASCAP songwriters and music publishers have been credited.

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Lambada Has France On Its Feet Ethnic Dance Album Selling Like Crepes

BY PHILIPPE CROCC

PARIS It's the biggest dance craze to hit France since the twist and the sirtaki. It's the Lambada, and it has taken le tout Paris, the whole Republic, and most of Europe by storm.

It's the latest in a series of ethnic explosions in the French music market. After the African breakthrough of Mory Kante and the triumph of the Gipsy Kings, comes the Brazilian bombshell—"La Lambada," recorded by the group Kaoma.

This salsa-inspired phenomenon was introduced to Europe by French producers Jean Karakos (founder of the Byg record label some 20 years ago) and Olivier Lorsac.

To safeguard their exclusivity in exploiting the genre, Karakos and Lorsac acquired rights to some 400 different Lambada titles from various Brazilian publishers, and registered the word Lambada, they claim, throughout the world.

They put together the Kaoma group using former members of the African band Toure Kunda and Brazilian singers and dancers. They produced a highly provocative and sensual videoclip featuring a dancing couple mostly locked in a torrid embrace—and then stood back, fingers poised on calculator buttons, counting the money as it started pouring in.

"For more than 20 years," says

Karakos, "dancing has been a solitary pursuit. Now 'La Lambada' is bringing couples together again on the dance floor."

The French television channel, TFI, in collaboration with the makers of a fizzy orange drink, Orangina, has shown the videoclip 247 times in one month. And CBS France, the company that has released the record, has spent \$942,000 on a promotional campaign for the dance.

The disk, released at the end of June, went straight into the French chart at No. 3 and made the No. 1 spot the following week, beating Prince and Madonna. "La Lambada" went on to become the biggest tube de l'été (summer hit) the French have known in years.

Still at No. 1, the single has sold more than 1.6 million copies in France and the album, released in August, has gone double platinum. Sales reports throughout Europe have been spectacular:

- Belgium: Eight weeks at No. 1. The single has sold 2 million and the album has gone double platinum.

- Switzerland: The single is the country's top seller and the album has gone platinum.

- West Germany: The single has sold more than 100,000 and the album 50,000.

- Holland: LP sales, 23,000; single sales, 18,000.

- Spain: LP sales, 60,000; single sales, 16,000.

"La Lambada" is also the biggest-selling single currently in Italy and Israel.

The No. 1 airplay title in Europe, the dance and song will soon, the producers hope, create a massive song and dance in the U.S., where it will be released by Epic, and in the U.K. on CBS.

"La Lambada" could sustain its momentum until next summer because a new album by Kaoma is being prepared for release at the end of October and a major French tour is planned, with an appearance at the Zenith in Paris Oct. 26.

Seeks To Halt Piracy Thru New Copyright Law Nigeria Starts Authors' Register

BY PETER JONES

LAGOS, Nigeria As the authorities in Nigeria grapple with the problems linked with bringing into force the new national copyright law, the Copyright Council, which is at the heart of the planning, has announced it is setting up an official register of authors and their works.

The Nigerian copyright law came into force at the end of 1988 as part of a determined bid to put a brake on the rampant piracy existing in all fields of creative work—ranging from school books to audio- and videocassettes.

Officials of the Copyright Council say the new register will go some way to redressing the situation. In particular it will give authors in any sphere of creativity the right to pursue pirate operators in both the criminal and civil courts.

Up to now, artists and songwriters have been able to take legal action against the pirates only after they had been prosecuted in the

criminal courts—and the Nigerian police have never given priority to such prosecutions.

Egerton Iwegara, chairman of the Copyright Council here, says that a new decree to be administered by the Council will enable registered copyright holders to prosecute the pirates and sue them simultaneously in the civil courts.

While the Nigerian music industry, including the country's top performers, many of whom are now successful at the international level, generally agrees that accession to the international copyright conventions would benefit all sectors, there's little prospect of this coming about at this early stage of copyright reform.

Copyright Council executive director Moses Ekpo says the new decree will not automatically lead to Nigeria signing the global conventions. The advantages of such a move would first have to be thoroughly assessed at the government level.

Auto Co. Sponsors Rock Legends Tour To Support New Model Toyota Goes For A Drive Down Under

BY GLENN A. BAKER

SYDNEY, Australia In an unprecedented example of corporate involvement in rock concert presentation, a major venue tour here by seven legendary rock acts has been used nationally to launch a new motor vehicle.

The Once More With Feeling tour, which played to 75,000 people in September, was set up by entrepreneurs Kevin Jacobsen and Pat Condon at the suggestion of the Toyota Motor Corp., which was seeking to promote its new Toyota Lexen to a specific target audience.

The V6, 3.8-liter Lexen is named after the late Australian design pioneer Ben Lexen, creator of the "winged keel" boat that raced in the America's Cup for Australia. The seven-concert tour featured

Chuck Berry, Jerry Lee Lewis, Lesley Gore, the Everly Brothers, Bo Diddley, Mary Wilson of the Supremes, and local veteran rocker Col Joye. It played to capacity houses in Sydney and Melbourne, and was filmed by the 7 Network for a national TV documentary. Each show was capped by a large Toyota-staged party for selected guests.

Jacobsen heads Australia's biggest and most diverse entertainment group. He, with sometime partner Condon, has toured such acts as Bruce Springsteen, Michael Jackson, Bob Dylan, Simon & Garfunkel, Billy Joel, and Cyndi Lauper. The two were responsible for the Australian Day Bicentennial Year Royal Command Performance TV spectacular and the ambitious outdoor staging of the opera "Aida" in 1988.

While corporate sponsors have been involved in the financial support of concert tours in Australia, there had been no previous occasion when a tour has been staged for the launch of a specific product. Given the success of this first venture, there are likely to be more, particularly involving Toyota.

Says Toyota president Robert Johnston: "We believe that a corporation of our size should always use its resources to support projects which will give pleasure to the community. Ben Lexen was a genius, a winner, and he enjoyed rock'n'roll. It was appropriate to underwrite concerts to celebrate the launch of the Lexen motor."

In presenting some of the most volatile of all rock legends on the same bill, Jacobsen and Condon

(Continued on page 79)

A B I L L B O A R D S P O T L I G H T

Lloyd Webber Finds Profits Really Useful

LONDON The Really Useful Group, headed by Andrew Lloyd Webber, has posted pretax profits of nearly \$12 million for the year ended June 30, an increase of 19.5% from last year.

The improved result is partly attributable to the sale of RUG's planned new office site and the sale and leaseback of its present headquarters. With these items excluded from the year's figures, RUG's operating profit shows a slip from \$9.2 million to just more than \$9 million. The group's gross for the period rose from \$63 million to \$74 million.

"Cats" is still the star performer among Lloyd Webber's shows, exceeding expectations during the year with a total box-office take of \$117 million, compared with \$57.6 million for "Phantom Of The Opera" and \$3 million for "Aspects Of Love," Lloyd Webber's latest show.

Global earnings for "Cats" have now topped \$800 million, and RUG managing director John Whitney

Global earnings for 'Cats' have topped \$800 mil

says it is a priority to use the rights of such successful productions as this to fuel further expansion.

This is taken to mean an extension of RUG's creative involvement in the TV, movie, and record-music sectors.

Negotiations are in progress for RUG to acquire an unspecified U.S. TV production company, described as "substantial," and there are also plans for a movie version of "Phantom Of The Opera" and an animated film of "Cats."

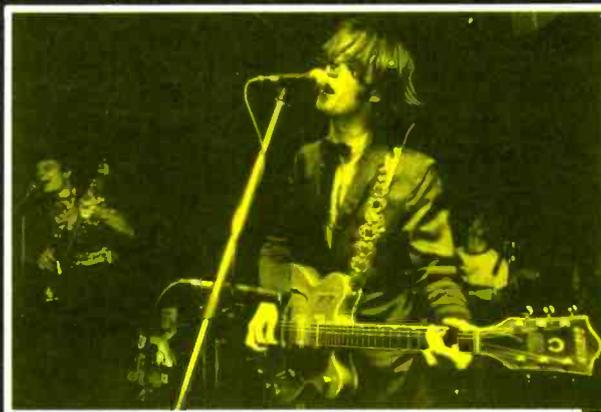
Lloyd Webber is also keen to gain one of the new London independent radio franchises to launch a classical music station after failing at the first attempt earlier this year. Whitney also discloses that RUG might join a consortium to bid for an independent television franchise in 1992.

London's Palace Theater, owned by RUG, enjoyed a good year on account of the presence of "Les Misérables." A sum of \$800,000 set aside for interior refurbishment of the theater caused a reduction of profits in the theater management division of RUG, however.

Financial observers continue to focus on the one-man-band aspect of the RUG operation and the need for the group to reduce its present reliance on Lloyd Webber's ability to deliver a succession of blockbuster hit shows.

They are not wildly enthusiastic about RUG's capacity for making successful acquisitions, and cite the perils of buying TV production companies with the damaging example of the TVS purchase of MTM.

SCANDINAVIA



Why Limit Yourself?

Billboard IS THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Your ad in our up-coming Spotlight on Scandinavia not only reaches our Swedish, Danish, Finnish and Norwegian readers but also our Japanese, British, Australian American and —well you get the picture.

In short, an ad in Billboard reaches more than 200,000 readers worldwide. Think of it as 102 countries for the price of one.

Remember, Scandinavian music is gaining in international appeal, and its new global impact is dramatically reflected in Billboard's Spotlight on Scandinavia.

In this issue:

1. **FACT FILE** - a handy reference page giving all the key statistics of the Danish, Finnish, Norwegian and Swedish music markets.
2. **Faces & Places** - a survey of the tour business, the venues and the promoters.
3. **The changing broadcasting scene and its impact on the record promotion.**
4. **Talent Today** - a two-section survey of emerging acts in the Nordic countries
 - a. A country-by-country round-up of the names currently making waves.
 - b. A U.S. view of the potential of Scandinavian talent in the American market.
5. **Overview of the Scandinavian market** by Billboard's Chief European correspondent.

At Billboard we don't just cover entertainment...we cover the world!

ISSUE DATE: December 2
CLOSING DATE: November 7

For Details Contact:
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Manager 011-441-439-9411



A BILLBOARD SPOTLIGHT

ITALIA

As the European music industry anticipates 1992 and the emergence of one giant European music market, Italy awaits its chance to be there setting the pace.

And why shouldn't it? Italian music is drastically gaining international appeal, and its own market has long been the European breaking ground for artists from all over the world.

In its annual spotlight on Italia, *Billboard* will probe the various aspects of the Italian music and home entertainment industry—now resounding with optimism.

- ▼ A survey of talent—the Italian artists who are making a name for themselves, in both domestic and international markets,
- ▼ Live music—how Italy is quickly becoming an attractive venue for top international talent.
- ▼ Compact Discs—can they make a marked impact on the Italian music retail scene?
- ▼ Video—how will the Italian entertainment industry use this crucial production tool in the coming year?

Issue Date: December 9
Ad Closing: November 14

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A Winning Team. Stock, Aitken, and Waterman, Britain's powerhouse songwriting/production team, are named the winners of three most-performed-song awards at BMI's annual awards lunch. Shown, from left, are Peter Waterman; Frances Preston, president and CEO, BMI; Mike Stock; Matt Aitken; and Phil Graham, European director, BMI.

Papa Loco Targets Labels; Stewart Takes Pleasure

BY CHRIS WHITE

DO-IT-YOURSELF ROCK: Papa Loco was formed two summers ago and has since performed more than 240 live gigs throughout the U.K., claiming a rebooking rate of about 90% on the shows. Last summer, the band played 24 beach concerts around the country, culminating in a performance in front of 25,000 at the World Surfing Championships.

Like many other bands, however, it has come across record company apathy. Consequently, manager Nick Rubenstein has now launched a major offensive. He booked the band into the prestigious Nomis Studios in West London for a series of showcase gigs attended by record company executives, and supported by press kits, cassettes, and videos. It's an expensive gamble, he admits, but one that could well pay off as the band, fronted by Jon Jack Christie—who is also its songwriter—presented powerful sets underlining its brand of "beach rock." As Rubenstein says: "This isn't a typical summertime kind of band—they're totally contemporary in style."



by Chris White

ANXIOUS TIME: Eurythmics' Dave Stewart is promoting the musical career of young band Pleasure, signed to his own Anxious Records label, and whose second single, "Yellowfield," was released in time for its support gigs with Eurythmics. The band now has its own U.K. tour lined up prior to heading for the U.S. with the rock duo. Fronted by young Barry Maguire, Pleasure has been getting good reviews and certainly rose to the occasion at the recent Wembley Arena gigs in London, opening for Euryth-

mics.

ON THE touring beat: Phonogram band Slide, which recently supported Texas, has its own tour lined up to promote its forthcoming debut album... Everything But The Girl returns to the road with a full band promoting its new album for Blanco Y Negro, which includes a guest contribution from Stan Getz... Thomas Lang is previewing material from his upcoming album with live dates... Old rockers Status Quo are going into overdrive this fall with the release of a new single, "Not All," and album, "Perfect Remedy," followed by a 14-date U.K. tour. Next year sees the 25th anniversary of the Francis Rossi and Rick Parfitt partnership.

ODDS AND ENDS: Spandau Ballet brothers Gary and Martin Kemp have started filming "The Kray Twins," the true story of two of the U.K.'s most notorious gangsters, who are still behind bars. Could this give them the same kind of success achieved by Phil Collins in "Buster"?... Morrissey is back with a single, "Ouija Ouija," on Parlophone, produced by Clive Langer and Alan Winstanley, while his former collaborator Stephen Street is in the studio producing the Darling Buds. Street is also producing the debut album for much-lauded band Bradford, who has just released a new single, "Adrift Again," for the Foundation label... The Wonder Stuff releases its second album, "Hup," on Polydor this month... Jesus Jones, signed to the Food label through EMI and who had two minor hits earlier this year, has released its debut album, "Liquidizer." It is being supported by a full U.K. tour.

CRTC Study Finds No Need To Restrict AM Ad Levels

BY KIRK LaPOINTE

OTTAWA Good news, AM radio stations: You will continue to have free rein on how many ads you play and when you play them.

The federal broadcast regulator has completed its review of its 1986 move to lift restrictions on AM advertising levels and has concluded that all is well. Its one-week survey in May 1988 of 117 stations, more than one third of the Canadian total, found that AM outlets did not program ads excessively, either during particular dayparts or overall. In fact, the average ad load is below

the amount that had been allowed under the restrictions.

In a public notice, the Canadian Radio-television and Telecommunications Commission said "there is no need at this time" to impose restrictions.

AM stations have not increased the amount of ads they play beyond the amount previously allowed by regulations, the flexibility to schedule more commercial time "is being used primarily by stations in smaller communities," and "market forces appear to be serving to limit the amount of advertising" in larger centers, the CRTC said.

The commission survey found an average of 896.2 minutes of commercials per week, with an average daily amount at a low Sunday 59.2 minutes to a high Friday of 161.2 minutes.

Stations broadcast 10.3 minutes of commercials an hour during the morning drive period between 6 a.m. and 10 a.m. on weekdays, 9.2 minutes an hour between 10 a.m. and 3 p.m., 8.7 minutes per hour between 3 p.m. and 7 p.m., and 3.6 minutes an hour between 7 p.m. and midnight.

The CRTC found that 32 of 117 stations broadcast an average of 15

minutes of commercials in one or more dayparts during the week, including stations from all sizes of markets. Several stations in smaller centers exceeded an average of 20 minutes an hour in some dayparts. Only 10 of the 117 stations exceeded the previous daily limit of 250 minutes, and all in small markets.

The Canadian Assn. of Broadcasters responded to the 1986 lifting of restrictions by adding to its code of

ethics a guideline that broadcasters not exceed 1,750 minutes a week of advertising and that they not allocate "excessive" amounts during any period of the day.

The commission found that some stations are loading a lot of commercials into drive times in the morning, and has suggested that the association amend its guidelines to define such terms as "excessive."

FACTOR Assists Artists To Tune Of \$2.2 Mil This Year, 26 Sponsored Acts Received Juno Noms

OTTAWA The Foundation to Assist Canadian Talent on Records (FACTOR) awarded nearly \$2.2 million in loans and grants in the year ended March 31 for the production of recordings, music videos, radio programs, and touring.

But that amount was down more than 20% from the nearly \$2.8 million the year before, and FACTOR had to stop processing applications for most programs only three

months into its fiscal year because money had been committed already.

Efforts will continue to persuade the federal government to provide more funds and to gather more industry sponsorship for the fund, says FACTOR president Ann Graham. Radio support tapered off in the year, while cable industry support was slashed by two-thirds.

In all, FACTOR lent and awarded \$1,563,673 for sound recordings,

\$287,891 for music videos, \$235,510 for international touring, and \$32,270 for radio programs. The music video and touring funds are up marginally, but the sound recording funds dropped by roughly one-third and the radio funds fell by two-thirds from 1988 levels.

To reflect the tight funds, FACTOR cut many of its expenses in the year, including salaries and wages by one-third to less than \$166,000. Overall, administration expenses declined to \$408,076 from \$574,396 in 1988.

Overall expenses, including the loans and awards, amounted to \$2,527,420, down from \$3,368,513 a year earlier.

In her annual report, Graham said that the lobbying was not in vain. The industry and government are much more aware of FACTOR's goals, which is "almost as important for FACTOR and the industry as having the actual [extra] funding in place," she says.

FACTOR, and its French counterpart, Musicaction, oversee the 3-year-old, annual \$5 million federal contribution to Canadian recording and touring. FACTOR was launched in 1982, when its funds came exclusively from the music and broadcast industries.

The good news this year was that 26 different FACTOR-sponsored artists were nominated for some 36 Juno awards, with seven of them winners. Among them: k.d. lang, Colin James, and Blue Rodeo.

In all, 21 artists were lent money, 108 were given talent demo awards, 10 were given publishers and songwriter demo awards, 55 videos were approved for funds, 17 artists received help for touring, and nine radio shows were assisted.

Some 23 companies were approved for multiproject funding, which allows them a predetermined amount of money that does not exceed 50% of their A&R budgets or \$200,000. These companies got funds for 33 different applications and 34 different projects, more than half of which were rock recordings.

KIRK LaPOINTE

Allarcom Applies For An Experimental PPV License

OTTAWA Allarcom Pay Television, which owns the western Canada pay TV Superchannel service, has applied for an experimental, 18-month pay-per-view license, the first of its kind in Canada.

The service would be available to about 20,000 of Superchannel's subscribers in Regina, Saskatoon, and Yorkton, Saskatchewan. Movies, sports and special events would be offered on five different channels.

Allarcom has proposed the move to the Canadian Radio-television and Telecommunications Commission, which earlier this year said it would entertain such proposals.

Allarcom would offer PPV three ways: Consumers could phone cable companies and with requested

programs, punch in a selection using the telephone keypad, or use a box on the TV set that has two-way communications capability.

The cost of the selections still must be set. Allarcom says its experiment would not only demonstrate how viable pay-per-view is, but allow the CRTC to determine how such a service would fit into the broadcast system.

Pay-TV is a small industry in Canada, because most broadcast services are offered as part of a basic cable package. Pay-TV operators worry that PPV will erode their operations, but the commission has hinted that pay-TV operators themselves might look to PPV as their future.

The commission is expected to rule on the proposal within weeks.

TOYOTA TAKES A SPONSORSHIP DRIVE DOWN UNDER

(Continued from page 76)

were involved in more hands-on attention than usual. But with Chuck Berry on second and Jerry Lee Lewis on seventh, each show ran relatively smoothly. Condon: "It hasn't been the easiest tour of my career, but it was probably the most exciting."

The shows were presented not so much as concerts but more as complete environmental experiences. The stage was constructed as a huge jukebox face, with dancers, narrators, and musicians handling introductions and links. A re-

volving bandstand enabled instant act changeovers.

The staging was handled by producer Barry Newman, who was determined to create something much grander than just another oldies package. The tour used the resources of an entire advertising agency, huge city billboards, and a secondary sponsor, the Suntory beverage company.

Despite the difficulties, including a domestic pilots' dispute here, the promoters are already talking about a follow-up tour.

A&M held its annual convention in L.A. ... photos, page 81

PALLAS WORLDWIDE GROUP

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Fax: 49-5441-8810
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/7/89

This Week	Last Week	SINGLES
1	1	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
2	3	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SWANYARD
3	4	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
4	6	DRAMS ERASURE MUTE
5	2	RIGHT HERE WAITING RICHARD MARX EMI/USA
6	14	SWEET SURRENDER WET WET WET PRECIOUS/PHONOGRAM
7	5	THE BEST TINA TURNER CAPITOL
8	9	YOU KEEP IT ALL IN THE BEAUTIFUL SOUTH GOT DISCS
9	NEW	CHOCOLATE BOX BROS CBS ATOM
10	7	CHERISH MADONNA SIRE
11	29	WE DIDN'T START THE FIRE BILLY JOEL CBS
12	NEW	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE WANT
13	8	THE TIME WARP DAMIAN JIVE
14	27	NAME AND NUMBER CURIOSITY KILLED THE CAT PRECIOUS/PHONOGRAM
15	12	THE SENSUAL WORLD KATE BUSH EMI
16	23	OYE MI CANTO (HEAR MY VOICE) GLORIA ESTEFAN EPIC
17	13	LOVE IN AN ELEVATOR AEROSMITH GEFFEN
18	35	IF I COULD TURN BACK TIME CHER GEFFEN
19	17	HARLEM DESIRE LONDON BOYS TELDEC/WEA
20	11	I NEED YOUR LOVIN' ALYSON WILLIAMS DEF JAM
21	22	MANTRA FOR A STATE OF MIND S'EXPRESS RHYTHM KING/MUTE
22	24	SECRET RENDEZVOUS KARYN WHITE WARNER BROS.
23	10	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
24	66	GIRL I'M GONNA MISS YOU MILLI VANILLI COOL TEMPO/CHRYSALIS
25	18	NUMERO UNO STARLIGHT CITY BEAT/BEGGARS BANQUET
26	15	SWING IN THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
27	NEW	CAN'T FORGET YOU SONIA CHRYSALIS
28	NEW	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
29	16	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN PWL
30	19	PERSONAL JESUS DEPECHE MODE MUTE
		ALBUMS
1	NEW	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
2	1	TINA TURNER FOREIGN AFFAIR CAPITOL
3	3	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
4	2	EURYTHMICS WE TOO ARE ONE RCA
5	9	MADONNA LIKE A PRAYER SIRE
6	4	JANET JACKSON RHYTHM NATION 1814 A&M
7	NEW	MARILLION SEASON'S END EMI/EMD
8	5	AEROSMITH PUMP GEFFEN
9	8	RICHARD MARX REPEAT OFFENDER EMI/USA
10	7	JASON DONOVAN TEN GOOD REASONS PWL HF7
11	NEW	RUNRIG (RICHARD MANWARING) SEARCHLIGHT CHRYSALIS CHR
12	10	SIMPLY RED A NEW FLAME ELEKTRA
13	6	ROLLING STONES STEEL WHEELS CBS
14	14	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
15	16	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
16	27	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
17	19	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS.
18	NEW	IAN McCULLOCH (RATH SHULMAN) CANDLELAND WEA
19	12	ADEVA (SMACK PROD./PAUL SIMPSON) ADEVA COOL TEMPO/CHRYSALIS
20	11	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
21	17	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
22	23	BOBBY BROWN DON'T BE CRUEL MCA
23	15	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
24	26	ALICE COOPER TRASH EPIC
25	21	KARYN WHITE KARYN WHITE WARNER BROS.
26	18	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
27	20	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
28	32	ROGER WHITTAKER HOME LOVIN' MAN TEMBO/POLYDOR
29	24	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
30	13	ALARM CHANGE I.R.S.

CANADA (Courtesy The Record) As of 10/9/89

		SINGLES
1	1	RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL
2	2	COLD HEARTED PAULA ABDUL VIRGIN/WEA
3	3	ON OUR OWN BOBBY BROWN MCA/MCA
4	7	GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
5	5	KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA
6	6	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS
7	12	HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
8	14	IF I COULD TURN BACK TIME CHER GEFFEN/WEA
9	8	JOY & PAIN ROB BASE/D.J. E-Z ROCK MERCURY/POLYGRAM
10	10	MISS YOU MUCH JANET JACKSON A&M/BMG
11	15	BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
12	4	TOY SOLDIERS MARTIKA COLUMBIA/CBS
13	11	BATDANCE PRINCE WARNER BROS./WEA
14	18	CHERISH MADONNA SIRE/WEA
15	13	DRESSED FOR SUCCESS ROXETTE CAPITOL/CAPITOL
16	16	ONCE BITTEN TWICE SHY GREAT WHITE CAPITOL/CAPITOL
17	NEW	18 AND LIFE SKID ROW ATLANTIC/WEA
18	17	THE END OF THE INNOCENCE DON HENLEY GEFFEN/WEA
19	9	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA
20	NEW	THE BEST TINA TURNER CAPITOL/CAPITOL
		ALBUMS
1	1	ROLLING STONES STEEL WHEELS COLUMBIA/CBS
2	2	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
3	3	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
4	5	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
5	4	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
6	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
7	7	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
8	6	TOM PETTY FULL MOON FEVER MCA/MCA
9	13	AEROSMITH PUMP GEFFEN/WEA
10	NEW	MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/WEA
11	10	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
12	11	SKID ROW ATLANTIC/WEA
13	9	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
14	12	DON HENLEY THE END OF THE INNOCENCE GEFFEN/WEA
15	19	EURYTHMICS WE TOO ARE ONE ARISTA/BMG
16	14	KIM MITCHELL ROCKLAND ALERT/CAPITOL
17	16	MADONNA LIKE A PRAYER SIRE/WEA
18	18	ELTON JOHN SLEEPING WITH THE PAST MCA/MCA
19	NEW	ROB BASE & D.J. E-Z ROCK IT TAKES TWO MERCURY/POLYGRAM
20	17	BOBBY BROWN DON'T BE CRUEL MCA/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/25/89

		SINGLES
1	2	LAMBADA KAOMA CBS
2	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
3	3	FRENCH KISS LIL LOUIS FRR-METRONOME
4	4	THE BEST TINA TURNER CAPITOL
5	6	TOY SOLDIERS MARTIKA CBS
6	NEW	TOY SOLDIERS MARTIKA CBS
7	12	FRENCH KISS HONESTY '69 BCM
8	5	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
9	14	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
10	NEW	MAGIC SYMPHONY BLUE SYSTEM HANSA
11	8	INNOCENT MIKE OLDFIELD VIRGIN
12	9	BACK TO LIFE SOUL II SOUL VIRGIN
13	7	LICENCE TO KILL GLADYS KNIGHT MCA
14	11	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR
15	10	BLAME IT ON THE RAIN MILLI VANILLI HANSA
16	15	LOVE IS A SHIELD CAMOUFLAGE METRONOME
17	16	CHERISH MADONNA SIRE
18	13	TELL IT LIKE IT IS DON JOHNSON EPIC
19	NEW	EVERY DAY JASON DONOVAN PWL
20	18	ON OUR OWN BOBBY BROWN MCA
		ALBUMS
1	1	WESTERNHAGEN HALLELUJA WEA
2	2	ROLLING STONES STEEL WHEELS ROLLING STONES
3	3	MIKE OLDFIELD EARTH MOVING VIRGIN
4	4	QUEEN THE MIRACLE PARLOPHONE
5	6	JASON DONOVAN TEN GOOD REASONS PWL
6	5	JETHRO TULL ROCK ISLAND CHRYSALIS
7	8	MILLI VANILLI ALL OR NOTHING HANSA
8	13	BLACK FOOEES BLAECK FOOEES & FRUENDE EMI
9	7	DON JOHNSON LET IT ROLL EPIC
10	NEW	THE EURYTHMICS WE TOO ARE ONE RCA
11	10	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
12	9	JOE COCKER ONE NIGHT OF SIN CAPITOL
13	11	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
14	15	NENEH CHERRY RAW LIKE SUSHI VIRGIN
15	14	SOUL II SOUL CLUB CLASSICS VOL. ONE VIRGIN
16	17	ALICE COOPER TRASH EPIC
17	19	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
18	12	SIMPLY RED A NEW FLAME WEA
19	18	MADONNA LIKE A PRAYER SIRE
20	16	CAMOUFLAGE METHODS OF SILENCE METRONOME

JAPAN (Courtesy Music Labo) As of 9/25/89

		SINGLES
1	NEW	DREAM RUSH RIE MIYAZAWA CBS/SONY
2	1	KOUSANI FUKARETE SHIZUKA KUDO PONY CANYON/PRODUCTION OKI/FUJIPACIFIC
3	NEW	SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV M/TENDERBERRY MUSIC
4	2	MISTY BIMYOUINI KYOUSUKE HIRURO/TOSHIBA/EMI/YUONGAKUSHUPPA
5	3	SEKAIDEICHIBAN ATSUINATSU PRINCESS PRINCESS CBS/SONY SHINKO MUSIC/CBS SONY GROUP
6	4	TAIYOU GA IPPAI HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
7	6	GLORIA ZIGGY TOKUMA JAPAN
8	5	RIZO RAVA (RESORT LOVERS) BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO
9	11	SAMISHII NETTAIGOYO WINK POLYSTAR/FUJIPACIFIC
10	9	ANNIVERSARY YUMI MATSUTOYA TOSHIBA/EMI/KIRARA ONGAKU
		ALBUMS
1	NEW	LA-PPISCH KARAKURI HOUSE VICTOR
2	2	MIHO NAKAYAMA HIDE 'N SEEK KING
3	1	SHOW-YA OUTERLIMITS TOSHIBA/EMI
4	5	SOUNDTRACK MAJO NO TAKKUBIN TOKUMA JAPAN
5	4	AKINA NAKAMORI CRUISE WARNER PIONEER
6	6	SHOGO HAMADA WASTED TEARS CBS/SONY
7	3	TOSHIKI KADOMATSU REASONS FOR THOUSAND LOVERS BMG/VICTOR
8	8	TAKAKO OKAMURA EAU DU CIEL FUN HOUSE
9	9	CHECKERS SEVEN HEAVEN PONY CANYON
10	10	MASAYOSHI TAKANAKA GAPS TOSHIBA/EMI

MUSIC & MEDIA

		HOT 100 SINGLES
1	2	LAMBADA KAOMA CBS
2	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
3	3	THE BEST TINA TURNER CAPITOL
4	4	FRENCH KISS LIL LOUIS LONDON
5	18	CHERISH MADONNA SIRE
6	5	RIDE ON TIME BLACK BOX deCONSTRUCTION
7	9	RIGHT HERE WAITING RICHARD MARX EMI USA
8	NEW	PUMP UP THE JAM TECHNOTRONIC ARS/CNF
9	8	TOY SOLDIERS MARTIKA CBS
10	12	BATDANCE PRINCE PAISLEY PARK
11	NEW	PERSONAL JESUS DEPECHE MODE MUTE
12	13	JOUE PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
13	7	LICENCE TO KILL GLADYS KNIGHT MCA
14	16	JE TE SUIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
15	6	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN PWL
16	11	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
17	10	ETERNAL FLAME THE BANGLES CBS
18	14	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
19	NEW	COUER DE LOUP PHILIPPE LAFONTAINE VOGUE
20	15	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
		HOT 100 ALBUMS
1	2	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
2	1	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
3	NEW	EURYTHMICS WE TOO ARE ONE RCA/BMG
4	3	QUEEN THE MIRACLE PARLOPHONE
5	4	JASON DONOVAN TEN GOOD REASONS PWL
6	5	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
7	7	MADONNA LIKE A PRAYER SIRE
8	6	SIMPLY RED A NEW FLAME WEA
9	9	WESTERNHAGEN HALLELUJA WEA
10	11	PAUL McCARTNEY FLOWERS IN THE DIRT PAFLOPHONE
11	8	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
12	NEW	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
13	15	NENEH CHERRY RAW LIKE SUSHI CIRCA
14	13	MIKE OLDFIELD EARTH MOVING VIRGIN
15	10	ALICE COOPER TRASH EPIC
16	12	THE CURE DISINTEGRATION FICTION/POLYDOR
17	18	FRANCIS CABREL SARBACANE CBS
18	14	JOE COCKER ONE NIGHT OF SIN CAPITOL
19	NEW	AEROSMITH PUMP GEFFEN
20	NEW	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/24/89

		SINGLES
1	1	RIGHT HERE WAITING RICHARD MARX EMI
2	6	ALL I WANT IS YOU U2 FESTIVAL
3	3	DRESSED FOR SUCCESS ROXETTE EMI
4	5	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
5	2	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
6	10	WOULDN'T CHANGE A THING KYLIE MINOGUE MUSHROOM/FESTIVAL
7	7	RIGHT BACK WHERE WE STARTED FROM SINITTA LIBERATION/CBS
8	4	I DON'T WANT A LOVER TEXAS POLYGRAM
9	15	WAY OF THE WORLD MAX Q CBS
10	NEW	TOY SOLDIERS MARTIKA CBS
11	8	BATDANCE PRINCE WEA
12	17	CHERISH MADONNA WEA
13	14	TALK IT OVER GRAYSON HUGH BMG
14	12	FUNKY COLD MEDINA TONE LOC FESTIVAL
15	11	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
16	19	POISON ALICE COOPER CBS
17	9	BABY I DON'T CARE TRANSVISION VAMP WEA
18	13	COMMUNICATION JOHN FARNHAM & DANNI E.L.E. BMG
19	NEW	BLUSH THE HUMMINGBIRDS POLYGRAM
20	NEW	THE BEST TINA TURNER FESTIVAL
		ALBUMS
1	1	RICHARD MARX REPEAT OFFENDER EMI
2	2	GIPSY KINGS GIPSY KINGS CBS
3	3	BRAVE KATE CEBERANO REGULAR/FESTIVAL
4	9	LOOK SHARP! ROXETTE EMI
5	4	MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
6	6	SIMPLY RED A NEW FLAME WEA
7	NEW	MOTLEY CRUE DR. FEELGOOD WEA
8	5	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYGRAM
9	11	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
10	7	TRANSVISION VAMP VELVETINE WEA
11	8	STEEL WHEELS ROLLING STONES CBS
12	10	DEF LEPPARD HYSTERIA POLYGRAM
13	14	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
14	16	JOHN COUGAR MELLENCAMP BIG DADDY POLYGRAM
15	13	TONE LOC LOC-ED AFTER DARK FESTIVAL
16	15	PRINCE BATMAN (SOUNDTRACK) WEA
17	12	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
18	NEW	JENNY MORRIS SHIVER WEA
19	NEW	U2 RATTLE & HUM FESTIVAL
20	17	PAUL KELLY & THE MESSENGERS SO MUCH WATER SO CLOSE TO HOME MUSHROOM/FESTIVAL

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/30/89

		SINGLES
1	2	LAMBADA KAOMA CBS
2	3	PUMP UP THE JAM TECHNOTRONIC & FELLY ARS RECORDS
3	1	FRENCH KISS LIL LOUIS FRRR
4	7	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
5	6	THE BEST TINA TURNER CAPITOL
6	4	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS INDISC
7	9	CRAZY ABOUT HER ROD STEWART WARNER BROS.
8	NEW	THE INVISIBLE MAN QUEEN PARLOPHONE
9	5	DANCE CLASSICS THE MIX VARIOUS ARCADE
10	10	MIXED EMOTIONS THE ROLLING STONES ROLLING STONES
		ALBUMS
1	1	VARIOUS ARTISTS SYNTHESIZER GREATEST VOL. 2 ARCADE
2	2	THE ROLLING STONES STEEL WHEELS CBS
3	4	QUEEN THE MIRACLE PARLOPHONE
4	3	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
5	6	VARIOUS ARTISTS TURN UP THE BASS VOL. 2 ARCADE
6	7	VARIOUS ARTISTS MOWTOWN IS HOT EVA
7	5	VARIOUS ARTISTS AMOR DE MIS AMORES ARCADE
8	9	VARIOUS ARTISTS SYNTHESIZER GREATEST VOL. 1 ARCADE
9	10	MILLI VANILLI ALL OR NOTHING HANSA
10	NEW	JULIO IGLESIAS RAICES CBS

NEWSMAKERS

A&M MEETS IN LOS ANGELES

A&M Records held its national convention Aug. 23-26 at the Century Plaza Hotel in Los Angeles. Highlights included a picnic dinner, a four-hour yacht trip, showcases at L.A.'s Club Lingerie, and a special presentation of Janet Jackson's new album and video.



Janet Jackson and VP Jesus Garber (front row center) chat with the A&M urban promotion/sales staff after the screening of her "Rhythm Nation" telemusical at the Chaplin Soundstage.



Singer Joni Mitchell, front left, congratulates Gordon Peterson of the group Indio on his Club Lingerie performance. With them are (back row, from left): Steve Ralbovsky, senior VP of A&R, and Indio producer Larry Klein.



Craig Sussman, left, president of Cypress, accepts a gold record from A&M sales VP Chuck Gullo for the Michael Damian album "Where Do We Go From Here."



Eating and greeting at A&M's picnic dinner are, from left, Charlie Minor, senior VP of promotion; Jerry Moss, chairman; Russ Curry, European A&M VP; Gerard Wood, promotion director, Europe; and Eileen Daily, local promotion representative, Detroit.



Jazz musician Don Cherry entertains the conventioneers.



Keynote speakers Jonathan Demme (left) and Village Voice columnist Nelson George schmooze at the convention.



All eyes are on A&M president Gil Friesen as he opens the conference, which brought together the company's entire U.S. staff and key foreign executives.



A&M chairman Jerry Moss, left, talks with film director and record producer Jonathan Demme about his forthcoming LP, "Konbit," which pays tribute to Haitian musicians. Jeff Gold, VP, creative services/marketing, rounds out the trio.



Al Cafaro, right, A&M's general manager, opens the marketing meeting. Looking on are, from left, Jeff Gold, VP, marketing/creative services; David Steffen, senior VP, sales; and Michael Leon, senior VP.



President Gil Friesen welcomes artists David Wilcox, Tish Hinojosa, and Zachery Richard to their showcase gig at Club Lingerie.



Windham Hill executives flank Pierce Pettis before his performance of songs from his forthcoming "While The Serpent Lies Sleeping" album at the label's A&R presentation. From left: Chuck Gullo, A&M sales VP; Doug Jansen-Smith, Pettis' producer; Larry Hayes, VP/marketing and sales, Windham Hill; Pettis; Bryan McKnight, Pettis' accompanist; and Sam Sutherland, VP/managing director, Windham Hill.

POP

NEIL YOUNG

Freedom
PRODUCERS: Neil Young, Niko Bolas
Reprise 25899

Indomitable veteran comes back fighting with his most powerful, diverse, and gimmick-free collection of tunes in a long while. Highlights include the Springsteenian "Someday," the tough hooks of "No More," an iron-fisted thrash-cover of "On Broadway," and the acoustic beaut "Hangin' On A Limb," which features harmony vocals by Linda Ronstadt. A live acoustic take of the anthemic leadoff single, "Rockin' In The Free World," opens the album, and the electric version closes it—making an intentional reference to his epochal "Rust Never Sleeps" of 10 years ago. The comparison may be justified.

DAVID BYRNE

Rei Momo
PRODUCERS: Steve Lillywhite, David Byrne
Luaka Bop/Sire 25990

Having put together a fine sampler of contemporary Brazilian pop, Talking Heads' head man puts both hands on the artistic tiller and adapts Latin styles to his own original sensibility. Results are nothing short of marvelous—tunes are witty, danceable, and irresistibly merry. Numbers like "Independence Day" and "Make Believe Mambo" will turn any air signal into an instant party.

DAN REED NETWORK

Slam
PRODUCERS: Nile Rodgers & Dan Reed
Mercury 838868

Reed returns with a steamy second sampling of his soulful rock'n'roll, honed to a razor's edge by co-producer Rodgers. Harder material like "Make It Easy" and title cut nestle comfortably against effective (but still tough) ballad-style songs like "Rainbow Child" and "Stronger Than Steel." No reason why Reed can't follow in the funk-rock footsteps of Living Colour this time around.

SOUNDGARDEN

Louder Than Love
PRODUCERS: Terry Date & Soundgarden
A&M 5252

First major-label effort from left-field Seattle metal quartet blasts some deep new wrinkles into the genre. While influence of predecessors like Led Zeppelin can be heard, Soundgarden works the fringes of conventional hard rock, creating a forceful new blend that contemporary bangers will perceive as something fresh. Tracks like "Ugly Truth," "Gun," and "Get On The Snake" are massive enough to blow large holes in album rock and alternative formats. A big move from a great young band.

THOMPSON TWINS

Big Thrash
PRODUCERS: Tom Bailey, Alannah Currie, and Steve Lillywhite
Red Eye/Warner Bros. 25921

Duo hasn't produced anything quite so lively since its hit-making heyday. Initial single, "Sugar Daddy," cheerfully borrows from earlier tunes, while the rest of the album shows remarkable songwriting growth and depth. Add yet another name to this year's ever-growing list of comeback sensations.

JOE STRUMMER

Earthquake Weather
PRODUCER: Joe Strummer
Epic 45372

A surprisingly warm and appealing effort from the abrasive ex-Clash man may prove to be his most successful album in years. Strummer has rarely shown this kind of stylistic range: "Boogie With Your Children" is an infectious pop churmer; "Silkorsky Parts" is signature raunch rock; and "Leopardskin Limousines" introduces a kinder and gentler Strummer.

JACK BRUCE

A Question Of Time
PRODUCERS: Joe Blaney & Jack Bruce
Epic 45279

Following the "Willpower" retrospective that included two new cuts, this is Bruce's first album of new material in nine years. Ultimately rewarding effort takes several listens to catch on, and some of the results are still spotty. But such power tracks as "Obsession," with Cream mate Ginger Baker on drums, and nifty "No Surrender" should make instant album rock inroads.

IAN HUNTER & MICK RONSON

Yui Orta
PRODUCER: Bernard Edwards
Mercury 838973

After a long absence from the scene, peerless hard rock duo of Mott The Hoople mastermind Hunter and ex-Spider From Mars Ronson make a timely return. Hunter's familiar whine and Ronson's unmistakable guitar style are in good shape here; such tracks as "American Music" and "Big Time" are rewarding reintroductions to their crunching '70s-bred sound.

DAVID WILCOX

How Did You Find Me Here
PRODUCER: Pat McCarthy
A&M 5275

Latest entry in label's Americana series is a folk-oriented singer/songwriter whose vocal style will surely remind more than one listener of the young James Taylor. Songs like "Eye Of The Hurricane" and "Language Of The Heart" are perfectly suited to alternative formats with an interest in folk roots.

CAMOUFLAGE

Methods Of Silence
PRODUCERS: Camouflage & Axel Henninger
Atlantic 82202

Although continued comparisons to prototype Depeche Mode are inevitable, this technopop outfit, which scored a marginal hit last year with "The Great Commandment," makes inroads toward developing an individual style with tracks like "Feeling Down," "One Fine Day," and the first single, "Love Is A Shield." Should please the faithful, but might not bring in new recruits.

THE GRAPES OF WRATH

Now And Again
PRODUCER: Anton Fier
Capitol 92581

Third U.S. stanza by Canadian quartet showcases a much-improved band making very lovely, low-keyed, acoustic-oriented rock. Delicate sound is fleshed out by guests Chuck Leavell, Sneaky Pete Kleinow, and Tiny Lights cellist Jane Scarpantoni (latter of whom also graced Fier-produced Bob Mould solo set). Beauties like "All The Things I Wasn't" and "What Was Going Through My Head" would make delectable modern rock entries.

WALKING WOUNDED

Raging Winds Of Time
PRODUCER: Jeff Eyrich
Chameleon 74806

Realigned L.A. band finds leader Jerry Giddens ensconced with strong new sidemen, including former Pop

SPOTLIGHT



LINDA RONSTADT (FEATURING AARON NEVILLE)

Cry Like A Rainstorm—Howl Like The Wind
PRODUCER: Peter Asher
Elektra 60872

After a number of offbeat but nonetheless commercial digressions, Ronstadt returns to her contemporary pop roots. And she should have no trouble conquering both pop and AC charts with this solid effort, which includes among its assets four new Jimmy Webb tunes and sterling vocals by virtuoso Neville. Duet "Don't Know Much" is a strong send-off; rocking "Trouble Again," "So Right, So Wrong," and sublime cover of Sam & Dave's "When Something Is Wrong With My Baby" also loom large as radio faves.

NEW AND NOTEWORTHY

THE BAND

To Kingdom Come
REISSUE PRODUCER: Rob Bowman
Capitol 92169

Few groups were as widely revered in their time as this seminal Canadian-American quintet, and they richly deserve this thoughtfully assembled anthology. Two-CD/31-track set, pulled together with input from band leader Robbie Robertson, touches all the high points of this great group, and includes three previously unreleased live selections. Bowman's liner notes provide an expert overview. Aficionados and neophytes alike couldn't ask for anything better.

JANE CHILD

PRODUCER: Jane Child
Warner Bros. 25858

A casual spin proves that the hype surrounding this Canadian rocker rings resoundingly true. Modern rock first single, "Welcome To The Real World," could pack a multiformat punch, while cuts like the raunchy "I Got News For You" and ethereal "World Lullabye" should follow suit. Nourishment for those starved for something new and different.

members Roger Prescott and Robert Williams and Plimsouls guitarist Eddie Munoz. Modern rockers should embrace the Wounded's highly melodic brand of social commentary, heard to great effect on title cut, "Prince Of Thieves," and "I Remember." Giddens' powerhouse writing and singing is ready for national recognition.

JOHN CALE

Words For The Dying
PRODUCER: Brian Eno
Opal/Warner Bros. 26024

Cale is best known as an eccentric rocker, but on his first Opal opus he returns to the orchestral format of "The Academy In Peril" for this highly satisfying interpretation of

fellow Welshman Dylan Thomas' poems. Unique project will get greatest attention at public radio outlets and left-field college and alternative rock stations.

ELISABETH WELCH

What Is This Thing Called Love
PRODUCER: John Yap
RCA Victor 60366

The wonderful singer is, at 82, making recordings again. This is the digital era's good fortune, the 16-song program's good fortune, and, of course, the listener's good fortune. This album won't make RCA Victor a good fortune, but it sure gives it a good name.

BLACK

BIG DADDY KANE

It's A Big Daddy Thing
PRODUCERS: Big Daddy Kane, others
Cold Chillin'/Reprise 25941

A lot of first-generation rappers can call him Dad since he has been a good musical influence on those searching for meaning in rap and rap with meaning. "Smooth Operator" is top five, while "I Get The Job Done," "On The Move," and "Ain't No Stoppin' Us Now" showcase the grown-up moves of a rapper with style, wit, and substance.

MARVIN SEASE

The Real Deal
PRODUCER: Marvin Sease
PolyGram 838593

Among deep soul artists, a few things have distinguished Sease from the others still plying a retro trade. One is a New York base. Another is being on a major label, despite some very graphic lyrics. Sease is still singing about the same things, but the explicit lyrics that marked previous opuses like "The Candylicker" are gone entirely. With a core following in the deep South, where Sease's old-style product might not even be stocked now, this move is probably timely.

JAZZ

ANDY NARELL

Little Secrets
PRODUCER: Andy Narell
Windham Hill Jazz 0120

Narell is a demonstrable master of the West Indian tuned steel pans, and he shows off his skill on this breezily listenable set. The lightly swinging title cut is the best setup for jocks looking to introduce Narell's effervescent sound to their listeners. Another natural contemporary jazz hit for the mallet man.

ANDRE PREVIN, JOE PASS & RAY BROWN

After Hours
PRODUCER: Robert Woods
Telarc 83302

After his many achievements in screen scoring and classical conducting, it's easy to forget that Previn is also one hell of a jazz pianist. Here, in the wonderful company of guitarist Pass and bassist Brown, Previn makes his return to the genre in swinging fashion, showing off technique galore in a lovingly played set of familiar standards.

DAVID DIGGS

Nothing But The Truth
PRODUCER: David Diggs
Artful Balance/JCI 7216

Refreshing, synthesized compositions by keyboard/guitarist provide tuneful pop-flavored divertimento with the help of celebrity guest Eric Gale. Agile playing and bright changes mark the album's highlights, especially the sweet grooves of "Soundtrak," "Nothing But The Truth," and "Magnetic," and such funkier excursions as "Airtite" and "Street Strut."

CLASSICAL

A TRIBUTE TO JASCHA HEIFETZ

Itzhak Perlman, Violin, Sanders
Angel 49604

A program of 19 selections without special sequential pattern that may be dipped into for nourishment by anyone who relishes the art of violin playing... or just enjoys a good tune. Heifetz arranged all the pieces, from Ponce's "Estrellita" to Stephen Foster's "Old Folks At Home." Perlman makes no attempt to mimic the Heifetz style, but invariably delivers a sound that ingratiates, soothes, and stimulates. Great radio programming opportunities here.

BRAHMS: VIOLIN CONCERTO/BRUCH: VIOLIN CONCERTO NO. 1

Nadja Salerno-Sonnenberg, Minnesota Orchestra, De Waart
Angel 49429

The young violinist has a very personal view of these works, particularly in the case of the Brahms, that sounds wayward and indulgent on occasion. But the commitment and passion of her playing is another matter. She feels the music keenly, and her excitement is catching. The young artist's interpretative bias may be controversial, but her instrumental command remains unquestioned.

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

PICKS

BILLY JOEL *We Didn't Start The Fire* (4:29)
 PRODUCER: Mick Jones, Billy Joel
 WRITER: Billy Joel
 PUBLISHER: Joel, BMI
 Columbia 38-73021 (cassette version also available, Columbia 3T8-73021)

First single from "Storm Front" has been the talk of the town and with good reason. Not only is the hook up with Jones a plus but this is one of the singer's most endearing efforts in some time (and it's a damn good history lesson, too).

CHER *Just Like Jesse James* (4:06)
 PRODUCER: Desmond Child
 WRITERS: D. Child, D. Warren
 PUBLISHERS: Realsongs/SBK April/Desmobile, ASCAP
 Geffen 7-22844 (c/o Warner Bros.)

Ballad sweeps with a powerful performance by the singer and a production that builds to an emotive climax.

WARRANT *Big Talk* (3:42)
 PRODUCER: Beau Hill
 WRITER: J. Lane
 PUBLISHERS: Virgin/Dick Dragon/Crab Salad/Lickite Split/Rich McBitch/Great Lips, BMI
 Columbia 38-73035 (cassette version also available, Columbia 3T8-73035)

Pop-metal outfit continues its winning streak with a crunchy, fast-paced rocker that gets the blood pumping.

MICHAEL BOLTON *How Am I Supposed To Live Without You* (4:14)
 PRODUCER: Michael Omartian
 WRITERS: Michael Bolton, Doug James
 PUBLISHER: EMI, ASCAP/Is Hot/EMI Blackwood, BMI
 Columbia 38-73017 (cassette version also available, Columbia 3T8-73017)

Bolton reclaims the slow romantic hit he originally penned for Laura Branigan and gives it his familiar, soulful edge.

BENNY MARDONES *I'll Be Good To You* (4:03)
 PRODUCER: Michael Lloyd
 WRITERS: Steve Kipner, Mark Spiro
 PUBLISHER: SBK April, ASCAP
 Curb

Long-absent vocalist can't miss with this passionately sung power ballad seemingly designed to please pop and adult contemporary programmers alike.

PAUL CARRACK *I Live By The Groove* (3:59)
 PRODUCERS: Tom "T-Bone" Wolk, Eddie Schwartz, Paul Carrack
 WRITERS: P. Carrack, E. Schwartz
 PUBLISHERS: Plantent Visions, ASCAP/High Frontier/EMI Blackwood, BMI
 Chrysalis B-23427 (c/o CEMA)

Mike + the Mechanics front man for its "The Living Years" previews his new "Groove Approved" with a tasty R&B-lined pop nugget.

ESCAPE CLUB *20th Century Fox* (3:35)
 PRODUCER: Ray Manzarek
 WRITERS: Morrison, Manzarek, Kreiger, Densmore
 PUBLISHER: Doors, ASCAP
 Atlantic 7-88802 (cassette version also available, Atlantic 4-88802)

Lifted from the forthcoming soundtrack to the Emmy-winning television program "The Wonder Years," performance remains somewhat faithful to the Doors' classic with a contemporary flair.

GRAYSON HUGH *Bring It All Back* (3:50)
 PRODUCERS: Michael Baker, Axel Kroell
 WRITER: G. Hugh
 PUBLISHERS: April/Rhu-afon, ASCAP
 RCA 9093-7-R

Languid, easy-paced ballad is sure to entice those who took "Talk It Over" to heart. An easy bet for pop and adult contemporary programmers.

FIONA WITH KIP WINGER *Everything You Do (You're Sexing Me)* (3:59)
 PRODUCER: Beau Hill
 WRITERS: Fiona, Beau Hill, Lance Cosgrove
 PUBLISHERS: Blue 32/Lance, ASCAP
 Atlantic 7-88823 (cassette version also available, Atlantic 4-88823)

Rockress returns with a strong power-chord rocker aimed at the head-

bangin' MTV audience. Appearance of label mate Winger can only help to boost profile.

KATRINA & THE WAVES *Rock N' Roll Girl* (3:30)
 PRODUCERS: Alex Cooper, Vince De La Cruz, Katrina Leskanich, Kimberley Rew
 WRITERS: Alex Cooper, Vince De La Cruz, Katrina Leskanich, Kimberley Rew
 PUBLISHERS: Megasongs Ltd./Screen Gems-EMI, BMI
 SBK 4JM-07310 (c/o CEMA) (cassette single)

Bouncy little ditty could propel band farther up the charts than its last effort, though Leskanich's golden voice deserves better than this occasionally too-cute tune.

KEVIN RALEIGH *Anyone With A Heart* (4:07)
 PRODUCERS: Kevin Raleigh, Jeff Silverman
 WRITERS: Craig Belzer, Kim Fowley
 PUBLISHERS: Pera/Brain Tree/Radio Dreams, BMI
 Atlantic 7-88832

Textured, up-tempo pop with a likable hook.

BLACK

PICKS

ANGELA WINBUSH *It's The Real Thing* (7:37)
 PRODUCER: Angela L. Winbush
 WRITER: A. Winbush
 PUBLISHERS: Angel Notes/WB, ASCAP
 Mercury 876 008-7 (c/o PolyGram) (cassette version also available, Mercury 876 008-4; 12-inch version also available, Mercury 876 009-1)

Stellar singer/songwriter/producer (Isley Brothers, Stephanie Mills) is back with a loping R&B winner sporting a Tom Browne "Funkin' For Jamaica" hook in the grooves.

TIMMY GATLING *Help* (4:00)
 PRODUCERS: Timmy Gatling, Alton "Wokie" Stewart, Robert Brookins
 WRITERS: Timmy Gatling, Robert Brookins
 PUBLISHERS: Tim Tim/Wokie/Whole Nine Yards/T-Boy/MCA, ASCAP
 Tommy Boy 7-22813 (c/o Warner Bros.)

Original member and songwriter for Guy proves he can hold his own on the new jack tip, marking his solo debut with refreshing arrangements and performance. In a field that is crowded with sound-alikes, Gatling's innovation gets him over in a big way.

RECOMMENDED

ENTOUCH FEATURING KEITH SWEAT *All Nite* (3:52)
 PRODUCER: not listed
 WRITERS: E. McCaine, Free
 PUBLISHERS: Deep Sound/Bliss 69/Vintertainment, ASCAP
 Elektra 7-69260 (12-inch version also available, Elektra 0-66675)

Title track from the act's debut plods along with an aggressive R&B hook. Strong rhythmic base and Sweat's appearance could provide the duo with its deserved hit.

ATLANTIC STARR *Bring It Back Home Again* (4:11)
 PRODUCERS: David Lewis, Wayne Lewis
 WRITERS: Jonathan Lewis, Jeff Prusan
 PUBLISHERS: Jodaway/Isaac Wayne, ASCAP/Preacher J/Waydajo/Ike Lewie, BMI
 Warner Bros. 7-22772

Energetic mid-tempo track is a refreshing and welcome change of pace from the group's usual ballad output. Remix could rope in a slew of new fans.

WALTER BEASLEY *Don't Say Goodbye* (4:59)
 PRODUCERS: Lionel Job, Walter Beasley
 WRITER: W. Beasley
 PUBLISHERS: Julorae/Harrindur, BMI
 Mercury 876 003-1 (c/o PolyGram)

Beasley's soulful vocal delivery clings comfortably to a slow and smoochy instrumental track. A perfect soundtrack to a romantic evening.

PATTI LABELLE *Yo Mister* (4:05)
 PRODUCER: Prince
 WRITER: Prince
 PUBLISHERS: Controversy/WB, ASCAP
 MCA 53728

Yo sister, why? It's being remixed as we speak; we'll wait.

NEW AND NOTEWORTHY

TONY LeMANS *Higher Than High* (4:06)
 PRODUCER: David Gamson
 WRITERS: Tony LeMans, David Gamson
 PUBLISHERS: LeMans/WB/Gamson, ASCAP
 Paisley Park 7-22907 (c/o Warner Bros.)

Twenty-six-year-old multi-instrumentalist may be a newcomer to the scene but his promising debut release harks back to the day of Sly Stone (to which this single is dedicated) while maintaining a refreshing contemporary ambience. The West Coast-based singer/songwriter's offering escapes categorization within the grooves because of its infectious mesh of funk-edged pop with R&B, not unlike producer Gamson's homebase Scritti Politti. Ripe for multiformat attention.

CHRISTOPHER MAX *Serious Kinda Girl* (5:50)
 PRODUCERS: Mile Rodgers, Christopher Max, Ron Fair
 WRITERS: Christopher Max, Nile Rodgers
 PUBLISHERS: Mike Chapman/Tommy Jymji/Warner-Tamerlane, ASCAP/BMI
 MIXER: Bassie Bob Brockman, Christopher Max, Ron Fair
 EMI V-56149 (c/o CEMA)

Max makes one more try for a hit with an appealing, danceable track from his highly underrated debut album.

FINEST HOUR *You Know How I Like It* (3:57)
 PRODUCERS: Larry "Woo" Wedgeworth, Gordon "Megabucks" Worthy
 WRITERS: G. Worthy, L. Woo
 PUBLISHER: Modernique, ASCAP
 MIXER: Blaze
 Polydor 889 937-1 (c/o PolyGram) (12-inch single)

More swing beat for those who can't get enough of that new jack thang. New mixes work.

COUNTRY

PICKS

STATLER BROTHERS *Don't Wait On Me* (3:07)
 PRODUCER: Jerry Kennedy
 WRITERS: D. Reid, H. Reid
 PUBLISHER: American Cowboy, BMI
 Mercury 876-112-7 (c/o PolyGram)

The brothers revisit their 1981 hit in this live version. (They also update the out-of-date Wrigley Field reference.)

K.T. OSLIN *Didn't Expect It To Go Down This Way* (3:14)
 PRODUCER: Harold Shedd
 WRITER: K.T. Oslin
 PUBLISHER: Wooden Wonder, SESAC
 RCA 9029-7-R

A bluesy lonesome lover's lament ponders what went wrong. Crisp, sharp, guitar-laced production adds to the mournful mood.

DANCE

PICKS

GRACE JONES *Love On Top Of Love (Killer Kiss)* (6:21)
 PRODUCERS: Robert Clivilles, David Cole
 WRITERS: D. Cole, G. Jones
 PUBLISHERS: Red Instructional/Return To Sender, ASCAP
 MIXERS: Robert Clivilles, David Cole
 Capitol V-15508 (12-inch single)

Well worth the long wait. Ms. Jones steamrolls over the competition with a textured, groove-laden sizzler guaranteed to provoke squeals of delight from even the toughest critic.

XYMOX *Imagination* (6:35)
 PRODUCER: Peter Walsh
 WRITERS: R. Moorings, A. Wolbert
 PUBLISHERS: VOF Xymox/PRI, BMI
 MIXER: Greg Walsh
 Wing 873 001-1 (c/o PolyGram) (12-inch single; cassette version also available, Wing 873 000-4)

Favorite track from the act's album "Twist Of Shadows" receives a moody, somewhat ethereal treatment but could easily be its most accessible to date.

RECOMMENDED

DEBORAH HARRY *I Want That Man* (6:26)
 PRODUCERS: Tom Bailey, Eric "E.T." Thorngren
 WRITERS: Allannah Currie, Tom Bailey
 PUBLISHER: Point Music America, ASCAP
 MIXERS: Ben Grosse
 Sire 0-21322 (c/o Warner Bros.) (12-inch single; 7-inch live edition Oct. 7)

REAL LIFE *Let's Fall In Love* (7:40)
 PRODUCERS: Peter Henderson, David J. Holman
 WRITERS: David Sterry, Richard Zatorski
 PUBLISHER: not listed
 MIXERS: Tony Garcia, Nigel Wright
 Curb CRB-10308 (12-inch single)

Spacy Europop with a house edge follows the act's comeback with "Send Me An Angel '89." Original 12-inch mix has a bit more bite.

SIMON HARRIS FEATURING EINSTEIN *Another Monsterjam* (6:30)
 PRODUCER: Simon Harris
 WRITERS: Case, Harris
 PUBLISHER: Copyright Control
 MIXER: Simon Harris
 FFRR 886 681-1 (c/o PolyGram) (12-inch single; cassette version also available, FFRR 886 680-4)

Harris pumps up the jam once again with a crazed beat'n'sample offering that slings a hardcore rap over the beat. Don't miss the pumping Yvonne Turner remix of "I've Got Your Pleasure Control" featuring Lonnie Gordon on the flip.

KYZE *Stomp (Move Jump Jack Your Body)* (7:13)

PRODUCER: Smack Music Productions
 WRITERS: K. Davis, T. Patterson
 PUBLISHERS: Smackin', BMI
 MIXER: Mike Cameron, Troy Patterson, David E. Shaw, Tony Humphries
 Warner Bros. 0-213339 (12-inch single)

Slammin' hip-house track that was originally featured on the U.K. Cooltempo compilation "This Is Garage" kicks a raw beat and rhyme to match.

LNR *Work It To The Bone* (6:40)
 PRODUCERS: Thompson & Lenoir
 WRITERS: L. Thompson, R. Lenoir
 PUBLISHERS: Promuse/Cool Breeze, BMI
 MIXERS: Gail "Sky" King
 Profile PRO-7268 (12-inch single; cassette version also available, Profile PCT-5268)

Exceptionally late release of the [now] underground classic does feature some new interpretations from the "Sky." Could find a whole new audience. Contact: 212-529-2600.

YELLO *The Race* (7:45)
 PRODUCER: Yello
 WRITERS: Boris Blank, Dieter Meier
 PUBLISHERS: WB/Neue Welt Musikverlag GmbH, ASCAP
 MIXERS: Andy Marvel
 Mercury 874 939-1 (c/o PolyGram) (12-inch single)

Brand-new mixes add a loping, house-inflected vibe to an already strong track. Don't miss the fierce Latin house mix of "Blazing Saddles" on the flip.

AC

RECOMMENDED

PATTI AUSTIN *The Girl Who Used To Be Me* (4:15)
 PRODUCER: David Paich
 WRITERS: Alan Bergman, Marilyn Bergman, Marvin Hamlisch
 PUBLISHERS: Famous/PolyGram/Threesome, ASCAP
 GRP 3027 (cassette single)

Heartwarming and dramatic pop ballad is featured in the new film "Shirley Valentine." Contact: 212-245-7033.

MODERN ROCK

PICKS

PETER MURPHY *The Line Between The Devil's Teeth* (5:34)
 PRODUCER: Simon Rogers

WRITER: Peter Murphy
 PUBLISHER: American Momentum, BMI
 RCA 9108-1-HD (12-inch single)

Murphy treads on familiar territory with an energetic, guitar-etched track that recalls his brilliant Bauhaus era with favorable results.

RAP

PICKS

D.J. JAZZY JEFF & THE FRESH PRINCE *I Think I Can Beat Mike Tyson* (7:06)
 PRODUCERS: D.J. Jazzy Jeff, Fresh Prince, Pete Q. Harris, Nigel Green
 WRITERS: W. Smith, J. Townes, P. Harris
 PUBLISHERS: Zomba Enterprises, ASCAP
 MIXERS: Def Geoff Hunt
 Jive 1278-1-JD (c/o RCA) (12-inch single)

Act's familiar comic-book narrative previews their new "In This Corner . . ." with a shuffling hip-hop beat that rocks.

MC LYTE *Cha Cha Cha* (3:00)
 PRODUCER: King Of Chill
 WRITERS: King Of Chill
 PUBLISHERS: First Priority/Music Corp. Of America, BMI/Top Billin'/MCA, ASCAP
 MIXER: King Of Chill
 First Priority Music 0-96529 (c/o Atlantic) (12-inch single)

New release from rap's fiery female masks an old-school riff to accompany her affected delivery. From her fab "Eyes On This" collection.

RECOMMENDED

BANG O *Big Bang Theory* (4:54)
 PRODUCER: Mixmaster Quik, Bang O
 WRITER: Bang O
 PUBLISHERS: O.G. Rhyme/CRGI, BMI
 Syndicate 49-73111 (c/o CBS) (12-inch single)

Rhythm track is inspired by a little bit of Stevie Wonder and a little bit of George Clinton; it's the harder flip, "Mass Movement," that gets the thumbs up.

POWERULE *Smooth* (4:20)
 PRODUCER: Eric Vill., Oscar Marciano, Victor Maria
 WRITERS: O. Marciano, E. Vill., V. Maria
 PUBLISHERS: Sweet Revenge, ASCAP
 Revenge REV 5

Hypnotic instrumental backing offers a much-needed shot of adrenalin to a somewhat by-the-numbers outing. Contact: 718-468-4991.

SERIOUS TRIPP *I Like To Flow* (5:23)
 PRODUCER: MAD
 WRITER: A. Tripp
 PUBLISHER: Raindog
 Raindog/Warlock WAR-061

Inspired rhyming and a pumping, insistent bass line highlight this Brooklyn-based rapper's debut. Contact: 212-979-0808.

LADY SUPREME *I'm That Type Of Girl* (5:15)
 PRODUCER: A. Jenkins Jr.
 WRITER: Tembe Rene Jenkins
 PUBLISHERS: Cousin Ice/Choice, ASCAP
 Urban Rock UR-942 (12-inch single)

Female gives L.L. Cool a taste of his own. Contact: 212-315-0540.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.

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LIFELINES

BIRTHS

Boy, David Harris, to **Michael and Deborah Omansky**, July 24 in Ridgewood, N.J. He is VP of marketing management at RCA Records.

Girl, Ashley Elizabeth, to **Dave and Amy Podojil**, Aug. 27 in Cleveland. He is assistant buyer of prerecorded audio music at Arrow Distributing Co.

Twin girls, Jennie Lauren and Sarah Elizabeth, to **Alan Mintz and Deborah Kaminsky**, Sept. 9 in Santa Monica, Calif. He is an entertainment attorney.

Boy, Samuel Aleksander, to **David and Linda Benjamin**, Sept. 15 in Norwalk, Conn. He is producer of NBC's "Friday Night Videos." She is an entertainment attorney.

Girl, Signe Kathlyn, to **Marty Wilson-Piper and Ann Carlberger**, Sept. 21 in Stockholm, Sweden. He is a guitarist with the Church.

MARRIAGES

Tony Brenner to **Sybil Kirkpatrick**, Aug. 26 in Cleveland. He is assistant VP of merchandising, responsible for prerecorded music

buying at Arrow Distributing Co.

Paul Bender to **Katherine Cormack**, Sept. 3 in Guildford, Conn. She is director of booking and promotion for Toad's Place, a nightclub in New Haven, Conn.

Gary Hellman to **Donna Moore**, Sept. 9 in Newton, Mass. He is an engineer/producer for The Office Inc. She is an actress/singer.

Billy Trudel to **Vicki Giordano**, Sept. 9 in Simi Valley, Calif. He is a vocalist. She is studio manager at Hollywood Sound Recorders.

Andy Acton to **Mitzi Trosin**, Sept. 30 in Scotch Plains, N.J. He is lead guitarist with Something Primitive.

DEATHS

Ed Leonard, 24, of a heart attack, Sept. 19 in Orange, N.J. Leonard was a DJ at station WOBM in Ocean County, N.J., and a former news director, DJ, and engineer at WSOU, Seton Hall Univ.'s South Orange, N.J., hard rock station. Leonard was known on the air as "Infra-Red Ed" when school officials banned heavy metal from the playlist last year. The move resulted in nationwide press, and the ban was lifted. He is survived by his father, Edward; mother, Marie; and sister, El-

len.

Arnold Shaw, 80, of cancer, Sept. 26 at his home in Las Vegas. Author, musicologist, composer, and founder/director of the Popular Music Research Center at the Univ. of Nevada, Las Vegas, Shaw wrote more than a dozen books and countless essays on pop music trends and creators of the 20th century. For 11 years, from 1955-66, Shaw served as VP and GM at E.B. Marks Music. He was a member of such industry organizations as ASCAP, NARAS, and The Songwriters Hall Of Fame. In lieu of flowers, his widow, Ghita, has asked that contributions be made to the Popular Music Center of UNLV.

Virgil Thomson, 92, of natural causes, Sept. 30 in New York. A prolific composer, he was better known as an influential music critic. Originally from Kansas City, Mo., he graduated from Harvard in 1922 and studied composition in New York and Paris. For most of the '20s and '30s, he lived in Paris, returning to the U.S. in 1940 to become music critic of The New York Herald Tribune, a post he held until 1954. His best-known musical works include two operas to texts by Gertrude Stein, "Four Saints In Three Acts" and "The Mother Of Us All;" "The Plow That Broke The Plains" and "The River," soundtracks to films by Pare Lorentz; and the score to the film "Louisiana Story," which won Thomson a Pulitzer Prize in 1949. The recipient of numerous honors, Thomson was also active in ASCAP.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

**Official Sends Protest Letter To Priority
FBI Assails N.W.A. Song**

This story was prepared by Chris Morris in Los Angeles and Bill Holland in Washington, D.C.

LOS ANGELES An official of the Federal Bureau of Investigation, who says he was acting in an official capacity, confirms he sent a letter to Priority Records objecting to the lyrics of N.W.A.'s song "Fuck Tha Police."

The song appears on N.W.A.'s double-platinum album "Straight Outta Compton," marketed by Priority under the Ruthless Records imprint.

The three-paragraph letter from Milt Ahlerich, assistant director of the FBI's office of public affairs, is dated Aug. 1; its existence only came to light Sept. 25, when activists for the anti-censorship group Music In Action talked about it at a rally in Washington, D.C.

The letter, on FBI letterhead, reads: "A song recorded by the rap group N.W.A. on their album entitled 'Straight Outta Compton' encourages violence against and disrespect for the law enforcement officer and has been brought to my attention."

Ahlerich's letter continues: "Advocating violence and assault is wrong, and we in the law enforcement community take exception to such action... Law enforcement officers dedicate their lives to the protection of our citizens, and recordings such as the one from N.W.A. are both discouraging and degrading to these brave, dedicated officers."

"Music plays a significant role in society, and I wanted you to be aware of the FBI's position relative to this song and its message. I believe my

views reflect the opinion of the entire law enforcement community."

Ahlerich's letter notes that, in a climate of rising violent crime in the U.S., 78 law enforcement officers were killed in the line of duty last year.

In an interview with Billboard, Ahlerich said that when he wrote the letter, he was "performing in my official capacity, and I signed it in that capacity. It wasn't my personal opinion—I'd keep that to myself."

Ahlerich added that "it is not the concern of the FBI to chill [First Amendment freedoms], but to supply information on violence... There is no political agenda between the FBI and the far right. We are just concerned about violence against police officers, and that's what I tried to address."

Asked if Ahlerich's letter was illegal, American Civil Liberties Union legislative counsel Barry Lynn says, "There are cases, one of which went to the Supreme Court, where a government body was found guilty of indirect censorship through intimidation. I don't like to use the word 'illegal' here, but this kind of letter can be interpreted as a constitutional violation of First Amendment rights, but it would be up to the [record] company to sue."

Lynn adds, "I don't think the letter from Ahlerich attempted to engage in any degree of censorship, and he expressed a concern that we all agree with, that advocating violence is wrong. But there's an intimidation factor to have [Priority] change their policies in there, too."

(Continued on next page)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 9/25	Close 10/2	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1409.6	15 1/2	16 1/4	+1 1/4
CBS Inc.	179.6	202 1/2	207 1/2	+4 1/2
Capital Cities Communications	80.4	500	527 1/4	+27 1/4
Caracol Pictures	241.2	9 1/2	11 1/2	+1 1/2
Coca-Cola	3636.3	63	68 1/2	+5 1/2
Columbia Pictures	12604.7	26 1/2	26 1/2	+ 1/2
Walt Disney	2221	118 1/2	124 1/2	+6 1/2
Eastman Kodak	4329.4	47 1/2	48	+ 1/2
Handleman	312.3	20 1/2	21 1/2	+ 1/2
MCA Inc.	2292.8	63 1/2	67 1/2	+4
MGM/UA	177.6	22 1/2	23	+ 1/2
Orion Pictures Corp.	429.3	22 1/2	23 1/2	+1 1/2
Paramount Communications Inc.	3818.5	54 1/2	58 1/2	+4
Pathe Communications	17.8	3 1/2	3	- 1/2
Sony Corp.	200.8	59 1/2	60 1/2	+1 1/2
TDK	3.1	41	41 1/2	+ 1/2
Vestron Inc.	39.3	2 1/2	2 1/2	- 1/2
Warner Communications Inc.	1536.5	64 1/2	65	+ 1/2
Westinghouse	1005.9	66 1/2	68 1/2	+2 1/2
AMERICAN STOCK EXCHANGE				
Commtron	50.1	9 1/2	10	+ 1/2
Electrosound Group Inc.	24.4	3/4	1 1/4	+ 1/2
Nelson Holdings Int'l	474.6	7 1/2	1 1/2	+ 1/2
New World Pictures			
Price Communications	215.6	6 1/2	6 1/2	- 1/2
Prism Entertainment	6.5	2 1/2	2 1/2	- 1/2
Unitel Video	1.3	13 1/2	13 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		6 1/2	7 1/2	+ 1/2
LIN Broadcasting		110 1/2	111 1/2	+ 1/2
LIVE Entertainment		18 1/2	17 1/2	- 1/2
Recoton Corp.		4 1/2	4 1/2
Reeves Communications		6 1/2	6 1/2	- 1/2
Rentrak		2 1/2	2 1/2	- 1/2
Satellite Music Network, Inc.			
Scripps Howard Broadcasting		76	76
Shorewood Packaging		26 1/2	26 1/2	- 1/2
Sound Warehouse			
Specs Music		8	8 1/2	+ 1/2
Starstream Communications Group, Inc.		3/4	3/4
Trans World Music		21 1/2	21 1/2	- 1/2
Video Jukebox Network		5 1/2	5 1/2
Wall To Wall Sound And Video		3 1/2	3 1/2	+ 1/2
Westwood One		10 1/2	10 1/2	+ 1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		168	160	-8
Pickwick		232	231	-1
Really Useful Group		665	643	-22
Thorn EMI		831	800	-31

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.

OCTOBER

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, Ask-A-Pro Workshop With Kevin Gorman, presented by the Songwriters Guild of America, SGA offices, Hollywood, Calif.. 213-462-1108.

Oct. 16, Ernst & Young's Sixth Annual Entertainment Symposium, Plaza Hotel, New York. Marc Eiger, 212-407-1724.

Oct. 18-21, Audio Engineering Society (AES) Convention, New York Hilton and Sheraton Centre Hotels, New York. 212-661-8528.

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.

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.

Nov. 18, Legal Panel, presented by Music Business Monthly, Holiday Inn, Somerville, Mass. Joseph Viglione, 617-935-5386.

INDUSTRY WON'T FIGHT PMRC

(Continued from page 4)

further."

But Terry Worrell, president of the 131-unit, Dallas-based Sound Warehouse chain, declined to take up the challenge. "We can avoid the fight entirely now with a little prudent judgment and not have to fight tomorrow," he said.

Rose disagreed, claiming that "eventually, someone is going to say that nearly every record is obscene... NARM as a whole should fight the social issue." Describing a PMRC video about explicit lyrics and graphics as "slanted," he added, "I'm as morally responsible as anybody, but the Tipper Gores of the world have no right to say what I can do."

Others, however, felt differently. Tom Silverman, chairman of Tommy Boy Records, said, "Although we agree with you, we should try to defuse the issue by regulating ourselves. Only if you go to battle with [conservative groups] will it escalate to a full-scale war."

Rick Dobbis, executive VP of RCA Records, noted that the Recording Industry Assn. of America already has a pact with the PMRC that commits its member labels to place warning stickers on albums that contain controversial lyrics. "Most member companies are already complying," he pointed out. "My company has been very careful in this matter. We recognize that we have a responsibility, and if we don't put our own house in

order, someone else will."

NARM counsel Chuck Ruttenberg of Arent, Fox, Kinter, Plotkin, Kahn sounded a similar note when he started the session with a summary of legislative attempts to restrict sales of explicit product. "What we're seeing around the country in the past year is an increasing emphasis on legislation in matters affecting children," he said.

Ruttenberg stated that, in addition to the numerous bills regarding video content, some state legislators have also proposed laws regarding explicit record lyrics. Three of those bills have died, he said, but one is still pending in Pennsylvania. "We anticipate we're going to see a lot more of this kind of legislation in 1990," he predicted.

The key feature of the Pennsylvania bill, he said, is that no one would be allowed to sell recordings containing lyrics about explicit sexuality, violence, or suicide without a warning label on the album. Violators would be charged with a misdemeanor.

Ruttenberg also noted that the U.S. Senate has passed a bill exempting the TV networks from the anti-trust laws so they can talk about reducing the level of violence on television. The House is expected to approve the bill and it will probably be enacted into law, he said, adding that this could affect music as well as

(Continued on page 96)

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AMERICAN BROADCASTERS CONSIDER EUROPEAN RADIO INVESTMENTS

(Continued from page 14)

in the U.K., he says he'll wait and see how things turn out.

"I know of several companies that have looked at England. Nobody has taken the plunge, and I know why they haven't, because things are still unsettled," he says. "But I wouldn't be surprised if in the next 12 months, an American company has an interest in a British station, because 23 new ones are going on the air."

PERCENTAGE OF OWNERSHIP

Although observers say the loosening of EEC restrictions will lead to greater trans-national ownership throughout Europe, neither that nor the U.K. deregulation bill will change the amount of non-EEC ownership currently permitted there. At this point, the IBA's Baldwin tells foreign suitors that their ownership "is unlikely to be controversial if they keep their interest at 25%."

In France—the other country most often mentioned by U.S. investors—the non-EEC ownership limit is 20%. That figure is comparable to the amount of foreign investment allowed in a U.S. station, although several observers believe that U.S. companies could effectively own up to 49%.

The U.S. broadcaster who admits to being the farthest "beyond the sniffing stage" in Europe is Stoner. Currently investigating deals in England, France, and West Germany, Stoner says his company is "still in early discussions with three groups and getting down to cases with the one we have the most interest in." Stoner gives that deal a 50% chance of materializing.

Stoner cites a Saatchi & Saatchi worldwide advertising report that puts radio's share of the advertising dollars at 4% in Germany, 1.8% in the U.K., and 8.5% in France, compared

to America's 7%. "So by and large, there's still some up side there."

RECONNAISSANCE JOURNEYS

Group W Broadcasting VP/planning Dave Graves has made three trips to London this year, but only one—on which he was accompanied by Group W Radio chairman Dick Harris—dealt specifically with radio. Other trips were to explore European deals in other aspects of Group W's multimedia business. "We're [considering involvement] with radio there because we're involved with it in the U.S.," says Graves. "[Group W owner] Westinghouse's premise is that you have to be good at something in the U.S. before you do it overseas."

Emmis Broadcasting group PD Rick Cummings says his company's potential expansion into Europe "came from the other direction." Through its research arm, Emmis has been consulting Radio-Tele Luxembourg's Paris FM Radio Aventure. "We started to get interested," says Cummings, "when we saw the potential for FM growth there was similar to what has happened here."

Other major broadcasters are less committal. "We're interested in the possibilities, but I can't say we're pursuing them with bated breath," says Shamrock Broadcasting president Bill Clark.

Capital Cities/ABC Radio president Jim Arcara says he doesn't have any investment plans involving Europe, although there may be an opportunity there for ABC's Satellite Music Network, which is already syndicating American programming to China. NewCity Communications president Dick Ferguson says, "We have all the fish we can fry in the U.S." He doesn't think his company "is equipped" for the logistical con-

siderations of European ownership.

LOGISTICAL CONSIDERATIONS

And there are many logistical considerations to be equipped for. "An American broadcaster has to be really careful," says Pollack. "Will the rules change if, for example, the French government changes? Are they going to allow more frequencies into your market? Are people going to pay attention to the regulations?"

For those reasons, some broadcasters believe that, despite the buzz on European investment, little will actually materialize. Station trader Gary Stevens predicts that banks will be "very hesitant" to finance European operations. Consultant Owen Leach, whose Cody/Leach Broadcast Architecture consults French and Japanese stations, calls international radio investment "a great way to write off a trip to Europe, but questionable business. In France, there's no tradition of radio advertising. Three signals are making a profit and 27 are losing money."

Radio veteran Ted Ferguson has consulted or managed stations in New Zealand, France, Holland, Switzerland, and even Tahiti. Despite his familiarity with international broadcasting, Ferguson says he would not consider ownership abroad. "If Americans are looking at dabbling in France, you had better have a very square, honorable business contact there. It's just not something to get into on a whim," he says.

HOW MUCH WILL THAT BE?

Because many deals are still in their infancy, and because some involve new stations, the exact cost of admission into Europe is somewhat nebulous. One broadcaster who is currently investigating a French station says, "No number has ever been

given because they're not dying to sell us anything."

Generally, however, broadcasters agree with Israel's assessment of European investment as "a very expensive proposition." One factor is the relatively small number of available franchises. When Trans World Communications took over Picadilly Radio—the only commercial station in Manchester, England (at least until December)—it paid about \$96 million. The estimated value of London's Capital Radio is \$400 million, although that includes both its AM and FM networks, along with a Monte Carlo station and a U.K. TV franchise.

Another contributing factor to price is the emphasis on networks in France, Italy, and Spain. "To buy something that can make reasonable money, you have to buy a network," says Ferguson. French top 40 network Kiss "has been for sale for \$200 million. There aren't a lot of people who walk around with that kind of money to invest when they don't know the business climate, speak French, or know the French people."

There are also programming hurdles. Group W's Graves cites England's "long tradition of commercial-free radio. The BBC is commercial-free for the rest of your life and won't ever have to worry about funding. BBC-1 is a very good pop service. BBC-4 is an all-news channel budgeted around \$75 million annually that can also draw upon the BBC's news resources. It's as if our National Public Radio could run [the KQLZ Los Angeles format] Pirate Radio; that would be a very potent competitor."

And while a few European stations, especially France's top 40 NRJ and Skyrock, have formats comparable to those of U.S. stations, many

others are throwbacks to the less-organized, pre-Bill Drake era of American radio. And compared to the overly-fractionalized U.S., many stations are still very wide musically. "Deep down, I still have this fear we might find out this focused stuff doesn't work very well in Europe," says Cummings.

DO YOU HAVE AN INVITATION?

Finally, Graves says, foreign broadcasters and governments "have to want us. Someone over there has to say they want foreign investors. Our feeling is that in Britain, there's no prejudice against foreign investors. In France there is, especially with people from outside the EEC."

Stoner says, "A couple of years ago we did a show in the Soviet Union with Gosteleradio—the first interactive talk show hooking up the U.S. and the U.S.S.R. It was easier to put a deal together with the Soviets than it is with the Western Europeans."

Many of those contacted for this story say that American broadcast investment overseas, even if it materializes, will be less than that already existing with French, Australian, and other foreign owners. Some, including Leach, believe that foreign investment, if it proliferates, may do so in the other direction: with foreign companies looking at U.S. stations.

"In Japan, we were at a dinner where [local broadcasters] were asking a million questions about how they can invest in American radio. American broadcasters have been through an incredible expansion period in the prices of stations. A lot of people are heavily leveraged. I think the foreigners smell this and understand that as the leverages come due, there are going to be some bargains out there."

MEGAHITS PROMISE A GOOD QUARTER FOR SELL-THRU

(Continued from page 1)

"The Land Before Time" and the anniversary edition of "The Wizard Of Oz."

Still, there are some echoes of severe discount competition and street date violations reminiscent of last year's angst over "E.T. The Extra-Terrestrial" and "Cinderella."

But those video specialty retailers who complained bitterly last year say they are more savvy in combating the edge conceded to discounters and mass merchandisers by developing their own extra consumer incentives, such as free rentals.

The strength of this year's leading sell-through titles is reflected at Erol's, where the 200-store chain sold 9,000 copies of "Bambi" in its first six days (8,000 of which were prebook sales that included a bonus \$2.95-value children's hard-cover book). A year ago, Erol's sold 24,000 copies of "Cinderella" during the whole holiday season, says Beth Beard, sell-through buying manager.

Erol's is selling "Bambi" at \$24.99 with an optional T-shirt deal; "Bambi" buyers are offered a \$9.99-value shirt for \$5.99.

The prebook figures comparing "Bambi" and "Cinderella" are about even, says Beard, adding that "the consumer is much more sophisticated now" by understanding release dates.

"Bambi" is also renting at a healthy rate at Erol's, says Joyce Woodward, rental buying manager, who reports average daily turns at four in the title's first five days.

The 700-store West Coast Video/National Video is bringing in 200 units of "Batman" and 100 of "Roger Rabbit" per store for sell-through, considered a "huge commitment," says Gary Delfiner, VP of promotions.

The web's prebook deal is \$14.95 on "Batman," including four prepaid rentals. A similar rental tie-in on "Roger Rabbit" involves two prepaid rentals.

Action at mass merchandisers is no less dramatic, according to Doug Harvey, director of the internal rack wing at 392 Target stores. He says "Bambi," "Wizard Of Oz," and "The Land Before Time" are running 50% "better than we forecast"; the latter sold an average of 125 units per store after an initial Sept. 17 advertise-

ment.

"Pre-orders on this year's crop are running three times those for 'Cinderella' and 'E.T.' at our downtown and San Rafael stores," says Don Wieties, a manager at three-store Video Droid, in suburban San Francisco. However, at the headquarters store in Mill Valley, "Our local customers knew we were bringing in a lot of these titles and held back somewhat on pre-orders."

Wieties also says, "Customers are more used to these big sale titles now. With 'E.T.' last year, there was mass hysteria."

There are no fears of diluted sales or strained open-to-buy dollars at The Musicland Group, the 718-store megachain that operates 39 specialty video sell-through Suncoast outlets.

According to Gary Ross, executive VP of marketing and merchandising, the chain looks "for incremental movie business this year. There's a place for each of these titles. 'Who Framed Roger Rabbit' and 'Batman' appeal to the same demographic. 'Bambi' and 'Land Before Time' appeal to another." Ross adds, "There's broader appeal this year" than a year ago, when the major sell-through emphasis was on "Cinderella" and "E.T."

Ross says Musicland anticipated four of the sell-through titles, and adjusted when the "Batman" opportunity arose. "We raised our sales projections and our open to buy."

Ross acknowledges there is an expansion of distribution channels this year. "You have to ask yourself if Phar-Mor and Target, which has

'Bambi' at \$16.88, will take away from the specialty store activity. We'll have to see what happens, but we still think it's going to be a phenomenal movie year on all four titles—with "Batman" coming in mid-November perhaps the capper of all.

Even if price clubs and other discount chains are heavily promoting these various titles—and in some cases beat street date—video specialty store operators say they are not up in arms as they were a year ago because they feel their complaints have resulted in action. "I publicly lauded MCA [Home Video] at our meeting for its sanctions" against rackjobbers who let go too soon on "Land Before Time," says Tom Daugherty, president of the Spokane chapter of the Video Software Dealers Assn. "Our Disney rep got up and said he wanted to be informed of any street date violations."

MCA Home Video quickly responded to evidence of pre-Sept. 14 street date violations on "The Land Before Time" in several Southwestern-based Wal-Mart outlets by sanctioning rackjobber Western Merchandisers. The studio says it will penalize violators by not shipping them its next sell-through title and its next three sell-through catalog promotions until street date.

A number of retailers say they are buoyed by the tough studio stance, although some express cynicism and skepticism as to how effective such sanctions really are.

'Roger Rabbit' Star Of McPromo

LOS ANGELES Disney's Touchstone division last week unveiled long-awaited details of a cross-promotional campaign for "Who Framed Roger Rabbit" involving 8,000 McDonald's outlets nationwide.

Starting Oct. 13, consumers will be offered a "Roger Rabbit" stick-on plush figure for proof-of-purchase of "Roger" plus a "bonus certificate" from a \$1 book of McDonald's Happy Halloween certificates.

The cross-promotional link running Oct. 13-31 is part of a \$60 million advertising and promotional campaign behind the title.

"Roger Rabbit" is expected to be one of the fall's big sell-through titles, having prebooked orders for 7.9 million copies. The street date for the \$24.95 title is set for Thursday (12).

Touchstone says the tie-in will be supported by a huge "multimillion-dollar" media campaign from McDonald's that will include network

and spot TV ads.

Meanwhile, McDonald's is already running TV spots in five major markets in support of a separate video-based promotion involving three Vestron titles. In that promotion, which broke less than a month before the Disney offer, consumers can purchase "Mr. Mom," "Hoosiers," or "Puff The Magic Dragon" in McDonald's restaurants for \$5.99 with purchase of a Big Mac, fries, and soda (Billboard, Oct. 7).

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"MISS YOU MUCH" BY Janet Jackson (A&M) keeps its bullet at No. 1, widening its lead with strong increases in sales and airplay. The single's margin over the challengers bulleted at Nos. 4 through 7 is so wide that a third week at No. 1 is assured—and a fourth week is possible. As evidence for the continued splintering of the top 40 radio format, note that "Miss" is overwhelmingly No. 1 in both sales and airplay points, yet it is only being played on 223 out of the 251 reporting stations.

CONTINUING ON THIS POINT, it is obvious that top 40/rock hybrid stations will not play "Miss You Much," nor will they play "Bust A Move" by Young M.C. (Delicious Vinyl). By all indications, the latter is a smash everywhere it is played. It has soared to No. 2 in sales, yet less than half of the reporting panel—119 stations—is on it, so it is only No. 20 in airplay points. Overall, it is bulleted at No. 7. There has been criticism of Billboard in the past for allowing stations that will not play certain types of music to report to the Hot 100 chart, since some records may thus be at a disadvantage. But with only 119 stations to date willing to play "Bust A Move," which is a huge sales hit, and some of those 119 unwilling to play any rock-oriented records, the total number of "pure" top 40 stations—those that play all the hits—is under 100. The splintering of top 40 radio is a fact, and Billboard now reflects that in the Hot 100. We will see more examples in the future of records showing this wide disparity between sales and radio airplay, and this will make the separate sales and airplay top 40 charts that we print more valuable.

RIDING A HUGE SURGE in airplay points, "Blame It On The Rain" by Milli Vanilli (Arista) nabs the Power Pick/Airplay, giving the single a 59% chance of repeating the No. 1 success of "Girl I'm Gonna Miss You." "Rain" is already top 10 at six reporting stations, including jumps of 11-6 at KLUC Las Vegas, 20-4 at Y108 Denver, and 18-10 at X100 San Francisco. The runner-up for the airplay award is "Angelia" by Richard Marx (EMI), showing early strength at KRNQ Des Moines, Iowa (10-9), and KWSS San Jose, Calif. (20-13). Second-runner-up, and headed for the top five on the Hot 100, is "When I See You Smile" by Bad English (Epic), with spectacular jumps of 20-4 at I95 Birmingham, Ala., and 15-4 at WGH Norfolk, Va.

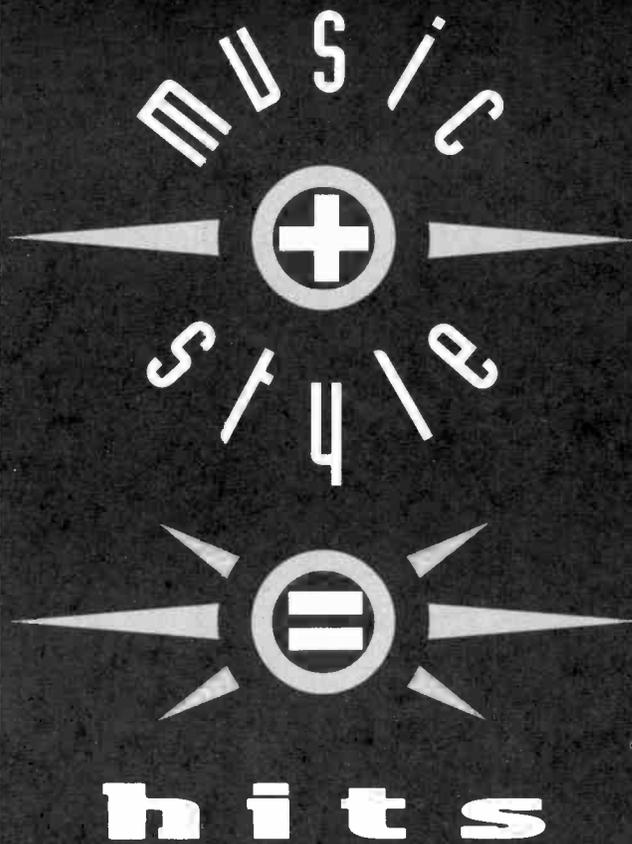
QUICK CUTS: Parts of the chart are overcrowded, while other parts are "loose" enough to allow jumps up to 10 places for records with insufficient points to bullet. Held back in chart jams are "It's No Crime" by Babyface (Solar), bulleted at No. 10 but unable to move up; and "Leave A Light On" by Belinda Carlisle (MCA), with an impressive 24 adds but only moving up one place to No. 60. Early jumps for "Light" include 24-18 at Q106.5 St. Louis and 20-16 at WKTI Milwaukee . . . Artists new to the Hot 100 this week are Jaya, a 19-year-old female singer originally from Manila, Philippines, with "If You Leave Me Now" (LMR), already No. 2 at Power 96 Miami; and Technotronic featuring Felly, a group from Belgium, with "Pump Up The Jam" (SBK), currently the No. 2 single in the U.K.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON CHART
WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA	14	30	106	150	150
BLAME IT ON THE RAIN MILLI VANILLI ARISTA	10	23	76	109	156
LIVING IN SIN BON JOVI MERCURY	5	7	39	51	118
ANGELIA RICHARD MARX EMI	3	8	31	42	193
DIDN'T I (BLOW YOUR MIND) NEW KIDS ON THE BLOCK COLUMBIA	2	9	29	40	160
THE LAST WORTHLESS... DON HENLEY GEFFEN	2	4	30	36	86
LICENCE TO CHILL BILLY OCEAN JIVE	2	5	24	31	96
GET ON YOUR FEET GLORIA ESTEFAN EPIC	1	7	16	24	181
LEAVE A LIGHT ON BELINDA CARLISLE MCA	1	3	20	24	124
DON'T CLOSE YOUR EYES KIX ATLANTIC	1	5	16	22	116

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.



diesel park west "here i stand."



soulister "way to your heart."



Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MISS YOU MUCH	JANET JACKSON	1
2	6	BUST A MOVE	YOUNG M.C.	7
3	2	CHERISH	MADONNA	2
4	9	LOVE SONG	THE CURE	4
5	7	MIXED EMOTIONS	ROLLING STONES	5
6	12	DR. FEELGOOD	MOTLEY CRUE	14
7	13	LOVE IN AN ELEVATOR	AEROSMITH	11
8	14	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	6
9	3	GIRL I'M GONNA MISS YOU	MILLI VANILLI	3
10	11	IT'S NO CRIME	BABYFACE	10
11	4	IF I COULD TURN BACK TIME	CHER	12
12	20	WHEN I LOOKED AT HIM	EXPOSE	13
13	19	LISTEN TO YOUR HEART	ROXETTE	9
14	15	PARTYMAN	PRINCE	23
15	5	HEAVEN	WARRANT	8
16	26	COVER GIRL	NEW KIDS ON THE BLOCK	15
17	8	DON'T LOOK BACK	FINE YOUNG CANNIBALS	20
18	17	IT'S NOT ENOUGH	STARSHIP	16
19	22	HEALING HANDS	ELTON JOHN	18
20	24	ROCK WIT'CHA	BOBBY BROWN	17
21	21	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	24
22	27	THE BEST	TINA TURNER	21
23	10	18 AND LIFE	SKID ROW	19
24	34	CALL IT LOVE	POCO	27
25	39	LOVE SHACK	THE B-52'S	26
26	25	COLD HEARTED	PAULA ABDUL	31
27	36	BACK TO LIFE	SOUL II SOUL	38
28	31	RIGHT HERE WAITING	RICHARD MARX	43
29	38	DON'T SHUT ME OUT	KEVIN PAIGE	37
30	37	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	28
31	—	WHEN I SEE YOU SMILE	BAD ENGLISH	22
32	29	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	47
33	—	I FEEL THE EARTH MOVE	MARTIKA	30
34	18	ONE	BEE GEES	39
35	—	POISON	ALICE COOPER	35
36	32	ANGEL EYES	THE JEFF HEALEY BAND	36
37	—	LET GO	SHARON BRYANT	34
38	30	SHOWER ME WITH YOUR LOVE	SURFACE	44
39	—	MY HEART SKIPS A BEAT	THE COVER GIRLS	45
40	—	ME SO HORNY	THE 2 LIVE CREW	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	MISS YOU MUCH	JANET JACKSON	1
2	2	CHERISH	MADONNA	2
3	1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	3
4	3	HEAVEN	WARRANT	8
5	8	LISTEN TO YOUR HEART	ROXETTE	9
6	5	IF I COULD TURN BACK TIME	CHER	12
7	9	WHEN I LOOKED AT HIM	EXPOSE	13
8	13	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	6
9	7	LOVE SONG	THE CURE	4
10	14	COVER GIRL	NEW KIDS ON THE BLOCK	15
11	10	IT'S NO CRIME	BABYFACE	10
12	12	MIXED EMOTIONS	ROLLING STONES	5
13	15	LOVE IN AN ELEVATOR	AEROSMITH	11
14	17	ROCK WIT'CHA	BOBBY BROWN	17
15	11	IT'S NOT ENOUGH	STARSHIP	16
16	19	DR. FEELGOOD	MOTLEY CRUE	14
17	22	WHEN I SEE YOU SMILE	BAD ENGLISH	22
18	23	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	25
19	6	18 AND LIFE	SKID ROW	19
20	26	BUST A MOVE	YOUNG M.C.	7
21	31	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	29
22	34	LOVE SHACK	THE B-52'S	26
23	29	HEALING HANDS	ELTON JOHN	18
24	35	CALL IT LOVE	POCO	27
25	21	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	28
26	36	THE BEST	TINA TURNER	21
27	32	I FEEL THE EARTH MOVE	MARTIKA	30
28	16	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	32
29	—	ANGELIA	RICHARD MARX	41
30	37	GLAMOUR BOYS	LIVING COLOUR	33
31	40	GET ON YOUR FEET	GLORIA ESTEFAN	42
32	—	BLAME IT ON THE RAIN	MILLI VANILLI	46
33	18	DON'T LOOK BACK	FINE YOUNG CANNIBALS	20
34	—	SUNSHINE	DINO	40
35	38	LET GO	SHARON BRYANT	34
36	—	POISON	ALICE COOPER	35
37	24	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	24
38	33	ANGEL EYES	THE JEFF HEALEY BAND	36
39	27	COLD HEARTED	PAULA ABDUL	31
40	—	SUGAR DADDY	THOMPSON TWINS	51

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
19 18 AND LIFE (New Jersey Underground, ASCAP)	3 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL
36 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrativ, BMI) CLM	33 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP
69 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	47 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL
41 ANGELIA (Chi-Boy, ASCAP) CLM	18 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL
80 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP)	8 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mchitch, BMI/Great Lips, BMI) CPP
38 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	76 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL
95 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	85 HUNGRY (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
21 THE BEST (Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP) HL/WBM	100 I DON'T WANT A LOVER (Virgin, ASCAP) CPP
46 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	30 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM
7 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	63 I LIKE IT (Island, BMI/Onid, BMI) WBM
27 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jaspeilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	71 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)
2 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	84 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
31 COLD HEARTED (Elliott Wolff, ASCAP/Virgin, ASCAP) CPP	12 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
62 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Caldaddy, ASCAP/MCA, ASCAP) CPP/HL	82 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Fulless, ASCAP/EMI Blackwood, BMI/U.A., ASCAP) HL/WBM
15 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	94 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI)
25 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Belboy, BMI)	78 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM
64 DON'T ASK ME WHY (BMG, ASCAP) HL	29 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
49 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP)	10 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskit, BMI) CPP
53 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	16 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL
20 DON'T LOOK BACK (Virgin, ASCAP) CPP	54 KEEP ON MOVIN' (Virgin, ASCAP) CPP
59 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	50 KISSES ON THE WIND (Virgin, ASCAP) CPP
37 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	70 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
32 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	60 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
14 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	34 LET GO (Almo, ASCAP) CPP
93 EDIE (CIAO BABY) (Chappell, ASCAP/Chappell & Co., ASCAP) HL	66 LICENCE TO CHILL (Zomba, ASCAP)
90 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappa, ASCAP) CLM/WBM	9 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
92 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	61 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
98 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	91 LOVE CRIES (Chrysalis, ASCAP) CLM
42 GET ON YOUR FEET (Foreign Imported, BMI) CPP	11 LOVE IN AN ELEVATOR (Swag, ASCAP)
77 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	26 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
	4 LOVE SONG (Fiction, ASCAP)
	68 LOVE SONG (City Kidd, ASCAP) CLM
	48 ME SO HORNY (Pac-Jam, BMI)
	1 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
	5 MIXED EMOTIONS (Promopub B.V., PRS) CPP
	65 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP
	45 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)
	96 NO BIG DEAL (Warner-Tamerlane, BMI) WBM
	72 ON OUR OWN (FROM "HOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	67 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
	39 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
	23 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM
	35 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
	86 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP)
	81 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstin, CAPAC)
	79 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
	73 RADAR LOVE (Fever, ASCAP)
	99 RIGHT BACK WHERE WE STARTED FROM (ATV, BMI/EMI Blackwood, BMI) CPP
	43 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
	17 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	57 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
	87 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	44 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
	83 SOLD ME DOWN THE RIVER (Illegal, BMI)
	75 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM
	6 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
	97 STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
	51 SUGAR DADDY (Point, ASCAP)
	40 SUNSHINE (Island, BMI/Onid, BMI) WBM
	89 TALK IT OVER (EMI Blackwood, BMI) HL
	56 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
	88 TOUCH THE FIRE (EMI Songs (Australia) /EMI April, ASCAP) HL/WBM
	55 THE WAY TO YOUR HEART (EMI Belgium, ASCAP/Colgems-EMI, BMI) WBM
	74 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP) HL
	58 WE DIDN'T START THE FIRE (Joel, BMI)
	52 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
	28 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
	13 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
	22 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
	24 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

With
Every
Beat
Of My
Heart



The eagerly awaited new single by
Taylor Dayne. From her extraordinary
new album **CAN'T FIGHT FATE**,
arriving October 31st.

Produced by Ric Wake for Wake Productions

Executive Producer: Clive Davis

Management: Christian Entertainment Organization, Inc.

ARISTA

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ADULT-ORIENTED FORMATS SHINE IN SUMMER ARBS

(Continued from page 1)

(Q101) was up 4.1-4.4 for its best book in five years. And country outlets WUSN Chicago (2.7-3.7) and WYNY New York (2.3-3.1) both posted their best-ever books in markets where their format rarely posts boxcar 12-plus numbers.

(Complete results for 15 markets appear on page 19.)

Besides tying Z100 in New York, WLTW was also No. 1 in the coveted 25-to-54-year-old demographic, which it recaptured from oldies WCBS-FM (which was off 5.0-4.2 overall). While one might expect WLTW's rise from a 3.8 share a year ago to have something to do with last fall's introduction of the new Arbitron diary that emphasizes workplace listening, Viacom GM George Wolfson attributes the rise to new listeners acquired by the station's spring book ad campaign and to PD Dale Parsons, who joined the station last January. "We're a much better station than we were a year ago."

Other New York successes included N/T WOR (3.7-4.3) and urban WBSL. The latter station was up 2.9-3.7, narrowing the gap with rival WRKS, which was down 4.1-3.9.

The summer represented WBSL's first full book under new PD Ray Boyd, who, while not taking the station as far toward black AC as, say, WVVAZ (V103) Chicago, did add some "oh wow" oldies and emphasize 25-54 listeners, a demo in which WBSL went from 12th to fourth and added more than two full shares.

In the top 40 race, WPLJ (Power 95) was up 3.1-3.5. While the station is still more than two shares behind Z100, it is now within arm's length of top 40/dance WQHT (Hot 97), which went 4.0-3.9. That station, which has become somewhat more Hispanic-leaning in recent weeks, did, however, post a notable gain in the Long Island book, where it was up 3.0-4.5.

In mornings, all-news WINS, the customary leader, was so again with almost a nine share. Following it were WOR, whose "Rambling With Gambling" program added a share and a half, and WXRK, whose morning man Howard Stern added more than a share—the classic rocker was up 3.4-3.6 overall. Z100's customarily strong Morning Zoo was tied for fourth with all-news WCBS.

In Los Angeles, Cox's KOST, which has been climbing ever since rival KIQQ became top 40/rock KQLZ (Pirate Radio), was up again, dethroning top 40/dance KPWR (Power 106), which had topped the market for more than two years but fell 7.1-6.1 this time. KOST also topped the 25-54 demo for the 28th straight time with nearly an eight share.

KOST PD Jhani Kaye says his station and format were blessed with strong music this summer. "All radio stations that play music are at the mercy of the record companies. If there is good product out, you do well. AC in general has had some good music to play." In Chicago, Q101 PD Bill Gamble concurred, saying, "The music was hotter this summer. It helped that there were hits from Cher and Elton John."

The other major L.A. story this time was top 40 KIIS-AM-FM, rebounding 5.2-6.4; that puts KIIS ahead of both KPWR, which had made its life miserable ever since its 1986 debut, and KQLZ. While the latter station was also up nicely this time, rising 4.3-5.5, the bulk of its growth took place in the first month of the summer book. In the subse-

quent months, it hovered between 5.4-5.6, suggesting the station may have found its level.

KIIS president/GM Lynn Anderson-Powell says her station's comeback is partially because "the sampling was a little more on target than it was in the last book. The wobble has corrected itself." Yet she believes "the numbers that came out in the summer book are still very much a result of the soft diary."

KIIS morning man Rick Dees led that daypart, rising 6.1-7.5. At his top 40 rivals, Jay Thomas was off at KPWR (6.5-5.0) while KQLZ's Scott Shannon was up 4.3-5.5.

Other market highlights from the first batch of summer Arbitrons:

- Chicago: N/T mainstay (and Cubs flagship) WGN held the lead 9.1-9.3, followed by a resurgent urban WGCI-FM (6.2-6.7), N/T WBBM (5.3-5.5), and urban/AC WVVAZ (V103) (4.7-4.9). Easy WXEZ-AM-FM was down 4.5-4.1 in the first book since it modified its format virtually to soft AC. WLUP-FM was down 4.8-4.4, but WLUP-AM was up 2.5-3.5 and GM Lawrence Wert thinks some of that may stem from the publicity over Steve Dahl & Gary Meier's citation by the FCC for alleged indecency.

- San Francisco: Another talk mainstay, KGO, held its traditional lead (7.0-7.6), with two more AMs, KCBS (4.6-5.3) and KNBR (3.5-5.0), following behind.

- Philadelphia: Album WMMR was back to its normal share level, going 6.9-8.1 for the market lead. WMMR was clearly one of the stations that benefited from a fragmented contemporary market. Two of the stations that used to challenge it for the top slot, urban WUSL (6.9-5.7) and top 40 WEGX (6.1-4.3), have clearly been affected in the last six months by the debut of top 40/dance WIOQ, which held at a 4.8 this time.

- Detroit: Full-service AM WJR went 9.9-9.2; it still led the market but was down more than three shares from a year ago. Urban WJLB was off 7.4-6.4, apparently affected by WJZZ, whose jazz format borders on black AC. That station was one of the surprise gainers this time, up 2.5-3.8. Elsewhere, WHYT—which abandoned its top 40/dance lean to go more mainstream top 40 this time—was up 3.8-4.3, putting it neck and neck with its rivals, rock-slanted WDFX (4.5-4.4) and "adult top 40" WKQI (4.3-4.2). A similar deadlock exists in AC, where WLTI, WNIC, and WOMC were all up and all tied with a 4.1 share.

- Boston: Top 40 WXKS-FM (Kiss 108), held the market lead, 7.7-8.0. Oldies WODS rebounded 3.7-4.8. Soft AC WSSH was up 3.9-4.6, edging rival WMJX (4.7-4.5). WBOS' eclectic "album classics" added almost a share, 1.3-2.2.

- San Diego: Top 40 KKLQ-AM-FM (Q106) held its market lead with an all-time high both throughout the day (8.8-9.6) and in mornings (8.4-9.3), despite the departure of morning man Jack Murphy during the last portion of the book. Modern rock XETRA-FM (91X), which raised eyebrows this summer with its seemingly unlikely sponsorship of a Who concert, was up 4.6-5.6, while album KGB dropped dramatically (8.8-5.0).

KGB PD Ted Edwards calls the book "an anomaly. We have a new competitor [classic rock KSDO-FM] now, but they weren't on during the book. It's so absurd, it is easy to treat it as a strange book."

FOR WEEK ENDING OCTOBER 14, 1989

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MISS YOU MUCH A&M 1445	JANET JACKSON
2	3	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
3	4	IT'S NO CRIME SOLAR 68966/E.P.A.	BAByFACE
4	2	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
5	6	ME SO HORNY SKYYWALKER 130	THE 2 LIVE CREW
6	8	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
7	5	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
8	11	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
9	14	ROCK WIT'CHA MCA 53652	BOBBY BROWN
10	10	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
11	12	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
12	13	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
13	7	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
14	16	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
15	18	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
16	19	SUNSHINE 4TH & B'WAY 7489	DINO
17	9	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA 1433/A&M	SEDUCTION
18	—	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
19	21	MY FANTASY MOTOWN 1968	TEDDY RILEY FEATURING GUY
20	26	I WANT YOU VISION 4511	SHANA
21	25	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
22	23	I LOVE THE BASS ENIGMA 75047	BARDEUX
23	28	CONGRATULATIONS A&M 1407	VESTA
24	17	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
25	—	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
26	29	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
27	15	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
28	30	I FEEL THE EARTH MOVE COLUMBIA 38-68996	MARTIKA
29	—	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
30	20	PARTYMAN WARNER BROS. 7-22814	PRINCE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
2	2	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	6	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
4	7	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
5	5	LOVE SONG ELEKTRA 7-69280	THE CURE
6	11	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
7	3	HEAVEN COLUMBIA 38-68985	WARRANT
8	12	LISTEN TO YOUR HEART EMI 50223	ROXETTE
9	4	IT'S NOT ENOUGH RCA 9032	STARSHIP
10	9	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
11	13	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
12	14	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
13	16	CALL IT LOVE RCA 9038	POCO
14	8	18 AND LIFE ATLANTIC 7-88883	SKID ROW
15	18	LOVE SONG Geffen 7-22856	TESLA
16	20	LOVE SHACK REPRISE 7-22817	THE B-52'S
17	15	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
18	23	HEALING HANDS MCA 53692	ELTON JOHN
19	24	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
20	30	RADAR LOVE ATLANTIC 7-88836	WHITE LION
21	29	I'M A BELIEVER A&M 1454	GIANT
22	10	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
23	21	WHAT I LIKE ABOUT YOU WING 889 678-7/POLYGRAM	MICHAEL MORALES
24	—	SOMEONE LIKE YOU MECHANIC 53744/MCA	BANG TANGO
25	—	ANGEL SONG CAPITOL 44449	GREAT WHITE
26	—	TOUCH THE FIRE CHRYSALIS 23414	ICEHOUSE
27	27	HUNGRY ATLANTIC 7-88859	WINGER
28	26	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
29	—	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
30	19	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD

Products with the greatest airplay gains this week.
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New York		P.D.: Joel Salkowitz		Philadelphia		P.D.: Elvis Duran	
1	2	The Cover Girls, My Heart Skips A	1	1	New Kids On The Block, Didn't I	1	1
2	1	Milli Vanilli, Girl I'm Gonna Miss You	2	2	The 2 Live Crew, Me So Horny	2	2
3	3	Soul II Soul (Featuring Caron	3	3	Young M.C., Bust A Move	3	3
4	4	Sybil, Don't Make Me Over	4	4	Pat LaBelle, If Ask Me To	4	4
5	5	Janet Jackson, Miss You Much	5	5	Milli Vanilli, Girl I'm Gonna Miss You	5	5
6	6	The 2 Live Crew, Me So Horny	6	6	Sharon Bryant, Let Go	6	6
7	7	Shana, I Want You	7	7	Shana, I Want You	7	7
8	8	Lil Louis, French Kiss	8	8	Sybil, Don't Make Me Over	8	8
9	9	Expose, When I Looked At Him	9	9	Bardeux, I Love The Bass	9	9
10	10	Core, Where Are You Tonight?	10	10	Janet Jackson, Miss You Much	10	10
11	11	Surface, Shower Me With Your Love	11	11	Vesta, Congratulations	11	11
12	12	Young M.C., Bust A Move	12	12	Christopher Williams, Talk To Myself	12	12
13	13	Technotronic, Pump Up The Jam	13	13	Toddy Riley Featuring Guy, My Fan	13	13
14	14	Stevie B, Girl I Am Searching	14	14	Paula Abdul, (It's Just) The Way	14	14
15	15	Paula Abdul, Cold Hearted	15	15	The Cover Girls, My Heart Skips A	15	15
16	16	Babyface, It's No Crime	16	16	Vesta, Congratulations	16	16
17	17	Bobby Brown, Rock Wit'Cha	17	17	Regina Belle, Baby Come To Me	17	17
18	18	Seduction, You're My One And Only	18	18	Kevin Paige, Don't Shut Me Out	18	18
19	19	Two Without Hats, Try Yazz	19	19	Martika, I Feel The Earth Move	19	19
20	20	Madonna, Cherish	20	20	Take 7, Heat Of The Moment	20	20
21	21	New Kids On The Block, Cover Girl	21	21	Terry Tate, Babies Having Babies	21	21
22	22	Dino, Sunshine	22	22	Technotronic, Pump Up The Jam	22	22
23	23	Johnny O, Memories	23	23	Hubert Kah, So Many People	23	23
24	24	New Kids On The Block, Didn't I	24	24	Gloria Estefan, Get On Your Feet	24	24
25	25	Kevin Paige, Don't Shut Me Out	25	25	Madonna, Cherish	25	25
26	26	Neneh Cherry, Kisses On The Wind	26	26	Zapp, Oh Baby Baby	26	26
27	27	Cynthia, Thief Of Hearts	27	27	Sharon Bryant, Realistic	27	27
28	28	Expose, Crying Over You	28	28	Toddy Riley Featuring Guy, My Fan	28	28
29	29	Paula Abdul, (It's Just) The Way	29	29	Pat LaBelle, If Ask Me To	29	29
30	30	Gloria Estefan, Get On Your Feet	30	30	Soul II Soul (Featuring Caron	30	30
31	31	Sharon Bryant, Let Go	31	31	Dino, Sunshine	31	31
32	32	Jody Watley, Everything	32	32	Stevie B, Girl I Am Searching	32	32
33	33	Milli Vanilli, Blame It On The Rain	33	33	Milli Vanilli, Blame It On The Rain	33	33
34	34	Expose, Congratulations	34	34	Billy Ocean, Licence To Chill	34	34
35	35	George Lamond, Without You	35	35	Richard E. Grant, In The Name Of Love	35	35
36	36	Pajama Party, Over And Over	36	36	Elton John, Healing Hands	36	36
37	37	Christopher Williams, Talk To Myself	37	37	Natalie Cole, As A Matter Of Fact	37	37
38	38	Paris By Air, Voices In Your Head	38	38	The Jets, You Better Dance	38	38

Los Angeles		P.D.: Jeff Wyatt		San Francisco		P.D.: Keith Naftaly	
1	1	Milli Vanilli, Girl I'm Gonna Miss You	1	1	Janet Jackson, Miss You Much	1	1
2	2	Seduction, You're My One And Only	2	2	Babyface, It's No Crime	2	2
3	3	Madonna, Cherish	3	3	Sharon Bryant, Let Go	3	3
4	4	Expose, When I Looked At Him	4	4	Toddy Riley Featuring Guy, My Fan	4	4
5	5	Young M.C., Bust A Move	5	5	Soul II Soul (Featuring Caron	5	5
6	6	Gloria Estefan, Don't Wanna Lose	6	6	Sybil, Don't Make Me Over	6	6
7	7	Babyface, It's No Crime	7	7	Christopher Williams, Talk To Myself	7	7
8	8	Stacey Q, Give You All My Love	8	8	Jaya, If You Leave Me	8	8
9	9	Janet Jackson, Miss You Much	9	9	New Kids On The Block, Didn't I	9	9
10	10	The Cover Girls, My Heart Skips A	10	10	Paula Abdul, Opposites Attract	10	10
11	11	New Kids On The Block, Didn't I	11	11	Dino, Sunshine	11	11
12	12	Bobby Brown, Rock Wit'Cha	12	12	New Kids On The Block, Cover Girl	12	12
13	13	Paula Abdul, Cold Hearted	13	13	Milli Vanilli, Blame It On The Rain	13	13
14	14	The Cure, Love Song	14	14	Vesta, Congratulations	14	14
15	15	New Kids On The Block, Cover Girl	15	15	Paula Abdul, Opposites Attract	15	15
16	16	Soul II Soul, Keep On Movin'	16	16	Dino, Sunshine	16	16
17	17	Jason Donovan, Too Many Broken	17	17	Surface, You Are My Everything	17	17
18	18	Sharon Bryant, Let Go	18	18	Technotronic, Pump Up The Jam	18	18
19	19	Surface, Shower Me With Your Love	19	19	Take 7, Heat Of The Moment	19	19
20	20	Fine Young Cannibals, Don't Look	20	20	Perri, Feels So Good	20	20
21	21	Bobby Brown, On Our Own (From	21	21	Richard E. Grant, In The Name Of Love	21	21
22	22	Stevie B, In My Mind	22	22	D.C.O.C., It's Funky Enough	22	22
23	23	Simply Red, If You Don't Know Me	23	23	Jody Watley, Everything	23	23
24	24	Neneh Cherry, Kisses On The Wind	24	24	Pat LaBelle, If Ask Me To	24	24
25	25	Kevin Paige, Don't Shut Me Out	25	25	Shirley Lewis, Realistic	25	25
26	26	Christopher Williams, Talk To Myself	26	26	Young M.C., Bust A Move	26	26
27	27	Bardeux, I Love The Bass	27	27	Shana, I Want You	27	27
28	28	Soul II Soul (Featuring Caron	28	28	Maze, I Can't Get Over You	28	28
29	29	Expose, When I Looked At Him	29	29	Expose, When I Looked At Him	29	29
30	30	The Cover Girls, My Heart Skips A	30	30	The Jets, The Same Love	30	30
31	31	Milli Vanilli, Blame It On The Rain	31	31	Lil Louis, French Kiss	31	31
32	32	Teddy Riley Featuring Guy, My Fan	32	32	Jody Watley, Everything	32	32
33	33	Sybil, Don't Make Me Over	33	33	Zapp, Oh Baby Baby		

TOP POP ALBUMS™

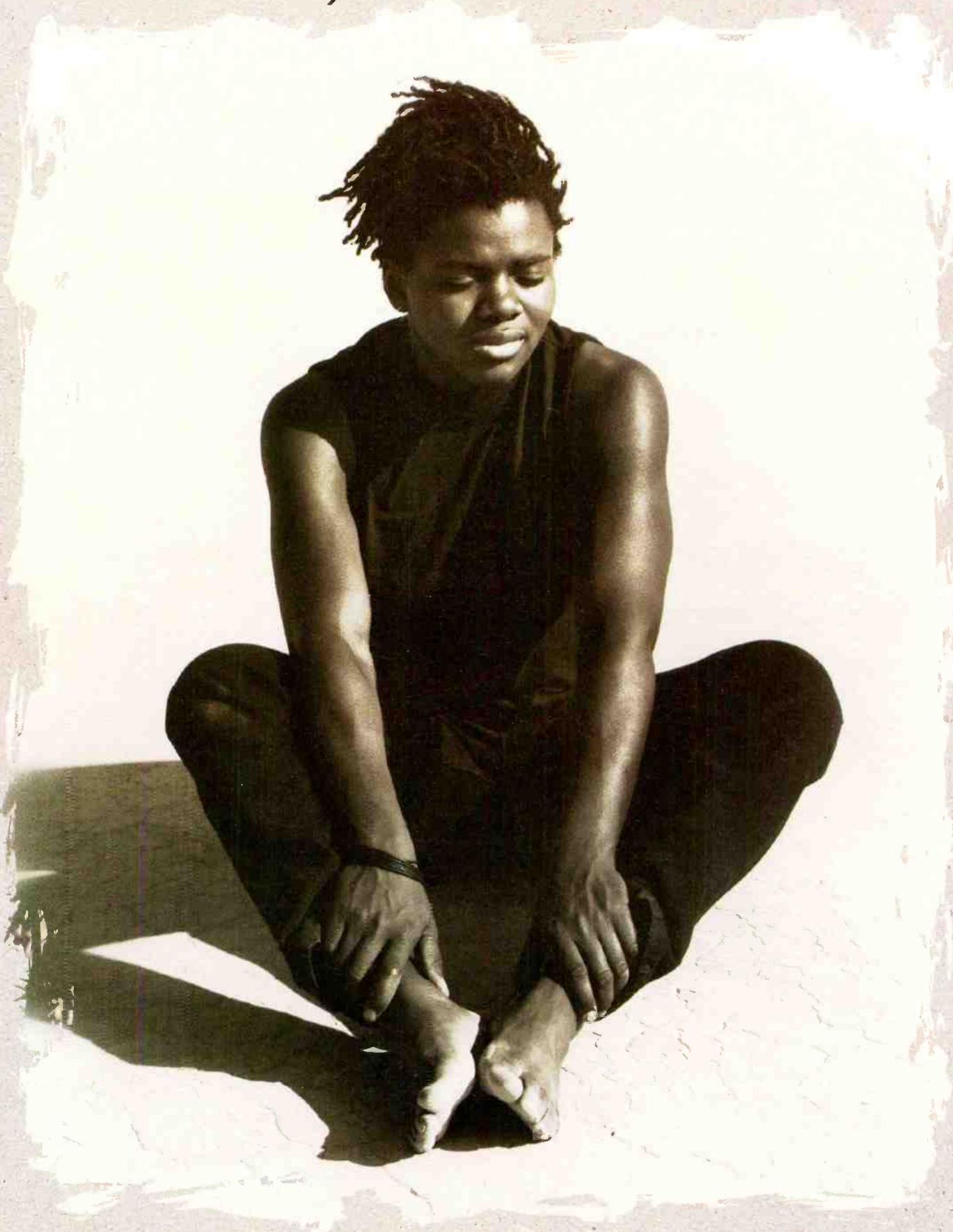
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
1	5	8	4	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
2	1	3	65	PAULA ABDUL ▲ ³ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
3	3	4	5	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
4	2	1	30	MILLI VANILLI ▲ ² ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
5	4	2	60	NEW KIDS ON THE BLOCK ▲ ⁴ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
6	9	23	3	AEROSMITH GEFLEN 24254 (9.98) (CD)	PUMP
7	28	—	2	JANET JACKSON A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
8	6	6	23	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	7	7	36	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
10	11	13	13	CHER ● GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
11	8	5	22	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
12	10	9	32	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
13	12	10	33	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
14	15	17	22	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
15	13	11	14	DON HENLEY ● GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
16	16	14	15	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
17	14	12	12	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
18	75	—	2	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
19	17	16	65	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
20	18	15	15	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
21	20	19	28	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
22	25	28	13	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
23	24	24	10	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
24	19	18	24	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
25	21	20	9	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
26	27	43	4	YOUNG M.C. DELICIOUS VINYL 91 309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
27	22	22	54	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
28	23	25	5	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
29	29	34	11	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
30	69	—	2	MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
31	26	21	16	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG Tyme
32	31	33	12	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
33	65	—	2	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
34	93	—	2	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
35	32	35	59	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
36	86	—	2	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
37	40	50	4	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
38	47	58	11	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
39	30	27	20	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
40	33	30	10	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
41	43	48	14	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
42	42	46	13	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
43	36	37	16	WHITE LION ● AT ANTIC 81969 (9.98) (CD)	BIG GAME
44	34	29	27	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
45	35	31	32	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
46	51	108	3	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
47	48	54	4	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
48	41	38	30	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
49	39	36	46	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
50	46	47	5	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
51	45	40	54	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
52	NEW	▶	1	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
53	37	32	16	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
54	49	42	9	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	56	16	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
56	70	124	3	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
57	44	41	57	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
58	52	45	16	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
59	54	52	14	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
60	53	49	25	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
61	62	74	5	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
62	38	26	10	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
63	55	53	39	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
64	50	39	22	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
65	67	70	16	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
66	78	82	26	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
67	66	57	5	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
68	61	59	33	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
69	60	60	4	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
70	64	64	9	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
71	130	—	2	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
72	71	67	112	GUNS N' ROSES ▲ ⁸ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
73	58	51	17	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
74	73	65	18	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
75	63	63	32	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
76	57	44	8	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
77	59	55	32	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
78	83	73	13	PAT METHENY GROUP GEFLEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
79	72	62	36	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
80	76	66	9	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
81	74	69	34	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
82	105	107	5	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
83	80	80	6	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
84	68	68	9	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
85	79	61	27	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
86	77	79	54	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
87	87	83	19	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
88	88	90	9	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
89	NEW	▶	1	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
90	119	141	37	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
91	81	71	16	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
92	89	87	45	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
93	94	94	6	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
94	84	93	18	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
95	90	77	7	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
96	82	72	18	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
97	100	96	25	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
98	NEW	▶	1	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGES
99	103	98	13	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
100	85	85	4	JEFFERSON AIRPLANE EPIC OE 45271/E.P.A. (CD)	JEFFERSON AIRPLANE
101	99	100	56	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
102	102	106	4	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
103	110	112	9	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
104	109	115	5	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
105	106	105	13	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
106	101	102	10	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
107	92	78	17	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
108	98	84	13	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
109	91	89	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT

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

TRACY CHAPMAN



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featuring the first single and video
"CROSSROADS"

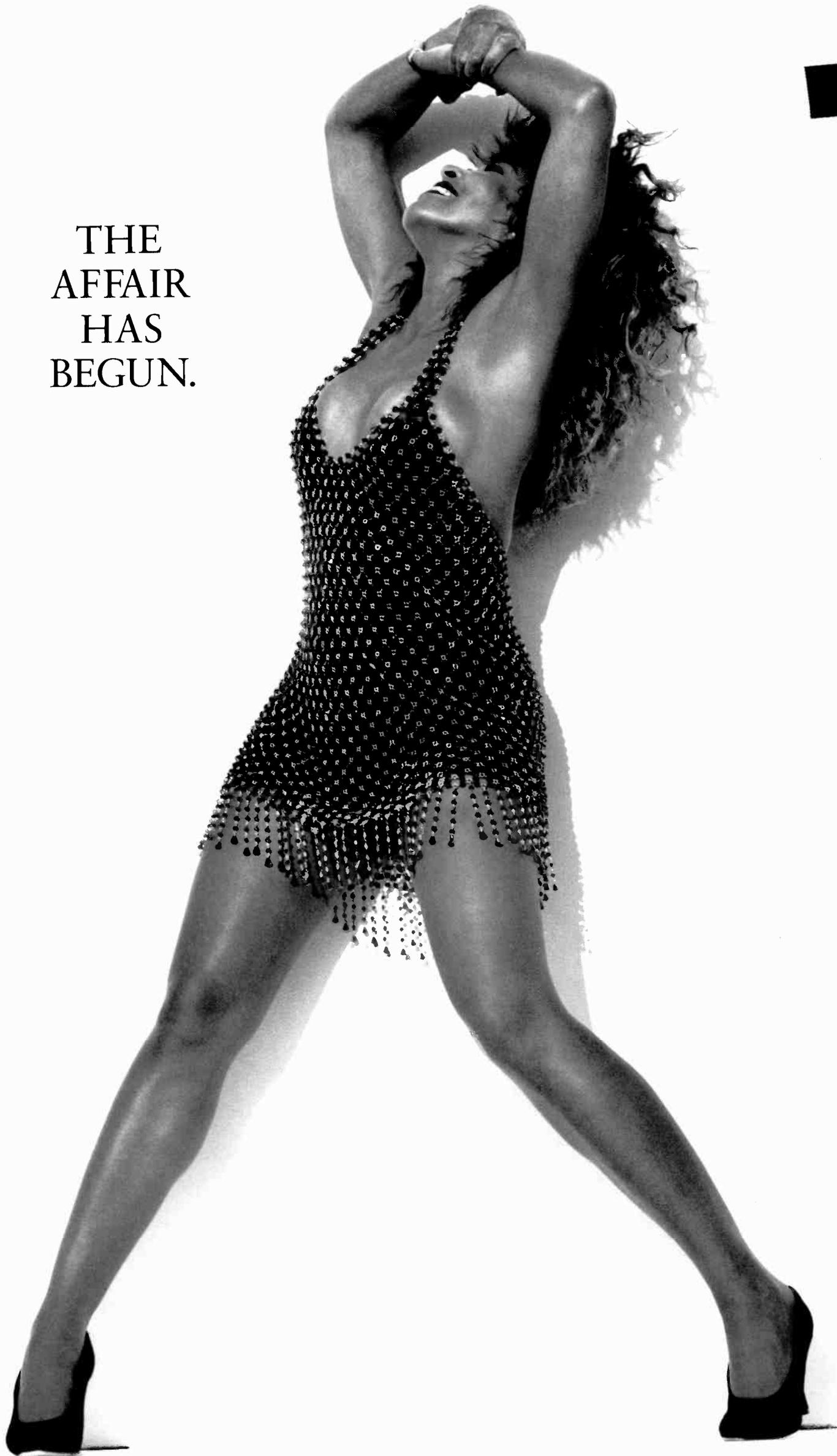
Produced by David Kershenbaum and Tracy Chapman for SBK Record Productions, Inc.
Management: Elliot Roberts



On Elektra Cassettes, Compact Discs and Records

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THE
AFFAIR
HAS
BEGUN.



tina turner

THE ALBUM:

FOREIGN AFFAIR

- DEBUT #1
IN THE U.K.
- DEBUT #1
IN GERMANY
- DEBUT #1
IN DENMARK
- DEBUT #1
IN SWITZERLAND
- DEBUT #1
ON THE
BILLBOARD
PAN-EUROPEAN
CHART
- 1.1 MILLION SHIPPED
OUTSIDE THE U.S.
THE FIRST WEEK
OF RELEASE
- SHIPPED GOLD IN
THE U.S. THE FIRST
WEEK OF RELEASE
- PLATINUM
IN CANADA
FIRST WEEK

THE SINGLE:

THE BEST

- ALREADY TOP 5
IN 12 COUNTRIES
INTERNATIONALLY



MANAGEMENT: ROGER DAVIES FOR
ROGER DAVIES MANAGEMENT, INC.



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BELGIUM'S SUPER CLUB BUYS OUT RECORD BAR CHAIN

(Continued from page 1)

chandise as Record Bar stores but, unlike the mall units, include video rental departments (Billboard, May 13).

As part of the deal, Super Club will create a record label for Record Bar chairman Barrie Bergman, who will seek major label distribution.

The transaction is the third home entertainment acquisition in the last month by Super Club N.A., which previously purchased the 22-store Video Towne chain of Dayton, Ohio, and the 21-unit Movietime/Alfalfa of New Orleans (Billboard, Sept. 23). Super Club N.V. claims to be Europe's largest retailer of home entertainment software products.

Additionally, the company recently bowed a line of self-service video dispensing machines in the U.S. (Billboard, Sept. 30).

Darrell Baldwin, CEO of Super Club's North American operations, says the Record Bar purchase is part of a master plan that will see his company attempt to become larger than the 753-store Musicland chain within three years by making additional acquisitions and building its own stores.

"We'll be larger in total, but we won't be music only," Baldwin says. "We want to be one of the two or three largest home entertainment chains in North America, and we're looking at Canada as part of that."

Baldwin says the Super Club approach will give equal billing to audio and video products, but will include "books and magazines, books on audiotape, games, and other software-driven items. We might even get into personal computer software, but we'll hold off on that initially."

Baldwin adds that the chain will be "staying out of hardware. But we want to be in a position to retail to the consumer regardless of the software technology that's developed, whether it be DAT, CDV, or whatever."

Super Club will increase its commitment to sell-through video at the Record Bar stores, but will probably stay out of sell-through-only stores, according to Baldwin. Super Club has also been testing prerecorded CDs and cassettes at approximately 10 Video Towne and Movietime outlets since June.

"I would like to end up having most of our stores being combo, but I can't say we wouldn't open anything but combo stores," Baldwin says. "There are places and markets where video specialty will still be independent for a time."

The changeover of Record Bar stores to the "Tracks" name will continue. Merchandising concepts and store layouts will remain intact, Baldwin adds. "The only thing we do is we emphasize video advertising and merchandising."

Asked whether the Super Club philosophy includes deep discounting, Baldwin says "it depends on the market. But we tend to bring high-quality things to the consumer in depth, and expect to charge a reasonable and fair price. We're not a discount house, but neither are we in the other direction."

Record Bar's Barrie Bergman, whose father, Harry, started the 29-year-old chain, called the deal "an absolute emotional roller-coaster for myself and my wife, Arlene; just up and down, from sadness to fear to great elation."

Bergman says the Super Club deal developed when a North Carolina securities firm approached him. He noted, however, that his April 1987 stock

sale to General Atlantic required him to relinquish control of Record Bar within five years of that transaction. A plan to take the chain public ended with the 1987 stock-market crash.

Bergman will remain with the chain as CEO for six months and as chairman for a year after that. "I'm working for Super Club on a five-year deal from the point of sale," he says. "It's not some consulting deal, it's for real. What I really want to do is start a record company, and they are prepared to do what it takes. They've given me a first-year budget that's healthy."

The label would be Bergman's second attempt in that field. Record Bar started Dolphin Records in the early '80s, but folded the label in 1985. There is no name or time frame for launch of the new label, but Bergman says it will be national in scope.

Bergman says Record Bar suitors included "one British company and one American company, but Super Club was the most lucrative financially, and they also had the most impressive growth plans. They had what looked like the most interesting thing for me, and it all fit together very nicely."

As part of the transaction, Bergman also receives a small equity stake in Super Club N.A. He declined to reveal the amount, but termed it "no big deal to the total worth of Super Club."

Bergman confirmed Super Club's plans to expand Record Bar's video commitment. "They'll concentrate a little more on video both in rental and more video sell-through in the mall stores," he says. "The difference is they will escalate the expansion."

Super Club/Turtle's Link Seen As Likely

NEW YORK At press time, Billboard learned that Super Club was about to finalize the acquisition of the 115-store Turtle's chain, based in Marietta, Ga. Turtle's chief Alan Levenson confirmed that he was close to a deal, but referred further inquiry to Super Club's Dallas headquarters.

There, a spokesman for the company declared he would not comment on the development. But, it is understood that official word was imminent. Turtle's has been the subject of buyout rumors for some time (Billboard, July 22).

They want to go fast."

General Atlantic, the other major shareholder in Record Bar, says the

sale does not indicate dissatisfaction with Record Bar's performance. The chain has annual revenues estimated at \$125 million. It was the nation's second-largest record chain in 1985, but losses estimated at \$4 million-\$5 million forced the company to sell some of its stores in 1986.

"We're quite bullish on the prospects for Record Bar," says Steven Denning, general partner of the investment company. "The only reason we're selling is that we received a [substantial] unsolicited offer to sell the company. Both [Record Bar] management and General Atlantic felt it was an offer we had to seriously consider."

General Atlantic continues to hold an equity interest—which Denning also terms "substantial"—in the New York-based, 80-store Record World. Bergman says there are no plans for Super Club to purchase that chain.

Maurits De Prins, founder and chairman of Antwerp, Belgium-based Super Club, has stated that the company would spend an estimated \$120 million this year to buy stores in the U.S. and will spend a total of \$400 million for U.S. expansion in the next three years, mostly on acquisitions.

Super Club already operates 200 video specialty stores in the Benelux countries. It is also involved in video-cassette distribution and rackjobbing in Europe and operates several multiplex movie theaters.

De Prins says Super Club has raised \$61.4 million for U.S. expansion through a bond issued by a Belgian bank and would use cash flow, reserves, and other loans for the rest of the expansion financing.

De Prins has also indicated that the company might make a public offering of shares on European stock exchanges in the next 18 months to raise additional capital, and would not rule out taking the U.S. subsidiary public at some future point.

In addition to its acquisitions, Super Club North America will open two new 20,000-square-foot video stores under its own name in the Dallas area in November. All new stores will be company-owned. "As a rule, we don't franchise," De Prins says.

Also on the agenda is a possible move into video distribution in the U.S. De Prins says the company will probably be involved in U.S. distribution within a year, most likely through an acquisition.

The Belgian company posted revenues of about \$100 million last year. Because of rapid expansion, revenues are expected to rise to \$250 million this year.

Assistance in preparing this story was provided by Don Jeffrey and Paul Sweeting in New York.

WILL SONY'S COLUMBIA PIX NIX VID VENTURE WITH RCA?

(Continued from page 4)

vision, "Columbia is one of the largest producers of television programming," Campbell says. "NBC is a large buyer of television programming. Also, NBC, like all the networks, would like to get more involved in production themselves," if the TV webs were ever permitted to own their own programming.

But right now, says Dennis McAlpine, a VP with Wall Street firm Oppenheimer & Co., "RCA isn't bringing a whole lot into the joint venture. I could see where Sony might want to take that into account in evaluating the contract."

One option, according to McAlpine, would be a restructuring of the venture along the lines of the renegotiation of the deal between CBS and 20th Century-Fox two years ago. "CBS/Fox renegotiated the shares of its joint venture," McAlpine says. "CBS now gets a much smaller share of the output of that deal. That would be one option for Sony to pursue."

Left unanswered by such an analysis is how Sony would engineer a dissolution of the joint venture. The most straightforward approach would be to offer to buy out RCA's interest.

In coming up with the \$3.4 billion price tag for the acquisition of Columbia, Sony reportedly valued the joint venture at about \$850 million. That would likely mean Sony would have to offer \$400 million-\$500 million to persuade RCA to sell its share of RCA/Columbia.

Another option, according to Lee Isgur, an entertainment analyst with Paine Webber, would be for Sony to push the joint venture into supporting the 8mm video format. To date, most major suppliers have been reluctant to release programming in the format because of the lack of a substantial installed base of hardware. As the format's major propo-

nent, Sony may be willing to risk releasing A-titles in 8mm simultaneously with their appearance on VHS. Should RCA balk, under Isgur's scenario, it would be invited to spare itself the risk by withdrawing from the joint venture.

"The deal only runs another year or two," Isgur says. "I think Sony will want to have a lot of input into what the joint venture does, in terms of 8mm, high-definition, and so forth. Otherwise, they will walk away from it."

Campbell dismisses all such speculation as premature. "There has been no contact at this point between Sony and RCA/Columbia," he says. "There really can't be until the tender offer [for Columbia] is substantially complete." Sony expects to complete the deal by the end of November.

Sony Bids For Guber-Peters

BY DON JEFFREY

NEW YORK Only days after its \$3.5 billion offer for Columbia Pictures Entertainment Inc. was accepted, Sony Corp. bid \$200 million to buy a film production company, Guber-Peters Entertainment Co., in an attempt to place Peter Guber and Jon Peters as top executives of Columbia.

But the Guber-Peters buyout plan may fall through if negotiations with Warner Communications Inc. are unsuccessful.

Guber and Peters have a five-year exclusive movie deal with Warner Bros. Pictures, a WCI subsidiary, and sources say Warner is unlikely to give up the team that produced the box-office hit of the year, "Batman."

Sony, meanwhile, has disclosed in a filing with the Securities and Exchange Commission that Guber and Peters would each receive a \$2.9 million annual salary, in addition to a stake in Columbia equal to as much as 8.08% of the increase in the market value of the company over five years.

The filing says Sony will terminate the Guber-Peters bid if Warner does not release the executives from their contract by Oct. 25.

Victor Kaufman, the current Co-

lumbia chief executive, stated during the negotiations with Sony that he would resign if the company were acquired, according to the SEC document.

Sony, whose entry into the U.S. film industry has been anticipated for nearly two years, surprised analysts by making bids to buy both a major Hollywood studio and a leading production house.

Spokesmen for the companies involved in the Guber-Peters contract talks all declined comment.

Guber and Peters had tried before to gain a financial stake in a major movie company—MGM/UA Communications Inc.—but the attempt was unsuccessful. MGM/UA recently accepted a buyout offer from Australia's Qintex Group.

The price Sony has offered for Guber-Peters—\$17 a share—is considered high by Wall Street analysts. Before the speculation about Sony, the stock was trading at about \$12.

Guber-Peters, which also produced the hit movie "Rain Man," has a couple of major projects in the works for Warner: the film versions of the best-selling books "The Bonfire Of The Vanities" and "A Bright Shining Lie: John Paul Vann And America In Vietnam."

UNIFORM STICKERING

(Continued from page 84)

visual images on TV.

The session's other main focus was on the standardization of label warning stickers. Worrell noted that, at a meeting in Chicago a few months ago, the NARM board decided to ask for uniform stickering of albums that should not be sold to children. At present, he said, NARM is asking the majors to consider several possible stickers, to select one size for them, and to apply them in the same place on every album. (Silverman later asked where they would be placed on cassette boxes, which are far smaller than LP covers.)

Worrell stated, "We're asking for an industry standard so that [stickering] is readily identifiable. The best way we can protect ourselves is to define an industry standard."

Walter McNeer, executive VP of retail operations for 118-store, Amarillo, Texas-based Hastings Books, Music and Video, agreed with Worrell, adding that a standardized system would help retailers train new and part-time staffers in distinguishing stickered from unstickered product.

Russ Bach, president of CEMA, one of the major record distributors, suggested that the proposal be examined by the labels and that they come back to NARM later with their response.

Plans For Cleveland Rock Hall Still Steady Gala Fund-Raiser Keeps \$40 Mil Project On Schedule

BY CARLO WOLFF

CLEVELAND Officials charged with keeping the Rock and Roll Hall of Fame and Museum here threw a fund-raiser for about 350 well-heeled Clevelanders and some New York counterparts Sept. 20.

The purpose of the lavish spread at Nautica Stage, on the banks of the Cuyahoga River near the site of the proposed \$48 million hall, was to sway diners to pledge the remaining \$3 million of the \$40 million the hall needs committed by Nov. 15. If local officials don't meet the deadline, they could lose the project.

Hall architect I.M. Pei told the crowd he will "do everything I can to break ground before October 1990." And Rolling Stone publisher Jann Wenner said the Who will donate \$1 million toward the project at Hall of Fame induction ceremonies in New York in January.

Officials said that of the \$37 million pledged toward the project, \$12 million has come from private sources, including 32 corporations and six foundations. Robert Broadbent, chief local fund-raiser, said local banks have pledged \$7 million.

The bulk of the money will come

from public sources, including \$5 million from the state, \$1 million from Cuyahoga County, and up to \$20 million in municipal tax-increment financing. Local officials also are counting on a \$10 million federal grant.

"They're over the hump," Wenner said of the local effort, "but everybody's toes should be held to the fire." He also claimed the project has more than \$30 million in the bank.

"We're moving very rapidly," said Broadbent, adding a decision on an application for a \$10 million federal Urban Development Action Grant should be forthcoming in the next few weeks. "We'll get the money one way or another," he said.

The 18-story, 75,000-square-foot

hall of fame, which is to open in late 1992, is to be the "front door" of Tower City, the \$100-million-plus renovation of a complex anchored by the municipal landmark Terminal Tower. Plans call for the museum, which will feature a distinctive pyramid shape in the center, to be built atop a 1,400-vehicle parking garage and food court.

Ahmet Ertegun, chairman of the board of the foundation, told the crowd, "We are here because of the fact that the enthusiasm that was engendered . . . was not matched in any other city."

Before Cleveland was chosen as the site in 1986, foundation members never dreamed of a particular place to enshrine rock'n'roll, Ertegun said, because that art form "belongs to the world."

WEA RECORDS U.K. SPLITTING ITS OPERATION

(Continued from page 4)

will have its own A&R, marketing, sales, and publicity functions. The latter, a more modest venture, will focus on all the WEA group's music video properties, not unlike the CMV, PMV, and PMI units operated by CBS, PolyGram, and EMI, respectively.

"The era of growth by acquisition is coming to an end," says Dickins, "because there isn't anything left to acquire. We now have to compete in this arena, and it's vital that we focus on the creation and development of artists. That's what WEA's strength has always been."

Dickins says the divisionalization

of WEA U.K. was an effective first step—"and it worked, although there was always the sense that they weren't real record companies." Now, he emphasizes, "they will be."

He believes the change will galvanize the company's A&R capabilities—an entire new team will be recruited for "Company No. 1"—and act as a magnet for the creative community. This, in turn, will strengthen the flow of U.K.-based talent to all the Warner Communications labels worldwide.

"It's going to be very exciting," he concludes.

TOWER OUTLINES GOALS AT ITS ANNUAL CONFERENCE

(Continued from page 8)

U.K., but said that once the customer is there, "we screw up big sometimes, I tell you. I've never been afraid of competition, but I don't want to serve up some customers to our competition with bad customer service. Sometimes when you ask people about Tower, they say we have the best selection in the world but it's not worth the experience because they get treated like shit."

Solomon cited a clerk who hung up on a customer because she was busy ringing up sales. "I'm glad she was that busy ringing up business, but she could have handled that better. I shouldn't have to hear about those kind of complaints."

Both in his opening address and in private meetings that he and assistant to president Frannie Martis held with groups of store managers, Solomon said the manager must ensure that one key employee at all times will oversee each store's customer service needs.

"The main thing is you have to have someone in charge," he said. "You're the manager and when you're not there, someone has to be in charge."

Still, Solomon pointed out that Tower is the second-highest-ranked retailer in the industry. "We are the best, as a company, as a retailer. Only one other chain is larger and it's over 700 stores," he said, referring to The Musicland Group.

Solomon estimates that 29-year-old Tower will pull in an excess of \$450 million in sales internationally in cal-

endar year 1989, a 15% improvement over last year, but says same-store sales have been flat. He told Billboard he expects the chain to top the half-billion-dollar mark in 1990.

New stores will contribute to that goal. Tower is set to unveil a four-floor unit in Osaka, Japan; at more than 20,000 square feet, it will be that country's largest music store, according to Solomon. On other fronts, he said he is planning a 20,000-square-footer in Glasgow, Scotland, and that he has been eyeing Paris, Milan, Ita-

GEMA To Rep Clients In 13 Countries Harry Fox Seals German Pact

BY KEN TERRY

NEW YORK The Harry Fox Agency, the mechanical rights licensing subsidiary of the National Music Publishers Assn., has signed a reciprocal agreement with GEMA, the West German rights society.

Under this pact, which becomes effective Jan. 1, HFA will represent GEMA clients in the U.S., and the German agency will collect royalties for HFA clients in its own country (including West Berlin), East Germany, Austria, Bulgaria, Czechoslovakia, Hungary, the Philippines, Poland, Romania, South Korea, Taiwan, Turkey, and Yugoslavia.

Through its agreements and arrangements with foreign mechanical rights organizations, HFA now offers its publisher principals representation in 60 countries. HFA represents more than 7,000 U.S. music publishers.

According to HFA president Ed Murphy, formal reciprocal pacts now exist between Fox and all rights societies in European Economic Community nations. An agreement was recently signed with STEMRA, the Dutch rights group, and Murphy promises to reveal in the near future the details of a mechanical rights agreement with VAAP, the Soviet music publishing agency.

The advantage to HFA of its deal with GEMA, Murphy notes, is that the German society has relationships and/or offices in a

number of nations that Fox has not yet penetrated, including most of the Eastern European countries. In the Far East, where copyright laws tend to be poorly enforced, HFA felt it would be prohibitively expensive to establish its own offices, so it decided to join forces with GEMA.

GEMA has a representative in the Philippines, adds Murphy, and it has brought lawsuits there against copyright infringers. There is also a compliance problem in South Korea, where the copyright act of 1987 protects only works copyrighted after that date, Murphy says.

The Fox chief stresses there is no connection between the HFA-GEMA deal, which has been in the works for some time, and the German rights society's European central licensing deals with WEA and BMG.

Under the new agreement, Fox will represent GEMA in the U.S. for the first time. Previously, GEMA collected U.S. mechanicals for its clients through AMRA.

Murphy notes that the GEMA pact will also prevent double mechanical royalty payments on imports from Germany and on U.S. exports to any of the countries covered by the deal. "It eliminates any question as to how we operate. GEMA will collect in the country of sale, and we will collect in this country for anything licensed by us under Section 602 [of the U.S. Copyright Act]."

BMG POSTS 30% GAIN

(Continued from page 6)

nemann was skeptical about the price levels of recent acquisitions. "On an internal investment basis, I find it difficult to justify the prices now being paid for these labels," he said.

Confirming recent statements from senior executives at EMI Music, Dornemann said that, contrary to speculation, there had been no discussion between BMG and Thorn EMI over a possible purchase of EMI Music.

"Neither have we had discussions with A&M," he added. "We would prefer to develop by starting additional labels."

Parent group Bertelsmann, whose other interests include record clubs, publishing, and television, reported net earnings rose 16% to \$225 million on sales that increased by 10.2% to \$6.7 billion.

"This has been a quiet year of consolidation," said Mark Woessner, Bertelsmann CEO. Referring to the "exorbitant prices" being commanded by media properties in the Anglo-American market, he ruled out any "mega-acquisitions" by Bertelsmann.

But he added that the company would consider acquisitions of the scale of the RCA purchase when Bertelsmann returns to the acquisition trail in fiscal 1991-92.

Neil Watson is a London-based correspondent for The Hollywood Reporter.

FOR THE RECORD

Billboard incorrectly reported the number of years "Hee Haw" has been on the air in The Eye (Billboard, Oct. 7). The series has run for 21 years.

POLYGRAM BOWS 1ST SIMULTANEOUS, 5-FORMAT ALBUM SERIES

(Continued from page 8)

Brecker.

A&M is slated to bow a Janet Jackson videocassette in mid-October, just one month after the Sept. 19 release of Jackson's "Rhythm Nation" (Billboard, Oct. 7), but the PolyGram releases will be the first available on all five formats at once.

Parker notes that simultaneous audio and video releases of new pop product present formidable problems. "In pop, it's not that easy to release product because it's usually a compilation of videos already released elsewhere," he says. "Unless it's a live performance, it's very difficult to have that ready at the same time and place as the cassette, LP, and CD."

Usually, two or three music video clips are created around an album's

ly, and Amsterdam.

Although he did not mention it in his address, Solomon told Billboard he is optimistic that Tower can open its much-talked-about Moscow unit next year. "It looks more positive all the time," he said.

In the U.S., Solomon said Tower is on the brink of opening its first Atlanta unit, "hopefully before Thanksgiving." That location, which will house a Tower Books, completes a Southeastern axis that includes the stores in New Orleans and Nashville,

he said. Otherwise, Tower's primary U.S. aim will be to fill markets where it already has stores. To that end, openings are planned within the next two years in Rockville, Md.; Natick, Mass.; Northeast Philadelphia; Cherry Hill, N.J.; Yonkers, N.Y.; and Manhattan. Solomon also said he plans to open a 10,000-square-foot bookstore adjacent to Tower's Greenwich Village, N.Y., store and that the chain is taking a more serious look at stand-alone video stores. It now has two such video units.

introduction, and others may follow, depending upon the popularity of certain singles, observes Parker. Consequently, simultaneous release in all formats is virtually impossible.

For retail chains, however, a synchronized format release offers an ideal marketing tool. "We are encouraged whenever a record company elects to release in all types of formats," says Lew Garrett, VP of purchasing with N. Canton, Ohio-based Camelot Enterprises, which operates 338 stores. "It gives us a wider customer base to work with. This [PolyGram] release sounds like something we'd be evaluating very closely."

While a simultaneous jazz release appeals to chains with outlets in big jazz markets, like New York, Chicago, or Los Angeles, even more en-

couraging for retailers would be a five-format pop debut. "On a pop star, we'd view it as a really positive shot," says Harold Guilfoil, head buyer for the 125-unit Disc Jockey chain based in Owensboro, Ky. "For us, in our particular chain, [PolyGram's release] won't mean a whole lot. We're not a particularly great jazz chain."

Dick Odette, VP of purchasing for the 753-unit, Minneapolis-based Musicland chain, agrees that a simultaneous release has more appeal in the pop market. "On this sort of product [Jazz Visions], there really isn't any urgency to it," he says. "If you had a Bon Jovi album or, for example, if you're going to offer all configurations of 'Batman,' that would really make a big difference."

MCA, Capitol To Join Other Labels In Handling Own Music Vids

BY MELINDA NEWMAN
and KEN TERRY

NEW YORK Beginning next month, MCA Records will release its artists' music video product to retailers and video distributors, instead of going through MCA Home Video and other outlets. Capitol Records is also expected to start handling its own video product.

The companies are following the leads of BMG, PolyGram, CBS, and WEA, which sell directly to retailers and video distributors.

According to John Burns, MCA's executive VP of distributing and manufacturing, five MCA titles are tentatively scheduled for release in November. They are compilations by Bobby Brown, Jody Watley, New Edition, Reba McEntire, and the Jets. The deal also calls for MCA Rec-

ords to distribute home videos for Motown and GRP. The first product from Motown, slated for release before the end of the year, will be from The Boys. Burns would not comment on whether any other MCA-distributed labels would also join the fold.

"In the past, some MCA artists were released on MCA Home Video, some went outside to other companies—like Elton John and Tom Petty. Now with the video business increasing, MCA Records decided it wants to handle its artists," Burns says. "If we have the rights, every MCA recording artist will go on MCA Video through MCA Records. MCA Home Video will still have deals that they make themselves that can be with anybody, but there won't be bidding between the companies."

Burns says the change will not affect how retailers order or receive

their videos.

MCA Records will also promote and market the videos it distributes, he notes. "Hopefully, we'll be able to tie in the music videos to the release of the records and take advantage of the opportunities there."

CEMA president Russ Bach told retailers at the National Assn. of Recording Merchandisers retailers' con-

ference that Capitol and other CEMA-distributed labels would soon follow the lead of Capitol's sister label, EMI, by releasing their own music video product. EMI issued four titles in September, including compilations by Robert Palmer and the Stray Cats.

Bach hinted that CEMA may also reunite with Picture Music Interna-

tional, a music video producer, still active abroad, that used to work with Capitol. However, he cautions that "we're in the very beginning stages" of planning in this field.

Like MCA, CEMA will sell its video product to both video distributors and to its music retailer base, which accounts for 80% of its music video sales, Bach says.



(Continued from page 100)

the settlement between Lauper and Kahn and to the assignment of Lauper's interest in the song to Kahn.

LATE RADIO NEWS: After nine months without a PD, album **KLOS** Los Angeles finally has a program director. **Carey Curelop** was previously at WYNF Tampa, Fla. Also, **Ray Barnett**, VP/GM of KCBS San Francisco, is retiring from parent company CBS after 26 years with the company and 10 years in the KCBS GM job.

LECHMERE, a 27-unit electronics and appliance retailer based in Boston, has announced that it will close eight of its 10 stores in the Southeast. A Lechmere spokesman said the company, which carries prerecorded music product, is closing the stores so it can concentrate on increasing its penetration in the Northeast. Lechmere was sold by the Dayton-Hudson Corp. to an investor group in July.

A PUBLISHER'S LIFE FOR ME: How did **Charles Koppelman** of **EMI-SBK** decide that music publishing was the career move for him? In a talk before members of the music industry unit of B'nai B'rith in New York Oct. 2, Koppelman confessed, "When I was about 22 years old, I'd see the record company executives nervously chain-smoking cigarettes, worrying about planes they had to catch and trains they had to make. And then I'd see the music publishers, suntanned and calmly puffing on big Havanas. It was at that point that I asked myself, 'Which of these would I rather be?'" Just to set the record straight that he's a record man, too, Koppelman brought along a videotape used to showcase the first product from the recently launched **SBK Records**.

TRIBUTES TO Irving Berlin, who died Sept. 22 at age 101, will, of course, always be a part of popular music commentary. But **Track** particularly likes one tribute given to **Billboard** by **Benny Green**, England's well-known popular song authority and broadcaster, after last week's issue went to press: "What baffles everyone is that Berlin, the wretched pianist, ignorant of musical notation and harmonic terminology, should have achieved so many masterworks. His innocence of songwriting convention enabled him to commit the most startling heresy with all the aplomb of a blind Chaplin roller-skating"... New York-based racker **Ervin Litkei** brings to **Track's** attention that a decade ago he wrote an authorized Hungarian translation of Berlin's classic "White Christmas." **Litkei**, himself a composer of marches and symphonic works, says recordings of the song in his native Hungary got strong exposure even though it was difficult at the time to get airplay on songs celebrating religious holidays in that Communist country.

THE JERRY & MIKE SHOW: **ASCAP** threw a party at the county jail in London—and **Jerry Leiber** and **Mike Stoller** led the band. OK, so the venue was actually the historic Banqueting House in Whitehall, but the songwriters did indeed perform a 20-minute set Sept. 27 that included "Jailhouse Rock," "Yakety Yak," and "On Broadway." The occasion was **ASCAP's** annual pop awards dinner to honor members of U.K.'s **Performing Rights Society** (see story, page 75).

ANOTHER CABLE TV copyright infringement suit has been filed by **BMI**. The action, filed Sept. 21 in U.S. District Court in New York, involves **The Christian Broadcasting Network Inc.**, which markets itself as the **CBN Family Channel**. Suit accuses the defendant of playing several **BMI**-cleared songs without having a **BMI** license. The performing rights organization has filed similar suits against **Lifetime Cable Health Network**, and **Hearst/ABC Viacom Entertainment**, dba **Lifetime Television**. It recently reached an out-of-court settlement in a suit filed against **Cablevision/Rainbow Pro-**

gramming Services, which includes **Bravo**, **American Movie Classics**, and **Prism**.

OPEN FOR ENLIGHTENMENT: The **BMI Composers Workshop** has reconvened for its second year. Initially one class of 25 students, it now includes three classes, each one made up of 20 students directed by **Burt Korall**, **Bob Brookmeyer**, and **Manny Albam**. For further info on the workshops, contact **Korall** at 212-586-2000.

GRAMMY REWARDS: **NARAS**, the record academy, has established the **NARAS Student Music Award** to be presented in five categories, each accompanied by five educational grants of \$5,000. Open to college students under sponsorship of the personal care division of **Gillette**, the awards' categories are pop/contemporary; traditional; jazz; classical/new music; and an open category reserved for composition or ensemble material that does not fall into one of the preceding categories.

HELPING HANDS: **Barry Manilow** is making an unscheduled stopover on his fall tour in Columbia, S.C., to do a special concert Nov. 12 at the Univ. of South Carolina to benefit South Carolina's Hurricane Relief Fund, which is being administered by the American Red Cross and Salvation Army. **Procter & Gamble**, which is sponsoring **Manilow's** national tour, will underwrite the concert to allow all proceeds to go to this cause.

ROCKER SOCKED: Lead singer **Mickey Thomas** of **Starship** is recovering from an assault that took place in Scranton, Pa., Sept. 23 after an outdoor concert by the band was canceled because of the rain. After going to a local club with other band members to celebrate guitarist **Craig Chaquico's** birthday, **Thomas** says he confronted some bar patrons on "their ungentlemanly behavior" toward one of the band's female backup singers. Upon leaving the club, **Thomas** was knocked to the ground, punched, and kicked, suffering multiple fractures in his cheekbones. He returned home to San Francisco for reconstructive surgery and plans to resume performing in a few weeks. "The incident," says **Thomas**, "gives new meaning to the expression 'Love Among The Cannibals'" —the title of the band's current **RCA** album.

RAVE ON: The town of Lubbock, Texas, will honor its favorite rock'n'roll son with the first **Dr. Pepper Buddy Holly Music Festival** from Tuesday (10) through Saturday (16). Festival planners, using **Holly's** name with the permission of his widow, **Maria Elena Holly**, hope to make this an annual event that will draw **Holly** fans—and visitor dollars—to the town. Plans include a music scholarship in **Holly's** name at **Texas Tech Univ.** in Lubbock, restoration of **Holly's** boyhood home, and the creation of the **Buddy Holly Museum**. During the festival, **Joe Ely** and the late **Roy Orbison** will be inducted into the **West Texas Walk of Fame**.

KNIGHT MUSIC: Independent labels have a new friend at **MTV**. **Steve Leeds**, director of talent relations/special projects, has been named the independent label liaison at the video channel. While **Leeds** can't promise increased rotation for indie product, "I will be a full-time person they can talk to about their needs and situations. I can reflect that point of view in the music meetings. I'll be championing them internally." Those in need of a white knight can reach **Leeds** at 212-713-6796... In other **MTV** news, as part of its ongoing restructuring, expect **John Cannelli**, currently a director of talent relations at the music video channel, to be upped to a VP. **Abbey Konowitch** was promoted to senior VP, music and talent, two weeks ago, leaving the VP of programming title unmanned.

VH-1 TO REDUCE MUSIC VID AIRTIME

(Continued from page 6)

Among the other changes:

- "New Visions," a Sunday evening jazz/new age show, will expand to four more nights highlighting different musical genres. **Ben Sidran** will continue to host the Sunday version. **VH-1** is in the process of picking hosts for Monday's rock version, Tuesday's folk episode, Wednesday's urban/black emphasis, and Thursday's World Beat focus.

- "This Is VH-1 Country" will be a weekly hourlong program featuring such "new country" artists as **Lyle Lovett**, k.d. lang, **Nanci Griffith**, and **Foster & Lloyd**.

- Comedian **Carol Leifer** has an "agreement in principle" to host a weekday hourlong afternoon show featuring videos themed around love and romance.

- Additional emphasis will be placed on artist specials and documentaries like the in-house produced **Woodstock** special.

- Current **VJ Rosie O'Donnell** will host a half-hour comedy program.

- "Flix," the half-hour movie review/information program hosted by **Kathryn Kinley**, will be absorbed into the 60-minute "The Whole Enchilada." The new show will focus on movies, home video and other entertainment, and lifestyle trends.

- "Entertainment Watch" will be retitled "VH-1 Quickies" and will add feature bits on fitness, health, money, the environment, parenting, and other issues.

- The channel is also researching acquiring older network shows, though there are no concrete plans in that area.

In terms of measuring the new programming's success, **Bennett** says, "I don't think we've got a Nielsen number we're bandying about. We think we can improve our ratings by dayparting; maybe it will be a few key shows that we hit on, some of the music shows we hit on, or maybe it will be an acquisition. But obviously, anything that can bring more viewers will be very positive."

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Corporate Sponsors Try To Get A Bigger Piece Of The Rock Dollar

BY THOM DUFFY

NEW ORLEANS Corporate sponsors are increasingly looking for more bang for the buck in their deals with pop and rock music acts, seeking not only exposure but measurable sales from sponsorship agreements.

That was one of the key observations on the future of music sponsorship made by experts in the field at the seventh annual Winning At Sponsorship seminar presented by Amusement Business and Billboard magazines. The seminar drew more than 200 participants to the Hotel Inter-Continental here Sept. 24-26.

While sessions at the meeting frequently focused on the overall picture of event sponsorship and lifestyle marketing, interviews with speakers highlighted trends in the area of music sponsorship. These included an expected move toward more heavy metal and rap sponsorship, more label-generated deals, and more agreements between corporations and governmental bodies to support entertainment venues.

The effort of companies to incorpo-

rate their sponsorship deals into overall sales and marketing strategies was addressed by David Wilkinson, president of the Event Management and Marketing Institute.

"It's no longer good enough to put [a sponsor's banner] on the stage. [The sponsor] has to learn to integrate what they do outside the venue," he said. "It's what they do in the store, in their commercials, in their public relations." At the same time, said Wilkinson, "if acts are going to be sponsored, they have to be more involved."

Referring to the line of high-end clothing developed in conjunction with the current Rolling Stones tour, Wilkinson added, "It's interesting watching Mick Jagger, who's now willing to do a clothing line or be in commercials. If [the Stones] are going to be paid \$60 million [by the promoter], the sponsor can demand a [greater] return from them."

Similarly, in sponsoring this summer's tour by the Who, Miller beer was eager "to leverage that into local sales," said Rob Sanders, account supervisor for Gary M. Reynolds & As-

sociates Inc., the firm that coordinates Miller's music-marketing efforts. "To address this situation, we recently developed a national sales promotion called 'C.U. On Tour' that sent consumers to liquor stores and bars nationwide to register to win trips to concerts at Miller-sponsored venues or by the Who in Dallas."

But Sanders noted a danger in asking an act to do too much to advance the sponsor's sales and marketing goals.

"You can take away that special quality that they had in being able to reach that audience for you," he said. "It can be counterproductive."

Only two major labels, RCA and Enigma, were represented at the gathering, but marketing executives for both said record companies must become more aggressive in seeking outside sponsorship for their acts, rather than leave that task to artist management. Michael Omansky, VP of marketing management for RCA, recounted the label's history of sponsored promotions, including an autograph session tie-in with Papermate pens, an album rebate deal with soft-

drink companies, and its initiative in using interactive 900 phone lines to promote DJ Jazzy Jeff & the Fresh Prince and other artists.

"You need to be experienced enough [with sponsorship deals] to figure out how to deal with this" at the label level, said Omansky.

Enigma this year made a deal with Fuji audiocassette to sponsor its acts in retail promotions, in concert, and in an upcoming television showcase. "We're definitely looking" for similar deals, said Rick Orienza, director of special projects for the label.

Corporate sponsors, meanwhile, are seeking greater involvement with government entities, matching private-sector dollars with public-sector needs in deals that benefit both, said Del Wilber, founder of the marketing firm Del Wilber & Associates. These deals, which Wilber identified as one of the hottest areas of growth in the sponsorship field, will affect the music business through increased private sponsorship of publicly owned venues.

Even as music sponsorship has mushroomed in recent years, areas of untapped potential still exist, particularly for tie-ins with rap and heavy metal acts, said Sanders. The same marketing executives in their 30s and 40s who feel comfortable with the Who or the Rolling Stones may still be wary of involvement with rap or metal acts. "But the bottom line is, does the particular style of music reach a big enough target audience for the client to offset any fears they might have," he said. "I think you're going to see a lot more corporate sponsorship [in rap and metal]."

But Sanders added a cautionary note: "You're going to get to the point where there is [promotional] clutter out there. If the sponsors just keep sponsoring more and more, it's going to have a numbing effect on the consumer—almost like TV commercials—unless sponsors are really aggressive in taking those sponsorship relationships and leveraging [into sales] to a greater extent than what I see happening."

RONSTADT, SKID ROW AMONG SEPT. CERTS TOPPERS

(Continued from page 8)

hits are from the duo's double-platinum debut album, "Girl You Know It's True."

Boogie Down Productions landed its first two gold albums in September with "By All Means Necessary," released last year, and this year's "Ghetto Music: The Blueprint Of Hip Hop."

Numerous catalog albums were certified gold or platinum in September, dating back to Frank Sinatra's 1966 collection, "Strangers In The Night." It is the pop music legend's second platinum album, following "Frank Sinatra's Greatest Hits," released in 1968.

Linda Ronstadt's "Greatest Hits," released in 1976, topped the 4 million sales mark. Two other catalog titles were belatedly certified platinum: "Prisoner In Disguise" (1975) and "Greatest Hits, Vol. II" (1980).

Kenny G's 1986 breakthrough album, "Duotones," topped the 3 million sales mark. And Willie Nelson added to his already-hefty gold and platinum tallies. "Pretty Paper," Nelson's 1979 Christmas album, was certified platinum, and "Take It To The Limit," his 1983 collaboration with Waylon Jennings, was certified gold.

Here is the complete list of Septem-

ber certifications.

MULTIPLATINUM ALBUMS

New Kids On The Block, "Hangin' Tough," Columbia, 4 million.

Linda Ronstadt, "Greatest Hits," Asylum, 4 million.

Paula Abdul, "Forever Your Girl," Virgin, 3 million.

Kenny G, "Duotones," Arista, 3 million.

Great White, "Twice Shy," Capitol, 2 million.

"Skid Row," Atlantic, 2 million.

PLATINUM ALBUMS

Willie Nelson, "Pretty Paper," Columbia, his 11th.

Linda Ronstadt, "Greatest Hits, Vol. II," Asylum, her 10th.

Linda Ronstadt, "Prisoner In Disguise," Asylum, her ninth.

Gloria Estefan, "Cuts Both Ways," Epic, her third.

Frank Sinatra, "Strangers In The Night," Reprise, his second.

David Allan Coe, "Greatest Hits," Columbia, his first.

GOLD ALBUMS

Willie Nelson with Waylon Jennings, "Take It To The Limit," Columbia. Nelson's 21st; Jennings' 12th.

Marketing Incentives Offset Flat Revenues Schwartz Bros. Net Income Soars

NEW YORK Schwartz Brothers Inc., a distributor of recorded music, videocassettes, and accessories, reports that net income for the second quarter jumped more than 200% over last year's figure to \$164,885.

Revenues for the period that ended July 31 were flat, however, rising only 2.3% to \$21.5 million.

Mel Davis, VP of finance and administration for the Lanham, Md.-based company, said gross margins improved in the quarter because of "certain marketing incentives." In particular, he mentioned rebates given by videocassette suppliers based on volume.

Revenues were weak because there were few major hit recordings or home video releases during the first six months, Davis said.

For the six-month period, net profit rose 10% to \$271,907 on a 7.4% increase in revenue to \$45.2 million.

For the first quarter, Schwartz reported a decline in profit, which it attributed to "expanding the customer base and entering new markets." Davis said that Atlanta was the principal new market.

The company's stock, which trades over the counter, recently closed at \$2.75 a share. Its 52-week range is \$2-\$3.50. DON JEFFREY

Cher, "Heart Of Stone," Geffen, her seventh (counting Sonny & Cher).

The Judds, "Christmas Time With The Judds," RCA, their sixth.

The Cult, "Love," Sire, its third.

Gloria Estefan, "Cuts Both Ways," Epic, her third.

Don Henley, "The End Of The Innocence," Geffen, his third.

2 Live Crew, "As Nasty As They Wanna Be," Luke Skywalker, its third.

Beastie Boys, "Paul's Boutique," Capitol, their second.

Boogie Down Productions, "By All Means Necessary," Jive/RCA, its second.

George Jones, "Anniversary-Ten Years Of Hits," Epic, his second.

"New Kids On The Block," Columbia, its second.

Johnny Paycheck, "Greatest Hits, Vol. II," Epic, his second.

Clint Black, "Killin' Time," RCA, his first.

Boogie Down Productions, "Ghetto Music: The Blueprint Of Hip Hop," Jive/RCA, its first.

The D.O.C., "No One Can Do It Better," Ruthless/Atlantic, its first.

"Indigo Girls," Epic, their first.

GOLD SINGLES

Cher, "If I Could Turn Back Time," Geffen, her sixth (counting Sonny & Cher).

Gloria Estefan, "Don't Wanna Lose You," Epic, her fourth.

Gloria Estefan & Miami Sound Machine, "Anything For You," Epic, their third.

Milli Vanilli, "Girl I'm Gonna Miss You," Arista, its third.

Gloria Estefan & Miami Sound Machine, "Bad Boys," Epic, their second.

Gloria Estefan & Miami Sound Machine, "Conga," Epic, their first.

Dino, "I Like It," 4th & B'way, his first.

Skid Row, "18 And Life," Atlantic, its first.

Surface, "Shower Me With Your Love," Columbia, its first.

Warrant, "Heaven," Columbia, its first.

Young M.C., "Bust A Move," Delicious Vinyl, his first.

NEW WRINKLE IN CONCERT INSURANCE

(Continued from page 8)

facing greater liability, have increasingly dictated the nature of insurance coverage for shows. For example, Moore says, he reviewed the coverage carried by BCL, which is promoting the Stones tour, on behalf of Labatt's brewery, which is sponsoring the Stones dates in Canada. "They had fireworks in the show excluded and I pointed that out," he said.

Promoters ask, "Can [the sponsors] tell me how much insurance to buy?" said Moore. "Yes, they can.

"If you have a major disaster at an event, a jury is going to say to the promoter, 'You don't have any money? OK. Who's next in line? Who's got the money?'"

Courts will make judgments against the corporate sponsor as the most visible entity involved in an event and the party most able to pay damages, said Moore.

"That 'deep pocket' theory is one of the biggest problems in insurance litigation today," said Moore.

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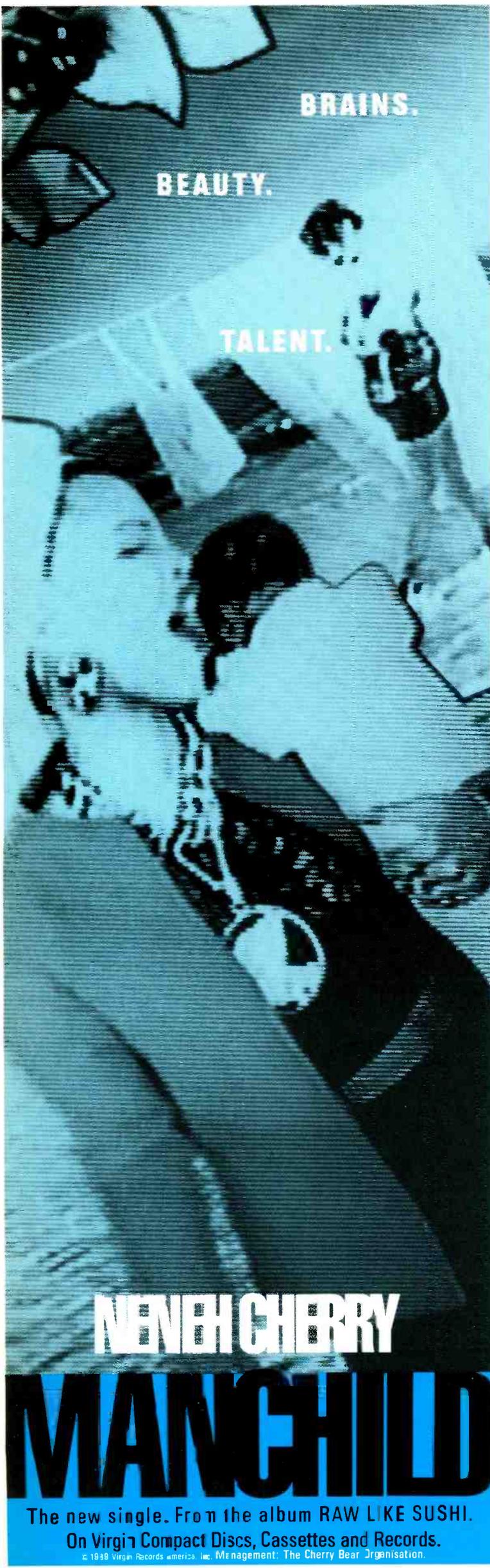
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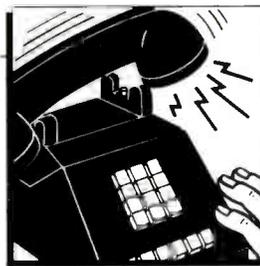
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INSIDE TRACK



Edited by Irv Lichtman

TRACK HEARS that Michael Jackson and EMI/SBK have agreed to make a joint-partnership bid for the Jobete Music catalog, with Jackson's lawyer John Branca to function in a go-between role in seeing the deal through. Track noted in the Sept. 30 issue that Jackson, former member of Jobete owner Berry Gordy's Motown Records' artist roster, is interested in making a deal. The logic of the Jackson/EMI/SBK thrust is advanced by already existing relationships between the artist and his would-be partner and that of Jobete and EMI/SBK. The latter administers Jackson's Beatles songs holdings via his ATV Music, while EMI/SBK represents Jobete's interests abroad. Jobete sale is likely to command a price considerably below the \$175 million Jackson is said to have bid in the recent past. EMI-SBK has at least one other known bidder, U.K.'s Filmtrax.

WITH A 'CAPITOL' NO! Dick Asher, PolyGram Records' president and CEO, hopes he's finally putting to rest speculation that he might return to Capitol Records to replace David Berman, who left the label as president late last month. States Asher, "There is no truth to any of the rumors about my heading Capitol. I have not had any recent discussions with Capitol nor any other record company about a position. I expect to continue my career at PolyGram and look forward to playing a major role in the exciting events that will result from PolyGram's acquisitions and growth." One of worldwide PolyGram's big pending acquisitions, of course, is that of A&M Records, with official word of the buy due any moment now.

REUNION? It may just be a matter of timing, but shortly following former honcho Irving Azoff's departure from MCA, Track hears that new honcho Al Teller may soon be bringing in more than one person who has shared some time at his former company, CBS. Said to be included: one very high-ranking executive still at the company, regarded by many as a label fixture.

CEMA P&D DEALS: CEMA has inked pressing and distribution deals with two labels: A.I.R. of Philadelphia, and one headed by former Motown/Stax executive Al Bell. CEMA president Russ Bach says the distribution giant is actively seeking to add labels with a minimum capital base of \$5 million for promotion.

'SOUL TRAIN' ON SCHEDULE: A contract dispute between Don Cornelius, producer and host of "Soul Train," and the Los Angeles chapter of the American Federation of Television and Radio Artists continues to be stalemated. Starting Sept. 22, AFTRA began picketing the long-running TV dance music show, syndicated to 100 outlets nationally through Tribune Broadcasting, because Cornelius has refused to renew his union contract. Cornelius says AFTRA never invited him to its network contract talks to negotiate terms (the union says he has been invited) and that AFTRA does not require what he considers his program's main competition—cable channel MTV—to sign a contract. Says Cornelius: "My beef is with AFTRA—not with the competitor. But if they don't have to sign, I don't either." AFTRA spokeswoman Pam Fair calls Cornelius' logic "comparing apples and oranges." Production of the show, celebrating its 20th anniversary this year, is continuing as scheduled.

PETER, PIETER, BMG PARTNERS: BMG Music Publishing, continuing its active investment in foreign publishing operations, has acquired a majority interest in strong Holland-based indie The Company Of The Two P(i)eters, leading to the formation of BMG-Two P(i)eters. Soon to be located in a new building at the Lindeneuval in Hilversum, the operation publishes such artist/writers as Prince, Eurythmics, Milli Vanilli, De La Soul, ZZ Top, and the Bee Gees, among others. The deal was struck between BMG president Nick Firth and Peter Schoonhoven and Pieter van Bodegraven.

FOR KRASNOW, THAT'S ENTERTAINMENT: When he receives the 1990 humanitarian award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, Elektra Entertainment chairman Bob Krasnow and guests who attend the June 8 tribute at New York's Avery Fisher Hall are promised a lineup of "super talent" to hail the event. The concert approach for the 15th annual award presentation by the charity marks a departure from past dinners.

DEAL BRINGING prime Duke Ellington copyrights owned by his son Mercer Ellington into the Famous Music fold was completed last week, although announcement was made last spring. Seems that a tax lien on the Ellington estate had to be settled first.

CONTRARY to a Sept. 23 Track item, songwriter Essra Mohawk's lawyer John P. Luneau says she did not participate in a settlement reached between Cyndi Lauper, Walter Kahn, and others in a three-year court battle over "Change Of Heart," penned by Mohawk and recorded by Lauper. Luneau says Mohawk objected to
(Continued on page 98)

NARM Studies Consumer Perceptions

NEW YORK Compact disk purchasers perceive that prices have gone down on a broad range of catalog product in the past year, but music buyers in general have not yet gotten the message.

That was the key finding in a survey presented at the retailers' conference of the National Assn. of Recording Merchandisers in Coral Gables, Fla. (Billboard, Oct. 7). The NARM-sponsored study was based on interviews with 8,200 consumers as they left music stores with purchases.

Among "heavy" CD purchasers—defined as those who primarily buy CDs—83% thought CD prices were the same or lower than a year ago; 11% thought they were higher; and 5% didn't know.

In contrast, 31% of the total sample thought CD prices had declined; 13% believed they were higher; 31% thought they were the same; and 25% didn't know.

Show Industries President Lou Fogelman, one of the two survey presenters, commented that, through advertising the lower prices, "We've made inroads to the CD buyer, but we haven't made inroads to the LP or cassette purchaser."

Overall, he added, "Price-point perceptions are stabilizing as the configuration matures . . . Basically, consumers don't feel [CD] prices have gone up."

But Arnie Bernstein, executive VP of operations/human resources for The Musicland Group, who helped Fogelman present the study, said the figures indicated that "the CD is still perceived as a high-priced item." Other retailers agreed that, though the

'The CD is still perceived as a high-priced item'

price reductions have spurred CD sales, further price cuts could have a beneficial effect on business.

Another important finding was that the heavy CD purchasers had bought an average of 31 units in the previous year, almost double the number of cassettes (17) purchased by heavy cassette buyers. When computed for the entire sample, the average number of purchases in the prior year was 11 for CDs and 12 for cas-

settes.

"The trouble is, we don't have enough CD customers," said Fogelman, alluding to the 15% penetration rate of CD players in the U.S.

While the overall ratio of male to female buyers in the sample was 50/50, the survey found that men made 70% of CD purchases. The CD buyer also tends to be 26-40 years old, affluent, and a heavy music consumer.

Among 12-17-year-old buyers, only 13% were CD purchasers; the equivalent numbers were 30% of 18-25-year-olds, 42% of 26-35-year-olds, and 39% of 36-50-year-olds.

Fogelman pointed out that CDs generate nearly 40% of the sales of Show Industries' Music Plus chain, but, "I make a larger gross profit on video sell-through, a newer category, than I do on CDs."

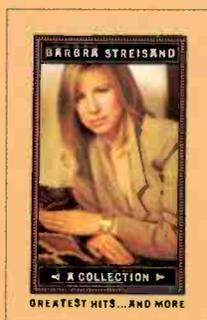
Referring to the controversy over the 6-by-12-inch CD longbox, Fogelman told Billboard, "I could do away with the 6-by-12 if I could make a higher gross profit, because it would take care of my shrinkage and refixturing costs. If you're talking four, five, or six points, you're talking major dollars."

KEN TERRY

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