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CD On The Move In U.K., Progress Slower In Ireland

This is the first of a six-part series on sound-carrier configurations around the world. The series was compiled by Nigel Hunter in London from reports filed by Billboard's correspondents in the major territories. The first part covers the U.K. and Ireland.

**GLOBAL
MUSIC
UPDATE**

LONDON Although compact disk technology

has penetrated but a small percentage of U.K. homes, the CD already has emerged as the industry's star performer here.

Peter Jamieson, retiring chairman of the British Phonographic Industry Assn., sees encouraging trends for

the U.K. music industry from the 1988 sales statistics, and the most promising sign, he says, is the continuing growth of the CD.

The average annual growth of 20% during the last several years has been maintained, and the landmark figure of 1 billion pounds sterling (Continued on page 76)

Consumer Interest Is Nil, Say Dealers CD-3 STRIKES OUT AT RETAIL

BY CHRIS MORRIS

LOS ANGELES U.S. retailers are bailing out on the 3-inch compact disk.

Even in the midst of a test of a new CD-3 display piece funded by the major labels, at least five prominent retail chains have already yanked all

CD-3s from their shelves. Other major webs intimate that they will be out of the CD-3 business within six months.

The dim view that retailers are taking of the CD-3 echoes the skepticism of most manufacturers, who have put the format on hold (Billboard, June 3).

Meanwhile, the 5-inch CD single—which just 15 months ago was termed a “dead issue” by one label executive, as the CD-3 was trumpeted at the National Assn. of Recording Merchandisers convention in Los Angeles—is now being viewed by some retailers as a viable alternative to the CD-3 and to the disappearing 7-inch vinyl single.

“We’re not currently stocking the [CD-3] category,” says Jim Williamson, VP of finance for Albany, N.Y.-based giant Trans World Music. “We tried it when the format was first introduced; we found there was customer resistance to it and dropped it.”

Williamson says Trans World removed the configuration from its 437 (Continued on page 76)

Radio Tunes In To Song ID Petitions

BY KEN TERRY

NEW YORK Back-announcing, while not an issue at the recent Bobby Poe radio convention (see story, this page), is being placed on the front burner at some radio stations by record retailers bearing custom-

er petitions. But it is unclear whether their efforts are leading to policy changes at any of the stations.

Ray Gianchetti, director of advertising and merchandising for the National Assn. of Recording Merchandisers, recently delivered a written report on the first phase of

NARM's back-announcing campaign to the Recording Industry Assn. of America, which is also involved in efforts to promote song identification on the airwaves.

Gianchetti's report is based on responses from 11 markets where (Continued on page 72)

PDs, Labels Talk Comeback Hits At Poe Confab

BY SEAN ROSS

TYSONS CORNER, Va. “I get 70 records a week,” said WQHT (Hot 97) New York PD Steve Ellis. “I’ve got better things to do than look for a record from 1980.”

“Then you’re programming for the industry, not your audience,” said KZZP Phoenix PD Bob Case.

That was the panel exchange that typified this year's Bobby Poe Pop Music Report convention, held here June 23-24. With older singles by Benny Mardones, Real Life, Q-Feel, the Belle Stars, and Jimmy Harnen & Synch on last week's Billboard Hot 100, and with yet others still in the wings, “comeback records” dominated (Continued on page 10)

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Rank Buys Litkei Rackjobbing Biz

BY IRV LICHTMAN

NEW YORK The Rank Organization's U.S. operation has acquired the New York-based rackjobbing businesses of Ervin Litkei. The move expands Rank's sell-through rack services to independent video accounts and serves as an introduction to prerecorded audio for many of these accounts.

Litkei's long-established video and audio setup—under the logos (Continued on page 69)

**GERMANY, AUSTRIA
SWITZERLAND '89**

Follows page 48



A Fresh Sound from the Reggae Ambassadors

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Bush Likes Sikes For FCC Chair

Nominee Hopes To Heal Old Wounds

BY BILL HOLLAND

WASHINGTON Alfred Sikes, President Bush's choice as chairman of the FCC, is identified with the administration's free-market policies and is generally well-liked by the broadcast industry.

The White House, which apparently withheld the Sikes nomination for two weeks over a protocol rift, finally made it official June 28. Sikes, currently the administration's telecommunications chief and a former broadcaster from Missouri, would replace Dennis Patrick.

Patrick issued a statement saying Sikes is "a superlative choice" for the job, calling him a man with the " requisite character, vision, and intellect to lead the commission."

Sikes, 49, has gone on record in the press as saying he hopes to achieve a rapprochement with the Congress and patch up the rifts left by his Reagan-era predecessor. But public-interest-group spokespersons are reacting cautiously to the Bush choice for commission chairman.

Eddie Fritts, president of the National Assn. of Broadcasters, commented that Sikes "is enormously qualified" and that the NAB "enjoyed an excellent working relationship with him" in his current post as chief of the Commerce Department's National Telecommunications and Information Administration.

But Andrew Schwartzman of the Media Access Project said he was "apprehensive" about the choice, "based on Sikes' broadcaster background and his Reagan free-market

policies while at NTIA."

Schwartzman, however, said he was "hopeful Sikes might re-evaluate those policies," and added that he thought the nominee was "a man of integrity and reasonableness."

"We hope he will be flexible in developing new policies," he added.

Congressional insiders indicate the Sikes confirmation hearings should go smoothly, since he passed Commerce Committee muster in 1986 for his NTIA job.

A spokesperson for Sen. John Danforth, R-Mo., Sikes' chief supporter on Capitol Hill, said the lawmaker

hopes there will be an "expeditious" confirmation hearing soon after Congress returns from recess July 10.

On June 16, the White House announced the nomination of two Republican commissioners: Sherrie Marshall, a Washington communications attorney, and Andrew C. Barrett, as longtime member of the Illinois Commerce Commission (Billboard, July 1).

Before coming to Washington, Sikes had been president of his own broadcast media and consulting group, and had owned radio stations in Missouri, Texas, Louisiana, and New Mexico.

Paramount Sweetens Bid For Time; Court To Decide

BY DON JEFFREY

NEW YORK Action in the Time-Warner-Paramount imbroglio will shift from board rooms to courtroom this month, when a Delaware judge will attempt to untangle the charges and countercharges and determine the outcome of the biggest takeover battle in the communications industry.

Paramount Communications Inc. has filed suit in Delaware Chancery Court to block Time's bid for Warner. Judge William Allen has set July 11 for a hearing on arguments in the case.

"It's still up to the courts," says Fred Anshel, a Dean Witter Reynolds analyst. "Basically nothing much has changed."

One thing has changed, though: On June 23, Paramount sweetened its bid for Time Inc. from \$175 to \$200 a share in cash, or \$12.2 billion, but Time declined, calling the offer "inadequate." Time has proposed acquiring Warner Communications Inc. for \$70 a share or \$14 billion.

Paramount has indicated it might bid even higher, though. Some analysts estimate the value of Time to be \$215-\$230 a share.

(Continued on page 79)

Billboard Parent Expands Entertainment Opportunities

BPI Europe Ltd. Established In London

NEW YORK BPI Communications Inc., a subsidiary of Affiliated Publications Inc., publisher of the Boston Globe, and parent company of Billboard magazine, has established BPI Europe Ltd.

BPI Europe will be based in London with the goals of expanding BPI's existing businesses and seeking new opportunities across Europe. Gerald S. Hobbs, president of BPI Communications Inc.—formerly known as Billboard Publications

Inc.—gave word of the formation of the new unit and made the following announcements:

- Theo Roos is appointed president of BPI Europe Ltd. Roos is also a VP of BPI and a member of BPI's executive committee. Roos will be operating from London and Amsterdam, where, for the time being, he will continue as publisher of Music & Media. Roos commented: "The establishment of a single European market as well as the enormous increase in new

business opportunities in the media and information industries, present exciting opportunities for a company with the resources and expertise of BPI.

"BPI Europe will develop in three areas: a) Further expansion of existing publishing and information properties, particularly Broadcast Data Systems, BPI's electronic monitoring system for radio and television programming and advertising; b) Increase synergy between its various entertainment publications; c) Seek related new businesses through acquisitions, as well as internal spin-offs."

Roos, the founder of Music & Media, formerly held various senior executive positions in the European record and entertainment field. He is also the founder of The Flying Dutchman, a Pan-European artist marketing and promotion company.

- Adam White is appointed BPI's international editor-in-chief. White will operate from London, where he will oversee international editorial coverage for all BPI publications, including Billboard, the Hollywood Reporter, and Music & Media. He will initially concentrate on expanding Music & Media's Pan-European editorial coverage.

White is an internationally renowned editor and music and entertainment trade magazine reporter. He has held the positions of international editor and editor of Billboard

(Continued on page 79)



Rhino Charges. Rhino Records executives discuss their fall campaign with top brass from CEMA Distribution, Capitol-EMI Music, and EMI Music Worldwide. Shown, from left, are Jim Fifield, president and CEO, EMI Music Worldwide; Harold Bronson, managing director, Rhino; Richard Foss, president, Rhino; Joe Smith, president and CEO, Capitol-EMI Music; and Russ Bach, president, CEMA Distribution.

EXECUTIVE TURNTABLE

BILLBOARD. BPI Communications Inc. establishes BPI Europe Ltd. in London and appoints **Theo Roos** president and **Adam White** international editor-in-chief. Roos continues as VP of BPI, a member of its Executive Committee, and publisher of Music & Media. White, a former editor and international editor for Billboard, has most recently been a London-based freelance writer.

RECORD COMPANIES. A&M Records in Los Angeles appoints **Tom Corson** executive director/assistant to the president, and **Jonathan Haft** VP, legal affairs. They were, respectively, executive director, product development, for the label and VP of business affairs for Almo-Irving Publishing.



ROOS



WHITE



CORSON



HAFT

Ron Fair is named VP, West Coast A&R/staff producer for EMI in Los Angeles. He was head of international A&R/staff producer for Island Records.

SBK Records in New York names **Neil Lasher** director, national album promotion, and **Dutch Cramblitt** national sales director, West Coast, in the Los Angeles office. They were, respectively, mid-Atlantic promotion/marketing manager for Chrysalis Records and sales manager for CEMA Distribution.

W.E.C. Industries Ltd. in Los Angeles names **Alonzo Miller** president, recorded music division; promotes **Gip E. Noble** to VP; and names **Darryl Coit** production manager, W.E.C. Recording Studios. Miller was A&R/marketing



FAIR



LASHER



CRAMBLITT



GURWITCH

director for MCA Records; Noble was VP of productions for the company's studios; and Coit was with D.J. International.

Capitol/EMI Latin in Los Angeles names **Manolo Gonzalez** and **Eli Cesar** sales and promotion managers, Southwest and East Coast/Puerto Rico regions, respectively. They were, respectively, Southwest promotion manager for CBS Discos and Western sales and promotion manager for BMG Music.

WTG Records in Los Angeles names **Anthony Miner** national promotion manager, contemporary dance music. He was West Coast promotion manager for Warner Bros. Records.

PUBLISHING. **Arnold A. Gurwitch** is promoted to director, international relations, for ASCAP in New York. He was foreign manager for the company.

EMI Music Publishing in Sydney, Australia, appoints **John Anderson** managing director. He was managing director, SBK Songs Australia.

Judy Stakee is named creative manager for Warner/Chappell Music in Los Angeles. She was general professional manager for EMI Music.

PRO AUDIO. **Lisa Van Cleef** is named director, advertising and publicity, for Meyer Sound in Berkeley, Calif. She was with Dolby Laboratories.

SKC Audio Tapes in New York names **Steve Rosenthal** Eastern regional sales manager. He was chief marketing and sales officer for PARSEC.

Gordon A. Oakes is named sales manager for Pfanstiehl in Chicago. He was Midwest sales manager for Recoton.

•VIDEO PEOPLE on the move, see page 53

Chrysalis' Global Losses Blamed On U.S. Transition

This story was prepared by Nigel Hunter in London and Ken Terry in New York.

LONDON Continuing losses sustained by Chrysalis Records in the U.S. were the main element affecting the company's half-year results through Feb. 28.

These figures reveal a \$3.2 million deficit on revenues of \$86 million, and Chrysalis PLC chairman Chris Wright warns that second-half figures will also be hit by heavy losses in the U.S. The American company lost \$6.4 million in the first six months of Chrysalis' fiscal

year.

The transatlantic predicament is attributed to a combination of poor underlying sales and an exceptionally high level of returns of mostly outdated product, including a substantial amount of vinyl LPs.

The purchase by Thorn-EMI of half of the Chrysalis record business for \$79 million (Billboard, April 1) is expected to save on operating costs from the restructuring and reduce the group's exposure in the U.S. market. These benefits will not take effect until later in 1989 or in 1990, however, and the second-half

(Continued on page 79)

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SUPREME COURT NIXES CONCERT NOISE

Four recent decisions handed down by the Supreme Court will affect the music industry. One ruling states that New York officials can order rock bands to adhere to volume restrictions during concerts at the Central Park Bandshell. Washington bureau chief Bill Holland reports. **Page 6**

CLUB MTV TOUR GETS HOT INFORMATION

Critically acclaimed dance group Information Society has climbed aboard the "Club MTV" tour bandwagon for a 40-date stint with five other top acts. Billboard's Janine McAdams finds out what other good things are in store for the group on the heels of its gold-plus Tommy Boy album. **Page 29**

AND THE VIDEO ENVELOPE, PLEASE

The Video Software Dealers' Assn. has plans to develop a video awards show for television similar to the Grammy and Oscar telecasts. With that in mind, this year's awards show, at the Aug. 6-9 convention, will be trimmed and polished. Marketing editor Earl Paige has the details. **Page 42**

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• Spotlight On Children's Entertainment Follows Page 50

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'Last Temptation' Vid Bows Quietly MCA Hopes To Avoid More Controversy

BY JIM McCULLAUGH

LOS ANGELES Faced with a no-win situation, MCA Home Video president Robert Blattner says his company decided to put out "The Last Temptation Of Christ" with a minimum of fanfare to avoid fueling the type of controversy that accompanied the title's theatrical release.

"We didn't want to provoke another controversy, but it's important that this title is made available to the marketplace," he says, offering the company's first public statement about the video version of the movie.

He says the company has received equal amounts of praise and criticism for issuing the title; he acknowledges that some dealers would have liked to have seen more promotion for the release.

"We were conscious of provoking a new controversy, which is not in anybody's interest. But we were not interested in keeping it on the shelf either," he says.

Industry sources say MCA shipped about 50,000 units of the cassette; the street date was June 29.

Blattner declines to offer shipment figures on the film, adding that the release did not lend itself to a typical correlation between box-office and home video prospects. The film's box-office gross was about \$10 million-\$15 million.

"Nothing about this film is typical," he says.

"Last Temptation," which earned a best-director Oscar nomination for Martin Scorsese, sparked an international controversy when it was released theatrically last year. A number of religious groups denounced it as blasphemous, while many theaters—as well as MCA corporate headquar-

ters—were picketed.

There have been some fears that consumers would picket video stores when the title was made available. The sizable, 700-unit Blockbuster chain has refused to carry the title, while other retailers, such as the Los Angeles-based (Continued on page 69)

Walt Disney Studio Buys Piece Of Big PPV Network

LOS ANGELES Walt Disney, which has a sizable stake in home video, has acquired a 14% equity interest in Viewer's Choice, a major pay-per-view network. It is believed Disney is the first major studio to make a PPV investment.

Disney executives say the move is not inconsistent with its home video interests as it reflects no change in the studio's PPV policies. The studio gives home video a 30-day window before releasing a film to PPV.

The deal includes an agreement with Viewer's Choice for PPV showings of Touchstone films as well as films from Disney's newest theatrical production division, Hollywood Films.

PPV is a major issue for home video dealers, who prefer to see PPV windows longer than the 30

days that most studios have standardized.

The video dealers claim PPV has a detrimental effect on home video. But most of the major film studios say home video and PPV are synergistic, have insignificant overlap, and can co-exist as expanding revenue sources. While still in its infancy, PPV is estimated to become a multibillion-dollar industry by the late '90s.

Other companies with similar 14% interests in Viewer's Choice include Viacom, American Television and Communications, Continental Cable, Cox Cable, Newhouse Broadcasting, and Telecable.

Viewer's Choice serves about 250 different cable systems and approximately 9 million basic subscribers in the U.S.

JIM McCULLAUGH

Future Of Embattled Rap Group Is Unclear Public Enemy Disbands Amid Controversy

BY JANINE McADAMS

NEW YORK The controversy surrounding rap group Public Enemy rages on in the wake of a June 21 press conference here, in which leader Chuck D announced the firing of group member Professor Griff over anti-Semitic remarks made by Griff in a May 22 Washington Times interview (Billboard, July 1).

Within 24 hours of the press an-

nouncement, Chuck D appeared on MTV and on New York black radio, announcing that the group was disbanding. This revelation has caused a constant flood of rumors regarding the popular group's immediate future.

In an interview segment that appeared on MTV's June 22 "The Week In Rock," Chuck D stated: "Oh, we got sandbagged. And being that the group got sandbagged, the group is over as of to-

day. It's gone . . . We stepped out of the music business as a boycott of the music industry—management, the record companies, the industry, retailers—everybody involved in the enforcement for us to make a decision for our group instead of us carrying out our disciplining of the group our way."

Pressure from the black community, members of which were outraged by Chuck D's public denunciation of Griff, and criticism from Jewish organizations, the press, and the music industry are believed to be major factors causing the group to self-destruct.

A spokesperson for Def Jam Records, asked to confirm the group's dissolution, would say only that Public Enemy is "on hiatus." The spokesperson also says the label has not altered its plans for the October release of the next PE album, "Fear Of A Black Planet," despite Chuck D's statement that CBS, whose label Columbia is the distributor of Def Jam product, "has the next album and won't let it go."

Bob Altshuler, CBS Records' senior VP and label spokesman, declines comment on Public Enemy's course of action. He states, "CBS Records is not involved in the internal decisions of the management of the group."

In a bizarre twist of events, a man claiming to be Russell Simons, PE's manager and head of (Continued on page 69)

Berger Won't Rock Boat As New Exec VP At Arista

BY BRUCE HARING

NEW YORK Don't look for Bill Berger to make any major changes at Arista Records. The label's new executive VP took command June 20 after three years as executive VP/GM at Island Records.

Berger succeeds Don Jenner, who held the position of executive VP/GM. Jenner is now president of Columbia Records.

At Arista, Berger is overseeing sales, artist development, publicity, creative services, manufacturing, and purchasing.

"I don't anticipate major changes," Berger says. "One of the

reasons I took the job is that all the players are in place. I came in at a very good time."

Besides his tenure at Island, Berger spent 11 years at Elektra Records, where he was VP of international and VP of sales. He also worked for the Strawberries record chain.

"I've held a variety of positions in addition to the area of sales," Berger says. "I consider myself on the whole very much a marketing-oriented person."

Berger claims he has "historically been a behind-the-desk kind of guy," but sees himself playing a

(Continued on page 69)

Dept. Of Labor Carefully Monitored The Election AFM Re-Elects Emerson Union Prez

BY MELINDA NEWMAN

NASHVILLE The American Federation of Musicians' J. Martin Emerson soundly trounced former president Victor Fuentealba in a rerun of the 1987 presidential election at the union's 88th convention, which was held here June 25-29.

Emerson, who defeated Fuentealba by a 3-to-1 margin, says he felt vindicated by the vote and "very humble and proud. I heard what the

delegates on the floor were saying and their resolutions, and now I'll do my very best to implement these ideas. We have a bright future with a new attitude that will help us to go forward."

The presidential election procedure was supervised by the U.S. Department of Labor, which stepped in after Emerson's 1987 victory was overturned in a New York federal court last year. The court ruled that the election had been marred by the use

of articles supporting Emerson in local union publications in New York, Chicago, and Los Angeles. However, Emerson was allowed to stay in office for his full 2-year term.

The delegates also reelected secretary-treasurer Kelly L. Castleberry II by a wide margin over Del Sinchak from Youngstown, Ohio. Castleberry, a Fuentealba supporter, and Emerson, who occupy the Federation's only two full-time paid positions, have never pretended to be friends and spent much of the past two years locking horns. But Castleberry says it is time "to leave politics behind and do what's best for the union. The matter of the tainted elec-

(Continued on page 73)



Reprise-als. Warner Bros. Records welcomes Reprise to the Burbank, Calif., office. Shown, from left, are Richard Fitzgerald, VP/director, promotion, Reprise; Fran Aliberte, senior VP/director, national sales & audio, WEA; Hank Spann, con-national director, Reprise; Lenny Waronker, president, Warner Bros.; Mo Ostin, chairman, Warner Bros.; Michael Johnson, VP/promotion, black music; Ed Rosenblatt, Geffen; and George Rossi, executive VP/marketing, WEA.

Supreme Court On Concerts: Pump Down The Volume

BY BILL HOLLAND

WASHINGTON The U.S. Supreme Court, in its final weeks in session, handed down four decisions that affect music industry concerns, including a case that upheld the right of a municipality to limit noise levels at outdoor rock concerts.

In a 6-3 ruling June 22, the court said New York officials had the right to require rock bands to abide by volume restrictions and use a sound system operated by a city engineer at concerts held in the Central Park Bandshell.

The city's sound rule, said Justice Anthony Kennedy for the majority, is

"narrowly tailored to serve the substantial and content-neutral governmental interests of avoiding excessive sound volume and providing sufficient amplification within the bandshell concert ground."

The concert site is right next to the Sheep Meadow, an area designated by Mayor Ed Koch as a "quiet zone."

The ordinance had been challenged by Rock Against Racism, which charged that any volume restraints violate the First Amendment rights of performers.

Justice Thurgood Marshall, in his dissent, cast his doubt by saying that "new music always sounds loud to

(Continued on page 69)

Mitsubishi Buys Out Partner Acquires 40% Of Ailing CD Plant

BY KEN TERRY

NEW YORK Mitsubishi Corp. has agreed to buy out its partner in a money-losing CD manufacturing plant in Plano, Texas.

Under terms of the agreement reached June 26, ElectroSound Group Inc. will transfer its 40% interest in Memory-Tech Inc. to Mitsubishi and will pay the Japanese conglomerate \$1.5 million over four years. In return, Mitsubishi has promised to secure ElectroSound's release from guaranties of approximately \$10 million in Memory-Tech

borrowings. ElectroSound will continue to provide management and marketing services to Memory-Tech.

The agreement is subject to approval by the boards of directors of the two companies and execution of a definitive agreement.

According to Ronald Hoffman, chief financial officer of ElectroSound, the company took an \$8 million charge against its losses in the joint venture last November. Of this amount, \$3.6 million represented ElectroSound's share of operating losses, and the other \$4.4 million rep-

(Continued on page 69)

Second Single Is A 'Good Thing' For FYC; Prince Wings To No. 29 With 'Batman'

FINE YOUNG CANNIBALS' "Good Thing" jumps to No. 1 on the Hot 100, becoming the second top-charted single from their album, "The Raw And The Cooked," which holds at No. 1 on the Top Pop Albums chart for the sixth straight week. The Cannibals are the first English group to pull two No. 1 singles from a No. 1 album since **Tears For Fears** scored in 1985.

The Cannibals performed "Good Thing" and three other songs in the 1987 movie "Tin Men." It's the fourth No. 1 hit in less than a year that was featured in a Touchstone film, following **Bette Midler's** "Wind Beneath My Wings" from "Beaches" and **Bobby McFerrin's** "Don't Worry, Be Happy" and the **Beach Boys' "Kokomo,"** both from "Cocktail."

In addition to having the Cannibals at No. 1 on the pop albums chart, MCA has **Bobby Brown** at No. 2 and **Tom Petty** at No. 3. MCA is the first combined label to sweep the top three spots in one week since Atlantic did it in October 1981 with albums by the **Rolling Stones, Foreigner,** and **Stevie Nicks.**

Only two other labels in the past 20 years have achieved this monopoly. Elektra/Asylum swept the top three in March 1974 with albums by **Bob Dylan, Joni Mitchell,** and **Carly Simon.** Columbia went one better in February 1976 and locked up the top four with albums by **Dylan, Paul Simon, Earth, Wind & Fire,** and **Chicago.**

ZAP! POW! PUNCH! The "Batman" soundtrack blasts onto the pop albums chart at No. 29 on the heels of the film's boffo box-office opening. The album—composed, performed, and produced by **Prince**—is expected to reach No. 1, and could easily be the album to finally nudge **Fine Young Cannibals** from the top spot.

That would represent a major comeback for Prince, who fell short of the top 10 with his last album, "Love-sexy." It's fitting that a soundtrack is putting Prince back on track commercially: It was another soundtrack, "Purple Rain," that made him a megastar five years ago.

The album's first single, "Batdance," leaps to No. 12 in its fourth week on the Hot 100. It's Prince's fastest-breaking single since the "Purple Rain" title track in late 1984.

Warner Bros. has scheduled a late August release for the other "Batman" album: **Danny Elfman's** original motion picture score. The delayed release of the Elfman album is viewed as Warner Bros.' way of giving Prince—one of its top stars—a clear path in the marketplace, so he wouldn't have to compete with another "Batman" album for consumer awareness and retail display space. With the Prince album establishing itself so quickly, perhaps Warner Bros. will see fit

to move up the release of the Elfman album.

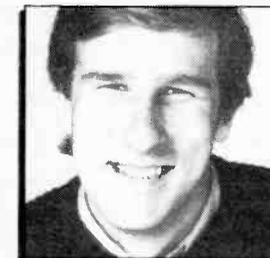
FAST FACTS: **L.L. Cool J's** "Walking With A Panther" leaps to No. 15 in its second week on the pop albums chart. It's the rapper's second album in a row to reach the top 15 in just two weeks, following "Bigger & Deffer" . . . **Great White's** "Twice Shy" jumps to No. 9, becoming (surprisingly) the only metal album in the top 10 . . . **Stevie Nicks' "The Other Side Of The Mirror"** jumps to No. 10, becoming her eighth top 10 album since 1975 (counting her work with **Fleetwood Mac**).

Madonna's "Express Yourself" jumps to No. 4 on the Hot 100, making her the first act since the **Beatles** to land 15 consecutive top five hits. The **Fab Four** made the mark with every single—dis-counting B sides, EPs, and vault releases—from 1964-69. In the rock era, only **Elvis Presley** has had more consecutive top five hits. The King landed 24 in a row from 1956-62.

Rod Stewart's "Crazy About Her" leaps to No. 18 on the Hot 100, becoming the fourth top 20 hit from his platinum album, "Out Of Order." None of Stewart's previous albums yielded more than two top 20 hits. **Mike Perini** of Ypsilanti, Mich., adds that "Out Of Order" has logged more weeks in the top 40 on the pop albums chart—46—than any prior Stewart release.

Gloria Estefan's "Don't Wanna Lose You" enters the Hot 100 at No. 55, just behind the latest by **Richard Marx.** Though Estefan receives solo billing on this single and on the upcoming "Cuts Both Ways" album, both were recorded with **Miami Sound Machine,** with whom she has landed seven top 10 hits since 1986. The upgraded billing is said to simply reflect the public, media, and industry focus on her. Estefan's billing has improved on each of her last three albums, from **Miami Sound Machine** to **Gloria Estefan & Miami Sound Machine** to **Gloria Estefan.** The obvious next step: just plain **Gloria, á la Cher** and **Madonna.**

WE GET LETTERS: **Steve Piegari** of North Port, Fla., notes that six of the top 10 singles are by female artists for the first time in nearly 12 years. **Madonna, Martika, Cyndi Lauper, Natalie Cole, Neneh Cherry,** and **Exposé** are all in the top 10 this week; **Debbie Boone, Linda Ronstadt, Crystal Gayle, Rita Coolidge,** and **Dolly Parton** were listed in December 1977—Ronstadt with two hits. The last time there were six different female artists in the top 10 was in January 1955, when the hit parade included **Joan Weber, Sarah Vaughan, Teresa Brewer, Jaye P. Morgan, the Chordettes, the Fontaine Sisters, the DeCastro Sisters,** and the **McGuire Sisters.**



by Paul Grein

Rob Base Tagged With Copyright Suit Over Rap Hit

BY CARYN BRUCE

NEW YORK Singer/songwriter Frankie Beverly has filed suit against rap artists Rob Base and D.J. E-Z Rock—along with the pair's label, Profile Records—for alleged copyright infringement in their dance hit "Joy And Pain."

According to the filing, producer R. Ginyard, Rob Base, and William Hamilton, professionally known as D.J. E-Z Rock, "substantially copied" Beverly's 1980 composition, also titled "Joy And Pain." Beverly and his band, Maze, recorded the original song for Capitol.

Base's "Joy And Pain"—which has remained on the Billboard Hot Black Singles chart for 14 weeks and the

Hot Rap Singles chart for 11 weeks and exited the Hot Dance Music chart after 10 weeks—reiterates the chorus of Beverly's song, "joy and pain, like sunshine and rain," for its own chorus lines.

"They never asked for a license from Frankie Beverly," says Beverly's attorney, Bernard Fishback. "I don't know that he would have given it to them, but the point is they never asked." Fishback adds that Beverly tried for an out-of-court settlement, but Profile wasn't interested.

Cory Robbins, president of Profile Records, declined to comment on the suit.

Although Base's song doesn't sample the recording by Beverly & Maze,

(Continued on page 69)

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Outside Material Can Bring Extra Hits ARTISTS SHOULD CONSIDER OTHERS' SONGS

BY JASON DAUMAN

A number of veteran artists have recently made smashing returns to hit radio on the strength of songs written by others. Heart, Aretha Franklin, Starship, Eddie Money, Cheap Trick, and others have discovered that what changed their fortune was the use of "outside" material.

I believe a great "outside" song can equip any talented artist with the ammunition needed for chart warfare. If a recording artist writes 15-30 songs a year, what are the odds that those 30 songs have greater hit potential than the several thousand songs available to the artist from outside writers and publishers?

Let's face it: Singing and writing are often two separate talents. Of course, there are exceptions, such as Bruce Springsteen and Stevie Wonder, who are equally gifted as writers and artists. However, there are many fabulous singers and stellar musicians who write subpar songs. What a waste of the art form! Look at all the singing and performing talent that has been lost in the 29-cent bins of used-record stores because the artist, producer, or A&R person fancied the artist as a songwriter.

A glance at the 1988 Billboard Top Pop Singles Awards (Billboard, Dec. 24) confirms the strong case for using outside material. A high percentage of the megahits were composed by outside writers.

A recent example of the importance of objectively choosing someone else's writing rather than your own is Rod Stewart's hit, "My Heart Can't Tell Me No." Stewart co-wrote two very strong and successful singles, but the outside song (despite being a third single) became the biggest hit of the three.



A PLUG FOR ADMINISTRATIVE EFFORTS

Although Billy Meshel's May 13 commentary ("Giant Mergers Hurt Music Publishing") was apparently well-intentioned and not without merit, I must say that I was appalled at his choice of words in some cases and a particular comment about "the covenant that existed between the men who wrote the songs and the men who sold them."

Then there is the statement that "administration and collection are uncomplicated concepts," which underlines the fact that Meshel seems to have no idea what it takes to administer one song, let alone a catalog of songs; and obviously he has never been involved in the collection of royalties. Even the statement that "when a song is used, make sure that you collect the writer's share of the proceeds" proves his apparent lack of knowledge of administration and collection.

It is incredible to me that one could simply discount the absolutely essential contributions of the qualified and experienced music publish-

ers. In addition to such veteran acts as those mentioned above, urban contemporary and adult contemporary artists have been the most receptive to outside material. Obviously, the tremendous success of artists like Whitney Houston, Patti LaBelle, Natalie Cole, and Anita Baker has shown the results of maintaining high standards in material to match their top vocal talents. In addition, Latin music is an exciting and growing market for songwriters and pub-



'Singing & writing are often two separate talents'

Jason Dauman is president of Dauman Music. He has placed songs with Natalie Cole, Freddie Jackson, James Ingram, Brenda K. Starr, George Benson, and others in the past year.

lishers.

It's a shame that, with few exceptions, young songwriters are discouraged from writing and demo-ing album rock songs because the market for outside material is severely limited in that field. It's a pleasure when great bands collaborate with outside writers who offer a pair of fresh "ears" in addition to extra talent.

Record companies are looking for 16-25-year-old artists who cannot only sing, perform, look great, and sound unique, but also write their own material! Why should the industry give any more credibility to an artist who writes than to one who performs the songs of others? The public doesn't

know or care who wrote the song, in most cases. I agree that artists with great statements and visions are essential, but how many new Tracy Chapmans or Bob Dylans are being discovered each year?

A legendary artist might release 20 albums over a career. Obviously, that act has something to offer the public, and the sales figures back it up. Such an artist might have the opportunity to release 175-200 songs on CD/tape in the course of his or her career. You

won't find many legendary songwriters with a career total of 175-200 recorded songs, regardless of how talented they are.

The industry has forced "pure songwriters" who don't want to produce records into a corner of sorts. Many producers write songs themselves, restricting the amount of outside material that artists can use. But some superhot producers—such as Narada Michael Walden, Ron Nevison, and Dennis Lambert—are open to material written by others and seem to hit the top 10 with a good percentage of their attempts.

If an artist is releasing an album every year or two, why release even

one song that is "filler"? If a music buyer has to wait 12-36 months for an album by his or her favorite artist, why record "filler"?

Looking at it from another viewpoint, no artist or manager should be satisfied with an album that contains only one obvious single. They are competing in a marketplace where many multiplatinum albums go five singles deep! Albums that have initial "hits" but no backups are equivalent to having the bases loaded in a baseball game without a strong hitter to drive the runners home.

It should be emphasized that no single songwriter, artist, or publisher can always deliver blockbuster songs. Thus it is important for an artist to cover as much ground as possible before making song choices.

Many music publishers and songwriters are to blame for the preference of A&R people for self-contained acts. Obviously, there are only so many hours in a day, and producers and A&R men can't devote time to review third-rate material. Any publisher or songwriter has to be selective about the material they bring to the table.

There are a handful of consistently spectacular songwriters. However, not every great songwriter should be signed to a record deal. Why combine these two art forms? On the other side of the coin, let's sign artists for singing talent, excitement, charisma, uniqueness, and style.

The world is filled with thousands of professional writers who may or may not have that special song. I admit that looking for potential top 10 singles can be a long road. However, that's the challenge of music: You can't always expect "magic" to fall into your lap!

though its no-return policy bothers me when it comes to defective merchandise.

I now find another problem concerning A&M. My regular distributors are not stocking any A&M 45s, even though several of A&M's top artists, such as Vesta, Michael Damian, and Al Green, have titles in the Billboard Hot 100. I stock cassette singles but still have many customers who prefer vinyl.

Joe Campbell
Owner, Taking Home The Hits
Alexander City, Ala.

CD SINGLES NEED BETTER PROMOTION

I write concerning the poor marketing of the CD single. The CD single is an important step for the record labels as they begin phasing out vinyl. But they are not seeing that the CD single is taken seriously. Record stores in town that used to carry the CD single no longer carry it due to poor sales. This is not because of consumer lack of interest; it is because the record stores do not promote its sales. The stores insist upon sticking the CD singles with their 5-inch counterparts instead of with the 7-inch singles and cassette singles. Consequently, most of the people I talk to have never heard of the CD single until I show them one.

Michael Handy
Middletown, Ohio

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.

WLS: Will It Become 'The Talk Of Chicago'?

This story was compiled by Sean Ross in New York and Moira McCormick in Chicago.

CHICAGO Is WLS, the longtime "Rock Of Chicago," about to become the "Talk Of Chicago"? Officials at Capital Cities/ABC Radio won't confirm newspaper reports that, after 29 years with some variant of rock music, the 50,000-watt AM will go news/talk around Labor Day. But several station insiders say the rumors are true.

Confirmed currently is the fact that KRLD Dallas OM Tom Tradup—whose background is primarily in N/T radio—has been appointed president/GM of WLS, marking the first time that the station's GM post has been split from co-owned top 40 WYDZ (Z95). Ric Lippincott, who was previously OM of both stations, will now concentrate on his Z95 duties while WLS gets a new PD.

While speculation about WLS going N/T began several years ago with the addition of a now-defunct sex talk program at night, followed later by ABC Network hosts Sally Jesse Raphael and Tom Snyder, it snowballed following the publication of a June 22 column by the Chicago Sun-Times' Robert Feder.

Besides saying that WLS would drop its current full-service AC/oldies hybrid for issues-oriented talk, Feder also claimed that WLS planned to buy out the contracts of both morning man Fred Winston and p.m. driver John Landecker—the two holdovers from the one-time Big 89's heyday—and that syndicated host Rush Limbaugh would be used in the midday slot now occupied by Don Wade & Roma.

Neither Tradup or Norm Schrutt, the ABC group head with jurisdiction over WLS, would confirm the format change. Schrutt would say only that Feder "had us simulcasting, he had us doing Z-Rock, now he has us doing talk." But one member of the station's management team, who wouldn't speak for attribution, says ABC

"has obviously made a commitment, and it looks like it's going to be 'hot talk.'"

And the WLS stories bear a



strong resemblance to those surrounding sister station WABC New York's much-heralded 1982 change to N/T, announced after several weeks of rumors and a year of New York Yankees baseball and sports talk at night—unlikely programming for a top 40 station.

WABC's move coincided with the debut of WLS' first serious FM competitor, WBBM-FM. Although WLS hung on as some sort of top 40 station until 1986—relatively late compared with other AMs—WODS Boston GM John Gehron, who was both PD and GM during his tenure at WLS, says the talk about N/T began with WABC's change. That station "showed us what the future could be. It was one reason we moved Steve Dahl & Gary Meier from WLS-FM to the AM in fall '85."

(Dahl & Meier are now doing afternoons on crosstown WLUP-AM, which has, arguably, become talk-radio's most successful station for younger demos. Gehron says their comedy-heavy talk format "is much of what I wanted to do at WLS.")

Ironically, Gehron says he left the station, in part, because after it began leaning toward N/T, "there was a corporate-level decision to go back to more music in summer '87. I felt that talk was the future of WLS; it already had the personalities."

Since then, Lippincott says, there had been discussions about "every option from country to talk to Z-Rock" before the station settled in on

its most recent format, a full-service AC/oldies hybrid. The Z-Rock rumor became most prevalent when ABC purchased the Satellite Music Network, prompting discussion that WLS might become SMN's Z-Rock flagship. Schrutt now says that format option was "never seriously considered" but other staffers say it got to the point where there were discussions of how much confusion there would be between "Z-Rock" on the AM and "Z95" on FM.

WLS' nighttime coverage made it one of the stations most often cited by broadcasters as the station that made them want to be in radio. Ironically, even WABC New York PD John Mainelli remembers listening to the station growing up in Omaha, Neb., where it "came in like a local station."

And even with WLS's future plans
(Continued on page 16)

WLS Music Monitors

In certain ways, WLS Chicago was at least seven to eight years ahead of its time, beginning the '80s as a "rock 40" outlet of the sort that has again become fashionable in the last year. When WBBM-FM (B96) Chicago signed on, WLS went to mainstream top 40 with an unusual number of oldies, at least by 1982-83 standards, then to AC.

Here are two WLS monitors that show the contrast. Note that the earlier monitor represents about 40 minutes, whereas the recent monitor, featuring fewer songs, represents an hour—thus indicating the extent to which WLS was already dependent on talk.

August 1981, nights: Ozzy Osbourne, "I Don't Know"; Kinks, "Lola"; Clash, "Train In Vain"; Blue Oyster Cult, "Burning For You"; Manfred Mann's Earth Band, "Blinded By The Light"; Journey, "Who's Crying Now"; Rush, "Tom Sawyer"; Stevie Nicks, "Stop Draggin' My Heart Around."

June 1989, p.m. drive: Chilton, "Oh Girl!"; Mamas & Papas, "Monday Monday"; Mac Davis, "Baby Don't Get Hooked On Me"; Marvin Gaye & Tammi Terrell, "Ain't Nothin' Like The Real Thing"; Heart, "These Dreams"; Barbra Streisand, "Woman In Love"; Chicago, "Does Anybody Really Know What Time It Is."

News/Talk PD Flux: 3WE, KTRH, WVON; Sinatra-Owned Ariz. Outlet Swings To AC

AS THE RUMORS about WLS Chicago pick up steam, N/T formats in other cities see their share of action this week. Across town at black N/T WVON, morning host Jon Daye adds PD duties. Daye joined the station in January and assumes duties last held by GM Hoyette Owens. In addition, Tony Gil from KMOJ Minneapolis replaces Donald Palmer & Delmarie Cobb in middays.

Also, Bob Tayek is the new PD of N/T WWWE Cleveland, replacing Nick Anthony, who leaves after five months to concentrate on his consultancy. Tayek was previously assignment director for crosstown WEWS-TV, but also had been consulting WWWE's morning show and had been ND at format rival WERE. In other format news, Willie Van Rysdam is upped from production director to OM/PD at KTRH Houston. He has been with KTRH for seven years.



by Sean Ross

PROGRAMMING: Kansas City, Mo., gets a new country station around July 10 when KCFM drops Satellite Music Network AC and goes on its new stick. KCFM's GM is Bill Lochman from Chapman Associates; the PD/p.m. driver is Wes Cunningham, who was once PD of K.C.'s KCKN (now KFKF). Other staffers are David Lewis (from KGBX Springfield, Mo.), mornings; Dan Diamond (from crosstown WDAF), middays; Scott Michaels (K.C.'s KUDL), nights; and the Nashville Network Radio from 9 p.m.-5 a.m. KCFM's music mix will lean to traditional country.

"We didn't want KRTH-AM-FM Los Angeles to be the only oldies station in the Beasley chain," says KHAA New Orleans GM Harry Williams. By the time you read this, KHAA should have dropped contemporary gospel to become KQLD (Oldies 106.7) under new PD Chris Miller (Billboard, July 1) and GSM Lynn Long from crosstown WEZB (B97). Staffers include Tom Cheney (mornings, from local WCKW), Sean Michaels (middays), and Bob Walker (afternoons, a veteran of crosstown WTIK). Meanwhile, the KHAA format moves to New Orleans' WYLD-AM, previously a rap-based urban. KHAA night jock Florence Marchand is the new PD, replacing Aaron Appleberry.

Keith Abrams, previously the PD of oldies KCEE/KWFM Tucson, Ariz., returns to the top 50 markets as PD of similarly formatted WWMG Charlotte, N.C. ... Christopher Scott, last the night jock at AC WMGK (Magic 103) Philadelphia, is the new PD at country/AC WOBM-AM-FM Ocean City, N.J. Acting PD Matt Devotti is now MD of WOBM-FM. Ironically, WOBM-FM's

last PD, Chris Caldwell, had been doing swing at WMGK and was just promoted to overnights.

KBEQ-AM Kansas City, Mo., which has been simulcasting its top 40 sister station for the last year or so, is splitting off to take Satellite Music Network's Z-Rock format and become KBZR. FM PD Kevin Kenney will supervise the format. Another current simulcast, classical WQXR-AM New York, plans to split off for some variant of N/T later this year; it already runs several hours of fine-arts-oriented talk during the day. One station, however, is adding a simulcast. Oldies KBSG Seattle is already leasing time on KASY—the AM station it signed a purchase agreement for this week. That station will become KBSG-AM and will increase power to 50,000 watts.

Randy Gorman has been named PD/morning anchor at N/T WPTR Albany, N.Y. Gorman was previously a tape editor with NBC News in New York and ND at WSTC Stamford, Conn., and

WIBC Utica, N.Y. This is his first PD job. Although WPTR had been envisioned as a primarily sports-oriented station when it was launched last year, its focus remains N/T ... Bob Wood, most recently a San Diego-based consultant, returns to day-to-day programming at oldies KFMK, replacing John Stevens.

Country KBBT Casa Grande, Ariz., is now AC KFAS. Those calls are the initials of part owner Francis Albert Sinatra, but don't expect to hear any of Sinatra's hits on KFAS. GM/acting PD Michael Berry calls the format "'80s AC." KFAS signed on with the Chipmunks' "Good Morning To You" followed by Sheena Easton's "Morning Train (Nine To Five)."

Lee Chambers is the new PD at bright AC KTHT Fresno, Calif., which has been without a PD for awhile. Chambers was most recently PD of top 40 KQXR (Q94) Bakersfield, Calif. ... Two-year WZLX Boston PD Cliff Blake has resurfaced at country WOKQ Dover/Portsmouth, N.H. Blake replaces Jim Murphy, who left several months ago for KFKF Kansas City, Mo.

KGNR/KCTC Sacramento, Calif., APD Jim Tighe joins WEZR/WEZV Fort Wayne, Ind., as OM/mornings. Tighe replaces Paul Tein, who moves to sales ... Byron Pitts, PD of R&B oldies/urban combo WOKS/WFXE Columbus, Ga., is leaving the station for promotion duties with RCA. Pitts, who will be based in Cleveland, has not been replaced ... Former WXOK Baton Rouge, La., PD Ken James is now PD at urban KBCE (B102) Alexandria, La.

(Continued on page 15)

POE SEES BATTLE OVER COMEBACK HITS

(Continued from page 1)

ed the panel discussions at this year's Poe—a meeting of top 40 programmers and the record people who work with them.

The fact that "shoulda, woulda" records should or would make so many people angry—and they clearly did this year—says a lot about the number of things that people were not as upset about, or were not upset about at all. Superstar product leaks, the impending monitoring of radio, and radio/retail relationships were discussed prominently at this Poe, but they were clearly secondary topics.

That means such perennial problems as paper adds or unreported airplay barely came up this year. The new Arbitron diary—such a hot topic at February's Gavin conference, the last major top 40 convention—was merely a backdrop to a few brief discussions of allied topics. And the

much-heralded back-announcing issue did not emerge during any of Poe's five panel discussions.

The comeback record issue, however, had come up at Gavin and had clearly been a sore spot for record labels as early as last fall. At that time, some labels made it clear that, while they might reservice those songs that promoted themselves, they didn't intend to put any time and energy into such records (Billboard, December 16).

That was the record company line here also. One A&M representative told a panel audience that after the success of UB40's "Red Red Wine," his company made the decision not to work Squeeze's "Tempted," a song that was being passed around among some of the same programmers who broke "Red Red Wine."

The attack on comeback records
(Continued on page 18)

FLYING PAST PLATINUM!



WINGER

(81867)

"Madalaine" introduced them. When "Seventeen" took to the airwaves, the band's self-titled debut album began to *really* fly out of the stores. Now Winger heads out beyond Platinum with their latest single.

"HEADED FOR A HEARTBREAK"

(7-88922) (PRCD 2655)
Produced by Beau Hill

ALREADY ONE OF THE TOP 5 MOST REQUESTED VIDEOS ON 

DON'T MISS WINGER ON TOUR WITH CINDERELLA THROUGH AUGUST!



On Atlantic Records, Cassettes and Compact Discs

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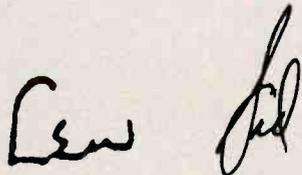
June 21, 1989

Irving Azoff
MCA Music Entertainment Group
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Universal City, California 91608

Dear Irving,

For the first time in MCA Records' long history, we have the Top 3 albums.
Congratulations to you and all your team on this success.

We are thrilled with the achievement and proud of your accomplishments.



FOR THE WEEK ENDING JULY 7, 1989

Billboard. TOP POP.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
①	1	1	18	FINE YOUNG CANNIBALS ▲ <small>LR.S. 6273/MCA (9.98) (CD)</small>	THE RAW & THE COOKED
②	3	2	51	BOBBY BROWN ▲ ⁴ <small>MCA 42185 (9.98) (CD)</small>	DON'T BE CRUEL
③	5	4	9	TOM PETTY <small>MCA 6253 (9.98) (CD)</small>	FULL MOON FEVER

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

“Before your first album
goes platinum.”

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

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

So even if your act doesn't yet have an album at the top of the charts, they can still travel in the style they hope to soon be accustomed to. Just call Desiree on Extension 346 at either 800-262-509 (Western USA) or 213-776-2700, for information on touring with KLM. The airline of the seasoned traveler.

The Reliable Airline



VOX JOX

(Continued from page 10)

Urban WEDR Miami is the site of a major shakeup this week. B.J. Barry, last PD of WRBD Fort Lauderdale, Fla., is the new PD/morning man. Longtime PD Leo Jackson will stay aboard, probably as an assistant to GM Jerry Rushin. In addition, MD/evening jock George "Boogie" Jones and late-nighter Jimmy Griffin are out. Morning man James T. Thomas goes to p.m. drive; Steven Gray takes nights.

Meanwhile at WRBD, Ross Alan has returned to the station as PD; he was previously production director for crosstown motivational talk outlet WWNN. And urban KMAP Minneapolis is off the air until a new

buyer can be found. PD/GM Al Alonzo can be reached at 813-931-1146.

PEOPLE: After a test run, the Raymond Banister & Mike Evans morning team is back at modern rock KROQ Los Angeles, marking that station's third morning change this year. The duo, last heard on KROQ in May 1982, replace Freddie Snake-skin, who moves to weekends. Meanwhile, KROQ p.m. driver Edwin "Jed The Fish" Gould, arrested in March for allegedly being under the influence of a narcotic, driving under the influence of heroin, possession of the drug, and for having narcotic para-

phernalia, was scheduled to return to his old shift July 2.

And elsewhere in L.A., former KEDG Los Angeles PD J.J. Jackson joins KROQ's Richard Blade as a host on the "Movietime" cable channel. Despite the new gig, Jackson is continuing his attempts to resurrect the Edge's alternative rock format.

Dave Elliot is the new MD at top 40 WAVA Washington, D.C.; he was previously APD at similarly formatted KCPW Kansas City, Mo., and also programmed WRQN Toledo, Ohio. Veteran West Coast personality Rob Conrad moves from Transtar to AC WTMX Chicago for afternoons, replacing David McKay. Ann Delisi is upped from AMD to MD at noncommercial WDET Detroit, replacing José Gomez.

AC WLTW New York's Cliff Powers has been with the station since it was country WKHK. Now he's leaving radio, which leaves WLTW with an overnight opening. Contact PD Dale Parsons. WPLJ New York's Rich Stevens, perhaps the best-known swing jock in America, is leaving. He can be reached at 914-779-5543. Former WQQK Nashville PD Rick Lee is out; call 615-228-9729.

Several months after leaving mornings at KATD San Jose, Steve Behm is out of the morning team at AC WMYX Milwaukee. A co-worker who left KATD around the same time, Gary Weinstein, has been named to the newly created associate consultant position with the contemporary music division of Lund Consultants.

Album WAAF Worcester, Mass., morning team Drew & Zip are headed for that slot at AC KAMJ-FM Phoenix. Ironically, that team was once known as Bob & Zip before Bob Rivers left for mornings at WIYY Baltimore and Orioles marathon fame. Rivers and partner Sean Donahue also move this week, heading for mornings at album KISW Seattle.

At top 40 WHTZ (Z100) New York, Jack Da Wack and Kid Kelly have traded places and are now in late-nights and evenings, respectively. In addition, overnigher Willie B. Goode is relocating to Florida where he'll teach broadcast school. Johanna Ceccoli is upped from programming assistant to MD at top 40 WHYI (Y100) Miami.

EVENTS: Numerous stations are launching on-air campaigns this week to protest the Supreme Court decision that protects burning of the American flag. Country WSM Nashville is organizing a petition drive to support the constitutional amendment proposed by President Bush against flag burning. AC WNSR New York is giving away flags. It originally planned to give away 50, but received offers from two area flag makers and is now giving away 105 banners. Album rock WLLZ Detroit morning show character Dick the Bruiser is holding a rally where the first 200 people who sign an agreement not to deface the flag will get banners.

Assistance in preparing this column was provided by David Wyckoff, W.T. Koltek, and Craig Rosen.

newsline...

RICK MACK has been named VP/GM of WAOK/WVEE Atlanta, replacing C.B. "Rik" Rogers. Mack was GSM for the past 2½ years at WCAO/WXYV Baltimore.

ARBITRON has announced that seven of the markets that it rates once a year will be upped to twice-yearly measurement this fall. The largest is Monmouth/Ocean County, N.J.

SANDERS HICKEY is the new GM of top 40 WKSI Greensboro, N.C., replacing Tim Bryan. He most recently managed WXLY Charleston, S.C.

STATION SALES: KATD San Jose, Calif., from Joe Rosa to Crown Broadcasting—whose chairman is Americom chairman Tom Gammon—for \$4.75 million; KVKI-AM-FM Shreveport, La., and KBFM McAllen/Brownsville, Texas, for \$7 million from George Duncan to Waldron Broadcasting; WDKS Fayetteville, N.C., from consultant Dean Landsman to Metropolitan Broadcasting of N.C., for \$2 million.

MATT FIELD has been upped from VP/GM to senior VP/GM at classical WNCN New York. In addition, GSM Elise Topaz adds VP stripes.

SHERIDAN BROADCASTING NETWORK has promoted Thaddeus Hill, director of affiliate relations, to VP of network operations. In addition, ND Jerry Lopes is now VP of news and sports broadcasting.

LISTEN

AN ALBUM THAT ROCKS
AND ROLLS WITH TODAY'S HEADLINES

J. C. MARK

IS

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Gun • The Money Rats • Workin'
Hard • Where is the Conscience of
the World? • God Don't Like It! •
Love Marches On • Run, Come,
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FOR WEEK ENDING JULY 8, 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
1	1	1	8	★★ NO. 1 ★★ IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 3 weeks at No. One
2	6	17	9	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
3	5	9	8	UNBORN HEART COLUMBIA 38-68754	DAN HILL
4	2	3	11	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
5	3	5	10	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
6	4	2	14	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
7	9	16	10	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
8	7	10	10	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
9	8	4	14	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
10	13	19	7	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
11	14	18	8	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
12	11	15	12	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
13	10	11	21	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
14	21	25	8	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
15	19	23	7	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
16	16	14	21	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
17	15	8	13	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
18	18	13	18	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
19	25	26	7	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
20	12	6	13	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
21	26	32	5	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
22	17	7	11	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
23	23	28	6	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
24	31	49	3	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
25	33	—	2	★★★ POWER PICK ★★★ THE END OF THE INNOCENCE Geffen 7-27525	DON HENLEY
26	27	27	4	DARLIN' WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
27	28	31	5	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
28	29	46	3	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
29	22	20	11	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
30	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
31	35	38	4	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
32	32	40	3	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
33	24	21	15	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
34	NEW ▶	1	1	RIGHT HERE WAITING EMI 50219	RICHARD MARX
35	20	12	12	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
36	38	41	5	ANYTHING CAN HAPPEN CHRYSALIS 43365	◆ WAS (NOT WAS)
37	37	37	4	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
38	30	22	14	CITY STREETS CAPITOL 44336	◆ CAROLE KING
39	45	43	3	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
40	43	44	3	ALL OR NOTHING AT ALL REPRISE 7-27550	◆ AL JARREAU
41	41	35	25	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
42	40	34	18	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
43	NEW ▶	1	1	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
44	47	—	2	I DROVE ALL NIGHT EPIC 34-68759/E.P.A.	◆ CYNDI LAUPER
45	34	30	17	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
46	46	—	2	COME TO ME EPIC 34-68890/E.P.A.	HIROSHIMA
47	36	29	18	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
48	48	—	2	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
49	49	—	2	DANCING WITH THE LION COLUMBIA 38-68928	ANDREAS VOLLENWEIDER
50	NEW ▶	1	1	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND

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

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

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

Phone-Porn Ruling Bodes Well For Broadcast Case

BY BILL HOLLAND

WASHINGTON Broadcasters are still in the dark about a federal clarification of whether indecent programming can be broadcast, as the U.S. Supreme Court, in a June 23 decision involving a dial-a-porn phone message case, let stand a lower court ruling that held that local authorities must determine what is obscene.

The high court ruled unanimously that a federal ban on indecent phone messages violates the First

WASHINGTON ROUNDUP

Amendment, since indecent speech is protected by the Constitution. Obscene speech is not protected.

The industry will have to wait until later this year for an appeals court to hand down a broadcasting-related decision in a case involving a similar bill, signed by the President into law, that prohibits indecent programs from being broadcast at any hour.

The high court ruling on dial-a-porn, court insiders say, cannot be used as an accurate barometer of how the justices may rule in a case involving over-the-air broadcasts, although the court's vigilant stand on First Amendment protection suggests that it may view the case favorably, should the appeals court decision reach them.

CONGRESS LIKES REFORM?

Legislators on Capitol Hill told broadcasters at the semi-annual National Assn. of Broadcasters board of directors meetings that they continue to look with favor at radio-license-renewal reform and would help out with the revitalization of the AM band—if the industry is prepared to trade off on such matters as a reimposition of an anti-trafficking rule and more aggressive equal employment opportunity guidelines.

NAB officials now say there is a good chance that the lawmakers could act on broadcaster concerns before the end of the 101st Congress with hearings on AM improvement
(Continued on next page)

WLS: 'TALK OF CHICAGO'?

(Continued from page 10)

still unconfirmed, the obituaries from other broadcasters have begun. Charter WLS personality Dick Biondi, now at Chicago's oldies WJMK (Magic 104), says of the change, "I know [original PD] Sam Holman has to be spinning in his grave."

"If someone had taken a firmer hand, paid more attention, WLS could have been as powerful as [Chicago N/T leader] WGN. But there was a lack of creativity, a lack of concern for radio, instead of the bottom line."

The Chameleon Music Group NMS Showcase



The Way Moves

For Against

Ecoteur

Greg Kroll

Sunday, July 16, 1989
at Tramps
New York City
NMS 10

Rod MacDonald

CHAMELEON MUSIC GROUP

FOR WEEK ENDING JULY 8, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	10	SO ALIVE RCA 8956	LOVE AND ROCKETS 3 weeks at No. One
2	5	5	8	EARDRUM BUZZ Mute 7-5040/ENIGMA	WIRE
3	4	9	6	DISAPPOINTED Virgin LP CUT	PUBLIC IMAGE LTD.
4	2	2	12	FASCINATION STREET Elektra 7-69300	THE CURE
5	8	8	7	OH DADDY Atlantic LP CUT	ADRIAN BELEW
6	6	6	8	SEE A LITTLE LIGHT Virgin LP CUT	BOB MOULD
7	9	11	6	UNDER THE GOD EMI LP CUT	TIN MACHINE
8	3	3	7	TROUBLE ME Elektra 7-69298	10,000 MANIACS
9	7	7	6	SHAKE THAT COSMIC THING Sire LP CUT/Reprise	B-52'S
10	11	18	4	WAITING FOR MARY Fontana LP CUT/Polygram	PERE UBU
11	14	21	3	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
12	10	4	9	PET SEMATARY Sire 7-22911/Warner Bros.	THE RAMONES
13	17	—	2	INTERESTING DRUG Sire LP CUT/Warner Bros.	MORRISSEY
14	15	16	6	THE BEATEN GENERATION Epic LP CUT/E.P.A.	THE THE
15	18	23	3	LET THE DAY BEGIN MCA LP CUT	THE CALL
16	16	14	16	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
17	13	12	7	KING FOR A DAY Geffen 7-22953	XTC
18	24	22	3	TAKE A STEP BACK A&M LP CUT	SIMPLE MINDS
19	19	15	9	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
20	21	20	11	SUBOCEANA Sire 7-22998/Reprise	TOM TOM CLUB
21	12	10	9	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
22	23	30	3	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
23	NEW ▶	1	1	HARD SUN A&M 1431	INDIO
24	25	—	2	LOVE SONG Elektra LP CUT	THE CURE
25	22	24	10	OBSESSION Wing 871 707-1/Polygram	XYMOX
26	NEW ▶	1	1	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
27	30	—	2	BATDANCE (FROM "BATMAN") Warner Bros. 7-22924	PRINCE
28	NEW ▶	1	1	DON'T MAKE ME DREAM ABOUT YOU Reprise LP CUT	CHRIS ISAAK
29	RE-ENTRY	3	3	HUNGRY Sire LP CUT/Warner Bros.	ROYAL CRESCENT MOB
30	NEW ▶	1	1	EVERLASTING LOVE Island LP CUT	U2

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

Low BPME Attendance Reflects Radio Dissatisfaction With Role

BY DAVE DIMARTINO

DETROIT An ironic contrast marked the 1989 Broadcast Promotion & Marketing Executives and Broadcast Designers Assn. seminar here June 21-24: Radio attendance was down despite a surprisingly strong emphasis on radio.

The attendance figures reflect the growing controversy over radio's overall role in BPME. While a total of 2,497 were at the Cobo Conference/Exhibition Center for the seminar, only 130 of those attendees were from radio—an even smaller number than last year's 150.

Those dissatisfied with BPME have, for some time, contended that the organization greatly emphasizes television at radio's expense. That unhappiness has led to the proposal of a new group, the Assn. of Radio Marketing Executives, which would be

headed by Dan Acree, former director of marketing for KIIS Los Angeles and editor and publisher of the Radio Promotion & Marketing Monthly newsletter (Billboard, April 8).

Fully aware of the growing call for an alternative to BPME, the organization's new president-elect, WCBS-AM New York promotions director Bert Gould, says his organization's major problem has been an ironic one. "We've always felt that we've had a sufficient and an *overwhelming* amount of services for radio stations. It's just a matter of marketing them; that's what we've done a lousy job of doing. Dan has focused a lot of attention on us and what we do for radio."

To that end, this year's panels featured radio prominently, both in separate and general sessions. Gould points to the June 23 "State Of Our

Art" general session as an example. "What we've always done, which sometimes get lost, is at this presentation, we always include radio spots," he says, "just as we always

PROMOTIONS

include spots from [the] cable and international [membership]. Go to any general session, and radio is as important to that session as anything else."

Gould also notes this year's expansion of BPME's Radio Relations committee, which until recently was composed solely of BPME board members. Announced at the confab, the expansion will see Radio Committee co-chair Joan Voukides of the Radio Advertising Bureau and board members Lou Bortone, promotion man-

er, WJIB Boston, and Gordon Hope, director of public communications, CBC/Radio Canada, joined by Bernadette Banko, marketing services manager, WJLB Detroit; Sharon Berry, promotion manager, CKKS Vancouver, British Columbia; Suzette Legault, promotion director, CHUM Toronto; and Mary Recchia, marketing director, WOR New York.

"For the first time, we've got members outside the board to sit down and talk about what we can do for radio," says Gould. "How can we—if not improve our services—how can we let people know that we've got these services, and as an end result, increase membership? It's a real first that we're making this kind of concentrated effort, and it's about time."

Gould wants radio people to view BPME's resource center as "the world's largest collection of broadcast promotion material. 'If you're a radio station that's changing call letters, that's changing formats, that has a new talent in the morning,' he says, "or if you're new to a news station, and you want to see how news stations promote themselves, call the resource center and ask for a reel of news promos, pick up a book of news ads for radio stations."

"It's all there, and there's no place else to get that stuff—not the National Assn. of Broadcasters, not the RAB, not Radio TV News Directors Assn. This is it—and in fact, they will come to us for this material. That's what we haven't marketed effectively."

Gould notes an additional irony: Not only will he serve as BPME president in June 1990—his successor will be Interep's Erica Farber-Viola, who this year was elected BPME VP/treasurer. (The president who began her term this year is WDSU-TV New Orleans' Linda Nix. No replacement has been named for former executive director Lance Webster.)

"Here you have a 2,000-member as-

sociation primarily made up of TV members," Gould says, "but for two years in a row this 'television' association's leadership will be from radio. It says a lot."

TV was nonetheless the major topic for this year's radio keynoter, consultant Jeff Pollack, who called the medium, as a radio promotional vehicle, "the most effective in the quickest or shortest amount of time." Pollack showed a series of "extremely effective" TV spots for radio and urged the audience to consider several factors before assembling their own campaigns.

Among Pollack's guidelines: remember that for many listeners, choosing a radio station is not a big decision; spots should make one specific point; a hard sell is often ineffective; spots that are too informative can confuse the viewer; if working with an outside agency, make sure it understands the station; spots should include a music bed representative of the station's music mix; and, finally, stations should spend their money wisely.

"I see a lot of people who spend a lot of money on a television spot," Pollack said, "and you never see the commercial. I believe in saturation schedules [and] hammering away."

"If you dominate a medium like television," he said, "you will often win the awareness ballot—which translates into leadership. These days, the way we're programming radio stations, we're trying to win the Arbitron game. We frankly don't care if you listen to our stations, as long as you write us down. I hate to say that, it sounds kind of crass—but you'd better write us down. We've got to win top-of-mind awareness."

Other BPME session topics included marketing via special events, promotion success stories, radio merchandising, publicity stunts, and interactive phone technology.

"LOVE CRUSHING"
The MONSTER Smash

"I really think we captured the live feel."
— Producer Ed Saslam

MANAGEMENT: ROSEMARY CARROLL, JAY FAIRES
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Capitol

WASHINGTON ROUNDUP

(Continued from preceding page)

by the year's end. Part of that good news was the announcement that Sen. Bob Packwood, R-Ore., had introduced S. 1207, a companion bill to the House bill, H.R. 1136, which offers radio broadcasters relief from the aggravating "bandit" challenger problems now connected with license renewal. The House bill now has a respectable 106 co-sponsors.

NAB president Eddie Fritts recently testified in Congress that the trade group is opposed to the reimposition of a three-year trafficking rule, but left open the possibility of a one- or two-year holding rule. He would not comment on that topic, however, at the press conference that concluded the board meetings.

The radio board, now with a new chairman, William Sanders, at the helm, also adopted a wide-ranging agenda of radio matters at the end of the three-day meeting, with a heavy emphasis on upgrading AM broadcasting—its transmission, reception, and the elimination of as much interference as possible.

Also exciting for AM broadcasters was the announcement of the introduction of a new bill sponsored by Rep. Matthew J. Rinaldo, R-N.J.,

to improve radio's technical quality. The bill will mandate that any radio receiver offered to U.S. consumers after January 1992 with FM also have AM stereo. H.R. 2714, aka the Broadcast Radio Quality Act of 1989, would also require the FCC, in licensing new stations, to prioritize those that further "locally oriented service," and restrict the use of FM translators.

A week earlier, Representatives Thomas Tauke, R-Iowa, and Billy Tauzin, D-La., had introduced in the House their Broadcast License Renewal Act of 1989. Similar to a bill Tauke and Tauzin sponsored in the last Congress, the legislation would make it easier for stations at renewal time—if they had broadcast programming that served their communities and if they had not grossly violated FCC rules. Unfortunately, the future for the bill doesn't look as rosy as the radio-only bill, and no hearings are yet scheduled.

Ottawa AM finds success with album rock... see page 65

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Ring My Bell, Anita Ward, JUANA CASABLANCA
2. Bad Girls, Donna Summer, CASABLANCA
3. Hot Stuff, Donna Summer, CASABLANCA
4. Chuck E's In Love, Rickie Lee Jones, WARNER BROS
5. She Believes In Me, Kenny Rogers, UNITED ARTISTS
6. The Logical Song, Supertramp, A&M
7. Boogie Wonderland, Earth, Wind & Fire with the Emotions, ARC
8. We Are Family, Sister Sledge, ATLANTIC
9. Makin' It, David Naughton, RSO
10. I Want You To Want Me, Cheap Trick, EPIC

TOP SINGLES—20 Years Ago

1. Love Theme From Romeo & Juliet, Henry Mancini & His Orchestra, RCA
2. Spinning Wheel, Blood, Sweat & Tears, COLUMBIA
3. Bad Moon Rising, Creedence Clearwater Revival, FANTASY
4. Good Morning Starshine, Oliver, JUBILEE
5. One, Three Dog Night, DUNHILL
6. Get Back, Beatles, APPLE
7. Crystal Blue Persuasion, Tommy James & the Shondells, ROULETTE
8. In The Year 2525 (Exordium & Terminus), Zager & Evans, RCA
9. Color Him Father, Winstons, METROMEDIA
10. Too Busy Thinking About My Baby, Marvin Gaye, TAMLA

TOP ALBUMS—10 Years Ago

1. Bad Girls, Donna Summer, CASABLANCA
2. Breakfast In America, Supertramp, A&M
3. Rickie Lee Jones, Rickie Lee Jones, WARNER BROS
4. I Am, Earth, Wind & Fire with the Emotions, ARC
5. Cheap Trick At Budokan, Cheap Trick, EPIC
6. Desolation Angels, Bad Company, SWAN SONG
7. We Are Family, Sister Sledge, COTILLION
8. Songs Of Love, Anita Ward, JUANA
9. Discovery, Electric Light Orchestra, JET
10. Monolith, Kansas, KIRSHNER

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Amanda, Waylon Jennings, RCA
2. Shadows In The Moonlight, Anne Murray, CAPITOL
3. I Can't Feel You Anymore, Loretta Lynn, MCA
4. You're The Only One, Dolly Parton, RCA
5. (Ghost) Riders In The Sky, Johnny Cash, COLUMBIA
6. Nobody Likes Sad Songs, Ronnie Milsap, RCA
7. She Believes In Me, Kenny Rogers, UNITED ARTISTS
8. Two Steps Forward and Three Steps Back, Susie Allanson, ELEKTRA/CURB
9. Save The Last Dance For Me, Emmylou Harris, WARNER BROS
10. If I Give My Heart To You, Margo Smith, WARNER BROS.

SOUL SINGLES—10 Years Ago

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

PDS AND LABELS BATTLE OVER COMEBACK HITS AT POE CONVENTION

(Continued from page 10)

did not come solely from the label side. It was other PDs, especially KXXR Kansas City, Mo., PD Brian Burns (who did play "Tempted") who hit KZZP's Case the hardest at Friday's Major Market PDs panel.

Burns asked Case why, if Donnie Iris' "Love Is Like A Rock,"—KZZP's latest revival project—was such a hit, he didn't hear it in 1982. Case shot back, "I wasn't a PD at the time, you were." "If we don't develop new artists, what are we going to have in three years?" asked Burns. "These records don't get in the way; KZZP is famous for breaking new records," replied Case.

A few minutes later, Burns accused KZZP of "creating the demand" for reissues, rather than responding to audience tastes, as Case had alleged. "When we see a record testing as well as 'Into The Night,' it screams to be played," Case responded.

WLOL Minneapolis PD Greg Swedberg termed the comeback phenomenon an "ego thing. Someone gets it into their head that they're going to be the next Guy Zappoleon." Swedberg was referring to Case's boss, the Nationwide group PD who has championed reissues since the early '80s and who was eventually drawn to the dais to defend Case. After the panel, Zappoleon complained that other panelists and audience members were trying to score points with the record community by attacking reissues.

KINDER, GENTLER POE

Aside from the comeback records issue, this really was a kinder, gentler Poe, marked by relatively few of the heated panel exchanges that usually typify the convention.

One indicator of the relatively subdued atmosphere at this year's Poe was the discussion of trade-magazine monitoring of radio. As recently as three months ago, some PDs had publicly expressed concern that monitoring would violate their privacy. But in discussions of the 1½-year-old Monday Morning Replay and the Broadcast Data Systems' monitoring of the top 50 markets—which will begin on a test basis Sept. 15—the privacy issue did not come up at all; instead, the chief concern here was accuracy.

Chrysalis VP of promotion Tom Gorman wondered whether the BDS monitoring equipment would be able to distinguish between complete songs and fragments thereof in record company advertising. And KIIS Los Angeles PD Steve Rivers was among several PDs who complained that MMR monitors of his station had shown "some records that we don't even play. I don't give it much validity anymore." MMR's Rich Meyer countered by suggesting that perhaps KIIS jocks were breaking format.

Record people also seemed surprisingly comfortable with the likelihood that the rise of monitoring will slow the charts down, due to the strength of reissues in major-market top 40. "I don't think it's going to hurt," said Joe Ianello, Atlantic associate director of national singles promotion. Instead, he thought, it would probably help with timing decisions in releasing a

follow-up. And Bruce Tenenbaum, Atco's East Coast director of national promotion, said slower charts would bring airplay more in line with sales, which presently kick in late in a single's chart life.

NO. 1 VS. NO. 5

• Radio/Retail Relationships: While it has always been a hot issue at top 40 conventions, the question of the accuracy of sales information was more important than ever this year, especially at the June 21 promotion VPs panel session. The issue was prominent because other topics were soft and because of the impending death of 7-inch singles.

KZHT Salt Lake City PD Lou Simon was among those asking for piece counts from his local retailers—something vendors have been notoriously reluctant to provide. "I've got to know the disparity between the No. 1 record and the No. 5," he said.

That led Bob Sherwood, Columbia's senior VP of marketing, to suggest retailers might be amenable to a confidential swap of their piece counts for radio's in-house research, and to imply that he would be willing to help foster such relationships.

As for the seven itself, when SBK's Daniel Glass asked the assembled PDs, "Do you need 7-inch vinyl?" they replied with a resounding, "No," and one suggestion to "throw it in the garbage can."

PDs agreed they prefer being serviced with CDs rather than 7-inch vinyl. WXKS-FM Boston PD Sunny Joe White was specific, asking for four CDs—one for himself, one for his MD, one for the control room, and one as a backup.

LITTLE BO PEEP

• Product Leaks: At Saturday's Radio/Records Hotbox, WEGX Philadelphia MD Jay Beau Jones called Geffen president Ed Rosenblatt's recent denunciation of stations that jumped the gun on superstar product "a little bit harsh. Fif-

ty-two weeks a year, you're asking us to pound your records."

KDWB-FM Minneapolis PD Brian Philips complained that his reputation for jumping the gun was now such that he was getting cease-and-desist letters on records he didn't have or had no intention of playing.

'If we don't develop new acts what will we have in 3 years?'

"Hardly a week goes by that I don't find a really ugly C&D letter on my desk." But when Philips asked if the C&D letters could be nicer, Atlantic's Ianello responded, "Would you like Little Bo Peep to come to your door?"

What most of the assembled PDs did want was an honor system in which stations get records early with orders to wait until a certain time, and in which violators are punished when the next major release comes around.

Polly Anthony, Epic/Portrait/CBS Associated VP of top 40 promotion, said that system had served her well with the new Gloria Estefan record. But Atlantic VP of national promotion Andrea Ganis emphasized that leaks do not always come from labels but, occasionally, from studios and management. That, said WPGC Washington, D.C., MD Albie Dee, had been the case with Prince's "Batdance." Donnie Simpson, PD of rival WKYS, had allegedly obtained that record early through his host duties at Black Entertainment Television.

TELL ME A LIE?

• Negative Networking: KDWB's Philips, one of the other PDs besides Zappoleon well-known for spreading records among major-market PDs, complained on the Hotbox that labels were asking him not

to tell his counterparts if a record wasn't working for him. "What [am I] supposed to do?" he asked. "Lie to all my friends to keep your records alive?"

That prompted Jean Johnson, Epic director of top 40 promotion, to suggest that PDs were "spoiling" to hurt artists' careers. Those comments drew groans, but A&M senior VP of promotion Charlie Minor drew applause when he asked radio to "Play the sucker long enough to get a real idea [before telling other people a song isn't working] because it's a lot of time, money, and energy."

PROMOTION ISSUES

• On-the-job-training: KCPW Kansas City, Mo., operations manager Dene Hallam told the VP of promotion panel that he was seeing too many rookie promotion people for a market his size and asked rhetorically, "Where is record promotion school?" Chrysalis' Gorman agreed that labels have relied on less experienced people at times because of expansion of promotion staffs and the growth of new labels. "There's not a lot of people to fill the jobs," he said.

• Singles Research: When WRBQ (Q105) Tampa, Fla., PD Mason Dixon told the labels, "We test your music for you. If labels did research, they'd know what's going to work before spending \$400,000," WB national director of singles promotion Greg Lee protested, "I'm not going to tell Elvis Costello he can't put his record out because it didn't test well."

But label testing already exists in some cases. Emmis regional PD Joel Salkowitz noted that his company's research wing had helped Epic choose Henry Lee Summer's "Hey Baby" as a single. And it was announced that PolyGram had done similar research on the current Michael Morales record.

Assistance in preparing this story was provided by Ken Schlager.

CONVENTION CAPSULES

WHILE BACK-ANNOUNCING was conspicuous in its absence as a Poe panel topic, it did touch off one unusual comment by KCPW (Power 95) Kansas City, Mo., OM Dene Hallam. At Friday night's cocktail party, sponsored by Capitol, Hallam couldn't help but notice that the label wasn't back- or front-announcing its own records. Was Hallam pointing that out because he really cared what the songs were, or just to pester the labels for this perceived inconsistency? "Both," he said. The next day at Columbia's pool-party luncheon, records were being back-announced by DJ (and director of national singles promotion) Jerry Lembo.

ONE OF THE SURPRISES of this year's Bobby Poe convention was an appearance on the medium/small market PD panel from WYHY (Y107) Nashville PD Marc Chase. Chase, rarely a conventiongoer, was applauded when he answered the panel's opening question about why he liked radio with, "Because my ninth-grade Spanish teacher told me, 'You'll never get anywhere doing that goofy shit.'"

Y107 is, of course, known for its goofy promotions. In one of its less-zany recent ones, the station responded to the recent Supreme Court decision that burning the American flag was constitutionally protected free speech by burning a judge's robe and

sending the ashes to the Supreme Court.

POE-SONNEL DEPARTMENT: Attendance at this year's Poe was put at slightly over 600, a few people ahead of last year, but enough for convention organizers to claim a record. As for the question of whether Elektra would be there, at the convention's start, Bobby Poe Jr. said there were no plans for the label to be in attendance. But senior VP of promotion Brad Hunt was spotted in the halls at Poe, as was at least one other Elektra staffer.

LITTLE POE HOUSES: Keynoters for this year's Poe were WABC New York jock-turned-sportscaster George Michael and syndicated talk-master Larry King. If King's speech sounded familiar, it's probably because you were at the 1987 Gavin Report convention at which all of the anecdotes in King's shorter-than-usual speech were heard. Highlighting Saturday night's awards ceremony was a folksy, three-song set from John Cougar Mellencamp, with accompaniment by three band members on guitars and fiddle.

These convention capsules were compiled by Sean Ross and Ken Schlager.

'American Top 40' Makes Switch, But Competitors In No Hurry A Leisurely Countdown To Compact Disks

LOS ANGELES During the July 1 weekend, ABC's "American Top 40" was scheduled to become the first weekly countdown show available on compact disk, but its countdown competitors aren't rushing to follow suit.

Given the convenience and sound quality of CDs, one might expect the conversion would have happened sooner, but ABC VP of programming Tom Cuddy says "AT40" waited to make the move until more than 50% of its affiliates were willing to carry the countdown on CD. ABC also had to wait for technology. "The turnaround time of getting a show out on CD was a lot longer," he says. "We wouldn't have been able to do it a year ago."

At least until year's end, "AT40" will provide vinyl versions of the countdown for those affiliates that request them, but Cuddy hopes that by then "80%-90%" of his stations will be using CDs.

CDs are more expensive overall—more costly to produce, yet cheaper to ship—than vinyl disks. Still, Cuddy says quality and convenience are worth the extra cost—ABC won't pass the expense on to its affiliates. And then there is the issue of pride. "We thought that since we had the first syndicated countdown," says Cuddy, "we should be the first on CD."

But don't expect to hear Casey Kasem, who hosted the first syndicated countdown, on CD in the near future. Westwood One has no plans to put "Casey's Top 40" on CD, although the network is moving to that configuration with "The Soul Of The '60s With Dick Bartley," a 10-hour, 10-week special series that kicked off Tuesday (4).

"We look at the distribution of a

weekly radio show, especially a countdown show on CD, as overkill," says WW1 VP of programming Gary Landis. "It doesn't make sense to produce a show that is basically played once, or maybe twice, on a medium that can last anywhere from six years to forever." But for Bartley's series, which has "a long shelf life, CD makes a great deal of sense," Landis says.

And DIR Broadcasting, which was the first to put a weekly show on CD with the "King Biscuit Flower Hour" in September 1987, has no plans to put "Rick Dees Weekly Top 40" on CD. "It is much more practical and viable for a concert type of program," says VP of programming Michael Abramson.

ABC's move away from vinyl is taking place several weeks after Capitol became the first major label to announce it would discontinue vinyl on some of its new pop singles (Billboard, June 24). As that would suggest, weekly top 40 syndication on TV remains a rarity. In album rock, CD is more common and is used for such weekly programs as Radio Today Entertainment's "Flashback" and "The Live Show," and Album Network/Bullet Production/SJS Entertainment's "In The Studio."

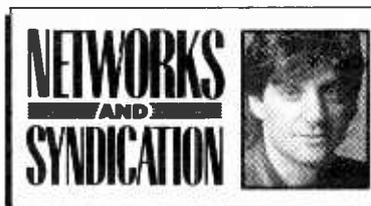
Reaction to "AT40" on CD is mixed. "From our standpoint, it is not real feasible," says KUBE Seattle PD Tom Hutylar. "It actually necessitates four hours of dubbing to tape, because we don't have direct-to-air CD capability." Although Hutylar allows that CDs sound better, he doesn't think his audience would complain or even notice if KUBE continues to air the countdown on vinyl.

WTYX Jackson, Miss., PD Matt

Killion differs. "I'm surprised it took so long, but I'm glad it's here and we will be on it."

NBC NEWS UPDATE

NBC Radio News has taken another beating lately in both the consumer and trade press, especially in the wake of the decision by NBC's first affiliate, WGY Al-



by Craig Rosen

bany, N.Y., to drop the network for CBS in September. Much has been made of WGY's defection, and news director Peter Reif says he's been misquoted elsewhere on the decision, which he calls an "extremely emotional" topic.

Still, he says the decision to drop NBC does have a lot to do with the network's ownership change and subsequent personnel change. "It would be like this radio station firing its entire news department. It wouldn't be the same [product] and it would disrupt our listeners."

Despite the widespread reporting of WGY's decision, and an earlier article in the Washington Post in which affiliates complained about the network's accuracy, the network does have its supporters. KFWB Los Angeles news director Ken Beck calls the Group W-owned station's affiliation with NBC News "healthy" and says "the relationship has sustained itself despite the changes in the corporate structure that the radio network went through."

"In terms of the quality, most of the reports that they put out leave me with nothing to complain about, both technically and journalistically. And I have every indication that they are trying to improve."

And parent company Westwood One was quick to issue a press release announcing its honors at the eighth annual International Radio Festival. NBC/Mutual won a gold medal for best coverage of an ongoing story with its Moscow summit reports, and best sports coverage for its 1988 Summer Olympics programming.

NBC Radio also announced the addition of daily business reports. "The Business Minute," produced by the cable television network CNBC, will run six times a day in morning drive, while hourly reports produced by the newspaper Investor's Daily will run each weekday from 11:25 a.m.-9:25 p.m. EST.

SMN TURNS JAPANESE

Satellite Music Network—already represented on Chinese radio (Billboard, July 1)—has signed a five-year deal with Tokyo-based International Communications

Inc. to market the network's 10 formats in Japan.

Unlike the Chinese deal, where portions of SMN's various formats alternate, the Japanese programming will be the same as what U.S. SMN listeners hear—including the English-language DJs—for at least a daypart or two at a time. The new service will target the 23-24 new FMs expected in Japan next year. Although SMN's adult alternative The Wave will be offered, it shouldn't affect the deal that its creator Frank Cody already has with FM Tokyo for the J-Wave service.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

- July 7-9, The Midlands Scene, The British Invasion Series, United Stations Programming Network special series, 90 minutes.
- July 7-8, Rod Stewart, On The Radio, On The Radio Broadcasting, one hour.
- July 7-9, Elliot Gould/Bobby Day/Judy Collins, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- July 7-9, Surface, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- July 7-9, White Lion, Metalshop, MJI Broadcasting, one hour.
- July 7-9, Boys, Star Beat, MJI Broadcasting, one hour.
- July 7-9, Bill Murray/Michael Morales/Paula Abdul, Party America, Cutler Productions, two hours.
- July 7-9, The Cyndi Lauper Story, The Weekly Special, United Stations, 90 minutes.
- July 8-9, Heavy D & the Boyz/Prince/"Karate Kid III," RadioScope, Lee Bailey Communications, one hour.
- July 9, The Who, Powercuts, Global Satellite Network, two hours.
- July 10, Live From Walt Disney World: k.d. lang, Westwood One Radio Networks Special, one hour.
- July 10, Bad English, Rockline, Global Satellite Network, 90 minutes.
- July 10-16, High School Graduation With John Belushi, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- July 10-16, Rod Stewart, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- July 10-16, Danny Gottlieb, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.
- July 10-16, Pat Benatar, In Concert, Westwood One Radio Networks, 90 minutes.
- July 10-16, Guest DJ: Exodus, High Voltage, Westwood One Radio Networks, two hours.
- July 10-16, Bob Dylan/The Kinks, Classic Cuts, MJI Broadcasting, one hour.
- July 10-16, Queen, Rock Today, MJI Broadcasting, one hour.
- July 10-16, Ricky Skaggs, Country Today, MJI Broadcasting, one hour.
- July 10-16, The Who, Part 1, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.
- July 10-16, Billy Joe Royal, Westwood One Presents, Westwood One Radio Networks, one hour.
- July 10-16, Love Songs, Part 2, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.
- July 13, Pete Townshend, Rockline Special, Global Satellite Network, two hours.

PIONEER PRESENTS



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Week of June 18, 1989

- 1. The Run-DMC
- 2. The Police
- 3. The Police
- 4. The Police
- 5. The Police
- 6. The Police
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- 10. The Police
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- 18. The Police
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- 20. The Police

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EX EX Whistle, Right Next To Me
EX EX Rod Stewart, Crazy About Her
A — Bon Jovi, Lay Your Hands On Me

SILVER

96.1 FM

- Hartford P.D.: Dave Shakes
1 1 Fine Young Cannibals, Good Thing
2 4 Dino, I Like It
3 3 Richard Marx, Satisfied
4 10 Karyn White, Secret Rendezvous
5 6 Madonna, Express Yourself
6 2 Milli Vanilli, Baby Don't Forget My N
7 11 Bobby Brown, On Our Own (From "Ghost
8 8 Stevie B, In My Eyes
9 9 Simply Red, If You Don't Know Me By N
10 14 Prince, Baldance (From "Batman")
11 13 Expose, What You Don't Know
12 15 Martika, Toy Soldiers
13 5 Donna Summer, This Time I Know It's F
14 12 Natalie Cole, Miss You Like Crazy
15 12 Cyndi Lauper, I Drove All Night
16 23 The Doobie Brothers, The Doctor
17 16 New Kids On The Block, I'll Be Loving
18 26 Sweet Sensation, Hooked On You
19 27 Donny Osmond, Sacred Emotion
20 21 Stevie Nicks, Rooms On Fire
21 22 Rod Stewart, Crazy About Her
22 25 Debbie Gibson, No More Rhyme
23 24 Paul McCartney, My Brave Face
24 28 Peter Gabriel, In Your Eyes (Theme Fr
25 29 Jody Watley With Eric B. & Rakim, Fri
26 28 Love And Rockets, So Alive
27 35 Paula Abdul, Cold Hearted
28 30 Michael Morales, Who Do You Give Your
29 31 Roxette, Dressed For Success
30 32 Tom Petty, I Won't Back Down
31 36 Soul, Keep On Movin'
32 8 Benny Mardones, Into The Night
33 19 Bobby Brown, Every Little Step
34 38 Howard Jones, The Prisoner
A35 — Gloria Estefan, Don't Wanna Lose You
36 39 Michael Bolton, Soul Provider
37 40 Robert Palmer, Tell Me I'm Not Dreami
A38 — Michael Damian, Cover Of Love
A39 — Cher, If I Could Turn Back Time

100.7 FM

- Miami P.D.: Frank Amadeo
1 5 Madonna, Express Yourself
2 2 Bobby Brown, Every Little Step
3 3 Neneh Cherry, Buffalo Stance
4 1 Paula Abdul, Forever Your Girl
5 9 Expose, What You Don't Know
6 14 Fine Young Cannibals, Good Thing
7 7 Cyndi Lauper, I Drove All Night
8 12 Milli Vanilli, Baby Don't Forget My N
9 16 Martika, Toy Soldiers
10 8 Richard Marx, Satisfied
11 17 Thirty Eight Special, Second Chance
12 15 Simply Red, If You Don't Know Me By N
13 4 Benny Mardones, Into The Night
14 19 Natalie Cole, Miss You Like Crazy
15 24 Prince, Baldance (From "Batman")
16 18 The Cure, In Your Eyes (Theme Fr
17 6 Donna Summer, This Time I Know It's F
18 22 Debbie Gibson, No More Rhyme
19 21 De La Soul, Me Myself And I
20 23 Real Life, Send Me An Angel '89
21 29 Bobby Brown, On Our Own (From "Ghost
22 38 Love And Rockets, So Alive
23 26 Bon Jovi, Lay Your Hands On Me
24 11 New Kids On The Block, I'll Be Loving
25 30 Paula Abdul, Cold Hearted
A26 — Gloria Estefan, Don't Wanna Lose You
27 EX Rod Stewart, Crazy About Her
28 EX Bette Midler, Wind Beneath My Wings (
29 — Richard Marx, Right Here Waiting
A30 — Surface, Shower Me With Your Love
EX EX Paul McCartney, My Brave Face
EX EX Roachford, Cuddly Toy (Feel For Me)
EX EX Jimmy Harnen With Synch, Where Are Yo
A — Dino, I Like It

WNCI 97.9

- Columbus P.D.: Dave Robbins
1 1 Richard Marx, Satisfied
2 7 Simply Red, If You Don't Know Me By N
3 5 Milli Vanilli, Baby Don't Forget My N
4 3 Natalie Cole, Miss You Like Crazy
5 9 Bobby Brown, Every Little Step
6 2 Donna Summer, This Time I Know It's F
7 6 Madonna, Express Yourself
8 9 Martika, Toy Soldiers
9 12 Donny Osmond, Sacred Emotion
10 13 Bon Jovi, Lay Your Hands On Me
11 11 Fine Young Cannibals, Good Thing
12 8 New Kids On The Block, I'll Be Loving
13 16 Rod Stewart, Crazy About Her
14 18 Prince, Baldance (From "Batman")
15 10 Neneh Cherry, Buffalo Stance
16 21 Fine Young Cannibals, Good Thing
17 20 Cyndi Lauper, I Drove All Night
18 14 The Doobie Brothers, The Doctor
19 22 Expose, What You Don't Know
20 26 Paula Abdul, Cold Hearted
21 27 Bobby Brown, On Our Own (From "Ghost
22 24 Tom Petty, I Won't Back Down
23 19 Warrant, Down Boys
24 28 Don Henley, The End Of The Innocence
25 32 Howard Jones, The Prisoner
26 30 Debbie Gibson, No More Rhyme
27 29 Great White, Once Bitten Twice Shy
28 31 Erica Smith, Temptation Eyes
29 23 Animation, Calling It Love
30 33 Sa-Fire, Gonna Make It
31 21 Winger, Headed For A Heartbreak
32 — Richard Marx, Right Here Waiting
A33 — Gloria Estefan, Don't Wanna Lose You
A34 — Aretha Franklin/W.Houston, It Isn't,
EX 25 Michael Damian, Cover Of Love

102.1 FM

- Saginaw P.D.: Rick Belcher
1 2 Richard Marx, Satisfied
2 8 Great White, Once Bitten Twice Shy
3 7 Michael Morales, Who Do You Give Your
4 6 Warrant, Down Boys
5 1 Lita Ford (Duet With Ozzy Osbourne),
6 3 New Kids On The Block, I'll Be Loving
7 10 Bon Jovi, Lay Your Hands On Me
8 11 Fine Young Cannibals, Good Thing
9 4 Cinderella, Coming Home
10 5 Paula Abdul, Forever Your Girl
11 15 Winger, Headed For A Heartbreak
12 18 Henry Lee Summer, Hey Baby
13 17 Milli Vanilli, Baby Don't Forget My N
14 16 Def Leppard, Excitable
15 12 Donny Osmond, Soldier Of Love
16 19 Chicago, We Can Last Forever
17 20 Madonna, Express Yourself
18 21 Bon Jovi, Lay Your Hands On Me
19 22 Simply Red, If You Don't Know Me By N
A20 — The Doobie Brothers, The Doctor
A21 — Martika, Toy Soldiers
A22 — Billy Squier, Don't Say You Love Me
A23 — White Lion, Little Fighter
A24 — The Cult, Fire Woman
25 13 Benny Mardones, Into The Night
26 14 Bobby Brown, Every Little Step

27 9 Jimmy Harnen With Synch, Where Are Yo
28 23 Michael Damian, Rock On (From "Dream
29 26 Howard Jones, Everlasting Love
30 27 Animation, Room To Move

106

- San Diego P.D.: Garry Wall
1 2 Neneh Cherry, Buffalo Stance
2 3 Milli Vanilli, Baby Don't Forget My N
3 8 Martika, Toy Soldiers
4 1 New Kids On The Block, I'll Be Loving
5 4 Bobby Brown, Every Little Step
6 7 Karyn White, Secret Rendezvous
7 9 Simply Red, If You Don't Know Me By N
8 11 De La Soul, Me Myself And I
9 10 Dino, I Like It
10 6 Paula Abdul, Forever Your Girl
11 13 Fine Young Cannibals, Good Thing
12 5 Bette Midler, Wind Beneath My Wings (
13 14 Natalie Cole, Miss You Like Crazy
14 18 Madonna, Express Yourself
15 15 Whistle, Right Next To Me
16 17 Love And Rockets, So Alive
17 23 Prince, Baldance (From "Batman")
18 21 L.L. Cool J, I'm That Type Of Guy
19 20 Steve B, In My Eyes
20 22 Bobby Brown, On Our Own (From "Ghost
21 24 Surface, Shower Me With Your Love
22 12 Michael Damian, Rock On (From "Dream
23 25 Seduction, You're My One And Only
24 26 Expose, What You Don't Know
25 28 Q-feel, Dancing In Heaven (Orbital Be
26 27 Mica Paris, My One Temptation
27 EX Paula Abdul, Cold Hearted
28 30 Sweet Sensation, Hooked On You
29 — Gloria Estefan, Don't Wanna Lose You
A30 — New Kids On The Block, Hangin' Tough
A — Richard Marx, Right Here Waiting
EX EX Chucki Booker, Turned Away
EX EX Dead Or Alive, Come Home With Me Baby
EX EX Donny Osmond, Sacred Emotion
EX EX Soul II Soul, Keep On Movin'

102.5

- Seattle P.D.: Casey Keating
1 2 Fine Young Cannibals, Good Thing
2 5 Simply Red, If You Don't Know Me By N
3 1 Milli Vanilli, Baby Don't Forget My N
4 6 The Doobie Brothers, The Doctor
5 9 Madonna, Express Yourself
6 4 Richard Marx, Satisfied
7 23 Martika, Toy Soldiers
8 11 Cyndi Lauper, I Drove All Night
9 3 Donna Summer, This Time I Know It's F
10 14 Love And Rockets, So Alive
11 15 Expose, What You Don't Know
12 7 Neneh Cherry, Buffalo Stance
13 16 Bobby Brown, On Our Own (From "Ghost
14 24 Prince, Baldance (From "Batman")
15 18 Real Life, Send Me An Angel '89
16 19 Jody Watley With Eric B. & Rakim, Fri
17 20 Rod Stewart, Crazy About Her
18 8 New Kids On The Block, I'll Be Loving
19 23 Natalie Cole, Miss You Like Crazy
20 21 Love And Rockets, So Alive
21 10 Peter Gabriel, In Your Eyes (Theme Fr
22 18 Cinderella, Coming Home
23 18 Donna Summer, This Time I Know It's F
24 17 L.L. Cool J, I'm That Type Of Guy
25 28 Neneh Cherry, Buffalo Stance
26 29 Bon Jovi, Lay Your Hands On Me
27 32 Donny Osmond, Sacred Emotion
28 26 Prince, Baldance (From "Batman")
29 22 Richard Marx, Right Here Waiting
30 28 Debbie Gibson, No More Rhyme
31 33 Tommy Page, A Zillion Kisses
32 35 Stevie Nicks, Rooms On Fire
33 34 Karyn White, Secret Rendezvous
34 37 Paula Abdul, Cold Hearted
35 38 Great White, Once Bitten Twice Shy
36 EX Henry Lee Summer, Hey Baby
37 EX Richard Marx, Satisfied
38 EX Gloria Estefan, Don't Wanna Lose You
A — Waterfront, Cry
A — Jody Watley With Eric B. & Rakim, Fri
EX — Michael Damian, Cover Of Love
EX — Kon Kan, Harry Houdini

93 FM

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

- Minneapolis P.D.: Brian Philips
1 5 Martika, Toy Soldiers
2 1 Milli Vanilli, Baby Don't Forget My N
3 9 Simply Red, If You Don't Know Me By N
4 2 Neneh Cherry, Buffalo Stance
5 14 Prince, Baldance (From "Batman")
6 3 Bobby Brown, Every Little Step
7 8 Madonna, Express Yourself
8 4 Richard Marx, Satisfied
9 19 Dino, I Like It
10 10 Natalie Cole, Miss You Like Crazy
11 11 Real Life, Send Me An Angel '89
12 12 Cyndi Lauper, I Drove All Night
13 16 Michael Morales, Who Do You Give Your
14 17 Fine Young Cannibals, Good Thing
15 15 Donna Summer, This Time I Know It's F
16 18 Bobby Brown, On Our Own (From "Ghost
17 20 Karyn White, Secret Rendezvous
18 23 Donny Osmond, Sacred Emotion
19 24 Love And Rockets, So Alive
20 13 Roxette, Dressed For Success
21 21 Warrant, Down Boys
22 26 Bon Jovi, Lay Your Hands On Me
23 29 L.L. Cool J, I'm That Type Of Guy
A24 — Richard Marx, Right Here Waiting
25 25 Tom Petty, I Won't Back Down
26 28 Sa-Fire, Gonna Make It
27 30 Don Henley, The End Of The Innocence
28 7 New Kids On The Block, I'll Be Loving
29 EX Eddie Money, Magic
A30 — Cher, If I Could Turn Back Time
A — Gloria Estefan, Don't Wanna Lose You
A — Michael Bolton, Soul Provider
EX EX The Doobie Brothers, The Doctor
EX EX Rod Stewart, Crazy About Her
EX EX Sweet Sensation, Hooked On You
EX EX Michael Damian, Cover Of Love

101.9

- Minneapolis P.D.: Gregg Swedberg
1 3 Martika, Toy Soldiers
2 2 Milli Vanilli, Baby Don't Forget My N
3 4 Michael Morales, Who Do You Give Your
4 5 Madonna, Express Yourself
5 6 Roxette, Dressed For Success
6 13 Simply Red, If You Don't Know Me By N
7 7 Fine Young Cannibals, Good Thing
8 8 Cyndi Lauper, I Drove All Night
9 12 Dino, I Like It
10 11 Expose, What You Don't Know
11 14 Bobby Brown, On Our Own (From "Ghost
12 10 Natalie Cole, Miss You Like Crazy
13 17 Love And Rockets, So Alive
14 15 Peter Gabriel, In Your Eyes (Theme Fr
15 18 Cinderella, Coming Home
16 9 Donna Summer, This Time I Know It's F
17 21 L.L. Cool J, I'm That Type Of Guy
18 1 Neneh Cherry, Buffalo Stance
19 22 Bon Jovi, Lay Your Hands On Me
20 24 Donny Osmond, Sacred Emotion
21 25 Prince, Baldance (From "Batman")
A22 — Richard Marx, Right Here Waiting
23 28 Debbie Gibson, No More Rhyme
24 27 Tommy Page, A Zillion Kisses
25 26 Stevie Nicks, Rooms On Fire
26 29 Karyn White, Secret Rendezvous
27 34 Paula Abdul, Cold Hearted
28 32 Don Henley, The End Of The Innocence
29 33 Henry Lee Summer, Hey Baby
30 16 Richard Marx, Satisfied
31 EX Great White, Once Bitten Twice Shy
32 19 Waterfront, Cry
33 EX Jody Watley With Eric B. & Rakim, Fri
A — Michael Damian, Cover Of Love
A — Kon Kan, Harry Houdini

95

- Dallas P.D.: Buzz Bennett
1 3 Prince, Baldance (From "Batman")
2 1 Martika, Toy Soldiers
3 2 Bobby Brown, Every Little Step
4 7 Great White, Once Bitten Twice Shy
5 4 Paula Abdul, Forever Your Girl
6 6 Milli Vanilli, Baby Don't Forget My N
7 10 Bobby Brown, On Our Own (From "Ghost
8 5 Madonna, Express Yourself
9 9 Debbie Gibson, No More Rhyme
10 9 Bette Midler, Wind Beneath My Wings (
11 11 L.L. Cool J, I'm That Type Of Guy
12 12 Neneh Cherry, Buffalo Stance
13 8 Whistle, Right Next To Me
14 18 Richard Marx, Satisfied
15 15 Love And Rockets, So Alive
16 16 Real Life, Send Me An Angel '89
17 29 Moving Pictures, What About Me
18 22 Waterfront, Cry
19 18 Michael Damian, Rock On (From "Dream
20 21 Fine Young Cannibals, Good Thing
21 EX Howard Jones, The Prisoner
22 EX White Lion, Little Fighter
23 EX Don Henley, The End Of The Innocence
24 EX Grayson Hugh, Talk It Over
25 9 Love And Rockets, So Alive
26 — Michael Bolton, Soul Provider
27 EX Warrant, Down Boys
28 EX A
29 EX A
30 EX A
31 EX A
32 EX A
33 EX A

104.7 FM

- Phoenix P.D.: Bob Case
1 1 Martika, Toy Soldiers
2 3 Milli Vanilli, Baby Don't Forget My N
3 4 Whistle, Right Next To Me
4 7 Dino, I Like It
5 6 Richard Marx, Satisfied
6 8 Karyn White, Secret Rendezvous
7 10 Simply Red, If You Don't Know Me By N
8 2 Neneh Cherry, Buffalo Stance
9 14 Prince, Baldance (From "Batman")
10 5 Q-feel, Dancing In Heaven (Orbital Be
11 12 Natalie Cole, Miss You Like Crazy
12 13 Love And Rockets, So Alive
13 15 Bobby Brown, On Our Own (From "Ghost
14 9 De La Soul, Me Myself And I
15 19 Donny Osmond, Sacred Emotion
16 11 Bette Midler, Wind Beneath My Wings (
17 18 Stevie Nicks, Rooms On Fire
18 20 Madonna, Express Yourself
19 23 Surface, Shower Me With Your Love
20 21 Jody Watley With Eric B. & Rakim, Fri
21 21 Fine Young Cannibals, Good Thing
22 24 L.L. Cool J, I'm That Type Of Guy
23 26 Paula Abdul, Cold Hearted
24 30 New Kids On The Block, Hangin' Tough
A25 — Richard Marx, Right Here Waiting
26 27 Tom Petty, I Won't Back Down
27 28 Winger, Headed For A Heartbreak
28 29 Bon Jovi, Lay Your Hands On Me
29 EX Neneh Cherry, Kisses On The Wind
30 EX Chucki Booker, Turned Away
EX EX The Cure, Fascination Street
EX EX The Jeff Healey Band, Angel Eyes
EX EX Expose, What You Don't Know
EX EX Bette Midler, Under The Boardwalk
EX EX The Cult, Fire Woman
A — Gloria Estefan, Don't Wanna Lose You
A — Sweet Sensation, Hooked On You



Billboard's PD of the week Bob Perry KPRR El Paso, Texas

WHEN HE LEFT HIS HOMETOWN OF Baton Rouge, La., for McAllen/Brownsville, Texas, nine years ago, KPRR (Power 102) El Paso, Texas, PD Bob Perry says he "fell in love with Mexican-American culture and music."

"I've spent 10 years doing successful top 40 radio in large Hispanic markets. That's what I like doing," says Perry. And in recent months, Perry has been doing more of it as an associate to consultant Don Kelly, doing a similar job to J.C. Floyd but specializing in Kelly's Hispanic-leaning clients.

Perry has programmed crossover Power 102 for the past 18 months. The station has been No. 1 in El Paso for nine out of the past 12 months, leading in the recent winter Arbitron with a 12.0-13.4 12-plus-overall rise, and prompting major changes in rivals KAMZ (Z93) and KEZB (B94).

He grew up in a Louisiana radio family. "I had a lot of friends in the business. It was basically the story of the junior high school kid hanging around radio stations on weekends and after school," Perry says. "At 16, I landed a job doing weekends for WFMF. By the time I got out of high school, I was full-time there, working for Randy Rice, who's still PD."

By age 20, Perry was programming in McAllen/Brownsville. By 1983, he had teamed up with former KTSA San Antonio, Texas, PD Lee Randall and taken failing AM KRGV (now KRGE) from the 5-share range to the 14-share area. "I have to give Lee a lot of credit. He was the one who taught me about being 'street-level,' how to do research, and what you need to know to win in a Hispanic market."

KRGV was also influenced by John Lander and KKBQ Houston. After that station's early success as an AM rocker, "We decided, 'What the hell, who cares if we're on AM or not.'" And for several years, Perry says, "We were beating those FMs because they were hiring Anglo PDs from the north who wanted to play their favorite songs and weren't street-oriented."

Because KRGV didn't have the money for callout research, "I spent a lot of time hanging out in schoolyards and talking to every female I could find in shopping malls or nightclubs." For three years, Perry also did a music video program on a co-owned TV station. "I enjoyed it because I became extremely familiar in the marketplace. Then I could go out to nightclubs and people would come up and tell me what they wanted on the radio instead of having to go out and search for it."

Perry stayed at KRGV until March 1987. For nine months, he programmed AC/top 40 KAPT Austin, Texas. Around Christmas, he became PD of Power 102, working with Don Kelly, who was then adding clients at a fairly rapid clip following the success of KPWR

(Power 106) Los Angeles, and with owner George Jennings, who had been his GM in Baton Rouge.

Even before Perry's arrival, KPRR had borne a notable resemblance to KPWR, billing itself as "El Paso's Fresh New Music Mix." Most of its other on-air imagery comes from Power 106 (i.e., "More music power, less talk"), although some also comes from Jerry Clifton; KPRR also uses "triple the music" and "Power 102 jams."

Those last slogans may be a preemptive strike. For years the consultant at KAMZ, Clifton is back in the market consulting B94, which also switched PDs recently, hiring WNCI Columbus, Ohio, MD Pat Whitehead. Although Z93 and B94 continue to bill themselves as top 40, Perry insists that since Power 102's rise, both have been "forced into AC; they still play top 40 records but it's very limited. They mix in their share of Temptations and Supremes oldies. Z93 is probably a little softer, but they're both after the AC deal."

As a result, Perry says, KPRR is moving more toward top 40, playing pop ballads that it wouldn't have touched two months ago, although he doesn't anticipate a point where the station will add Bon Jovi. At night, Power 102 plays some rap novelties. During mid-days, a recently monitored half-hour included Karyn White, "Secret Rendezvous"; Bobby Brown, "Every Little Step"; Sheena Easton, "The Lover In Me"; Martika, "Toy Soldiers"; Jody Watley, "Real Love"; Noel, "Dreaming Of Love"; Simply Red, "If You Don't Know Me By Now"; and Stacey Q, "Give You All My Love."

Over the past six months, some crossover PDs have complained about a dearth of material for their format, but Perry says Hispanic-oriented dance music is "as strong as ever. Our posture has always been very aggressive with new music and there are still many more weeks when we've got too many things to choose from. If you want to do a crossover station in a Hispanic market, all you've got to do is figure out what the right songs are."

His new career as a consultant, Perry says, is made possible by the fact that "Hispanics are the fastest-growing population in the country. For every Anglo baby, five Hispanic babies are born. And there are only a few consultants and PDs that know how to program in those markets."

Currently, Perry is working with Kelly clients KKFR Phoenix and KTFM San Antonio on weekends and Mondays, then spending the rest of his time with KPRR. "I could end up going either way at this point," he says. "I enjoy doing both." He'll also consult any future Hispanic-leaning clients. Perry isn't working with Power 106 thus far, although he insists he wouldn't be cowed by consulting the station that KPRR was modeled on. "It would be a great learning experience," he says.

SEAN ROSS

Skyy Flies With New Atlantic Album Group Shines On 'Start Of A Romance'

BY HAVELOCK NELSON

NEW YORK With "Start Of A Romance," its new Atlantic single and album, Skyy is back on the right track. So says guitarist/vocalist Solomon Roberts Jr., who founded the Brooklyn, N.Y.-based band a decade ago.

During the late '70s and early '80s, its audience had increased steadily, and in 1982, fueled by the acceptance of "Call Me" and "Let's Celebrate," its fourth album, "Skyyline," went gold. Then, for the first time, the group's career slumped.

Roberts attributes Skyy's setback to lack of consistency and support. "First," he says, "the album that followed 'Skyyline' was actually a little more pop than

what we usually do. Also, it came at the tail end of Salsoul Records, our label at the time. They were going out of business, so there really wasn't a company behind

'I knew Skyy had a solid sound and a strong presence'

our next three albums, 'Skyyjammer,' 'Skyyline,' and 'Inner City.' Those records didn't get the kind of push our earlier material did."

Following Salsoul's disintegration, Skyy—which also includes Denise Dunning-Crawford, Dolores Dunning-Milligan, Bonné Dunning-Barrino, Annibal Sierre, Gerald Lebon, Wayne Wilentz, and Tom McConnell—spent two years without a recording contract. "We did a lot of talking with people," recalls Roberts. "We eventually went with Capitol in 1986." The group recorded just one album, "From The Left Side," for that label. "Things didn't quite mesh in a way that was beneficial for both parties, so we decided to go our separate ways," Roberts says.

Back to the process of finding a new home: "We knew what we needed," says Roberts. "We needed a company that had a good base and was up-and-coming in the R&B field. We realized that Atlantic had just streamlined its whole black music roster—it had just four acts on it—and was looking for a good, established band to really get behind and build. We

started talking with them, and they were excited from the beginning."

"That's right," says Merlin Bobb, Atlantic Records VP, black music A&R. "When [Skyy's long-time co-producer, besides Roberts] Randy Muller contacted me, my first reaction was 'Go for it!' I knew every Skyy song because of my background as a DJ. I knew they had a solid sound and a strong stage presence. What was most important to me in thinking about them, though, was Denise. She has one of the most unique vocal styles in the black pop arena. Yes, Skyy hadn't done anything in a while, but that was OK. Everybody can come back. It's all in the material."

Bobb and Sylvia Rhone, Atlantic senior VP, black music division, signed Skyy about 20 months ago. Shortly thereafter, Skyy went into the recording studio. It quickly tracked "Lover's Celebration," which came out as part of the "Action Jackson" motion picture soundtrack on Atlantic. Songs for a full Skyy album took a little longer. "We were sort of honing in a direction," says Roberts.

"We had 'Start Of A Romance,'" adds Bobb. "We could've easily put it out as a single a year and a half ago. But Sylvia and I knew it wasn't enough to get us over the hump. We wanted more depth, we wanted an album that was a mixture. Specifically, we wanted the trademark Skyy sound, but we also wanted a street element. So we kept sending the

(Continued on page 27)



Thunder Rolls. Jamaican dance hall star Shelly Thunder, a reggae-style rapper who was named best female DJ of the year at the '89 Tamika Reggae Awards in New York, happily signs a deal with Mango Records. Her debut album is expected sometime this summer. Shown at the signing, standing from left, are Lisa Jackson, professional manager, Island Music; Jerry Rappaport, director of A&R, Mango; and Cathy Jacobson, VP, independent distribution, Mango. Seated, from left, are Lou Maglia, president, Island Records; Thunder; and Davey Simmons, Thunder's manager. (Photo: Chuck Pulin)

Rap Act Featured In Controversial Lee Film Breaks Up Did Public Enemy Do The Right Thing?

THE CULTURE AND POLITICS of black-American's are being debated with great passion in the media these days due to the release of Spike Lee's "Do The Right Thing" and the announcement by Chuck D that the rap group Public Enemy is ending in the wake of anti-Semitic comments by group member Professor Griff. The two events are linked since it is Public Enemy's "Fight The Power" that provides the musical intensity crucial not just to the mood of Lee's controversial film but to the plot itself.

Lee's film has received outrageous praise from some (one prominent critic cried after viewing it at the Cannes Film Festival) and nasty, bitter rebuke from others (two different writers in New York magazine ripped it as "dangerous"). Unlike "Batman," "Indiana Jones," and "Ghostbusters," Lee is challenging, not diverting, the minds of viewers. Through the medium of film, Lee specifically puts a lot of submerged racial tension right in the faces of audiences. A lot of folks won't like it. But, unlike most Hollywood-financed depictions of black life, it is the true, uncensored perspective of one young African-American on this country's most pressing problem. That makes it historic. In addition, it guarantees that a lot of hostility will be directed at its creator.

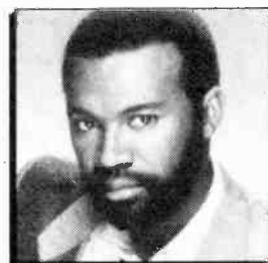
Those in the music industry will find it amusing that Lee, a fan of Jack Gibson, has included a character, Love Daddy, whose style is taken from the old R&B DJs. This character, who opens and closes "Do The Right Thing," is Lee's tribute to the personality jocks and the role they played in our communities. And, unlike most film people, Lee has made black radio an essential part of marketing his project. With the assistance of Motown, Lee has visited black radio stations in major markets, done preview ticket giveaways, and aggressively promoted his multifaceted soundtrack album.

Of course, the key recording on the "Do The Right Thing" soundtrack is "Fight The Power," which weaves in out of the film like a Greek chorus. Powerful and rebellious, "Fight The Power" represents the strength of perhaps the most uncompromisingly political (and effectively commercial) black group ever. The day after announcing the removal of Griff from Public Enemy, Chuck D went on New York radio to say he was ending the group, saying he wouldn't allow his band to be "whiteballed" by the record indus-

try. Despite his split with Griff over the anti-Semitic statements, they have a relationship that dates back many years. Torn between friendship, politics, and considerable pressure from people in the industry, he decided to jump ship—for now.

He'll be back. He has too much to say and does it too well to give up forever. But, like Lee, Chuck D has found that blending politics and culture has its consequences.

SHORT STUFF: Tommy Boy has signed the British production team of Matt Black and Jonathan Moore, aka Coldcut, as recording artists... As if Bobby Brown isn't large enough, his appearance in "Ghostbusters II" and the prominent use of "On Our Own," the great L.A. & Babyface-created single,



by Nelson George

in the film guarantees the singer's continued commercial growth... Christopher Williams makes his Geffen debut with "Talk To Myself," a song produced and written by Timmy Gatling and Alton "Wokie" Stewart. All involved are managed by Cassandra Mills. The album is titled "Adventures In Paradise"... Keyboardist/arranger Bobby Lyle has made a fine debut as a front man on Atlantic with the album "Ivory Dreams"... The Dells and the Delfonics are doing dates together... MegaJam, a new Memphis-based independent label, has debuted with a single by Christopher McDaniels, called "A Woman's Touch." The company is owned by local black businessman Terry Starks and his national sales manager is industry vet Earl Sayles... The latest from Roberta Flack's "Oasis" album is "Shock To My System." Also on Atlantic is Skyy's "Love All the Way"... Teen television actress Tyren Perry debuts on Columbia with the Ollie E. Brown-produced "What's Up"... Capitol is sending out a four-page, full-size newspaper, **Tower Times**, that overflows with articles praising M.C. Hammer... Independent publicist Alberta Rhodes has started a one-page newsletter, Rhodes & Co., in which she both hypes her clients (Surface, Sharon Bryant, Blue Magic, and others) and also reports on interesting happenings, from films to books to acts she doesn't even represent... The video for the Boys' "A Little Romance" is a cute little takeoff on the film "Bugsy Malone" that portrays the group as performers and gangsters. Many celebrities make quick cameo appearances.

The Rhythm and the Blues

Billboard POWER PLAYLISTS FOR WEEK ENDING JULY 8, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



Los Angeles	P.D.: Jack Patterson
1	Heavy D. & The Boyz, We Got Our Own Thing
2	Kool Moe Dee, They Want Money
3	L.L. Cool J, I'm That Type Of Guy
4	Young MC, Busta Move
5	Jody Watley With Eric B. & Rakim, Friends
6	U.T.F.O., Wanna
7	Public Enemy, Fight The Power
8	Big Daddy Kane, Lean On Me (Rapper's Summary)
9	L.A. Posse, Breeze
10	Bobcat, I Need You
11	African, I Can Do That
12	King Tee, Act A Fool
13	Diana Ross, Workin' Overtime
14	Boogie Down Production, Why Is That?
15	Bobby Brown, On Our Own (From "Ghostbusters II")
16	8 Tony! Toni! Tone!, For The Love Of You
17	Karyn White, Secret Rendezvous
18	LeVert, Gotta Get The Money
19	Special, I Got It Made
20	New Edition, N.E. Heart Break
21	Al B. Sure!, If I'm Not Your Lover
22	The Boys, A Little Romance
23	Soul II Soul, Keep On Movin'
24	Three Times Dope, Funky Dividends
25	Prince, Balance (From "Batman")
26	Terry Tate, Babies Having Babies
27	Chuckii Booker, Turned Away
28	Alyson Williams (Featuring Nikki D.), My Love Is
29	Vesta, Congratulations
30	Surface, Show Me With Your Love
31	Redhead Kingpin, Do The Right Thing
32	16 Joyce "Fenderella" Irby, Mr. D.J.
33	2 Kwame, The Man We All Know And Love
34	3 Third World, Forbidden Love
35	37 7A3, Goes Like This
36	EX Guy, Spend The Night
37	EX Lisa Lisa And Cult Jam, Just Get It Together
A37	10db, I Second That Emotion
A39	— Sir Mix A Lot, I'll Roll You Up
40	EX Whistle, Right Next To Me
A	— Babyface, It's Like Magic
A	— Redhead Kingpin, Do The Right Thing
EX	— Just Ice, Welfare Recipients
EX	Foster/McIroy, Gotta Be A Better Way
EX	EX Tone Loc, I Got It Going On
EX	EX Nikki Bleu, Something Real
EX	EX Freddie Jackson, Crazy (For Me)
EX	EX Teddy Riley Featuring Guy, My Fantasy
EX	EX Mamado & She, Can We Take You Higher
EX	EX El DeBarge, Somebody Loves You
EX	EX Troy Johnson, The Way It Is
EX	EX Vanessa Williams, Darlin'
EX	EX Z'Loke, Gitchi U
EX	EX Twin Hype, Do It To The Crowd
EX	EX Too Bad, Too Bad
EX	EX Blue Magic, It's Like Magic
EX	EX David Peaston, Two Wrongs (Don't Make It Right)
EX	EX Tyren Perry, What's Up?

Philadelphia	P.D.: Joe Tamburro
1	1 Soul II Soul, Keep On Movin'
2	3 Peabo Bryson, Show & Tell
3	5 LeVert, Gotta Get The Money
4	6 Vanessa Williams, Darlin'
5	11 Surface, Shower Me With Your Love
6	2 The O'Jays, Have You Had Your Love Today
7	4 Milli Vanilli, Baby Don't Forget My Number
8	17 Chuckii Booker, Turned Away
9	12 Vesta, Congratulations
10	13 Karyn White, Secret Rendezvous
11	14 The Jacksons, Nothin' (That Compares 2 U)
12	16 Miles Jaye, Objective
13	19 James Ingram, It's Real
14	20 The System, Midnight Special
15	23 Jody Watley With Eric B. & Rakim, Friends
16	21 Freddie Jackson, Crazy (For Me)
17	22 Stephanie Mills, Something In The Way (You Make)
18	29 Bobby Brown, On Our Own (From "Ghostbusters II")
19	24 El DeBarge, Somebody Loves You
20	25 Kenny G, Against Doctor's Orders
21	21 The Isley Brothers, Spend The Night (Ce Soir)
22	26 10db, I Second That Emotion
23	27 Christopher McDaniels, A Woman's Touch
24	28 Al Green, As Long As We're Together
25	30 Gerald Alston, I Can't Tell You Why
26	34 Patti LaBelle, If You Asked Me To
27	32 Jonathan Butler, Sarah, Sarah
28	33 Eric Gable, Remember (The First Time)
29	35 Al Jarreau, All Of My Love
30	36 Midnight Star, Love Song
31	37 E.U., Taste Of Your Love
A38	— David Peaston, Two Wrongs (Don't Make It Right)
32	39 Blue Magic, It's Like Magic
34	40 Whistle, Right Next To Me
35	EX Atlantic Star, My Sugar
A36	— J.C. Lodge, Telephone Love
A37	— New Edition, N.E. Heart Break
A38	— Natalie Cole, I Do
A39	— Third World, Forbidden Love
A40	— Skyy, Love All The Way
EX	EX Aretha Franklin/W.Houston, It Isn't, It Wasn't
EX	EX Sharon Bryant, Let Go
EX	EX Christopher Williams, Talk To Myself
EX	EX Babyface, It's No Crime
A	— Chaka Kahn, Soul Talking
A	— Joe Sample, U-Turn
A	— Chris Jasper, The First Time



TERRI ROSSI'S RHYTHM SECTION

IT LOOKS LIKE a hot summer for black music. All of the major labels have superstar product bulleting on the Hot Black Singles chart. Two labels in particular make outstanding showings this week. MCA has seven records bulleting with the majority of them concentrated in the top half of the chart. Four of the seven are in the top 30. "Friends" by Jody Watley with Eric B. & Rakim advances 16-11. It is one of three records on the chart being reported by 97 stations, the highest number this week. It is top five at nine stations, including WRKS New York (11-5); WVEE Atlanta (12-5); and WJMI Jackson, Miss. (10-2). "On Our Own," from the "Ghostbusters II" soundtrack by Bobby Brown, continues its fast pace, moving 28-18. Stephanie Mills is also on 97 stations with "Something In The Way (You Make Me Feel)" and slides up right next to Brown, jumping 24-19. "Something" is new at WKIE Richmond, Va., and KKDA Dallas. Four new stations report "We've Got Our Own Thang" by Heavy D. & the Boyz: WCKX Columbus, Ohio; WDZZ Flint, Mich.; KPRS Kansas City, Mo.; and KSOL San Francisco. "Thang" is on a total of 73 stations and moves 29-24. New Edition continues its hit streak with 15 stations adding "N.E. Heart Break," which climbs 68-54. "If You Asked Me To" by Patti LaBelle jumps 87-66 in its second week on the chart. (What a performance by LaBelle on the Songwriters Hall Of Fame broadcast!) "Spend The Night" by Guy picks up 12 new stations and regains its momentum, moving 90-77.

WARNER BROS. Records heats up, increasing its chart share with two debuts. "My Sugar" by Atlantic Starr comes in at No. 89 with a total of 34 stations. "All Of My Love" by Al Jarreau is reported by 31 stations and enters at No. 91. At the top of the chart, "Secret Rendezvous" by Karyn White makes an eight-point jump to No. 7. It is on 97 stations and is No. 1 at WRKS New York; WLWZ Greenville, N.C.; WQIM Montgomery, Ala.; and KSOL San Francisco. It is new at KKDA Dallas. Two positions behind White is "It's Real" by James Ingram. It marches 13-9.

Warner's Prince scores as the Power Pick/Sales record but misses the Power Pick/Airplay award by one point. "Batdance" from the "Batman" soundtrack gains five stations: WEBB Baltimore; WEAS Savannah, Ga.; WBLX Mobile, Ala.; WJMI Jackson; and WQFX Gulfport, Miss. WDKX in Rochester, N.Y., moves the single 9-2. The Isley Brothers are back in fine form with "Spend The Night (Ce Soir)." The single gains 19 new station reports, including WAMO Pittsburgh; KSOL and KDIA San Francisco; KJLH and KACE Los Angeles; and KMJM and KATZ St. Louis.

SOUL II SOUL UPDATE: "Keep On Movin'" (Virgin) tops off the chart with 18 stations reporting it No. 1. It is No. 3 overall in the airplay ranking and No. 1 in sales... "It Isn't, It Wasn't, It Ain't Never Gonna Be" (Arista) by Aretha Franklin & Whitney Houston gains 26 stations for a total of 83 in its second week on the chart.

QUANTUM LEAP: "Walking With A Panther" by L.L. Cool J (Def Jam/Columbia) debuted last week on the Top Black Albums chart at No. 87. It leaps this week to No. 8. Columbia projects the album will be platinum by the time you read this.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
I DO					
NATILIE COLE EMI	7	8	17	32	35
IT ISN'T, IT WASN'T...					
A.FRANKLIN/W.HOUSTON ARISTA	6	9	12	27	83
JUST GET IT TOGETHER					
LISA LISA/CULT JAM COLUMBIA	4	10	13	27	28
IT'S NO CRIME					
BABYFACE SOLAR	6	7	10	23	86
IF YOU ASKED ME TO					
PATTI LABELLE MCA	3	6	13	22	54
RAINDROPS					
KOOL & THE GANG MERCURY	3	7	12	22	52
WHERE DO WE GO?					
TEN CITY ATLANTIC	4	6	11	21	31
SPEND THE NIGHT (CE SOIR)					
ISLEY BROTHERS WARNER BROS	4	6	9	19	73
MY FANTASY					
TEDDY RILEY MOTOWN	1	7	11	19	72
TASTE OF YOUR LOVE					
E. U. VIRGIN	2	6	11	19	58

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.

ONE OF A KIND.

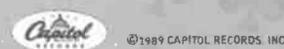


ACE JUICE

In the game of poker, a hand to fold. In the game of music, the record to play! Straight from M.C. Hammer's posse, Ace Juice brings their unique r&b hip-hop funk sound to nine songs and one debut party album. It's unlike anything you've ever heard.

The self-titled LP was produced by Master Rapper M.C. Hammer and hits first with "Go Go," featuring Hammer and Ace on vocals. And you can bet the summer tour, with Hammer and Oaktown's 3.5.7, attracts a full house each time out.

So buy in and plan to go all the way with a winner!



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After two **Top 10** Black and two **#1** Spiritual singles, and an album that has sold over **450,000** units, BeBe and CeCe Winans are ready to "Celebrate New Life," the third hit from their **Top 10** Black and **#1** Spiritual album "Heaven."

IT'S TIME 2 CELEBRATE.

CAPITOL RECORDS. *You just can't beat the feeling!*

BeBe + CeCe Winans
"Celebrate New Life"



Billboard

FOR WEEK ENDING
JULY 8, 1989

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	27	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD) 3 weeks at No. One	THE GREAT ADVENTURES OF SLICK RICK ★★ NO. 1 ★★
2	2	1	18	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
3	3	3	52	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
4	4	4	36	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
5	6	6	12	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
6	7	7	52	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	8	14	7	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
8	87	—	2	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
9	5	5	35	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
10	20	34	4	KOOL MOE DEE JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
11	9	8	16	MILLI VANILLI ▲ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
12	10	10	26	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
13	12	12	20	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
14	11	9	41	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
15	19	19	11	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
16	13	15	13	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
17	14	16	33	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
18	18	21	8	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
19	21	20	9	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
20	15	11	20	TONE LOC ▲ DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
21	22	22	7	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
22	16	13	19	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
23	31	41	4	THE JACKSONS EPIC 40911/E.P.A. (9.98) (CD)	2300 JACKSON STREET
24	28	36	7	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRISISTIBLE
25	24	25	7	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
26	26	24	14	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
27	27	27	8	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
28	17	17	15	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
29	29	30	11	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
30	23	18	33	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
31	30	39	6	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
32	NEW ▶	1	1	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
33	32	29	7	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
34	25	23	36	ANITA BAKER ▲ ELEGRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
35	46	72	3	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
36	34	28	54	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
37	33	32	33	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUJ-IT
38	42	60	4	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
39	37	33	14	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
40	35	26	37	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
41	49	61	5	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
42	40	37	49	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
43	38	35	10	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
44	43	43	17	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
45	39	42	38	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
46	41	38	31	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
47	36	31	14	KDOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
48	57	66	4	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
49	NEW ▶	1	1	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'

50	45	48	61	TONY! TONII TONE! WING 835 549/POLYGRAM (CD)	WHO?
51	61	78	3	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
52	44	40	40	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
53	NEW ▶	1	1	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
54	55	52	13	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
55	52	54	10	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
56	85	—	2	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
57	69	87	3	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
58	50	46	14	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
59	58	49	15	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
60	51	50	37	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
61	47	45	42	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
62	75	81	3	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
63	54	47	32	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
64	64	64	14	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
65	60	63	6	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
66	59	53	13	DEON ESTUS MIKA 835 713/POLYDOR (CD)	SPELL
67	48	51	17	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
68	66	83	4	AL GREEN A&M 5228 (8.98) (CD)	I GET JOY
69	53	55	9	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
70	65	65	17	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
71	71	69	15	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
72	84	91	3	10DB CRUSH 224 (8.98) (CD)	STEPPIN' OUT
73	73	76	5	BOBBI HUMPHREY MALACO 1502 (8.98) (CD)	CITY BEAT
74	72	68	6	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
75	70	59	17	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
76	63	58	52	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
77	68	57	17	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
78	62	56	37	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
79	80	70	6	SHOCKY SHAY ORPHEUS 75608/EMI (8.98) (CD)	NO JOKE
80	77	74	9	MAGGOTRON JAMARC 9001/PANDISC (8.98) (CD)	THE INVASION WILL NOT BE TELEVISED
81	86	84	5	PERRI ZEBRA 42017/MCA (8.98) (CD)	IN FLIGHT
82	67	62	16	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
83	56	44	15	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
84	NEW ▶	1	1	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
85	82	82	6	THE DRAMATICS VOLT 3402/FANTASY (8.98) (CD)	POSITIVE STATE OF MIND
86	74	67	37	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
87	81	80	48	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
88	76	77	7	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
89	78	71	27	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
90	92	97	35	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
91	88	93	4	JAZ EMI 91170 (9.98) (CD)	WORD TO THE JAZ
92	98	98	52	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
93	NEW ▶	1	1	MAMADO & SHE WTGF 45205 (CD)	WILD
94	95	—	2	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S—T!
95	91	85	59	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
96	NEW ▶	1	1	THE SYSTEM ATLANTIC 81896 (9.98) (CD)	RHYTHM AND ROMANCE
97	83	73	31	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
98	90	79	8	ANNE G. ATLANTIC 81946 (9.98) (CD)	ON A MISSION
99	NEW ▶	1	1	AWESOME DRE & THE HARD CORE COMMITTEE BENTLEY 12001 (8.98) (CD)	YOU CAN'T HOLD ME BACK
100	89	86	16	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES

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.

Kid-N-Play Get Serious With Gold Album, Film Project

BY HAVELOCK NELSON

NEW YORK "Rollin' With Kid-N-Play" was a hip-hop hit for Christopher Martin and Christopher Reid. It's also an everyday approach for this pair, better known as Select act Kid-N-Play.

"We're as billed," shrugs Reid. "We're about kidding, playing around, having fun. We're responsible, but we don't go anywhere unless we're in a festive mood."

Kid-N-Play's natural exuberance and energy comes across in their videos and on their gold-plus album, "2 Hype," which was produced by Hurby Luv Bug and a team known as the Invincibles. Its 11 bouncy, up-tempo tracks—everything from house to go-go to hardcore hip-hop—display a refreshingly lighthearted touch, a roaming sense of space. The effect may sound carefree, but, according to Reid, the album was, in certain ways, carefully crafted.

"We wanted to please everybody," he recalls, "so when we were writing and recording, we put ourselves into different states of mind. Almost every cut feels different. That was deliberate."

Reid believes the diversity of "2 Hype" is part of Kid-N-Play's appeal. He also credits their videos and an "exposure experiment" for putting the act over.

"Basically," Reid says, "we went out on tour with Keith Sweat and Salt-N-Pepa before our album came out. The audiences we were performing to didn't really know who we were, but we gave them a good show—we're dancers as well as rappers. When the album came out, they more than likely remembered us."

The duo's high-low haircuts—especially Martin's towering inferno—probably helped make them unforgettable. "They definitely help us stand out in a crowd," Martin allows.

When Reid and Martin started rap-

ping together in 1984, they had conventional fades, were known as Fresh Force, and were signed to Sutra. Before leaving that label they made two near-hits, "Rock Me," a takeoff on Falco's "Rock Me Amadeus," and "She's A Skeezer." A few years later, they reunited with an old buddy Luv Bug, and cut "Last Night." Select signed them because, says label president Fred Munao, "After hearing what they did in the studio and meeting them, I realized they had a lot of personality. I believe personality sells."

"'Last Night' provided a nice foundation for us to build on," says Martin. The crew followed up with "Do This My Way," then "Gittin' Funky." Both were represented by lively and extremely popular videos. Martin, a graphic artist who comes up with many of Kid-N-Play's visual concepts, says, "We put a great deal of effort into our videos to create something that's enjoyable and memorable."

Munao agrees, adding, "Video unquestionably played a major role in breaking and developing Kid-N-Play. What they have—engaging style—adapts very well to video."

Select recently prepared a new poster for the "2 Hype" album that attempts to make a connection between what Kid-N-Play does and what Fred Astaire did. Its caption reads in part: "Kid-N-Play. A classic concept."

The album's title track is slated to be Kid-N-Play's next single. As it enters the marketplace, the performers will be preparing to shoot their first feature film, a teenage comedy titled "House Party." According to director Reggie Hudlin, the New Line Cinema release, described as a cross between "Ferris Buehler's Day Off" and "Cooley High," will hit theaters nationwide no later than January. Also in development for Kid-N-Play is a 900 number and a Saturday morning cartoon series.

SKYY FLIES WITH NEW ALBUM

(Continued from page 22)

group back into the studio. It was four songs in particular that we kept going back on. People expect more from an act they know about, and we wanted Skyy to be current without copying what was out there. I think they've done that." Or, as Roberts puts it, "The album is now, the past, and, we feel, the future."

The length of time it took Skyy to record "Start Of A Romance" has clearly not tempered Atlantic's enthusiasm for the band. "Our plan was always to bring them back but not throw them at everyone," says Bobb. "So we initially sent out their test pressings to programmers with a blank label. We wanted them to listen to the single, think twice, then say, 'I know who that is!' They had three prizes to win if they called in with the right artist. I think 75% [of the respondents] got it. That campaign proved very successful for us."

"From there, Skyy went through the process every act goes

through. They've been doing call-ins at radio, walk-throughs at retail. We've been providing them with exposure in the trade and teenage press. And they were on 'Soul Train.' That was a major plus."

Now that "Start Of A Romance" is in the top 10, Atlantic is planning to keep Skyy in an up-tempo vein. "That's what they're known for," says Bobb. "It's good that they have a couple of ballads in there that we feel strongly about, but we will keep them as familiar-sounding as possible." The band's next single, "Love All The Way," was recently remixed by Bobb and Muller.

Roberts characterizes "Start Of A Romance" as Skyy's best effort to date. "There's not a song I feel badly about," he says. "On any album there might be one song you're not really happy with, that you're a little embarrassed by. But I'm pleased with everything on this album."

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(72681)

From his debut LP

CAUGHT IN THE ACT

(75603)



Billboard Hot Black Singles **45**
R&R Urban Contemporary **34** (Breaker)

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WHEN YOU
PLAY IT
SAY IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	6	5	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS. 1 week at No. One	◆ MADONNA
2	1	2	11	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
3	2	1	9	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
4	6	12	6	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
5	8	15	6	I NEED A RHYTHM (LP) VENDETTA SP-5246	THE 28TH ST. CREW
6	9	14	7	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
7	5	8	9	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
8	18	23	5	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
9	12	18	6	FORGET THE GIRL EPIC 49 68784/E.P.A.	TONY TERRY
10	16	20	5	NOTHIN' (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
11	17	21	6	MACHINE GUN CURB 003	HUBERT KAH
12	11	17	6	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
13	19	22	5	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	PRECIOUS
14	24	37	3	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
15	21	25	5	DEFINITION OF LOVE KMS 021	KOS
16	25	36	4	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
17	4	4	10	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
18	30	—	2	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
19	22	24	5	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	◆ THE STYLE COUNCIL
20	28	31	4	SO ALIVE/BIKE DANCE BEGGAR'S BANQUET 8908-1-RD/RCA	◆ LOVE AND ROCKETS
21	26	32	4	IN MY EYES LMR 4004	◆ STEVIE B
22	27	35	3	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
23	31	47	3	ALWAYS THERE CAPITOL V-15482	CHARVONI
24	14	11	8	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
25	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★	
				COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
26	29	38	3	DISAPPOINTED VIRGIN PROMO	PUBLIC IMAGE LTD.
27	39	—	2	★★★ POWER PICK ★★★	
				I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
28	13	10	7	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
29	34	41	4	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VE-7021	SEDUCTION
30	40	—	2	JUST GIT IT TOGETHER COLUMBIA 44 68819	LISA LISA & CULT JAM
31	10	5	10	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
32	15	7	9	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
33	37	—	2	DROP THAT GHETTO BLASTER NETTWERK (CANADA) IMPORT	MR. BIG MOUSE
34	44	—	2	101 MCA 23960	◆ SHEENA EASTON
35	33	44	4	WAITING GAME FONTANA 874 191-1/POLYGRAM	◆ SWING OUT SISTER
36	35	43	3	TIGHT ON TIME (I'LL FIT U IN) COLUMBIA 44 68780	JUNE POINTER
37	36	49	3	BODY-ROCK OZONE OZO-001	T.T. MAX
38	NEW ▶	1	1	FRIENDS MCA 23956	◆ JODY WATLEY
39	20	19	7	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
40	7	3	10	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
41	45	—	2	YOU ARE THE ONE TOMMY BOY TB 929	TKA
42	48	—	2	LET'S PLAY HOUSE BIG BEAT BB-0008	◆ KRAZE
43	46	—	2	O'LA SOCA MANGO MLPS 7829/ISLAND	ARROW
44	38	45	4	CRAZY (FOR ME) CAPITOL V-15461	FREDDIE JACKSON
45	NEW ▶	1	1	ALL NIGHT PARTY RCA 9002-1-RD	BUSTER POINDEXTER
46	NEW ▶	1	1	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
47	NEW ▶	1	1	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
48	NEW ▶	1	1	PEOPLE HOLD ON TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
49	NEW ▶	1	1	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
50	NEW ▶	1	1	MY LOVE IS SO RAW DEF JAM 44 68794/COLUMBIA	◆ ALYSON WILLIAMS (FEATURING NIKKI D)
BREAKOUTS				<ol style="list-style-type: none"> HAPPINESS NICOLE SLEEPING BAG SCANDALOUS 2 PUERTO RICANS A BLACKMAN & A DOMINICAN CAPITOL ROCK THE HOUSE NICOLE OCEANA ON OUR OWN BOBBY BROWN MCA 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store and one-stop sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	8	KEEP ON MOVIN' VIRGIN 0-96556 3 weeks at No. One	◆ SOUL II SOUL
2	7	21	3	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
3	6	9	7	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
4	4	4	9	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
5	5	6	7	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
6	2	2	8	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
7	10	18	4	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
8	9	15	5	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
9	3	3	12	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
10	14	16	5	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
11	13	17	4	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
12	15	13	6	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
13	11	12	7	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
14	20	26	5	NOTHIN' (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
15	18	23	5	IN MY EYES LMR 4004	◆ STEVIE B
16	8	5	9	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
17	19	24	5	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
18	12	10	14	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
19	25	43	3	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
20	26	35	3	YOU ARE THE ONE TOMMY BOY TB 929	TKA
21	37	—	2	★★★ POWER PICK ★★★	
				COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
22	17	11	8	IKO IKO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
23	16	7	10	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
24	29	42	3	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VE-7021	SEDUCTION
25	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★	
				FRIENDS MCA 23956	◆ JODY WATLEY
26	21	20	7	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
27	NEW ▶	1	1	ON OUR OWN MCA 23957	◆ BOBBY BROWN
28	28	33	4	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
29	22	19	9	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
30	24	14	10	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
31	32	31	4	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
32	33	41	4	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
33	27	29	5	SUBOCEANA SIRE 0-21193/WARNER BROS.	◆ TOM TOM CLUB
34	45	—	2	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
35	50	—	2	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
36	36	47	3	GOTTA GET THE MONEY ATLANTIC 0-86422	◆ LEVERT
37	NEW ▶	1	1	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
38	34	30	10	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
39	35	39	5	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	◆ D.J. CHUCK CHILLOUT AND KOOL CHIP
40	47	—	2	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
41	31	25	11	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
42	48	—	2	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
43	NEW ▶	1	1	TURNED AWAY ATLANTIC 0-86430	CHUCKII BOOKER
44	41	50	4	LET IT GO HIP ROCK AR089	AFRO-RICAN
45	NEW ▶	1	1	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
46	NEW ▶	1	1	CAN'T STOP THE BEAT PANDISC 035B	TRINERE
47	NEW ▶	1	1	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
48	NEW ▶	1	1	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
49	38	36	9	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
50	23	8	10	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
BREAKOUTS				<ol style="list-style-type: none"> FIGHT THE POWER PUBLIC ENEMY MOTOWN LOVE HOUSE SAMANTHA FOX JIVE COLD HEARTED PAULA ABDUL VIRGIN DEFINITION OF LOVE KOS KMS 	

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

B-52's 'Cosmic Thing': A Party Out Of Bounds

"It ain't where you're from it's where you're at"

—Eric B. & Rakim

ORANGE POPSICLES & lemonade: Summer's here, it's hot and it's sticky, so what better way to keep those dancing feet cool than with a wild "Cosmic Thing" (Reprise/WB), the brand-new album from **The B-52's**, its first since '86's "Bouncing Off The Satellites." The latest project doesn't disappoint and serves as a culmination of what the band has been doing for the past decade. The foursome of **Kate Pierson**, **Fred Schneider**, **Keith Strickland**, and **Cindy Wilson** (guitarist **Ricky Wilson** passed away in 1986) opts for more of a live feel than its last few efforts, with **Nile Rodgers** producing six cuts and **Don Was** handling production on four. "Cosmic Thing" as a whole remains consistent despite the different producers.

The B-52's are one of those acts held close to the heart by many, so it's wonderful to see them continue an inspiring vision with a persistence and innocence nearly 12 years

after their inception. Refreshing and enlightening with a bit of camp tossed in for good measure, "Cosmic Thing" explores a few of the act's favorite themes (romance, state-of-the-world-at-large, life's simple pleasures) with a rural flavor.

The 10-cut collection makes this columnist very happy (Cindy, Kate, and Fred's vocal interplay is well intact) but don't miss the lazy funk of "Dry County," the toe-tapping pop/rock of "Roam," and the guitar-driven frenzy "Bushfire." Of particular note are the first single and video, "Channel Z," which pumps an irresistible rhythmic pulse and hook (nice 12-inch mixes courtesy of **Michael Hutchinson**) and the *slamin'* rock'n'soul nugget "Love Shack," which has "hit" written all over it.

The B's have a caravan of faithful fans that stretch the age gamut, and "Cosmic Thing" has the potential to bring them much-deserved across-the-board success. The group is already gearing up for its imminent live tour with a hot band;



by Bill Coleman

hopefully the label will realize what it has on its hands this time around and "beehive" itself (the wounds are still healing over the *season-too-late* radio service and the absence of a videoclip for the No. 1 club hit "Summer Of Love"). No programmer—club or otherwise—should go without.

L'IL B'S & PIECES: **Bryan Cronin**, formerly of Epic, has formed his own independent promotion company, **Bryan Cronin Promotion/Marketing**, specializing in dance music. For more information contact 212-751-1200 ... **Debbie Harry's** new album, "Deaf, Dumb & Blonde," will be surfacing shortly with its first single, "Kiss It Better," remixed by **Tom Bailey** of the

Thompson Twins. Pick up the July edition of *Vanity Fair* for an insightful interview with the songstress by **Gerri Hirshey** ... **Ruth Joy**, formerly of **Krush**, is now signed to MCA as a solo artist and is currently working on a new project. Word has it that **Mantronik** has produced two cuts ... **Kevin Saunderson** is remixing **Evelyn King's** disco classic "Shame" for RCA U.K. ... "Run" is slated as the next release from **New Order's** "Technique" package.

Island Records-distributed label **Great Jones** will be focusing its attention on new underground dance and rap music. Its sister label, **4th & B'way**, will be handling the more commercially tailored releases. The label is already readying a number of single releases in addition to a

"Consider Yourself House'd" compilation. Anyone with a potential club smash on their hands should contact **Bobby Ghossen** c/o Great Jones, 3rd Floor, 14 E. 4th St., New York, N.Y. 10012; 212-995-7800 ... "Oh World" is the fabulous new track from ex-**Frankie Goes To Hollywood** member **Paul Rutherford**. This selection will serve as his debut stateside on Island and is bound to stir some action in his native U.K. on the 4th & B'way label.

In the "for those who care" department, the new chant that is apparently catching on in the U.K. (the last was "aciieed") is now "mental." Expect a few club cuts sporting the new dance-floor catch phrase. It's going to be a long, hot summer.

Information Society Runs On 'Pure Energy' Tommy Boy Act Goes On Tour With 'Club MTV'

BY JANINE McADAMS

NEW YORK Tommy Boy act Information Society has been called "one of the best new American bands of 1988," with a sound labeled as "a cross between Human League and Afrika Bambaataa" and a reputation for being "lots of fun." The band earned these and other accolades for its self-titled gold album, released last year, which so far has yielded three top 10 pop/club tracks—"Running," "What's On Your Mind (Pure Energy)," and "Walking Away."

So it's not surprising that the band's Latin hip-hop/English synth sound, offbeat sense of style, and videogenic looks were noticed by execs at MTV, who signed up the trio

of **Paul Robb**, **Kurt Valaquen**, and **James Cassidy** for its new 40-city, six-act "Club MTV" concert and dance tour, which was set to kick off June 29 in Florida.

Sharing the bill are **Tone Loc**, **Milli Vanilli**, **Paula Abdul**, **Was (Not Was)**, **Lisa Lisa & Cult Jam**, and a troupe of MTV dancers. Each venue will be configured like the "Club MTV" set at New York's Palladium club, with a stage for performers, walls of video monitors for airing between-act clips, and areas for dancing.

"I think it's going to be a circus on wheels," jokes **Robb**, InSoc's keyboardist and chief songwriter.

"It's going to be crazy," agrees **Cassidy**, another synthesist (he plays bass guitar through a digital MIDI hookup that allows him to produce synthlike sounds). "We'll be playing as part of a four-hour show with six other bands, some of them at 10,000-seaters. We'll finally get to see what a huge room of [cigarette] lighters looks like!"

InSoc (as the band members like to call themselves) has climbed onto the high-profile media bandwagon for the long haul. Besides the "Club MTV" tour gig, the band recently taped an appearance on daytime's "One Life To Live"; guested on an installment of the new **Dick Clark-less** "American Bandstand," taped June 17 at Disneyland in Anaheim, Calif.; and performed at the world premiere of "Batman" in Los Angeles June 19. Says **Cassidy**, "Prince was originally supposed to play, we were just the opening act. But, you know, Prince ... he couldn't make it. But that's great for us."

The band from Minneapolis—members of which have known each other since junior high school and once included drummer **Amanda Kramer**—has come a long way from its early success with "Running," which, as a track from the band's first EP, caught on in underground clubs in New York and Miami dur-

ing the summer of 1986.

The song, which fused a "Planet Rock" beat with Valaquen's cerebrally romantic vocals, rode the crest of the Latin hip-hop trend and paved the way for similar records by acts like **Stevie B.**, **Secret Society**, and **Noel** (whose smash "Silent Morning" was penned by **Robb**). It was also the record that prompted **Tommy Boy** to sign the act sight unseen.

"We did a lot of track dates after ['Running'] came out," says **Cassidy**. "You can't imagine the holes we played, little joints in the South Bronx. I think it would be fun to play some of these places just for old time's sake."

Citing musical influences as varied as **Yello**, **Bootsy Collins**, **Kraftwerk**, **James Brown**, **Devo**, and the **Residents**, **Robb** says that the secret to the band's meteoric rise is its "unusual synthesis of sounds. It's the same reason new black artists who are mixing go-go melodies with rap are getting attention—it's the way we mix the beats."

Robb denies any sort of group obsession with "Star Trek," dialog from which can be heard throughout the album. It is **Leonard Nimoy** as **Spock** who intones "pure energy" throughout "What's On Your Mind (Pure Energy)." "It's just a small portion of the record," **Robb** explains. "We had no idea how recognizable any of it would be." But, in fact, the album was held up for six months while the band got written permission from **Paramount**. **Nimoy**, **William Shatner** (**Captain Kirk**), **DeForest Kelly** (**Bones**), and **James Doohan** (**Scotty**).

The next single is "Lay All Your Love On Me," a remake of the **Abba** hit. Why **Abba**? "[President of Tommy Boy] **Monica Lynch** suggested it," says **Robb**. "The chord progression sounded like something we would do, so we went with it."



Cool Places. Gathered at the Palace in Hollywood to celebrate the third annual Powerhouse Party for Power 106 are, from left, **Russell Mael** of **Sparks**; **Gina Go-Go**; **Ron Mael** of **Sparks**; **Peter Knego** of **P.K. Productions**; and **Dana Muscato** of **Danamotion**.

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Lies—A.K.A.	Set Your Body Free—Today's People
Call It Techno—Frankie Bones	Definition of Love—Kos-Chaos
Alabyses—Donna Williams	Fast Eddie Megamix—J. Jumpin Perez
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A 'Miracle' Revives Queen's Career Rock Radio Reception Boosts Brit Band

BY CHRIS MORRIS

LOS ANGELES "The demand for us to tour is getting to be a pain in the ass," Queen's drummer Roger Taylor says with a laugh.

These days, the demand is not surprising: The veteran English hard rock band has scored an immediate, big, and somewhat unexpected hit with its first album in three years, "The Miracle." The Capitol set (the group's third for the label) leaped 52 chart positions—from No. 83 to No. 31—in only its second week on Billboard's Top Pop Albums chart; it stands at No. 24 this week.

The album's success apparently stems from the wide album-rock-radio airplay of its initial single, "I Want It All." While the song has made only a lukewarm showing on Billboard's Hot 100 Singles chart, peaking at No. 50, it rose to No. 3 on

the Album Rock Tracks chart.

The rapid acceptance of "The Miracle" could not have been easily predicted. The group's 1986 album, "A Kind Of Magic," its last U.S. release, did not fare nearly as well. Even Taylor admits that the band

'We'd like to tour in a different way'

experienced "a very lean few years in America."

But while Taylor says that the group is "pleasantly surprised" by the fast takeoff of "The Miracle," he adds that Queen—a major concert attraction that has not hit the boards in the States for seven years—is not planning to tour in either Europe or the U.S.

"We'd like to tour in a different way," Taylor says. "Visually, all the

tours are very similar. We'd like to step out of the standard hard rock light show."

Taylor says the band is mulling a live video presentation of "The Miracle," but that no details are firm yet.

"It's a possibility," he says. "It was suggested the other day, and we all loved the idea. We might create a mythical venue for it—the Miracle Pavilion. Out of that, hopefully, might come an idea for touring."

Commenting on Queen's fresh rush of success, Taylor says, "It seems to be a matter of timing. For instance, the other night I saw a band, Warrant, that dresses like we were dressing 15 years ago. Last
(Continued on page 33)



A Cool Man, Dude. Guitarist Guy Mann-Dude celebrated the completion of his MCA debut, "Sleight Of Hand," with management and label execs. Pictured, from left, are Mann-Dude's manager, Lindy Goetz; MCA president Al Teller; Mann-Dude; and Bruce Dickinson, MCA VP, A&R/East Coast. The album is due for September release.

The Small Town Of Who-ville; Idol Chat; Lotta Jammin' At The Ritz; Atco A&R Net

WHO NEWS, PART I: Whatever else might be said about the Who's tour-opening show at the Glens Falls Civic Center June 21 (page 32), it was a laudable decision for the band to perform in the small, upstate N.Y. town after rehearsing there for 10 days.

All too often, major acts prepare for big tours in such small towns, tantalizing the fans in those communities—and then head straight for the big grosses in the big cities without looking back.

The Who earned the lasting adulation of the kids from the Glens Falls area by playing for the public in the rehearsal venue, with limited advance word, before heading on to stadium stops. It's a move other acts should follow.

WHO NEWS, PART II: The second benefit performance of the Who's rock opera "Tommy" at the Universal Amphitheater Aug. 24 will feature **Phil Collins** as Uncle Ernie, **Billy Idol** as Tommy's sadistic baby sitter, **Elton John** as the Pinball Wizard, and **Robert Plant** as the Hawker. A pay-per-view cable telecast of the show is planned. It is a particularly apt appearance for Idol, the former front man for Generation X who once challenged the Who's old guard—with the blessing of Pete Townshend and Keith Moon—in the song "Your Generation."



by Thom Duffy

ON THE BEAT: A New York preview June 21 of "Great Balls Of Fire!," the film biography of **Jerry Lee Lewis** starring **Dennis Quaid**, was followed by a midnight jam at the Ritz, led by Lewis himself and including **Jimmie Vaughan**, **John Doe**, **Billy Squier**, **Rick Derringer**, **Edgar Winter**, and **Mick Jones**. Among those spotted in the audience: **Paul Shaffer**, **Meatloaf**, **Bob Seger**, and **Dion**. . . **Sonic Youth** has signed to Geffen Records. . . Producer **Daniel Lanois** (**Peter Gabriel**, **U2**, **Bob Dylan**) is set to record his own album for Opal Records.

A FAMOUS RETURN: As the legal troubles of his former partner **Norby Walters** mounted last year, **Jerry Ade** of General Talent International decided to buy out his colleague's shares in GTI and reopen the doors in January as the Famous Artists Agency. "Ninety percent of our clients stayed with us," says Ade, whose new company retains the focus on street-level promotions and a mix of black, pop, rap, and dance acts that characterized GTI. Has Famous also followed GTI's record of working winners? Seems so. The reborn agency currently represents more than 10% of the acts on the Top Pop Albums chart.

ON THE ROAD: **Dick Clark**, after stepping down from "American Bandstand," has opened the Dick Clark Agency to book both new and veteran rock acts. . . Rhode Island's Gov. **Edward DiPrete** has dropped plans for a 6% tax on admission charges to entertainment events at the urging of opponents, including promoter **Frank J. Russo**, the Providence Civic Center, Warwick Music Theater, the Newport Music Festival, and Trinity Repertory Theater. The tax would have affected businesses ranging from theaters and concert venues to golf courses and symphonies. . . This summer's Budweiser Superfest Tour, which opened in Washington, D.C., June 17, offers an exceptional, rotating lineup of top black music acts, including **Bobby Brown**, **Kool Moe Dee**, **Karyn White**, **Guy**, **New Edition**, **Patti LaBelle**, **Levert**, **M.C. Hammer**, **Stephanie Mills**, the **O'Jays**, **Midnight Star**, and **Rob Base & DJ E-Z Rock**. The 14-city tour touches down in Chicago July

14, Detroit July 15, and Miami July 21, before closing in St. Louis Aug. 18. . . Connecticut state lawmakers have finally smartened up and acknowledged the worth of New Haven's Veteran Memorial Coliseum, a 10,500-seat arena that has hosted the Who, Bruce Springsteen, and others—but whose rooftop parking garage was in dire straits. A \$23 million state bond package, approved after legislative testimony from supporters, including **Jim Koplik** of Cross Country Concerts, will pay to repair structural decay that threatened the building's future.

BEFORE THE FLOOD: Execs at the newly reactivated Atco Records have talent scouting plans that might be labeled either brave or foolish but which certainly deserve kudos. Atco director of sales and marketing **Jim Coffman**, A&R director **Steve Gett**, and A&R rep **Mark Ross** have decided to set up the Atco Demo Drop at the New Music Seminar, where aspiring acts can leave tapes with registration forms provided. "I know the frustration that exists" among acts seeking a major-label ear, says Coffman. Adds Gett: "We wanted to work out a system to do this properly. If we find one great band from it, this will be worth it. If not, at least we will have given something back." The execs will be seeking songwriting demos for a planned publishing arm of Atco as well as performance tapes. Promising to respond with either a letter or a phone call, the Atco reps expect to listen to every tape offered—if possible, by the 1990 New Music Seminar.

Assistance in preparing this column was provided by **Chuck Pulin** in New York, **Dave Wykoff** in Boston, and **Randall Beach** in New Haven.

EMI Hires Ron Fair As Part Of Label's A&R Expansion

BY THOM DUFFY

NEW YORK EMI Records has appointed Ron Fair to the new position of VP West Coast A&R/staff producer, a move that senior VP of A&R Gerry Griffith calls part of a restructuring to expand and strengthen EMI's A&R efforts.

"We want to make a statement about how serious we are about growth at EMI, and I think this will make that statement," says Griffith, who adds that a West Coast-based A&R manager also will be hired soon.

In addition to the recruitment of Fair, an eight-year A&R veteran, Griffith has expanded the duties of VP of A&R Michael Barackman, who remains based in New York but will be the new A&R liaison for

the U.S. label with EMI Music Worldwide.

"We're finding that our colleagues around the world are presenting us with viable acts," says Griffith, who noted the recent success of the Swedish band Roxette and the development of such acts as Diesel Park West from Britain and Soul System from Belgium.

Fair, who has worked in A&R with RCA, Chrysalis and, most recently, Island Records, will work not only on West Coast talent acquisition but also at increasing EMI's presence in the soundtrack field by acting as a liaison with West Coast studios, says Griffith.

As a producer whose credits include records by Aswad, Julian Cope, and Claytown Troupe, Fair also will serve as an in-house pro-
(Continued on page 33)

R.E.M. Exhorts Audiences At Shows Tours Boost Greenpeace

BY KEN TERRY

NEW YORK In recent months, rock and pop artists have been helping Greenpeace, the environmentalist/disarmament group, in a number of different ways.

For example, the just-released Greenpeace benefit album features more than 30 artists, including **U2**, **Belinda Carlisle**, **Sting**, **Lou Reed**, **the Eurythmics**, **the Pretenders**, **John Cougar Mellencamp**, and **R.E.M.**

In addition, cable channel VH-1 is running a series of "World Alert" spots in which various artists and celebrities discuss environmental and peace issues. At the end of those spots, VH-1 displays an 800 number that viewers can call to get more information about Greenpeace (Billboard, June 24).

Some groups, such as **R.E.M.**, the **Grateful Dead**, and **Public Image Ltd.**, also have had Greenpeace representatives along with them on tour. For the most part, these reps simply man literature tables at concerts. But on R.E.M.'s recently concluded U.S. tour, the band also exhorted audiences on the organization's behalf.

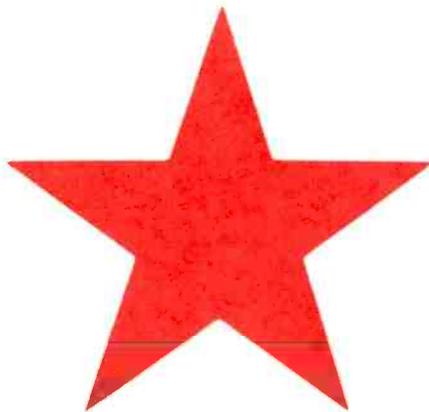
In a pair of concerts in Columbia, S.C., and Savannah, Ga., in late April, R.E.M. helped Greenpeace in its campaign to prevent the restarting of three aging reactors that produce plutonium and tritium for nuclear weapons. Greenpeace also opposes the construction of a new tritium reactor at the Savannah River Plant in Aiken, S.C.

R.E.M. lead singer **Michael Stipe** has been associated with Green-
(Continued on page 33)

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TALENT IN ACTION

THE WHO
Glens Falls Civic Center
Glens Falls, N.Y.

WHO ARE YOU, indeed. It is a question veteran fans might well have asked the band that took the stage at the Glens Falls Civic Center June 21—with a 15-piece lineup, aging frontmen, and a tall guy who uncharacteristically played acoustic guitar most of the night.

The Who opened its much ballyhooed summer stadium tour before some 5,000 fans with something of a public rehearsal gig. It was a performance that both exposed the power of its musical history and the perils of tampering with the same.

To their credit, once Pete Townshend, Roger Daltrey, and John Entwistle decided to tour, they sought a new way to play material that, for most rock fans, is beloved yet numbingly familiar. Thus they revamped the Who, adding Simon Phillips on drums, John Bundrick on keyboards, Steve Bolton on guitars, Jodi Linscott on percussion, three backup vocalists, and a five-piece horn section. But at this show, the band had not yet comfortably matched its classically raw material to this richer, less primal setting.

The Glens Falls date opened with 11 tunes from "Tommy," apparently as a warm-up for the later benefit performances of the rock opera. From the start, it was clear Townshend would play prominently—ear damage or no—as he slashed away at his acoustic axe on "Pinball Wizard" and let windmill electric chords fly on "My Generation." Daltrey's mike chord also flew like a lasso once more.

The set was a sprawling 40-song affair, punctuated by such classics as "Substitute," "Summertime Blues," and "Baba O'Riley"; such oddities as "Love Hurts" and "Boris the Spider"; and three tunes from Townshend's new solo album, "The Iron Man." The latter, reflective songs, however, were lost in the vastness of the Who extravaganza.

And most fans, young and old, seemed to come for that extravaganza, a nostalgic celebration, and a last chance (like 1982) to hear the original songs played by the original stars.

But for listeners who sought rock'n'roll spontaneity, change, and creativity—as the Who themselves once had—the concert was like tuning in to classic rock radio for three-plus hours—and about as

exciting. **THOM DUFFY**

NITTY GRITTY DIRT BAND & FRIENDS
Red Rocks Amphitheatre
Denver, Colorado

THE CIRCLE STAYED unbroken as the Nitty Gritty Dirt Band ignited a June 22 concert here with several of the acts that appeared on the group's new Universal Records album, "Will The Circle Be Unbroken, Volume II." The outfit that fired the country/pop/rock fusion of the first "Circle" album in 1972 reaffirmed its position as the musical melting pot of the '80s—and headed for the '90s with this scorching four-hour soiree.

Some 8,000 fans watched the Dirt Band start this Rocky Mountain Opry with an 11-song, 55-minute set of such signature tunes as "Mr. Bojangles" and "Can't See The Rainbow For The Rain," featuring an excellent Bob Carpenter vocal. Then, with the other members of the Dirt Band—Jeff Hanna, Jimmie Fadden, and Jimmy Ibbotson—serving as the "house band," a parade of talent won over the audience.

Joined by the red-hot bluegrass band New Grass Revival, the musicians sparkled on "Hear Jerusalem Moan," abetted by guitarist Randy Scruggs, who produced the new "Circle" album.

Tracy Nelson, earth mother of the former Mother Earth band, belted a soulful, bluesy version of "Down So Low." Then it was back to the Dirt for "Turn Of The Century." Jimmy Martin blasted bluegrass to the rafters (actually to the rocks surrounding this beautiful venue); Levon Helm scored with the Band's "Up On Cripple Creek"; and Paulette Carlson gave a rousing interpretation of James Taylor's "Sweet Baby James." Chris Hillman, himself a father of the country/rock fusion displayed on this magic night, soloed on two songs, followed by John Hiatt, whose "One Step Over The Line" was a knockout.

Bruce Hornsby soared with

three songs, including the keyboard classic "Mandolin Rain," and John Denver closed the show with a trio of songs including his hits "Back Home Again" and "Rocky Mountain High." Then the "Circle II" ensemble joined Denver for an encore of "Take Me Home, Country Roads" and the perfect climax, "Will The Circle Be Unbroken."

When there is barely enough space in the review to mention musicians such as Mark O'Connor, Bernie Leadon, and Vassar Clements, one can judge the magnitude of talent and quality at this show. Indeed, it should be dubbed the Rocky Mountain high point of the year. **GERRY WOOD**

MILES DAVIS AND WYNTON MARSALIS
JVC Jazz Festival
Avery Fisher Hall
New York, N.Y.

WYNTON MARSALIS AND Miles Davis shared the bill—but little else—at Avery Fisher Hall on the opening night of the JVC Jazz Festival June 23. Marsalis played his customary Ellingtonian bop while Davis led an electrified, if unelectrifying, octet through a set of funk and fusion.

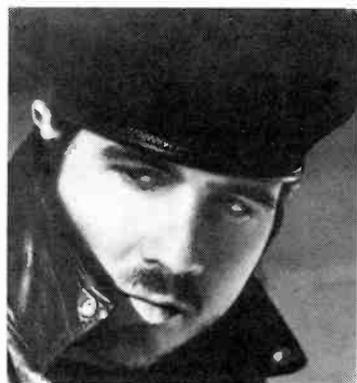
Marsalis unabashedly embraces jazz history in his writing and playing. Davis is a longtime member of the cult of the new. At the early show here, Marsalis paid tribute to the oldest jazz with his band's rendering of a New Orleans funeral march. This is the kind of music Davis would dismiss as sentimental and reactionary. But Marsalis made his stand clear: "It doesn't have to be current," he said. "All it has to be is good."

Marsalis and band were very good throughout their one-hour acoustic set. Marsalis displayed his technical mastery on the high-speed Parker classic "Cherokee" and his soul on the moving "The Majesty Of The Blues," the title track of his new Columbia album. With an opening stab at Monk's
(Continued on next page)

NEW ON THE CHARTS

The beginning of newcomer Grayson Hugh's recording career took place in an apartment elevator on Manhattan, New York's Upper East Side. That is where he met Michael Baker, co-producer of "Blind To Reason," his debut album on RCA Records.

A self-taught piano player,



GRAYSON HUGH

Hugh grew up listening to and admiring great black singers of his age like Marvin Gaye and Otis Redding. He spent a year playing piano in a black gospel church and later performed in two Connecticut jazz bands.

The chance encounter with Baker, one-time producer of Wet, Wet, Wet and the Blow Monkeys, eventually led to a recording contract with RCA. Baker noticed Hugh playing the synthesizer in an elevator and found himself listening to his demo tape 15 minutes later. Of that meeting, he says, "I was immediately struck by the dichotomy—here's this quiet, sort of shy white guy with a leather jacket and long hair, who sounds like all the greatest black singers in the world rolled together."

"Talk It Over," the first single from "Blind," has entered the Hot 100 Singles chart and is already a top 10 hit on the Hot Adult Contemporary chart. **JIM RICHLIANO**

ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE WHO	Exhibition Place Toronto	June 23-24	\$2,297,204 (\$2,731,376 Canadian) \$29.50	92,589 100,000 sellout	Concert Prods. International
BON JOVI SKID ROW BILLY SQUIER SAM KINISON	Giants Stadium East Rutherford, N.J.	June 11	\$1,474,788 \$21	72,641 sellout	Monarch Entertainment Bureau John Scher Presents
CHICAGO/THE BEACH BOYS	Meadowlands Arena Rutherford, N.J.	June 23-24	\$682,995 \$25/\$22.50	28,012 30,000	Ron Delsener Enterprises
BON JOVI SKID ROW	Hartford Civic Center Hartford, Conn.	June 23-24	\$544,515 \$18.50	30,101 sellout	Cross Country Concerts
BON JOVI SKID ROW	Spectrum, Philadelphia, Pa.	June 19-20	\$516,557 \$18.50	29,083 sellout	Electric Factory Concerts
NEW ORDER PUBLIC IMAGE LIMITED SUGARCUBES	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 16 & 18	\$459,288 \$22.50/\$20/\$16.50	24,769 30,000	Avalon Attractions
NEIL DIAMOND	Norfolk Convention & Cultural Center Norfolk, Va.	June 9-10	\$368,215 \$17.50/\$15	21,158 sellout	Ogden Allied Presents Eric Chandler Limited
NEIL DIAMOND	Kemper Arena Kansas City, Mo.	June 14	\$356,304 \$20/\$18	17,493 sellout	Ogden Allied Presents Eric Chandler Limited
NEW ORDER PUBLIC IMAGE LIMITED SUGARCUBES DE LA SOUL	Aztec Bowl Univ. of San Diego, Calif.	June 17	\$338,048 \$22.50/\$20	17,413 20,000	Avalon Attractions
BUDWEISER SUPERFEST: NEW EDITON GUY KOOL MOE DEE KARYN WHITE M.C. HAMMER	The Summit Houston, Texas	June 24	\$324,732 \$21.65/\$20.65	16,814 sellout	Al Haymon Enterprises
SHIRLEY BASSEY LARRY MILLER	Carnegie Hall New York, N.Y.	June 13-15	\$281,585 \$40/\$25/\$20	7,800 sellout	Ron Delsener Enterprises
BOB HOPE/ROSEMARY CLOONEY	Westbury Music Fair Westbury, N.Y.	June 14-18	\$266,119 \$25	12,105 14,310 sellout	Music Fair Prods.
OZZY OSBORNE WHITE LION VIXEN	Meadowlands Arena East Rutherford, N.J.	June 25	\$261,860 \$20	13,093 15,000	Ron Delsener Enterprises
KENNY G	Chastain Park Amphitheatre Atlanta, Ga.	June 18-19	\$252,909 \$23.50/\$20.50/\$15.50	11,875 12,718	Concert Promotions/Southern Promotions
EAZY-E/N.W.A. PUBLIC ENEMY TOO SHORT KID-N-PLAY KWAME J.J. FAD, THREE TIMES DOPE	Spectrum Philadelphia, Pa.	June 25	\$212,553 \$16.50	13,604 15,742	G Street Express
JIMMY BUFFETT	Open Air Theatre San Diego, Calif.	June 14-15	\$210,761 \$35/\$22.50/\$17.50	9,378 sellout	Avalon Attractions
STEVE MILLER	Jones Beach Theatre Wantagh, N.Y.	June 23	\$203,540 \$20	10,177 sellout	Ron Delsener Enterprises
POISON BULLETTYOYS	Long Beach Convention & Entertainment Center Long Beach, Calif.	June 16	\$201,003 \$18.50	11,864 13,500	Avalon Attractions
JACKSON BROWNE DAVID LINDLEY & EL-RAYO X	Meadowlands Arena East Rutherford, N.J.	June 17	\$189,454 \$18.50/\$17.50	11,100 14,953	Monarch Entertainment Bureau John Scher Presents
JULIO IGLESIAS	Pacific Coliseum Vancouver, British Columbia	June 17	\$172,232 (\$205,300 Canadian) \$30/\$27.50	7,452 10,000	Perryscope Concert Prods.
THE DOOBIE BROTHERS THE RAINMAKERS	Municipal Theatre St. Louis, Mo.	June 16	\$146,394 \$19.50/\$17.50/\$15.50	7,996 10,135	Contemporary Prods.
ELLA FITZGERALD JOE PASS	Paul Masson Winery Saratoga, Calif.	June 9-11	\$126,000 \$35	3,600 sellout	in-house
MICHAEL FRANKS YELLOWJACKETS	Meadow Brook Music Festival Oakland Univ. Rochester, Mich.	June 23	\$120,230 \$20/\$15	7,309 sellout	Brass Ring Prods.
KENNY LOGGINS	Paul Masson Winery Saratoga, Calif.	June 15-18	\$120,000 \$25	4,800 sellout	in-house
THE DOOBIE BROTHERS THE RAINMAKERS	Mud Island Amphitheatre Memphis, Tenn.	June 21	\$113,940 \$22.50	5,064 sellout	Mid-South Concerts
CINDERELLA WINGER BULLETTYOYS	Kansas Coliseum, Wichita, Kan.	June 20	\$106,182 \$17	6,683 sellout	Contemporary Presentations
OZZY OSBORNE WHITE LION VIXEN	Cumberland Co. Civic Center Portland, Maine	June 21	\$93,129 \$17.50/\$16.50	5,626 9,500	Frank J. Russo
DOLLY PARTON JACK THOMAS	Fox Theatre St. Louis, Mo.	June 20	\$92,384 \$24.90/\$21.90/\$18.90/\$12.90	4,136 4,299	Fox Concerts Steve Litman

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Ticketmaster, Ticketron Under Investigation In N.Y.

NEW YORK Two of the nation's leading ticket brokers are under investigation by the New York City Department of Consumer Affairs for allegedly misleading the public about ticket availability to concerts and other events.

Gary Walker, spokesman for the department, says the agency will "definitely look into" concert ticket availability in New York through Ticketmaster and Ticketron. Walker says numerous consumer complaints concerning concert tickets cropped up when the agency announced an investigation into sales of Mets and Yankees tickets, which are handled through those brokers. In the baseball-related probe, de-

partment undercover inspectors found that stadium box offices at times had better seats available than Ticketmaster or Ticketron outlets did, despite company representations to the contrary.

Ticketron and Ticketmaster are cooperating in the investigation and have provided records to the department. If the department's allegations prove true, Ticketmaster and Ticketron could be found in violation of consumer protection laws and would be subject to a maximum fine of \$500 per violation. Any civil procedure instigated in conjunction with those violations would subject the companies to additional fines, Walker added. **BRUCE HARING**

EMI HIRES RON FAIR AS PART OF A&R EXPANSION

(Continued from page 30)

ducer for EMI acts.

With a roster that ranges from the pop/rock of Richard Marx to the metal of Queensryche to the black music hits of Natalie Cole, EMI intends to continue its quest for a balanced artist lineup, says Griffith. To that end, the A&R de-

partment is seeking both new acts and veteran artists it can help re-establish on the label.

Rounding out the talent staff in New York are A&R manager Rob Gordon and director of urban A&R Dwayne Alexander.

TALENT IN ACTION

(Continued from preceding page)

"Blue Monk" and accompaniments and solos throughout, pianist Marcus Roberts—who headlined his own JVC show June 30—showed why he is a star in his own right.

While the Marsalis band played

well together, soloists other than Marsalis and Roberts seemed flat and uninspired, with the exception of clarinetist Michael White, who joined for the final number.

The reverse was true of the Davis troupe. A lot of expensive instruments were used to make a lot of bargain-basement music. Only saxophonist Kenny Garrett appears on Davis' new Warner Bros. album, "Amandla," and it showed. Davis gave his sidemen plenty of room to wail, but only Garrett took full advantage of it, punctuating Davis' meandering pieces with swinging and soulful solos.

Festival-goers this year were given an unusual chance to judge what relationship exists between what is current and what is good in jazz today. Producer George Wein spotlighted the work of the avant-garde in several shows by denizens of the Knitting Factory, a downtown club perched on the cutting edge of jazz.

Singer Cassandra Wilson and saxophonist John Zorn were among the many Factory stalwarts making the trip uptown. More traditional-minded fans were able to see festival regulars Sarah, Mel, Lionel and Ella.

Two other festival highlights were, unfortunately, scheduled for the same evening, June 27. "An Evening Of Jazz And The American Song," a benefit for the Duke Ellington Memorial Fund, featured Rosemary Clooney, Bobby Short, and Dave Brubeck, while "Bebop Revisited" brought together, among many others, Dizzy Gillespie, Gerry Mulligan, Art Blakey, and Milt Jackson.

STEVEN LICHTMAN



Remembering Abbie. Buster Poindexter emotes with singer Soozie Tyrell during "No Regrets: A Celebration Of Abbie Hoffman's Life" staged by scores of musicians, writers, and political figures at the Palladium in New York. (Photo: Chuck Pulin)

Ringo Shows Starr Power At Box Office Drummer's 1st Post-Beatle Tour Kicks Off July 23

BY THOM DUFFY

NEW YORK Ringo Starr's first tour since the breakup of the Beatles met with strong ticket demand as sales for several dates began June 24, according to tour producer David Fishof.

More than 12,000 tickets were sold for an Aug. 12 show at the Jones Beach Theater on Long Island, N.Y., and a record for single-day sales was set at the Garden State Arts Center in New Jersey, which sold 6,900 seats for an Aug. 11 stop. The 30-date tour will open July 23 in Dallas and play primarily in amphitheaters through Labor Day weekend performances in Los Angeles.

Promising a set of "all the songs you know and love," Ringo Starr announced the tour at a press conference in New York June 20 and introduced the lineup of the "All-Starr Band"—including Nils Lofgren and Clarence Clemons of the E Street Band, Levon Helm and Rick Danko of the Band, Billy Preston, Joe Walsh, Dr. John, and Jim Keltner.

"This is [my] first full-scale rock'n'roll tour since the days of 'the Fabs,'" said Starr. "I thought who I would like to go back out with," he said, motioning to his new band mates, "and this is them." Keltner and Dr. John were absent from the press conference.

The tour is being sponsored by Diet Pepsi and booked by the Creative Artists Agency. According to Fishof, a live album and video are likely.

Starr fielded the inevitable questions about possible appearances with Paul McCartney, who also is due to tour this year, and George Harrison. There has been "no talk of it yet, so I don't want anybody to get too excited," he said. "If

they're in the same town, I'm sure they'll come to see us. My relationship with Paul and George is very good right now; I'm here and they're in England."

The All-Starr shows are likely to include Beatles songs on which Starr originally sang lead vocals—such as "I Wanna Be Your Man," "Yellow Submarine," "With A Little Help From My Friends," and

"Act Naturally"—as well as such Starr solo hits as "Photograph," "You're Sixteen," and "It Don't Come Easy."

Starr emphasized that he will be able to play drums on the dates as various members of the group sing lead vocals on their own material. "I'm not the leader; I'm just the guy whose name is out there."

R.E.M. BOOSTS GREENPEACE

(Continued from page 30)

peace for the past four years, and representatives of the organization have accompanied the band on its last three tours.

In R.E.M.'s South Carolina and Georgia concerts, Stipe slammed nuclear weapons production and urged concertgoers to see a documentary film, "Building Bombs," about the inner workings of the Savannah River Plant. R.E.M. and Greenpeace both helped underwrite the \$100,000 cost of the documentary, which premiered in Columbia and Atlanta, Ga., in early May and will be shown in other cities this summer.

Stipe also appeared with Greenpeace anti-nuclear campaigner Michael Lowe at a press conference at the Columbia hotel where a Westinghouse shareholders meeting was taking place. Westinghouse recently took over from Du Pont as manager of the Department of Energy's problem-ridden Savannah River complex, and Stipe told reporters, "Du Pont moved out; Westinghouse moved in. I think for once Du Pont made a very good decision. Hopefully, Westinghouse will do the same."

R.E.M. is very concerned, Stipe told Billboard, about the extensive pollution of its native region caused

by the radioactive and toxic wastes at the Savannah River Plant.

Stipe says that many area residents are aware of the plant's role in the pollution, but some are willing to live with it "because it provides people with a lot of jobs. Some say it's a necessary evil; I think it's an unnecessary evil."

"The dangers have been there all along. Something I've just become aware of in the last couple of years is that the [plant] is older than I am."

Asked how people at R.E.M. concerts have reacted to his political proselytizing, Stipe replies: "It's been almost unanimous [support for our stand]. They stand up in their seats and yell. There have been times when we had to stop the show. It's almost unanimous—because people have just been stomped on long enough."

Since finishing the U.S. leg of its concert swing, R.E.M. has been touring Europe. By the time it comes home again July 3, it will have performed at the Perugia Festival in Italy and the Pink Pop Festival in Holland, as well as a number of dates in the U.K., Scandinavia, West Germany, and Belgium. R.E.M. is scheduled to tour this country again from Sept. 8-Nov. 13.

'MIRACLE' REVIVES QUEEN

(Continued from page 30)

year there were a lot of bands like Led Zeppelin. This year, maybe it's our turn."

Possibly taking a cue from the band, Capitol is pursuing a low-key promotion campaign for "The Miracle."

According to the label's VP of marketing Ron McCarrell, the main thrust of Capitol's marketing program was a three-day press stint in Los Angeles by Taylor and guitarist Brian May.

"We're not overhyping—we're letting the music lead," McCarrell says.

The label has produced a custom promotional CD featuring "I Want It All" and including Queen's best-known hits from the group's days with Elektra Records. Interestingly, the promo item represents the first time that those hits have appeared on compact disk; Queen controls the rights to its old albums, and none has appeared on CD to date.

"We are in negotiations with them to acquire the CD rights," McCarrell says.

Roxette Has 'The Look,' Now Seeks An Identity

NEW YORK Even though it's got "The Look," a tune that went to the top of the Hot 100 Singles chart this spring, the smash Swedish duo Roxette is still looking for an identity with U.S. fans. So EMI-USA recently brought vocalist Marie Fredriksson and singer/songwriter and guitarist Per Gessle on a 15-city promo tour for their debut album, "Look Sharp!"

A second track from the album, "Dressed For Success," is now bulleted in the top 40 on the pop singles chart.

"Everybody knows 'The Look' but not Roxette," says Gessle. "It would be easy to think we're a studio duo like the Pet Shop Boys, so we're doing promotion to give 'The Look' a face." In Sweden, Roxette's partners were well-known from previous bands and solo work. Their Swedish debut album, "Pearls of Passion," went platinum and "Look Sharp" entered the Swedish album

chart last October at No. 1.

"Look Sharp" has gone gold since "The Look" topped the Hot 100 Singles chart. "But it's not a one-shot situation," says EMI's V.P. of promotion Jack Satter.

'The timing for us was perfect'

"We'll have four hits—and the album should be platinum by the third."

Satter expects "Dangerous" to follow "Dressed for Success" up the chart, then possibly "Listen To Your Heart," which, Satter says, "stations have already brought to our attention."

"People want rock'n'roll they can dance to, but [that can] still be top 40," adds Gessle. "And that's Roxette. So the timing for us was perfect."

JIM BESSMAN

Magazine Captures Country On Video

Issues Will Carry Ads, Sell At Retail

BY DEBBIE HOLLEY

NASHVILLE New Media Inc., a newly formed video company with bases in Phoenix and Nashville, has scheduled a mid-July release date for the debut issue of "Inside Country Music" video magazine. The advertiser-supported magazine, which will include country entertainment news, feature stories, and more, is actually a joint venture between the four partners of New Media (Jim Scoutten, Debi Beaumont, Ron Ryden, and Owen Smith—all ex-television news people); Jim Halsey, president and CEO of the Jim Halsey Co.; and Tom Laffey, director of promotions for the Jim Halsey Co. The magazine is not a Halsey Co. project. "Halsey's involvement is in

an advisory capacity," says Laffey, who will be promoting the magazine. New Media is the managing partner.

The tapes will be available on newsstands and at other retail outlets with a suggested price of \$19.95, and also offered through subscription at \$59.95 for six issues. The magazine, a 90-minute T-105

'We're doing insider stories'

VHS videotape, is an every-other-month production.

"We're marketing the magazine to anyone having an interest in country music," says Jim Scoutten, VP of creative services at New Media.

Scoutten says New Media is currently finalizing a distribution deal with Video Corp. of America, a company that recently added a division called VCAT that has access to some 30,000 supermarkets across the country. "They presumably will take us into their special racks which they're installing in the supermarkets," adds Scoutten. Distribution is also being discussed with a magazine distribution company.

Other marketing plans include extensive direct-response advertising on such outlets as The Nashville Network. "We'll be doing some radio promotions and some select city advertising, too," says Laffey.

Like traditional paper magazines, each single copy sold at retail will include solicitations to subscribe. Packaging will allow the videos to slip into the traditional magazine racks, as they will be blister-packed onto a magazine-size, cardboard backing with a table of contents and other pertinent information. As with printed magazines, there is no additional charge for postage or handling for subscribers.

The first solid advertising supporter is Gibson Guitars. Other national advertisers will be confirmed soon. Each tape will include eight minutes of commercials.

Because of the commercial advertising support, the tapes will not be pushed to video rental outlets.

New Media set up an 800 number for Country Music Fan Fair week (June 5-9), where its booth debuted the project. Based on access through the phone line and exposure through radio interviews that week, some 200 orders have already come through.

Scoutten emphasizes the broadcast-journalism element of the magazine. "We're doing television news stories exclusively focused on the stars and insider stories of the country music industry. This is definitely not a talk show. We do our productions 100% in the field—on the road, at a concert, at home, in the studio, or wherever necessary," he explains. Scoutten believes there is a lot more country news to show the country fan than what is currently being broadcast to them.

Marie Marx and Rick Mitchell, both of whom have television backgrounds, have been selected as co-hosts to guide the viewer through

the video.

The first issue's cover story is a 20-minute report on "The Making Of A Major Concert," with Randy Travis and Tammy Wynette playing a sellout show in Augusta, Maine. Other features include "The Making Of An Album," "Les Paul," "The Bluebird Cafe," "Fan Fair 1989," "Bob Oermann Reviews," and "At Home With The Bellamy Brothers," among others.

Scoutten says, "It has been a challenge getting people to understand what this is—a nonpaper magazine on videotape." Organizers have long-range plans to produce such magazines for "just about every format that comes across our table." Scoutten says the country magazine was the one they chose to prove the viability of the concept.



Proud Bogguss. Suzy Bogguss is welcomed backstage at the Grand Ole Opry by Hal Durham, Opry manager, following her recent debut there. She performed her single "Cross My Broken Heart," from the Capitol album "Somewhere Between."

NSAI Composing Course Set For Belmont College

NASHVILLE Composer Sheila Davis will teach a one-day course on songwriting July 29 at Belmont College here. The event is sponsored by the Nashville Songwriters Assn. International and will run 9:30 a.m.-5:30 p.m.

Tuition for NSAI members is \$85, and \$125 for nonmembers. Reservations can be made by calling 615-321-5004.

In addition to the regular instruction, the seminar will include critiques of selected songs by registrants.

Davis is the author of "The Craft Of Lyric Writing" and is a faculty member at the New School For Social Research in New York.



"BIG BIG LOVE"

Jerry Jaramillo
on
LRJ Records

Contact: Little Richie Johnson
(505) 864-7441

Group's Success Continues Unbroken At 'Circle' Concert

Dirt Band & Friends Get Down In Colorado

TALK ABOUT YOUR Rocky Mountain high. The Nitty Gritty Dirt Band's memorable concert at Red Rocks Amphitheatre in Denver June 22 turned out to be the highlight thus far of the 1989 concert season.

Take the Dirt Band, add Vassar Clements, Mark O'Connor, Paulette Carlson, New Grass Revival, Jimmy Martin, Jerry Douglas, John Denver, John Hiatt, Levon Helm, Tracy Nelson, Bruce Hornsby, Chris Hillman, Randy Scruggs, and Roy Huskey Jr.—and it's time to fasten the seat belts for an incredible flight into the skies of country, rock, bluegrass, gospel, and pop music.

The cast featured a healthy collection of those appearing on the Dirt Band's Universal Records album "Will The Circle Be Unbroken, Volume II." The show was witnessed by some 8,000 fans who braved chilly mountain temperatures, a drenching short-lived rain shower, and something that looked a hell of a lot like snow. It's a testament to the electricity coming from the stage that no one seemed to notice the weather.

The beauty of the "Circle I" and "Circle II" albums has been the fusion of past and present, new and old, traditional and modern, and country with other genres. The live performance added an extra touch of pulsing life to that already vibrant mix.

The camaraderie, on stage and off, was half the fun. Hiatt jammed with the band, Denver clearly enjoyed the exciting evening on his home turf, and the backstage vignettes included Hornsby applauding Carlson as she walked by him.

Much of the credit for the album, the singles, the videos, and this landmark concert goes to Chuck Morris, the mile-a-minute manager of the Dirt Band. His vision became a reality on this creative Colorado night and resulted in a show that the audience will treasure . . . for as long as the circle remains unbroken. (See Talent In Action, page 32.)

BILL'S BIG BOOK: Staffer Edward Morris has been reading on the job and, by way of recompense, provides Scene with this review:

From 1958—when Ray Price took his "City Lights" to the top of the charts—Bill Anderson has

been a star player in the country music game. While the breathless and overwrought vocals that gave him his nickname underwhelmed a lot of people, there was never any doubt that the man could write great songs. As it turns out, Anderson is a graceful prose writer, too. In his just published autobiography, "Whisperin' Bill" (Longstreet Press, hardcover \$14.95), Anderson not only offers a lively narrative of his own professional rise and decline, he also provides a vivid tour through that immensely fertile

plot of country music that stretches from the "Nashville sound" to today's "new traditionalists."

To add drama to the telling of his story, Anderson organizes it around the 1984 automobile accident that almost killed his wife, Becky. Thus, he dramatically counterpoints remem-



by Gerry Wood

brances of a generally sunny childhood and a rapid rise to musical prominence with the dreamlike inevitability of a tragedy in the making. While the book is far from a tell-all, it does tell plenty. And except for a regrettable tendency to give a realtor-like description of his various homesteads, Anderson seldom postures or basks in self-importance. He recounts the breakup of his first marriage, the many strains on his second one, his decision to fire his road band (including his close friend Jimmy Gateley), his toadying for game-show mogul Mark Goodson, his disastrous investments in a fast-food chain, and his own unceremonious dropping by MCA Records.

Anderson's recollections of zany Roger Miller and their early road days together are particularly warm and funny. And the lengthy account of his wife's recuperation and rehabilitation shows the frustration that results when a man who has always been in control effectively loses it.

The book's biggest flaw is that it has no index to its 468 pages. There is, however, a complete discography and several pages of illustration. "Whisperin' Bill" is a worthy addition to the work of the man who wrote such standards as "I Don't Love You Anymore," "The Lord Knows I'm Drinking," "I've Enjoyed As Much Of This As I Can Stand," and "Still."



Outdoor Fest Moving To \$1-Million-Plus Facility Next Year Jamboree In The Hills Getting A New Home

NASHVILLE Jamboree In The Hills, the mammoth outdoor country music festival, will move to a new site for its 14th annual edition in 1990. This year's Jamboree will be held at Brush Run Park near St. Clairsville, Ohio, July 15-16, where it has been since its inception in 1977.

The Jamboree is a property of Osborn Communications, New York, which also owns radio station WWVA Wheeling, W.Va. That station has always sponsored and aired the festival.

According to an announcement by Osborn officials, the new site is a 185-acre tract two miles west of

the current location. The cost for the new outdoor facility, including land purchase, design, development, and stage construction will exceed \$1 million, according to the announcement.

The installation will be ready by May

The land lies between U.S. Route 40 and Interstate 70. Construction will get under way in August. The 10,000-square-foot stage portion (with a balcony for VIP seating) is set to be completed next

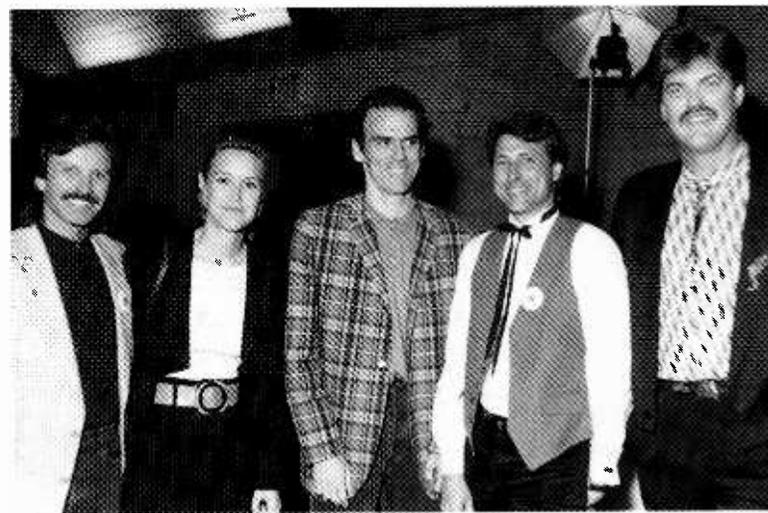
March, with the entire installation to be ready by May.

In addition to the concert part of the development, there will be room for camping and parking.

Site development will be handled by the Scioto Design Group, a company that has worked on King's Island and Canada's Wonderland amusement parks. Sullivan, Gray, Riat, and Bean are the architects.

A spokeswoman for Osborn says the site will probably be used for other concerts besides the once-a-year Jamboree. During the past few years, the event has drawn between 50,000 and 65,000 ticket buyers for its two-day run.

Jamboree creator J. Ross Felton, who has retired as GM of WWVA, will be in charge of this year's Jamboree production.



Celebrity Circle. Artists and industry executives gather at the Country Music Hall of Fame with the Nitty Gritty Dirt Band to celebrate the release of the "Will The Circle Be Unbroken, Volume II" album. Pictured are, from left, Jeff Hanna of the Nitty Gritty Dirt Band; Nancy Hiatt; John Hiatt, who appears on the album in a duet with Rosanne Cash; and Dirt Band members Jimmie Fadden and Bob Carpenter.

RCA Mines MTM Catalog For Hits Compilation

NASHVILLE RCA Records continues to exploit the master recordings it bought from the defunct MTM label with the release this month of "New Country, Vol. 1," a collection of hits from SKO, SKB, Judy Rodman, Girls Next Door, and Becky Hobbs.

Except for masters by Holly Dunn, who is now on Warner Bros., RCA purchased the entire MTM catalog of recordings. The label also picked up the contracts of former MTM acts Paul Overstreet and Hobbs. Releases were given to the remaining acts.

In May, RCA released "Sowin' Love," an album Overstreet cut for MTM but that had not been issued when the company closed its doors last year. Hobbs' "All Keyed Up" album, which MTM did release last year, will be rereleased by RCA in August. It will carry the same title and artwork but will include two previously unreleased cuts: "A Woman Needs" & Hobbs' current

single, "Do You Feel The Same Way Too." The single has an accompanying video that RCA produced.

The songs on "New Country, Vol. 1" are "Until I Met You," "She Thinks She'll Marry," and "Girls Ride Horses Too," all by Judy Rodman; "Baby's Got A New Baby" and "You Can't Stop Love," SKO; "No Easy Horses," SKB; "Slow Boat To China," Girls Next Door; and "They Always Look Better When They're Leavin'" and "Jones On The Jukebox," Hobbs. Girls Next Door are now on Atlantic America.

The album will carry an \$8.98 retail tag and be available only in cassette and CD.

Joe Galante, RCA's VP/GM, says the compilation and Hobbs' albums are the only MTM holdovers on tap right now, but adds, "We're still going through the catalog and determining if there are any other commercial opportunities for us."

EDWARD MORRIS

NEW ON THE CHARTS

Indiana-born Jann Browne premieres on Billboard's Hot Country Singles chart with "You Ain't Down Home," a song from her forthcoming debut album on Curb Records.

As a child, Browne was influenced by her grandparents, who were part of a well-known square-dancing group that



JANN BROWNE

toured the South and appeared regularly at Nashville's Grand Ole Opry. Browne recalls mingling with the stars of that show and hoping to emulate them someday.

Her dream of country stardom took her to California in 1977, and she spent four years there developing her vocal ability. As a solo performer, she played the Los Angeles nightclub circuit and later joined the band Asleep At The Wheel. After leaving that group, Browne devoted her time to songwriting and appeared on Enigma's "A Town South Of Bakersfield, Vol. II," an album that showcased the best of California's unsigned country talent.

Steve Fishell of Emmylou Harris' band produced "You Ain't Down Home," which brings together a cast of creative talent—including Bruce Hornsby & The Range's John Molo and John Jorgenson and Bill Bryson of the Desert Rose Band. JIM RICHLIANO

"BOCEPHUS: AN AMERICAN TRADITION"



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All In
BILLBOARD

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	NO. 1 LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
2	3	6	12	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
3	5	8	11	WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
4	6	11	9	CATHY'S CLOWN J.BOWEN,R.MCINTIRE (D.EVERLY)	◆ REBA MCINTIRE MCA 53638
5	7	10	11	HOUSTON SOLUTION R.MILLSAP,R.GALBRAITH,T.COLLINS (POVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7
6	4	5	12	HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38-68694/CBS
7	8	12	12	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
8	1	2	13	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
9	9	14	13	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
10	10	15	12	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
11	11	19	10	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
12	12	17	16	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
13	15	20	13	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
14	14	21	11	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
15	17	22	9	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
16	21	25	7	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
17	20	23	8	SUNDAY IN THE SOUTH R.HALL,R.BRYNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38-68892/CBS
18	22	26	11	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
19	23	28	8	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
20	24	31	7	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
21	26	30	7	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
22	25	29	13	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38-68677/CBS
23	28	33	7	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38-68888/CBS
24	30	35	8	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
25	31	36	5	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8943-7
26	35	48	3	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
27	32	38	9	TURN OF THE CENTURY R.SCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
28	13	1	16	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
29	18	4	15	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
30	19	9	14	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
31	38	43	5	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38-68923/CBS
32	16	7	15	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
33	37	40	7	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
34	36	39	8	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	◆ THE MARCY BROS. WARNER BROS. 7-22956
35	39	42	7	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
36	42	54	4	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLIO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
37	41	51	4	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
38	51	—	2	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
39	27	13	17	LOVE OUT LOUD E.GORDY,JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
40	29	16	17	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
★★★ POWER PICK/AIRPLAY ★★★					
41	57	—	2	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38-68948/CBS
42	47	53	7	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
43	44	49	6	BEFORE THE HEARTACHE ROLLS IN B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 8942-7
44	43	46	6	I LOVE THE WAY HE LEFT YOU J.STROUD,L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
45	50	66	3	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
46	49	58	6	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
47	34	24	21	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
48	48	55	7	NEVER HAD A LOVE SONG J.BOWEN,G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
49	33	18	17	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
50	63	—	2	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	NEW		1	HOT SHOT DEBUT LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
52	58	75	3	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
53	56	62	5	BROTHERLY LOVE J.KENNEDY (J.STEWART, T.NICHOLS)	MOE BANDY CURB 10537
54	66	—	2	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
55	46	34	19	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
56	40	27	11	THE KING IS GONE (SO ARE YOU) B.SHERILL (R.FERRIS)	GEORGE JONES EPIC 34-68743/CBS
57	60	64	6	WHEN HE LEAVES YOU B.KILLEN (M.REID, K.ROBBINS)	DONNA MEADE MERCURY 874 280-7
58	65	72	4	A MOUNTAIN AGO B.LOGAN (D.SCHLITZ, P.OVERSTREET)	MASON DIXON CAPITOL 44381
59	69	81	3	BUENAS NOCHES FROM A LONELY ROOM P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
60	55	56	21	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
61	52	45	10	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
62	45	32	14	5:01 BLUES M.HAGGARD,M.YEARLY (J.TWEEL, M.GARVIN)	MERLE HAGGARD EPIC 34-68598/CBS
63	72	76	3	SIT A LITTLE CLOSER E.GORDY,JR. (M.WARDEN, M.PALERMO)	WAGONEERS A&M 1435/RCA
64	76	89	3	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	◆ SHELBY LYNN EPIC 34-68942/CBS
65	NEW		1	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUGH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
66	74	79	3	JUST CAN'T CRY NO MORE B.BROMBERG,W.REESE (J.RYMES)	◆ THE LONESOME STRANGERS HIGHTONE 511
67	54	41	11	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349
68	75	82	3	THE ONLY THING BLUER THAN HIS EYES J.BOWEN,J.STROUD (B.BROOKSHIRE, J.HALE)	◆ JONI HARMS UNIVERSAL 66012
69	77	80	3	HEARTS IN THE WIND J.BOWEN,G.DAVIES (G.DAVIES, K.CUMMINGS)	GAIL DAVIES MCA 53442
70	80	90	3	BLUE BLUE DAY B.KILLEN (D.GIBSON)	THE KENDALLS EPIC 34-68933/CBS
71	85	—	2	MIRROR MIRROR T.COLLINS (P.THOMAS, B.PARKER)	BARBARA MANDRELL CAPITOL 44383
72	82	92	3	CALIFORNIA BLUE J.LYNN (R.ORBISON, J.LYNN, T.PETTY)	ROY ORBISON CAPITOL 7-99202
73	81	84	3	ALL YOU'RE TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)	VAL RAKES ATLANTIC AMERICA 7-99214/ATLANTIC
74	94	—	2	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
75	NEW		1	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
76	68	52	18	IF I HAD YOU B.BECKETT,ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
77	86	—	2	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
78	NEW		1	FOOL'S PARADISE R.BAKER (G.NELSON, P.NELSON)	◆ LARRY BOONE MERCURY 874 538-7
79	62	63	6	SOMEBODY PAINTS THE WALL N.LARKIN,R.REYNOLDS (E.KAHANEK, T.SMITH, C.BROWDER, N.LARKIN)	JOSH LOGAN CURB 10528
80	88	—	2	THE MORE I DO J.BRADLEY (B.GALLIMORE, G.BAIRD)	◆ CHARLEY PRIDE 16TH AVENUE 70429
81	91	—	2	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.
82	90	—	2	THE WAY I WANT TO GO D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
83	59	61	6	MAYBE I WON'T LOVE YOU ANYMORE M.LLOYD,M.DANIEL (B.HART, B.HART)	JOHNNY LEE CURB 10536
84	61	47	20	AFTER ALL THIS TIME T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
85	78	68	19	THE GOSPEL ACCORDING TO LUKE J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
86	53	37	10	I MIGHT BE WHAT YOU'RE LOOKIN' FOR J.BOWEN (L.GATLIN)	◆ LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66005
87	83	73	19	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
88	NEW		1	WHO'LL TURN OUT THE LIGHTS R.MCDOWELL,J.MEADOR (W.KEMP, M.VICKERY)	RONNIE MCDOWELL CURB 10544
89	98	—	2	YOU MADE IT EASY J.MORRIS (D.GOODMAN, J.MORRIS, P.RAKES)	SAMMY SADLER EVERGREEN 1093
90	87	99	3	SINGING THE BLUES M.BORCHETTA (M.ENDSLEY)	JEFF GOLDEN MCA 104
91	71	50	19	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
92	NEW		1	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.
93	89	88	9	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.J.WALKER,JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
94	73	60	20	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB RCA 8820-8/RCA
95	70	70	5	LET'S SLEEP ON IT P.SULLIVAN (C.RAWSON, L.ANDERSON)	GRAYGHOST MERCURY 874 194-7
96	67	67	5	WEAK NIGHTS B.MONTGOMERY (K.BROOKS, M.FIELDER)	◆ LINDA DAVIS EPIC 34-68919/CBS
97	NEW		1	GENTLY HOLD ME G.KENNEDY (M.JACKSON)	ANDI & THE BROWN SISTERS DOOR/KNOB 329
98	95	—	2	WHERE YOU GONNA HANG YOUR HAT NOT LISTED (J.A.COX)	SYLVIE & HER SILVER DOLLAR BAND PLAYBACK 75711
99	NEW		1	I FEEL LIKE HANK WILLIAMS TONIGHT J.J.WALKER,J.ROONEY (C.WALL)	◆ JERRY JEFF WALKER TRIED & TRUE 1698
100	92	71	10	(BLUE, BLUE, BLUE) BLUE, BLUE B.HALVERSON,R.BENNETT (T.SEALS, E.SETSER)	◆ JO-EL SONNIER RCA 8918-7

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COUNTRY CORNER



by Marie Ratliff

RICKY'S ON A ROLL: Ricky Skaggs takes over the top slot on the Hot Country Singles chart this week with "Lovin' Only Me" (Epic), his first No. 1 since "Cajun Moon" in April 1986. The Skaggs-produced "Why'd You Come In Here Lookin' Like That" by Dolly Parton (Columbia) is No. 11.

SECOND TIME AROUND FOR A BEATLE AND A BUCK: Buck Owens had a hit with "Act Naturally" in 1963 and former Beatle Ringo Starr scored with it on the pop charts in 1965; now Owens and Starr collaborate on an updated 1989 version on Capitol Records that is already causing a stir.

"This is an event record," says MD Dandalion, WRKZ Hershey, Pa. "There's no way Ringo will be a country star, but this is an exciting record that will be big." Duets seem to fare well for Owens; he recently scored his first No. 1 record since 1972 on "Streets Of Bakersfield," a duet with Dwight Yoakam.

"I'm wild about Rodney Crowell's new one, too," says Dandalion. "I see it as a tribute to Buck's music and it'll be a hit all over again." "Above And Beyond" (Columbia) climbs to No. 41 and is the Power Pick/Airplay in its second week on the singles chart. The Harlan Howard-penned song was one of Owens' first releases, reaching the top five in 1960.

"It's my favorite cut from Rodney's album ["Diamonds And Dirt," which is still in the top 10 on the Top Country Albums chart after more than a year]," says PD Rick Stevens, KRRV Alexandria, La. "I'm glad they finally made it a single—it's a great song."

THE K'S HAVE IT: "It slaps me up side of the head and says 'play me,'" says MD Jim Gibb, KTPK Topeka, Kan., of k.d. lang's "Full Moon Full Of Love" (Sire). "It's so clean and crisp—an awesome work of art."

"I don't think there's a female out there who can match her voice," adds MD Mark Lewis, WYNE Appleton, Wis. "She's had identity problems but this fun little upbeat song could be the breakthrough for her."

Lewis is enthusiastic, too, about K.T. Oslin's "This Woman" (RCA), charted this week at No. 25. "We've been in the winter doldrums much of this year, and when a good up-tempo song like this comes along, we jump right on it. This is a solid song and it's hard to go wrong with K.T. right now. The fans up here love her."

"IT'S EXCITING to see a new artist who can write good material and then put it in good form on the record," says PD Robert Lewis, WKML Fayetteville, N.C., of Skip Ewing's "Coast Of Colorado" (MCA), charted at No. 52 in its third week. "A lot of people over here like his music so it's easy to predict another hit for him."

"It's a very well-written song," agrees PD Dave Wright, WPCV Lakeland, Fla. "It's one of those songs like 'The Twelfth Of Never' and bound to become a favorite."

WE'RE PULLING for MD Gary Perkins, KHEY El Paso, Texas, who has some severe health problems. He's putting up a good fight in an El Paso hospital, and we're happy to say he seems to be winning. Our best to you, Gary. Hurry back.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
LET ME TELL YOU ABOUT LOVE THE JUDDS CURB/RCA	12	24	28	64	69
ABOVE AND BEYOND RODNEY CROWELL COLUMBIA	8	22	18	48	102
PROMISES RANDY TRAVIS WARNER BROS	4	18	19	41	107
I GOT DREAMS STEVE WARINER MCA	2	18	21	41	83
HELLO TROUBLE DESERT ROSE BAND MCA/CURB	4	14	12	30	33
FOOL'S PARADISE LARRY BOONE MERCURY	1	9	19	29	29
(I WISH I HAD A) HEART... BAILLIE AND THE BOYS RCA	1	11	15	27	68
DON'T YOU FORESTER SISTERS WARNER BROS	2	11	12	25	99
FINDERS ARE KEEPERS HANK WILLIAMS, JR. WARNER/CURB	6	8	11	25	25
THE COAST OF COLORADO SKIP EWING MCA	4	9	7	20	79

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

FOR WEEK ENDING JULY 8, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

Y106FM

Atlanta P.D.: Dave Foster

1	Kathy Mattea, Come From The Heart
2	George Strait, What's Going On In Your World
3	Reba McEntire, Cathy's Clown
4	Eddy Raven, In A Letter To You
5	Ronnie Milsap, Houston Solution
6	Ricky Skaggs, Lovin' Only Me
7	The Oak Ridge Boys, Beyond Those Years
8	Conway Twitty, She's Got A Single Thing In Mind
9	Rosanne Cash, I Don't Want To Spoil The Party
10	Dan Seals, They Raze On
11	Clint Black, Better Man
12	Earl Thomas Conley, Love Out Loud
13	Dolly Parton, Why'd You Come In Here Lookin' Li
14	Don Williams, One Good Well
15	The McCarters, Up And Gone
16	Garth Brooks, Much Too Young (To Feel This Damn
17	Shenandoah, Sunday In The South
18	Chris Hillman & Roger Mcguinn, You Ain't Going
19	Paul Overstreet, Sowin' Love
20	Tanya Tucker, Call On Me
21	Southern Pacific, Any Way The Wind Blows
22	Holly Dunn, Are You Ever Gonna Love Me
23	Billy Joe Royal, Love Has No Right
24	Vern Gosdin, I'm Still Crazy
25	K.T. Oslin, This Woman
26	Emmylou Harris, Heaven Only Knows
27	Mary Chapin Carpenter, How Do
28	Keith Whitley, I Wonder Do You Think Of Me
29	Holly Dunn, Are You Ever Gonna Love Me
30	Nitty Gritty Dirt Band, Turn Of The Century
31	Michael Martin Murphey, Never Givin' Up On Love

K92FM

Orlando P.D.: Steve Holbrook

1	Ricky Skaggs, Lovin' Only Me
2	Ricky Van Shelton, Hole In My Pocket
3	George Strait, What's Going On In Your World
4	Eddy Raven, In A Letter To You
5	Ronnie Milsap, Houston Solution
6	Reba McEntire, Cathy's Clown
7	Kathy Mattea, Come From The Heart
8	Don Williams, One Good Well
9	Chris Hillman & Roger Mcguinn, You Ain't Going
10	Conway Twitty, She's Got A Single Thing In Mind
11	The Statler Brothers, More Than A Name On A Wal
12	The McCarters, Up And Gone
13	Billy Joe Royal, Love Has No Right
14	Nitty Gritty Dirt Band, Turn Of The Century
15	Garth Brooks, Much Too Young (To Feel This Damn
16	Shenandoah, Sunday In The South
17	Lorrie Morgan, Dear Me
18	Dolly Parton, Why'd You Come In Here Lookin' Li
19	Emmylou Harris, Heaven Only Knows
20	Patty Loveless, Timber I'm Falling In Love
21	Holly Dunn, Are You Ever Gonna Love Me
22	Mary Chapin Carpenter, How Do
23	Lee Greenwood, I Love The Way He Left You
24	The Marcy Bros, Cotton Pickin' Time
25	Southern Pacific, Any Way The Wind Blows

106.7 FM

Detroit P.D.: Barry Mardit

1	Steve Wariner, Where Did I Go Wrong
2	Ronnie Milsap, Houston Solution
3	Eddy Raven, In A Letter To You
4	George Strait, What's Going On In Your World
5	Rosanne Cash, I Don't Want To Spoil The Party
6	Lionel Cartwright, Like Father Like Son
7	Larry Boone, Wine Me Up
8	Kathy Mattea, Come From The Heart
9	Ricky Skaggs, Lovin' Only Me
10	Sweethearts Of The Rodeo, If I Never See Midnin
11	The Desert Rose Band, She Don't Love Nobody
12	The Judds, Young Love (Strong Love)
13	Reba McEntire, Cathy's Clown
14	Dolly Parton, Why'd You Come In Here Lookin' Li
15	Alabama, If I Had You
16	Billy Joe Royal, Love Has No Right
17	Merle Haggard, 5:01 Blues
18	Garth Brooks, Much Too Young (To Feel This Damn
19	Clint Black, Better Man
20	Tanya Tucker, Call On Me
21	Ricky Van Shelton, Hole In My Pocket
22	The Statler Brothers, More Than A Name On A Wal
23	The Oak Ridge Boys, Beyond Those Years
24	Conway Twitty, She's Got A Single Thing In Mind
25	Chris Hillman & Roger Mcguinn, You Ain't Going
26	Waylon Jennings, Which Way Do I Go (Now That I'
27	The McCarters, Up And Gone
28	Don Williams, One Good Well
29	Earl Thomas Conley, Love Out Loud
30	Willie Nelson, Nothing I Can Do About It Now
31	Ricky Skaggs, Lovin' Only Me
32	Shenandoah, Sunday In The South
33	EX Randy Travis, Promises
34	EX Lorrie Morgan, Dear Me
35	EX Emmylou Harris, Heaven Only Knows
36	EX Vern Gosdin, I'm Still Crazy
37	EX Holly Dunn, Are You Ever Gonna Love Me
38	EX Keith Whitley, I Wonder Do You Think Of Me

61 Country

Kansas City P.D.: Don Crawley

1	Kathy Mattea, Come From The Heart
2	Eddy Raven, In A Letter To You
3	Ricky Van Shelton, Hole In My Pocket
4	George Strait, What's Going On In Your World
5	Ricky Skaggs, Lovin' Only Me
6	Ronnie Milsap, Houston Solution

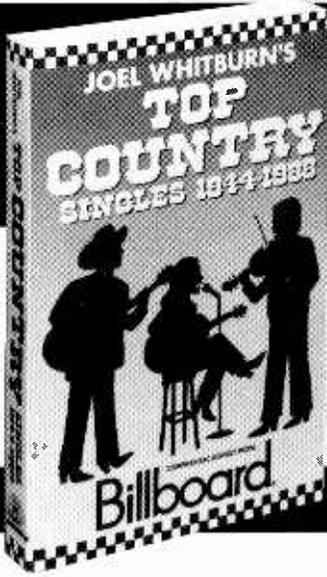
94 COUNTRY

Seattle P.D.: Tim Murphey

1	Ricky Skaggs, Lovin' Only Me
2	Earl Thomas Conley, Love Out Loud
3	Dan Seals, They Raze On
4	Tanya Tucker, Call On Me
5	Kathy Mattea, Come From The Heart
6	Ricky Van Shelton, Hole In My Pocket
7	George Strait, What's Going On In Your World
8	The Oak Ridge Boys, Beyond Those Years
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16	Patty Loveless, Timber I'm Falling In Love
17	Lorrie Morgan, Dear Me
18	K.T. Oslin, This Woman
19	Holly Dunn, Are You Ever Gonna Love Me
20	Vern Gosdin, I'm Still Crazy
21	Kenny Rogers, Planet Texas
22	Willie Nelson, Nothing I Can Do About It Now
23	Shenandoah, Sunday In The South
24	Mary Chapin Carpenter, How Do
25	Southern Pacific, Any Way The Wind Blows
26	Steve Wariner, I Got Dreams
27	Lionel Cartwright, Give Me His Last Chance
28	The Judds, Let Me Tell You About Love
29	Rodney Crowell, Above And Beyond
30	Highway 101, Honky Tonk Heart

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	5	68
501 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	ASCAP/HL/WBM	HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	ASCAP/Brio Blues, ASCAP) CPP
ABOVE AND BEYOND (Tree, BMI)		HOW DO (Getareajob, ASCAP/SBK April, ASCAP) HL	THE ONLY THING BLUER THAN HIS EYES (Gid, ASCAP)
AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP) HL		THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/De Burgo, ASCAP)	33 PLANET TEXAS (Hila Lou, BMI)
ALL YOU'RE TAKIN' IS MY LOVE (Snakeman, ASCAP)		I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLenn, BMI) HL	38 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL		I FEEL LIKE HANK WILLIAMS TONIGHT (Rhythm Wrangler, BMI/Groper, BMI)	49 SHE DON'T LOVE NOBODY (Lilybilly, BMI/Bug, BMI)
ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)		I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI)	7 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP		I GOT YOU (Coal Dust West, BMI) WBM	90 SINGING THE BLUES (Acuff-Rose, BMI)
BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) HL/CPP		I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP	63 SIT A LITTLE CLOSER (Hollywood Avenue, BMI/Irving, BMI/Rosker, BMI)
BETTER MAN (Howlin'Hits, ASCAP)		I MIGHT BE WHAT YOU'RE LOOKIN' FOR (Kristoshua, BMI)	79 SOMEBODY PAINTS THE WALL (Joyna, ASCAP/JisFun, ASCAP/Noted, ASCAP)
BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM		(I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)	30 SOWIN' LOVE (Screen Gems-EMI, BMI/Scarlett Moon, BMI/Don Schlitz, ASCAP) HL/WBM
BLUE, BLUE, BLUE (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM		I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI)	17 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)
BLUE BLUE DAY (Acuff-Rose, BMI)		IF I EVER GO CRAZY (Rick Hall, ASCAP)	93 THAT'S WHY I FELL IN LOVE WITH YOU (Fishin' Fool, BMI/Music Of The World, BMI/ESP, BMI/Eddie Rabbit, BMI)
BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI)		IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI) CPP	40 THEY RAZE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
BUENAS NOCHES FROM A LONELY ROOM (Coal Dust West, BMI)		I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) HL/CPP	25 THIS WOMAN (Wooden Wonder, SESAC) HL
CALIFORNIA BLUE (Orbisongs, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP)		IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	16 TIMBER 'N' FALLING IN LOVE (Songs Of PolyGram, BMI) HL
CALL ON ME (Irving, BMI) CPP		JUST CAN'T CRY NO MORE (Cattle Drive, BMI/Calhoun St., BMI/Bug, BMI)	92 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL		THE KING IS GONE (SO ARE YOU) (Uncle Artie, ASCAP) CPP	27 TURN OF THE CENTURY (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM
CATHY'S CLOWN (Acuff-Rose, BMI) CPP		LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	9 UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/SBK April, ASCAP/Ideas Of March, ASCAP) HL
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI)		LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	82 THE WAY I WANT TO GO (Terrace, ASCAP)
COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL		LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	96 WEAK NIGHTS (Tree, BMI/Cross Keys, ASCAP) HL
COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, BMI) CPP		LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM	3 WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP
CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP		LOVIN' ONLY ME (ESP, BMI) CPP	57 WHEN HE LEAVES YOU (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Colter Bay, BMI) CPP
DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP		MAYBE I WON'T LOVE YOU ANYMORE (Cookie Jar, BMI/Starbound, BMI)	61 WHEN LOVE COMES AROUND THE BEND (Mopage, BMI/Blood, Sweat and Ink, BMI/Warner-Elektra-Asylum, BMI/Wrightchild, BMI) WBM
DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)		MIRROR MIRROR (Vogue, BMI/Partner, BMI/Tom Collins, BMI)	55 WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI) CPP
FINDERS ARE KEEPERS (Bocephus, BMI)		THE MORE I DO (Gid, ASCAP)	98 WHERE YOU GONNA HANG YOUR HAT (Lovey, BMI)
FOOL'S PARADISE (Warner-Tamerlane, BMI/SBK Blackwood, BMI/Larry Butler, BMI)		MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	88 WHO'LL TURN OUT THE LIGHTS (Tree, BMI)
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP)		A MOUNTAIN AGO (MCA, ASCAP/Don Schlitz, ASCAP/Scarlett Moon, BMI/Screen Gems-EMI, BMI) HL	11 WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)
GENTLY HOLD ME (Door Knob, BMI)		MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	77 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI)
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)		NEVER GIVIN' UP ON LOVE (Uncity, ASCAP/Rowdy Boy, ASCAP) HL	14 YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM
THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP		NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	89 YOU MADE IT EASY (Famous, ASCAP/High Roller, BMI)
HEARTS IN THE WIND (Silverline, BMI/Hit List, ASCAP/Ken Cummings, ASCAP)		NEVER SAY NEVER (Rick Hall, ASCAP)	74 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)
HEAVEN ONLY KNOWS (Irving, BMI) CPP		NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	94 YOUNG LOVE (STRONG LOVE) (Irving, BMI/Colter Bay, BMI) CPP
HELLO TROUBLE (Tree, BMI)		ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo,	



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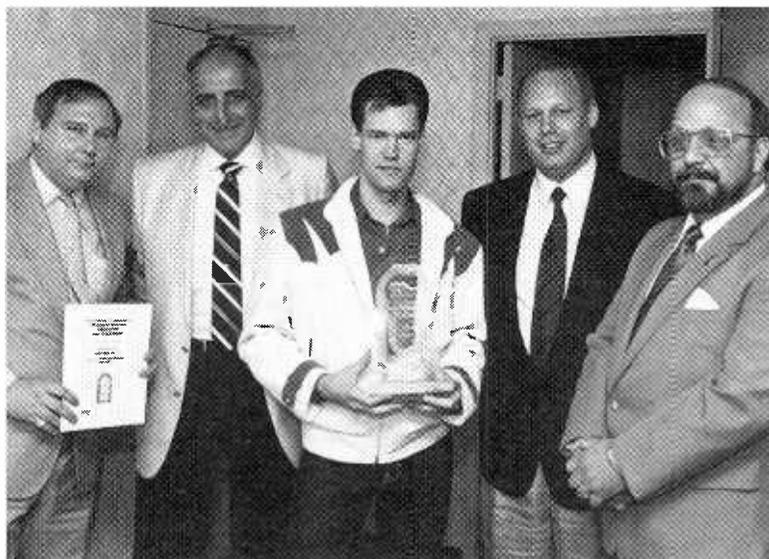
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
①	1	1	7	REBA MCENTIRE MCA 6294 (8.98) (CD)	3 weeks at No. One SWEET SIXTEEN
2	2	2	19	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	4	19	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	3	11	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	7	5	42	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
6	6	7	38	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	5	6	49	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
⑧	11	12	7	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
9	8	8	62	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
10	9	9	20	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
11	10	10	8	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
12	12	13	39	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
⑬	13	11	55	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
⑭	14	15	7	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
15	16	14	16	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
⑯	17	24	4	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	15	16	11	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
⑰	24	62	3	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
19	21	21	16	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
20	22	20	111	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	20	18	46	THE JUDDS ▲ RCA/CURB 831 8-1/RCA (8.98) (CD)	GREATEST HITS
22	23	22	7	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
23	18	17	46	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
24	19	19	20	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
25	25	23	21	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
26	26	27	101	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
27	27	28	18	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
28	30	29	60	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
29	31	30	176	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
30	32	39	16	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
31	35	34	17	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
32	28	26	49	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
33	34	31	122	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
34	39	32	23	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
35	37	35	12	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
36	33	33	59	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
37	29	25	45	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
⑳	41	37	99	PATSY CLINE ● MCA 12 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
⑳	44	56	3	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
40	36	36	159	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
41	40	40	5	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
④②	46	47	36	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
43	43	52	8	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
44	38	38	74	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
45	42	41	93	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	45	46	4	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
④⑦	52	—	2	SUZY BOGGOSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
④⑧	57	63	3	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
49	47	42	9	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
50	49	50	7	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
51	55	—	2	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
52	51	49	113	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
53	48	51	5	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
54	50	43	19	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
55	56	44	56	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
⑤⑥	NEW ▶	1	1	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
57	53	53	21	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
58	63	68	59	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
59	62	60	85	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
⑥①	RE-ENTRY	14	14	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
61	58	67	243	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	61	48	17	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
63	75	66	102	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
64	64	74	15	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
65	65	61	38	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
66	72	—	81	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
67	70	—	2	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
68	66	75	10	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
69	60	55	38	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
70	74	65	49	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
⑦①	RE-ENTRY	183	183	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
72	54	45	46	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
73	68	57	33	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
74	71	—	191	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
75	67	71	11	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LLOUNDER

○ 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.



Jukebox King. The Amusement and Music Assn. of New York awarded country star Randy Travis with its Jukebox Artist Of The Year award for 1989, which marks the 101st anniversary of the jukebox and its contribution to music and entertainment. Shown, from left are, AMOA-N.Y. public relations representative Danny Frank, AMOA-N.Y. treasurer Frank Calland, Randy Travis, AMOA-N.Y. president Robert Herman, and AMOA-N.Y. VP Ralph Ceraldi.

A Key Element Is The 'Wall Of Product' Array Target's Trend-Setting Dept. Is A Hit

BY EARL PAIGE

MINNEAPOLIS Target insiders and vendors cannot recall any prototype for a department that has inspired the enthusiasm seen for the one introduced here during the company's annual convention June 18-21, described by Doug Harvey, director of internal rack wing Jetco, as one that anticipates trends rather than follows them.

Erected with a haste Harvey referred to as "put together with spit and chicken wire on the fly, at the last minute, without a test," the model won lavish praise from Harvey and other Jetco executives, who were also pleased at the enthusiasm from Target's top executives.

Open just a few months in the suburb of Eagan, the "T-360" floor

plan incorporates concepts in the Music & Movies department that have never before been attempted—and several wrinkles that are strictly experimental and could well be altered or scrapped.

One key element explained by Craig Empey, national sales manager, is the switch from so many short-length fixtures to the "wall of product" array that can translate into 36 running feet of video

ble," said Empey. A new look along the bottom and at other points of fixtures is offered via the use of perforated metal in white, a design perfected by Target's proprietary manufacturer.

Gone are the tables and so-called "cubes," bulky two- and three-deck tables. "LPs were especially suited to tables, but there are just so many things you can do with tables," said Empey.

Now, at least at this stage, there is only one fixture not of wall-impact length: a 6-foot-tall "four-by-four" rack that accommodates cassette singles. This is directly in front along the aisle, emphasizing a boast Harvey made during the awards show that Target is, on any given week, the No. 1 U.S. account in the category.

Kathy Schaffer, regional manager out of Indianapolis, stressed the total look of the department. "Our departments are unmanned. The display and the merchandise has to attract and sell the customer. That's why store planning and merchandising is so important."

Possibly nothing so excites Target staff as the new signage. The concept is a basic red-painted substructure over which is placed a vinyl strip on which the genre description or other message is printed in white. "They can be changed so quickly," said Empey. Harvey stressed how the signage unifies the whole department to create the look of "a store within a store."

Three television monitors that feature Target's own internally produced "network" music video show have been moved from mid-department overhead to high on the rear wall. They are flanked by light boxes, another innovation.

'The display has to sell the customer'

or, similarly, the top 20 music albums merchandised along a whole side of that length, or across the rear, where there is a wall of album-length audiocassettes.

The thinking behind short-length fixtures "was that it forced the shopper to move around that many more end-caps," Empey said, but research has shown product-exposure impact can be delivered more efficiently. Also, Target management likes the "wall of product" look found in many of its departments.

Fixtures have been redesigned "so we can move space from one format to another as trends change. We will be able to add laserdisk and digital audiotape in our stores quickly," said Harvey, who is proud of how Target's 379 stores—soon to be 21 more—have moved aggressively into cassette singles.

A key feature in the design is a basic fixture understructure. "You can't see that, but it allows us to place a number of shelf formats on the fixture. It's very flexi-

Fishers Fine-Tune Calif. Combo Store

BY EARL PAIGE

LOS ANGELES Jeffrey and Donna Fisher have taken the basic idea of combo stores like Wherehouse Entertainment and Music Plus, offering prerecorded music along with video rentals, and rendered the concept on a small scale in their new single store here in suburban Glendora, Calif.

After 12 years in the grocery business, Jeffrey Fisher banked on his intuitive feel about retailing and decided that the large combo chains had something going for them. Therefore, Tunes Music &

Video was fully realized before he and his wife, Donna, opened six months ago in 5,000 square feet in a strip center that is still all but vacant.

"I had grown tired of hearing people say they wouldn't be buying groceries if they didn't have to. I wanted to get into selling something people wanted," says Fisher. "This was about as close as I will ever get to owning my own Disneyland."

While Fisher runs the store alone, Donna Fisher, who still teaches school, has plenty of influence on the operation—including

setting Jeffrey straight on what the store's name should be. "I was all for calling it 'Fishhead Movies & Music' or something weird that would zero right in on the kids. Donna came up with 'Tunes' and the idea to use 'Music & Video' as large logo elements, so the store is immediately descriptive and appeals to a broad audience."

Fisher says one of the most difficult aspects of getting the store off the drawing board was "in getting people's advice. They would hear I had been in the grocery business all those years and they

(Continued on page 41)

CONVENTION CAPSULES

TARGET IS PEOPLE: Doug Harvey, director of Target's internal rack wing, Jetco, led off the opening-day program of his unit's June 18-21 convention in Minneapolis with an award presentation—a monthly corporate achievement plaque from Target, the Dayton Hudson subsidiary. Winner Bill Barber, regional manager, South, said he knew of the award but not that he would be the first winner called. "I had 21 names all memorized, the people who really won it for me," he said. Barber won accolades for leading the effort to open 30 new stores in the Southeast, and for linking Target, now at 379 stores, coast to coast. (Twenty-one more units are set to be up by year's end.)



JETCO BIRTHDAY: A lot of the industry guests, among an estimated 325 at the awards show, were surprised that Jetco goes back 10 years. It dates from late 1979, when Ayr-Way, Indianapolis, formed its own internal rack wing. Dayton Hudson acquired Ayr-Way in 1980 and Jetco was integrated into Target by 1984. Although Jetco via Ayr-Way fueled Target with early expertise, observers at the convention point to the many in Jetco who came from rack pioneer Pickwick, which evolved in Minneapolis. Of Jetco's success, Harvey said, "Most everybody in the music industry said it wouldn't work. I'm here to tell you it works—we're the third-largest rack organization in the U.S. and we are closing in on No. 2."

RANK AND FILE: Jetco recognizes people at all levels, with Harvey crediting the logistical success of the confab to Patti Kasdan, corporate special events coordinator; Kathy Williams, Harvey's secretary; and Anne Beattie, secretary for Craig Empey, national

sales manager. A show integrating video and slides had to be staged in an auditorium upstairs in the Stanton, the plush business-conference-oriented hotel where Target moved a year ago. Guests walked up from the dining room on a red carpet bordered by stage lights.

WHO HE? Dennis Swanson, Northern regional manager, stunned delegates who remember him from a year ago with beard and with 70 pounds that he recently shed. In a management workshop on interpersonal relationships conducted by corporate personnel trainer Robbin Walker, Swanson was equally blown away as fellow staffers rated him in a profile category different from the one he had chosen. "I guess I have really changed," he said.

ENVELOPE PLEASE: Store managers where Jetco-serviced departments grossed \$1 million or more: Kathy Kettner, Ken Keiser, Steve Olson, and Mark Katan. Corporate winners from distribution center T-559, merchandisers Thomas Machia, Nellie Aragon, Thomas Zerecheck, and Steven George. Supplier awards led off with Accessory Vendor, Napa Valley; Independent Video, Goodtimes Home Video; Video representative, Chris Ryan, MCA Home Video; Major Video MCA Home Video; Independent Music, Disneyland/Vista Records & Tapes; Music Representative, Paul Wittcoff, CBS Records; Major Music, WEA; Merchandiser of the Year, Dale Floresca of Arizona.

CELEBRITIES HAIL TARGET: John Pellegrine, se-

(Continued on page 44)



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RETAIL TRACK



by Geoff Mayfield

THOSE STICKY STICKERS: Following two front-page Billboard stories regarding retailers' reaction to the heat being applied by parents and community groups over some albums' explicit lyrics and/or graphics (Billboard, June 17, June 24), the topic caught the attention of the consumer press.

On June 21, Western Merchandisers executive VP of retail operations **Walter McNeer** appeared on NBC-TV's "Today" to explain the recently implemented program that has Western's **Hastings Books, Music and Video** chain restricting the sale of more than 70 albums to consumers who are age 18 and over. Then, the June 23 issue of USA Today covered the story, quoting Western president **John Marmaduke**, **Camelot Music** executive VP **Jim Bonk**, and **Steve Bennett**, VP of marketing for **The Record Bar**... Before the next person screams "First Amendment," let me point out that some of the albums Hastings has restricted from younger consumers are titles that several other music retailers would never carry under any circumstances. The Hastings program may not be entirely consistent as far as which albums it sticks for "18 and over" sale and which ones it doesn't, but give Western credit for trying a creative solution to a problem that has no easy answers while being gutsy enough to carry fare that others find too hot to handle... The renewed brouhaha over lyrics and covers prompted a high-ranking distribution executive at one of **BMG Distribution's** rivals to analyze **Millie Jackson** and her new **Jive/RCA** album, "Back To The Shit," which features a cover that has the outrageous Jackson seated on a commode.

"That woman tried to clean up her act and her career went in the toilet. Now she's on the toilet, and I'll bet she has a big record," he quipped.

BLACK (VINYL) AND BLUES: Guess which configuration was the hot seller in the record booth on site at the **Chicago Blues Fest?** At the annual bash, held June 9-11 (Billboard, July 1), LPs outsold the combined number of CDs and cassettes 60% to 30%, according to **Edward Chmielewski** of **Windy City indie Blind Pig Records**. However, Chmielewski noted, "The compact disk sales are stronger every year. We're selling a surprising amount of vinyl, considering what everyone says about black vinyl being dead. This shows that vinyl still has a place in the blues market."

Hot-selling artists at the festival included **Joanna O'Connor**, **Buddy Guy**, and **James Cotton**—all Chicago blues artists. **Blind Pig's O'Connor** sparked sales of "100 pieces within an hour after she went off stage," said Chmielewski.

ODDS AND ENDS: Sincere best wishes to **Sherry Hill**, whose relocation to Memphis caused her to exit her public relations post at the **National Assn. of Recording Merchandisers** and the **Video Software Dealers Assn.** It was a real pleasure working with her... **Enigma En-**

ertainment's **Dead Milkmen** came up with a clever promotional item to stoke a new set of various "Smokin' Banana Peels" mixes. It's an animated flipbook that sets the song's lyrics into humorous (and one might say explosive) action... **Durham, N.C.-based The Record Bar** teamed up with the **American Red Cross** to offer its employees free checks of their cholesterol levels. Of the 135 who availed themselves of the health measure, 45 had levels higher than 230, which calls for diet modifications. The Bar plans to do follow-up checks in October.

ON THE BOX: **Rob Simmonds**, CFO of **Rykodisc**, was happy to read that **PolyGram Canada** and **WEA Music of Canada** are planning to drop the 6-by-12-inch packaging for CDs (Billboard, June 24), but wants to clarify a detail in his proposal that would have the U.S. industry drop the disposable long-boxes and blister packs (Billboard, March 4, April 15). Rather than having labels kick back a contribution of 20 cents per unit bought by each account over a six-month period, Simmonds would rather have the record companies use that pool to provide the accounts with reusable CD merchandisers.

Simmonds, a former retailer, says he understands the theft concerns that cause stores to insist on the 6-by-12-inch standard; unlike the proposal put forth by the **National Assn. of Independent Record Distributors and Manufacturers**, which would deep-six the 6-by-12 without offering any sort of replacement, Simmonds' plan seeks to preserve that standard on the sales floor while eliminating disposable packaging. Along with environmental concerns, Simmonds cites warehousing and shipping considerations to justify his mission... Simmonds also says he has trouble understanding why **CBS Records Distribution** president **Paul Smith** insists that the 6-by-12-inch long-box helps replace the merchandising void created by the disappearance of the 12-inch-square LP in many stores since "three-fourths of [the CDs] in the CBS catalog are in generic boxes that only show a 5-by-5-inch photo" of the contained CD's booklet. Simmonds adds that because it seeks to maintain the foot-long standard, his proposal would allow labels to utilize long-boxes with dedicated packaging for the initial distribution of select priority titles... **John Burns**, executive VP of **MCA Distributing Corp.**, is one of three U.S. distribution chiefs who has gone on record as saying he would not mind dropping the 6-by-12-inch standard if that move were called for by the account base.

Burns knows thieves can swipe CDs from blister packs and long-boxes with the aid of knives or razor blades and notes, "You put it in concrete and someone would figure out how to get to it." In Burns' mind, the ultimate solution is that of a universal security tag, which would be placed in prerecorded software packages at the point of manufacture. The **NARM** and the **VSDA** began investigating that ambitious plan three-and-a-half years ago, but after more than a year of testing various vendors' articles surveillance systems found that current technology would make it impossible to come up with a security tag that would fit the needs of all music and video stores. Future innovations in the security-systems field could well put that project back on the front burner.

The Chicago Blues Fest item was contributed by Moira McCormick, Billboard's Chicago correspondent. To reach Retail Track, call Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

FOR WEEK ENDING JULY 8, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	18	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	2	2	9	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	11	—	2	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
4	5	4	6	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
5	NEW ▶	—	1	SOUNDTRACK BATMAN	WARNER BROS 25936
6	8	10	14	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
7	4	3	5	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
8	10	8	39	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
9	3	6	3	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2 91653
10	9	13	3	QUEEN THE MIRACLE	CAPITOL C2-92357
11	7	7	5	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
12	6	5	7	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
13	13	18	13	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
14	27	20	9	GREAT WHITE TWICE SHY	CAPITOL C2-90640
15	14	19	3	PETER GABRIEL THE PASSION	GEFFEN 2-24206
16	12	9	8	THE CURE DISINTEGRATION	ELEKTRA 60855-2
17	21	17	13	BONNIE RAITT NICK OF TIME	CAPITOL C2 91268
18	16	14	21	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
19	25	—	2	L.L. COOL J WALKING WITH A PANTHER	DEF JAM OK 45172/COLUMBIA
20	17	16	19	SOUNDTRACK BEACHES	ATLANTIC 2-81933
21	26	—	2	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
22	NEW ▶	—	1	EXPOSE WHAT YOU DON'T KNOW	ARISTA ARCD 8532
23	19	15	8	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
24	15	11	5	TIN MACHINE TIN MACHINE	EMI E2-91990
25	22	—	2	WHITE LION BIG GAME	ATLANTIC 81969-2
26	23	22	4	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
27	RE-ENTRY	—	5	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
28	28	26	39	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
29	20	23	3	JACKSON BROWNE WORLD IN MOTION	ELEKTRA 60830-2
30	18	12	11	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE



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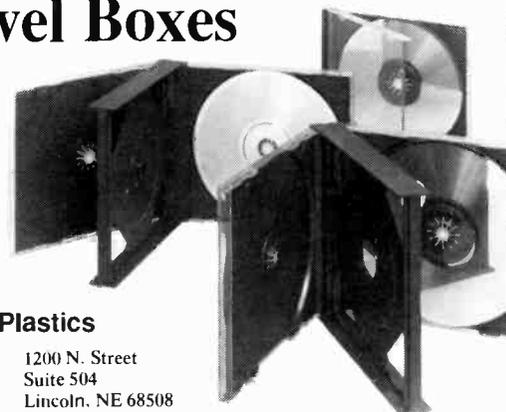


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FISHERS FINE-TUNE TUNES MUSIC & VIDEO

(Continued from page 39)

wouldn't talk to me." Fisher wasn't certain whether this was because vendors thought he was already knowledgeable or that they were weary of trying to teach people the video retail business.

At any rate, the big break came when Fisher went to J.D. Store Equipment. Not only did John Maioriello, J.D. president, take the Fishers in tow, but the fixture vendor now features slides of the Glendora store in industry talks, boasting that small combo stores are the wave of the future.

"We have people coming in there from all over the country to see the store," Fisher says, overjoyed that J.D. features the outlet exclusively in one brochure.

In terms of merchandising, it's been more difficult learning the

prerecorded music business than the video side of things, Fisher says. He gives much credit to one-stop Norwalk Records, but he also buys from other one-stops.

Tunes opened with about 2,000 CDs, the same number of album-length cassettes, and 1,500 video titles. Now Fisher plans to add another 1,000 video titles.

Initially, cassettes were displayed along the side of the store with CDs in center-store waterfall racks. Now Fisher thinks the CDs can be moved over so that there will be an entire wall array of music from front to rear.

What Fisher wants to avoid is the appearance that music has just been dropped into a video store. He instead hopes for natural integration with different racks identifying different product.

Fisher says he knew from the beginning that movies would remain behind the counter with empty boxes on display, as opposed to the more locally popular open display of live stock. "Remember, I came from the grocery business, where everything is live. I know how much people steal." Similarly, (Continued on page 44)

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

POP/ROCK

THE B-52's Cosmic Thing

▲ LP Reprise 1-25854/\$9.98
CA 4-25854/\$9.98

BO DEANS Home

▲ LP Reprise/Slash 1-25876/\$9.98
CA 4-25876/\$9.98

JIMMY BUFFETT Off To See The Lizard

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CA MCAC 6314/\$9.98

JACKSON BROWNE World In Motion

▲ LP Elektra 60830/\$9.98
CA 60830/\$9.98

CLOSE LOBSTERS Headache Rhetoric

▲ LP Enigma/Fire 73521/NA
CA 73521/NA

MARSHALL CRENSHAW Good Evening

▲ LP Warner Bros. 1-25908/\$9.98
CA 4-25908/\$9.98

AL GREEN Love Ritual—Rare And Previously Unreleased 1968-1976

▲ LP MCA 42308/\$8.98
CA MCAC 42308/\$8.98

INDIO Big Harvest

▲ CD A&M 5257/\$8.98
CA 5257/\$8.98

HOLLY JOHNSON Blast

▲ LP Uni 603/\$9.98
CA Uni 603/\$9.98

CHAKA KHAN Life Is A Dance/The Remix Project

▲ LP Warner Bros. 1-25946/\$12.98
CA 4-25946/\$12.98

PATTI LABELLE Be Yourself

▲ LP MCA 6292/\$9.98
CA MCAC 6292/\$9.98

JERRY LEE LEWIS Rare Tracks

▲ LP Rhino 70899/\$9.98
CA 70899/\$9.98

JERRY LEE LEWIS Jerry Lee Lewis

▲ LP Rhino 70656/\$6.98
CA 70656/\$6.98

JERRY LEE LEWIS Jerry Lee's Greatest

▲ LP Rhino 70657/\$6.98
CA 70657/\$6.98

JERRY LEE LEWIS Original Sun Greatest Hits

▲ LP Rhino 70255/\$8.98
CA 70255/\$8.98

STEPHANIE MILLS Stephanie Mills

▲ LP MCA 6312/\$9.98
CA MCAC 6312/\$9.98

GARY NUMAN New Anger

▲ LP I.R.S. 82005/NA
CA 82005/NA

DAVID PEASTON Introducing... David Peaston

▲ LP Geffen 24228/\$9.98
CA 24228/\$9.98

PHRANC I Enjoy Being A Girl

▲ LP Island 91259-4/NA
CA 91259-4/NA

GREG "FINGERS" TAYLOR Chest Pains

▲ LP MCA 6311/\$9.98
CA MCAC 6311/\$9.98

WAGONEERS Good Fortune

▲ LP A&M 5245/\$8.98
CA 5245/\$8.98

EDGAR WINTER Mission Earth

▲ LP Rhino 70709/\$9.98
CA 70709/\$9.98

SOUNDTRACKS

VARIOUS ARTISTS Batman

▲ LP Warner Bros. 1-25936/\$9.98
CA 4-25936/\$9.98

VARIOUS ARTISTS Do The Right Thing

▲ LP Motown 6272/\$9.98
CA 6272/\$9.98

VARIOUS ARTISTS Ghostbusters 2

▲ LP MCA 6306/\$9.98
CA MCAC 6306/\$9.98

VARIOUS ARTISTS The Karate Kid III

▲ LP MCA 6308/\$9.98
CA MCAC 6308/\$9.98

Retailers are being tagged as a likely source of ad revenue for a new TV show about home video... see page 52

Sir Mix-A-Lot Melds Rap, Metal To Forge 'Iron Man' Remake SST Offers A Vinyl Chance To Nab 6 Singles

BY BRUCE HARING

BACK, BUT NOT IN BLACK: SST Records of Lawndale, Calif., will release some instant collector's items this month, reissuing a limited-edition set of six 7-inch EPs on colored vinyl. The titles: Black Flag's "Nervous Breakdown"; the Minutemen's "Paranoid Time"; Husker Dü's "Eight Miles High"; the Meat Puppets' "In A Car"; Blast's "School's Out"; and Dinosaur Jr.'s "Freak Scene." All carry a \$2.49 list price, and will be pressed in quantities of 2,000-3,000. "It's a final hurrah for those singles on vinyl," says Wally Ross, director of publicity for SST. "In the future, they'll only be available as 3-inch CDs." More from SST at 213-835-8977.

CROSS OVER THE BRIDGE: Previous attempts to meld rap into the metal market have yielded success for the Beastie Boys, Run-D.M.C., and Anthrax, among others. Nastymix Records of Seattle is the newest entry into the fray; Sir Mix-A-Lot's "Swass" is being serviced to metal radio on the strength of its remake of Black Sabbath's "Iron Man."

A collaboration with fellow Seattle-ite Metal Church, "Iron Man" is available in urban street mix, extended video mix, and true metal meltdown mixes.

Reaction to the crossover has been mixed at metal radio, reports Russ Gerroir, director of radio promotion at Concrete Management, which is helming the effort. Gerroir says some stations have "flushed" and "nuked" the record in listener taste tests.

But radio may not be the ulti-

mate tastemaker on the album's success. Gerroir also says Nastymix has sold 100,000 copies of the 12-inch version of "Iron Man," most of it to large chains.

More info on the release is available from Nastymix, 206-441-8802.

SEEDS AND SPROUTS: Red House Records' Greg Brown



spent a recent weekend in Las Vegas with Tommy Smothers, discussing future projects. Smothers allegedly is a fan of Brown's songwriting, according to a Red House spokesman... The new Meat Puppets album, "Monsters," is coming from SST the first week of September... Redstone recording artists Chris Daniels & the Kings have a little bit of prominent help from their friends on their new release, "That's What I Like About The South." Al Kooper produces and contributes a few songs; other writing credits come from David Bromberg, Tom Petty ("Depot Street"), and the John Hiatt/Mike Porter team ("Two Hearts Like Ours")... Ex-Animal John Weider has included a new version of "San Franciscan Nights" as a bonus CD track on his new Gold Castle release, "Essence." Weider co-wrote the 1967 top 10 hit with Eric Burdon... Shanachie recording artist Lucky Dube was visited by Ziggy Marley at his New York performance at S.O.B.'s. Son-of-Bob was investigating Dube's availability and in-

terest in warming up for the forthcoming Ziggy tour... Grudge Records has united a new supergroup in Deadringer, bringing together Neil Smith and Dennis Dunaway, formerly of Alice Cooper; Joe Bouchard, ex-Blue Oyster Cult; Charlie Huhn, whose resume includes stops with Ted Nugent and Humble Pie; and Jay Johnson of Archangel. The band's first offering is "Electrocution Of The Heart." More from Grudge, 914-738-2820.

ADVANCE WORD: New Potato Caboose has built a large club following along the Eastern seaboard, and now hopes to expand its horizons with the release of "Promising Traveler" on Rykodisc. The album is a fresh bit of country-folk-blues rock; if it sounds slightly like the Grateful Dead, you might point to NPC's origins as a Dead cover band. Whatever the influence, it's great music. More from Rykodisc, 508-744-7678... Leather's "Shock Waves" features the feminine side of metalcore, with guitar and songwriting contributions from David T. Chastain. "In A Dream" is the key cut in an assortment of strong tracks. More from RC Records, 212-219-0077... New York's Free Reign checks in with "Lumberfunk," mixing Bruce Hornsby-esque middle-ground rock with Bob Weir vocals. More from New Ambiance Records, P.O. Box 2325, New City, N.Y. 10956... Guardian's "First Watch" is a harmony-drenched spot of metal lite that has been approved by the National Safety Council for Christian Metal Bands. More from Enigma, 213-390-9969.

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, Calif. 90210.

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Big Max. Music retail giant The Musicland Group presented the Ronald McDonald Children's Charities a \$117,000 check—the fund-raising proceeds from the sale of a special two-volume holiday tape at almost 700 Musicland and Sam Goody stores last December. Shown, from left, are Tim Pearson, Musicland manager of advertising; Dave Wicker, Musicland VP of advertising and visual merchandising; Gary Ross, Musicland executive VP of marketing and merchandising; Gerald Newman, board president and CEO of Ronald McDonald Children's Charities; and Ken Barun, the charity's VP and executive director.

VSDA Awards Planned As TV 'Pilot' Other Improvements Set For Vegas Meet

BY EARL PAIGE

COEUR D'ALENE, Idaho The Video Software Dealers Assn. believes it can develop a national television event like the annual Grammy and Oscar spectaculars and similarly create a merchandising vehicle for each year's best home video titles.

To that end, this year's award show at the Aug. 6-9 convention of VSDA in Las Vegas will be totally overhauled "and produced in terms of it being a pilot for what we think can actually be a TV awards show in three years," said Andy Lasky, convention chairman, who addressed the Spokane Area Chapter of VSDA at its first trade show here June 18.

Lasky, winding up a series of visits to chapters all over the U.S., also outlined numerous improvements being made in VSDA's annual convention, innovations he believes came from broadening the convention committee's base to include manufacturers for the first time.

One of the first goals of the committee was to address the awards presentation, which in the minds of many attendees was a total fiasco last year, said Lasky, who operates Lasky's Video Library in Portland, Ore.

"It was ugly," Lasky said. "The show dragged on for three hours and then they tried to serve dinner and half the people had left. This year, a professional production company is producing it. It will be snappy, up-tempo, only the clips of winners [will be] shown, no nominee clips, it will be over in less than an hour."

Another innovation will be the opening of exhibits at 10 a.m. instead of waiting until the conclusion of business meetings.

"Conventional wisdom has al-

ways been that open exhibits would cut into business meeting attendance," Lasky said. "But so many attendees hold passes for the show and cannot attend the business meetings anyway. This new early opening will allow them to get in there and out, theoretically, so that traffic can be spread out. All the same, this new thinking forced us into making the business meetings more dramatic than ever."

With Ted Turner, the broadcasting magnate, and motivational celebrity Tom Peters as keynoters, the committee feels it has some built-in excitement. Also, Peter Glen, the flamboyant consultant who enlivened VSDA two years ago, will return. Added, however, will be the first attempt at an interactive meeting, with 1,500 seats wired with keypads so the audience can vote on material presented on stage.

The interactive material will be a study by Nielsen Media Research on consumer behavior. "We'll find out how jaded we retailers have become by being behind the counter. We can vote on what we think the answers are to various consumer behavior survey questions," Lasky said, "like how far will they drive to shop at a video store. It's like the 'Love Connection' on TV."

Lasky, involved in an Internal Revenue Service inventory depreciation case that made news throughout the industry, believes depreciation and legislative topics will further enliven this year's Las Vegas event, expected to draw a record 15,000-16,000 attendees.

Depreciation, in fact, was touched on here as Lasky donned another hat and reviewed his case, which spanned 18 months and ran up \$7,000 in accounting bills. The result was a national IRS guide-

line that now allows both straight-line and income-forecast depreciation methods.

One wrinkle, however, is that the IRS is interested in what Lasky calls the "revenue stream," not turns, or how many times a recording rents. Such a revenue stream analysis is crucial for those dealers choosing income forecast. "The vast majority of computer software systems are geared for turns," he said. Thus, VSDA met with six computer software vendors recently so that by convention time some programming will be available, Lasky said.

Meanwhile, the Oregon VSDA chapter is busy on the tax scene once more helping shape a revised personal property tax code, Lasky told the group here.



Peaceful Pair. Brad Burnside, left, president of three-store Chicago chain Video Adventure, shows off his autographed copy of "The Peace Tapes," which had been signed by veteran musician Richie Havens, right, one of the '60s figures who is featured on the Clear Cut Video Productions title.

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
DOMINO (R) Brigitte Nielsen IVE/\$89.95	7/19/89 (8/10/89)	NA (NA)	Sellsheet
GLEAMING THE CUBE (PG-13) Christian Slater, Steve Bauer Vestron/\$89.98	7/19/89 (8/9/89)	\$2.4 (469)	Poster, Standee- Brochure
POLICE ACADEMY 6 (PG) Bubba Smith, Michael Winslow Warner/\$89.95	7/6/89 (7/26/89)	\$10.8 (1,627)	Poster, Fact Sheet, Standee
UP YOUR ALLEY (R) Linda Blair, Ruth Buzzi IVE/\$89.95	7/19/89 (8/10/89)	NA (NA)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BEST OF D.C. FOLLIES: GUNNING FOR LAUGHS Fred Willard, Leslie Nielsen Cannon/\$24.98 Prebook cutoff: 7/6/89; Street: 7/26/89	MURDER ON FLIGHT 502 Farrah Fawcett-Majors, Hugh O'Brian Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89
THE BEST OF D.C. FOLLIES: SUPERSTAR COMEDY Fred Willard, Whoopi Goldberg Cannon/\$24.98 Prebook cutoff: 7/6/89; Street: 7/26/89	NIGHT CREATURE Donald Pleasance, Nancy Kwan Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89
BLAME IT ON RIO Michael Caine, Demi Moore Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89	QUACKSTER FORTUNE HAS A COUSIN IN THE BRONX Gene Wilder, Margot Kidder Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89
CHAINED HEAT Linda Blair, John Vernon Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89	QUICKER THAN THE EYE Ben Gazzara, Mary Crosby Academy/\$79.95 Prebook cutoff: 7/6/89; Street: 7/27/89
PROFESSOR IRWIN COREY Irwin Corey Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89	SKULL Robert Bideman, Nadia Capone Academy/\$79.95 Prebook cutoff: 7/6/89; Street: 7/27/89
THE DORM THAT DRIPPED BLOOD Laura Lapinski, Stephen Sachs Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89	VALLEY GIRL Nicholas Cage, Deborah Foreman Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89
JOURNEY TO THE CENTER OF THE EARTH Nicola Cowper, Paul Carafotes Cannon/\$79.95 Prebook cutoff: 7/6/89; Street: 7/26/89	THE WOMAN IN RED Gene Wilder, Kelly LeBrock Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89
MAN ON THE MOON Documentary CBS/Fox/\$19.98 Prebook cutoff: 7/6/89; Street: 7/7/89	YOUNG DOCTORS IN LOVE Sean Young, Dabney Coleman Video Treasures/\$9.98 Prebook cutoff: none; Street: 6/15/89

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

CONVENTION CAPSULES

NORTH BY NORTHWEST: Members of the Spokane (Wash.) Area Chapter of the Video Software Dealers' Assn. often feel the trade group is the most geographically remote of any in the U.S., said Tom Daugherty, president, who refers to the area as the "Inland Northwest." He said, "Many people are not even clear on just where Idaho is, that it is actually stuck up here between Montana and Washington." There is another chapter in southern Idaho, one in western Washington near Seattle, and a Portland, Ore., group. Daugherty, 29, who heads a two-store operation called North of Hollywood, which also racks video, is nevertheless nationally known because he is the chairman of the trade buying group American Video Assn., a dealer-owned cooperative.

TAX MAN COMETH: Questions flew hot and heavy after Andy Lasky spoke on the Internal Revenue Service siege that surrounded his Lasky Video Library store in Portland, Ore., for 18 months. Now focusing on a state tax issue—personal property tax—Lasky said the IRS does not even recognize state tax concepts. "They see video as intangible assets. The state tax is based on it being tangible. It's two different worlds." In Oregon, the Office Of Tax Assessment is working with the VSDA to rewrite a 4-year-old formula, Lasky said. "We're hoping that some tapes will not be taxed endlessly, that we can document they have no

value after, say, three years, that they are maintained mainly to impress customers—video wallpaper, if you will. We also hope to reduce the property tax valuation; tapes are not worth as much today as four years ago."

TAPES AT NO COST: On a no-names-mentioned basis, one dealer revealed he has an arrangement with a used-tape broker that is working out well. The dealer loads in deep inventory of hit titles for Saturday and Sunday. "It's all on consignment. He's closed, so they would just sit on his shelves. The broker picks them up Tuesday. We split the rental revenue. I am shocked at how all those copies of a title disappear Saturday night."

TOUGH CALL: A problem Daugherty and other board members believe many chapters face is what to do with freeloaders. "They don't join. But they show up, grab the p-o-p, enjoy the food, and you never hear from them until next time." Chapters trying to build hesitate to get tough with the rule that only two visits are allowed by nonmembers. It also puts a lot of pressure on the registration desk.

BOARD ROOM: Spokane Area Chapter directors are planning how the group can divide up seating at the group's table during VSDA, inviting regular members at some functions.

EARL PAIGE

Comet To Combine Forces With Super Market Video

NEW YORK Super Market Video, a company that runs video concessions in supermarkets, has agreed to merge with Comet Enterprises, owner of 19 video stores in five states.

The merger is expected to give the two companies a prominent role in the development of superstores in the West. SMV—which will change its name to L.A. Entertainment after the deal—operates video sections in 47 supermarkets, including 28 Safeway stores. The company also owns a freestanding

superstore in Seattle and is set to open another in Encino, Calif., within the next month.

Comet owns eight Video Library Stores in Montana as well as 11 Video Excitement stores—five in the Phoenix area, three in Boise, Idaho, two in Salt Lake City, and one in Torrance, Calif.

Under the terms of the deal, SMV will issue 42.3 million shares of common stock in exchange for 8.6 million shares of Comet stock.

"This makes a lot of sense for
(Continued on page 45)

FOR WEEK ENDING JULY 8, 1989

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	38	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	6	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
3	3	21	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
4	7	6	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
5	9	6	BONGO Walt Disney Home Video 546	1989	14.95
6	10	6	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
7	5	90	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
8	6	36	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
9	8	160	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
10	15	5	BEN AND ME Walt Disney Home Video 460	1989	14.95
11	13	6	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
12	4	197	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
13	11	141	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
14	12	6	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
15	14	6	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
16	16	160	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
17	17	55	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
18	20	28	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
19	18	35	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
20	RE-ENTRY		DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
21	23	15	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
22	21	94	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
23	24	109	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
24	22	156	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
25	19	146	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95

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



by Earl Paige

REGIONAL SHOWS HOT: Video Software Dealers Assn. chapters everywhere are finding they can hold successful mini-trade shows, and in many cases these new shows are not so mini. Among the chapters with out-of-the-box success is the Spokane (Wash.) Area Chapter, taking a chance on holding an event away from the group's home base. In this case it was a coup, when delegates began arriving June 17 at the plush Coeur d'Alene Resort-On-The-Lake, which many described as world class (marina, three swimming pools, and restaurants with a spectacular view of the mountains and lake). There is a constant schedule of events staged by companies and organizations from all over the U.S. The hotel takes its name from the city and lake in the stem of Idaho near the Canadian border that divides Montana and Washington. Video dealers call it the Inland Northwest.

The biggest problem for chapter directors was how an exhibit event builds gradually, with interest exploding at the last minute and exhibitors getting crammed into hallways or forced to double up with others who hopefully offered kindred product or service. The victims included Media Home Entertainment, according to Tom Daugherty, president and head of two-store North Of Hollywood, Hayden Lake, Idaho, but he says everything worked out at the last minute. Also ticklish is how to schedule events so there is no conflict with distributors, the very firms that chapters must depend on for support of these

shows. The Spokane group's event was held only a few weeks prior to a Video Trend gala at the same resort. But Daugherty and the board, which includes a member from Video Trend, Roger Kruse, worked through any serious snags.

Of vital assistance was Andy Lasky, this year's VSDA convention chairman and head of Lasky's Video Library, Portland, Ore. That chapter, now headed by Tom Keenan, owner of Everybody's Records, Tapes & Video, has held three exhibit events. Lasky was present for a board meeting on the eve of the Idaho event, which he keynoted, and offered numerous helpful suggestions. "Many chapters do not realize they can sell the registration list for \$25. You line up 10 suppliers who want a nice list and that's \$250 income for the chapter," Lasky told the board. "And it's a cheap list at \$25, and current, because these dealers have just been to your show."

As it turned out, eight lists were sold, bringing in \$200. "We made another \$220 just on pop and lunch boxes," said Daugherty, and \$152.50 on a 50/50 type raffle.

INDY 500: There really aren't 500 video stores in Indianapolis, but the market famous for the annual racing event is heating up, says Jeff Peterson, proprietor of what he says is the first National Video Superstore, 4,800 square feet with 12,000 pieces. Peterson is restless. For years he developed stores for Morrow's Nut House, until a year-and-a-half ago when he decided to switch to video retailing. National Video Superstore's development in Indianapolis came just in time for the acquisition of National Video by West Coast Video, a consolidation that has continuing ramifications (Billboard, May 13). "I'm considering several options," says Peterson, who says he has rights to three areas of Indianapolis. According to Peterson, Blockbuster Entertainment has just opened its fifth store in the
(Continued on page 46)

Ky. VSDA To Join 1st Amendment Strategy Session

BY EDWARD MORRIS

NASHVILLE The Kentucky Chapter of the Video Software Dealers Assn. will participate in a First Amendment defense planning session July 11 in Frankfort, the state capital. Representatives from about 20 organizations have been invited to the meeting, which will start at 1 p.m. Central Time at the Kentucky Education Assn. office.

The VSDA's cooperation in the program is being spearheaded by its new executive director, Tom Underwood. He says the inspiration for the "summit" meeting "came directly out of my having dinner with the director of the [American Civil Liberties Union] here, and just kicking around ideas."

The VSDA chapter took the unprecedented step four months ago of hiring Underwood as its executive director. Underwood, who owns Association Professionals, a lobbying and management services company in Frankfort, works on a retainer for the VSDA chapter—the amount of which he will not disclose. Besides his lobbying work for the chapter, he keeps its mailing lists and a data base, handles financial management matters, and is preparing to publish a quarterly newsletter.

(Continued on page 45)

An extraordinary new dimension in children's video.

See the magic of Mother Goose come to life in the July 22 issue of Billboard.



TUNES MUSIC & VIDEO

(Continued from page 41)

audiocassettes are protected by long plastic holders that are removed at the cash wrap.

After some initial experimentation in rental pricing, Tunes has settled on \$2.50 nightly on new releases, \$2 on everything else except children's, which is \$1, and adult, which is \$2.50 per night and is tastefully separated from the rest of the stock in its own room. From Mondays-Thursdays, Tunes runs a rent-two-get-one-free promotion.

Tunes customers pay upon rent-

'I wanted to get into selling something people really wanted'

al; there is a night drop, with movies due back by 6 p.m.

So far, the big chains have left Glendora alone; the nearest Music Plus is five miles away. "However, there's a Wherehouse coming in two miles away," says Fisher.

He adds that he loves the hours, opening at 11 a.m. and closing at 9 p.m. And even with the seven-day grind, "It beats all those years getting up at 4 a.m. in the grocery business."

Although the Fishers were able to nail down a choice site, a center anchor in a 25-store strip center, by going after it early, Fisher says they were too early. "We have our fingers crossed," he says, referring to his hope that the development will fill up soon.

TARGET CAPSULES

(continued from page 39)

nior VP marketing, explained with visual examples how Target is employing big-name entertainers and other celebrities for its corporate campaigns.

SPECIAL SHOWCASE: Epic Records' acoustic act **Indigo Girls** had the undivided awe of Target's executive staff during a Lake Minnetonka concert cruise, which is becoming a CBS tradition.

CHOICE SCENES: Well-known clips from movies allowed Target to have some fun introducing its award presenters. **Olga Economou**, assistant buyer video/accessories, was portrayed on-screen by **Bette Midler** ("Ruthless People") with the line, "I've been kidnapped by K mart." **Ted Lentz**, assistant buyer, music, was none other than **Clark Gable**, uttering that immortal "Gone With The Wind" line, "Frankly, my dear . . ." Other presenters: **Lana Walker**, senior distribution center rebuyer; **Bob Hodges**, Western manager; **Kathy Schaffer**, Eastern manager; **Stephanie Southern**, distribution center rebuyer, video/accessories; **Scott Levine**, marketing assistant; **Jackie Cambias**, distribution center catalog rebuyer; **Rick Gorman**, distribution center rebuyer; and **Swanson, Barber, Pellegrine, and Empey**.

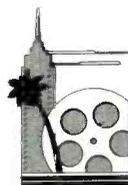
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RED SCORPION

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 DOLPH LUNDGREN in "RED SCORPION" M. EMMET WALSH AL WHITE DE MCKENNA CARMEN ABREZZIANO
 ALEX COLON BRION JAMES PRODUCED BY RIGOPSTAAN BY JAY CHATTAWAY BY JIM FERNANDES
 ABRAMOFF ROBERT ABRAMOFF DANIEL SKLAR PAUL ERICKSON DIRECTOR OF PHOTOGRAPHY ARNE OLSEN COSTUME DESIGNER ROBERT ABRAMOFF
 JACK ABRAMOFF ARNE OLSEN EDITOR JACK ABRAMOFF EXECUTIVE PRODUCER JOSEPE ZITO

A Soviet undercover agent (DOLPH LUNDGREN) assigned to infiltrate a rebel African uprising, unexpectedly finds himself drawn to the guerillas' cause. It's all out warfare as he escapes his vengeful Russian superiors and leads the rebel forces in an attack against his former comrades. He is the fierce, the undefeatable "Red Scorpion."

1989, COLOR, 100 MINUTES ACTION/ADVENTURE CATALOG #12001 \$89.95 SUGG. LIST PRICE
 AVAILABLE ON LASER VIDEO/VIDEO FROM IMAGE ENTERTAINMENT

STREET DATE: AUGUST 1ST 1989

VSDA PLANS STRATEGY

(Continued from page 43)

"In the past, the VSDA has always been in a defensive posture—sitting and waiting to see what's going to happen," Underwood says. "We're on the offensive this year."

Although there are no statewide First Amendment threats on the horizon now, Underwood says there are some disturbing portents of legal censorship.

Last year, according to Underwood, the state legislature came near to passing a bill that would have allowed authorities in local communities to close any store that carried adult videos. Eleventh-hour lobbying, however, defeated the measure. The Kentucky General Assembly will next convene in January.

Underwood also cites a recent First Amendment assault in Owensboro, Ky. In April, that city's chief of detectives visited local video dealers, "requesting" that they remove all adult titles as a safeguard against being prosecuted under Kentucky's obscenity laws. All the dealers complied, Underwood says.

Besides the VSDA, the July 11 meet will bring together such groups as the American Assn. Of University Professors, the ACLU, American Booksellers, Cable TV Assn., Kentucky Broadcasters Assn., American Society Of Newspaper Editors, Society Of Professional Journalists, Kentucky Assn. Of Departments Of English, and People For The American Way.

The session will be co-hosted by Jeff Sauer, chairman of the intellectual freedom division of the Kentucky Library Assn., and Suzanne Post, of the ACLU.

Post says she hopes the event will lead the groups to share information and resources and to develop strategies to change "the climate of the state" and to offset First Amendment encroachments by the General Assembly, which, she adds, "is always threatening terrible things."

Underwood acts as monitor and lobbyist for six other Kentucky trade associations.

VIDEO FIRMS TO MERGE

(Continued from page 43)

us," says Larry Kieves, president of Super Market Video. "Comet has a string of successful stores and a real solid background in the video retail business. This merger will allow both of us to grow faster than we would have on our own."

Kieves says the two firms will maintain their autonomy. He adds that the merger will give each company the advantage of shifting inventory between the supermarkets and the superstores.

"In the past, sell-through has only accounted for about 5% of our activity," says Bill Coffin, chairman of Comet. "We expect to expand that and begin to offer music products, including compact disks." Coffin also says the company plans to open at least 10 stores throughout the West over the next year.

AL STEWART

STORE MONITOR

(Continued from page 43)

Indianapolis market. The Video Store, the Cincinnati chain being shopped by owner Vestron Video, has 12 stores in town. Also new is Video Superstores of America, the Ben Derrickson public chain expanding in Indiana, upstate New York, and California. "Sound Warehouse is only a few blocks from us," says Peterson of the huge Dallas-based combo chain.

Another factor for Peterson and several retailers "is a four-mile sewer project, they're redoing a highway, making it six lanes instead of four." Rental remains fairly competitive, with Peterson getting \$2.99 for two nights. One breather, says Peterson, but perhaps significant of the retailing climate, was the recent closure of three Erol's units.

BALLSTADT NAILS BATMAN: VSDA insiders note that veteran board member and present treasurer Dave Ballstadt has been rather quiet on the national scene these days, but he's making lots of noise around his home base of Minneapolis. The 12-store Adventures In Video chain tied in with hot top 40 outlet KDWB-FM for a "Batman" theatrical screening event on the very night when scores of home video supplier executives were in for the annual Target convention. Doug Harvey, director of Target's in-house rack arm, even made kidding reference to how the "Batman" event was upstaging the Target awards show.

As for Adventures In Video's current market position, Ballstadt continues to look for anything that can help him keep pace in an increasingly competitive environment. The KDWB event required a lot of coordination and Ballstadt says he is about to consider another large-scale promotion. He says he is open to considering any of the new industry programs that make sense, including Video Channels, the sell-through concept Ballstadt embraces wholeheartedly.

On Rentrak, the revenue-sharing program spearheaded by Ron Berger out of Portland, Ore., Ballstadt is reserved. He isn't saying if his chain is considering it, noting that revenue splitting continues to be an emotional issue in many quarters. Further, Ballstadt is a national VSDA officer, which would put him in a sensitive spot even if he did want to give pay-per-transaction a ringing endorsement.

Yet another concept, the limited-play cassette, excites Ballstadt. "This business is only 10 years old, it's totally new, you have to be open to new things, to constant change," he says.

NINTENDO FRONT: Are there any video stores these days not renting Nintendo? The VSDA is alerting members to U.S. Senate bill No. 198, the Computer Software Rental Amendments Act of 1989, which includes protection for video games (Billboard, July 1).

CHAPTER BRIEFS: Many VSDA chapters are rebuilding after, in some cases, years of frustration. A case in point is the Cincinnati group, which once attempted to broaden its base under the Ohio Valley logo. "We have some very good directors now, everyone is excited. We just had our first experience with exhibits and it went over very well," says chapter head George Stewart, who visited the Cleveland Chapter's exhibit. Stewart pays tribute to Paul Hellstern, head of Brightstar Home Video, Cleveland, and also the Northern Ohio Chapter there. "I plan to meet with Paul and see if the two chapters can combine in more projects. Columbus is too far for dealers to visit either of our chapters, so maybe there's something we can do there..." Meanwhile, Hellstern, head of Brightstar Home Video in the Cleveland suburb of Parma, is boasting about a July 18 Lake Erie cruise event. As with all these chapter experiments, registration is a potential problem. The chapter is limiting attendance to four attendees per member firm. Walt Disney Home Video is the sponsor... On the rebuild front, perhaps no other chapter has achieved as much success as the Houston Chapter, according to John Fudge, head of franchise web Latest & Greatest. "We've just added a membership chairperson, Alinda Martin," who is owner of two-store Prime Time Video. Vigorous support from the Central Texas Chapter and all the legislative action has also increased interest, says Fudge—plus, the economy has improved... Another chapter taking to the waterways is Florida Suncoast. The voyage on the SeaEscape is a 10 a.m.-10 p.m. Wednesday event priced at \$49 per person... How close do you cut it around a national holiday? The Central California Chapter scheduled a July 5 Wednesday meeting with Peggy Lake, president, inviting as a main speaker fellow chapter head Howard Bregstein, San Diego Chapter, who has a store, Video Cafe, and also represents Video Channels. A hot topic these days, defectives, was also plugged as a draw.

CBS/Fox Video hopes its "Motor City Madness" cassette catches on among Detroit Pistons fans... see page 51

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Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
2	2	7	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
3	3	10	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
4	4	13	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
5	NEW ▶		TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
6	14	2	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
7	7	9	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
8	9	4	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
9	5	10	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
10	8	17	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
11	6	10	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
12	16	2	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
13	12	4	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
14	19	2	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
15	NEW ▶		ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
16	10	14	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
17	11	11	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
18	15	8	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
19	13	13	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
20	20	4	WITHOUT A CLUE	Orion Pictures Orion Home Video 8733	Michael Caine Ben Kingsley	1988	PG
21	22	21	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
22	17	10	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
23	NEW ▶		KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
24	21	17	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
25	18	4	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
26	NEW ▶		PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
27	23	11	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
28	24	10	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
29	30	3	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
30	28	5	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
31	29	21	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
32	25	8	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
33	32	6	LAIR OF THE WHITE WORM	Vestron Pictures Inc. Vestron Video 5282	Sammi Davis Catherine Oxenberg	1988	R
34	27	17	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
35	26	17	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
36	31	8	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
37	37	10	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
38	39	5	MADAME SOUSATZKA	Sousatzka Productions Ltd. MCA Home Video 80840	Shirley MacLaine	1988	PG-13
39	35	9	RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
40	NEW ▶		SPELLBINDER	CBS-Fox Video 4753	Timothy Daly Kelly Preston	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.

Kiss 108 Seeking New Home For Vidclip Show

BY DAVID WYKOFF

BOSTON The "KISS Video Request Show," the Boston area's only locally produced music video program, is shopping for a new host station. The show, produced by Boston radio station WXKS-FM (Kiss 108) and aired weekdays from 7-8 p.m., ended its run on UHF outlet WHLL (Channel 27) on June 30.

According to Richard Vetro, station manager for the Worcester, Mass.-based TV station, the 6-month-old vidclip show "never brought in the numbers that the agencies need to give it any support. We might have stuck with it a little longer than we have if we'd seen any progression, but we just haven't."

The music video program was one of the TV station's few original shows, as most of WHLL's programming consists of movies and sitcom reruns. It will be replaced by an evening edition of "27 West," WHLL's call-in talk show.

"We were looking to develop more of our own local-origination programming with the 'Kiss Video Request Show' and had hoped that we would've attracted the younger audience tuning in at that time of day," says Vetro.

According to Kiss 108 creative services director Beverly Tilden, the cancellation did not come as a complete surprise, and can be seen as a bless-

ing in disguise. "WHLL is essentially a small station with a signal that's on the edge of the Boston market and just doesn't have the penetration into the Boston TV market to make it viable now," she says.

Tilden says Kiss 108 is firmly committed to the program and that talks are under way with a number of Boston-based TV outlets. "We think that we have a very strong product, and we are going to take it somewhere else. Response has been very encouraging, and I'm sure that we'll be able to present it to a much larger audience," she says, noting that she has talked with both interested network affiliates and independent stations, though she offered no names.

The show is filmed in Kiss 108's Medford, Mass., studio/office facility and is hosted by Kiss 108 personality David O'Leary, a face familiar to local viewers from his VJ stint with V-66, a locally based music video station that was bought out and closed down by the Home Shopper's Network more than two years ago.

The show is designed to be, as O'Leary puts it, "Kiss radio in TV form." In addition to videoclips, music, and movie news, concert listings and celebrity gossip are also part of the daily programming. "One thing we've learned, like with radio, is that you really can't just make a show with a face and some videos, there's got to be something more there,"

says O'Leary, who, along with Kiss 108 music director Jerry McKenna, programs each segment's clips.

The request aspect of the show's name has been an important part of its programming. Because the shows

'We think we have a strong product'

are shot on Wednesdays for broadcast the following Friday through Thursday, audience response via mail can be tabulated.

"A substantial portion of each show is devoted to videos that are requested, and we try to increase participation by tying in requests with

ticket and other kinds of giveaways," says O'Leary, who notes that the video program will frequently air material not played on the radio station "because the clips are strong enough visually to stand alone."

A major selling point—and potential drawback—is the show's close relation with Kiss 108. The station, with its dance-oriented pop music programming, is consistently at, or near, the top of the ratings, and many station jocks are well-recognized area personalities.

"One of the major ideas of the show is to develop the playback between radio and TV. We're obviously interested in bringing more listeners to Kiss 108, but at the same time we're able to offer a free advertising

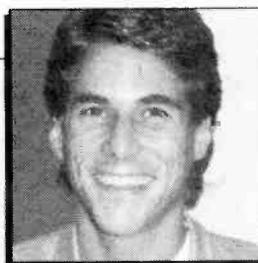
service as well as all of the promotional tie-ins," says Tilden.

However, the constant interplay between radio and TV in terms of promotions and cross-plugs has the potential to create a phenomenon not to the liking of either side—audience members switching off one to watch or listen to the other.

Says O'Leary, "It's certainly something that we're aware of and need to keep an eye on. But, at the same time, TV stations are advertising on the radio and vice versa, so it's not something that's necessarily bad on its face."

With talks still in the prospects stage, Tilden could make no estimate as to when the show would return to the Boston airwaves.

THE EYE



by Steven Dupler

CANNES DO: Here's the good and bad news from the recent International Advertising Film Festival in Cannes, June 21-25, from which we just returned. On the positive side, the winners in the music video category represented some of the best and the brightest in both technical and artistic terms. But, on the dark side, the jury members were asked to make their selections from a field of just 69 videoclips, obviously a tiny fraction of the global output in 1988.

This unfortunate circumstance was engendered by the fact that the festival organizers charge an entry fee of \$250 per submission. Now, this may work in the television commercial field, where production budgets ranging from \$500,000-\$2 million-or-more are commonplace, but in the guerrilla-warfare world of music video making, \$250 a pop to enter a clip that may have cost only \$20,000 to make is just too much to ask.

The videoclip jury included Selina Webb, video editor of U.K.-based music trade Music Week; British video producer Mark Wightwick, head of Limelight division The Unit; Catherine Regnier, music programming director of French television channel M6; Annie Ansellem, head of programming at Radio Monte-Carlo; Maurizio Sala, chief creative director at Milan, Italy-based ad agency Armando Testa; and, representing the U.S. contingent, the Eye.

While the quality of many of the 69 clips we screened over the two-day judging period was high, we all agreed that the absence of work from such acts as New Order, Bobby Brown, Fine Young Cannibals, and many others did not allow us to select our winners from a field truly representing the best work of the year. That said, we still were able to come up with a number of worthy winners, including Jim Blashfield's spectacular "Leave Me Alone" for Michael Jackson, and Drew Takahashi's multiple-personality laughfest for Bobby McFerrin's a cappella cover of "Good Lovin'," both of which shared the top Gold Lion award; a fascinating video by Parisian clip production house Program 33 for French artist Alain Souhoun's single "Quand J'Serai KO," which took the Silver Lion prize; and Metronome Records' act Double's video for "Devil's Ball," directed by Rudi Dolezal of Austria, the Bronze Lion selection.

Our recommendation to the IAFF: Cut the submission price and make more of an effort in general to attract members of the music video production community to the event. This 36-year-old festival has a lot to offer (not even counting the golden beaches of the French Riviera), not the least of which is its potential for bringing music video and advertising industry pros closer together.

CLIPS À LA FRANCAIS: Speaking of France, it appears that the French television channel M6 is being very good to the record business, if one can judge from the numbers. In 1988, the station logged 31,000 videoclip plays, according to program director Catherine Regnier. Equally, if not more impressive, the channel also paid 21 million francs (\$3.11 million) in performance rights to the French record industry.

M6 not only plays clips, it helps make them: The channel was involved in the production of 165 videoclips last year, representing an investment of 7 million francs (roughly \$1.03 million).

Regnier reports that throughout this summer the channel is devoting more than 30% of its program time to music and that 70% of this output will be of French origin. This balance will eventually be modified to 65% music-35% French origin with the approach of 1993 and the single European market.

Summer programming for M6 includes a daily hit parade covering sales of all musical genres, compared with the regular top 50 singles and top 30 album charts that principally reflect sales of French and international pop music.

There will also be a weekly talent contest program devoted to new groups and the winning act will be featured in a videoclip financed by Pathe/EMI.

M6 is also programming a number of concerts throughout the summer, including excerpts from the Franche Zoulou tour featuring South African acts Zia, Stimela, Lucke Dube, and Noane.

FIRST BLOOD: Well-known clip and film maker Russell Mulcahy has completed his first bit of advertising work for his new rep/production company, Limelight. (As noted here previously, Mulcahy recently left the fold at MGMM, the production house he helped found.) The two-and-a-half-minute spot, which debuts July 4, is for Home Box Office and was shot in the U.S. Virgin Islands.

HALL REDUX: Arsenio Hall will reprise his role as host of the 1989 "MTV Video Music Awards" show on Sept. 6 at the Universal Amphitheatre in Los Angeles. Dick Clark Productions will again handle the television production for the program. Initial ballots, which were mailed recently to several thousand industry types for the first segment of the voting process, feature four new categories reflective of the channel's programming priorities over the past year: best rap video, best dance video, best heavy metal video, and best postmodern video.

Another new twist for the show this year is the inclusion of interactive voting via telephone and facsimile machine for the first time. According to an MTV representative, "those eligible to vote" will be able to cast their ballots for the final phase by dialing an 800 interactive number, or faxing the entries. Each ballot will be assigned a "control number," which can only be tallied once, and thus prevents voting duplication.

VIDEO TRACK

LOS ANGELES

GLADYS KNIGHT HAS A "Licence To Kill" in her new video, directed by Daniel Kleinman and produced by Adam Whittaker for Lime-light Productions. The clip incorporates footage from the latest James Bond flick of the same name.

Siren Pictures Inc. director Mark Romanek set Cutting/Mercury artist Sa-Fire in the Mandiola Ballroom and El Segundo High School to lens "Gonna Make It" from her eponymous album. Carrie Wysocki produced.

Mark Rezyka recently directed a pair of Mark Freedman productions: Mr. Big's "Addicted To That Rush," with producer Callie Khouri, and Kix's "Don't Close Your Eyes," with producer Craig Fanning. Bernard Auroux directed photography on both shoots for Atlantic Records.

Fragile Films director Rupert Wainwright and producer Terance Power have wrapped production on a series of videos, including N.W.A.'s "Express Yourself" for Priority Records, Ace & Juice's "Go, Go" for Capitol Records, and Oaktown 357's "Straight At You," also for Capitol.

The Boys' video "A Little Romance" features guest appearances by members of New Edition, Royalty, and Marlon Jackson, among many others. Desmond Gumbs directed the clip for The Boys' Motown release, "Message From The Boys."

NEW YORK

THE B-52s ARE BACK with "Channel Z," a clip from their new Warner Bros. album, "Cosmic Thing." Drew

Carolan directed while Mark Morphosis and Lyn Healy produced for Vivid.

L.L. Cool J's newest video, "I'm That Type Of Guy," features the sleek, feature-film look of a mini-spy-thriller. Director Scott Kalvert and DP Dave Phillips shot on location at an old Long Island City, N.Y., bank vault, where they staged a "big heist" sequence. Amy Raskin produced for Calhoun Productions.

Viktor Ginzburg directed a video for MCA band the Call recently, shooting in East Harlem, N.Y., as well as Washington, D.C., Beverly Hills, Calif., and Sequoia National Park. "Let The Day Begin" features footage of an ambulance run through New York's Manhattan, construction workers atop a high-rise, a cruise along California's Rodeo Drive, and a gospel church service in Harlem, N.Y. Janet Flora produced for N. Lee Lacy/Associates Ltd. and David Shaw DP'ed with Ginzburg.

Mercury rappers DJ Chuck Chill-out & Kool Chip hung out in the Bronx to shoot exteriors for their "Rhythm Is The Master" video, directed by Lionel Martin. The hip-hop video, which includes a cameo by Grace Jones, was produced by Ralph McDaniels and S.L. Gray for Classic Concept Productions.

OTHER CITIES

THE PURSUIT OF HAPPINESS lensed "She's So Young," a new video from the band's Chrysalis album, "Love Junk." Andrew Doucette directed the performance piece, which is intercut with unusual conceptual imagery. Photographer Juerg Walther shot footage in Atlanta and Ra-

(Continued on next page)

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

B-52's
Channel Z
Cosmic Thing/Warner Bros.
Mark Morphosis, Lyn Healy/VIVID Productions
Drew Carolan

BOOGIE BOX HIGH
Nervous
Outrageous/SBK
Steven Brandman, Luc Roeg/VIVID Productions
Andy Morahan

CANYON
Hot Nights
Radio Romance/16th Ave.
George Deaton
George Deaton

JOHN CONLEE
Hopelessly Yours
Fellow Travelers/16th Ave.
George Deaton
George Deaton

JOHNNY DIESEL & THE INJECTORS
Don't Need Love
Johnny Diesel & the Injectors/Chrysalis
Louise Lenceley
Paul Elliott

MORTON DOWNEY JR.
Hey, Mr. Dealer
Compose/PPI
Rob Kramer/Pagan Films
Ed Barbini

JULIAN LENNON
You're The One

Mr. Jordan/Atlantic
Siri Aarons, Lyn Healy/VIVID Productions
Drew Carolan

LIVING IN A BOX
Blow The House Down
Gatecrashing/Chrysalis
Paul McNally
Howard Green Halge

VAN MORRISON
Have I Told You Lately
Avalon Sunset/Mercury
Windmill Lane Productions
John T. Davis

NITRO
Freight Train
O.F.R./Rhino/Rampage
John Seay/Feeding Frenzy Productions
John Seay

SILENT RAGE
Rebel With A Cause
Don't Touch Me There/Simmons/RCA
Joseph Sassone/Mark Freedman Productions Inc.
Mark Rezyka

STAGE DOLLS
Love Cries
Stage Dolls/Chrysalis
Craig Fanning/Mark Freedman Productions Inc.
Mark Rezyka

TUCK & PATTI
Castles Made Of Sand/Little Wing
Love Warriors/Windham Hill
Nina Dlutny, Lyn Healy/VIVID Productions
Neil Abramson

VICTORY
Don't Tell No Lies
Culture Killed The Native/Rhino/Rampage
John Seay/Feeding Frenzy Productions
John Seay

EDGAR WINTER
Cry Out
Mission Earth/Rhino
Randy Stith/The Association
Mitch Brisker

VIDEO TRACK

(Continued from preceding page)

leigh, N.C. Tina Silvey produced and Mitchell Rothzeid was production manager for the Silvey/Co. production.

Megaforce band Hotel Hunger shot "Give Me Love," the video for their debut single, with director Matt Lipsey and producer Chris Symes. The Limelight Productions crew lensed the clip at London's Westway

Studios.

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.

AS OF JULY 8, 1989

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Dangerous Toys, Teasin' Pleas
Dead Or Alive, Come Home With Me Baby (Ext. Mix)
John Cougar Mellencamp, Jackie Brown
Pixies, Here Comes Your Man
Public Image Ltd., Disappointed
Stage Dolls, Love Cries
On The Line, Tangier
Pete Townshend, A Friend Is A Friend
Karyn White, Secret Rendezvous
King For A Day, XTC

BUZZ BIN

10,000 Maniacs, Trouble Me
Wire, Eardrum Buzz

BREAKTHROUGH

Howard Jones, The Prisoner

HIP CLIP

King Swamp, Is This Love

SNEAK PREVIEW

Bon Jovi, Lay Your Hands On Me
Jody Watley W/Eric B., Friends
White Lion, Little Fighter

HEAVY

Paula Abdul, Forever Your Girl
Bobby Brown, On Our Own
The Cult, Fire Woman
The Cure, Fascination Street
Michael Damian, Rock On
The Doobie Brothers, The Doctor
Fine Young Cannibals, Good Thing
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Peter Gabriel, In Your Eyes
Great White, Once Bitten Twice Shy
Madonna, Express Yourself
Martika, Toy Soldiers
Richard Marx, Satisfied
Milli Vanilli, Baby Don't Forget My Number
Stevie Nicks, Rooms On Fire
Tom Petty, I Won't Back Down
Warrant, Down Boys
Winger, Headed For A Heartbreak

ACTIVE

Anderson, Bruford, Wakeman & Howe, Brother Of
Neneh Cherry, Buffalo Stance
Expose, What You Don't Know
Indigo Girls, Closer To Fine
The Jacksons, Nothin' (That Compares 2 U)
L.L. Cool J, I'm That Type Of Guy
Living Colour, Open Letter (To A Landlord)
Love And Rockets, So Alive
Prince, Batdance
R.E.M., Pop Song '89
Roxette, Dressed For Success
Skid Row, 18 And Life
Rod Stewart, Crazy About Her
Tin Machine, Under The God

MEDIUM

Adrian Belew, Oh Daddy!
The Call, Let The Day Begin
De La Soul, Me, Myself, And I
The Fabulous Thunderbirds, Knock Yourself Out
Cyndi Lauper, I Drove All Night
Paul McCartney, My Brave Face
Queensryche, I Don't Believe In Love
Real Life, Send Me An Angel '89
Simply Red, If You Don't Know Me By Now
Billy Squier, Don't Say You Love Me
Henry Lee Summer, Hey Baby
U2, All I Want Is You

BREAKOUTS

Badlands, Dreams In The Dark
The Godfathers, She Gives Me Love
Bob Mould, See A Little Light
The Rainmakers, Spend It On Love
Texas, I Don't Want A Lover
Stevie Ray Vaughan/Double Trouble, Crossfire
24-7 Spyz, Jungle Boogie



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Southern Pacific, Any Way The Wind Blows
Larry Boone, Fool's Paradise
Clint Black, Killin' Time
Billy Joe Royal, Love Has No Right
Shelby Lynne, The Hurtin' Side
Tracker, Cripple Cowboy
Reba McEntire, Cathy's Clown
New Grass Revival, Callin' Baton Rouge
Lacy J. Dalton, I'm A Survivor
Lyle Lovett, Nobody Knows Me
Shenandoah, Sunday In The South
Josh Logan, Somebody Paints The Wall
Take 6, Spread Love
Jason D. Williams, Tore Up Over You
Becky Hobbs, Do You Feel The Same Way Too
Highway 101, Honky Tonk Heart
Kenny Rogers, Planet Texas
Lee Greenwood, Home To Alaska
Freddy Fender, Spanish Harlem
John Conlee, Fellow Travelers



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Gloria Estefan, Don't Wanna Lose You
Andreas Vollenweider, Dancing With The Lion
Boris Grebenshiov, Radio Silence
Texas, I Don't Want A Lover

FIVE STAR VIDEO

Adrian Belew, Oh Daddy!
Chris Isaak, Don't Make Me Dream About You
Bonnie Raitt, Love Letter
Soul II Soul, Keep On Movin'
Various Artists, Greenpeace Music Video

HEAVY

Natalie Cole, Miss You Like Crazy
The Doobie Brothers, The Doctor
Fine Young Cannibals, Good Thing
Grayson Hugh, Talk It Over
Love And Rockets, So Alive
Madonna, Express Yourself
Paul McCartney, My Brave Face
John Cougar Mellencamp, Jackie Brown
Stevie Nicks, Rooms On Fire
Roxette, Dressed For Success
Simply Red, If You Don't Know Me By Now
Rod Stewart, Crazy About Her
Donna Summer, This Time I Know It's For Real

MEDIUM

10,000 Maniacs, Trouble Me
Bee Gees, One
Michael Bolton, Soul Provider
Harry Connick, Jr., Do You Know What It Means...
Cowboy Junkies, Misguided Angel
Dion, Written On The Subway Wall
Julia Fordham, Comfort Of Strangers
Bill Gable, Go Ahead And Run
Jerry Lee Lewis, Great Balls Of Fire
Donny Osmond, Sacred Emotion
Mica Paris, My One Temptation
Chris Rea, On The Beach
Swing Out Sister, Waiting Game



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Ivan Neville, Primitive Man
10,000 Maniacs, Trouble Me
Peter Gabriel, In Your Eyes
Indigo Girls, Closer To Fine
Peregrins, True Believer
Caterwaul, The Sheep's A Wolf
Bob Mould, See A Little Light
Anderson, Bruford, Wakeman & Howe, Brother Of
Mike + the Mechanics, Nobody Knows
The Doobie Brothers, The Doctor
Stevie Nicks, Rooms On Fire
Bullet Boys, Smooth Up
Joe Jackson, Nineteen Forever
On The Line, Tangier
Winger, Headed For A Heartbreak
Richard Marx, Satisfied
Billy Squier, Don't Say You Love Me
Queensryche, I Don't Believe In Love
New Edition, N.E. Heartbreak
The Pasadenas, Riding On A Train
The Jacksons, Nothin' (That Compares 2 U)
The Gyriz, Jam Jam (If You Can)



14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Tora Tora, Walkin' Shoes
Pete Townshend, A Friend Is A Friend
Sweet Sensation, Hooked On You
Stage Dolls, Love Cries
Michael Bolton, Soul Provider
Various Artists, Greenpeace Music Video
King For A Day, XTC
Stevie B., In My Eyes
Sheena Easton, 101
KC Flight, Planet E
Soul II Soul, Keep On Movin'

HEAVY

Exposé, What You Don't Know
Sweethearts Of The Rodeo, If I Never See Midnight
The Doobie Brothers, The Doctor
Great White, Once Bitten Twice Shy
Martika, Toy Soldiers
Simply Red, If You Don't Know Me By Now
Natalie Cole, Miss You Like Crazy
Roxette, Dressed For Success
Cyndi Lauper, I Drove All Night
Fine Young Cannibals, Good Thing
Tom Petty, I Won't Back Down
Love And Rockets, So Alive
Neneh Cherry, Buffalo Stance
Madonna, Express Yourself



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Robert Palmer, Tell Me I'm Not Dreaming
Finest Hour, Make That Move
Chris Williams, Talk To Myself
Nikki, If You Wanna
Debbie Allen, Special Look
Ivan Neville, Primitive Man
Rob Base/DJ EZ Rock, Times Are Gettin' Ill
Sa-Fire, Gonna Make It
Sweet Sensation, Hooked On You
Kraze, Let's Play House
Chubb Rock, You Bad Chubbs
Queen Latifah, Dance For Me

HEAVY

The Jacksons, Nothin' (That Compares 2 U)
Surface, Shower Me With Your Love
Chuckii Booker, Turned Away
Karyn White, Secret Rendezvous
Levert, Gotta Get The Money
James Ingram, It's Real
Soul II Soul, Keep On Movin'
Vanessa Williams, Darlin' I
The System, Midnight Special
Vesta, Congratulations
Prince, Batdance
AI Green, As Long As We're Together

MEDIUM

New Edition, N.E. Heartbreak
Peabo Bryson, Show And Tell
Diana Ross, Workin' Overtime
Milli Vanilli, Baby Don't Forget My Number
Heavy D & the Boyz, We Got Our Own Thang
Guy, Spend The Night
Miles Jaye, Objective
Bobby Brown, On Our Own
David Peaston, Two Wrongs Don't Make It Right
Stephanie Mills, Something In The Way You Make Me
Dino, I Like It
The Boys, A Little Romance



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Kix, Don't Close Your Eyes
Robert Palmer, Tell Me I'm Not Dreaming
Gloria Estefan, Don't Wanna Lose You
Debbie Gibson, No More Rhyme

POWER

Martika, Toy Soldiers
Madonna, Express Yourself
Milli Vanilli, Baby Don't Forget My Number
Expose, What You Don't Know
The Doobie Brothers, The Doctor
Warrant, Down Boys
Fine Young Cannibals, Good Thing
Simply Red, If You Don't Know Me By Now
Donna Summer, This Time I Know It's For Real
Richard Marx, Satisfied
Prince, Batdance
Dino, I Like It
Neneh Cherry, Buffalo Stance
New Kids On The Block, I'll Be Loving You (Forever)



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Billy Joe Royal, Love Has No Right
Keith Whitley, I'm No Stranger To The Rain
Dolly Parton, Why'd You Come In Here Lookin' Like
Reba McEntire, Cathy's Clown
Shenandoah, Sunday In The South
Clint Black, Killin' Time
Kenny Rogers, Planet Texas
Lorrie Morgan, Dear Me
Michael Martin Murphey, Never Givin' Up On Love
Kathy Mattea, Come From The Heart
Stephanie Mills, Something In The Way You Make Me
Clint Black, A Better Man
Randy Travis, Promises
New Grass Revival, Callin' Baton Rouge
Nitty Gritty Dirt Band, Will The Circle Be Unbroken
The Shooters, If I Ever Go Crazy
Desert Rose Band, She Don't Love Nobody
Rodney Crowell, After All This Time
Jo-El Sonnier, Blue, Blue (Blue, Blue, Blue)

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Together . . . We'll Make it Happen!

The Success Story Continues in the German-Speaking Market as Record-Breaking Sales Top Three Billion Marks in West Germany for the First Time

By MIKE HENNESSEY

I

For many years now in the international music market, West Germany has been a synonym for prosperity and growth—and 1988 maintained the pattern with sales of 2.78 billion Deutschmarks (\$1.455 billion), an increase of 8.8% over the figure for 1987.

These official figures come from the German group of the International Federation of Phonogram & Videogram Producers (IFPI) and represent the sales of group member companies, which account for around 85% of the total market.

If you add the sales of nonmembers, then for the first time in history sound carrier sales in West Germany last year topped the 3 billion mark level at 3.3 billion DM or \$1.724 billion, taking an exchange rate of 1.91 DM to the U.S. dollar.

And the trend is still upwards in money terms. For the first two months of 1989 sales were up by an average of 6%-7%, partly due to a surge in CD singles, both in 5-inch and 3-inch formats. Last year, CD singles sales amounted to 2.1 million units.

However, like most developed markets, West Germany also has its less reassuring statistics. As Herbert R. Kollisch, Intercord managing director points out, in terms of unit sales the West German industry is in a static mode.

Excluding CDs, 149.6 million sound carriers were sold last year. The figure for 1987 was 163 million. Although cassette unit sales were up 2.9% at 59.9 million, singles (31.6 million) were down 17.9% and LPs (58.1 million) down 12.4%.

The compact disk has once again provided the key to prosperity, with a 71.9% increase in unit sales over 1987 at 39.2 million. And for the first time, the compact disk accounted for the major proportion of sound carrier income at 38%. Also for the first time, cassettes (59.9 million) outsold LPs in unit terms.

"But," says Peter Zombik, of the German IFPI group, "the decline in LP sales has not been as sharp as some people anticipated. The sales of LPs are not slowing at the same speed as CD sales are growing. I think there will be a market for LPs through into the next century. Remember that 70% of homes in Germany have record players, compared with a 15% penetration of CD players."

Zombik also makes an interesting comparison between the number of long-play sound carriers sold in 1978 (the best-ever year for LP sales at 112.5 million) and in 1988.

"In 1978, we sold 47.3 million cassettes, making a total long-play unit market of 159.8 million. Last year, adding together LP (58.1 million), cassette (59.9 million) and CD (39.2 million) unit sales, the figure is much the same at 157.2 million."

One factor which has sustained the vitality of the market has been the arrival on the scene of a new generation of artists, domestic and foreign, whose varied musical approaches have broadened the repertoire

(Continued on page G-8)



WEST GERMANY, AUSTRIA AND SWITZERLAND

FROM TOP LEFT: Camouflage; Die Ärzte; Jule Neigel Band; Herbert Grönemeyer; Münchener Freiheit; Jeremy Days; Zed Yago; Peter Maffay.

IF IT WASN'T FOR BCM RECORDS, THE EUROPEAN DANCEFLOORS WOULDN'T BE THE SAME!

In the past two years we have shown, that we really can break dance product in Europe. Our extensive catalogue of mainly RAP & DANCE MUSIC has made BCM Records the fastest growing and most successful European dance label.

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Tel. 02101/6004-0 · Fax 02101/600422 · Telex 8517577 bcmd
BCM RECORDS U.K. – Unit 2 · Seven Oaks Way · Orpington /
Kent BR5 3SR · Tel. 0689-890749 · Fax 0689-890757

Young Talent Still Finding It Tough to Break Through GERMAN NATIONAL REPERTOIRE SCORES IN THE DOMESTIC MARKET

By WOLFGANG SPAHR

West Germany is making notable progress with its music productions and capturing an impressive quantity of disk trophies for sales in the process.

German artists and producers are asserting themselves at home and abroad with contemporary material, and the hitherto dominant Anglo-American tide of fashion seems at last to be stemmed to some extent by the re-emergence of demand for German talent singing in the German language.

The sales distinctions are being won by artists such as the

Flippers, Die Ärzte, Peter Hofmann, Scorpions, Herbert Grönemeyer, Helloween, Sandra, Die Toten Hosen, Juliane Werding, BAP, and Münchener Freiheit, plus locally recorded hits by foreign artists like Roger Whittaker and Nana Mouskouri.

Apart from contemporary rock and metal music,

the good old-style pop song has come back into fashion, mostly on account of consumers over 40 rediscovering a taste for music reminiscent of their youth and in the German language. Television shows and media advertising are playing their part in this trend, and German language records are winning a bigger share of airtime in radio programs, some of them recorded by young talent willing and able to pin their chances on their own language. Axel Alexander of BMG Ariola believes that such product can be internationally successful as well.

His confidence is shared by Alexander Hemmpel of Phonogram, who points to the achievements of German language product by Münchener Freiheit, Die Ärzte, Herbert Grönemeyer, Stephen Remmler, Klaus Lage, Heinz Rudolf Kunze, Nino de Angelo and Chris Wolf.

Andreas Kirnberger of CBS underlines the success of the modern German pop song as exemplified by exponents such as Münchener Freiheit, one of the best-selling acts in Germany. Rock music too has many committed artists like Grönemeyer, Rio Reiser, Herwig Mitteregger and BAP.

"German language repertoire has always been and will continue to be an important factor for CBS," Kirnberger states. "We apply the same criteria to German material as we do to songs in foreign languages. The governing principles are always the charisma and persuasive power of the artist."

Young talent is still experiencing difficulties in breaking through, however, and will continue to do so until more interest is displayed toward it by both producers and the media and consequently the consumers. Teldec A&R director Michael Oplesch says that Teldec has always accorded top priority to German language product, but has been hampered in the past by the bias of releases by other companies and media interest in favor of international repertoire.

"German language music demands a standard already set by artists such as Wolf Maahn, Rio Reiser and Herbert Grönemeyer," opines Walter Puetz of Ohlodwig Music in Cologne. "The good news is that, with the Rainbirds, Boys In Trouble and Jeremy Days, national artists are creating internationally exploitable productions."

Thomas Stein of BMG Ariola's Munich office emphasizes the changing population demographics with older age groups in the numerical ascendant and the consequent need to refocus A&R activities on music sectors which have been neglected in recent years.

(Continued on page G-12)

production that is competitive with Anglo-American product. It has to be better, which means it has to be original, innovative, unique.

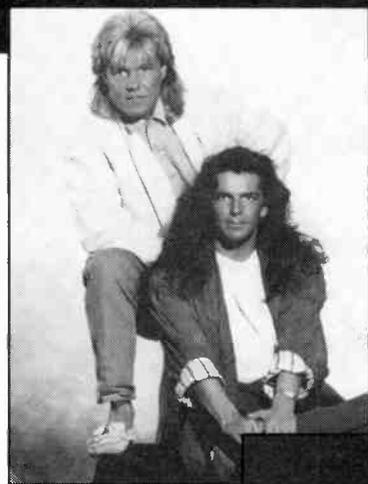
"It has to be set in a whole concept which includes marketing and promotional aspects, which have to be properly planned before the product is even offered to a national or international record company. The publishing house has to be constantly open for additional constructive input in planning the campaign."

In days gone by, Ende says, product from West Germany which found success in other markets was virtually always treated as being in the "one-hit wonder" category. Nowadays it is a matter of being the start of a long-term strategy.

Ende believes that in future EMI Music Publishing in Germany will be in an even better situation as far as creative input from the various affiliated companies around the world are concerned. "We're that much better now at using our own know-how in cooperation with partners round the world and in an increasing number of foreign territories."

Rolf Budde, of Budde Publishing, admits that in view of the massive amount of product now available on the market, it is getting "more and more complex and difficult to get releases through record companies. The thing is that record companies are having to be that much more selective because of the proliferation of productions available to them from outside and also the harsh fact of life that their own release capacity is limited."

Budde: "We've noticed that there is a clear cutback in rec-
(Continued on page G-10)



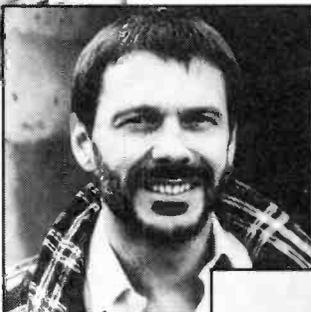
Modern Talking



Carpendale



Blue System & C.C. Catch



Reinhard Mey



Edelweiss



Bonfire



Fancy

Productions Must Be Better Than Anglo-American Rivals INTERNATIONAL POTENTIAL IS ESSENTIAL FOR NEW ACTS

As the West German music market has veered in a direction where independent production companies as well as much publishers have become key suppliers of new talent for the record companies, there's no argument that if a firm wants to play a leading role in the business then selective and effective involvement in production is a must.

Says Peter Ende, head of EMI Music Publishing in Germany: "Spotting new talent with clear potential is one thing, but to develop those talents into real artists of success at the international level is obviously a good bit more difficult to achieve."

In recent years Ende has certainly played his part in using whatever facilities are available to launch new acts. He's provided new bands and artists with studio time in his firm's in-house facility to make demo recordings. He's offered those demos to record companies and fought to secure contracts for the acts.

He's also entered into various coproductions, or productions financed entirely by EMI's publishing arm. And he finds this kind of activity pays off. It's successful. It's also a considerable variation on the old-style perceived view of the activity of a publisher.

And in the future Ende sees his company becoming involved even deeper in the production side, supplying to writers and artists signed to the firm, or in the process of signing, the best possible creative facilities and support. This includes a production budget, EMI's tremendous national and international contacts and partners, individual producers and management aides—alongside marketing expertise and a promotion team whose abilities have been proven.

Ende says: "To be successful in the international marketplace, it's not enough just to come up with a good quality

Dance Music Fronts Way to Good Market Share INDIES MAKING THEIR MARK ON THE CHARTS

The market share of the independent record companies is clearly the fastest-growing section of the West German record business, according to Brian Carter, head of BCM Records in Meerbusch.

However it is hard to produce precise analysis about just how much of the market is controlled by the indies because most, if not all, of their product is not reflected in the weekly top 75 charts.

Certainly impressive record sales have been achieved which don't get representation in the lists because of the way the chart compilation system has come to be dominated by the major companies.

BCM lays claim to be Europe's No. 1 independent dance label and the label is backed by a highly professional and consistently aggressive independent distribution organization. Carter says success can be specifically pinpointed with dance music, whether it be rap or black music. "In this sector, we really are one step ahead.

"Our rap and black product has been specially marketed and given specialized promotion so that we have clearly achieved sales figures never before believed possible, even from the majors."

Using the sales slogan "The biggest rap package of all time," BCM has energetically promoted U.S. product in the genre.

Says Carter: "Major companies have always handled dance music as a second-class product, concentrating on major acts with a proven track record rather than taking a risk with some kind of new music they don't really understand. But we reckon we've proved, with the success of EPMD, Stetsasonic, Rob Base, De La Soul and Eazy-E that this style of music is extremely salable here in Germany.

"The fact is that the independents are definitely here to stay."

Carter says the U.S. success of labels like Tommy Boy, Profile, Next Plateau, Delicious Vinyl, and the U.K.

label successes of Rhythm King, Big Life and PWL confirm and justify the fact that European dance-oriented indie labels are creating a future for record sales in Germany.

"The fact is that indies react quicker and are more flexible to moving in new directions, where a major will often spend days, weeks or months deciding whether to take a product or to release it. Independent companies make quick decisions, get the record out on the market and achieve instantaneous results where the major is still deciding whether or not to release it."

Carter goes on: "While most of the dance material involved has never achieved good radio play, excellent bottom-line results have been achieved and anyway small and flexible organizations offer the best prospects of selling dance products successfully.

"The indies appreciate that club disk jockey plays make hit records and this, linked with excellent A&R, has been responsible for our success."

Major commitment is, for Carter, one of the other factors that help indies to sell bigger numbers on dance product. A major will commit to a major national campaign for an artist who has sold a million records or

Ute Lemper



Silicon Dream

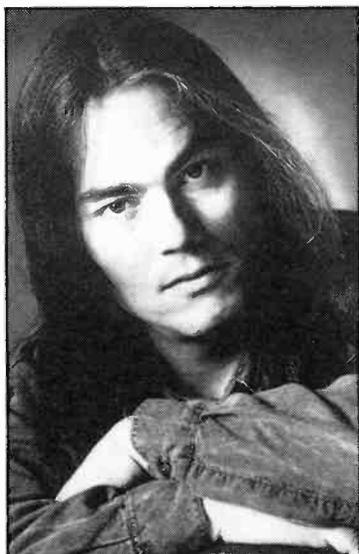
Nino De Angelo



Accept



Jennifer Rush



Tony Carey

picked up a gold disk, but will be reluctant to spend big money on dance product unless an instant reaction is achieved on day one, he says.

"But independents spend a lot of money promoting the artist and achieving club play and working from the street and building the record over a period of time. A major will just let the record get lost, paying little or no attention to it. But the pure weight that is being put behind a record makes the big difference.

"Not all the things the majors do are bad. If they do get behind a dance record, they do have a major prospect of turning it into a really big hit. But how often do they show the necessary commitment to a record which isn't already showing in international charts?"

Carter says the indie operator generally treats a dance product or a dance artist as a matter of priority. The major will treat it or him as another record. Compared with the major commercial star names, dance product needs special handling. The reluctance of many A&R people to even try to understand what rap is and where dance music in general is the reason for much of the lack of success.

Carter says that it is becoming more and more popular to work with independent record companies in specific territories, especially in the difficult countries like West Germany and most of the rest of Europe where people don't speak the English language. "Without specialist handling, 12-inch singles and black dance product generally will simply get lost in the headlong rush of straight commercial product.

"The future is clearly in dance but the only real success is coming from the independents. We've seen many examples of the majors trying to commit to dance product, spending money, but the bottom-line ends up bad and so, after a year or so, they close the division and get back to the Tina

Turners and Whitney Houstons of the world.

"It's not only dance music that has become successful, but the hard rock from say SPV and alternative indie product from Rough Trade have clearly shown that independent is the way to go in Germany.

"In view of the single European market which is going to hit us in a few years, it's more and more important to make the right decisions in respect of the German territory. And independent is no longer a dirty word. It now stands for success."

Andrew Ward, of the Noise company in Berlin, has been enjoying huge success with the hard rock band Helloween. "The break," he says, "came after years of guidance and development by the company. We built the act through solid indie label marketing into a position where the band now sells more records in West Germany than almost any other heavy metal band, domestic or foreign. And neither the band nor the label is anywhere peaking with this success."

Noise lives powerfully in the hard rock/heavy metal marketplace, a niche of the market which is "ignored or despised" by the mass media, according to Ward. "That's the problem," he says. "Yet that also gives us a source of substantial strength, our opportunities. We can cultivate the alternative press and independent radio, two areas often neglected by the mass-oriented majors. We can establish close working relationships which in turn give us access to direct feedback from the consumers.

"We can then respond flexibly and with sensitivity to requirements within our market, unobstructed by the cumbersome administrative apparatus of a major label."

This also creates the best conditions for A&R work, he says: the identification and acquisition of new bands and new trends. He thinks the next phase is also eased by the indies, since the task of building a band's profile through several LP releases and supportive live activities can be far better coordinated through street-level understanding of the market, rather than through blanket advertising and marketing spends.

Ward: "The majors are committed to the fast-paced pop market, where an act can be expected to attain world recognition within two or three years, or be written off. The slower process of percolation required for a metal band to become accepted is an anathema to major labels: the attempt to force the growth of the band and usually ends up destroying it in the process."

"This may seem an outrageous accusation, but there are enough examples to back it up. There's also the consideration that all aspects of a band's marketing and promotion are done by people who the band members have come to know personally. With direct communication between the company staff and the musicians, there's more intensive supervision of the artists and a greater acceptance of the company point of view by the musicians."



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But Int'l Repertoire Overshadows Local Product CDs HEAD SALES ADVANCE IN AUSTRIA

By MANFRED SCHREIBER

The Austrian music industry achieved, in 1988, an upturn of some 5% in value terms. The Austrian economy as a whole showed an increase of 4.2%, with inflation rising at just 2%. Economic forecasts for this year are for an overall growth of 3.1%.

So far, so good. This is a projected outlook which provides plenty of scope for hope and optimism, not least for the music industry and its national IFPI branch, especially as its gross in the first quarter of this year hit the more than acceptable level of 9.1%.

Holger Mueller, president of the Austrian national IFPI group predicts good times ahead. "I see a very positive development for the future. As in so many territories this is mainly due to the triumphal march of the compact disk, but I believe the entire music market will expand further."

IFPI member companies dominate the Austrian market. According to Helmut Steinmetz, managing director of mechanical copyright society Austro-Mechana, members sell 50% of all prerecorded cassettes, 95% of all CDs, 80% of all LPs and 80% of all singles.

The entire gross of IFPI member companies in Austria last year on a factory-value basis came to \$69.1 million. Together with revenue from record clubs, the turnover reaches some \$72.3 million.

The official figures for 1988 show 2.57 million singles sold (down 11.1% on 1987) with a factory value of \$5.7 million (down 12.4%); 644,411 12-inch singles (up 8.5%) with a value of \$2.8 million (up 9%); 47,287 CD singles at \$236,000; 3.8 million LPs (down 13.1%) at \$24.2 million (down 11.3%); 2.2 million musicassettes (up 15.5%) at \$12.2 million (up 9.4%); and 2.2 million CDs (up 55.3%) at \$24 million (up 35.2%).

International pop had, with 73%, the biggest share of the various music product sectors, up 1.2% on the 1987 figure. Domestic pop reached a share of only 10.7% (down 1.5% on the previous year). Folk music climbed to 4.3% (up 0.7%) and classical music gained a 12% share (down, in fact, but only by 0.4%).

Harald Buechel, general secretary of the IFPI branch here, says: "In the first quarter this year, national pop slumped by some 2% compared with the same period last year, while folk music went up by 1% as, indeed, did international pop."

The IFPI music market of \$69.1 million was split down, last year, by PolyGram (together with its record company Amadeo), still market leader in this territory with 27.7% (as against 27.4% in 1987). Then comes BMG Ariola, with 20.4% (20.1%), followed by EMI with 13.7% (14%), CBS with 10.7% (11.7%), WEA with 10.1% (9.7%), Musica with 6.7% (7%), Koch with 4.1% (2.9%), Echo with 3.2% (3.2%), Bellaphon with 2.2% (3.3%) and GIG with 1.2% (0.7%).

Says Beuchel: "I really can't attempt to estimate the market share of piracy in Austria. The counterfeit section of the illegal side of our industry virtually doesn't exist, and that's because we have one of the most severe copyright laws."

"But I must say the problem with bootlegs is much bigger. We brought some criminal procedures into play to try and beat the bootleggers, but the problem is that our bureaucratic process is sluggish. We do know, though, that a part of the bootleg supply appearing in Austria is manufactured in Eastern European countries, with Hungary being one notable example."

In Austria, the manufacturer-to-retailer system dominates the distribution side of the business, with some 71% of the action. But there is a discernible trend toward to the rack-jobbers, who have 5% of the market now but had only 3% in 1987. The chain in which wholesalers play the middle role accounts now for 14%, a percentage point down from 1987.

CD-videos are certainly a consumer option in the Austrian marketplace. Manfred Lappe, managing director of WEA, says with some pride that his company offered, in December last year, the first in the new configuration and adds: "I

(Continued on page G-14)



Shari Belafonte



Hubert Kah



BAP

Phillip Boa & the Voodoo Club



SWISS SALES CLIMB BUT PIRACY THREAT GROWS

Last year, the Swiss record industry reported an increase in turnover of more than 10% on the previous year. In all, 21.4 million soundcarriers were sold by Swiss record companies, bringing a total revenue of some \$188 million at retail level.

Precise figures of the Swiss marketplace action are now available from the national branch of IFPI simply because only a handful of operating record companies file full details each year.

But there's no doubting that the compact disk here registered the highest level of increase between that 10% upturn. Figures suggest the format was up around two-thirds, or 66%, in sales over the past 12 months. That suggests a figure of 8.3 million units in Switzerland.

Musicassettes were on the upwards trend, too, but by 13% which would seem highly acceptable in any other context than that of the ever-rising CD.

The biggest slump seems to have been in the maxisingles sector, down to 650,000 units, registering a loss of around 13%. The LP was reportedly down by 6%, to 4.7 million, and virtually the same percentage of decline hit the 7-inch single, down to around 2.4 million units in the whole of last year.

Record industry leaders in Switzerland are looking for continuing huge increases in CD action. At present there are only 650,000-odd CD players in the country, giving a household penetration of only 25%. By the end of this year the estimate is that the figure will have reached 40%.

And in this encouraging market climate Swiss record companies are trying to improve bottom-line figures for the configuration cutting back prices as much as possible.

However, in this same climate of optimism there is a black mark, which is the continu-

ously increasing incidence of piracy within the marketplace.

IFPI is estimating that audio piracy is hitting the industry to the unhappy tune of some \$5 million a year.

Oskar Drechsler, managing director of PolyGram Switzerland, says: "The acceptance of the CD format in the Swiss marketplace was spontaneous and remarkably fast right from the start. We can see a market penetration of 40% or a little more, but to win over the remaining households will probably take us up to six years."

"But in general we've achieved our aim of adjusting our CD software prices to international levels and we don't expect any further changes during the rest of this year."

Retail outlets, especially the large department stores, offer a very wide range of repertoire for the music consumer in Switzerland. The smaller outlets and department stores are mainly supplied by the five rackjobbing operations operating nationwide.

Says Drechsler: "Switzerland's neighboring territories are part of the European Community, so we've been living in line with open frontiers for a couple of decades now, so we're looking ahead to the single market situation coming in 1993 with no sense of apprehension."

"And the Swiss industry seems pretty united on the view that the 1990s will see the final farewell of the LP. But as far as the musicassettes is concerned, we're making no confident prophecy about which other tape system of soundcarrier might replace it."



Andreas Vollenweider



Roger Whittaker

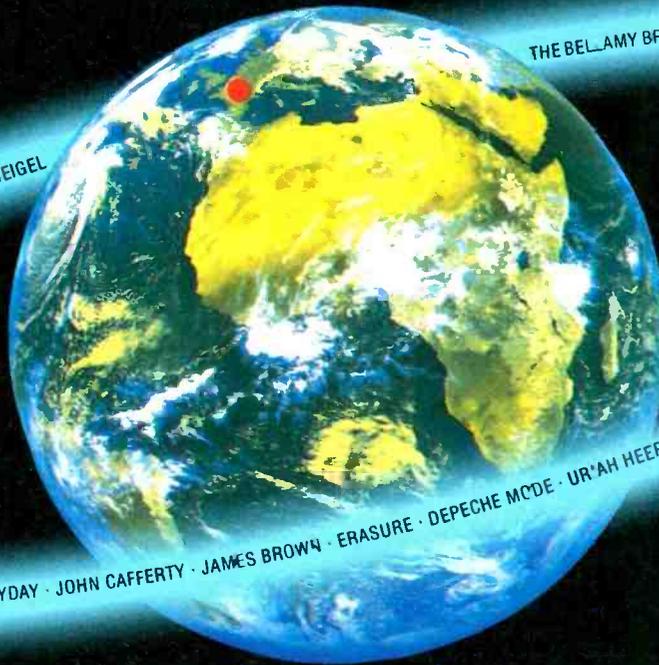


Wolf Maahn

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SUCCESS STORY

(Continued from page G-1)

base. As Ben Bunders, PolyGram president, puts it: "The trend is that there is no single trend. Hit material is coming from many different categories of music."

Among the domestic successes have been Helloween, Rainbirds, Die Ärzte, the Original Naabtal Duo, the Jule Neigel Band, Die Toten Hosen, and Hubert Kah. And foreign artists making an impact have included Bobby McFerrin, Kylie Minogue, Tanita Tikaram, Mory Kante, Guesch Patti, Bros. and Johnny Hates Jazz.

This development is not only a reflection of the broadening tastes of the German music public: it is the product of a real effort by the record companies to operate in all music areas.

Helmut Fest, EMI's MD in Germany, points out that his company has filled repertoire gaps by signing the Cologne-based Intuition label for new age music and the Frankfurt-based Eighty Eight label for dance records.

And Herbert Kollisch, MD of indie Intercord, notes his label's move into the heavy metal area with the signing of two bands from Germany's heavy rock capital, Hannover: Thunderhead and Czakan. Intercord is also setting great store by the re-forming of one of West Germany's most celebrated heavy rock bands, Can, after a 10-year hiatus.

But if the range of successful repertoire is broadening, the unit sales of releases, particularly singles, have been consistently declining. As a result, the criteria for gold and platinum singles awards were halved to 250,000 and 500,000 respectively, the same as the criteria for long-play carriers. In 1988 there were two platinum singles and 11 gold, 34 platinum albums and 87 gold.

The change of criteria, which has been a feature of many record markets, has helped in terms of generating interest but it has, of course, done nothing to arrest the decline of vinyl recordings whose sales over the past 11 years (single and LP) have slumped by 46.3% from 159 million to 89.7 million. The substantial erosion of LP sales has been offset by the vigorous growth of the CD market—but the fall from grace of the single remains an unresolved and seemingly intractable problem.

For a period, the maxisingle came to the rescue, but this format has lost its momentum in Germany. Singles with an "A" side only were tried by EMI but were not an unqualified success.

And now the industry's hopes of reviving the single as the main promotion tool for breaking new artists and generating album sales rest upon the CD version. But, as in other markets, there are differences of opinion as to the most effective way to exploit the CD single.

Alone in the West German market, and alone among the PolyGram companies for that matter, PolyGram Germany's strategy is to package both the 5-inch and the 3-inch CD in a slimmer version of the slimmer jewel box.

Says Ben Bunders: "One very practical reason for this is that they fit into existing CD merchandising units." Bunders

sees the 5-inch CD with three tracks as the maxisingle and the 3-inch CD in a 5-inch case as the regular single with two tracks.

To promote this idea to the trade, PolyGram shipped a very expensive promotion package to 2,500 dealers whose reaction, according to Bunders, was very positive. The 3-inch CD single retails for 6 DM-7DM, and the maxi-CD single for between 9DM-10DM.

"I have nothing against the 3-inch format," Bunders says, "provided that it has no more than two titles. But the maxi-single has, I believe, more potential."

PolyGram's promotion material points out that whereas vinyl maxisingles represented only 11% of the singles market in 1983, by 1988 their share had become 40.5%. "But that 40.5% share of the market produced 140.1 million marks, compared with 110.3 million for the regular single," he notes.

However, most German companies see the 3-inch CD in paper packaging as the logical alternative to the vinyl single and maxisingle.

Wilfried Jung, EMI's director, central Europe, believes that the 3-inch single in a blister pack is the viable replacement for the vinyl single. "I think vinyl will virtually disappear altogether in five years, but we must have a single format as a 'trailer' for the album. Part of the answer to the singles decline is to produce good records. It's still possible to sell half-a-million singles in Germany with the right repertoire."

Jung argues that the blister-packed 3-inch CD makes more practical sense because use of the jewel box adds another Deutschmark to production costs.

The uncertainty about how the CD-single market will develop is matched by the German industry's somewhat equivocal attitude to the immediate potential of CD-video. The German IFPI branch has just begun to compile statistics on hardware and software CDV sales but the system has been a slow starter.

"It has not been a great success so far," admits Ben Bunders, "because of a shortage of hardware and software. Blackburn in the U.K. is the only production center for Europe and although capacity is being increased there is still a big backlog of orders."

Bunders estimates that between 5,000 and 10,000 CD-V players have been sold in West Germany. "Dealer reaction was very positive at first," he says, "but it seems to have cooled a little since. Nevertheless the system has great potential because it combines perfect sound with a far better picture than can be achieved with VHS."

A far less welcome application of CD technology which has arisen in West Germany is the advent of bootleg CDs produced from analog tapes of live performances by such major acts as Bob Dylan, the Beatles, the Rolling Stones, The Doors, Elvis Presley, Jimi Hendrix, the Grateful Dead and the Byrds.

According to Peter Zombik, of the German IFPI group, there are some 120 of these bootleg items currently on the German market but the artists concerned have no protection under Germany copyright law. The recordings include

live performances from the U.S., U.K., Japan, Australia, and BBC radio transcriptions and they sell, as collectors' items, for 30-40 marks.

"Sales of some titles run into thousands of units," says Zombik. "One CD of alternate Beatles takes has sold an estimated 35,000 copies. These bootlegs can be produced for just three or four marks, complete with inlay card and jewel box."

Another undesirable development which is causing economic damage to the West German record industry is the increasing unlicensed use of commercial recordings for background music in shops and hotels.

Under German copyright law use of commercial recordings for background music requires licenses from GEMA and from the record companies. But background music contractors are circumventing this by importing background music tapes licensed from STEMRA, in Holland, a country which is not a signatory to the Rome Convention and has no law protecting producers' rights.

"STEMRA says that the volume of this traffic is only a few thousand units," says Zombik, "but we believe the figure is very much higher. The problem is that the importers pay a license to STEMRA for a small quantity of cassettes and then duplicate thousands more copies in Germany."

"We believe that one company is producing something like 60,000 background music cassettes of current commercial repertoire annually, and the German record companies are getting absolutely nothing for this use of their repertoire. One of our priorities this year is to bring this background music situation under control."

The German record industry, in common with that of other developed countries, has increasingly to look to different forms of exploitation of its repertoire to safeguard its prosperity in a world where more music is available from more sources, and for two years now it has been lobbying to achieve an increase in the royalties on tape hardware and software as a compensation for home taping losses.

Last year, 80 million blank videotapes and 100 million blank audiotapes were sold in West Germany.

The German IFPI group has calculated that income from the hardware and software levies is equivalent to 3% of the market value of the rights used by home taping, if calculated on the basis of lost record sales. This compares with the French figure of between 5% and 6%.

"We started off," Zombik recalls, "asking for 25% of the value of lost sales, then went down to 10% in order to finish up with 3%. We have hopes of getting an increase, but we have to balance this against two other important reforms which we are seeking: the increase in the duration of neighboring rights to 50 years and the record rental right, both of which are more important than an increase in the tape levy."

Also under consideration by the German trade group is the possibility of extending the industry singles and LP charts from 75 places to 100, a move aimed at facilitating the breakthrough of new talent. But a necessary prerequisite for this, in the face of the decline of unit sales, is the establishment of additional sources of dependable statistical information.

The proliferation of top 40 format radio stations and the insistent satellite TV programming of rotating hits continue to take a share of the blame for dwindling single sales, and German public service and private broadcasters also come in for record industry criticism because of the minimal exposure they accord to new talent.

"Because of this lack of opportunity for emerging young artists we really have to work hard over a long period to break new acts, especially domestic ones," says Intercord A&R chief Peter Cadera.

But at least the record industry is getting some compensation now—albeit at a very modest level—from radio stations whose programming depends so much on recorded repertoire.

All 10 regional public service radio stations have agreed to pay a total of 40,000 DM to the record companies for a full archive of repertoire from the labels in membership of the German IFPI group. And similar deals are being negotiated between the private radio stations and the individual record companies under IFPI group guidance.

"This is an important development," says Zombik. "The public service stations get the repertoire at about half the dealer price. This does not represent an income for the record industry, but at least it does reduce the loss."

Stuart Watson, VP, MCA Records International, based in London, believes that West Germany will emerge as the key distribution center for Europe after the single European market concept comes into being in 1993.

He says: "West Germany could potentially swallow up the whole European distribution market in the 1990s. With its high standards of efficiency and its strategic position at the

(Continued on page G-12)

WEST GERMAN RECORD SALES 1987/1988 BY FORMAT & CATEGORY

Figures, in millions of units, represent sales by member companies of the German IFPI group.

	CLASSICAL			POP			TOTAL		
	1987	1988	Index*	1987	1988	Index*	1987	1988	Index
SINGLES	—	—	—	25.5	18.8	73.7	25.5	18.8	73.7
MAXI-SINGLES	—	—	—	13.0	10.7	82.3	13.0	10.7	82.3
CD SINGLES	—	—	—	—	2.1	—	—	2.1	—
TOTAL SINGLES	—	—	—	38.5	31.6	82.1	38.5	31.6	82.1
LOW PRICE LPs	2.9	1.9	65.5	18.0	16.1	89.4	20.9	18.0	86.1
NORMAL PRICE LPs	2.0	1.6	80.0	36.1	32.6	90.3	38.1	34.2	89.8
TOTAL LPs	4.9	3.5	71.4	54.1	48.7	90.0	59.0	52.2	88.5
LOW PRICE CASSETTES	2.1	1.8	85.7	39.3	41.6	105.9	41.4	43.4	104.8
NORMAL PRICE CASSETTES	0.6	0.5	83.3	12.2	11.4	93.4	12.8	11.9	93.0
TOTAL CASSETTES	2.7	2.3	85.2	51.5	53.0	102.9	54.2	55.3	102.0
LOW PRICE CDs	—	3.2	—	—	9.3	—	—	12.5	—
NORMAL PRICE CASSETTES	—	3.0	—	—	21.1	—	—	24.1	—
TOTAL CDs	4.2	6.2	147.6	17.4	30.4	174.7	21.6	36.6	169.4
TOTAL LP/CASSETTE/CD	11.8	12.0	101.7	123.0	132.1	107.4	134.8	144.1	106.9

*Index 1987 = 100

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BMG ARIOLA HAMBURG

12 o'clock, midday. High noon.

The object of the fourth floor meeting at the BMG ARIOLA office in the Osterstraße is to expand on the character of the company, which has grown into a single unit with the ability not only to produce top-quality hits, but at the same time to handle other ambitious projects successfully. At the A&R conference table - usually occupied by a team of open-earred professionals - Managing Director Michael Anders and A&R Chief Franz von Auersperg elaborate on the philosophy, concept and innovations of BMG ARIOLA HAMBURG.

Michael Anders: "Our goal is to help establish the kind of acts which will safeguard BMG sales potential on the one hand and - on the other - demonstrate our competence on the home and international markets, concentrating chiefly on the long term aspect and laying special emphasis on Rock, Hardrock and Metal. To us, competence means organizing the entire structure of the distribution, marketing A&R and promotion side of the company in such a way as to guarantee artists under contract to us a perfect home in every way."

Question: That would mean that BMG ARIOLA HAMBURG starts its artists off gently, gradually introducing them to the many different mechanisms which exist between studio experience and promotion work and thus reinforcing their own self-confidence. But would it not also mean that a fast chabuster is not necessarily your first priority...?

Michael Anders: "In our opinion, these so-called 'one-shots' only bring short-term success and are thus not the best way of improving our company image. Our strategy has been deliberately chosen in order to underline the difference between us and our competitors. We are not looking for shortlived success - what we want is to establish the company as a permanently professional, competent partner."

Franz von Auersperg: "Long term projects are one aspect - on the other hand, we also aim to establish a really well-balanced mix and are always ready to make allowances for that - particularly in the case of our international partners. A Rick Astley, for example, could never have become the star he is today without his initial single hits. That's why we are always hoping that we shall be able to launch international artists of the JOHN FARNHAM or ELLIS, BEGGS AND HOWARD class successfully with their first LP in future too."

Question: Do your methods differ from those of your competitors?

Franz von Auersperg: "I wouldn't like to venture an opinion as to our competitors' methods. It happens often enough that someone forces a quick chart-buster and then immediately produces an LP which is not strong enough to make the pace. We, on the other hand, make sure right from the start that we concentrate on the artist's total concept. On live performances, personality and credibility - the way the music is put across. All the really long-term international stars have needed several build-up LP's before reaching the position they are in today. The development process demands time and patience."

Michael Anders: "That's why we are so keen to build up a healthy mixture of established acts and developing ones - an ideal constellation for a record company."

Question: A lot of BMG ARIOLA HAMBURG development work has been done in the Hardrock field, has it not?

Franz von Auersperg: "Absolutely! There are some visions you just have and I believe that any local artist, who wants to produce records in English from a German base must be prepared to be measured against the international product in every respect. We want our artists to have the opportunity to conquer other markets once they

have become established here. That is a question of financial resources, of course. We've had quite a bit of success in that field over the last few years - particularly on the Hardrock side. ACCEPT have established themselves on a European basis. BONFIRE accompanied Z.Z. Top and Judas Priest on a European tour and this year U.D.O. went on the road with Ozzi Osbourne. Those were all projects in which we had to invest an incredible amount of money - but it's the only way we may have a chance to make that kind of act popular in other countries. It also requires international support, of course, and an international organisation which is ready to step in at the right moment and provide contacts and financial help in the countries in question. This process is currently proving highly successful for BMG - I only need mention the success our groups are having in

Scandinavia, France and Spain, for example, and we have even achieved U.D.O., ZED YAGO, BONFIRE or CRAFT releases in the USA."

Question: No trace of typical German Rock, then?



ACCEPT



THE SILENCERS

JOHN FARNHAM

Franz von Auersperg: "Quality is the only criterion for an international release. We have just been exceptionally lucky in that ZED YAGO have come up with a unique concept, even if it is incredibly teutonic - it is Richard Wagner we are dealing with, after all - and really heavy song drama-turgy into the bargain. Our American and other international partners were so enthusiastic about ZED YAGO that we reckon the group has real potential. Not that we are thinking of double platinum in the USA and platinum in England - we prefer to plan conservatively. And even if we do succeed in selling 100,000 LP's in the USA, any money we earn will help to cover our expenses and fund future work with the band."

Question: Just to get the picture straight - BMG ARIOLA HAMBURG is far from being purely a Hardrock company?

Franz von Auersperg: "Of course we're not a Metal company. We just concentrate on the artists themselves - whatever field they are in."

Michael Anders: "By establishing ourselves in the Hardrock field, we have demonstrated the success of the way we handle artists on a long-term basis - a method which has now earned us the recognition of the outside world too - both artists and producers. Now we intend to prove ourselves just as competing on a regional basis in the field of Rock/Pop and Contemporary Music."

Franz von Auersperg: "Five years ago, we discovered a little English label which managed only one act - LATIN QUARTER. We had only heard the demos but took the group under contract here in Germany. LATIN QUARTER have nothing to do with Hardrock, but they too have developed a fantastic, unique total concept - which is why we launched their first LP. And apart from parts of Scandinavia, LATIN QUARTER are nowhere more successful than in Germany."

Michael Anders: "Another example is ULLA MEINECKE - a sophisticated project which could never have been cultivated on the basis of a single but was made successful by solid LP work -



BONFIRE

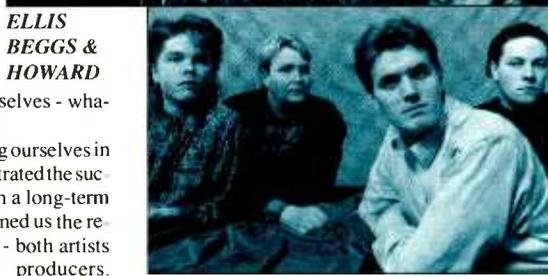
only on the home market, of course. That is another aspect of our strategy - always to strive to win really exceptional, top-quality artists of the kind who appeal to specific target groups and keep them loyal to us as a company."

Question: So it's not only in Germany that you have to keep your eyes and ears open?

Franz von Auersperg: "In principle we are moving away from the strategy of placing foreign acts under contract. The only one we've really still got is MEZZOFORTE - and that's because we have no BMG company in Iceland. Otherwise, we have parted from our international artists, because we have efficient BMG affiliates everywhere and they each have the responsibility for A&R in their own countries. The nature of international A&R work has changed for us in that we nowadays have to take a far earlier and more intensive look at the material offered by our BMG partners from the USA, England, Australia right through to Spain, and to move in at just the right moment on the creative side too - helping to develop and strengthen promising acts. ELLIS, BEGGS & HOWARD is a really good example. When the record was introduced to us at the very beginning, they produced such a spontaneous enthusiastic reaction among our staff that we ended up being the only ones in the world to launch ELLIS, BEGGS & HOWARD into the charts - both with their LP and with two singles. JOHN FARNHAM is another prime example. He was only selling records in Australia until we intervened. After that he was released on a worldwide basis and we are still the country with the highest JOHN FARNHAM sales outside Australia. To us, therefore, A&R represents deliberate early involvement with an artist's potential in order to give professional support in developing his career. This has been the case in the past with such groups as HOUSE OF LORDS, the PRIMITIVES, BLOW MONKEYS etc. and is still the case today with SILENCERS or TOM COCHRANE - again long



LATIN QUARTER



ELLIS BEGGS & HOWARD

MEZZOFORTE

- term projects. Even if the SILENCERS' name is currently on everyone's lips and their second LP is already out, they are by no means fully established yet - but we believe in the groups innate substance."

Question: And you sometimes stumble upon hidden treasure?

Franz von Auersperg: "It depends what you mean by hidden treasure. If it's FAIRGROUND ATTRACTION you mean, they have already sold more than a million LP's in Europe. And when I think of COWBOY JUNKIES, I think it's really great that an A&R man in Canada has placed such a genuinely unusual group under contract. It hasn't affected sales yet but we've had a fabulous reaction in the press and we hope to be able to build the band up step by step. We intend to continue to make more use of any promising musical niches we discover in the future too."

RCA
RECORDS LABEL

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GERMANY · AUSTRIA · SWITZERLAND

NEW ACTS

(Continued from page G-3)

ord company interest these days in master-purchase agreements. One of the reasons is that they don't actually get to own the master rights and that there's often a third party involved with the artist who might well want to interfere in some way with the handling of the product.

"So, to eliminate this kind of hassle, the record companies are coming to prefer their own productions. In any case there is the belief that any A&R man is likely to have a better personal identification with his own product than with productions from outside."

But if the product is of international quality in terms of artist appeal, material, and production, Budde believes it is often easier to place it in foreign territories rather than in Germany itself. "The increased concentration of our record industry these days in terms of the influence of the majors means that we publishers often have to get our product released elsewhere."

"And for German product, even of international standard, the U.K. remains the most difficult territory to break. The British really do seem to believe they invented pop music and in general they have a distinctly negative attitude toward product from other countries, especially continental Europe."

"But having said that, there are the odd signs that we're starting to win the battle in the U.K. Certainly there have been encouraging signs of success for German product there in recent months."

"We all hope that trend will continue, especially in view of the harmonization of the European economic community marketplace in 1993."

In-house productions have always played an important role for Peer-Southern, based in Hamburg, because the corporate view is that they are the only real way to achieve steady and long term relationships with their writers.

Michael Karnstedt, the company's European chief, says: "We've spent considerable sums on our studio equipment over the years and these investments have certainly yielded results. Success acts like Taco, Peter Schilling, Goombay Dance Band and others do underline our in-house productions as worthwhile and wise and we'll continue along this route."

"In terms of exploitation abroad, domestic success in Germany is necessary in the first place because label partners abroad do want and see what happens in the country of origin before making positive moves."

Josef Bamberger, director of BMG UFA in Munich, says that every music publisher rates original copyrights at a much higher value than subpublishing rights where they are otherwise comparable in terms of quality and contractual terms.

"Our main job in the field of national repertoire is providing practical and financial support for creative work from studio level in the beginning through to the end of the production line, which means creating songs marketable at international level."

"Our philosophy is partnership and cooperation with production teams and creative people, the artists and writers, as well as providing serious promotion for the development of emergent talents."

Bamberger says product has to be of genuine international quality in order to get placed in foreign countries. A German act singing in English is a positive step toward acceptance. Getting into the domestic chart is another. "These days the international music market is more interested in music made in Germany than ever before."

"Even though chauvinism has been obvious in some countries, it has never really stopped good songs or good productions making the grade. Our biggest problems are in our own country. Only a small number of good domestic productions have to go out and compete in the outside world with the powerful Anglo-American material."

"But in Germany itself domestic talents do need much more media support in order to become marketable first nationally and then worldwide."

And Walter Puetz, of Chlodwig publishing in Cologne, insists that anybody who values A&R as the most important factor of the music industry has at least to try to get into the A&R sector himself. "That's why all these multinational publisher companies these days create almost as much recorded music as the regular record companies."

"But the financial side is the biggest problem for the small independent production arms."

"If you want to run your company efficiently and take care of your employees as well as your artists and songwriters, you simply can't get stuck with a fully-produced tape nailed

(Continued on page G-12)

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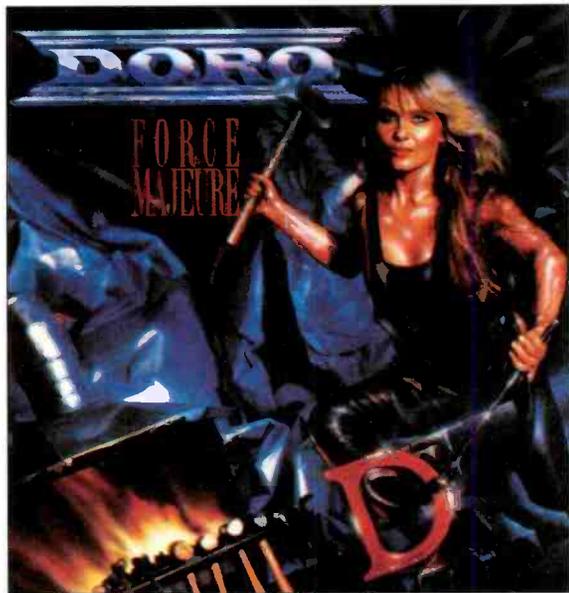
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Doro Solo – A Major Force

BY PHONOGRAM

Only two weeks after its release, "Force Majeure", Doro Pesch's new album, catapulted into the German charts at No. 11, ultimately rising to No. 5 and spending five weeks in the Top 10. The album was still at No. 23 after ten weeks. Charting also in Austria, Denmark, Great Britain, USA and Switzerland, where "Force Majeure" spent six weeks in the Top 20, which contributed to the album also reaching No. 20 in Music & Media's European Top 100 Albums charts.

"Force Majeure" was released in 18 countries, including Japan, Australia, all of Europe and the United States.



The first single is a cover version of the Procul Harum classic "A Whiter Shade of Pale".

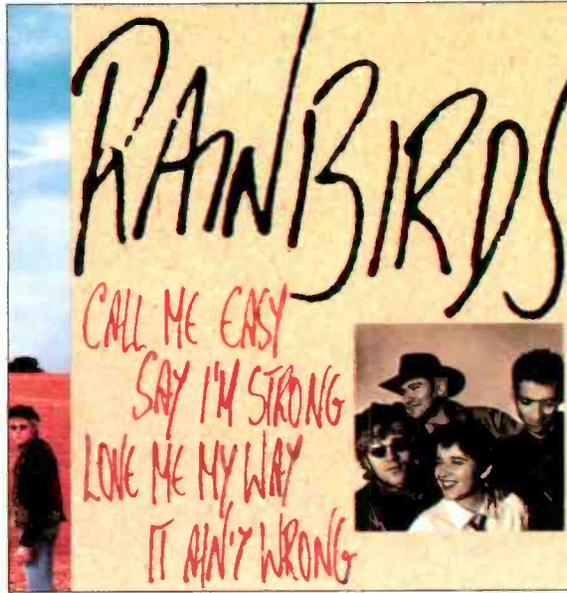
Having been chosen "Best Female Rock Singer" of 1988 by the Spanish "Heavy Metal" magazine, Doro kicked off her European tour last April with a showcase gig in London's Marquee. Together with the new American line up of her group Warlock, Doro has played concerts throughout Europe.

Although "Force Majeure" is Doro's latest album, her latest record is in the "Guinness Book of Records": for the largest LP cover in the world, released in a special limited edition of her "Triumph & Agony" LP, which, since its release in 1988, has sold almost 500,000 units worldwide.

Rainbirds' Second Album Is A Hit

BY PHONOGRAM

The Rainbirds are in full flight again. In the wake of the astounding international success of their debut LP, which is expected to go platinum in Germany this autumn, the Berlin-based group celebrated the European release of their second album, "Call Me Easy/Say I'm Strong/Love Me My Way/It Ain't Wrong" last March. "Call Me Easy...", which will be released in America, the U.K., and the rest of the world this autumn, has already spent two months in the German Top 10, selling over

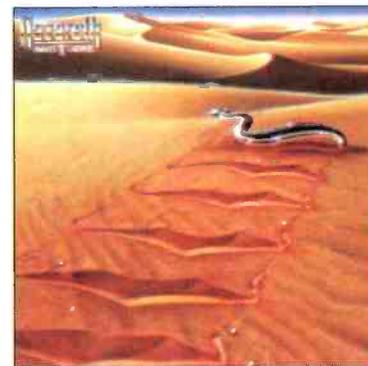


220,000 pieces, and is destined for gold in the next few weeks. Other chart entries include the Top 20 charts in both Austria and Switzerland, and the Danish Top 50. After ten weeks in the Music & Media European Top 100 Album charts, in which it peaked at No. 19, the album is still holding strong at No. 15. With the album's first single, "Sea of Time", filling the European airwaves (No. 22 in M & M's Airplay charts), and holding for over a month in the German singles Top 40, the Rainbirds played over thirty concerts throughout Europe this spring, and are scheduled to perform at numerous showcases and festivals in Great Britain and both West and East Germany this summer. As attested to by features in such European publications as Britain's "New Musical Express" and "Q", or France's "Liberation", the Rainbirds' music is about to conquer Europe. A significant factor in this success is the powerful compositional talent and unique voice of singer, Katharina Franck, who Francois Ducray of the French magazine "Best" described as "the female Peter Gabriel".

Nazareth Celebrates 20th Anniversary

BY PHONOGRAM

By no means a new act, but one of Phonogram Germany's new signings, Nazareth are celebrating their twentieth anniversary in the music business with the release of a new studio album, "Snakes 'n' Ladders".



Although Dan McCafferty, Manny Charlton, Pete Agnew and Darrell Sweet have been together since 1968, they have lost none of their energy or power, which is immediately evident in Joey Balin's (Doro, Al Corley) state-of-the-art production. Nor have the raving Scotsmen lost any of their sense of fun and humor.

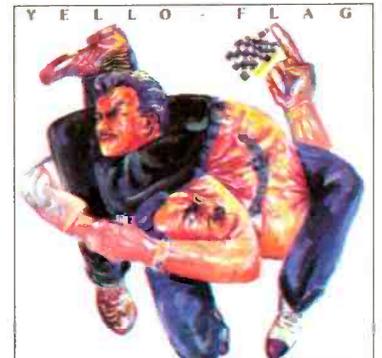
Radio + press interviews with many European journalists took place during the recordings in England and video shoot. As if that were not enough to keep the boys busy, Nazareth has also launched a European tour that will take them to Germany, Scandinavia, Austria, Switzerland and the Netherlands, for concert dates and festivals.

Yello Ran "The Race" And Won

BY PHONOGRAM

Ever since the release of their debut LP, "Solid Pleasure" on the American Ralph Records label in 1980, Yello has been setting standards in international dance music and video production. Eight years and six albums later "The Race" was finally won, when the single of the same name was chosen as the theme song for "Formula 1", Germany's most important video countdown show, and immediately burst into the Top 10 in Germany and U.K., taking the Swiss duo's latest LP, "Flag" with it.

"Tied Up" and "Of Course I'm Lying" continued Yello's siege on the world's singles charts, solidifying the group's international breakthrough just in time for the release of the album's fourth single, "Blazing Saddles", which features composer Boris Blank on vocals.



In the meantime, "Flag" has sold over 700,000 copies worldwide. To celebrate these successes, Phonogram England has released a special double 12" gatefold set of some of Yello's greatest hits, many of them in new mixes. This unique product, released under the title "Of Course I'm Lying", will soon also be available in other territories. The media have also tuned into Yello. Following extensive promotion activities in the USA, Canada and England, the BBC 2 filmed Yello at home and work in Zurich for the "Snub Special" show. The Beeb expects an estimated 3 1/2 million viewers in England alone. Although Yello's music is best known in connection with lyricist-singer Dieter Meier's award-winning videos, other film producers are also enhancing their efforts with Yello's tunes. "Oh Yeah", for example, has been used in the MCA/Universal film "Canine" starring Jim Belushi, and the controversial American TV series, "Nightingales" has aired "Tied Up". In fact, Yello titles have been licensed for films, TV and advertising in countries ranging from Egypt, Zimbabwe, and the Ivory Coast to Turkey, Japan, India and Argentina.

Teutonic Beats A Different Drum

BY PHONOGRAM

Teutonic Beats, simultaneously the title of a passionately compiled sampler of German dance music, the title of a maxi single by the Berlin group, Fischerman's Friend, and last but not least, a new Phonogram label, is in fact an Olympian idea. Commissioned by the Goethe Institute, an organization dedicated to spreading the best of German culture around the world, several German dance music artists were given the opportunity to create an "Art Disco" at last year's Olympic games in Seoul.

Amongst those present in the Korean capitol were the Stöer brothers, who were responsible for the collection of the individual "dance pieces", the legendary Berlin-based DJ and creator of Record Art, Westbam, who had the awesome job of providing an innovative live mix, and the artists Marathon, Low Spirit, Ready Made, The B. H. H. and Fischerman's Friend, who were accompanied by Thomas Fehlmann,

who was also responsible for "discovering" the Rainbirds.

Having always wanted to present the burgeoning German dance music scene, which had developed almost unnoticed by the outside world, within a suitable framework, Fehlmann grabbed the chance to record and release "Teutonic Beats" as a double album, featuring Westbams incredible live mix ("The Koreans were left cold by black music, but when the German "march-disco" started, they all flipped out."), as well as studio tracks from all of the groups.

Since the release of this double album, the Teutonic Beats label has grown to include maxi singles by Fischerman's Friend, who are touted to be Germany's first House band, Marathon, The 2 German Latinos, Jean Paul Gaultier and Squeezbrain and The Machine featuring J. J. Jones, as well as the most recent release, "Fischerman's Friend".

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NEW ACTS

(Continued from page G-10)

to your office wall more than once or twice a year.

"Opting for independent distribution means that you end up with all the promotion and marketing expenses and have to allow for ever increasing budgets. But generally placing product in continental Europe seems to be getting rather more easy all the time.

"And the arrival of the single EEC market from 1993 heralds a much more open-minded policy in Italy, France, Germany, Benelux, Scandinavia and so on.

"The U.K. and the U.S. remain pillars of arrogance, but that will surely change in the next few years. I understand

that the reluctance of American companies to release European product will be one of the major topics at the New Music Seminar in New York this year. Hard rock and Europop have already crept in through the back door and I've no doubt the emergent European talent will create more and more product which fits into U.S. radio formats, so that even the hard-line protectionists will have to open up and let us in."

For Joachim Neubauer, head of Siegel Publishing in Munich, master production is a daily business. The Siegel group has its own label, Jupiter, and an artist roster, plus three well-equipped 48-track studios. There are also globally placed trading partners who handle product at international levels.

Neubauer: "It's not so hard to place masters in the dance

or heavy metal field, but it's very much tougher trying to persuade a record company to invest over a decent period of time in a pop music act. So, if you believe in your act, you have to prepare demo disks like little masters, adding in demo videos, photographs and even arranging a good class concert showcase for the act.

"Do all that and you're in with a chance with a good record company. Certainly we're not complaining these days. We've got very good relationships with the record companies worldwide."

Hansa, Berlin-based, traditionally concentrates on "made in Germany" productions, with more than 95% of its recordings coming from highly-rated Germany producers such as Dieter Bohlen, Frank Farian, Peter Wagner and so on. Some of today's most highly rated international producers like Giorgio Moroder and Jack White were given a career launch with Hansa, where the corporate concept is "first develop producers."

Broadening success from central Europe to foreign markets is the second phase and Hansa has a long list of successes during its 25-year history, says MD Hans Blume.

The success saga started with Giorgio Moroder's "Lucky, Lucky," then Frank Farian's worldwide hits with Boney M. and Eruption struck gold in the 1970s.

In the 1980s, Dieter Bohlen, who produces exclusively for Hansa, set new heights with the megasellers of Modern Talking, Chris Norman, C.C. Catch and Blue System.

Most recently Milli Vanilli, produced by Farian, has soared in the U.S. and elsewhere.

NATIONAL REPERTOIRE

(Continued from page G-3)

"Record buying is now spread over a far wider age range," says Stein, "and is no longer concentrated on the 15 to 25 group. We must cater for these new consumers in terms of popular light music which covers just about everything from the Naabtal Duo through Flippers to the German MOR pop song and taking in folk music along the way."

PolyGram MD Dieter Oehms agrees about the significant change in audience age demographics, and expresses it thus: "We are on the way from the children's century to the century of the elderly. The latter do not want hard rock and pop. They prefer melodic music. By 1995 there will be two million less people aged 15 to 19, but 1.7 million more over the age of 50."

Oehms predicts this disparity will increase toward the end of the century, and adds that in some record companies the fact has not been recognized and the older market is being ignored.

"At PolyGram we are meeting this different demand," he says, "and helping to attract the older public back into the record stores which have discouraged them for some years by too much emphasis on pop."

WEA MD Manfred Zumkeller is noticing that German product is gaining more chart share of late in comparison with earlier Anglo-American dominance.

"Formerly German record companies looked west and accepted nearly everything that came out of London, New York and Los Angeles," remarks Zumkeller, "but now we have a new generation of German writers and producers who are providing material of international standard. This has been demonstrated through acts like Marius Mueller-Westernhagen, Heinz Rudolf Kunze, Peter Maffay and Herbert Grönemeyer. Germany has been a wallflower in the international music business for too long. We must now win foreign markets, and we are poised to do that with the quality of our own productions."

SUCCESS STORY

(Continued from page G-8)

epicenter of Europe, Germany is ideally placed for central distribution."

Watson reckons the Germans are "a long way ahead of everyone else" in terms of planning for the single European market. Many major companies outside the record company have already planned to scale down their distribution outlets in other markets.

He says they're aiming to revamp their transport arrangements in order to benefit from simpler customs procedures and cheaper, more competitive, prices. Deliveries will be quicker and more regular.

Watson cites the example of West German-based airlines: "They currently have Europe's most aggressive price structures for freight and shipping. As a result, it is now possible to do deals which enable you to ship records around Europe cheaper and faster than sending them by road."

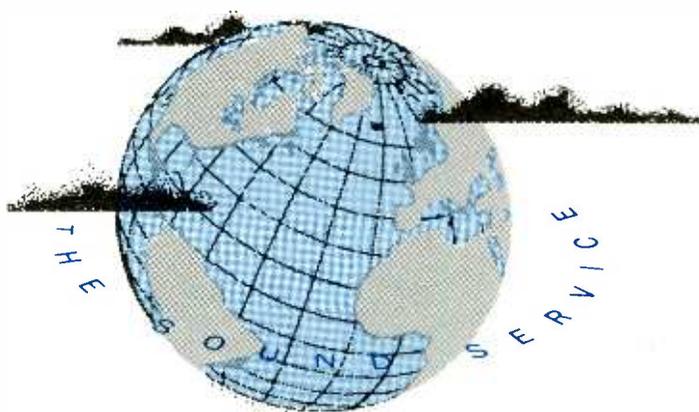
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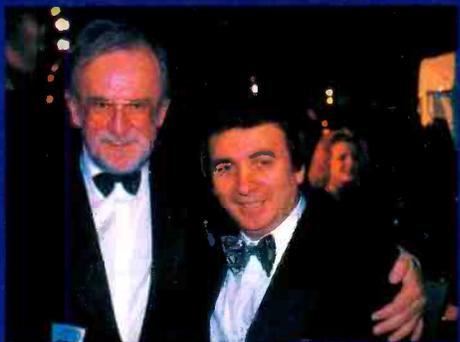
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AUSTRIA

(Continued from page G-6)

believe firmly in the future of CDV. This exciting new sound and vision carrier will surely replace the prerecorded videocassettes."

Other companies followed WEA into Austrian stores, notably CBS and Koch, but the strongest impact recently has come from PolyGram. Gottfried Urschler, marketing manager of PolyGram Austria, says: "We now have 150 titles in our repertoire catalog. By the end of this year it should be around 400. We reckon there will be some 130 retailers, including record shops, photographic equipment chains and department stores, nationwide where the whole repertoire range in CDV will be on offer.

"What's more, I'm confident that CDV is a medium which will give us additional turnover without detracting from any other sound-carrier sector. I'm looking for constantly improving sales figures in the format, though I'm not suggesting they will rise as quickly as they have in audio compact disk."

CDV prices in Austria are, at retail level, between \$9 and \$42, depending on product range. Cost of the hardware units are between \$925 and \$1,540.

The cable television net is growing fast in Austria. In 1982 there were just 164,000 consumers linked up, but this figure has gone up steadily until by the end of last year there were 493,000. The biggest cable TV net (with 12 television programs carried) and with 200,000 subscribers predictably is in Vienna, the Austrian capital. The programs involved are: FS 1, FS 2, ZDF, SAT 1, Sky Channel, RTL Plus, Super Channel, 3 SAT, ARD, BR 3, DRS and SWF 3.

Roughly a quarter of all households in Austria, more than 700,000 of them, have a videorecorder. The VHS system dominates with virtually 95% of the action these days. What's left, the scraps, fall to Video 2000, and Video 8.

Austria has only a state-owned Radio & Television Co. (ORF), with two nationwide television stations (FS 1 and FS 2) and three radio stations: one with mostly classical and cultural programs (Oe 1), a regional program (OeR) and a pop station (Oe 3). There have been negotiations going on for years to organize a private radio station, maybe put into operation by newspaper publishers, but with no result as yet.

The year 1993, when the single-market philosophy comes into full realization, seen as likely to be something of a landmark for the Austrian record industry.

Says Holger Mueller: "It is difficult this far ahead to say what that year will bring for any of us, apart from the possibility of Austria maybe joining the European Economic Community.

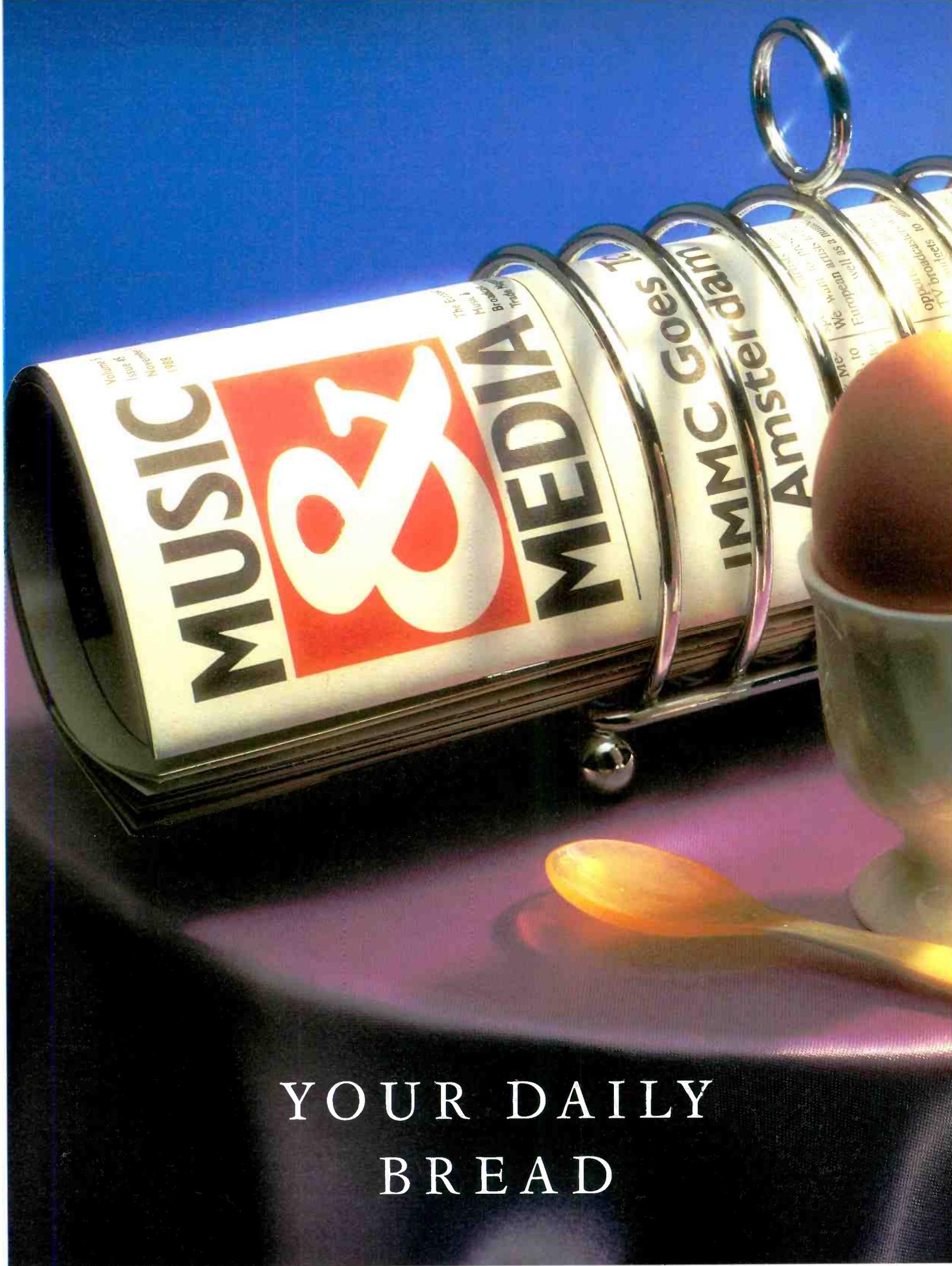
"It's possible that we'll see the arrival of the big record chains coming in from West Germany, but none of us can say anything really concrete about that at this stage of the game."

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TV Sparks Concert Scene

As well as being one of the world's most flourishing sound carrier markets, West Germany also has an enormously active live music scene. And the two sectors are closely related.

Says Marcel Avram, head of Mama Concerts: "Concert attendances depend very much on the excitement created by artists' record releases or by television appearances. A successful appearance on a major TV show can really help to sell concert tickets, and records. But music videos don't seem to have such a potent effect."

Mama Concerts, which recently merged with Lippman & Rau and which also embraces Mannheim-based Matthias Hoffmann, will stage more than 800 performances this year. Last year the combined gross income of the three companies topped 104 million marks (some \$54.3 million) and Avram expects to achieve much the same revenue this year.

With concert tickets in Germany averaging 35 marks apiece, Mama/Lippmann and Rau/Hoffmann will sell around 3 million concert seats this year and Avram is working on developing a computer base for ticket sales in Germany and Austria, similar to the integrated airline ticket booking system.

"At present we work through 25 box offices, some World Of Music stores and, of course, there are ticket sales by mail and telephone. But we want to extend the system to cover all concerts in Germany and also sporting events."

And to maintain the future supply of megastars, Fritz Rau and Marcel Avram are opening up a club circuit in West Germany on which new acts can build their reputation before moving into the big venue league.

"We plan to arrange tours of clubs in the major German cities for up-and-coming artists," says Avram. "There are 70 or 80 clubs in Germany of which 10 are really important."

One benefit that concert promoters enjoy in West Germany is that performance right tariffs are relatively low. The Avram/Rau/Hoffmann organization pays something like 1 million marks a year to GEMA in performance fees which are based on between 1.3% and 2% of gross takings.

Payments in France, Italy and Holland are considerably higher and GEMA is certainly looking to have its tariffs brought more into line with those of other European countries.

"But if the tariffs are increased," says Avram, "then ticket prices will have to go up—and this could be counterproductive because it could reduce box-office takings."

Sponsorship is underdeveloped in the West German concert field compared with the U.S., U.K., France, Italy and Spain. Avram says that German companies tend to be conservative and that there is a widespread feeling that art and culture don't mix with industry.

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HOT LATIN TRACKS™

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Compiled from national Latin radio airplay reports.					
1	1	1	13	LUIS MIGUEL WEA/LATINA	★★ NO. 1 ★★ ♦ LA INCONDICIONAL 7 weeks at No. One
2	2	2	11	JOSE LUIS RODRIGUEZ MERCURY	♦ BAILA MI RUMBA
3	4	5	8	ANA GABRIEL CBS	♦ SIMPLEMENTE AMIGOS
4	5	4	8	FRANCO DE VITA CBS	♦ TE AMO
5	3	6	14	CHAYANNE CBS	♦ ESTE RITMO SE BAILA ASI
6	6	3	12	BRAULIO CBS	AMANDOTE Y SONANDOTE
7	15	22	3	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
8	19	24	4	ROCIO DURCAL ARIOLA	EXTRANANDOTE
9	11	10	25	VIKKI CARR CBS	♦ MALA SUERTE
10	10	14	5	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
11	9	12	5	JULIO IGLESIAS CBS	♦ BAMBOLEO/CABALLO VIEJO
12	7	7	22	JOSE JOSE ARIOLA	COMO TU
13	12	21	6	Y. MONJE CBS	♦ QUITAME ESE HOMBRE DEL CORAZON
★★★ HOT SHOT DEBUT ★★★					
14	14	23	9	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
15	22	—	3	ENMANUEL CBS	QUISIERA
16	8	8	22	RICARDO MONTANER TH-RODVEN	♦ SOLO CON UN BESO
17	23	—	4	LOURDES ROBLES CBS	CORAZON EN BLANCO
18	27	—	2	MARISELA ARIOLA	Y VOY HACER FELIZ
19	16	27	14	YOLANDA DEL RIO LASER	VALGAME DIOS
20	RE-ENTRY	—	2	PABLO RUIZ EMI	ORGULLOSA NENA
★★★ POWER PICK ★★★					
21	37	—	2	EL GRAN COMBO COMBO	AGUACERO
22	17	17	7	EDDIE SANTIAGO TH-RODVEN	♦ ME FALLASTE
23	32	39	6	LOS YONICS FONOVISA	PERDON POR TUS LAGRIMAS
24	24	29	5	LOS CAIFANES RCA	LA NEGRA TOMASA
25	21	20	8	WILLIE COLON FANIA	EL GRAN BARON
26	30	26	6	LUCIA MENDEZ RCA	AVENTURERO
27	13	9	18	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
28	26	—	9	DANIELA ROMO EMI	LO QUE LAS MUJERES CALLAMOS
29	31	18	8	JOSE JOSE RCA	PIEL DE AZUCAR
30	NEW ▶	—	1	LOS BUKIS FONOVISA	A DONDE VAYAS
31	18	11	13	EL GRAN COMBO COMBO	♦ AMAME
32	NEW ▶	—	1	JOSE JOSE ARIOLA	EL
33	25	40	12	LOS CAMINANTES LUNA	AMOR QUE NACE
34	33	15	12	WILLIE GONZALEZ SONOTONE	♦ NO PODRAS ESCAPAR DE MI
35	28	13	16	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
36	NEW ▶	—	1	YURI CBS	ISLA DEL SOL
37	35	—	2	TONY VEGA RMM	AMOR DE POCO TIEMPO
38	34	34	3	TOMMY OLIVENCIA TH	MI COMPLICE
39	NEW ▶	—	1	DAVID PABON TH-RODVEN	AQUEL VIEJO MOTEL
40	29	31	17	LUCERITO MELODY	VETE CON ELLA

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Latin Notas



by Carlos Agudelo

USING A FORMULA that has worked in the past (Jose Alberto, Tito Nieves), RMM Records has catapulted a well-known singer into stardom by making him a band leader. The newcomer is **Tony Vega**, who has sung with **Raphy Leavitt's La Selecta** and with the orchestras of **Willie Rosario, Louie Ramirez, and Eddie Palmieri**.

Although Vega says his first album doesn't fall into the salsa erotica category, it is obviously a spinoff of the trend, which has young male musicians as its main exponents. The album cover, for example, uses the same motifs—a fast car, a beautiful, provocative woman, and even a small airplane—as albums for many of the current crop of young *salseros* do.

For Vega, the way to originality is to create a "new concept." This includes a more dynamic image on stage, with such elements as carefully synchronized movement of the band members and contemporary, tropical uniforms. As for the lyrics of his music, Vega says he wants to deliver meaningful messages related to everyday situations, instead of relying on the customary pseudoerotic innuendos.

Vega's first album, released in December 1988, is still being promoted by RMM. Accompanying Vega during a recent visit to New York was the dynamic **Marta Cancel**, who is in charge of publicity, production, and promotion of the RMM salsa roster.

RMM has also put out a new album by **Tito Nieves**, "Yo Quiero Cantar." It has two cuts in English, including "I Always Love You." It is being programmed on WSKQ-FM New York, the station that has taken Spanish-language airwaves by assault and has everybody

else scrambling for cover. The label has also signed **Millie P.**, **Tito P.**'s cousin and one of the few female salsa acts to debut in a long, long, long time. Other acts of the fast-growing independent are **Los Hermanos Moreno, Chany Solano, Orquesta La Romance De Johnny Ortiz**, and the group **ABC**, all from Puerto Rico.

KAREN RECORDS HAS RELEASED "Ojala Que Llavea Cafe," the last album by **Juan Luis Guerra** y 4.40. It includes the tunes "Visa Para Un Sueño," "La Gallera," and "Women Del Callao," besides the title song. The album is yet another remarkable piece of music, mostly merengue, from this Dominican band that has become a trend setter in contemporary Latin music. Practically all the songs, while keeping the freshness and happiness of tropical music, are almost experimental pieces that seek to blend merengue with such genres as pop and jazz. Also remarkable are the lyrics, which

Tony Vega says his salsa is more than just erotica

are truly poetic and meaningful, deep expressions of the Caribbean popular experience. With their music, Guerra and his partners—classically educated musicians—have given merengue another, richer dimension.

ROSE MARIE BYRNES OF HEARTLAND, Box 10813, Aspen, Colo. 81611, says, "This *gringa* wants very much to open her own store featuring Latin music only. But I need more information." In a similar situation is **Kim Johnson** of The Electric Fetus, a one-stop in Minneapolis, 612-870-1747, who says, "I would like to find out labels, numbers, and Midwestern distributors." **Joseph M. Ortiz Cardenas**, 312-879-2834, wants the music scores (piano/organ) for "Amigo," "Voy A Seguir Una Luz (La Montaña)," and "Yo Quiero Apenas," three **Roberto Carlos** songs. According to Ortiz, "Amigo" is Pope John Paul II's favorite. "He requests it at all his engagements with Hispanics."

Gospel LECTERN



by Bob Darden

This is the second half of an interview with **Mike Warnke**, a Christian comic who records for the **DaySpring** label. Warnke's latest release is a concert video titled "Do You Hear Me?"

WHO DOES A CHRISTIAN comedian listen to when he needs a laugh?

"The funniest man I know, the one I absolutely admire most, the one who hits the comic nerve with me is **Tony Campolo**," Warnke says. "I read his books, listen to his tapes, do everything I can—he's great. Besides his humor, what I like best about him is the challenge he poses each time. No one else can shake people out of their lethargy like Tony."

And what does *any* comic hate hearing more than anything?

"No contest: I hate getting a letter from someone saying what they just heard in concert was the exact same thing they're hearing on my latest tape.

"So, when I do certain material on tape, I change that material on the road," he says. "Consequently, about 70% of what I do is new each year. It evolves and new stories evolve out of old stories. When my daughter Michelle had her first baby, I went to see her. She was totally frazzled, but said, 'Did I do good, daddy?' I built a whole sermon out of that. I said, one of these days we're going to *all* have to stand before the Lord and say, 'Did I do good, daddy?' As the grandbaby has continued to grow, she's become central in more of the stories.

"As for actual heavy preaching, I'll do maybe 20 minutes at the end—we just kind of slide right into it. I do end the evening seriously. Now, I don't always end with an altar call. If I'm talking to the Rotary Club about potato chips, I don't have an altar call. But if I get some

feeling from the Holy Spirit, I do."

Warnke says that in the previous night's concert, he didn't do an altar call. Instead, he asked the members of the audience who were Christians to raise their hands.

"Nearly everybody raised their hand," he says. "So my message was about commitment, about being honest before God and if you're honest with the people around you, they'll see the Lord in you." Warnke's latest **DaySpring** release is titled "One In A Million"—a reflection of how many units his catalog has sold since he began recording. He says the figure surprises him daily.

"Twenty years ago, if you'd told me I'd sell a million units, I'd have said that was staggering, amazing," he says. "But then, back then if you'd told me even one person would buy a record, I would have thought that was amazing. What really gets me still is when someone comes up and says, 'My uncle got saved listening to

Comedian Warnke's catalog has sold 1-million-plus units

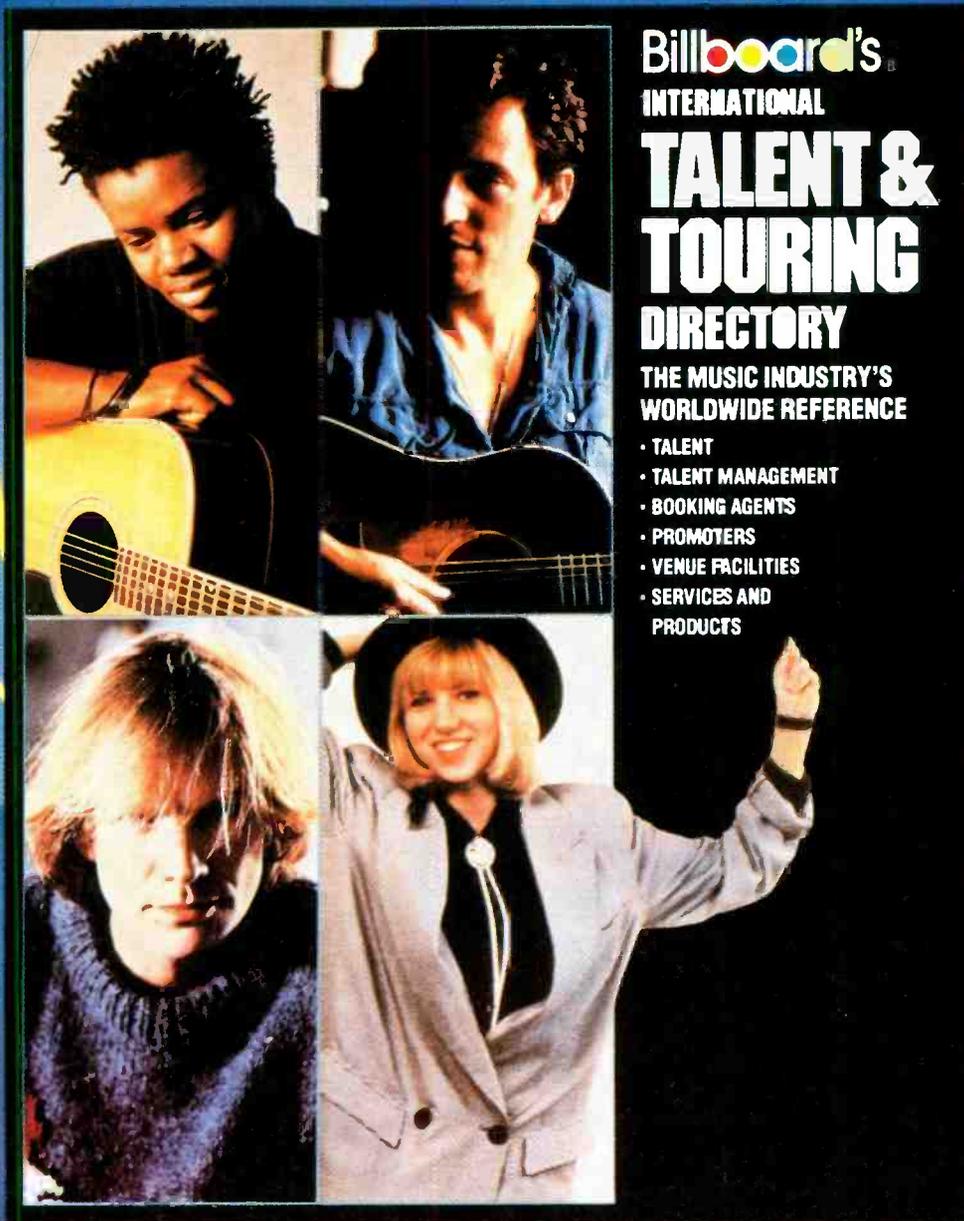
your tape.' That still blows me away. It's great—but it still shocks me."

Even more surprising is what happens in his concert video "Do You Hear Me?"

"It is special because we couldn't have staged what happened," he says. "A bunch of Satanists in their hoods showed up at the church where 5,000 people were seated for the video. The ushers weren't going to let them in, but I argued with them, saying, 'What's the church for, anyway? To keep the people out who *need* to come in?' They sat there and watched and that night we did have an altar call and two of the kids in the hoods, bandanas, heavy-metal T-shirts, and tattoos were saved.

"More and more, we're working with the police's anti-cult groups trying to stem the rising tide of Satanism. When they started coming to us, you *know* there's a real problem. Right now, we've got a backlog of seminars—and we've got 30 people on the staff—who work with police departments and parents groups giving them what they need to fight this."

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The Rite Stuff. The Focusrite console shown here in New York's Electric Lady Studios is currently the only one of its kind in the U.S. (The only other such board is housed in London's Master Rock Studios.) But more of the boards should be on the way at some point in the next year: Following Focusrite's financial demise several months ago, the company's assets have been bought by Phil Dudderidge, center, shown here with Focusrite founder Rupert Neve, left, and Electric Lady owner Alan Selby.

Bankrupt Disk Plant Gets New Lease On Life Dureco Buys Norway's EGVA CD

BY WILLEM HOOS

AMSTERDAM Dureco has bought EGVA CD, the Norwegian compact disk plant that went bankrupt last November. Cidomega, the parent company of all Dureco branches in the Benelux countries, clinched the deal for an undisclosed price after three months of negotiations.

The EGVA complex at Rjukan is expected to start production again in August. According to Hans Tonino, Dureco president, the plant's annual capacity will increase from the present 3 million units to 5 million by 1992.

The operation is now called Dureco Norge, and a GM will be appointed to lead the staff of 25 employees, most of whom have been working for EGVA since it opened in 1987.

About half of the Dureco Norge

CD output will supply the Scandinavian market, with the rest distributed to clients throughout Europe. Dureco's existing CD production is divided between the Benelux nations (85%) and six oth-

ager, Henk Ridderikhoff, has been in Rjukan since April supervising plans to reopen the plant.

The latter was run by a consortium of Norwegian investment banks that founded EGVA in 1987 with backing worth \$25 million. Their intention was to become the main supplier of CDs in the Scandinavian market as well as to service the rest of Europe.

However, a combination of technical problems and declining CD prices resulted in EGVA's bankruptcy last November. Dureco discovered by chance at the beginning of this year that the plant was up for sale. The company acquired it in the face of rival bids from West German, French, and U.K. interests.

Says Tonino: "The main reason we have won the race is our guarantee of the plant's continued existence in Norway."

'The reason we have won is our guarantee of the plant's continued existence'

er European countries.

Cees Stam, GM of Dureco CD since June 1, will coordinate sales and marketing for both plants. Tonino says the distribution systems of both locations will be combined. Dureco CD's technical man-

AUDIO TRACK

NEW YORK

OMAR HAKIM WAS IN AT Unique Recording to produce final mixes on his solo album for GRP Records. Scott Ansell was at the board. Full Force recorded tracks for a new album for CBS. Tony Maserati was at the desk. And, Sa-Fire remixed tracks with Aldo Marin and the Latin Rascals producing. Tom Ouzo and Ken Collins were engineers on the project. Shaun James assisted on all projects.

Producer Stephen Broughton Lunt was in at Hip Pocket Studios cutting tracks for Vendetta artist Tony Ellis. Butch Jones manned the controls, with Aaron "Mookie" Clapp assisting.

Producer/artist Jellybean was in at the Hit Factory cutting tracks for his forthcoming Chrysalis album. John "Tokes" Potoker was at the board with Mark Harder assisting.

At D&D, producer Ivan Ivan worked on tracks for Geffen artist

XTC and Capitol's Guesch Patti. Kieran Walsh engineered. Justin Strauss produced remixes on Edelweiss' single, "This Is Edelweiss" (Atlantic), Kon Kan's single "Harry Whoodini" (Atlantic), Information Society's "Lay Your Hands" (Tommy Boy), and the Pasedenas cut "Riding On A Train" (CBS). Eric Kupper played keys and programmed for the sessions. Walsh engineered. Producer Greg Smith worked with Diana Ross on the remix for her new MCA/Motown album. Walsh engineered.

LOS ANGELES

DONNY OSMOND WAS IN at the Music Grinder working on tracks with producers Carl Sturken and Evan Rogers. Darryl Gustamachio ran the board, with Steve Heinke assisting. Also, Jermaine Jackson was in with Kashif producing. Heinke engineered. Hailing from Germany, Kreator was in doing rhythm tracks with Randy Burns producing and engineering. Heinke assisted.

Steve Kujala was in at the Enterprise tracking and mixing his upcoming Sonic Edge release, "A La Kujala." Kujala produced the album with Gary Chase tracking at the board. Dave McNair mixed. Jason & the Scorchers fired things up, mixing the upcoming A&M release, "Thunder And Fire." The project was produced by Barry "Bear" Beckett and engineered by Justin Niebank. David Radin assisted.

MCA's Louil Silas Jr. was in at Skip Saylor producing tracks on New Edition. David Bianco was at the board. Producer Steve Beltran was in working on Diana Ross' new Motown single. Alan Myerson engineered. Lennie Petze was in producing Danger Danager's debut. Mike Stone was at the board. Pat MacDougall assisted on all projects.

Jellybean put down vocals for his album at Can Am Studio. Tracks included vocalists Deana Eve and Niki Harris. John "Tokes" Potoker engineered with Jeff Poe assisting.

Brad Marlin of Journeyman Productions was in at Mad Dog mixing

his "Subliminal Message Tapes" with Don Tittle at the board. Rappers LLK worked on overdubs on the tune "Nancy Reagan's Rap." Johnny Rivers produced, with Booker T. at the desk, and Tittle assisting. The Neville Brothers completed overdubs and mixes on an upcoming HBO/Cinemax special live concert in New Orleans. Dusty Wakeman and Michael Dumas engineered.

Brian Malouf was in at Skip Saylor working on mixes for Warner Bros. act Michael Cooper. Pat MacDougall assisted. The Isley Brothers were in with Angela Winbush producing. Jeff Lorenzen mixed, assisted by Chris Puram. And, the Bodeans tracked and mixed an album for Slash Records. Jim Scott engineered, assisted by Joe Shay and MacDougall.

Starship was in at Larrabee to mix two songs co-produced by Arne Frager and Starship for RCA. Paul Lani ran the board on the tracks titled "Love Among The Cannibals" and "We Dream In Color." Donny Osmond's new 12-inch of "Hold On" was produced and mixed by Keith Cohen for Capitol. And, Flesh For Lulu was in to mix "Slow Down" for Capitol. Alan Meyerson mixed.

NASHVILLE

PATTY PARKER recently produced tracks on Hawaiian country artist Rodney Young at Chelsea Studios. Tracks included "Let's Be Old Fashioned," scheduled for release on the Comstock label.

The Burch Sisters were in at the SoundShop working on vocals for a single with producer Doug Johnson. Johnson engineered the PolyGram project. Robert Earl Keen worked on a Sugar Hill album with engineer Bil Vorn Dick. Jim Rooney produced. Ricky Skaggs worked with engineer Gene Eichelberger on the "In The Hank Williams Tradition" TV special produced by the Country Music Foundation and the Ginger Group.

OTHER CITIES

NINE INCH NAILS completed two

additional tracks at Syncro Sound in Boston for an August TVT album release. Trent Reznor and Flood co-produced. Other tracks were recorded at Unique in New York; The Right Track in Cleveland; and The Roundhouse in London.

The Miracles (a singing group from Baddour Memorial Center) were in at New Memphis Music, Memphis, to record material for a radio show titled "Reach Out," written and produced by Candy Justice and Bob Chisholm. Doug Nightwine engineered. And, Kenneth Jackson cut tracks for his album, "Lover's Holiday," for Starfire Productions. Eric Patrick engineered.

Jazz guitarist Larry Coryell worked on album tracks at Acme Recording in Mamaroneck, N.Y. Stefan Grossman produced and Jon Wolfson and Billy Masters engineered.

George Benson was in at Lahaina Sound Recording, Lahaina, Maui, Hawaii, working on jazz tracks with Dave Russell at the console. Anita Baker stopped in for a visit during a vacation to the island. Also, producer Narada Michael Walden produced tracks for Regina Belle. David Frazer engineered, with Russell assisting. International wind surfing champions, Mike Walt and Mark Angulo, and their band, Over The Edge, cut tracks and filmed sessions for an upcoming film. Russell was at the SSL, while French film director Guillaume Georget managed the production team.

Force M.D.'s (Tommy Boy Records) were in at Starlight Sound, Richmond, Calif., working on tracks with producers Thomas McElroy & Denzil Foster. Ken Kessie and Steve Counter ran the board, assisted by Ray Floyd. D.J. Steve Masters completed mixes on his album with engineer Kessie and assistants Floyd and Brian Levi.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

SPARS To Hold Pro Forum At Paisley Park

NEW YORK The Society of Professional Audio Recording Services is hosting an open forum for audio professionals in the Minneapolis region, Aug. 4 at Paisley Park Studios in Chanhassen, Minn.

"It's an excellent opportunity to meet with colleagues old and new, share information, and learn about SPARS," says Shirley Kaye, SPARS executive director.

The evening will be hosted by Kaye, SPARS president Bruce Merley, treasurer/regional VP Dick Trump, David Igl of Hutchinson Technical College, and Jon Dressel, manager of Paisley Park Studios.

Mix Picks Award Nominees Readers To Tab Tops In Tech

NEW YORK Mix magazine will present its fifth annual awards for Technical Excellence & Creativity (TEC) Oct. 19 here.

Mix readers will select the winners, who will be presented their awards at a gala benefit in the Manhattan Center Studios. The proceeds will go to deafness research and scholarships for audio education.

A panel of nearly 200 audio professionals from the industry selected 104 nominees for the awards, which are divided into 20 categories and represent the top honors for the professional audio industry.

"The nominees include both the people and the technical products responsible for bringing recording and sound reproduction to levels

that were unobtainable even a few years ago," says Mix publisher Hillel Resner.

Among the TEC nominees are David Kershbaum, who worked with Tracy Chapman, for best record producer; Grateful Dead engineer Dan Healy, for best sound reinforcement engineer; Michell Froom, for record producer of Crowded House; Tom Jung, for recording engineer of "Back To Beck CD"; A&M Recording Studio for best recording studio for work with U2 and Ivan Neville; Frankford/Wayne Mastering Labs, for mastering facility for Al B. Sure! and Samantha Fox; and Berklee College of Music for best recording school/program.

CARYN BRUCE



Spotlight

Children's ENTERTAINMENT

Growing Consumer Awareness of Children's Audio and Video is Forging Inroads at Retail as Quality Product With Lasting Value Puts a Fresh Bloom on a New Boom

Taken together, children's audio and video is a tough and tantalizing market, one in which business is self-renewing and constant yet seemingly crowded beyond capacity to sort out titles and prices in line with limited shelf space in video, music, book, and children's stores. Nevertheless, the sheer increase in the children population—and in the numbers of working mothers—is driving the market to new heights.

The children's music market—albums, tapes and videos—is leading the charge, expanding its strong sales base to schools and libraries as well as bookstores, toystores, catalogs and giftshops. Powered by music as a major interest to children, who listen on their own record players, tape recorders and VCRs—many are also learning to play instruments—the thriving music market is a prime inspiration for audio's amazing comeback. Rock rhythms, familiar to baby-boom parents, are rapidly changing the face of kids audio by sweeping in a new era of modern music to replace hokey kiddie fare.

Children's video is particularly vexing to those who work the genre and must too often battle ordering delays and selection gaps, lowering prices and shrinking profit margins—all in the face of steadily increasing consumer demand. Except for high-volume book and music chains and children's book/music stores, kidvid looms more as traffic builder than a profit center in many smaller outlets, where servicing the customer is often the only edge they might enjoy over the mass merchant or music/video chain with a lower price.

Still, the prevailing enthusiasm for children's programming continues unabated, as the longterm value of quality titles grows each year, with new quality releases finding a dynamic reception at specialty stores, schools and day-care centers—by teachers and parents tuned into the emerging learning power now being attributed to kidvid initially thought to be a hollow distraction along with the rest of TV.

Children's video has the blessing of the consumer, and therein lies the seed of boom. While some of the "stars" of children's video may not ring any bells at music/video stores skewed to hit movies, their catalog value is quietly increasing each year, unlike many theatrical titles with price points that slide downward with time. The durability and longevity of quality kids titles are proven each year, as they take their place in the growing library of titles that video retailers can count on year after year, holiday after holiday.

Children's audio, surprisingly, is enjoying a veritable sonic boom. "It seems there's more than enough business out there for everybody," notes A&M Records video sales director Steve Macon. "Although we market our videos as a music configuration, we also sell to video and book stores. And the different markets just seem to feed off each other."

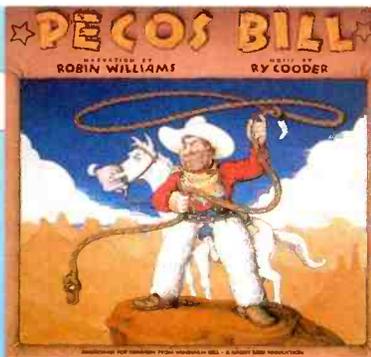
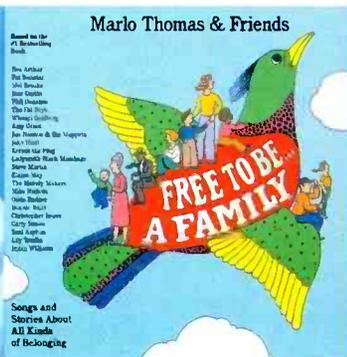
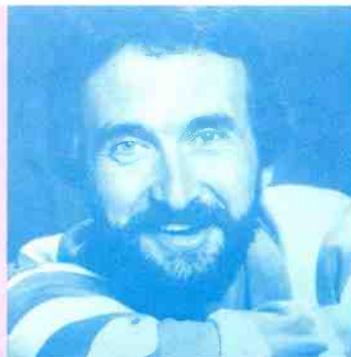
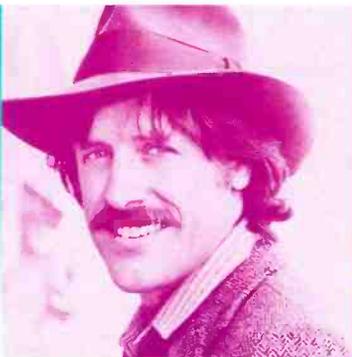
A&M, which handles the platinum-plus Raffi, also carries Sharon, Lois & Bram, Fred Penner and Tom Chapin. Its tactic of marketing this roster of children's musicians as pop acts is paying off. They're booked and promoted like rock acts, touring to support both audio and video products.

Cover illustration by Jonathan D. Smith

Children know when they're being treated like children.



You can bring on the cute, dancing bears. You can stuff your hand in a sock and speak in singsong. But at A&M Records our children's albums and videos feature human beings singing real songs *to* kids, not *at* them. Maybe that's why our children's artists are so successful. Raffi, whose gold and platinum albums and videos consistently sell through. Sharon, Lois & Bram, who have turned their recording and television career into massive sales and sell-out tours. The Grammy-Award-winning Rabbit Ears Storybook Classics series, with performers like Meryl Streep and Robin Williams narrating classic children's stories. **Free To Be A Family**, Tom Chapin, Fred Penner, Sandi Patti—the list goes on, filled with real people who are really popular with children.



New album available August 29:
Raffi In Concert
with The Rise and Shine Band
(SL-0235)

New videos available August 29:
**Sharon, Lois, & Bram's
Elephant Show: Back By
Popular Demand—Live** (VC 61313)
& **Treasure Island** (VC 61314)

Tom Chapin
New album available August 29:
Moonboat
(SP-0403)

Fred Penner
Premiering on Nickelodeon
this Fall!

Various Artists
Free To Be... A Family
(SP 5196)

Robin Williams and Ry Cooder
Pecos Bill
(WH 0709)



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Sharon, Lois & Bram celebrate their 10th anniversary with a new A&M album, "Happy Birthday."

Raffi has the name and songs to stay on top.

By MOIRA McCORMICK

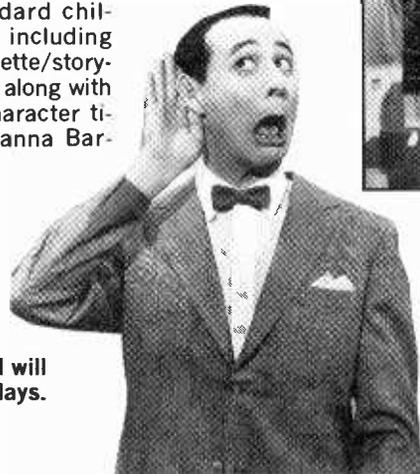
RECORD/TAPE LABELS FOLLOW KID-TESTED PIED PIPERS INTO NEW MUSIC MARKETS

"We'd like to sign as many artists as we can," says Jaffe, "but we want to give each the unique attention [he or she] needs. We concentrated on Raffi for three years before we took on another artist in a big way."

The influence of Raffi could be modestly described as pervasive. The venerable Peter Pan label, a division of 27-year-old Peter Pan, Inc. (PPI), is "concentrating on building our own Springsteen [i.e. Raffi, the 'Springsteen' of the kidset], rather than concentrating on fairytales," according to Joey Porrello, senior VP of product acquisition & A&R. That artist is Bob Schneider, he says, who has already done a cross-promotion with Sony's "My First Walkman."

Peter Pan's catalog consists of 150 titles, most of which are "standard children's classics," including combination cassette/story-book read-alongs, along with many licensed character titles, including Hanna Bar-

The "Pee-Wee's Playhouse" series and Saturday morning TV show keep the quirky star in the public's eye. A Christmas special will brighten the holidays.



bera characters (Flintstones, Jetsons, Scooby Doo), Ghostbusters, Thundercats, and others. According to Porrello, Peter Pan, whose major outlet is mass merchants such as Toys R Us, K mart, and Kay Bee Toys, experienced a "dramatic drop" in children's audio in recent years, due to "the emergence of the \$2.99 video." Plus, he says, "kids are more sophisticated; they're no longer content to listen to Mother Goose." In 1980, children's classics accounted for 75% of Peter Pan's business. Now that figure is between 10% and 15%, according to Porrello.

"Audio that sells best today is more contemporary," contends Porrello. "A big seller for us is 'Don't Worry, Be Happy,' which came out nine months ago, and consists of hit records that kids can sing along with." Peter Pan product, he notes, is \$3.98-\$4.98 suggested retail.

In general, says Porrello, "We're phasing out our learn-alongs and read-alongs, and leaning toward new, contemporary audio product, and building our own artist roster [which, in addition to Schneider, includes Oscar Brand.] We're staying away from 'Old MacDonald.'"

Children's classics are as strong as ever, though, in the Magic Kingdom, according to Walt Disney Records' VP & GM Shelley Miles. Miles, an 11-year veteran of the 30-year-old record division, says, "'Cinderella,' 'Sleeping Beauty,' 'Snow White'—there's always a new generation of parents who want to share Disney with their own kids."

In fact, she says, the company reorganized last year, adding two new labels (Walt Disney and Touchstone) to the existing Disneyland and Buena Vista Records, and changing the music division's umbrella name from the rather unwieldy Disneyland/Buena Vista Records and Tapes to Walt Disney Records. The Walt Disney label covers "family music, like 'Oliver And Company' and the 25th anniversary 'Mary Poppins' CD;" Touchstone Records covers movie soundtracks and contemporary recordings; Disneyland Records covers read-alongs and traditional records; and Buena Vista covers outside properties like Gumby, the Chipmunks, ALF, and the new "Indiana Jones And The Last Crusade" title. Price points range from \$4.98 to \$8.98.

The new labels give Disney "more opportunities to do a broader variety of product," says Miles. "There are more children these days, and more parents who want quality entertainment for them. We're a generation that's grown up with rock'n'roll, and we're also aware of the classics, which

makes way for a wider variety of styles." The music division releases 20 to 40 titles a year, and "retires things that aren't selling as well," according to Miles, who notes that movie soundtracks go off the market between theatrical/video releases. The company has amassed more than 50 gold, platinum, and multiplatinum albums over the years, she notes, with perennial sellers including traditional song compilations "Children's Favorites Vols. I, II, And III."

"We're also beginning to see CD sales," says Miles. "It's a great format for kids, because they have to work pretty hard to wreck them. We've also discovered that a lot of our CDs are bought in houses without kids—the people are just Disney fans." A popular CD is "The Disney Collection Vols. I And II," cleaned up and digitally remastered for an '80s sound. The "Mary Poppins" CD features



Linda Arnold is a colorful entertainer who has graced the Disney Channel's "Kaleidoscopic Concerts" in her bid to become the '90s' Mary Poppins.

an interview with composers the Sherman Brothers, and demos of some of the songs.

According to Miles, Disney's four hottest products at present are "Lullaby Favorites," recorded direct-to-digital and featuring traditional, new, and Disney lullabies packaged with Baby Mickey Mouse; "The Many Adventures Of Winnie The Pooh," narrated by Christopher Plummer; "Indiana Jones And The Last Crusade;" and "Mary Poppins." Just released is a read-along and souvenir story of newly-released "Peter Pan."

Kimbo Educational is another long-standing company, which until recently, has focused mainly on the educational

market of schools, libraries, etc. "We have over 1,000 dealers who sell our product," says Elaine Rauff, director of marketing. The company's 300-plus-title catalog, priced between \$9.95 and \$10.95, is augmented by three to six new titles per year, and it serves as distributor for quality children's product such as the A&M catalog. "We specialize in musical play activities, with emphasis on early childhood music—though our product is aimed at children of all ages," she notes.

Rauff sees a growing trend in music with an educational value, as well as in musical play and fitness titles—all areas of concentration for Kimbo. "The interactive aspect is important, and that's where we fit in," she says, pointing out that new Kimbo titles include "Net Bag" cassette/toy combinations. Both "Bean Bag Buddies" and "Teddy Bear Time" offer activities connected with the packaged toys. "Parents don't have a lot of time these days," she says, "so they want it to be quality time."

New products in the Kimbo line, says Rauff, come about largely through requests from teachers and tape authors, as well as perceived "gaps in the marketplace. In 'Make The Right Choices,' we address issues grade school kids will have to deal with in junior high, such as drinking, drugs, peer pressure—set to music that's hip and contemporary."

In general, says Rauff, "We don't compete with the Raffis and Sharon, Lois & Brams. We deal in educational songs that teach—and we're moving from the schools on out."

Kimbo product has been branching out into new sales avenues, including catalog houses, says Rauff, and is aiming promotional efforts at traditional record stores. Rauff says that an effective new selling tool is resource books listing baby and child products, designed for parents. Kimbo titles "Baby Games" and "Diaper Gym" are being listed in such books, from Doubleday and Viking.

"Museum gift shops is another new market for us—our 'Once Upon A Dinosaur' and 'Journey Into Space' are popular there," says Rauff. Additionally, amusement parks, pharmacies, baby specialty stores, and 'edutainment stores' like Early Learning Center and WaldenKids have proven to be effective as well, she says.

Alternative markets have become so much the norm among children's labels, that "a lot of these lines think the record stores are the alternative outlets," says Burt Goldstein, founder of Chicago-based independent distributor Im-



Greg & Steve recently sold out two shows at Carnegie Hall and received a special gold record for 500,000 units sold of their "We All Live Together" LPs on Youngheart/Chameleon.

Independent distributor Im-

KIDVID THAT SHINE IN '89: The Best of a Vintage Year

By CATHERINE CELLA

Children's video, like its consumers, enjoys a perpetual state of growth—not just quantitative, but qualitative. The product gets better every year, which makes compiling lists like these harder every year.

The following videos represent some of the best in nontheatrical releases of the last year. They not only impressed with strong content and production values, but entertained as well. More importantly, they entertained *children*. This list is not related to chart positions on Billboard's Kid Video chart but on the reactions of youngsters who asked to watch these again and again.

Top 10 for the Under 7 Crowd

Babysongs 3: Turn On The Music (Hi-Tops, 30 min., \$14.95) continues the very successful Hi-Tops sing-along series. Award-winning singer-composer Hap Palmer was children's music before children's music was cool. Long a favorite in the educational market, his songs for toddlers now grace cassettes, books, and videos. Visuals, including claymation interludes, are great for the age group.

The Berenstain Bears And Too Much Birthday (Random House, 30 min., \$14.95) and its two companion releases are tough to beat. Everybody loves these bears, whose books have sold 60 million units worldwide. The fully-animated, double-feature videos echo that success with tales of family problems solved realistically and with good humor.

Clifford's Fun With Shapes (FHE, 30 min., \$14.95) is one of six titles in the excellent Scholastic line starring storybook favorite Clifford the Big Red Dog. Each is fully-animated, set to original music, and researched for educational value. Fortunately, Scholastic also realizes the value of entertainment, so these tapes are indeed fun. In "Shapes," Clifford goes on a scavenger hunt for various shapes in a way that kids can play along.

Count It Higher: Great Music Videos From Sesame Street (Random House, 30 min., \$14.95) is not hyperbole. These are great music videos, especially "Doo Wop Hop" and "Letter B" by the Beetles. After Disney, the Muppets are the biggest thing on video, and this tape shows them at their best—hoppin' and boppin' to truly feel-good music. Sesame Street never hits a false note, on this tape it hits a high one.

Happy Birthday, Moon And Other Stories (CC Studios, 28 min., \$22.50) is this year's stand-out release from CC Studios. As the video arm of Weston Woods, Children's Circle can draw on 35 years worth of award-winning adaptations of award-winning children's literature. The animated title film, winner of the CINE Golden Eagle, is joined by four others, including a properly medieval retelling of "The Three Little Pigs," "The Mysterious Tadpole" and "The Amazing Bone," narrated by John Lithgow, are other excellent recent releases.

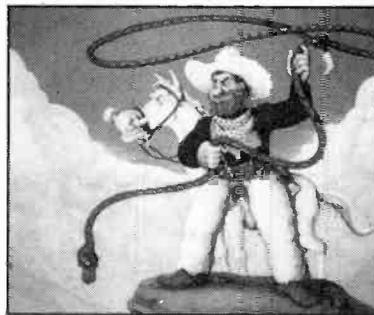
Little People: Christmas Fun (New World, 30 min., \$14.95) animates characters from the Fisher-Price toy line and Marvel books. Packaged in eye-catching primary colors, the Little People series has stories that appeal to young ones as well. They're simply told, artfully drawn, and heartwarming without being sappy. This one is full of the spirit of sharing ideas as well as gifts.

Madeline (Hi-Tops, 30 min., \$14.95) helps Hi-Tops live up to its name, with a sparkling adaptation of the Ludwig Bemelmans classic. Narrated by Christopher Plummer, it features original music from the late Joe Raposo, award-winning Sesame Street composer. The animation, too, is a delight, often as clever as its heroine.

My Fun Pack: Paint Without A Brush (Morris, 30 min., \$9.95), one of seven art-craft videos for kids, is chock-full of original—and workable—ideas. Instructor Julie Abowitz clearly knows her stuff. Techniques like wet chalk and dribble painting are fun, easy, and leave plenty of room for creative expression. With the bonus of art education in her comments, this video is a bargain at \$9.95.

Raffi In Concert With The Rise And Shine Band (A&M, 50 min., \$19.95) shows why the Grammy-nominated, multimillion selling children's singer is on top. Every detail—from cover art to set design, from the music's creation to its staging—is paid artistic attention. And at

(Continued on page C-7)



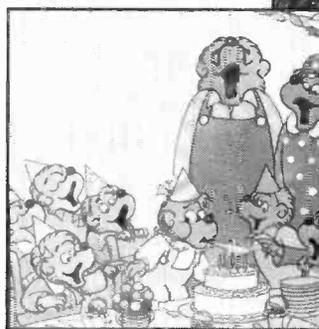
Author/illustrator Ed Emberley with young hosts of Kid-Vidz' "Squiggles, Dots And Lines," a draw-along video.

Robin Williams' wild-west-style reading of "Pecos Bill" is on Sony's Storybook line.



"How To Eat Fried Worms" adapts the best-selling book by Thomas Rockwell for Playhouse.

"The Berenstain Bears And Too Much Birthday" is one of the best-selling titles in the Random House series, with more on the way.



Success of the six-title Fisher-Price "Little People" series has convinced New World to expand the line.

Random House's "Sesame Street" series has become one of the cornerstones of contemporary kidvid.



"Happy Birthday, Moon," illustrated by Frank Asch, on CC Studios, is another example of this label's unequaled grasp of the book-to-video market.



Guitar-picking Leon the Frog sings "Why Can't You Be P-O-L-I-T-E?" on the tuneful, teaching "Watchkins Adventures" from UMA.

PRODUCT SURVEY: Videolabels Parade Summer-Fall Promotions

By RICHARD T. RYAN

Following is a general survey of active children's video suppliers and does not include all labels and all product.

A&M HOME VIDEO: The big news here is that two more episodes of the popular "Sharon, Lois & Bram" series are due out in August. They are expected to carry a list price of \$14.98. Steve Macon, director of video sales & marketing, says, "Given the success of our earlier efforts with Sharon, Lois & Bram, these seemed like a natural."

Still active for A&M are the two Raffi videos both of which list for \$19.98. Both videos are expected to have hit triple platinum. Macon adds, "They continue to do well week in, week out, and they're both feeding off each other and selling very well."

Also doing well are three earlier "Sharon, Lois & Bram" tapes. All list for \$14.98.

Macon also says that by August A&M expects to have all their children's titles on 8mm as well as laserdisk.

CABIN FEVER: One of the newer entries into children's video, Cabin Fever is readying for release this month an animated version of Jack London's classic tale "The Call Of The Wild" as well as an animated movie entitled "Solarman" based on the Marvel Comics character of the same name. Both will retail for \$19.95.

President Tom Molito says that there are a few other kidvid projects in production at Cabin Fever, and he points out that two other programs, "Return Of The Space Shuttle" and "Meet The Blue Angels," seem "to have the arms and legs for kidvid."

CBS-FOX/PLAYHOUSE: Recently CBS added 10 titles to its Shirley Temple line bringing the total to 19. All carry a list of \$19.98. Marketing manager Mindy Picard says that there will be a cross promotion with Warner Books when the paperback edition of "Child Star"—the actress' autobiography—is released. "We'll have an ad right in the paperback."

For Christmas, there will be a special promotion which will include a repricing of classic films. Picard says, "There will probably be 12 titles involved, including 'A Tree Grows In Brooklyn' and 'Miracle On 34th Street,' both of which are now selling for \$19.98."

Other titles that are still active for the label include the seven volumes of the Dr. Seuss collection, which list for \$14.98 each; the "Mr. Rogers" programs, and the 10 Muppet half-hour programs which also list for \$14.98. "Farietale Theatre" remains a real evergreen as do the three Muppet movies.

CELEBRITY: Recent releases include "Clementine's Enchanted Journey," "Laser Tag," "Samson And Sally—The Song Of The Whales," "Quark The Dragonslayer," and "Sherlock Hound—Tales Of A Mystery." The newest "Ghostbusters" program is entitled "Heroes, Haunts, And Hilarity," and there are also new editions to the "Bravestarr" and "Ovide And The Gang" series as well. All carry a suggested retail price of \$39.95.

In August, look for "Nuzzlin' With The Noozles" and "Janosch—Bear Stories" while September will bring "David And The Magic Pearls," "The Wonderful World Of Wee Wendy," and "The Human Race Club."

According to Celebrity's VP of sales & marketing Jack Talley, the three hottest titles in the catalog are "Ghostbusters," "Seabert," and "Foofurs." There are between two and six volumes in each line. Also doing well, despite the passage of time, are "Gallavants," "The Little Fox," and "G.I. Joe—The Movie."

FRIES: Next week Fries will release the ninth volume in its Care Bears series—"The Care

(Continued on page C-8)

RECORD/TAPE

(Continued from page C-3)

pact Distributing, which handles the Sesame Street line for its accounts.

Impact was formed in June 1988, and began handling the \$5.98 list Sesame Street line in August; Goldstein says that business with the line has grown 700%. Most popular titles include "Sing Along With Sesame Street," "Havin' Fun With Bert And Ernie," and "The Anniversary Album."

Goldstein feels that record retailers "gave the kids' record business away. They complain that the business is soft, but [in effect] they said, 'Toy stores, K marts, you can take it. We'll take Raffi.' Disney is in the record stores, too, but [the retailers] don't know about Sesame Street, Taj Mahal [who won an award for best children's album at this year's NAIRD convention], Pete Seeger. Retailers are unwilling to market and merchandise something that's not easy to sell; you can't just put it on the floor."

Impact, which guarantees its kid's product 100% ["Most suppliers will," says Goldstein], makes a point of convincing retailers that Sesame Street is the best preschool prerecorded audio. "We put it in its proper perspective—it won't be in their top 10, but it will have movement if there's a commitment there. With Sesame Street, you've got what amounts to a free TV ad four times a day [the airing of the TV show]."

One label which sees sales not only in record stores and the alternative outlets, but in educational markets as well, is Cambridge, Mass. independent **Rounder Records**. Fourteen titles in its 900-plus catalog are children's albums, and according to director of special projects Steve McArthur, "Most are kids' artists exclusively." Rounder children's artists include Cathy Fink, John McCutcheon, and Marcy Marxer; McArthur says, "Both in the educational market and at home, teachers and parents are looking for albums that have an underlying concept or theme. A collection of 'nice music' still has its place, but people want recordings with a purpose."

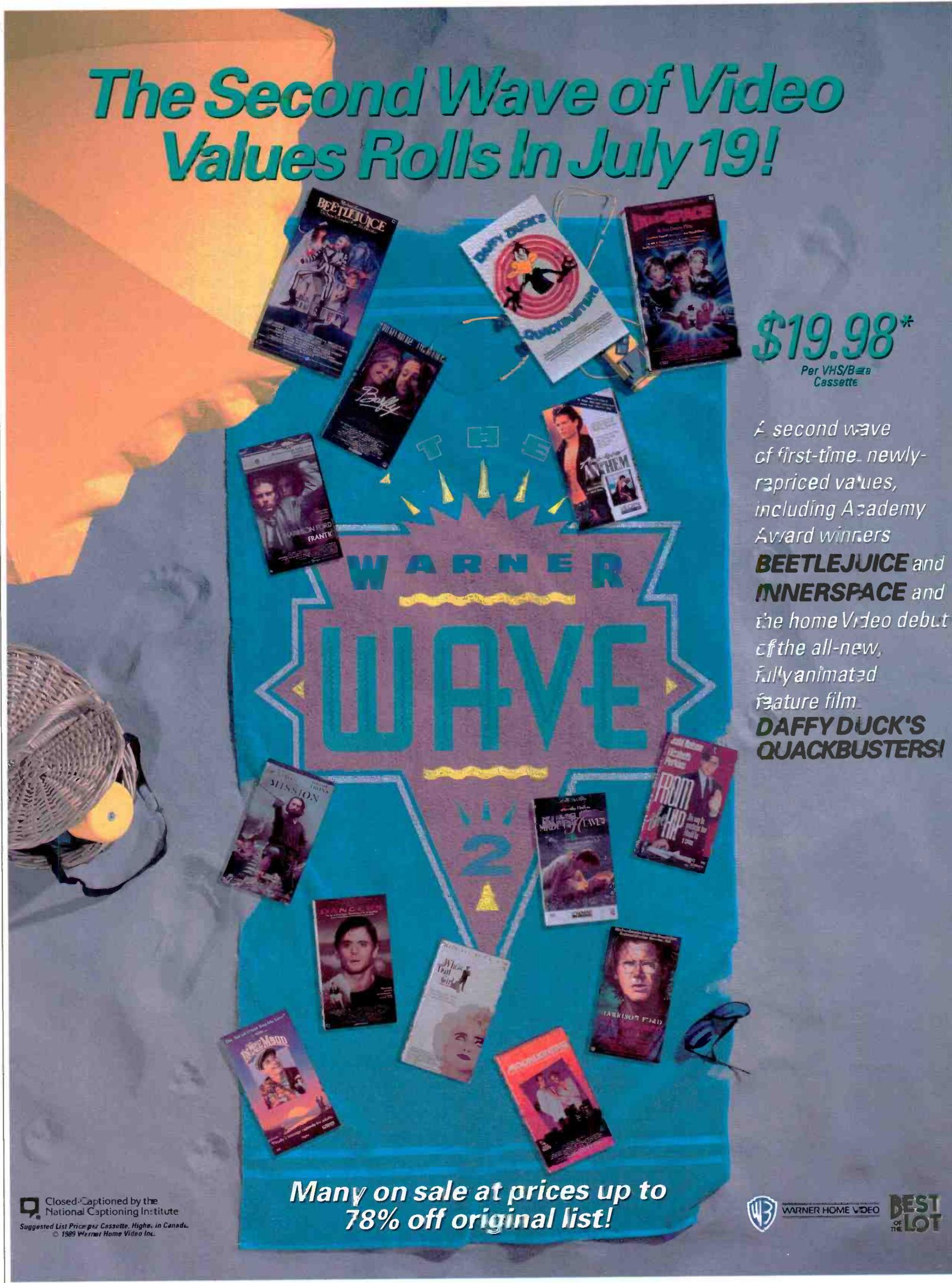
Rounder titles fit that description, he says. "Dan Crow deals with sounds of the alphabet, Rachel Buchman with language, Eric Nagler [of "Sharon, Lois & Bram's Elephant Show"] has a new LP that deals with sounds and music from household items."

New signings include storyteller Jackie Torrence, who previously had several albums on Chicago indie Earwig Records; Brenda Wong Aoki; and, through Rounder's acquisition of the Folkways catalog, pioneer children's performer Ella Jenkins, who has over 20 recordings.

"Traditionally, Rounder has gone through record stores," McArthur says, "but with the advent of CD—and Rounder was the first company to come out with children's CDs—there has been an expansion of ways to market. More and more non-conventional record stores are

(Continued on page C-6)

The Second Wave of Video Values Rolls In July 19!



\$19.98*
Per VHS/Beta
Cassette

A second wave of first-time, newly-repriced values, including Academy Award winners **BEETLEJUICE** and **INNERSPACE** and the home video debut of the all-new, fully animated feature film **DAFFY DUCK'S QUACKBUSTERS!**

Many on sale at prices up to 78% off original list!

Closed-Captioned by the National Captioning Institute
Suggested List Price per Cassette, Higher in Canada.
© 1989 Warner Home Video Inc.

WARNER HOME VIDEO

BEST LOT OF THE

RECORD/TAPE

(Continued from page C-5)

picking up the product—health food, gift shop, children's book, toy, clothing, and furniture stores. And as LPs decline in the educational market and schools upgrade their equipment, you'll see them going to CD—they can't cue up cassettes as easily."

Alternative markets are the particular stock in trade of small independents. A number of labels who are members of the National Assn. of Independent Record Distributors [NAIRD] have banded together under the name KidsNet to form a cooperative marketing and trade information network for independent children's product. Member labels include Chicago's **Earwig Records**, **High Windy Audio** of Fairview, N.C., Topanga, Calif.'s **Moose School Records**, **Lancaster Productions** of Berkeley, Calif., Asheville, N.C.'s **Audio Outings**, **Music For Little People** of Redway, Calif., Seattle's **Tickle Tune Typhoon**, **Mish Mash Music** of Pacific Palisades, Calif., Gig Harbor, Wash.'s **Rainbow Planet Records**, **Discovery Music** of Sherman Oaks, Calif., and **Round River Records** of Seekonk, Mass. And a group of local industryites in Chicago, led by Evanston, Ill.-based indie **Red Rover Records**, has formed its own Children's Music Committee under the auspices of the Chicago chapter of NARAS.

According to **Red Rover's** Les McReynolds, the committee is co-producing a children's music show on a local cable program, exploring marketing ideas, and procuring funds for a compilation album of children's performers. Red Rover's two releases, "This Li'l Cow" and "Children's Record," both by artist Fred Koch, are distributed in specialty stores, educational markets, and through catalog houses.

One longstanding spoken-word label which is beginning to add more music titles to its catalog is **Caedmon**, owned by Harper & Row. The label's 500-title children's roster is almost exclusively literary, consisting of books, poems, etc. performed by their authors or by well-known actors, is sold primarily in bookstores, major music chains like Tower Records, toy stores, and independent specialty retailers—over 2,000 retail outlets in all. "We see ourselves more in competition with publishing houses—those with audio publishing programs—than with record companies," notes marketing director Ken Holland.

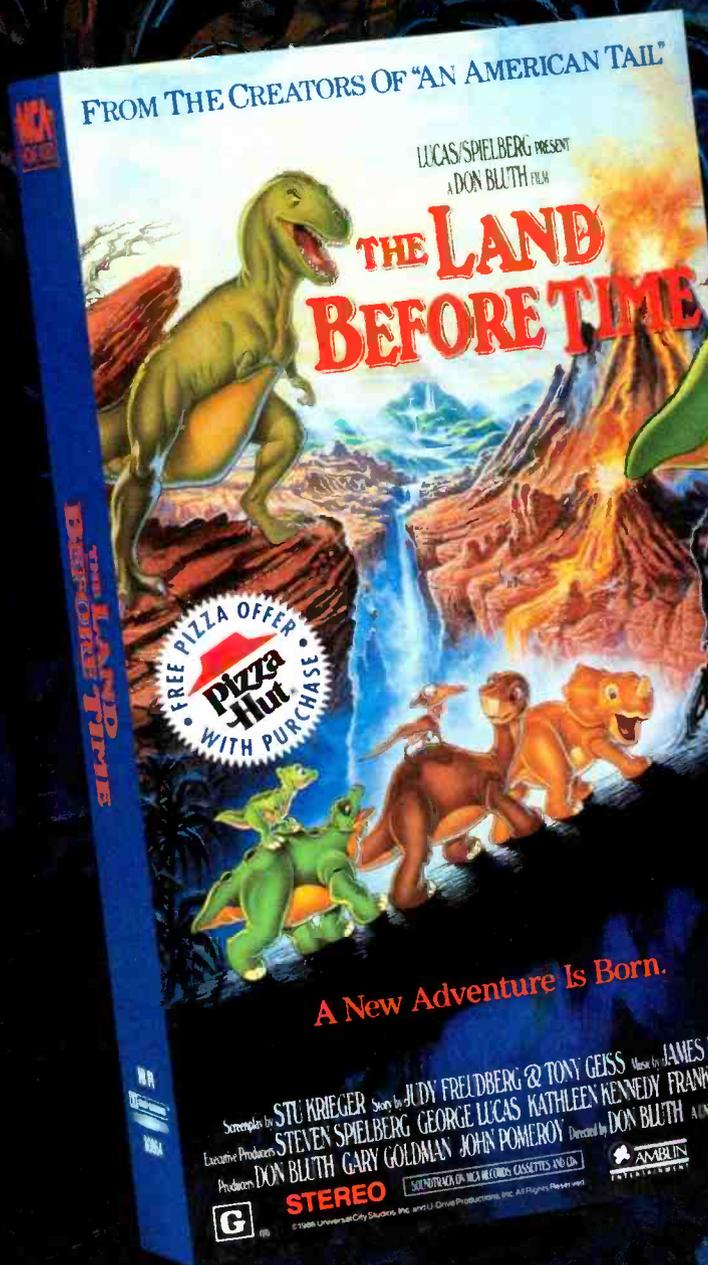
Fall releases include book/cassette "carryalongs" of Margaret Wise Brown's classics "The Runaway Bunny" and "Goodnight Moon," with music on side two of each cassette. "We anticipate these as two of our strongest children's titles for fall," says Holland.

Caedmon now deals solely in cassettes, Holland notes, having been scheduled to phase out of vinyl completely by June. Top selling children's titles include Maurice Sendak's "Where The Wild Things Are," performed by Tammy Grimes, music cassette "Dinosaur Rock," "Sarah, Plain And Tall," per-

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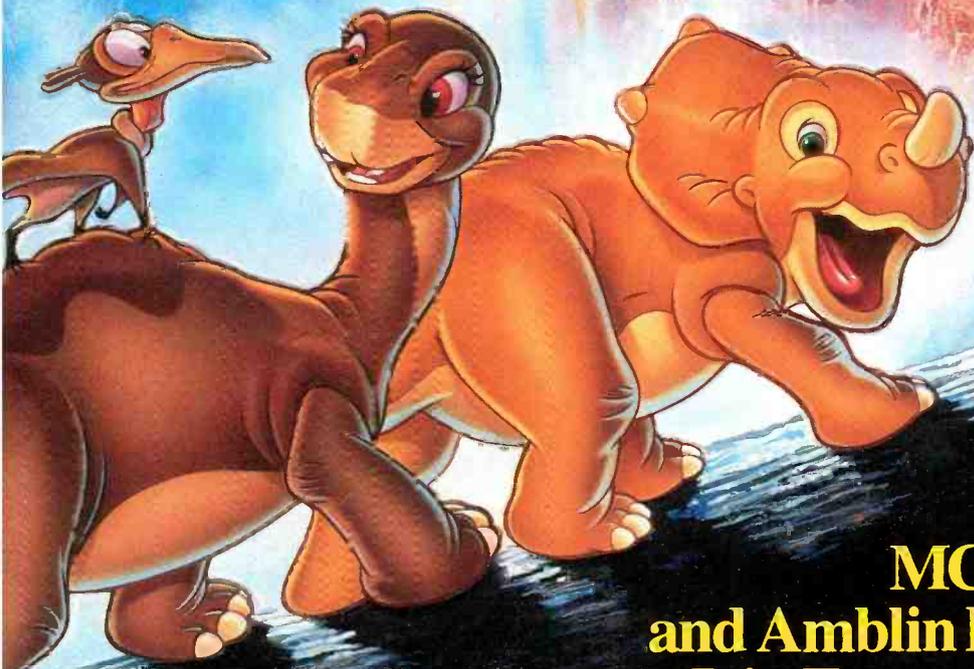


Floor/counter merchandiser
(holds 24 videocassettes)
(23" x 52")



VHS Beta HiFi Stereo Surround digitally recorded Videocassette #80864 Color/1 hr. 9 Mins. G CLOSED CAPTIONED

With A Prehistoric Past.



MCA Home Video and Amblin Entertainment Join Forces with Pizza Hut.

- Backed by a four month holiday season marketing campaign in excess of \$15 million, including Network and Spot TV in over 75 markets.
- Free 9-inch Specialty Pizza offer from Pizza Hut (\$8.00 value) inside all **The Land Before Time** videocassettes.
- Pizza Hut will provide retail support with merchandising efforts at over 5,700 Pizza Hut outlets nationwide.
- No Pay-Per-View, No Pay TV, No Free TV, No Cable TV offered through at least June of 1999.
- **The Land Before Time** opened up #1 at the box office and has grossed over \$46 million.
- Exciting point-of-purchase materials available, including sign up centers, banners, posters, oversized boxes, mobiles, stickers, and floor merchandisers.
- Produced by George Lucas and Steven Spielberg and directed by Don Bluth (*"An American Tail"*).
- Available in Spanish dubbed version.
- Co-op advertising available.



formed by Glenn Close; "A Child's Christmas In Wales," performed by author Dylan Thomas; "Scary Stories To Tell In The Dark," performed by George S. Irving; and "The Lion, The Witch, And The Wardrobe."

"The children's industry in general has been enjoying steady growth over the last five years," says Holland, adding that Caedmon may be bringing out more music titles in the future.

Assistance in preparing this article was provided by Karen O'Connor.

KIDVID

(Continued from page C-4)

the heart of it all is a rapport with children that comes through even on video. No wonder it's won several awards, most recently from Action for Children's Television.

Sing-Along, Dance-Aong, Do-Along (Warner, 30 min., \$14.95) is one of the more successful Jim Henson Play-Along videos. Aimed at an interactive experience, the Muppet Master presents 10 songs you don't just sing—you clap, stomp, even swim along. As delivered by Muppets and real kids, they're lively, original, and impossible to sit through.

Top 10 for the Over 7 Crowd
Hey, You're As Funny As Fozzie Bear (Warner, 30 min., \$14.95), another Jim Henson Play-Along, reads like a primer in standup comedy. After instruction in such kiddie classics as knock-knock and elephant jokes, Fozzie invites the child viewer to join him on stage. "The Big Show" at the end also includes some magic, not the least of which is getting the child in the act.

How To Eat Fried Worms (Playhouse, 25 min., \$14.98) is one of four CBS Storybreaks brought to home video. Part of the "Read More About It" literacy project, "Worms" adapts the best-selling book by Thomas Rockwell, son of the famed illustrator. Animation is only passable, but the story, about a boy's bet to eat 15 worms, is strong enough to carry the video.

Journey Through Fairyland (Celebrity, 86 min., \$39.95) could be subtitled "Fantasia II," filled as it is with beautiful music and animation to match. The story, of a boy who shrinks to have adventures in his flower garden, is set to classical music performed by the Tokyo Philharmonic. Elements of magic and drama are nicely woven in this top-notch production.

The Legend Of Sleepy Hollow (Sony, 30 min., \$14.95), latest of Sony's Storybook Classics, is no exception in this exceptional line. It's a stunning collaboration of the finest in narration (Glenn Close), artwork, music, and of course, story by Washington Irving. Recent winner of an Action for Children's Television award, "Legend" is destined for legendary status of its own.

Pecos Bill (Sony, 30 min., \$14.95) also hits the mark as a tall tale well-told by Robin Williams. With art and humor as bright as the desert sun, this video paints a vivid portrait of the man who put the "wild" in Wild West. Another Sony masterpiece which has won a Par-

(Continued on page C-8)



AVON on the move . . .

FINALLY - 400,000 VIDEO STORES WITH GREAT LEGS!

Now - you can sell your special interest family videos directly to your customers where they live; in the secretarial pool, at Parent-Teacher meetings and in Little League dugouts!

Early this September, over 400,000 Avon Products representatives (98% of them women) will place 10,000,000 Avon Family Channel home video catalogs directly into the hands of 10,000,000 potential customers (most of whom buy from Avon regularly) in their homes and in their workplaces.

In November, in time for Christmas gift-buying, another 10,000,000 copies of a special holiday edition will be presented to a like number of anxious, would-be gift-givers.

Each Avon catalog will offer a limited — very limited — number of special interest videos for kids, moms and dads. If you're a producer who has struggled to sell just a few thousand of your video and have seen it gathering dust on a back shelf in a few video stores, Avon's 400,000 "stores-on-legs" could change your luck and your lifestyles.

If you believe your video is suitable for offering in the Avon Family Channel catalog to Avon's 10,000,000 customers, call or write today!



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KIDVID

(Continued from page C-7)

ent's Choice Award, Grammy for the soundtrack, and American Film and Video award nomination.

Snow White (Cannon, 85 min., \$19.98) does just what a new adaptation of a familiar tale must do—offer a little something extra. In this case, there's very good original music, gorgeous set and costume design, and a few unexpected plot shifts. Add to this Diana Rigg, who clearly relishes her role as the evil queen, and you have a magical spell of a movie.

Squiggles, Dots, And Lines (KidVidz, 30 min., \$14.95) features the drawing alphabet of Caldecott-winning artist Ed Emberley. No stodgy art instruction, these squiggles, dots, and lines come to life in computer animation, making the video entertaining in its own right. Truly a celebration of creativity, it's packed with ideas to inspire and amuse kids.

The Tailor Of Gloucester (Sony, 30 min., \$14.95) perfectly matches the lilt of Beatrix Potter's language with that of Meryl Streep's voice. A tale of Christmas Eve magic, "Tailor" is drawn in soft pastels and set to original music by Paddy Maloney and the Chieftains. Another work of art in Sony's Storybook line.

Tommy Tricker And The Stamp Traveller (FHE, 101 min., \$39.95) is the latest from award-winning Canadian filmmaker Rock Demers. One of his "Tales For All," it makes good by entertaining both young and old family members. The story is original and quite clever, as a couple of boys travel the world via postage stamps.

The Watchkins Adventure (UMA Productions, 30 min., \$19.95) cost over \$1 million and it shows. Eight fully-animated music videos feature the likes of a gorilla Elvis and a jitterbugging Ant-rew Sisters. Each hones a theme of good behavior with a light enough touch to keep it fun. With recent efforts to expand from the educational market, where it's enjoyed success with a Scholastic link-up, "Watchkins" is one to watch for in home video.

PRODUCT

(Continued from page C-4)

Bears' Music Video." Priced at \$14.95, the program will also benefit from a catalog promotion. Len Levy, executive VP & CEO, states, "Since they premiered in 1984, the Care Bears have been a mainstay for us."

At the 1988 VSDA, Fries introduced its "Denver The Last Dinosaur" series. Since then, four additional programs have been added. They also benefit from the fact that "Denver" is now on five days a week.

Other titles that continue to hold their own are "Shari Lewis—Play Along, Sing Along," and "Saber Rider And The Star Sheriffs." Both are available for \$14.95.

GOLDEN BOOK VIDEO: Recently the firm repackaged and re-launched 10 of its best programs as a new series entitled "Golden

Book Classics." The big news, however, is the \$7.95 price point. Other new titles include "Inspector Gadget," "Cops," and "Archie" at \$9.95.

Still posting impressive sales numbers is the original "Dinosaurs" program, now in excess of 250,000 units. G. B.'s Bill Reitman that the Golden Books music videos and the Golden Books Step Ahead programs "continue to be consistently strong sellers."

GOOD TIMES/KIDS CLASSICS, INC.: Perhaps the biggest news here is the fact that this month and next the firm will be releasing a number of programs based on the popular Nintendo games. Some of the more promising titles include "The Super Mario Brothers Super Show" and "The Legend Of Zelda." Like most Kids Classic product, the list will be \$9.95. One point worth noting is that on this label, both the 30-minute programs and the full-length movies list for the same \$9.95 price.

Other titles slated for a July/August release include a host of Hanna-Barbera favorites including Top Cat, Huckleberry Hound, Scooby Doo, the Smurfs, the Snorks, and the ever-popular Flintstones. Many of those same characters can also be found in a quartet of full-length movies that have been slated for a summer release.

LIVE/FHE: In May, "The Shredder Is Splintered"—the third title in the "Teenage Mutant Ninja Turtles" series—was released. Already the series has racked up sales of more than 750,000 units according to Dennis Moore, product manager at FHE.

In September look for the first in a series of music videos from Scholastic to make its debut. Designed for youngsters from ages 5 to 10, "Song City" and "Song City USA" are original productions containing a blend of original and adapted music.

In the fourth quarter, FHE will be running two separate Christmas promotions. The first will feature a number of popular TV specials including "Rudolph The Red-Nosed Reindeer" with Burl Ives; "Frosty The Snowman" with Jimmy Durante; "The Little Drummer Boy"; "Santa Claus Is Coming To Town"; "The Bear Who Slept Through Christmas"; and "A Very Merry Cricket." All will list for \$14.95. They will be available in both a 48-piece standing display as well as a 12-piece counter display.

Also for Christmas, FHE will be promoting six of its more popular titles for \$14.95. At the same time, there will be price reductions on "Pound Puppies" and "The Legend Of Big Paw"—the new list will be \$19.95.

HANNA-BARBERA: According to Wendy Moss, VP & GM, "Our catalog is truly evergreen, and a lot of our product continues to move quite nicely." Since entering the market in January of this year, H-B has scored with a number of new releases every other month. In January, they released the full-length movie "A Man Called Flintstone" for \$29.95. In March, the new title was "Cats, Dogs, and Mice Too"—which consisted of three volumes

(Continued on page C-10)

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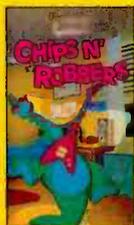
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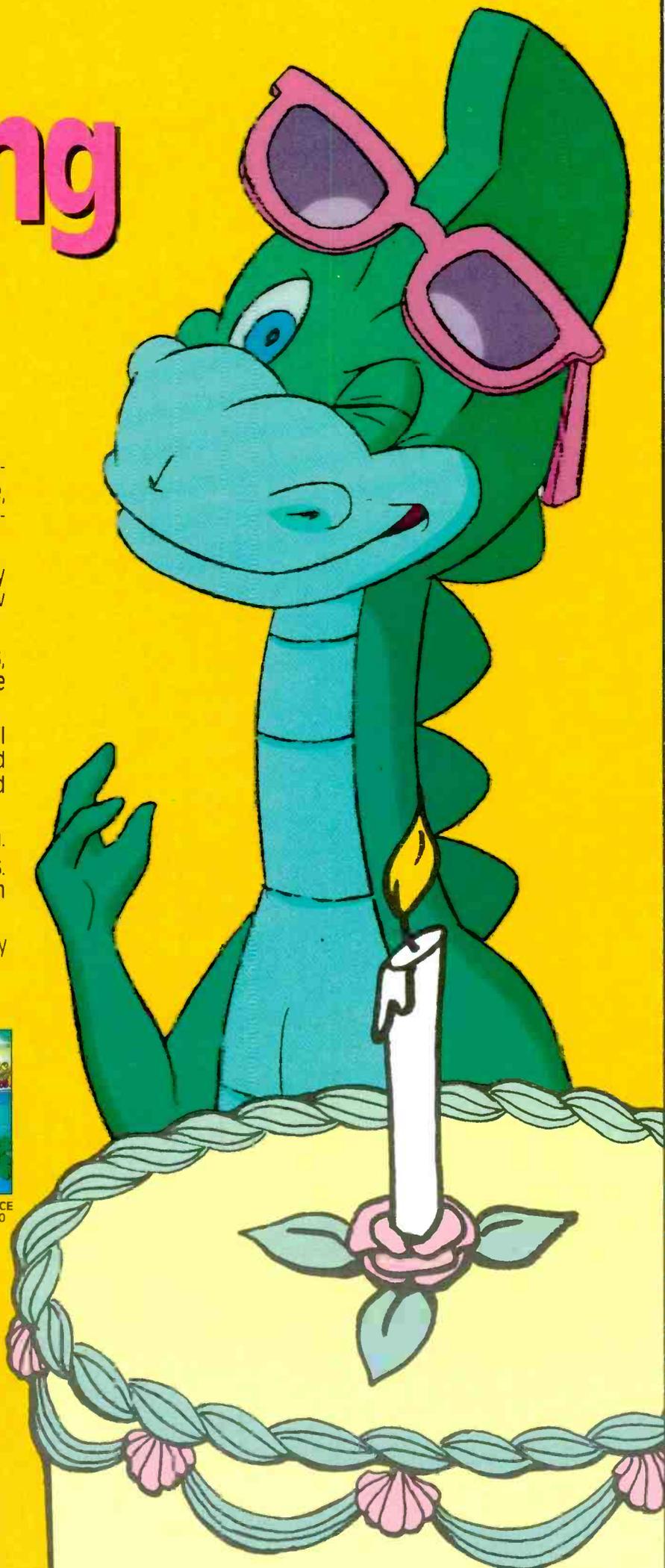
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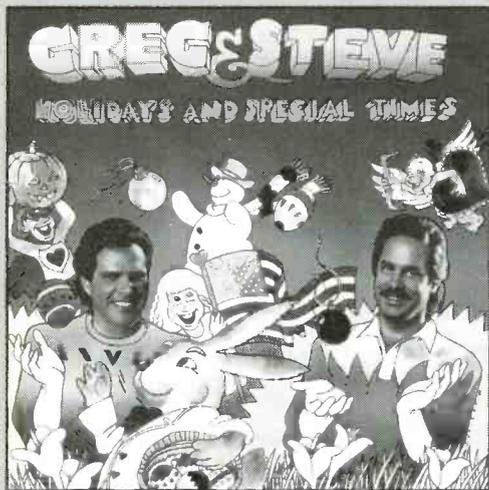
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(D-74771)

"KIDDING AROUND"
(D-74772)

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(D-74774)

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Children's

PRODUCT

(Continued from page C-9)

for \$29.95 each. In May they scored with "The First Jetsons Program," which enjoyed a cross promotion with Wendy's and last month the new titles were "Have Picnic Basket, Will Travel" and "Wiki Waki Sports"—\$29.95 each.

For the holiday season, prices on six secular titles and eight additional programs from "The Great Adventures From The Bible" series will be reduced to \$14.95 and \$9.95. Included in the reductions will be "The Jetsons' Christmas Carol," "Jetson's Millions," "How The Flintstones Saved Christmas," and "Yogi's All-Star Comedy Christmas Caper"—all for \$9.95. The other two titles which will retail for the higher price point are "A Christmas Story" and "Hanna-Barbera's Christmas Sing Along"—a live-action original production.

J2 COMMUNICATIONS: Not much activity at this label in terms of children's programming. However, David Bower, VP, says, "You can expect a big announcement in about a month." Still active are the four volumes of "The Mother Goose Video Treasury," which list for \$14.95 each, and "The Last Unicorn," which carries a sticker price of \$19.95.

MEDIA HOME/HI-TOPS: A number of things are happening at Hi-Tops, including additions to a num-

ber of their popular series, as well as the introduction of an entirely new line. This month look for two new volumes in the Pee-Wee Herman series—"Puppy In The Playhouse" and "Pee-Wee's Open House" for \$14.95. Also being released this month are two new additions to the Charlie Brown series, as well as a pair of add-ons to the Fisher-Price "Someday Me" series—all will go for \$14.95.

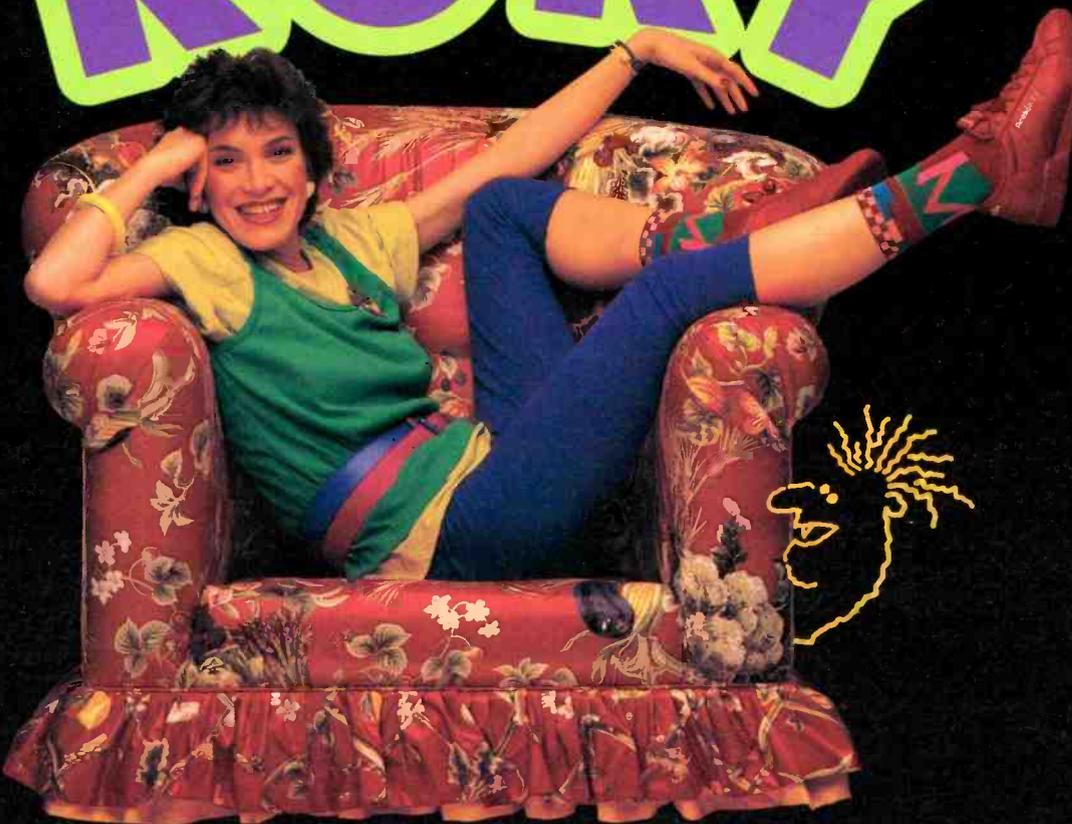
Also due out this summer is "The Maltese Fraction," which is the sixth entry in the "Commander Crumbcake" series at \$14.95, and at \$9.95 volumes six and seven—"Runaway Monster" and "Escape From Monster Land"—in the "My Pet Monster" series. However, the big news may be the introduction of "Briar Rose" and "The Golden Goose," which at \$14.95, kick off the new line of Grimm's Fairy Tales.

For Christmas, Hi-Tops is planning a coventure with McDonald's entitled "McTreasure Island." Also due out for the holidays are a series of children's videos based on books. Upcoming titles include "Madeline," "Encyclopedia Brown, Vol. 1," and "Lyle Crocodile." Joining the Grimm's line at Christmas-time will be "Little Red Riding Hood" and "Hansel And Gretel"—all will retail for \$14.95.

There will also be "Pee-Wee's Christmas Special," and "Charlie Brown's Christmas," both for \$9.95; a rerelease of "Santa Claus—The Movie" for \$19.95;

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and "The Tin Soldier" and "Babar And Father Christmas" both for \$9.95.

Still active for Hi-Tops are the "BabySongs" and "More BabySongs," programs which just keep selling.

According to Nancy Steingard, VP of acquisitions & productions, "there are fewer new titles this year because of the lack of toy licenses and the drop in syndicated shows. However, that's not all bad because the market is getting better defined, and the people who are in it are making a better commitment."

MCA: Probably the most exciting thing happening at MCA is the development of the new "Rock And Read," series which is scheduled to make its debut next month at the VSDA. Combining live action and computer imaging, the programs are aimed at youngsters aged between three years and seven. At press time, the price point had yet to be determined, although Suzie Peterson, acquisition & development VP, says it would hit the shelves at \$14.95 or \$19.95.

In the fall the company will release "Land Before Time" with a list of \$24.95. The fully animated feature film has a street date of Sept. 14 and should benefit from an extensive cross-promotion with Pizza Hut.

A number of titles continue to do well for this label including the phenomenally successful "E.T.—The Extra Terrestrial," which has now sold some 17 million copies. Other strong titles include "The Care Bears' Adventure In Wonderland" (\$79.95) and "Harry And The Hendersons" (\$89.95). More moderately-priced titles include "An American Tale," "The Dragon That Wasn't," and "Woody Woodpecker And His Friends"—all at \$29.95. Also popular is "The Blinkers—The Bear and The Bliz-

zard" for \$24.95.

NEW WORLD/LCA: To date the six titles in the Fisher-Price "Little People" line have chalked up over 400,000 sales. As a result, the firm is planning a national promotion for those titles in the third and fourth quarters and there are also plans to expand the line. However, thus far no time frame has been announced. Other recent releases include "X-Men" at \$14.95 and "How To Draw Comics The Marvel Way" at \$19.95. Despite the lack of new titles on the New World label, president Paul Culberg says, "We're not abandoning children's video because it's been very successful for us. All you have to do is look at the ongoing success of the 'Little People' tapes."

PRICE/STERN/SLOAN: Nick Clemente, executive VP & publisher, says "we'll continue to do one title a year." This year look for "Wee Sing In Sillyville," a 60-minute music to bow in October with a list of either \$19.95 or \$21.95. Last June 1, the label cut its prices on its earlier titles to \$19.95 to bring them closer to the mainstream price point. Clemente says that last year's release "Grandpa's Magical Toys" has sold quite well while the first two releases "Wee Sing Together" and "King Cole's Party" have thus far managed to sell over 300,000 units combined.

RANDOM HOUSE: There's a lot going on here worth noting. Next week, three "Berenstain Bears" programs—"Get Stage Fright," "Forget Their Manners," and "No Girls Allowed"—will bow with a list of \$14.95. They join the recent Berenstain releases "The Trouble With Friends," "In The Dark," and "And Too Much Birthday."

In August look for two Richard Scarry programs—"Richard Scarry's Best Counting Video Ever" and "Richard Scarry's Best ABC

Video Ever"—to hit the shelves. They list for \$12.95.

In September, look for the label to introduce the "Dr. Seuss Beginner Book Home Video" line with a quartet of Dr. Seuss titles including: "Hop On Pop," "ABC," "The Cat In The Hat Comes Back," and "One Fish, Two Fish, Red Fish, Blue Fish." All will go for \$9.95.

Other titles that remain active include the "Sesame Street" videos (\$19.95); "Shari Lewis Presents 101 Things For Kids To Do," (\$19.95); "Abel's Island," and "Five Lionni Classics" (\$14.95 each). Also still moving are the titles in the Looking Glass Video Library which include "The Elephant's Child," "The Ugly Duckling," "The Steadfast Tin Soldier," and "The Velveteen Rabbit."

SONY: Four new additions to the Rabbit Ears line are due out in September. (Continued on page C-12)

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KNEE HIGH™ Sing'n Color Stories
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PRODUCT

(Continued from page C-11)

tember. The titles include "Thumbelina" narrated by Kelly McGillis; "The Fisherman And His Wife" by Jodie Foster; "How The Leopard Got His Spots," featuring Danny Glover; and "The Three Billy Goats Gruff" and "The Three Little Pigs" as told by Holly Hunter. Each will carry a suggested retail price of \$14.95.

Marketing manager Steve Brecker says that Sony has also acquired the rights to another four titles. Brecker also says to expect a big sell-through campaign in the fall. Two of the titles included are "The Snowman" and "Curious George—Vol. I"—both for \$14.95.

Other movers include a number of titles from the Storybook Classics Collection, including "Pecos Bill" with Robin Williams; "The Tailor Of Gloucester" with Meryl Streep; "The Legend Of Sleepy Hollow" with Glenn Close; and "How The Rhinoceros Got His Skin" and "How The Camel Got His Hump" with Jack Nicholson. The entire series lists for \$14.95 each.

TWIN TOWER: Last month, Twin Tower released two tapes as a follow-up to their hugely successful "Dinosaurs" program. "Son Of Dinosaurs" features Gary Owen as the host, and the 60-minute program lists for \$19.95. At the same time "Dinosaur Hunters Club" is a 30-minute program with more of an emphasis on education. The list is \$9.95.

Still active for the label is "Carnival Of The Animals" which features Gary Burghoff. It now sports a newly redesigned package, and will be offered in a "Fun Pack" with a coloring book and six felt pens.

President Michael Swartz says, "Kidvid is our number one category." For Christmas, the company will be offering three "Fun Packs." Also in the fourth quarter, Tim Noah's "Wibble Wobble Woo" will be released.

VESTRON: Look for two new "Babar" titles to hit the shelves on Aug. 9 at \$14.98. However, the big news here is that this summer sees Vestron mounting its most ambitious children's promotion ever. Prices on some 28 titles have been cut to just \$14.98 and \$19.98. Among the titles in the promotion are "Heidi" (\$19.98); "Peter And The Wolf" (\$19.98); the two volumes in the "Bible Tales" series (\$19.98 each); the three programs in the "Puff The Magic Dragon" collection (\$14.98 each); the six volumes of "The Little Prince" (\$14.98 each) and the two "Reading Rainbow" selections (\$14.98 each).

Other strong movers include three Benji selections at \$14.98 each and for the holidays "Benji In Benji's Very Own Christmas Story" for just \$14.98. Finally, there is the single entry "Dinosaur" narrated by Christopher Reeve (\$19.98) and the eight selections in "The Charles Dickens Collection" at \$19.98 each.

WALT DISNEY: It's official! The Disney classic due out this fall is "Bambi"—the highest-grossing Disney classic ever. With a suggested list of \$26.95, "Bambi" will also benefit from a \$3 rebate that is being offered by Procter & Gamble. The street date for "Bambi" is Sept. 28, and the pre-book is Aug. 29. As always with Disney, look for strong studio support including "Bambi" T-shirts that dealers can pre-order to boost sell-through. In November there will be a tie-in with M&M Mars to boost holiday sales. "Bambi" will be available in 48-piece prepacks that fit inside a special standee.

In May, Disney released some 34 titles for its summer sell-through promotion including some that are making their debut on home video. Among the new titles are "Mickey And The Gang," "Nuts About Chip 'N' Dale," "Fun With Music," which is an add-on to the Sing-Along series; "Ben And Me," and "Bongo,"—the latest additions to the Mini-Classics line; and "Lost World Wanderers" and "Duck To The Future"—which are the most recent titles in the highly successful "Ducktales" line. All of the summer titles list for \$14.95.

In addition, Disney is promoting

the program by offering consumers a Disney plush toy valued at \$13 for just \$2.99 with the purchase of any of the summer cassettes. Special support is being given to the "Ducktales" line through a cross-promotion with Jell-O. The promotion is centered around a video sweepstakes which will award 10,000 mail-in winners with the latest "Ducktales" video.

Obviously, Disney is hoping to enjoy another record-breaking year. Two years ago, the big news was "Lady And The Tramp" and last year "Cinderella" was eclipsed in sales only by "E.T." Other strong titles include "The Three Caballeros," "Mary Poppins," and the popular "Mickey Commemorative" program.

WARNER: On July 19 look for "Daffy Duck's Quackbusters"—a feature-length film that ran in theaters—to bow at \$19.98. It will also be available in Spanish for the same price. Although the firm has other plans for the fourth quarter, a company spokesman says that nothing had been firmed up as yet. However, he does say that it will involve "new animation."

Still active for the label are the six "Jim Henson Play-Along" programs at \$14.95 each as well as the "Warner Bros. Golden Jubilee 24 Karat Collection" and the "Warner Bros. Cartoon Cavalcade"—both at \$14.95. Other titles that are still moving are "The Never-Ending Story," "Willy Wonka And The Chocolate Factory," "Sesame Street Presents Follow That Bird," and all four of the Superman movies. All list for \$19.98.

WOOD KNAPP: For rerelease this month are the full-length features "Lassie" and "The Lone Ranger," both at \$14.95. Still active: three "Crockle" programs at \$9.95 and "One-Minute Bible Stories With Shari Lewis" at \$14.95.

CREDITS: Editorial by *Billboard* contributor *Moira McCormick* in Chicago, freelance writer *Catherine Cella* in Cookeville, Tenn., freelance writer *Richard Ryan* in N.Y.C., and *Special Issues Staff*; Design, *Steve Stewart*; Cover, *Jonathan D. Smith*.

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Kid's Market Is Growing Up Strong Promotional Tie-Ins Help Drive Sales

BY CATHERINE CELLA

LOS ANGELES The word in kid vid continues to be "up."

Sell-through, the growth of outlets offering product, and consumer interest all appear to be ahead of last year's pace, according to executives at different levels of the business.

Most observers say children's video is 12%-15% of the overall home video market and now close to 30% of sell-through activity. Those numbers are even higher if such mega family-entertainment titles as "E.T. The Extra-Terrestrial" and the upcoming "The Land Before Time" and "Who Framed Roger Rabbit" are included in the mix.

One of the newer elements driving sales this year is the increasing use of the promotional tie-in partner, as evidenced by Walt Disney's programs with McDonald's and various consumer-goods manufacturers. Other firms have developed similar approaches.

Hanna-Barbera Home Video, for example, just teamed with 400 Wendy's restaurants and 300 U.S. video stores, including Blockbuster, Major Video, Popcorn Video, The Video Store, and others for a

cross-promotion featuring discount coupons redeemable for Jetsons T-shirts with the purchase of a video. In addition, approximately 6.3 million Kids' Meal boxes featured ads for two upcoming Hanna-Barbera releases—"Rockin' With Judy Jetson" and "The Jetsons First Episodes."

"With the racks," says Wendy Moss, VP/GM of Hanna-Barbera

Trend is toward traditional titles

Home Video, "kid vid represents 20%-30% of sell-through, and that's pretty significant."

Video Channels, a rackjobber that specializes in putting video product into nontraditional outlets on consignment, is given a lot of credit for expanding the number of retail outlets for kid vid.

"Now you are seeing traditional distributors starting to do that also. There's more opportunity for retailers since the risk is being taken away from the dealer. All they have to provide is the space," says Moss.

Some major wholesalers, such as Baker & Taylor, now issue a cat-

alog of just children's titles.

One of the major programming trends this year, according to observers, is a swing away from licensed characters to more traditional stories and characters. One recent exception to that is Family Home Entertainment's "Teenage Mutant Ninja Turtles" series, currently enjoying three spots on Billboard's Top Kid Video Sales chart.

"The current trend," says Moss, "is traditional and classic programming that relates to books or characters that parents remember."

Moss also notes that children's video marketing "has become much more sophisticated. Companies are much more open-minded now to doing tie-in promotions. This year will be the strongest year in that area. Everybody's pursuing it and video will be the strongest premium item. And this is just

(Continued on next page)



Commencement Exercises. Gus Umlauf, center, president of Baker & Taylor, is surrounded by a bevy of Playmates at a recent Playboy Video presentation to the distributor in Los Angeles. Directly behind Umlauf is Jeff Jenest, senior VP and GM of Playboy Video, while to Jenest's right is Barry Leshtz, Playboy Home Video sales VP. The theme of the presentation was Playboy Univ., with the Playmates on hand wearing graduation caps. Baker & Taylor accounts for approximately 25% of Playboy's unit volume sales. Four Playboy titles, distributed by HBO, are currently on Billboard's Top Videocassettes Sales chart.

FOR WEEK ENDING JULY 8, 1989

Billboard®

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	2	5	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
2	1	23	MOONWALKER ▲ ¹⁶	Motown Prod./Optimum Prod. CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
3	3	17	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
4	5	79	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	NEW ▶		DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
6	4	11	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
7	6	21	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ ⁷	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
8	8	49	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
9	7	13	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
10	11	43	FAITH ▲ ²	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
11	9	7	HOMECOMING CONCERT ●	CBS Music Video Enterprises 19V-49017	Gloria Estefan & Miami Sound Machine	1989	C	19.98
12	13	5	PRIMER	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
13	15	55	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
14	14	9	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
15	18	37	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
16	12	5	THE DOORS: LIVE IN EUROPE 1968	HBO Video 0254	The Doors	1968	C	19.99
17	10	5	JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	C	19.99
18	16	13	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
19	NEW ▶		THE TEMPS AND THE TOPS	Motown Productions Fries Home Video 95610	The Temptations Four Tops	1989		19.95
20	17	7	AEROSMITH LIVE: TEXAS JAM '78	CBS Music Video Enterprises 19V49013	Aerosmith	1978	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.

CBS/Fox Hopes Fans Catch NBA 'Motor City Madness'

LOS ANGELES CBS/Fox Video will release "Motor City Madness," the chronicle of the Detroit Pistons' National Basketball Assn. championship year, on July 11. Basketball's "bad boys" swept the ex-champion Los Angeles Lakers recently in four straight games.

John Gaffney, head of music and sports programming for the label, says he expects this will be the company's biggest-selling NBA team tape to date because of the level of regional fan excitement.

'It's more of a regional business'

During the playoffs, he notes, the team sold out its own Auburn Hills Palace arena for a big-screen viewing of an away game, something no other NBA team has done.

"Obviously, we expect that the majority of our business will be done in Detroit and we will target a lot of our advertising and promotion there," he says.

"We'll have a world premiere screening July 10 at the Palace and Piston management is interested in selling that out. We'll try to tie that into an incentive to buy the cassette such as a discount or rebate coupon which encourages people to go their local video store."

Gaffney also notes that this is the earliest CBS/Fox has put out an NBA tape. Last year a Lakers tape was issued two months after the

team beat Detroit for the championship.

"In order to be truly successful the tape needs to come out as quickly as possible. We're nearing that goal," he says.

What usually delays tapes of this type, he says, is the footage from many games that has to be edited. He figures the tape will run about 55-60 minutes and list at \$19.98.

Last year, he says, CBS/Fox issued both a Lakers tape and a Pistons program.

A Lakers tape, however, is probably not in the offing this year, he says, because there is an increasing regionality to sports championship tapes with an emphasis on the winning team.

"The Pistons tape sold pretty well last year even though they came in second. If we did a Lakers tape this year, however, I'm not sure it would be that successful. It's shaking out to be more of a regional business and you need to treat it as such." The exceptions, he says, are sports celebrity profiles such as the company's Chicago Bulls basketball star Michael Jordan tape and the "Leonard/Hearn" boxing tape.

The new Pistons tape will also be the recipient of a cross-promotion and sponsorship arrangement with a major auto manufacturer, details of which will be finalized shortly, he says.

The cassette will also contain a card promoting a special T-shirt offer as well as cross-promoting last year's "Bad Boys" Pistons tape.

Video Finds A Home On TV Via A New National Series

LOS ANGELES A national television show promoting the joys of home video is set to premiere in September.

The weekly, half-hour series, which will be co-distributed by All American Television and MG Perin Inc., has already been cleared in 65% of the country and in all the top 10 markets, claims Dick Perin of New York-based MG Perin, who is handling station sales for the program. Bluebonnet Productions Inc. is producing.

The working title is "The Video Store," although Perin says that name will probably change to a sleeker moniker more in keeping with the "Entertainment Tonight" and "Siskel & Ebert" feel the producers plan to give the show. Co-hosts are in the process of being signed.

Committed stations include WNBC-TV, New York; KNBC-TV, Los Angeles, KPWR, Chicago;

KYW-TV, Philadelphia; WBZ, Boston; WXYZ-TV, Philadelphia; KPIX, San Francisco; WXYZ-TV, Detroit; WJLA-TV, Washington, D.C.; and WFAA-TV, Dallas, Perin says.

"The idea started as a local show at WFAA in Dallas," he says, "but it's become a national idea. This is the first time anyone has ever brought a home video show to the broadcaster and found acceptance.

"If we had tried to do this two years ago it would have failed. Home video was still the enemy then. As more research gets done, however, particularly by [A.C.] Nielsen, broadcasters are finding that daytime TV is being supported by time-shifting. Viewers are also time-shifting prime time. The evidence seems to be indicating that broadcasters are not really getting hurt by home video the way they thought."

(Continued on next page)

Congress Charting A New Course

NEW YORK The Congress Video Group, a 5-year-old sell-through specialist, has revamped its corporate lineup and will begin to produce its own videos.

The company has named Robert W. Sigman president and has realigned its sales group with an eye toward expanding into alternative areas. In addition, the Congress catalog now includes new programming and prices said to be more competitive.

Sigman, who most recently was

VP of Kids Classics, a division of Good Times Home Video, says the company plans to begin making some videos in-house. Though no timetable has been announced, the firm plans to establish a production arm that will develop programming geared to the mass market.

Many catalog titles have also been repackaged with new graphics and colors designed to increase the visibility of Congress titles at retail.

KID VID IS GROWING UP STRONG

(Continued from page 51)

the beginning. It's the perfect opportunity and we plan on strengthening that area a lot this year and next.

"There's much greater acceptance of children's video now," says Sony's market development manager, Lorin Kramer. "We were doing well with our children's programming last year, but every year it gets better and better because people are increasingly open to sell-through."

"Awareness of certain names is greater every year," says David Pulda, owner of Boston's Flicks Video. "Titles like 'BabySongs 3' do well because people are familiar with them. We also do well with Disney, Jim Henson, Wee Sing, and CC Studios. Our sell-through on kid vid is up 17% over last year." He attributes this, in part, to his own efforts in promoting kid vid as well as to parents who educate themselves by networking.

Retailers, too, are increasingly cognizant of kid vid's endurance, and such video chains as Blockbuster and Applause are not just maintaining kid sections but have created dedicated kids' corners, complete with play area and monitors.

New York's Tower Kids, a 400-square-foot store-within-a-store, opened last November in response,

it claims, to the upsurge in all children's entertainment.

Another group of outlets that has increased its children's video activity is bookstores.

"The book market is the toughest of all to crack," claims Kramer. "They're used to higher profit margins and being able to return what they don't sell—neither of which is possible in video."

One encouraging sign, say observers, is the return of the B. Dalton book chain to home video, a re-entry that is being spearheaded initially by children's titles.

"We've probably doubled what we carry in video over the last year," says buyer Judy Bulow of The Tattered Cover in Denver. "Our biggest sellers are 'Sesame Street' and 'The Berenstain Bears,' but we also do well with sing-along tapes. Lately, there's been a growing interest in tapes for very young children, 1- and 2-year olds."

Pricing on much children's video has settled at \$9.95, \$14.95, and \$19.95, say observers, but price points are dropping below the \$10 plateau.

"We still see \$9.95 to be an absolutely great price point," says Moss. "It's an impulse price point and the sales are there."

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	7	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Motown Prod./Optimum Prod. Vestron MusicVideo 5358	Michael Jackson	1989	NR	15.98
2	2	23	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
3	3	24	MOONWALKER ▲	Motown Prod./Optimum Prod. CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
4	5	129	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	18	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
6	NEW ▶		PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
7	7	6	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
8	6	38	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
9	8	35	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
10	15	15	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
11	10	13	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
12	11	17	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
13	9	76	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
14	24	5	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
15	19	4	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
16	16	4	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
17	12	21	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
18	25	4	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
19	17	8	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
20	30	145	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
21	23	50	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
22	20	19	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
23	14	19	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
24	22	9	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
25	NEW ▶		DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
26	13	66	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
27	18	16	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
28	33	142	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
29	29	30	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
30	27	33	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
31	31	3	MICKEY AND THE GANG	Walt Disney Home Video 445	Animated	1989	NR	14.95
32	RE-ENTRY		STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	19.95
33	21	11	ANTHRAX: OI DIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
34	26	48	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
35	36	36	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
36	32	2	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
37	28	3	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
38	38	81	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
39	35	35	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
40	37	118	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95

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

Marketing & Sales Co. Will Handle Disney, T'stone, H'wood Buena Vista Launching Japanese Operation

LOS ANGELES Indicative of the growth the international market is receiving (Billboard, June 24), Buena Vista Home Video is launching its own home video marketing and sales company in Japan.

Such titles as "Cocktail" and "Who Framed Roger Rabbit" will

Pony/Canyon will handle distribution

be aggressively marketed this summer and fall in that market as Buena Vista targets both sales and rental.

In addition to Walt Disney and Touchstone product, the company will also distribute releases from Walt Disney's newest film division, Hollywood Pictures. William Pfeiffer, managing director, Far East and Asia, for Buena Vista

Home Video Worldwide, will run the new company.

Richard Cohen, senior VP for Buena Vista Home Video Worldwide, says Japan is the second-largest worldwide video marketplace. A recent report by New York investment house Goldman Sachs indicates that Japan represents 25% of all international video revenues.

Disney has had a rental presence already in Japan with such films as "Three Men And A Baby," "Good Morning, Vietnam," and "Stakeout."

This year also marked the first time Disney launched a sell-through campaign in Japan with Walt Disney product, an 11-title campaign that netted sales of more than 1 million units, according to the studio.

Disney has also emulated its U.S. marketing strategy in Japan

by tying in with the McDonald's Corp. there for special offers, as well as a major TV advertising campaign. Those types of programs will be continued, says the company.

Distribution of Buena Vista product will be through Pony/Canyon. Buena Vista is represented in 37 countries, while Japan marks its third international operation; the others already in place are in the U.K. and Italy.

HOME VID TV SERIES SET

(Continued from preceding page)

From a programming standpoint, he says, "It starts with the premise of what's available at the home video store."

In addition to featuring new releases, other programming elements include a "cover story" focusing on a personality, a genre, a blockbuster film, a company, or audio/video hardware.

Other slated segments include ones on classics and children's video.

"When you string it all together," Perin says, "it's everything you need to know every week if you have a VCR and want to use it."

"We'll also give the local broadcaster a 90-second hole in the middle of the show to promote what's coming on next week on his air, whether local or network, so viewers can set their VCRs."

The show's time slots will vary, he says, but generally it is shaping up on Saturdays in the 3-5 p.m. range, Sundays at noon, and Sunday night coming out of the late news.

Perin says retailers are a likely source of ad revenue for the local broadcaster.

"We have been talking to such chains as West Coast, Blockbuster, and Erol's and they've all shown interest in supporting the show on a local level. We'll also be talking to home video companies and producers of candy and soft drinks. We think the age of the viewership will be 18-49 and skew to the younger audience. The core audience will be young and upscale."

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

At RCA/Columbia Pictures Home Video, Los Angeles, **Gary Khammar**, executive VP, and **Dick Pinson**, VP of sales and marketing, resigned their posts. A company reorganizational announcement is forthcoming.

Eric W. Pertsch is promoted to president, MCA Home Video, Canada, basing in Toronto. He had been executive VP/GM of MCA Home Video, Canada.

Gary Berman is appointed VP, international operations and planning, a new position, at Warner Home Video, Burbank, Calif. He had been international budgeting and planning director.

Paul Ehrlich is named regional manager, Latin America, for CBS/Fox Video International. Formerly sales and marketing representative for Warner Bros. International, theatrical division, he will be based in Mexico City.

Joining SGE Home Video, Los Angeles, as director of operations is **Andi Elliott**, formerly sales administrator for Celebrity. Other additions include **Harold Komisar**, formerly with RKO Home Video, as Eastern regional sales and marketing director; **Larry Coulter**, formerly with Celebrity, as Midwestern sales and marketing director; **Scott Stevens**, formerly with Best, as South and Southeastern sales and marketing director; and **Don Spielvogel**, formerly with IVE, as Western regional sales and marketing director.

At South Gate Entertainment, Los Angeles, new additions include **Mark Dresner** as director of sales, Western region; **Barry Kohn**, formerly with Video Files, as Northeast sales director; **Gail Pawlak**, formerly with Video Channels, as Southeast sales manager; and **Dawn Richards**, formerly with MGM/UA, as Southwest sales manager.

Eileen Fitzpatrick is named director of publicity for True North Entertainment, Los Angeles.

Ila Dane has been promoted from manager, marketing support operations, to director, marketing services, at International Video Entertainment, Los Angeles.

Dennis Cadena joins Entertainment Support Systems in Los Angeles as account executive for premium/incentives and specialty advertising products, while **Annee Parsons** joins the staff as office manager.

Erol's Inc. makes the following appointments: **Carl Bellini** is named president; **Stuart Kallman** becomes VP of hardware sales and service division; **Robert Morwick** is named VP of merchandising and marketing; and **Peggy Chittal** becomes vice chairman of the board. Bellini was executive VP of Revco Inc.; Kallman was VP/GM at Luskin's Inc.; Morwick was executive VP at Munford Inc.; and Chittal was president of Erol's.



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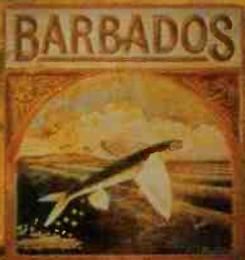
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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	
RECREATIONAL SPORTS™				
1	3	31	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS ★★ NO. 1 ★★ HBO Video 0025	14.99
2	2	19	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO HBO Video 0234	19.99
3	4	15	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173	19.98
4	1	103	DORF ON GOLF ♦ J2 Communications J2-0009	29.95
5	8	7	DORF'S GOLF BIBLE J2 Communications J2-0042	29.95
6	RE-ENTRY		SPORTS ILLUSTRATED-GET THE FEELING WINNING HBO Video 0092	14.99
7	5	131	AUTOMATIC GOLF ▲ ♦ Simitar Entertainment, Inc. VA 39	14.95
8	15	57	WINNING BASKETBALL WITH LARRY BIRD Kodak Video Programs 8118770	19.95
9	7	9	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98
10	6	103	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 Vestron Video 2038	39.98
11	12	75	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
12	14	3	BASEBALL THE RIGHT WAY: PITCHING FOR KIDS Parade Video	14.95
13	11	131	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95
14	9	109	THE BEST OF THE FOOTBALL FOLLIES Fox Hills Video	19.95
15	16	17	FOOTBALL FOLLIES Fox Hills Video	19.95
16	NEW ▶		POWER HITTING IN SOFTBALL Simitar Entertainment, Inc.	14.95
17	13	39	NFL TV FOLLIES Fox Hills Video	19.95
18	10	3	MUHAMMAD ALI BOXING'S BEST HBO Video 069	19.99
19	19	5	KAREEM... REFLECTIONS FROM THE INSIDE CBS-Fox Video 2175	24.98
20	18	77	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
SELF IMPROVEMENT™				
1	1	3	SWAYZE DANCING ★★ NO. 1 ★★ First Run Video FRV-130	No listing
2	NEW ▶		LAURA MCKENZIE'S TRAVEL TIPS-HAWAII Republic Pictures Corp. H-7352-1	24.95
3	NEW ▶		SAT-PSAT MATH REVIEW Video Aided Instruction, Inc.	29.95
4	NEW ▶		SAT-PSAT VERBAL REVIEW Video Aided Instruction, Inc.	29.95
5	NEW ▶		FODOR'S HAWAII Random House Home Video	19.95
6	NEW ▶		PLAY BRIDGE WITH OMAR SHARIF Best Film & Video Corp.	29.95
7	2	3	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO Best Film & Video Corp.	19.95
8	3	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII Best Film & Video Corp.	19.95
9	4	3	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA Best Film & Video Corp.	19.95
10	5	3	PREVENTION MAGAZINE: SMART HEART Best Film & Video Corp.	19.95
11	6	3	PREVENTION MAGAZINE: POUNDS OFF Best Film & Video Corp.	19.95
12	7	3	MONTESSORI IN YOUR HOME Best Film & Video Corp.	19.95
13	8	3	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE Vestron Video 2028	29.98
14	9	3	MONEY MAGAZINE: MAKING YOUR MONEY COUNT HBO Video 011	19.99
15	11	3	JULIA CHILD: FIRST COURSES AND DESSERTS Random House Home Video	29.95

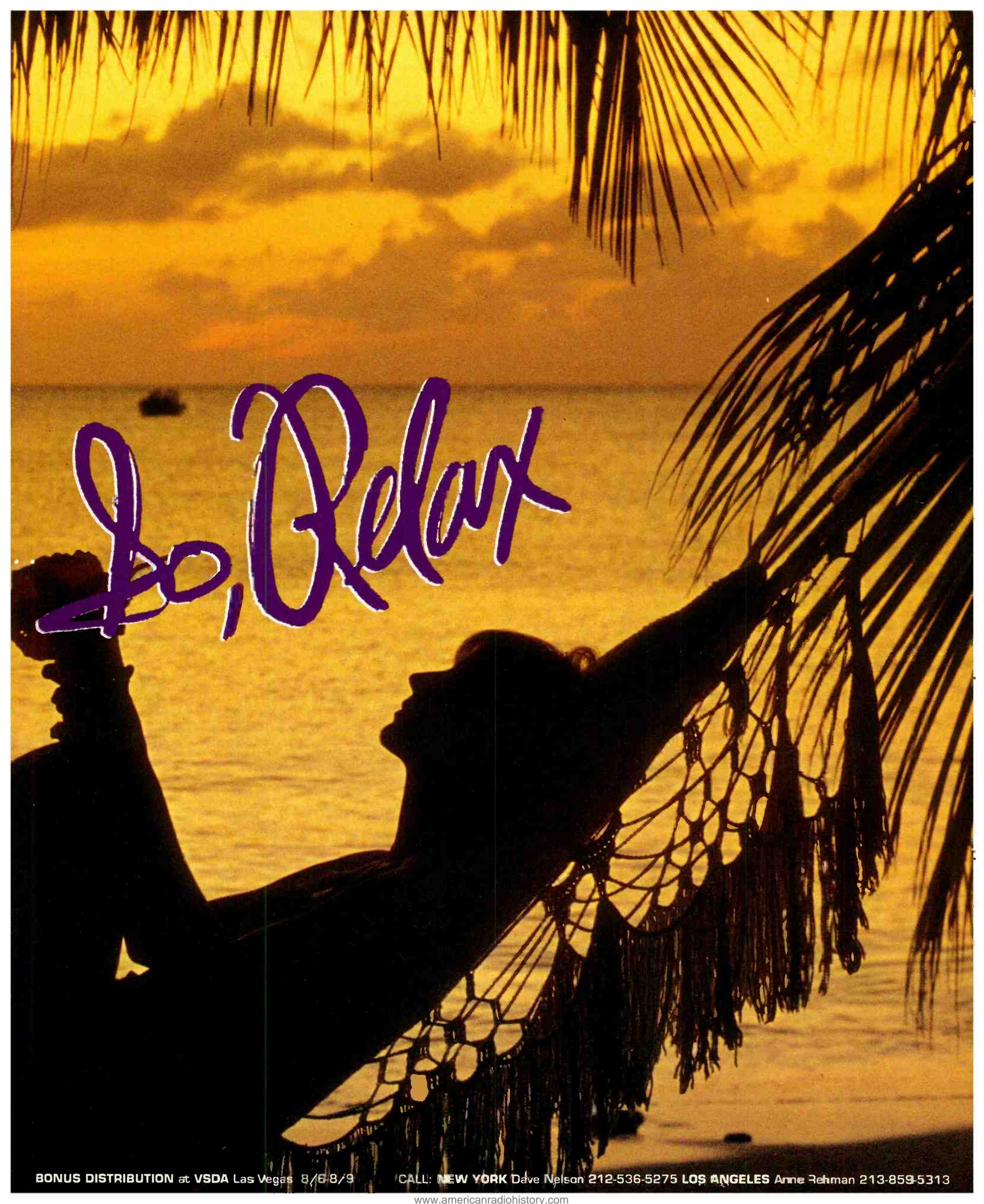
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Dealers Sort Through Web Of Legal Hassles

VIDEO DEALERS are getting a lot of free advice lately, mostly from people only too happy to tell them what to stock and, more importantly, what not to stock.

It's not hard to see why the huge Blockbuster Video chain passed on "The Last Temptation Of Christ." Store execs figured it wasn't worth the hassle. Even though it isn't a sleazy slasher movie and was nominated for an Academy Award, it's a flick that invites controversy. Blockbuster was threatened with pickets and responded by avoiding "Temptation."

It's not just the Blockbusters of the world that are being intimidated. Video dealers are operating in a climate of fear. Consider some of the proposals recently brought before the Texas State Legislature.

Lawmakers in that state pondered new rules that would prohibit a video dealer from hiring anyone under 18 if the store handles sexually explicit tapes. Sound unbelievable? Try this one: If some sicko rents a slasher movie from a Texas store and engages in a violent act similar to what is depicted in the tape, the retailer would be legally responsible for the carnage.

There's more, but you probably get the point. Admittedly, these Texas laws don't have a prayer of passing. Dawn Weiner, president of the Central Texas Chapter of the Video Software Dealer's Assn. and owner of the 11-store Home Video Plus chain, is seeing to that. She launched a campaign to expose these heavy-handed proposals and enlisted the aid of a high-profile lobbyist. But, alas, many video stores throughout the country are still under the gun.

"IT'S EASY FOR A politician to attack obscenity—who's going to say he is wrong?" says Paul Fishbein, editor and publisher of Adult Video News. "What we're seeing is what I call the 'vocal minority'—a few people complaining about something that offends them personally."

Fishbein has been writing about attacks on free speech for almost seven years in AVN, but now he says the issue is so hot he is publishing a biweekly newsletter devoted entirely to First Amendment issues. Appropriately enough, the publication is called Free Speech.

"Our mission is to keep video stores aware of what is going on in terms of legislation that will affect them," says Fishbein. "It's something that can keep them out of trouble and possibly out of jail."

The newsletter will feature contributions from a number of prominent First Amendment attorneys and other individuals close to the front line. Fishbein notes that the Justice Department issues its own

newsletter. The publication, Obscenity Enforcement, he says, is sent to local law enforcement agencies, in part to help them prosecute video stores handling explicit tapes. "They gleefully tell prosecutors how to win convictions against video stores. Why shouldn't someone help the defendants?"

A sample issue of Free Speech can be obtained for \$10. An annual subscription costs \$129. To order, write: AVN Publications, Suite 300, 8600 Westchester Pike, Upper Darby, Pa. 19082.

DON'T LET THE skyrocketing sell-through numbers fool you—the nontheatrical market is still an uphill fight for all but a few well-positioned players. If your name is not Vestron Video or J2 Communications, it's tough to attract attention.

So how does the small guy make a dent in the nontheatrical market?

"What you have to do is go after a niche and have name value,"

says Norman Smith, a veteran video producer and marketer. "You try and call attention to yourself by getting an identifiable star and by not doing something that has been done to death," says Smith.

His company, First Run Video, released "Swayze Dancing," a dance instructional tape that piggybacks "Dirty Dancing" and features Patrick Swayze. First Run also released "Hollywood On Horses," a tape that has a number of stars (e.g., Bo Derek) riding or talking about horses.

Keeping with the niche philosophy, First Run is set to ship "The Larger Women's Workout" for a list price of \$19.95. The tape is designed to help larger women lose weight and gain self-esteem. "There are a lot of women who are intimidated by Jane Fonda. They know they will never look like that," says Smith, who says there are only a handful of other tapes that target large women.

The company is also doing a series aimed at building self-esteem among young people. The first, "Thinking Big," features football stars Willie Gault and Gary Fencik. It will list for \$14.95.

KULTUR VIDEO is celebrating the arrival of the famed Kirov Ballet with two videos, "The Magic Of The Kirov Ballet" (\$29.95) and "Don Quixote" (\$39.95). Kultur is hoping the Russian troupe's U.S. tour will spark interest in the tapes.

Kultur is planning special displays in all major video and record stores and will embark on a national newspaper and radio campaign. Given the popularity of these Soviet dancers and Kultur's role as the top supplier of performing arts tapes, these two titles look like sure hits.



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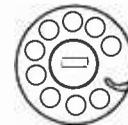
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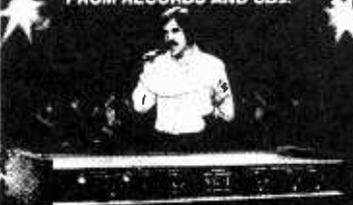
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Houston Persons. Prominent New Jersey residents Whitney Houston and her parents John and Cissy meet with New Jersey Gov. Thomas Kean and Housing And Urban Development Secretary Jack Kemp during the secretary's fact-finding mission to Newark, N.J. Pictured, from left, are John and Cissy Houston; Kemp; Whitney Houston; and Kean.



Goya... Oh Boya. EMI Music Publishing Worldwide represents composer/lyricist Maury Yeston's score for the upcoming Broadway musical "Goya... A Life In Song" through an agreement between EMI and Yeston Music Ltd. Pictured, from left, are Irwin Z. Robinson, president, EMI Music Publishing Worldwide; Yeston; Freddie Gershon, co-executive producer; and Alvin Deutsch, Yeston's attorney.



Petty Officers. MCA Records artist Tom Petty signs a long-term subpublishing agreement with MCA Music Publishing for all territories excluding the U.S. and Canada. Pictured, from left, are Stuart Watson, VP, MCA Records Int'l; Tony Dimitriades, Petty's manager; Petty; and John Brands, managing director, MCA Music Ltd.



Sweater Weather. PolyGram Jazz act Cold Sweat meets with label and management personnel at New York's S.O.B.'s for a listening party for their "Cold Sweat Plays J.B." album, released on the affiliated JMT label. Shown, from left, are Seth Rothstein, PolyGram Jazz; Ben Mundy, PolyGram Jazz; Martine Urbach, manager, Cold Sweat; Wendy Kenney, regional classical manager, PolyGram; Sheila Barnard, PolyGram Jazz; Richard Seidel, VP, PolyGram Jazz; David Weyner, senior VP/GM, PolyGram Jazz; Craig Harris, music director, Cold Sweat; and David Neidhart, director, marketing, PolyGram Classics.



The Rhone Zone. Atlantic senior VP Sylvia Rhone is honored with the Young Black Programmer's Coalition 1989 Award Of Excellence at the organization's annual banquet. Pictured, from left, are Rhone; Terri Avery, president, YBPC; and Doug Morris, president, Atlantic.



Gullini's Gramophone. Deutsche Grammophon artist Carlo Maria Guilini, shown at left, is honored on his 75th birthday with the Golden Gramophone, an award presented to artists with a close and longstanding association with the label. Shown at right is Dr. Andreas Holschneider, president, Deutsche Grammophon.



An Act Of Todd. Todd Rundgren congratulates Rhino Records representatives upon the release of their anthologies of his solo and Utopia recordings. Shown, from left, are Harold Bronson, managing director, Rhino; Gary Peterson, production assistant, Rhino; and Rundgren.

Jazz
**BLUE
NOTES**



by Jeff Levenson

PRECIOUS FEW ALMANACS WILL VERIFY THIS, but the United Kingdom is producing fine young tenor saxophonists in record numbers. Last year's crop included Courtney Pine, a fiery Brit whose music resonated with political overtones and who reverently manufactured "sheets of sound" in the spirit of John Coltrane. This year, two youngblood saxophonists from England—Andy Sheppard and Ralph Moore—and one from Scotland—Tommy Smith—have new albums that augur good things for the tenor, perhaps the most virile of jazz instruments.

Smith left home in 1984 for Boston, where he studied at the Berklee College of Music. He joined forces with vibist Gary Burton (who still serves as his unofficial rabbi and sponsor) before signing with Blue Note Records. "Step By Step," his debut album, was produced by Burton, and finds him playing alongside guitarist John Scofield, keyboardist Mitch Forman, bassist Eddie Gomez, and drummer Jack DeJohnette—heavy company for a new tenor voice.

Sheppard wears proudly the influences of Coltrane, Wayne Shorter, and Sonny Rollins. His sensibility is closest to that of Pine, in that he merges elements of fusion, free, and world musics in his play. His Antilles issue, "In The Dark," was produced by expert bassist Steve Swallow; it boasts impassioned blowing and nifty compositions with variegated textures.

Moore, at 33 somewhat older than the others, has been a U.S. resident for nearly 20 years. He was born and bred in London well before the local music scene divined its current wellspring of vital new talent. His play is unusually focused, warm or swaggering, covering territories traveled by Stanley Turrentine, Zoot Sims,

Hank Mobley, Joe Henderson, and, of course, Coltrane. "Images," his latest release for Landmark, shaped by veteran producer Orrin Keepnews, features an original homage to the master, titled, "Blues For John."

All three saxophonists use the rich tradition of the tenor as a creative springboard for their contemporary imaginations. That they are endorsed by seasoned jazz men like Burton, Swallow, and Keepnews is evidence of the high regard with which they are held. Moreover, their records affirm that the tenor is alive and well (and occasionally taking up residence on the other side of the Atlantic).

PASSING THE PROJECTOR: When film archivist David Chertok died last year, one wondered about his large library of footage, arguably the world's most ex-

Three U.K. players' albums bode well for the tenor

tensive collection of jazz on film. Now, it seems, Michael Chertok, his son, is carrying on, not only managing the jazz archives, but collecting footage relating to other styles of music: gospel, rock'n'roll, R&B, tap dancing. Upholding the family tradition, he'll continue to showcase this material on the lecture and concert circuit. In August he will present a specialized showing of his celluloid goods at The Free Jazz Festival in Brazil.

MONUMENTAL MUSIC: Rushmore Jazz, a new label that promises pure, unadulterated recordings without overdubs or studio enhancements, has just issued "How Can You Miss?," a group effort featuring violinist (and octogenarian) Stephane Grappelli, altoist Phil Woods, and drummer Louis Bellson. Together these senior members of jazz's elite fraternity of mainstainers sound youthful, effervescent, and not at all stony. The company promises new titles later in the year.

FOR WEEK ENDING JULY 8, 1989

Billboard®

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	15	CHICK COREA AKOUSTIC BAND GRP 9582 (CD)	7 weeks at No. One CHICK COREA AKOUSTIC BAND
2	3	9	CHET BAKER NOVUS 3054/RCA (CD)	CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
3	2	19	MARCUS ROBERTS NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
4	4	7	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
5	10	5	SHIRLEY HORN VERVE DIGITAL 837 933/POLYGRAM (CD)	CLOSE ENOUGH FOR LOVE
6	7	11	DAVID MURRAY PORTRAIT OR 44432/E.P.A. (CD)	MING'S SAMBA
7	5	15	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
8	8	29	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD)	MICHEL CAMILO
9	9	13	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD)	VOODOO
10	11	7	MICHAEL PEDICIN JR. OPTIMISM 3211 (CD)	ANGLES
11	6	33	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
12	15	3	DAVID NEWMAN ATLANTIC JAZZ 81965/ATLANTIC (CD)	FIRE!
13	NEW		WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
14	NEW		BRANFORD MARSALIS COLUMBIA CX2 44199 (CD)	TRIO JEEPY
15	NEW		JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	JOE SAMPLE WARNER BROS. 25781 (CD)	11 weeks at No. One SPELLBOUND
2	2	15	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
3	8	3	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
4	3	7	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
5	7	5	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD)	TOURIST IN PARADISE
6	4	9	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
7	5	7	EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
8	6	15	TERRI LYNE CARRINGTON VERVE FORECAST 837 697/POLYGRAM (CD)	REAL LIFE STORY
9	9	5	KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
10	14	3	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
11	12	11	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
12	11	15	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
13	10	21	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES #1
14	19	27	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
15	18	7	STEVE BACH SOUNDWINGS 2112 (CD)	MORE THAN A DREAM
16	16	37	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
17	NEW		SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
18	22	5	RICARDO SILVEIRA VERVE FORECAST 837 696/POLYGRAM (CD)	SKY LIGHT
19	13	31	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
20	NEW		FREDDIE HUBBARD BLUE NOTE 90905/CAPITOL (CD)	TIMES ARE CHANGING
21	NEW		MOTTORETTI ITI 72976/ALLEGIANCE (CD)	THE FIRST GENERATION
22	NEW		ELIANE ELIAS BLUE NOTE 91411/CAPITOL (CD)	SO FAR SO CLOSE
23	15	19	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
24	25	5	PAT KELLEY NOVA 8915 (CD)	I'LL STAND UP
25	NEW		VICTOR BAILEY ATLANTIC JAZZ 81978/ATLANTIC (CD)	BOTTOM'S UP

○ 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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George Benson appears courtesy Warner Bros. Records
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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	63	★ ★ NO. 1 ★ ★ VERDI & PUCCINI: ARIAS CBS MK-37298	15 weeks at No. One KIRI TE KANAWA
2	2	55	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	13	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	4	9	MAHLER: SYMPHONY NO. 1 DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
5	8	13	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
6	6	13	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	5	17	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
8	7	35	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
9	9	57	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
10	10	53	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
11	11	31	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
12	14	31	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
13	13	11	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
14	15	11	MUSIC OF SAMUEL BARBER ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
15	12	23	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
16	17	7	FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071	ANDRES SEGOVIA
17	23	3	STRESS BUSTERS RCA 60011-RG	VARIOUS ARTISTS
18	20	25	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
19	16	15	SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
20	NEW▶		PORTRAIT OF YO-YO MA CBS MK-44796	YO-YO MA
21	21	9	MUSIC OF GABRIELI TELARC CD-80204	EMPIRE BRASS
22	19	139	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
23	18	35	WINTER WAS HARD NONESUCH 79181	KRONOS QUARTET
24	NEW▶		LIVE IN TOKYO 1988 DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
25	24	15	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	13	★ ★ NO. 1 ★ ★ VICTORY AT SEA TELARC CD-80175	5 weeks at No. One CINCINNATI POPS (KUNZEL)
2	2	19	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
3	7	3	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
4	3	11	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
5	4	39	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
6	5	49	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
7	6	17	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
8	8	31	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
9	9	23	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
10	12	3	FROM LONDON TO BROADWAY PICKWICK PRD-18000	LONDON POPS (AMRAM)
11	10	39	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
12	13	21	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
13	11	5	ENCORE A&M CD-9509	LIONA BOYD
14	NEW▶		THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
15	14	5	SPIRIT OF THE GUITAR CBS MK-44898	JOHN WILLIAMS

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

Classical KEEPING SCORE



by Is Horowitz

This week's column was written by Susan Elliott.

MARCH OF THE INDEPENDENTS: Bridge Records will release its first "world music" disks this fall with two on-location recordings produced by David Lewiston: "Kecak: The Balinese Monkey Chant" and "Tibetan Buddhism: Garden Shartse." Lewiston has long been an active contributor to the Nonesuch Explorer series.

Also from Bridge will be a disk of **Tod Machover** works, recorded by label president **David Starobin** at MIT's Cube. Performers include the New York New Music Ensemble and Electric Phoenix. Along more conventional lines is a recording by mezzo-soprano **Jan DeGaetani** of Berlioz' Nuits d'ete and Mahler's Ruckert Lieder. **David Effron** conducts the Eastman Philharmonic. The disk was recorded in May, just four weeks after DeGaetani had undergone surgery for leukemia.

NEW WORLD RECORDS' marketing director **Arthur Moorhead** reports that Lou Harrison's Piano Concerto, as performed by **Keith Jarrett** and the New Japan Philharmonic, is among the label's best sellers. Fall releases on the nonprofit indie include Stephen Paulus orchestral works performed by the Atlanta Symphony. **Robert Shaw** and music director **Yoel Levi** split conducting duties. Vincent Persichetti's piano concerto has been recorded for NW by **Robert Taub** and the Philadelphia Orchestra, **Charles Dutoit** conducting. Also on the disk is Symphony for Strings, conducted by **Riccardo Muti**.

NORTHEASTERN RECORDS is now being operated as a sole proprietorship by **Lynn Joiner**, who rescued the label from extinction when Boston's Northeastern

Univ. decided to close it a year ago. Joiner reports several projects in the works, including a collection of Virgil Thomson compositions with violinist **Sharon Levanthal** and pianist **Anthony Tommasini**, a Boston Globe music critic currently writing a biography on the composer. New York Philharmonic organist **Leonard Raver** has recorded a disk of Gardner Read works that spans the period 1936-76. Raver plays the Cassavant organ at Boston Univ.'s Marsh Chapel.

Joiner also has launched Northeastern Popular Arts, a new line that he describes as "an eclectic mix of folk, country, jazz, and pop—high-quality recordings aimed at the CD market."

In the wake of its recent Harry Partch CD reissue, indie pioneer Composers Recordings Inc. has four catalog compilations scheduled for fall, all built around works commissioned by the Koussevitzky Foundation. Thus the centerpiece of the **Roger Sessions** CD is his 1971 Symphony No. 3; the **Irving Fine** disk features his 1978

Lynn Joiner has rescued Northeastern Records

String Quartet; the **Barbara Kolb** reissue her 1986 "Soundings"; and the **Wallingford Riegger** disk his 1960 Concerto for Piano and Wind Quintet.

From San Francisco-based New Albion comes word of several projects, one of which, "Deep Listening," was recorded in an abandoned cistern. It's a disk of accordion, trombone, and voice improvisations by **Pauline Oliveros** and **Stuart Dempster**. Also due is Stockhausen's "Mantra" for two pianos and electronics and a disk of modern classical Bolivian music by the Contemporary Orchestra of Native Instruments. "Imagine 60 people blowing on native instruments at 11,000 feet," says label president **Foster Reed** in describing the performance.

New Albion will also release a piece for mainframe computer by **Ira Mowitz**, as well as 19 solo works by alto saxophonist **Anthony Braxton**.

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CONDUCTING BUSINESS



KATIA AND MARIELLE LABÈQUE recently appeared before the toughest audience in the world: the sales force at the CBS Records Convention in Boca Raton. These sales reps have seen it all and they're not easily impressed.

But The Labèques rose to the occasion, turning in a dazzling performance of selections from their CBS Records debut album *Symphonic Dances And Songs* from **Leonard Bernstein's West Side Story**.

A CBS Debut: Katia And Marielle Labèque Play "West Side Story;" Major Rumble Expected At Retail.

You can expect Katia and Marielle to continue winning new fans during appearances at many of the summer music festivals and with their new release, which CBS Records is supporting with a major ad campaign. At CBS Records, we're doubly delighted: both to welcome Katia and Marielle into our fold, and to present a recording that is a real showstopper.

CBS MASTERWORKS TOP 10

THIS WEEK	TITLE	ARTIST
1	VERDI & PUCCINI ARIAS MT 37298	KIRI TE KANAWA
2	THE BEST OF WYNTON MARSALIS MT 44726	WYNTON MARSALIS
3	LUCIANO PAVAROTTI IN CONCERT MT 44816	LUCIANO PAVAROTTI
4	CARNAVAL MT 42137	WYNTON MARSALIS/EASTMAN WIND ENSEMBLE
5	HANDEL: <i>Water Music; Royal Fireworks Music</i> MDT 44655 Digital Masters	LA GRANDE ECURIE/JEAN-CLAUDE MALGOIRE
6	PACHELBEL: <i>Canon & Other Baroque Favorites</i> MDT 44650 Digital Masters	ENGLISH CHAMBER ORCHESTRA/RAYMOND LEPPARD
7	VIVALDI: <i>The Four Seasons</i> MDT 44644 Digital Masters	ST. PAUL CHAMBER ORCHESTRA/PINCHAS ZUKERMAN
8	PORTRAIT OF YO-YO MA MT 44796	YO-YO MA
9	THE MOZART ALBUM MT 44545	THE CANADIAN BRASS
10	SCHUMANN & GRIEG: <i>Piano Concertos</i> MT 44899 MURRAY PERAHIA: BAVARIAN RADIO SYMPHONY ORCHESTRA/SIR COLIN DAVIS	

On CBS Masterworks Cassettes.



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'92 Single Market Brings Copyright Worries German Pubs Told Of Challenges

BY WOLFGANG SPAHR

HAMBURG, West Germany The German music publishing industry is facing one of its greatest challenges since the foundation of the German Publishers Assn. 150 years ago.

So representatives of more than 200 publishing companies were told by association president Maja Maria Reis at a meeting here to discuss the consequences of the European single market.

Reis sees an international economic and political upheaval coming with the introduction of the market. One of the major problems, she said, is the inadequacy of copyright laws in some other countries.

Hans-Hermann Juergensmann, European Community consultant from the German Federation of Industries & Commerce, told the delegates that they must represent and protect their interests in Brussels, Belgium, the European Community center, on a daily basis.

He suggested that European publishers should cooperate to appoint a permanent representative there. Other industries have been lobbying the European Parliament for a long time with notable results, Juergensmann said. The publishers should also seek expert advice on their position when the single market is introduced, he added.

Juergensmann pointed out that the EC Commission tends to equate and harmonize cultural assets on the same level as economic ones.

It also operates sponsoring programs with considerable subsidies. In this way, West Germany is well placed to benefit from the single market, Juergensmann said.

He also advised his audience to consider the locations of their offices from 1993 onward. Relocation to other countries within the EC with low tax levels, a low wage index, and low social expenditure could provide advantages.

At present there are six EC consulting offices in West Germany at the disposal of companies.

Dr. Hans-Henning Wittgen, managing director of the German Publishers Assn., criticized the French and U.K. governments for favoring

their own national interests first at EC meetings, as opposed to Bonn's European outlook, which sometimes did not represent its own country's interests sufficiently.

Delegate Dr. Peter Hanser-Strecker expressed the fear that copyright legislation in Brussels will opt for the lowest levels and Germany will suffer losses. Greater efforts should be made in cooperation with equivalent publishing organizations to establish similar protection of copyright and length of copyright in all EC countries.

Rolfe Budde criticized the EC Green Book on copyright, saying the creative achievements of authors and composers have not been given suffi-

cient consideration.

With regard to piracy, he said he regretted that member states are not obliged to join the international copyright treaty. Only if this were supported could piracy be fought efficiently within the EC, Budde said.

Heinz Stroh, legal adviser to the German Publishers Assn., said that subpublishing will survive under EC law. He believes a pan-European copyright protection and collection association will be created.

Karl-Heinz Klemnow, a GEMA board member, observed that the development of central licensing and copyright clearance in Europe is being closely watched by the publishing companies.

Pop Songs Wrong For Weddings? Dublin Archdiocese Lists 30 Titles

BY KEN STEWART

DUBLIN, Ireland A document titled "Music And The Celebration Of Marriage," issued by the Archdiocese of Dublin, lists 30 pop hit songs the Catholic Church considers unsuitable for wedding services.

Among them are "Annie's Song," "For All We Know," "From A Distance," "The Hawaiian Wedding Song," "Help Me Make It Through The Night," "Lady In Red," "Let It Be," "Norwegian Wood," "Time In A Bottle," "When You Wish Upon A Star," "We've Only Just Begun," "Yesterday," and "You've Got A Friend."

In recent years, the document notes, there has been a substantial increase in the use of such pop songs as these in place of hymns during wedding ceremonies, but it has never had official approval from the church.

In listing the "nonliturgical" titles, the document explains that while "some of the pieces may be of great sentimental value to the couple and their families, a simple scanning of the lyrics will show they are not at one with the celebration of a Christian marriage in the church.

"It is suggested that these songs

are more appropriate to the festivities in the home or at the wedding reception."

Regarding instrumental music, the church document says: "Some of the instrumental classics of the great composers can also lend dignity to the rites, particularly as professional pieces.

"However, airs which call to mind secular themes which are out of keeping with the Christian understanding of love only serve to contradict the ideals expressed in the sacramental celebration."

Father Patrick O'Donoghue, secretary of the Diocesan Commission for Sacred Music, stresses the fact that pop songs are not banned from Catholic wedding services—they are simply regarded as unsuitable.

"If somebody asked me to sing at a party or in a pub, and if I sang 'The Lord Is My Shepherd,' everybody would wonder what was wrong with me," he says.

"We're trying to help people understand even more what is actually going on within the church's celebration of marriage."

The present popularity of secular songs in church has its roots in the aftermath of the Second Vatican Council in the '60s, when the Mass was celebrated in English instead of Latin and there was a lack of appropriate sacred music for weddings.

"So people were inclined to draw on secular pieces, love songs, if you like," says O'Donoghue.

The Carpenters' hits "For All We Know" and "We've Only Just Begun" were two early favorites.

Says O'Donoghue: "Nobody was crying 'halt' then, because there were only one or two pieces and, besides, there was nothing available in English in the religious sense that captured the whole notion of love.

"In the intervening years it has descended to whatever you want. Some songs are borderline. You could interpret a piece and Christianize it. In the last 20 years there has been a lot of very beautiful music written in many different styles that would help people focus on what is being celebrated in the church."

(Continued on next page)

Beatles, EMI Settle Dispute Over Unauthorized Videos In London

LONDON A High Court battle between the Beatles and EMI seems set to be averted by an out-of-court settlement. Paul McCartney, George Harrison, Ringo Starr, Yoko Ono, and Beatle company Apple Corps, were seeking an injunction preventing EMI from selling two videotapes featuring the band in performances from '60s pop television series "Ready, Steady, Go." Dave Clark, former leader of the Dave Clark Five, is also involved in the Beatles' complaint for allegedly granting rights to which he was not entitled to EMI to make the videos. EMI's defense is that contracts between the Beatles and an EMI associate company authorized it to produce the tapes.

NIGEL HUNTER

JVC, Sony Up CD Production In Japan

TOKYO With supply still failing to meet demand, both Victor Co. of Japan (JVC) and Sony Corp. are increasing their CD production by some 20%. JVC up to 3.8 million units monthly starting this month and Sony to 6 million from October. Sony is investing heavily in new technology, including machines that can press two CDs at once, and in automatic packaging machines. The supply-demand problem in Japan is because of the popularity of CD singles, plus price cuts due to the elimination of the commodity tax and its replacement with the much lower 3% consumption tax. Domestic CD production in Japan was up 50% in April compared with the same month last year.

SHIG FUJITA

Brit NatWest Shows Are Money In Bank

LONDON Bobby Brown, Elton John, Womack & Womack, and Guns N' Roses are among top acts featured in the 13-week NatWest Live Action Concert Series 1989, compiled by Capital Radio and PPM and broadcast by 24 independent radio stations in the U.K. from June 30. The National Westminster Bank is sponsoring the series to the tune of some \$950,000 for the second time this year. The 1988 series led to many new bank accounts being opened, notably by the 15-24-year-old age group.

PETER JONES

Pink Floyd Floats Concert In Venice

VENICE, Italy Pink Floyd is to perform its full stage act on a floating stage here July 15 as part of the annual Venice Festival. Leading Italian promoter Fran Tomasi has organized a floating stage of some 7,000 square feet for the event and says all technical problems have been overcome to allow quadrasonic sound and Floyd's full lighting system. He anticipates a crowd of about 300,000, many in boats. He has already promoted tours by Simple Minds, Pink Floyd, R.E.M., Simply Red, and Paul Simon in Italy this year.

PETER JONES

Aiwa Unveils Smallest-Ever DAT Player

TOKYO Aiwa here claims it will market the world's smallest and lightest digital audiotape player this fall. It will, says the company, be small enough to fit in the hand and will weigh only 610 grams, with batteries. This player will also be able to record still pictures from VCRs as well as voices with a special TV-screen voice-recording adapter. A two-hour tape holds up to 1,800 still pictures.

SHIG FUJITA

Philips Sells French Base For \$225 Mil

AMSTERDAM Dutch multinational Philips has sold its French headquarters in Paris for about \$225 million, which works out at some \$15,000 per square meter, believed to be a record in the French real estate sector. The building is on Avenue Montaigne, near the Champs Elysees, where property prices have rocketed. Philips sold up as part of its reorganization plans for its French division, which is now housed in a larger rented building in Suresnes, near Paris.

WILLEM HOOS

U.K. Compilations Led By 'Hits Album'

LONDON The latest top 20 compilations chart, published in London on a quarterly basis since these packages were excluded from the full album listing, is topped by "The Hits Album 10," a various-artists release from CBS, WEA, and BMG, followed by "Nite Flite 2," from CBS, and, new to the chart, "Rainbow Warriors" (RCA). The rest of the top 10: "Precious Metal," various artists (Stylus); "The Chart Show—Dance Masters," various (Dover/Chrysalis); "Dirty Dancing," original soundtrack (RCA); "Buster," original soundtrack (Virgin); "Ray Moore: A Personal Choice," various (BBC); "Soft Metal," various (Stylus); and "Now 14!," various (EMI).

PETER JONES

Dutch Old-Style Jazz Fest Awards 56

AMSTERDAM Dutch six-piece band 56 won the 19th Old-Style Jazz Festival, with Norwegian group Norske Ryttekonger second and French quartet Banana Jazz third. The four-day festival, which attracted almost half a million people, is now regarded as one of the most important traditional jazz events in the world.

WILLEM HOOS

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**MUSIC
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Philips Gets Back To Business In China Will 'Wait And See' What Political Steps Are Taken

BY WILLEM HOOS

AMSTERDAM Philips resumed normal activities in China June 19 after evacuating June 4 its nine Dutch employees based there because of the civil unrest.

The personnel returned from Hong Kong where they had worked temporarily at the headquarters of Philips Electronics South-East Asia Holding, the umbrella organization for all Asian commercial activity conducted by the conglomerate.

According to Philips spokesman Ben Geerts, it is business as usual. He acknowledges that there is strong opinion internationally that economic sanctions should be imposed on China as a consequence of the brutal repression of the pro-democracy move-

ment.

"As long as strong economic action against China has not been introduced, Philips continues business on the same footing as before," says Geerts. "The company will wait and see what political decisions are made. Philips itself doesn't take initiatives."

The company is one of the leading West European investors in the People's Republic of China. Last year it grossed \$182 million there through its involvement.

Philips operations there comprise eight joint ventures with the Chinese government, three of which are already operational with a total of 700

employees. A plant in Beijing manufactures radio recorders, another in Huizhou makes car radios, and the third in Shenzhen produces laser optics for CD players. The Beijing factory was closed for several days because of the disturbances.

The five other Philips joint ventures will go into production next year or in 1991. They involve production of lamps, color TV tubes, glass fiber, and frames for videocassettes.

"The Chinese authorities have stated they will continue their so-called open-door economic policy despite the political rebellion in recent weeks," says Geerts.

Soviets To Conquer Antwerp With Shows

BY MARC MAES

ANTWERP, the Netherlands The Russians are coming, thanks to a tie-in between BRT, the Belgian Flemish national broadcasting service, and the De Singel cultural center.

A series of programs and concerts titled The Russians Are Coming began last month with a concert by Soviet band Asia. It concludes with a three-day festival featuring Nicolai Copernik, Zvuki Mu, VV, Jungle, Alliance, and Vetzschliiviy Atkaz.

Eddy van Sant, festival coordinator at De Singel, says: "At this moment the Soviet Union is enjoying a lot of

attention, with some export in the cultural field to western Europe. We organized this festival to establish more in-depth contacts between our audience and the developing Russian talent."

Also collaborating on the project is the Dutch Holland Festival enterprise. Talent scouts were dispatched to the U.S.S.R. to pick the most important acts for the journey.

BRT Radio has been featuring live coverage of the concerts, plus programs on various aspects of Russian culture, including a series called "Russian Theater Today."

West Germany 2nd Among Heavy Metal Exporters

HAMBURG West Germany is now the second most important source of heavy metal exports to North America and other foreign markets after the U.K.

Bands like the Scorpions (EMI/PolyGram), Accept (BMG), Helloween (Noise/CBS/Epic), U.D.O. (BMG), Doro & War-

Mario M. Mendrzycki, former EMI Germany A&R director and Lippmann & Rau concert promotion partner, recently launched his own Triple M management company.

"North America is without a doubt the most important market for metal," he says. "A co-management situation for the U.S. and Canada can be of great advantage to ensure continuous representation over there. It's important for these bands to be able to work with professional management companies domestically and internationally just like their American contemporaries. Bands like Bonfire need to enjoy the strongest support possible in Europe because it's certainly beneficial to present a European success story to the overseas market first."

Triple M's roster currently includes Bonfire, whose third album, produced in Los Angeles by Michael Wagener, is due for worldwide release in September, and Zd Yago, a Hamburg-based metal band that recently had its first major-label album, "Pilgrimage," issued in Europe with North American releases to come next month. The band was the support act for WASP's U.K. dates and has headlined several German concerts.

'North America is the most important market'

lock (PolyGram), and MSG (EMI) have built up international acclaim and now provide a guaranteed gross for record companies, agents, and promoters.

In addition to the first- and second-generation metal bands mentioned above, a number of promising new acts are emerging, such as Kreator (Noise), Zd Yago (BMG), Victory (Metronome/Rampage), Holy Moses (WEA), and Vamp (Atlantic).

German metal influence began with the Scorpions, whose worldwide success has opened doors and given credibility to other German rock bands.

POP NIXED AT WEDDINGS?

(Continued from preceding page)

He says some "instant media reports" have highlighted the list of unsuitable music, "whereas we're approaching it from a totally different point of view. We're about a long-term education process, not about banning something from this day forward."

The document provides guidelines for the use of music in church weddings and suggests compositions from many sources.

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"Images of A Woman" 52.0cm x 78.5cm 1966

This colorful original painting has been painted by all four members of The Beatles during The Japan Tour of 1966. It was The Beatles' manager, Brian Epstein who had asked to paint this picture in a hotel room in Tokyo, Japan. This world wide known painting is shown on the pictorial book "Beatles in Tokyo", also in the book "Art of The Beatles" written by Mike Eveans.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 7/1/89

This Week	Last Week	SINGLES
1	1	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER
2	3	BATDANCE PRINCE WARNER BROS.
3	8	SONG FOR WHOEVER BEAUTIFUL SOUTH GO
4	5	ALL I WANT IS YOU U2 ISLAND
5	2	SEALED WITH A KISS JASON DONOVAN PWL
6	4	RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE
7	7	I DROVE ALL NIGHT CYNDI LAUPER EPIC
8	20	LICENCE TO KILL GLADYS KNIGHT MCA
9	11	IT IS TIME TO GET FUNKY D.MOB FEATURING LRS LONDON
10	15	JOY AND PAIN DONNA ALLEN BCM
11	13	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
12	9	SWEET CHILD O'MINE GUNS N' ROSES GEFEN
13	NEW	BREAKTHRU QUEEN PARLOPHONE
14	6	THE BEST OF ME CLIFF RICHARD EMI
15	10	EXPRESS YOURSELF MADONNA SIRE
16	14	PINK SUNSHINE FUZZBOX WEA
17	21	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
18	27	ATOMIC CITY HOLLY JOHNSON MCA
19	NEW	LONDON NIGHTS LONDON BOYS TELDEC/WEA
20	38	POP MUSIK (THE 1989 REMIX) M FREESTYLE
21	16	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.
22	NEW	PATIENCE GUNS N' ROSES GEFEN
23	26	BE WITH YOU BANGLES CBS
24	12	MISS YOU LIKE CRAZY NATALIE COLE EMI
25	25	SUPERWOMAN KARYN WHITE WARNER BROS.
26	24	TILL I LOVED YOU PLACIDO DOMINGO/JENNIFER RUSH CBS
27	19	CRUEL SUMMER (SWING BEAT VERSION) BANANARAMA LONDON
28	17	THE ONLY ONE TRANSVISION VAMP MCA
29	18	MANCHILD NENEH CHERRY CIRCA/VIRGIN
30	35	FIGHT THE POWER PUBLIC ENEMY MOTOWN
31	31	WALTZ DARLING MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA EPIC
32	23	FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY
33	40	CRY WATERFRONT POLYDOR
34	28	I WON'T BACK DOWN TOM PETTY MCA
35	29	HAND ON YOUR HEART KYLIE MINOGUE PWL
36	37	GATECRASHING LIVING IN A BOX CHRYSALIS
37	NEW	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
38	NEW	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
39	39	LOOKING FOR A LOVE JOYCE SIMS SLEEPING BAG/FFRR/LONDON
40	NEW	VOODOO RAY EP A GUY CALLED GERALD RHAM!
1	NEW	ALBUMS
2	4	PRINCE BATMAN WARNER BROS.
3	2	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
4	10	JASON DONOVAN TEN GOOD REASONS PWL
5	3	BOBBY BROWN DON'T BE CRUEL MCA
6	6	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
7	3	CLANNAD PAST PRESENT RCA
8	1	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
9	NEW	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
10	NEW	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
11	5	QUEEN THE MIRACLE PARLOPHONE
12	7	ENYA WATERMARK WEA
13	11	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
14	9	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
15	16	BANGLES EVERYTHING CBS
16	12	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
17	14	SIMPLY RED A NEW FLAME ELEKTRA
18	17	MADONNA LIKE A PRAYER SIRE
19	NEW	PREFAB SPROUT PROTEST SONGS CBS
20	18	INNER CITY PARADISE 10/VIRGIN
21	15	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
22	19	HOLLY JOHNSON BLAST MCA
23	21	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
24	25	VAN MORRISON AVALON SUNSET POLYDOR
25	22	TRANSVISION VAMP POP ART MCA
26	23	TIN MACHINE TIN MACHINE EMI
27	NEW	TONE LOC LOC-ED AFTER DARK DELICIOUS/4TH & B'WAY
28	24	EDDY GRANT WALKING ON SUNSHINE (BEST OF ...) PARLOPHONE
29	20	NATALIE COLE GOOD TO BE BACK EMI
30	NEW	PLACIDO DOMINGO THE ESSENTIAL DOMINGO DEUTSCHE GRAMMOPHON
31	27	BEATMASTERS ANYWAYAWANNA RHYTHM KING
32	13	COLM WILKINSON STAGE HEROES RCA
33	28	SHADOWS STEPPIN' TO THE SHADOWS POLYDOR
34	30	R.E.M. GREEN WARNER BROS.
35	38	KYLIE MINOGUE KYLIE PWL
36	NEW	U2 RATTLE AND HUM ISLAND
37	29	KARYN WHITE KARYN WHITE WARNER BROS.
38	31	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
39	NEW	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
40	35	JACKSONS 2300 JACKSON ST EPIC
		INXS KICK MERCURY/PHONOGRAM

CANADA (Courtesy The Record) As of 7/3/89

	SINGLES
1	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
2	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
3	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
4	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
5	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
6	THE LOOK ROXETTE EMI/CAPITOL
7	LIKE A PRAYER MADONNA SIRE/WEA
8	POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
9	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
10	FUNKY COLD MEDINA TONE LOC ISLAND/MCA
11	AFTER ALL CHER & PETER CETERA GEFEN/WEA
12	BEATMASTERS ANYWAYAWANNA RHYTHM KING
13	BATDANCE PRINCE WARNER BROS.
14	BREAKTHRU QUEEN PARLOPHONE
15	THE BEST OF ME CLIFF RICHARD EMI
16	EXPRESS YOURSELF MADONNA SIRE
17	PINK SUNSHINE FUZZBOX WEA
18	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
19	ATOMIC CITY HOLLY JOHNSON MCA
20	LONDON NIGHTS LONDON BOYS TELDEC/WEA
21	POP MUSIK (THE 1989 REMIX) M FREESTYLE
22	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.
23	PATIENCE GUNS N' ROSES GEFEN
24	BE WITH YOU BANGLES CBS
25	MISS YOU LIKE CRAZY NATALIE COLE EMI
26	SUPERWOMAN KARYN WHITE WARNER BROS.
27	TILL I LOVED YOU PLACIDO DOMINGO/JENNIFER RUSH CBS
28	CRUEL SUMMER (SWING BEAT VERSION) BANANARAMA LONDON
29	THE ONLY ONE TRANSVISION VAMP MCA
30	MANCHILD NENEH CHERRY CIRCA/VIRGIN
31	FIGHT THE POWER PUBLIC ENEMY MOTOWN
32	WALTZ DARLING MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA EPIC
33	FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY
34	CRY WATERFRONT POLYDOR
35	I WON'T BACK DOWN TOM PETTY MCA
36	HAND ON YOUR HEART KYLIE MINOGUE PWL
37	GATECRASHING LIVING IN A BOX CHRYSALIS
38	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
39	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
40	LOOKING FOR A LOVE JOYCE SIMS SLEEPING BAG/FFRR/LONDON
	VOODOO RAY EP A GUY CALLED GERALD RHAM!
	ALBUMS
1	PRINCE BATMAN WARNER BROS.
2	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
3	JASON DONOVAN TEN GOOD REASONS PWL
4	BOBBY BROWN DON'T BE CRUEL MCA
5	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
6	CLANNAD PAST PRESENT RCA
7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
8	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
9	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
10	QUEEN THE MIRACLE PARLOPHONE
11	ENYA WATERMARK WEA
12	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
13	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
14	BANGLES EVERYTHING CBS
15	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
16	SIMPLY RED A NEW FLAME ELEKTRA
17	MADONNA LIKE A PRAYER SIRE
18	PREFAB SPROUT PROTEST SONGS CBS
19	INNER CITY PARADISE 10/VIRGIN
20	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
21	HOLLY JOHNSON BLAST MCA
22	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
23	VAN MORRISON AVALON SUNSET POLYDOR
24	TRANSVISION VAMP POP ART MCA
25	TIN MACHINE TIN MACHINE EMI
26	TONE LOC LOC-ED AFTER DARK DELICIOUS/4TH & B'WAY
27	EDDY GRANT WALKING ON SUNSHINE (BEST OF ...) PARLOPHONE
28	NATALIE COLE GOOD TO BE BACK EMI
29	PLACIDO DOMINGO THE ESSENTIAL DOMINGO DEUTSCHE GRAMMOPHON
30	BEATMASTERS ANYWAYAWANNA RHYTHM KING
31	COLM WILKINSON STAGE HEROES RCA
32	SHADOWS STEPPIN' TO THE SHADOWS POLYDOR
33	R.E.M. GREEN WARNER BROS.
34	KYLIE MINOGUE KYLIE PWL
35	U2 RATTLE AND HUM ISLAND
36	KARYN WHITE KARYN WHITE WARNER BROS.
37	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
38	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
39	JACKSONS 2300 JACKSON ST EPIC
40	INXS KICK MERCURY/PHONOGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/26/89

	SINGLES
1	THE LOOK ROXETTE EMI
2	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
3	AMERICANOS HOLLY JOHNSON MCA
4	LULLABY THE CURE METRONOME
5	ETERNAL FLAME BANGLES CBS
6	FERRY 'CROSS THE MERSEY VARIOUS PWL
7	EXPRESS YOURSELF MADONNA SIRE
8	MANCHILD NENEH CHERRY VIRGIN
9	I WANT IT ALL QUEEN PARLOPHONE
10	FUNKY COLD MEDINA TONE LOC ISLAND
11	LIKE A PRAYER MADONNA SIRE
12	I BEG YOUR PARDON KON KAN ATLANTIC
13	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
14	LOVE IS A SHIELD CAMOUFLAGE METRONOME
15	GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME
16	KEEP ON MOVING SOUL II SOUL VIRGIN
17	FOREVER YOUR GIRL PAULA ABDUL VIRGIN
18	BITTE BITTE DIE AERZTE CBS
19	ME MYSELF & I DE LA SOUL BCM
20	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
1	ALBUMS
2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	QUEEN THE MIRACLE PARLOPHONE
4	SOUNDTRACK RIVALEN DER RENNBahn HANSA
5	THE CURE DISINTEGRATION METRONOME
6	MADONNA LIKE A PRAYER SIRE
7	JOE COCKER ONE NIGHT OF SIN CAPITOL
8	HOLLY JOHNSON BLAST MCA
9	SIMPLY RED A NEW FLAME WEA
10	BEE GEES ONE WARNER BROS.
11	ORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA
12	NENEH CHERRY RAW LIKE SUSHI VIRGIN
13	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
14	ROXETTE LOOK SHARP EMI
15	TIN MACHINE TIN MACHINE EMI
16	BANGLES EVERYTHING CBS
17	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
18	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
19	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
20	TANITA TIKARAM ANCIENT HEART WEA
21	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI

ITALY (Courtesy Musica & Dischi) As of 6/19/89

	SINGLES
1	EXPRESS YOURSELF MADONNA SIRE
2	WHEN THE NIGHT COMES JOE COCKER CAPITOL
3	MY BRAVE FACE PAUL MCCARTNEY PARLOPHONE
4	BATDANCE PRINCE WARNER BROS.
5	SCAPPA CON ME JOVANOTTI IBIZA
6	LULLABY THE CURE POLYDOR
7	ESATTO FRANCESCO SALVI FIVE
8	THIS IS YOUR LAND SIMPLE MINDS VIRGIN
9	THE LOOK ROXETTE PARLOPHONE
10	I WANT IT ALL QUEEN PARLOPHONE
11	LIKE A PRAYER MADONNA SIRE
12	TIPRETIENDO RAF CGD
13	THROUGH THE STORM ARETHA FRANKLIN & ELTON JOHN ARISTA
14	AMERICANOS HOLLY JOHNSON MCA
15	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
16	VIVA LA MAMA EDOARDO BENNATO VIRGIN
17	YOU ARE ON MY MIND SWING OUT SISTER FONTANA
18	VASCO JOVANOTTI IBIZA
19	WHEN LOVE COMES TO TOWN U2 & B.B. KING ISLAND
20	FERRY 'CROSS THE MERSEY VARIOUS PWL

MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/1/89

	HOT 100 SINGLES
1	THE LOOK ROXETTE PARLOPHONE
2	LIKE A PRAYER MADONNA SIRE
3	EXPRESS YOURSELF MADONNA SIRE
4	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
5	AMERICANOS HOLLY JOHNSON MCA
6	SEALED WITH A KISS JASON DONOVAN PWL
7	JOHNNY JOHNNY COME HOME AVALANCHE WEA
8	BATDANCE PRINCE PAISLEY PARK
9	ETERNAL FLAME THE BANGLES CBS
10	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
11	LULLABY THE CURE FICTION/POLYDOR
12	I WANT IT ALL QUEEN EMI
13	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
14	MANCHILD NENEH CHERRY VIRGIN
15	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
16	RIGHT BACK WHERE WE STARTED SINITTA FANFARE
17	FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL
18	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
19	ALL I WANT IS YOU U2 ISLAND
20	MEGAMIX VILLAGE PEOPLE TOUCH OF GOLD/POLYGRAM
	HOT 100 ALBUMS
1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	QUEEN THE MIRACLE PARLOPHONE
3	MADONNA LIKE A PRAYER SIRE
4	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
5	THE CURE DISINTEGRATION FICTION/POLYDOR
6	SIMPLY RED A NEW FLAME WEA
7	NENEH CHERRY RAW LIKE SUSHI CIRCA
8	JASON DONOVAN TEN GOOD REASONS PWL
9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
10	JOE COCKER ONE NIGHT OF SIN CAPITOL
11	TANITA TIKARAM ANCIENT HEART WEA
12	JEAN-JACQUES GOLDMAN TRACES EPIC
13	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
14	TIN MACHINE TIN MACHINE EMI
15	HOLLY JOHNSON BLAST MCA
16	SOUNDTRACK—RIVALEN DER RENNBahn RIVALEN DER RENNBahn HANSA/BMG ARIOLA
17	STEVIE NICKS THE OTHER SIDE OF THE MIRROR MODERN RECORDS/EMI
18	ROXETTE LOOK SHARP PARLOPHONE
19	SOUL II SOUL CLUB CLASSICS VOL. ONE 10 RECORDS
20	BEE GEES ONE WARNER BROS.

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/25/89

	SINGLES
1	ETERNAL FLAME THE BANGLES CBS
2	BEDROOM EYES KATE CEBERANO FESTIVAL
3	WIND BENEATH MY WINGS BETTE MIDLER WEA
4	THE LOOK ROXETTE EMI
5	HAND ON YOUR HEART KYLIE MINOGUE MUSHROOM/FESTIVAL
6	EXPRESS YOURSELF MADONNA WEA
7	GOOD THING FINE YOUNG CANNIBALS POLYGRAM
8	POP SINGER JOHN COUGAR MELLENCAMP POLYGRAM
9	IKO IKO THE BELLE STARS EMI
10	I WANT IT ALL QUEEN EMI
11	NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
12	SEALED WITH A KISS JASON DONOVAN MUSH/FESTIVAL
13	I DROVE ALL NIGHT CYNDI LAUPER CBS
14	LIKE A PRAYER MADONNA WEA
15	STUCK ON YOU PAUL NORTON FESTIVAL
16	THE LIVING YEARS MIKE + THE MECHANICS WEA
17	RING MY BELL COLETTE CBS
18	HOUSE OF CARDS JAMES REYNE EMI
19	LOST IN YOUR EYES DEBBIE GIBSON WEA
20	CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL

Ottawa Station's Success May Rock Nation's AM

BY KIRK LAPOINTE

OTTAWA Album rock has come to AM in Canada and the recent results for CJSB Ottawa, better known nowadays as 54 Rock, suggest similar formats will emerge in other markets.

The recent BBM ratings saw the Standard Broadcasting station triple its market share to a respectable 4.4% after languishing for eons in the lower two or three rungs of the ladder. Those numbers also include a No. 1 standing among men 18-24.

Truth is, says Standard radio chief Gary Slight, 54 Rock came about as a result of research conducted for a current Standard bid for an FM station in Ottawa.

"When we had Joint Communications do the research, what they found was that the No. 1 opening was for a rock station with the best

classic cuts and current stuff," Slight says.

But he knew the federal regulatory agency, the Canadian Radio-television and Telecommunications Commission, wasn't about to license another FM rock station. Already on the dial is stalwart rock station CHEZ, while some dance music competition is provided by the fledgling CKTF, licensed to Gatineau, Quebec.

"So, knowing that the CRTC wouldn't license a station to that effect, we took the research and applied it to our existing station," Slight says.

From his days running CILQ (Q107) Toronto, the premier album rock station in the country, Slight brought aboard such shows as the "Top 10 At 10" and "Psychedelic Sundays." The city known for its conservatism suddenly found itself awaken-

ing to Springsteen and Led Zeppelin.

It took a few months, but if the recent book is an indication, 54 Rock has found a market, partly a new one but partly at the expense of such stations as CHEZ.

CHEZ, with arguably its worst book in memory, has not pushed the panic button but has replied in recent weeks by tightening its library and cutting or trimming a handful of shows to reflect a more upbeat approach.

"We knew that would happen," says Slight. "But we think they can do what they want. We're still a more fun station."

Even AM regulations do not markedly affect the station. Although Canadian content requirements are 30% for AM, Slight notes that Q107 ran that much so-called "CanCon." And on AM, there are no rotation rules.

"What it gives you a chance to do is

to really promote the Tom Cochranes or Sass Jordans," he says of two Canadian artists prominent on 54 Rock.

The CRTC recently approved an upgrading of the station's signal that should mean a clearer sound from the often phantom 540 frequency by the new year.

"We don't expect to get a lot of kids listening or a lot of older people," Slight says. "What we're after, and what we can really live

with, is what we've got."

More promotion is going to be applied to get exactly that. And coming to Ottawa in July is an old Slight cohort, programming whiz Bob Mackowycz, who will oversee a weekday Rock Report. Slight hopes Mackowycz can stay in Ottawa to help run a new FM station, but Standard faces competition from three others for the license. Hearings on the applications began last week.

Canadian Retailers, Rackers Form Coalition Gov't Lobby Group's First Concern Is CD Packaging

OTTAWA Canadian retailers and rackjobbers are going to form a coalition to lobby the recording industry and governments on a wide range of issues.

The as-yet-unnamed coalition has the apparent support of Sound Insight Ltd., the owner of the largest retail chain, A&A Records and Tapes; Roblan Distributors, which oversees the Sam The Record Man chain; Handleman's; Records On Wheels Entertainment; Millbank Distributors; Saturn Distributing; Total Sound; National Record; and A&B Sound. Other major and smaller players have also expressed interest.

Representatives will meet July 12 in Toronto to officially form the coalition and outline its wish list, says Tom Sambola, Handleman's GM in Canada, who is overseeing the coalition's membership drive.

At the top of its lobby list is CD packaging. WEA Music of Canada Ltd. and PolyGram Inc. Canada have announced the dissolution of blister packaging Jan. 1 and the retailers want to secure continued

use of the CD package. The coalition is worried that pilferage at wholesale and retail will increase when only the jewel box is shipped.

Accounts are particularly concerned that CD packaging is being phased out at a time it is devoting time and floor space to the virtual industrywide drive for the cassette single.

"I think that is one of the key issues to begin with," Sambola said. "The ultimatum has been given to us . . . to prepare for change at a time we should be focusing on sales. Instead, they're asking us to focus on packaging presentation."

At the very least, Sambola says, WEA and PolyGram should have given the trade about one year to adjust, not the six months it has.

"It's hard for me to understand why they want to put pressure on us," he says.

Another key issue, Sambola notes, is the shipping policies of record firms.

"It still seems to me that we get the cassette on a street date and we may not see the CD for two weeks," he says. "We can't go on devoting floor space and attention [to product] when we aren't getting the CD at the same time."

Retailers and rackjobbers have tried to form similar organizations in the past, and many belong to the U.S.-based National Assn. of Retail Merchandisers, which has attempted Canadian arms. Mainly, however, the community hasn't been able to unite.

But this time, Sambola says, "we appear to have a big commitment and we're quite confident that we can get going."

Other issues that are going to affect the trade in coming months are the July 1 increases in the federal manufacturers' tax to 13.5% from 12% and imminent copyright reforms which could see blank tape levies assessed.

KIRK LAPOINTE

Cinram Gets Good, Bad News Quarter's Sales Up, Profits Down

OTTAWA Cinram Ltd., the largest Canadian recording manufacturer, saw its first-quarter profits decline to \$642,000 (Canadian) from \$818,000 in the same period last year, principally attributable to faster-than-expected declines in vinyl production and higher labor costs.

The Toronto-based manufacturer said sales in the three months ending March 31 were up some 12% to \$10,153,000 from \$9,080,000 in the corresponding three months in 1988.

"Declining demand for records led to smaller production run sizes and reduced productivity accordingly," said the company. "Higher labor costs have resulted from lower productivity in record manufacturing and a tight Toronto labor market."

But the good news remains the CD front, which was profitable in the first quarter and is expected to add

significantly to earnings later this year. And cassettes "are continuing to grow at a strong pace," leaving Cinram "optimistic about the balance of the year."

In its recently issued annual report, Cinram notes that it is contemplating expansion to acquire firms with "an established U.S. customer base." It notes that the Canada-U.S. free-trade deal will eliminate tariffs that protect Cinram's markets in Canada, but that its widening of activities and automation will ensure its competitiveness.

Cinram has developed a fully automated CD production line that eliminates the need for human inspection and clean rooms. CD shipments accounted for more than 21% of revenues in 1988, the firm said.

KIRK LAPOINTE

MAPLE BRIEFS

THE WHO TOUR OPENED June 23 in Toronto to a sellout 48,000 at Exhibition Stadium. Among the new wrinkles for the tour: Pete Townshend plays acoustic guitar.

BROTHER JAKE EDWARDS, lately of CKIS Winnipeg, Manitoba, will replace the morning zoo team of Jesse Dylan and Gene Valaitis on CILQ (Q107) Toronto, who have moved over to CFTR in the afternoon.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

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POP

PICKS

CHER
Heart Of Stone
PRODUCERS: Various
Geffen 24239

Pop diva mined gold and ruled AC with her Geffen comeback album last year; well-crafted follow-up will do the trick again. "If I Could Turn Back Time" is a suitably lush-voiced starter for radio, with "You Wouldn't Know Love" and title track looming as tough follow-ups. The lady's hot career probably won't simmer down with this one.

RECOMMENDED

ANDREW CASH
Boomtown
PRODUCER: Don Dixon
Island 91264

Canadian Cash, former leader of Toronto band L'Etranger, continues to strike out forcefully on his own. With a new backing band, the Ambassadors, Cash rips through 11 originals with the verve of Steve Earle crossed with a less intense Replacements. Don Dixon works production magic here, making the album come alive on vinyl. Best cuts are "What Am I Gonna Do With These Hands," "These Days," and "Times Talkin' Trouble Now."

BODEANS
Home
PRODUCERS: Jim Scott & "He & He"
Slash/Reprise 25876

Home is apparently where the rock is—the pride of Waukesha, Wis., burns down the joint on their most exuberant, hard-rocking album yet. First BoDeans set to give an inkling of what a great live band this quartet is comes loaded with hot tunes (check "Good Work," in particular), vigorous playing, and lots of excellent, raw-voiced singing by Sammy Llanas. Dive in, modern rockers and album rockers.

B52'S
Cosmic Thing
PRODUCER: Nile Rodgers, Don Was
Reprise 25854

Funkateer producers Was and Rodgers prod the Georgia quartet heartily here, resulting in the most listenable and perky B52's issue since "Rock Lobster" days. Title track, while thoroughly reminiscent of that original new wave hit, could renew some interest in this wacky, dance-oriented crew.

MARSHALL CRENSHAW
Good Evening
PRODUCERS: David Kershenbaum & Paul McKenna
Warner Bros. 25908

While Crenshaw remains an earnest and definitely capable rocker, his latest set exhibits the same lack of charisma that has left his record career stillborn. Original tunes are OK, covers (of Richard Thompson, John Hiatt, Bobby Fuller) are well-chosen, players perform well, but sparks ultimately don't fly.

CHRIS ISAAK
Heart Shaped World
PRODUCER: Erik Jacobsen
Reprise 25837

San Francisco's Isak remains a commercial enigma, despite his classic rock-star good looks and his interestingly muted writing, which suggests rockabilly roots without stating them bluntly. Subdued tone of this latest album won't have programmers hopping up and down, though title cut is an extremely handsome piece of work. Still an acquired taste for the masses.

KING'S X
Gretchen Goes To Nebraska
PRODUCERS: Sam Taylor & King's X
Megaforce/Atlantic 81997

Texas trio comes back with marvelous

second album filled with turgid sounds and thought-provoking lyrics. One of the band's many strengths is its extreme versatility, at times sounding reminiscent of Grand Funk Railroad, at others CSN&Y, but always with its own slant. "Over My Head," the first single, leads off an extremely strong effort. Toto, we're not in Kansas anymore.

DARLING CRUEL
Passion Crimes
PRODUCER: Bob Rose
Polydor 837920

New coed quartet takes some adventurous turns with pop orchestral overtones. From the Bowie-esque "Weight On My Shoulders" to the quirky "One By One," lead singer Greg Darling's vocals steer the band through some interesting musical twists and turns.

ALL
Allroy's Revenge
PRODUCER: Bill Stevenson
Cruz 006

Ex-Descendants come into their own in a big way on second Cruz album. Manic energy and highly melodic thrash tunes here recall Hüsker Dü in its heyday. Modern rockers will ignore this industrial-strength punkola at their own risk. Contact: 213-424-8291.

M.O.D.
Gross Misconduct
PRODUCER: Alex Perialas
Megaforce/Caroline 1360

Latest offering from metal quartet maintains humorous level set by its predecessors with the same quality playing. For those who find the lyrics too obscure, the band has been kind enough to list a short meaning at the end of each one. For example, meaning for the song "No Glove, No Love" is "safe sex." Enjoy.

JALI MUSA JAWARA
Soubindoor
PRODUCER: Nick Gold
Mango 9832

Guinean cora player follows in the footsteps of stepbrother Mory Kante, with similarly absorbing grooves and delightful call-and-response vocals, but with a far less Westernized sound. Don't expect Kante's offbeat chart success here, but ethnic music fans should be ecstatic.

BLACK

PICKS

FOSTER MCELROY
FM2
PRODUCERS: Deniz Foster & Thomas McElroy
Atlantic 81994

Major jamdown! Production aces Foster and McElroy wheel out relentless rhythms on this compulsively funky assault. Sidemen like Grover Washington, MC Lyte, and members of Stetsasonic, Tony! Toni! Toné!, and Channel 2 jab the grooves nicely here. "Gotta Be A Better Way" should bump its way higher up on the charts.

RECOMMENDED

10dB
Steppin' Out
PRODUCER: Marquis Dair
Crush Music/K-Tel

Coed duo's debut album has no rap, no hip-hop, just nice, well-produced tunes. First single, remake of "I Second That Emotion," finds Stanley "Gerard" Thermond singing as sweetly and clearly as the Miracle man himself. And Audrey "Paris" Hollis gets her turn on "Steppin' Out Tonight." These funky turns are surrounded by lush romantic ballads, showing the pair's versatility. Could this be the Ashford & Simpson of the '90s?

SPOTLIGHT



DON HENLEY
The End Of The Innocence
PRODUCERS: Don Henley & Danny Kortchmar, others
Geffen 24217

Henley will likely be the Boy of Summer again this year with this solid release, his first in five years. Titular single has already become a No. 1 album rock track, and there is no shortage of other potent material here. Certain to get further airplay exposure is "I Will Not Go Quietly," Henley's duet with Axl Rose of Guns N' Roses. Kortchmar, Heartbreakers Mike Campbell and Stan Lynch, Edie Brickell, and Melissa Etheridge are among the guests providing strong support for Henley's distinctive voice.

NEW AND NOTEWORTHY

PEREGRINS
PRODUCER: David Kershenbaum
MCA 6288

Coed New York quintet is folk-influenced, but still rocks enough on its MCA debut, which is filled with 11 winning tunes. Lead singer Didi Steinschneider often recalls Grace Slick crossed with Martha Davis, but is still her own creation. Though often quiet, the music is never timid and Kershenbaum infuses the work with a feeling of fresh, bold confidence.

THE ALLMAN BROTHERS BAND
Dreams
REISSUE PRODUCER: Bill Levenson
Polydor 839417

Six-LP, four-cassette/CD package salutes the Southern rock pioneers in the same in-depth fashion that last year's Grammy-winning "Crossroads" did Eric Clapton. While the Allmans' catalog is not as rich in hits as Slowhand's, there is still plenty of wonderful music here, including rare tracks by Duane and Gregg Allman's first bands and some unreleased studio and live cuts. Another magnificent Levenson effort.

TROY JOHNSON
The Way It Is
PRODUCER: Troy Johnson
RCA 9690

Johnson is a one-man show, doing everything here but designing the cover art. The title track, which is already climbing the Hot Black Singles chart, sounds like it could have been cut by Milli Vanilli. The rest of the time, Johnson sounds like New Edition. It's all done to pleasant effect and Johnson shows over and over again that he definitely has the goods. His fruits just need to ripen a little.

JAZZ

PICKS

LOU RAWLS
At Last
PRODUCERS: Michael Cuscuna & Billy Vera
Blue Note 91937

Superfine cross-genre work reacquaints us with the magnificent pipes of the Chi-town soul brother. Rawls' voice is still uncut velvet, and he unleashes it on standards and contemporary material (by Vera and Lyle Lovett, among others) with across-the-board success. Vocal guest Dianne Reeves and Ray Charles and sidemen George Benson, Cornell Dupree, Bobby Hutcherson, and "Fathead" Newman add extra luster to this superb record, which should fly at both jazz and black stations.

RECOMMENDED

RALPH PETERSON QUINTET
V
PRODUCERS: Kazunori Sugiyama, Hitoshi Namekata
Blue Note 91730

Explosive percussionist/composer leads a tonally, rhythmically, and structurally adventurous five-piece featuring trumpeter Terence Blanchard and pianist Geri Allen. Progressive programmers should give a listen to funky fanfare "Enemy Within" and swing machine "Bebopskerony," as well as winning tracks "The Short End Of The Stick" and "Soweto 6."

COUNTRY

PICKS

RICKY SKAGGS
Kentucky Thunder
PRODUCERS: Ricky Skaggs, Steve Buckingham
Epic 45027

This is Skaggs' best album since "Don't Cheat In Our Hometown." The material is new, but the traditional mountain sounds and themes prevail. Best cuts: "The Fields Of Home," "When I Love," "Casting My Shadow In The Road."

THE FORESTER SISTERS
Greatest Hits
PRODUCERS: Various
Warner Bros. 25897

A fine sampling of the quartet's best—from their first hit, "(That's What You Do) When You're In Love," to the recent "Sincerely."

VERN GOSDIN
Alone
PRODUCER: Bob Montgomery
Columbia 45104

A strong follow-up to Gosdin's first Columbia album. Among Gosdin's most convincing dramatic readings here: "That Just About Does It," "Paradise '83," "I'm Only Going Crazy," and "You're Not By Yourself."

MERLE HAGGARD
5:01 Blues
PRODUCERS: Merle Haggard, Mark Yeary, Ken Suesov
Epic 44283

Haggard, whose voice is unvaryingly on target, treats himself to better songs in this album than he did in the recent "Chill Factor" collection. Best cuts: "Broken Friends," "Wouldn't That Be Something," and a cover of "Sea Of Heartbreak."

JANIE FRICKIE
Labor Of Love
PRODUCER: Chris Waters
Columbia 45087

Just when you're about ready to give up on Frickie, the agile vocalist comes through with an album that really

amounts to something. The best evidence: "What Are You Doing Here With Me," "Walking On The Moon," "No Ordinary Memory," and "My Old Friend The Blues."

RECOMMENDED

VARIOUS ARTISTS
One Wide River
PRODUCER: Phil Rosenthal
American Melody 105

A folk song and story collection for kids that adults will enjoy, featuring performances by Dave Mallett, Jonathan Edwards, the Smith Sisters, Rosenthal, and others. Some traditional fare and a lot of new stuff. Contact: P.O. Box 270, Guilford, Conn. 06347

CLASSICAL

PICKS

LIVE IN TOKYO 1988
Kathleen Battle, Plácido Domingo, Metropolitan Opera Orchestra, Levine
Deutsche Grammophon 427686

Another in the growing number of fine live recordings that need make no technical apology for the ad hoc nature of the occasion. The two stars share equally here, in solos and duets that cut a popular swath in the literature, from Mozart to Verdi. Nine selections in all, including two orchestral pieces, for just under an hour of unadulterated enjoyment. Potent name power will keep traffic brisk.

RECOMMENDED

ZWILICH: CONCERTO GROSSO; SYMBOLON; CONCERTO FOR TRUMPET; DOUBLE QUARTET
New York Philharmonic, Mehta
New World 372

The Pulitzer-Prize-winner has the knack of easy accessibility, and she accomplishes it without pandering. Her Concerto Grosso is an engrossing takeoff on a Handel violin sonata, and with the more cerebral "Symbolon" and perky trumpet concerto holds interest tightly. Zwilich herself conducts the Double Quartet. Recording is close up and sharply detailed.

BEETHOVEN: SYMPHONIES (COMPLETE)
City of Birmingham Symphony Orchestra, Weller
Chandos 8712/17

The immortal nine appear on five CDs, and the sixth in this deluxe package holds the reconstructed 10th Symphony (first movement), two overtures, and more than a half-hour of rehearsal takes—all for the price of four CDs. For the most part, Weller favors deliberate tempos, letting the music develop naturally, without idiosyncratic manipulation. The sound has heft, in the Chandos manner, in this case favoring overall impact rather than inner-part clarity.

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

GLORIA ESTEFAN *Don't Wanna Lose You* (4:10)
 PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald
 WRITER: G. Estefan
 PUBLISHER: Foreign Imported, BMI
 Epic 34-68959 (c/o CBS)

Emotive slow number showcasing the singer's sensitive vocal. From the brand-new "Cuts Both Ways."

NEW KIDS ON THE BLOCK *Hangin' Tough* (3:51)
 PRODUCER: Maurice Starr
 WRITER: M. Starr
 PUBLISHER: Maurice Starr, ASCAP
 Columbia 38-68960

Teen sensations return with a funky, down-tempo pop offering.

LIVING COLOUR *Open Letter (To A Landlord)* (4:46)
 PRODUCER: Ed Stasium
 WRITERS: V. Reid, T. Morris
 PUBLISHERS: Dare To Dream/Famous, ASCAP
 Epic 34-68934 (c/o CBS)

Follow-up to the hit "Cult Of Personality" is spirited rock with an edge and a message.

GUNS N' ROSES *Nightrain* (4:26)
 PRODUCER: Mike Clink
 WRITER: Guns N' Roses
 PUBLISHER: Guns N' Roses, ASCAP
 Geffen 7-22869 (c/o Warner Bros.)

Los Angeles favorites kick the tempo back up on this loud, raucous, guitar-etched rocker.

RECOMMENDED

ROBERT PALMER *Tell Me I'm Not Dreaming* (3:45)
 PRODUCER: Robert Palmer
 WRITERS: M. Omartian, B. Sudano, J. Gruska
 PUBLISHERS: See This House/Colgems-EMI/Sudano, ASCAP/BMI
 MIXERS: Al B. Sure!, E.T. Thorngren
 EMI 4JM-50206 (c/o Capitol) (cassette single; 12-inch version also available, EMI V-56140)

Faithful remake of the Jermaine & Michael Jackson duet featuring label mate B.J. Nelson cooks and could be a multiformat hit given the various versions.

RUN-D.M.C. *Ghostbusters* (4:07)
 PRODUCERS: Run-D.M.C.
 WRITER: Ray Parker Jr.
 PUBLISHERS: Golden Torch/Raydiola, ASCAP
 MIXER: Shep Pettibone
 MCA 53680

Techno-hop-and-rap reworking of the now-classic theme with pop overtones.

EIGHTH WONDER FEATURING PATSY KENSIT *I'm Not Scared* (3:49)
 PRODUCERS: Pet Shop Boys, Phil Harding
 WRITERS: N. Tennant, C. Lowe
 PUBLISHER: Virgin, ASCAP
 WTG 31-68939 (c/o CBS) (12-inch reviewed July 1)

SEDUCTION *(You're My One & Only) True Love* (3:58)
 PRODUCERS: Robert Clivilles, David Cole
 WRITERS: Robert Clivilles, David Cole
 PUBLISHERS: Robi-Rob/Red Instructional/Free-dome, ASCAP
 Vendetta/A&M TS-1433 (cassette single; 12-inch reviewed May 20)

BLACK

PICKS

CHRISTOPHER WILLIAMS *Talk To Myself* (4:20)
 PRODUCERS: Timmy Gatling, Alton "Wokie" Stewart
 WRITERS: T. Gatling, A. Stewart
 PUBLISHERS: VerTim/Wokie/Whole Nine Yards, ASCAP
 Geffen 7-22936 (c/o Warner Bros.) (12-inch version also available, Geffen 0-21233)

Williams joins the new jack swing ranks with a viable release. Williams can sing and shows promise but material is somewhat staid in comparison. We'll wait for the album.

EUGENE WILDE *Ain't Nobody's Business* (3:38)
 PRODUCERS: Gerald Levert, Marc Gordon
 WRITERS: Gerald Levert, Marc Gordon
 PUBLISHERS: Trycap/Willesden, BMI
 MCA 53683 (12-inch version also available, MCA 23966)

Lively and upbeat R&B of considerable merit.

AFTER 7 *Heat Of The Moment* (4:20)
 PRODUCERS: L.A., Babyface
 WRITERS: L.A., Babyface
 PUBLISHERS: Hip Trip/Kear, BMI
 MIXERS: L.A., Reid, Babyface
 Virgin 7-99204 (c/o Atlantic) (12-inch version also available, Virgin 0-96553)

L.A. & Babyface team works some of its recognizable magic with this new but not that distinctive trio.

RECOMMENDED

CHARLIE SINGLETON *Man On A Mission* (4:16)
 PRODUCERS: Charlie Singleton, MM
 WRITERS: C. Singleton, MM
 PUBLISHERS: Wuntun/Almo, ASCAP
 Epic 34-68970 (c/o CBS)

Somewhat blasé Cameo-style funk.

DEBRA LAWS & LIPPS INC. *Vital Signs* (3:50)
 PRODUCERS: Steven Greenberg, Ivan Rafowitz
 WRITERS: S. Greenberg, I. Rafowitz, J. Fields
 PUBLISHER: Red Sea, BMI
 Polydor 871 907-1 (c/o PolyGram) (12-inch single)

Surprisingly radio-accessible midtempo track from the folks who brought you "Funkytown" many moons ago.

SILK TYMES LEATHER *Do Your Dance (Work It Out)* (3:22)
 PRODUCERS: Jermaine Dupri, Joe "The Butcher" Nicolò
 WRITER: Jermaine Dupri
 PUBLISHER: So So Def, ASCAP
 Geffen 7-22958 (c/o Warner Bros.) (12-inch version also available, Geffen 0-21203)

J.J. Fadd revisited.

MAMADO & SHE *Can We Take You Higher (Stone Cold Medley)* (3:54)
 PRODUCERS: Mamado, Jeff Cohen
 WRITERS: S. Stewart, Mamado
 PUBLISHERS: Mijac/Warner-Tamerlane, BMI
 WTG 31-68949 (c/o CBS) (12-inch single reviewed July 1)

COUNTRY

PICKS

MERLE HAGGARD *Ya Better Love Next Time* (2:42)
 PRODUCERS: Merle Haggard, Mark Yeary
 WRITERS: J. Christopher, B. Wood
 PUBLISHERS: Johnny Christopher/Chris Wood, BMI
 Epic 34-68979 (c/o CBS)

Haggard slows things down a bit and presents a melodic vocal show embellished with satisfying production. Horn line adds flowing personality to the number.

GENE WATSON *The Jukebox Played Along* (2:59)
 PRODUCERS: Paul Worley, Ed Seay, Gregg Brown
 WRITERS: Ken Bell, Charles Quillen
 PUBLISHERS: Next O'Ken/Ensign, BMI/BMG, ASCAP
 Warner Bros. 7-22912

Watson gives a silky smooth reading to this lament about the jukebox's uncanny ability to strike emotional chords. Up-tempo arrangement and clever lyrics.

LACY J. DALTON *Hard Luck Ace* (3:26)
 PRODUCERS: Jimmy Bowen, James Stroud, Lacy J. Dalton
 WRITERS: Lacy J. Dalton, Aaron Anderson
 PUBLISHER: Blue Piggie, BMI
 Universal UVL-66015

A tribute to the pluck, luck, and staying power of several country music icons. Tight, sinewy production.

RECOMMENDED

J.C. CROWLEY *Beneath The Texas Moon* (3:20)
 PRODUCERS: Josh Leo, Larry Michael Lee
 WRITERS: J.C. Crowley, Jack Wesley Routh
 PUBLISHERS: Crowman and Warner/Elektra/Asylum, BMI/Kansas By The Sea, ASCAP
 RCA 9012-7-RD

What do you get when you cross an exceptional vocal stylist with perfected production and tastefully subdued instrumentation? You get this ear-pleasing ditty, chock-full of character.

WAYNE NEWTON *Our Wedding Band* (2:30)
 PRODUCER: Tom Collins
 WRITERS: Don Pfimmer, Charles Quillen
 PUBLISHERS: Songs of PolyGram/PolyGram International, BMI/ASCAP

NEW AND NOTEWORTHY

STAGE DOLLS *Love Cries* (4:17)
 PRODUCER: Bjoern Nessjoe
 WRITERS: T. Flakne, B. Icon
 PUBLISHER: Karen
 Chrysalis B-23366 (c/o Capitol)

Norwegian trio makes its label debut with a memorable, melodic, and very accessible taster from its self-titled album. Act reflects the current rage in American guitar-etched pop/rock to the T, exhibiting the potential to succeed at both album rock and top 40.

DEBBIE ALLEN *Special Look* (4:12)
 PRODUCER: Attala Zane Giles
 WRITERS: Attala Zane Giles, Debbie Allen, Ray Grady
 PUBLISHERS: Black Lion/Captain Z/Thump West/If She Ran Ha, ASCAP/BMI
 MIXER: Louil Silas, Jr.
 MCA 53281 (12-inch version also available, MCA 23841)

Multitalented actress/dancer best known for her choreography stunts and legacy on television's "Fame" busts it out with a hooky R&B/dance offering on her label debut. Previewing a forthcoming album, Allen's charisma is sure to translate well from the screen to the air waves.

D'ATRA HICKS *Sweet Talk* (5:41)
 PRODUCER: Narada Michael Walden
 WRITERS: G. Brown, S. Cullò
 PUBLISHERS: Cuddie B/Diner Dog, ASCAP
 MIXER: T.C.
 Capitol/Manhattan B-44374 (12-inch version also available, Capitol/Manhattan V-15476)

21-year-old New York native rescues this commercially viable up-tempo R&B track from mediocrity with her stellar five-octave range. Weened on gospel, Hicks' big break came a few years back with her involvement in the off-Broadway smash "Mama I Want To Sing." A promising talent to keep your eye on.

SARAYA *Love Has Taken Its Toll* (5:21)
 PRODUCER: Jeff Glixman
 WRITERS: Rey, Saraya
 PUBLISHERS: Dasniche/Linz, BMI
 Polydor 889 292-7 (c/o PolyGram)

East Coast-based quintet fronted by Sandi Saraya finally unleashes the act initially embraced by album rock radio. Authentic garage feel on this aggressive track is maintained in the stellar production from Glixman (Georgia Satellites) that bids well for pop acceptance.

CAROLE DAVIS *Serious Money* (4:12)
 PRODUCER: Nile Rodgers
 WRITERS: K. Gamble, L.A. Huff, A. Jackson
 PUBLISHER: Assorted, BMI
 Warner Bros. 7-22898 (12-inch version also available, Warner Bros. 0-21262)

Self-proclaimed white "ambassadress of hip-hop funk," London-based Davis pulls a mean and accurate punch on this down and dirty reinterpretation of the Philly-soul classic "For The Love Of Money." Sexy and streetwise, Davis has dabbled in acting ("The Flamingo Kid"), has written with Prince ("Slow Love,") and shows signs of succeeding on her own terms.

Curb 10526

Newton makes a solid play for the country chart with this well-produced, cleverly written number. Newton's vocal versatility and control allow him to perform any music format with expertise—and this tune is no exception.

DANIELE ALEXANDER *She's There* (3:44)
 PRODUCER: Harold Sheidt
 WRITER: D. Alexander
 PUBLISHER: Lodge Hall, ASCAP
 Mercury 874 330-7 (c/o PolyGram)

Alexander has the kind of sultry, smoky vocals that go to the marrow of this somber complaint about the invisible presence of the other woman.

PINKARD & BOWDEN *Trailer Park Woman* (2:29)
 PRODUCERS: Pinkard & Bowden

WRITERS: Sandy Pinkard, Richard Bowden, Tim Wilson
 PUBLISHERS: Yahoo, BMI; Ballooney Tunes/Wilson
 And DiPetta, ASCAP
 Warner Bros. PRO-S-3576

More vivid than a video, more profound than a think-tank report, the Wizards Of Whimsy submit for our inspection the last word on "white trash."

CEE CEE CHAPMAN *Twist Of Fate* (3:30)
 PRODUCERS: Austin Roberts, Charlie Black, Bobby Fischer
 WRITERS: Bobby Fischer, Charlie Black, Austin Roberts
 PUBLISHERS: Bobby Fischer/Five-Bar-B/Chriswald/Hopi/Chappell, ASCAP
 Curb CRB-1057

Understated vocals and a heavy, midtempo beat cradle this story of mismatched lovers who find the match in each other.

BILLY GALLAGHER *Old Friends, Old Flames, And Old Times* (3:58)
 PRODUCERS: Moody Brothers
 WRITER: William J. Gallagher
 PUBLISHERS: Squan Lake/Wm J. BMI
 Lamon LR-10192-7

A fiddle intro sets the stage for a solidly sung number with a lyrical emphasis on nostalgia. Contact: P.O. Box 25371, Charlotte, N.C. 28212.

DANCE

PICKS

JETS *You Better Dance* (7:27)
 PRODUCER: David Z
 WRITER: Michael Jonzun
 PUBLISHERS: Colgems-EMI/Boston International, ASCAP
 MIXER: Justin Strauss
 MCA 23961 (12-inch single)

The boys take over the lead on this slamin' dance offering previewing the siblings' new album. Hooks galore in mixes that complement.

SAMANTHA FOX *Love House* (6:40)
 PRODUCERS: Rob Bolland, Ferdi Bolland
 WRITERS: R. Bolland, F. Bolland
 PUBLISHER: Zomba Enterprises, ASCAP
 MIXERS: Kevin "Reese" Saunderson, Hamish MacDonald, DJ Pierre, Wayne Williams, Adonis
 Jive 1234-1-JO (c/o RCA) (12-inch single)

Highlight from the artist's latest album churns a house groove along with Fox's teasing vocal. Much hipper than the previous single, "I Only Wanna Be With You."

COMPANY B *You Stole My Heart* (7:44)
 PRODUCER: Ish
 WRITERS: Lori L., Ish
 PUBLISHERS: Toy Band/Blackwood, BMI
 MIXERS: Ciro Ilerena, Frank Cessarano, Ish
 Atlantic 0-86321 (12-inch single)

The vocal performance is a bit shaky at times, but all in all act reinstates what kept us fascinated a few years back.

SWEET SENSATION *Hooked On You* (5:06)
 PRODUCERS: Ted Currier, David Sanchez
 WRITERS: Joseph Malloy, David Sanchez
 PUBLISHER: Lifo, BMI
 MIXER: Steve Peck
 Atco 0-96542 (c/o Atlantic) (12-inch single; 7-inch reviewed May 27)

RECOMMENDED

BOXCAR *Freemason (You Broke The Promise)* (5:58)
 PRODUCERS: Robert Racic, Boxcar
 WRITERS: Boxcar
 PUBLISHER: Volition
 MIXER: Arthur Baker
 Arista AD1-9855 (12-inch single)

Import release of this technorock track was already a top 10 hit on our Club Play charts this past spring. 12-inch finds a host of thoughtful new remixes in its domestic rebirth.

MARSHALL JONES *Slave To Love* (5:40)
 PRODUCERS: Marshall Jones, Charlie Cohn
 WRITER: M. Jones
 PUBLISHERS: Protoons/Young Bob, ASCAP
 MIXERS: Brooklyn Funk Essentials, Lenny Dee, Victor Simonelli
 Profile PRO-7260 (12-inch single)

Jones has been taking tips from Jamie Principle and Marshall Jefferson on this sensuous house track. Contact: 212-529-2600.

28TH ST. CREW *I Need A Rhythm* (6:18)
 PRODUCER: 28th Street Crew
 WRITER: Done Properly
 PUBLISHER: Done Properly/Almo, ASCAP
 Vendetta VE-7023 (c/o A&M) (12-inch single)

Give us a familiar club pulse, the vocal hooks from Adeva's "Respect" and Jomanda's "I Need A Rhythm," and voila!

TERRY BURRUS *Bust It Out* (4:33)
 PRODUCER: Terry Burrus
 WRITER: Terry Burrus
 PUBLISHERS: Andrea Lauren/Burrus, ASCAP
 MIXER: Terry Burrus
 Easy Street EZS-7553 (12-inch single)

Searing down-tempo number grooves seductively in its instrumental version. Contact: 212-254-7979.

ROYAL HOUSE *Get Funky* (6:13)
 PRODUCER: Todd Terry
 WRITER: not listed
 PUBLISHERS: New York Style, Tonk, Prodisc, BMI
 Idlers WAR-048 HOP (12-inch single)

Terry gives us his own reworking of "Yo Yo Get Funky." Contact: 212-979-0808.

MODERN ROCK

ROCK

PICKS

CALL *Let The Day Begin* (3:50)
 PRODUCERS: Michael Been, Jim Goodwin
 WRITER: Michael Been
 PUBLISHERS: Neeb/WB, ASCAP
 MCA 53658

Pop with a slant from the venerable outfit's new project, "Let The Day Begin."

RAP

PICKS

N.W.A. *Express Yourself* (4:44)
 PRODUCERS: Dr. Dre, Yella
 WRITER: Dr. Dre
 PUBLISHERS: Ruthless, ASCAP/Warner-Tamerlane, BMI
 Ruthless/Priority PVL-07211 (12-inch single; 7-inch version also available, Ruthless/Priority PLS-07268; cassette version also available, Ruthless/Priority 4JM-7206)

Rhythm is a throwback while the rhymes continue to be delivered with attitude, of course. Contact: 213-467-0151.

RECOMMENDED

QUEEN LATIFAH *Dance For Me* (3:42)
 PRODUCER: The 45 King
 WRITERS: D. Owens, M. James, S. Stewart
 PUBLISHERS: Tee Girl/Warner-Tamerlane, BMI
 MIXERS: 45 King, Queen Latifah, Dante Ross
 Tommy Boy TB-922 (12-inch single)

The Queen's rhymes hang tough over a Sly Stone-inspired rhythmic base.

BOB & THE MOB FEATURING D.J. SLAYER & M.C. SPEEDO *It's A Shame* (4:42)
 PRODUCER: not listed
 WRITERS: L. Garrett, F. Wright, S. Wonder
 PUBLISHERS: Black Bull, ASCAP/Sawandi, BMI
 Holiday HR-003 (12-inch single)

Spinners' classic gets a noteworthy reworking on this stripped-down, beat-laden release. Contact: 201-437-9318.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.
 NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW COMPANIES

Promark, a jazz radio and retail promotion company, formed by Marla Roseman. 6716 Selfridge St., Forest Hills, N.Y. 11375; 718-575-5573.

Small Town Productions Inc., formed by Rance Huff, Jamie B. McKay, Joel Middleton and Harold Wise. Company concentration is on rap, R&B, and heavy metal. P.O. Box 638, Staten Island, N.Y. 10304; 718-273-7601.

Ken-Do Productions, a licensing and promotion company formed by Ken Shankman, specializing in R&B, dance music, rock, and heavy metal. Company will handle overseas product, as well as domestic. Tapes are currently being solicited for consideration. 548 West 28 St., New York, N.Y. 10001; 212-465-8825/6.

Bryan Cronin Promotion & Marketing, formed by Bryan Cronin, formerly director of dance music at Epic Records. Company specializes in all types of dance music. 212 East 47 St., New York, N.Y. 10017; 212-751-1200.

National Talent, formed by Sharon Leigh. Company will promote country artists recording for independent labels. P.O. Box 14, Whitehall, Mich.

49461; 616-894-9208.

Oklahoma Talent, formed by Linda Akins, provides public relations and artist management services for local acts. Company also publishes Oklahoma Talent News. Suite 182, 7417 N.W. 23 St., Bethany, Okla. 73008.

EKG Management, an artist management company formed by Eric Gillespie, formerly of William Seip Management. First client is Syre. P.O. Box 577, Waterloo, Ontario, Canada N2J 4B8; 519-744-4350.

Nostalgia Productions, a promotions, booking, and artist management company formed by Chichi Britt. Demos currently solicited. P.O. Box 46506, Los Angeles, Calif. 90046; 213-469-0454.

Da-Mon Records, an independent record company, formed by Daoud A. Balewa. Company offers record production, talent development, and marketing. Label will focus on contemporary pop music. 646 East Madison St., Lancaster, Pa. 17602; 717-393-1113/9079.

K. Bee Productions/Buzz Records, formed by Kenneth D. Belanger. Company specializes in management, production, booking, promotion, and marketing. Unsolicited material is currently being accepted. 8900 N.

Central, Phoenix, Ariz. 85021; 602-678-1444.

Showtime Enterprises Inc., formed by Wali R. Ahmed. Company will produce concerts, hair and fashion shows, social and political affairs, and business seminars, as well as handle artist management, booking, public relations, marketing, legal consultations, and fan club promotions.

Rivertown Records, formed by William Hatcher. Company will specialize in R&B music. P.O. Box 13530, Harper Station, Detroit, Mich. 48213.

Bio-Feedback, formed by Sherri Tarver, specializes in writing publicity bios for music, film, and television. 256 S. Robertson Blvd., Beverly Hills, Calif. 90211; 213-318-2447.

Think Big Productions, formed by Barry Goldstein, is a digital recording and production studio. The studio features an IBM 64-track sequencer, combined with eight-track recording, 24 outputs, extensive keyboards, and outboard gear. Suite 2F, 37-16 Astoria Blvd., Astoria, N.Y. 11105; 718-278-1807.



A Winter's Tale. Rhino Records hosts a listening party for Edgar Winter's first album in eight years, "Mission Earth." Pictured, from left, are Tom Noonan, associate publisher/director of research and development, Billboard; Winter; and Norman Starkey, president, Galaxy Productions.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 5-9, R&B Report Forum '89, Hyatt Regency Hotel, Chicago. Winki Sims, 818-843-7225.

July 10, Songwriting Seminar, "Rock 'N' Roll Metal Explored: Hard, Heavy, and Head Bangin'," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

July 11, Miller/Viglione's Music Business Monthly Career Workshop II, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386.

July 13-16, Upper Midwest Communications Conclave, Sheraton Park Place, Minneapolis. 612-927-4487.

July 15-16, Carolina Chapter Meeting, Downtown Marriott Hotel, Charlotte, N.C. 704-527-9650.

July 15-19, New Music Seminar 10, Marriott Marquis Hotel, New York. 212-473-4343.

July 22, Sheila Davis' Songwriting Seminar, The New School, New York. 212-674-1143.

July 29, Nashville Songwriter Assn. International's Ninth Annual Summer Seminar, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

AUGUST

August 6-9, 1989 VSDA Convention, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 11-13, "Queenvention II," Holiday Inn, South Plainfield, N.J. Nan Lawniczak, 313-791-5653.

August 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 22, Miller/Viglione's Music Business Monthly Career Workshop III, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

SEPTEMBER

Sept. 15-24, Eleventh Annual Georgia Music

Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 23, Focus On Video '89, Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/20	Close 6/26	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2152.7	16%	16%	+1/2
CBS Inc.	349.2	199	209	+10
Capital Cities Communications	158.9	484	471 1/2	-12 1/2
Caracol Pictures	70.7	11	11 1/2	+7/8
Coca-Cola	2776.2	56 3/4	58 1/2	+2 1/2
Columbia Pictures	4385.2	20	23	+3
Walt Disney	2470.9	90%	95 1/2	+4 3/4
Eastman Kodak	5697.4	47 3/4	49	+1 1/4
Handleman	408.1	29	29 3/4	-3/4
MCA Inc.	1451.6	59%	61	+1 1/2
MGM/UA	325.5	18 1/2	18 1/2	-1/8
Orion Pictures Corp.	114.2	22 1/2	22 1/2	-3/8
Paramount Communications Inc.	7044.6	60	60 3/4	+3/8
Pathe Communications	46.7	3 1/4	4	+3/4
Sony Corp.	214.9	53 3/4	54 1/4	+7/8
TDK	15.9	79	77 1/2	-1 1/2
Vestron Inc.	232.2	4 1/4	4 1/4	+1/4
Warner Communications Inc.	8374.3	59%	58 1/2	-3/8
Westinghouse	1189.9	62%	64	+1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	19.3	8 1/4	8 1/4	-1/4
Electrosound Group Inc.	1	1 1/4	1 1/4	-1/8
Nelson Holdings Int'l	32.2	1/2	1/2	.....
New World Pictures		8 1/4	8 1/4	.....
Price Communications	116	8 1/2	8 1/2	+1/4
Prism Entertainment	23	3 1/4	3 1/4	+1/4
Unitel Video	8.5	13 3/4	13 3/4	.....
OVER THE COUNTER				
Acclaim Entertainment		4 3/4	4 3/4	.....
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		4 1/4	4 1/4	.....
LIN Broadcasting	125 1/2	124 1/2	124 1/2	-3/4
LIVE Entertainment		18 1/2	18	-1/2
Recoton Corp.		6	6	.....
Reeves Communications		6 1/4	6 1/4	-1/4
Reentrak		3 1/4	3 1/4	-1/4
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		75	76	+1
Shorewood Packaging		23 1/2	23 1/2	.....
Sound Warehouse				.....
Specs Music		9 1/4	9 1/4	.....
Starstream Communications Group, Inc.		1 1/2	1 1/2	.....
Trans World Music		24	24	.....
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		11 1/2	11 1/4	-1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		180	176	-4
Pickwick		222	222	.....
Really Useful Group		630	635	+5
Thorn EMI		735	748	+13

LIFELINES

BIRTHS

Girl, Tylar Jo, to Steven and Chaille Wagner-Finkel, May 6, in Clarkston, Mich. He is GM of Pine Knob Music Theatre there.

Boy, Jared Michael, to Bobby and Gina Stangenberg, May 20, in Fort Pierce, Fla. He is the district manager of the Treasure Coast for Soundshops there.

Girl, Anja Sofia, to J.J. and Joanna Jeczalik, May 22, in the U.K. He is a member of China/PolyGram recording act Art Of Noise.

Girl, Anastasia Lauren, to Daniel and Elzbieta Gant, June 12, in Chicago. He is the regional video director for MCA Video Distributing.

Boy, Kyle Richard, to Cameron and Susan Carpenter, June 16, in Toronto. He is a label manager with MCA Records Canada.

Boy, Christopher Eugene Howard, to Howard Hewett and Nia Peoples, June 19, in Los Angeles. He records for Elektra Records. She

records for Mercury/PolyGram Records.

Girl, Jillian Kristin, to Vanessa Williams and Ramon Hervey II, June 19 at Cedars Sinai Hospital in Los Angeles. She is a singer/actress. He is her manager.

MARRIAGES

Mel Phillips to Bonnie McCourt, June 25, in Port Washington, N.Y. He is director of promotion at CBS Records International. She is a publicist with Hilsinger-Mendelson Inc.

Larry Enos to Mona Cecil, June 3, in North Hollywood, Calif. She is a senior membership representative for ASCAP in Los Angeles.

Dave van Ingen to Vicki Rowland, June 6, in Bermuda. He is the head buyer at Central South Record Distributors. She is manager of retail relations at CBS Records Nashville.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR THE RECORD

The booking agency for the Who tour disputes an item in the July 1 issue of Billboard that stated that secondary markets are declining to bid on the tour. The item cited Hartford, Conn., Salt Lake City, and Phoenix as markets that backed off. Frank Barsalona of Premier Talent says Salt Lake City and Phoenix did not fit into the Who's itinerary, while Hartford's show fell victim to a conflict with a July 4 fireworks display.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"GOOD THING" BY the **Fine Young Cannibals** (MCA) goes to No. 1, lifted by a large lead in airplay. "Baby Don't Forget My Number" by **Milli Vanilli** (Arista) is certified gold and goes to No. 1 on the sales side, but by a small margin, so it slips to No. 2 overall. **Simply Red's** cover of "If You Don't Know Me By Now" (Elektra) jumps to No. 3 with a bullet, matching the peak position of the original by **Harold Melvin & the Bluenotes** in 1972. The new version should challenge "Good Thing" for the top next week, with the singles by **Madonna** and **Martika** also with-in striking distance.

IN THE CROWDED TEENS, "Rooms On Fire" by **Stevie Nicks** (Atlantic) gains significantly in points, almost enough for a bullet, but falls one place to No. 17 as other records jump over it. "I Won't Back Down" by **Tom Petty** (MCA) also gains points but falls one place, to No. 13. In the 40s, "Me Myself And I" also gets caught in a jam and drops two places to No. 45 despite gaining points. It is No. 32 in sales and is now certified gold—mostly due to its strong black base, where it went to No. 1 on the Hot Black Singles chart. On the top 40 airplay side, "Me" is strong at KHS-FM Los Angeles (12-9), Q106 San Diego (11-8), KJ103 Oklahoma City (22-15), and FM102 Sacramento, Calif. (5-1).

PAULA ABDUL'S "COLD HEARTED" (Virgin) takes the Power Pick/Airplay for the second week in a row, with another 27 adds and strong early jumps at KZOU Little Rock, Ark. (30-17), Y95 Phoenix (23-14), and 98PXY Rochester, N.Y. (14-12). New artist **Dino** offers proof that an artist can break on an indie label as "I Like It" on 4th & B'way wins the Power Pick/Sales and is bulletted at No. 23. The single is already top 10 at 39 reporting stations, with No. 1 reports from KITY San Antonio, Texas, and KLUC Las Vegas. Other top five reports include 3-2 at KROY Sacramento, 4-2 at WTIC-FM Hartford, Conn., 5-3 at Y108 Denver, 10-5 at B93 Austin, Texas, and 7-3 at KKSS Albuquerque, N.M.

QUICK CUTS: Two big debuts dominate the eight new entries. "Right Here Waiting" by **Richard Marx** (EMI) is the most-added record of the week at radio, as three-quarters of the panel report airplay in its first week, for a debut at No. 44. It was played as an album cut at several stations and thus moves 9-4 at Power 96 Miami and 10-6 at WSNX Muskegon, Mich. "Don't Wanna Lose You," the first solo effort for **Gloria Estefan** (Epic), is the other giant record, nabbing more than half the panel in its first week, for a No. 55 debut . . . The three new artists on the Hot 100 are a mixed bag. East Coast rock quintet **Saraya**, with lead vocalist **Sandi Saraya**, debuts at No. 93 with "Love Has Taken Its Toll" (Polydor); Los Angeles-based writer/producer/singer **Chuckii Booker** enters at No. 95 with "Turned Away" (Atlantic, already No. 2 on the Hot Black Singles chart; and New York female trio **Seduction** enters at No. 97 with "You're My One And Only (True Love)" (Vendetta), which is already big at KIKI-FM Honolulu (22-14). Incidentally, the last-mentioned song is now the fifth single on the Hot 100 not available on a vinyl 7-inch, while all 100 singles are available on cassette.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 243 REPORTERS	TOTAL ON CHART
RIGHT HERE WAITING RICHARD MARX EMI	16	40	109	165	181
DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC	10	29	95	134	134
IF I COULD TURN BACK TIME CHER GEFFEN	2	12	32	46	47
IT ISN'T, IT WASN'T . . . A. FRANKLIN/W.HOUSTON ARISTA	0	3	27	30	96
THE PRISONER HOWARD JONES ELEKTRA	1	5	23	29	71
COLD HEARTED PAULA ABDUL VIRGIN	2	5	20	27	188
COVER OF LOVE MICHAEL DAMIAN CYPRESS	1	6	17	24	122
SHOWER ME WITH YOUR LOVE SURFACE COLUMBIA	1	3	20	24	47
SECRET RENDEZVOUS KARYN WHITE WARNER BROS	0	4	19	23	130
TELL ME I'M NOT DREAMING ROBERT PALMER EMI	0	2	21	23	57

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



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PATSY KENSIT

Featuring Eighth
Wonder's Latest Hit

"I'M NOT SCARED"

The Hot New Single
Written By The Pet
Shop Boys

From Eighth Wonder's
Debut Album Fearless

Produced by The Pet Shop Boys
and Phil Harding

EIGHTH WONDER'S PATSY KENSIT TAKES AIM WITH MEL GIBSON IN "LETHAL WEAPON 2"

JIMMY HARNEN

Smash Follow-Up To The Top Ten Hit
"Where Are You Now"

"NO REASON IN THE WORLD"

A New Diane Warren Song Taken From
His New LP Can't Fight The Midnight

Executive Producer: Ron Kyle for Blue Hornet Productions, Inc.
Produced & Engineered by: David De Vere
Co-Produced by: Jimmy Harnen



Where Talent Grows.



RADIO TUNES IN TO SONG ID PETITIONS

(Continued from page 1)

NARM has recruited dealers as "captains" in its back-announcing drive. In these markets, representing a quarter of the metropolitan areas targeted by the trade group, retailers visited PDs at 35 radio stations.

"I thought the response was good," says Gianchetti. "Only 11% of the respondents said they don't back-announce or don't have plans to. The other 89% either currently back-announce new music or currently back-announce all music or will back-announce on a trial basis."

He adds that 81% of the stations said they have been identifying songs on the air or have instituted stronger back-announcing policies in the past few months, either on new records or on all records. Eight

Dealers lobby PDs in 11 markets

percent said they would begin back-announcing new records for at least six weeks on a trial basis.

But, considering the relatively small number of stations visited, Gianchetti admits it is "too early to tell" whether the initial group of responses is typical of the situation across the country.

A spokesperson for the RIAA echoed this assessment, noting that full results of the campaign are expected to be ready in a couple of weeks.

Gianchetti notes that while NARM captains encountered resistance at some stations, only one PD said his station looked to labels to increase radio advertising as a solution to the song ID problem. That prescription was widely publicized when KKLQ (Q106) San Diego PD Garry Wall suggested it at last February's Gavin convention.

As the above statistics indicate, the overwhelming majority of stations visited by NARM captains claim they already are back- or front-announcing songs. Gianchetti concedes that, although "the purpose was to hit stations that were not back-announcing," some captains went to several outlets in their markets just to raise awareness. In Los Angeles, for instance, six or seven stations were visited, he says.

Among the stations that agreed to step up back-announcing are, according to Gianchetti, KHFI (K98) Austin, Texas; KQKS (KS104) Denver; KTWV (The Wave) and KJLH Los Angeles; and WQUE (Q93) New Orleans.

At urban contemporary KJLH, PD Cliff Winston says he spoke to someone from the Warehouse chain, and since then, "We're back-announcing more than we did in the

past." He says, however, that new records were always identified, "but only at certain times of the hour—now we do it more frequently."

Bob West, PD of crossover Q93, says he is unaware that any retailers have visited his station to discuss back-announcing. He adds that the station already back- or front-sells new records for a minimum of four weeks.

Dave Van Stone, PD of top 40 KS104, says, "We did talk to local retailers. But it's a nonproblem, because we have a strict code regulating song identification by our DJs. We either front-announce or back-announce new records, depending on how long it takes for a song to become familiar."

The minimum is four weeks, he says, and most new records are identified for six weeks. "Once we find through our own research that it's a well-known song, [back-announcing] doesn't become that strict a requirement," he adds.

At KFHI Austin, PD Selby Edwards says he has had only one preliminary meeting with Dawn Wiener of local retail chain Home Video Plus Music. He will talk to her again, he says, about possibly basing a promotion around back-announcing and says that he is "not closed off" to the idea of increasing the amount of song identification on his station.

"Most of what we're doing now is some limited front-announcing," he says. Several months ago, KFHI back-announced in three-song sets, and "the response was good," he recalls. "We kind of got away from doing it during the spring book to cut down on the amount of talk that was on the air."

One station that plans to take advantage of the NARM campaign—but without changing its song ID policy—is album rock WRKU (95K-Rock) Youngstown, Ohio. PD Gary Jay says that, in the wake of a visit from National Record Mart representatives, the station plans to launch a promotion in conjunction with the Pittsburgh-based retail chain. "If we play an hour of music and we don't back-announce everything we play, we'll give someone a prize," he explains.

WRKU is not the only station using back-announcing as a promotional springboard. WHYI (Y100) Miami, a top 40 outlet, began to back- or front-sell every record it played in May as part of a "play it, say it, and win it" promotion (Billboard, May 20). Cassettes and CDs were prizes in a call-in song ID contest, and the first caller to catch Y100 not back-announcing a song won a \$1,000 cash prize.

FOR WEEK ENDING JULY 8, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST 100 POSITION
1	2	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	2
2	3	GOOD THING	FINE YOUNG CANNIBALS	1
3	8	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	3
4	10	EXPRESS YOURSELF	MADONNA	4
5	6	I DROVE ALL NIGHT	CYNDI LAUPER	6
6	5	MISS YOU LIKE CRAZY	NATALIE COLE	7
7	13	TOY SOLDIERS	MARTIKA	5
8	9	I WON'T BACK DOWN	TOM PETTY	13
9	1	BUFFALO STANCE	NENEH CHERRY	9
10	4	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	14
11	12	WHAT YOU DON'T KNOW	EXPOSE	10
12	14	THE DOCTOR	THE DOOBIE BROTHERS	11
13	23	BATDANCE (FROM "BATMAN")	PRINCE	12
14	16	ROOMS ON FIRE	STEVIE NICKS	17
15	24	ONCE BITTEN TWICE SHY	GREAT WHITE	20
16	21	CRAZY ABOUT HER	ROD STEWART	18
17	26	SO ALIVE	LOVE AND ROCKETS	15
18	27	LAY YOUR HANDS ON ME	BON JOVI	16
19	31	ON OUR OWN	BOBBY BROWN	19
20	20	MY BRAVE FACE	PAUL MCCARTNEY	25
21	7	SATISFIED	RICHARD MARX	8
22	17	INTO THE NIGHT	BENNY MARDONES	26
23	28	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	22
24	11	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	21
25	18	WIND BENEATH MY WINGS	BETTE MIDLER	24
26	35	I LIKE IT	DINO	23
27	22	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	28
28	38	DOWN BOYS	WARRANT	37
29	—	I'M THAT TYPE OF GUY	L.L. COOL J	35
30	—	DRESSED FOR SUCCESS	ROXETTE	28
31	15	CRY	WATERFRONT	34
32	30	ME MYSELF AND I	DE LA SOUL	45
33	34	SEND ME AN ANGEL '89	REAL LIFE	29
34	40	SECRET RENDEZVOUS	KARYN WHITE	32
35	—	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	40
36	25	EVERY LITTLE STEP	BOBBY BROWN	30
37	—	HEY BABY	HENRY LEE SUMMER	31
38	—	IN MY EYES	STEVIE B	48
39	—	IN YOUR EYES	PETER GABRIEL	41
40	—	HOOKED ON YOU	SWEET SENSATION	42

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26	26	DOWN BOYS	WARRANT	27
27	29	DRESSED FOR SUCCESS	ROXETTE	28
28	16	EVERY LITTLE STEP	BOBBY BROWN	30
29	31	HEY BABY	HENRY LEE SUMMER	31
30	27	INTO THE NIGHT	BENNY MARDONES	26
31	38	COLD HEARTED	PAULA ABDUL	36
32	35	NO MORE RHYME	DEBBIE GIBSON	33
33	33	MY BRAVE FACE	PAUL MCCARTNEY	25
34	—	THE END OF THE INNOCENCE	DON HENLEY	39
35	40	SECRET RENDEZVOUS	KARYN WHITE	32
36	—	HEADED FOR A HEARTBREAK	WINGER	37
37	—	SACRED EMOTION	DONNY OSMOND	43
38	—	RIGHT HERE WAITING	RICHARD MARX	44
39	—	HOOKED ON YOU	SWEET SENSATION	42
40	39	IN YOUR EYES	PETER GABRIEL	41

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	82	Tamerlane, BMI) WBM
18 AND LIFE (New Jersey Underground, ASCAP)	1	GONNA MAKE IT (Cutting, ASCAP)	68 THE PRISONER (Hojo, BMI)
81 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP	37	GOOD THING (Walt Disney, ASCAP) HL	76 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL
88 ALL I WANT IS YOU (U2, ASCAP/Chappell & Co., ASCAP) HL	31	HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	44 RIGHT HERE WAITING (Chi-Boy, ASCAP)
52 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	42	HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	61 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
2 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	6	HOOKED ON YOU (Lito, BMI)	53 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
12 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	23	I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	17 ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colegms-EMI, ASCAP) WBM
49 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL	83	I LIKE IT (Island, BMI/Onid, BMI) WBM	43 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
9 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	13	I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM	8 SATISFIED (Chi-Boy, ASCAP) CLM
56 CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM	89	I WON'T BACK DOWN (Gene Gator, ASCAP/SBK April, ASCAP) HL/CPP	32 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
38 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	3	IF I COULD TURN BACK TIME (Realsongs, ASCAP)	29 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
96 CLOSER THAN FRIENDS (Colegms-EMI, ASCAP) WBM	3	IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	69 SHOWER ME WITH YOUR LOVE (Colegms-EMI, ASCAP) WBM
36 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	21	I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	15 SO ALIVE (Warner-Tamerlane, BMI) WBM
85 COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	87	I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM	74 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
72 COMIN' DOWN TONIGHT (Rocknocker, ASCAP/Hillst, ASCAP/Too Tall, BMI)	26	INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	67 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
50 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	60	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	64 TALK IT OVER (April, ASCAP/Rhu-Alon, ASCAP) HL
54 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	71	JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	84 TELL ME I'M NOT DREAMING (See This House, ASCAP/Colegms-EMI, ASCAP/Sudano Songs, BMI) WBM
18 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	59	KEEP ON MOVIN' (Virgin, ASCAP) CPP	86 THINKING OF YOU (Cutting, ASCAP)
34 CRY (SBK Blackwood, BMI) HL	16	LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM	14 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
90 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL	70	LITTLE FIGHTER (Vavoom, ASCAP) WBM	5 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
77 DANCING IN HEAVEN (ORBITAL BE-BOP) (Zomba, ASCAP)	93	LOVE HAS TAKEN ITS TOLL (Dasnice, BMI/Linz, BMI)	66 TROUBLE ME (Christian Burial, ASCAP)
11 THE DOCTOR (Windcor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	65	LOVE TRAIN (Mangoward Ltd., ASCAP/WB, ASCAP) WBM	95 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
73 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	45	ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	57 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
55 DON'T WANNA LOSE YOU (Foreign Imported, BMI)	7	MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM	63 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP
27 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	75	MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL	10 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
28 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	25	MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL	51 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
39 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	99	MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP) HL	22 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM
79 EVERLASTING LOVE (Hojo, BMI)	33	NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	24 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
4 EVERLY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	98	NOTHING (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP	80 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Veintre Tres, ASCAP) CPP
4 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	19	ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	94 YOU ARE THE ONE (Tarpell, ASCAP)
62 FASCINATION STREET (Fiction, BMI)	20	ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL	97 YOU'RE MY ONE AND ONLY (TRUE LOVE) (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
46 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	92	OPEN LETTER (TO A LANDLORD) (Dare To Dream, ASCAP/Famous, ASCAP)	
47 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	58	PATIENCE (Guns N' Roses, ASCAP) CLM	
40 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	78	POP SINGER (Riva, ASCAP) WBM	
	100	PRAYING TO A NEW GOD (Chong, BMI/Warner-	

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AFM RE-ELECTS EMERSON UNION PRESIDENT AT CONVENTION

(Continued from page 6)

tion is laid to rest and the air cleared. We should be ready to go to work for members and locals."

The scandal may have had little impact on Emerson, but it certainly hurt the three presidents of the trio of locals found guilty of improprieties. Incumbent John Glasel of New York Local 802, Charlie Guse of Local 10-208, Chicago, and Bernie Fleischer of Los Angeles Local 47 were all defeated in their efforts to secure seats on the International Executive Board.

Also defeated was IEB incumbent Vince DiBari, another Los Angeles delegate. This marks the first time that none of the federation's three biggest locals has been represented on the IEB.

Claiming seats on the board were incumbents Eugene Frey, Cincinnati; Robert D'Arcy, Washington, D.C.; and Richard Totusek, Spokane, Wash. Newly elected were Ray Hair, Fort Worth, Texas, and Steve Young, Boston.

In other election results, VP Mark Tully Massagli, Las Vegas, and Canadian VP J. Alan Wood, Toronto, were re-elected by acclamation. The five members elected as delegates to the AFL-CIO convention were Shorty Vest, Omaha; Mike Isabella, New Castle, Pa.; George Fognano, Atlantic City, N.J.; Bob Watkins, Chattanooga, Tenn.; and Mike Werner, Las Vegas.

The Department Of Labor's involvement ended promptly after the presidential votes were counted, but its presence had been felt for months. In addition to supervising the selection of delegates at the union's 460 locals, the DOL also oversaw and censored local union publications. "We had two people staring over our shoulder as we'd put the paper together," said one local president. "We couldn't use any praise at all."

That censorship extended to Emerson's presidential speech, given on June 26, but Emerson still managed to get in a few zingers. "In the 93-year history of the American Federation of Musicians, no president has ever embarked upon or served a term of office comparable to this president's 22 months of turmoil." He went on to describe in detail, since "the Department Of Labor does not censor our facts," the turbulence of his months in office.

Bill McGladigan, DOL's deputy director of elections, trusteeships, and international union audits, said the department looked at the speech only "to see if there was an attempt to campaign."

In other ways, the 630 delegates representing 388 of the union's 460 locals carried on as normal, despite the DOL's presence. The DOL employees present were relegated to a side table to watch the proceeding, but were not allowed to comment. And, despite editing Emerson's remarks, the DOL did nothing to stop the high level of politicking. When Emerson was nominated for president officially, 20 supporters carrying banners walked around the room. Fuentelba took every opportunity to approach the microphone and comment on impending resolutions and recommendations. And, though such affiliated associations as the Recording Musicians Of America did not publicly endorse a specific candidate, RMA head Dennis Greith said, "It's no secret that we have a very good relationship with the [Emerson] administration."

In his presidential report, Emerson not only described his tribulations,

but reflected on the glories of his tenure. He praised the establishment of an in-house counsel department, declaring that it had saved the federation \$166,323. Emerson also raved about the On-Site Assistance program, which sends members of the field staff to union locals and offers three main services: training of local officers, an audit and evaluation of locals' internal administrative practices, and a membership marketing plan for musicians.

Emerson then turned his attention to how the union intends to attract younger, traveling members to help stop its dwindling membership. In its heyday 15 years ago, the AFM had 330,000 members. Current membership is about 180,000, according to secretary-treasurer Castleberry.

Emerson stressed the need to infuse the organization with new blood and unveiled steps his administration had taken.

He briefly discussed the federation's Roadgig program, which assists traveling musicians who encounter problems on the road, but added that the program alone was not enough. "The only way we're going to attract the young musicians—

traveling or otherwise—in any great numbers is through the availability of jobs. We must have the jobs to offer them—in the same way that we had them 20-25 years ago."

To that end, Emerson discussed the concept of the AF of M Booking Corp., which would go head to head with traditional booking agencies. "The booking agencies gobbled up the jobs we used to have under our control and with the jobs went the musicians, especially the young ones who travel and play clubs," he said. The International Executive Board approved the idea in March, and Emerson said initial contacts and tentative arrangements with booking agents had already been made. He added there are "possibly as many as 100,000 youthful musicians who need the attention and protection the AFM can provide."

The question of how to reverse the decline in membership is closely related to the union's precarious financial situation. Neither Emerson nor Fuentelba denies the AFM ran a deficit in its latest fiscal year, although they estimate the amount of that shortfall at \$150,000 and \$400,000, respectively. Similarly, neither candidate dis-

puted the need to bring more money into the organization.

Emerson's idea of attracting more traveling musicians through the establishment of a booking agency and increased programs for that segment received support from the membership. They passed a resolution allowing nonunion members "in an established, full-time, self-contained traveling lounge group or unit" to apply for membership in any local where the unit has an engagement. Members must still apply for membership in the local where they reside.

In contrast, the delegates defeated two Fuentelba resolutions aimed at balancing the union's books. The former AFM president proposed increasing the per capita dues rate from \$12 to \$15 per annum and raising local regular periodic dues by \$3 per year. He also proposed an increase in work dues to be paid by locals on behalf of recording musicians. His other resolution would have kept work dues steady while increasing annual dues and the per capita tax.

Immediately after voting down these proposals, the delegates passed a balanced-budget resolution that requires that, commencing in 1992, an-

nual operating expenses will no longer be allowed to exceed annual revenues. Union officials expected the 3-year window to be enough time in which to devise a suitable plan to make such a feat plausible.

Emerson mentioned several concerns that will carry on to the next administration. One of the most pressing is the PARLA—the Performing Arts Labor Relations Amendment—which would amend the Taft-Hartley Act to provide musicians with collective bargaining rights on short-term engagements and determine who is the purchaser of talent.

The latest version of the bill was introduced in the House of Representatives April 18, and Sen. Paul Simon, D-Ill., introduced a companion bill in the Senate June 21.

Relocation of the federation's headquarters out of New York has also been a focal point. According to Emerson, the IEB has narrowed the list of potentials down to eight cities, with Denver and St. Louis leading the contenders. Other possible sites are Nashville, Kansas City, Mo., Dallas, Fort Worth, Washington, D.C., and Cincinnati.

FOR WEEK ENDING JULY 8, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ NO. 1 ★ ★	
1	4	5	8	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO 1 week at No. One
2	1	3	10	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	MILLI VANILLI
3	5	6	7	SECRET RENDEZVOUS WARNER BROS. 7-27863	KARYN WHITE
4	2	1	14	I'LL BE LOVING YOU (FOREVER) ◆ NEW KIDS ON THE BLOCK COLUMBIA 38-68671	
5	9	13	6	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	SIMPLY RED
6	3	2	14	BUFFALO STANCE VIRGIN 7-99231	NENEH CHERRY
7	7	8	7	WHAT YOU DON'T KNOW ARISTA 1-9836	EXPOSE
8	8	9	6	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	MADONNA
9	10	15	5	TOY SOLDIERS COLUMBIA 38-68747	MARTIKA
10	6	4	9	ME MYSELF AND I TOMMY BOY 926	DE LA SOUL
11	14	16	4	ON OUR OWN MCA 53662	BOBBY BROWN
12	15	18	3	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	PRINCE
13	17	17	5	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
14	11	12	7	IN MY EYES LMR 74004	STEVIE B
15	18	23	3	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
16	19	19	4	FRIENDS MCA 53660	JODY WATLEY WITH ERIC B. & RAKIM
17	12	10	10	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	DONNA SUMMER
18	20	20	4	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	LL COOL J
19	16	14	11	MISS YOU LIKE CRAZY EMI 50185	NATALIE COLE
20	23	—	2	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
21	13	7	17	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
22	22	22	4	HOOKE ON YOU ATCO 7-99210	SWEET SENSATION
23	24	25	5	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
24	21	11	16	FOREVER YOUR GIRL VIRGIN 7-99230	PAULA ABDUL
25	25	24	6	SEND ME AN ANGEL '89 CURB 10531	REAL LIFE
26	28	—	2	TURNED AWAY ATLANTIC 7-88917	CHUCKII BOOKER
27	NEW	1	1	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETA VV-1433	SEDUCTION
28	27	—	2	RIGHT NEXT TO ME SELECT 2005	WHISTLE
29	26	28	6	NOTHIN (THAT COMPARES 2 U) EPIC 34-68688/E.P.A.	THE JACKSONS
30	NEW	1	1	GONNA MAKE IT CUTTING 874 278-7/POLYGRAM	SA-FIRE

Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING JULY 8, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM		P.D.: Steve Ellis	
New York	1	1	Donna Summer, This Time I Know It's For Real
	2	4	Expose, What You Don't Know
	3	5	Milli Vanilli, Baby Don't Forget My Number
	4	2	New Kids On The Block, I'll Be Loving You (Fore
	5	7	Soul II Soul, Keep On Movin'
	6	3	Neneh Cherry, Buffalo Stance
	7	8	Karyn White, Secret Rendezvous
	8	10	Madonna, Express Yourself
	9	9	Dino, I Like It
	10	12	Real Life, Send Me An Angel '89
	11	15	De La Soul, Me Myself And I
	12	6	Bobby Brown, Every Little Step
	13	13	TKA, You Are The One
	14	16	Maurice, This Is Acid
	15	18	Stevie B, In My Eyes
	16	20	Sweet Sensation, Hooked On You
	17	21	Simply Red, If You Don't Know Me By Now
	18	23	Sa-Fire, Gonna Make It
	19	14	Pajama Party, Yo No Se
	20	22	Diana Ross, Workin' Overtime
	21	25	Lisa Lisa & Cult Jam, Just Git It Together
	22	17	Alla Dustin, One Man Woman
	23	24	Paula Abdul, Cold Hearted
	24	26	Jody Watley With Eric B. & Rakim, Friends
	25	33	Prince, Batdance (From "Batman")
	26	28	Bobby Brown, On Our Own
	27	11	Johnny D, Highways Of Love
	28	29	Joey Kid, Everything I Own
	29	31	Debbie Gibson, No More Rhyme
	30	32	Judy Torres, Love Story
	31	34	Natalie Cole, Miss You Like Crazy
	32	35	Samantha Fox, Love House
	A33	EX	Gloria Estefan, Don't Wanna Lose You
	EX	EX	LL Cool J, I'm That Type Of Guy
	EX	EX	Dead Or Alive, Come Home With Me Baby
	EX	EX	Sandra, Everlasting Love
	EX	EX	New Order, Round And Round
	EX	EX	Stacey Q, Give You All My Love

Power 106FM		P.D.: Jeff Wyatt	
Los Angeles	1	1	Neneh Cherry, Buffalo Stance
	2	2	New Kids On The Block, I'll Be Loving You (Fore
	3	5	Dino, I Like It
	4	4	De La Soul, Me Myself And I
	5	11	Karyn White, Secret Rendezvous
	6	10	Milli Vanilli, Baby Don't Forget My Number
	7	3	Donna Summer, This Time I Know It's For Real
	8	9	Expose, What You Don't Know
	9	6	Bobby Brown, Every Little Step
	10	16	Stevie B, In My Eyes
	11	7	Paula Abdul, Forever Your Girl
	12	18	Simply Red, If You Don't Know Me By Now
	13	15	Fine Young Cannibals, Good Thing
	14	17	Madonna, Express Yourself
	15	20	Bobby Brown, On Our Own
	16	19	Raiana Paige, Open Up Your Heart
	17	12	Waterfront, Cry
	18	24	Prince, Batdance (From "Batman")
	19	24	Martika, Toy Soldiers
	20	23	Jody Watley With Eric B. & Rakim, Friends
	21	25	Rod Stewart, Crazy About Her
	22	28	Paula Abdul, Cold Hearted
	23	13	Sandee, Notice Me
	24	21	Real Life, Send Me An Angel '89
	25	29	TKA, You Are The One
	26	30	Sweet Sensation, Hooked On You
	27	26	Boy George, Don't Take My Mind On A Trip
	28	31	Sa-Fire, Gonna Make It
	29	32	The Jacksons, Nothin (That Compares 2 U)
	30	37	Stevie B, I Wanna Be The One
	A31	EX	Soul II Soul, Keep On Movin'
	32	35	Dead Or Alive, Come Home With Me Baby
	A33	EX	Information Society, Lay All Your Love On Me
	A34	EX	Seduction, You're My One And Only (True Love)
	A35	EX	Johnny D, Highways Of Love
	EX	EX	Robert Palmer, Tell Me I'm Not Dreaming
	EX	EX	Stacey Q, Give You All My Love
	EX	EX	Debbie Gibson, No More Rhyme
	EX	EX	Royalty, Baby Gonna Shake

Q102		P.D.: Elvis Duran	
Philadelphia	1	6	Prince, Batdance (From "Batman")
	2	1	New Kids On The Block, I'll Be Loving You (Fore
	3	2	Martika, Toy Soldiers
	4	19	Fine Young Cannibals, Good Thing
	5	4	Natalie Cole, Miss You Like Crazy
	6	12	Donna Summer, This Time I Know It's For Real
	7	7	Pajama Party, Yo No Se
	8	8	Dino, I Like It
	9	9	Benny Mardones, Into The Night
	10	10	De La Soul, Me Myself And I
	11	3	Rob Base & DJ. E-Z Rock, Joy And Pain
	12	14	Soul II Soul, Keep On Movin'
	13	13	Expose, What You Don't Know
	14	5	Stevie B, In My Eyes
	15	15	Jimmy Harmon + Synchrony, Where Are You Now?
	16	21	Bobby Brown, On Our Own
	17	17	Jody Watley With Eric B. & Rakim, Friends
	18	31	Seduction, You're My One And Only (True Love)
	19	32	LL Cool J, I'm That Type Of Guy
	20	11	Paula Abdul, Forever Your Girl
	21	16	Bobby Brown, Every Little Step
	22	26	Love And Rockets, So Alive
	23	23	Chuckii Booker, Turned Away
	24	20	Milli Vanilli, Baby Don't Forget My Number
	25	18	Karyn White, Secret Rendezvous
	26	22	Real Life, Send Me An Angel '89
	27	24	Madonna, Express Yourself
	28	25	Sweet Sensation, Hooked On You
	29	30	Sa-Fire, Gonna Make It
	30	33	Surface, Shower Me With Your Love
	31	34	Paula Abdul, Cold Hearted
	32	35	Rod Stewart, Crazy About Her
	A33	EX	Gloria Estefan, Don't Wanna Lose You
	A34	EX	Royalty, Baby Gonna Shake
	A35	EX	New Kids On The Block, Hangin' Tough
	EX	EX	Kon Kan, Harry Houdini
	EX	EX	Holly Johnson, Love Train
	EX	EX	Dead Or Alive, Come Home With Me Baby
	EX	EX	Debbie Gibson, No More Rhyme
	EX	EX	Robert Palmer, Tell Me I'm Not Dreaming
	EX	EX	Living In A Box, Blow The House Down
	EX	EX	Stacey Q, Give You All My Love
	A	EX	Aretha Franklin & Whitney Houston, It Isn't, It

KMEL 106FM		P.D.: Keith Naftaly	
San Francisco	1	2	Karyn White, Secret Rendezvous
	2	3	Expose, What You Don't Know
	3	6	Dino, I Like It
	4	1	Simply Red, If You Don't Know Me By Now
	5	5	Soul II Soul, Keep On Movin'
	6	8	Martika, Toy Soldiers
	7	7	Milli Vanilli, Baby Don't Forget My Number
	8	10	Surface, Shower Me With Your Love
	9	11	LL Cool J, I'm That Type Of Guy
	10	13	Bobby Brown, On Our Own
	11	1	Guy, Piece Of My Love
	12	15	Tony! Toni! Tone!, For The Love Of You
	13	14	Seduction, You're My One And Only (True Love)
	14	17	Chuckii Booker, Turned Away
	15	18	Madonna, Express Yourself
	16	17	Love And Rockets, So Alive
	17	21	Neneh Cherry, Kisses On The Wind
	18	20	Prince, Batdance (From "Batman")
	19	22	Jody Watley With Eric B. & Rakim, Friends
	20	4	Stevie B, In My Eyes
	21	25	Young MC, Bust A Move
	22	27	Paula Abdul, Cold Hearted
	23	26	Sa-Fire, Gonna Make It
	24	9	De La Soul, Me Myself And I
	25	EX	Jody Torres, Love Story
	26	29	Alla Dustin, One Man Woman
	27	30	Denny Donald, Sacred Emotion
	28	19	Natalie Cole, Miss You Like Crazy
	A29	EX	Lisa Lisa & Cult Jam, Just Git It Together
	30	24	The Jacksons, Nothin (That Compares 2 U)
	A	EX	Kool Moe Dee, They Want Money
	A	EX	Stacey Q, Give You All My Love
	A	EX	Gloria Estefan, Don't Wanna Lose You
	EX	EX	Sweet Sensation, Hooked On You
	EX	EX	Real Life, Send Me An Angel '89
	EX	EX	Andreas Vollenweider, Dancing With The Lion
	EX	EX	Tommy Page, A Zillion Kisses
	EX	EX	Aretha Franklin & Whitney Houston, It Isn't, It

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
1	1	1	18	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD) NO. 1 ★★ 6 weeks at No. One	THE RAW & THE COOKED
2	2	3	51	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
3	4	5	9	TOM PETTY ● MCA 6253 (9.98) (CD)	FULL MOON FEVER
4	5	4	14	MADONNA ▲ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
5	3	2	25	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
6	7	7	46	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
7	8	9	16	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
8	6	6	51	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
9	11	14	10	GREAT WHITE ● CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
10	12	15	5	STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
11	15	13	8	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
12	10	10	11	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
13	13	12	8	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
14	9	8	7	JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
15	41	—	2	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
16	16	18	6	10,000 MANIACS ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
17	19	22	22	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
18	17	24	5	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)	CYCLES
19	14	11	30	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
20	18	17	40	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
21	21	66	3	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
22	29	32	8	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
23	20	16	21	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
24	31	83	3	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
25	22	23	13	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
26	39	46	4	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
27	23	25	13	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
28	25	21	22	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
29	NEW	—	1	SOUNDTRACK WARNER BROS. 25936 (9.98) (CD)	BATMAN
30	30	33	18	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
31	27	26	15	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
32	32	28	19	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
33	26	20	98	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
34	28	30	5	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
35	24	19	45	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
36	33	29	52	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
37	37	37	7	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
38	74	—	2	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
39	34	34	32	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
40	38	35	43	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
41	72	—	2	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
42	35	27	50	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
43	73	—	2	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
44	36	36	58	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
45	46	70	3	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
46	50	50	13	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
47	93	—	2	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
48	44	44	40	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
49	40	41	51	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
50	43	39	20	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
51	45	42	19	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
52	55	58	3	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
53	63	86	18	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
54	42	31	25	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	47	42	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
56	47	45	31	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
57	48	43	99	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
58	49	38	35	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
59	59	63	4	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
60	60	60	5	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
61	147	—	2	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
62	51	40	56	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
63	53	53	8	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
64	135	—	2	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
65	54	48	20	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
66	62	56	39	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
67	67	74	6	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
68	61	59	7	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
69	57	57	12	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
70	56	52	36	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
71	75	93	4	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
72	96	—	2	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
73	58	49	42	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
74	71	71	22	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
75	69	69	9	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
76	80	96	4	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
77	77	84	6	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
78	66	54	9	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
79	79	79	11	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
80	81	81	7	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
81	70	64	23	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
82	68	62	10	SOUNDTRACK WTS SP 45140/E.P.A. (CD)	SAY ANYTHING
83	64	51	21	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
84	65	55	33	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
85	89	89	5	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
86	90	90	9	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
87	84	88	18	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
88	88	110	16	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
89	82	68	14	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
90	83	61	7	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
91	NEW	—	1	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
92	85	78	6	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
93	87	75	18	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
94	86	72	8	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
95	95	104	7	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
96	78	67	8	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
97	99	87	24	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
98	92	73	36	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
99	91	76	13	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
100	100	112	5	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
101	101	111	9	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
102	105	109	4	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
103	94	77	38	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
104	76	65	9	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
105	150	—	2	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
106	109	122	6	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
107	98	95	14	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
108	107	85	22	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
109	119	119	8	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD

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

LITTLE RIVER BAND

"LISTEN TO YOUR HEART"

MCA 53677

The 1st Hit Single From
The New Motion Picture Soundtrack

The Karate Kid

Part III

MCA 6308

Featuring hits from
**BOYS CLUB, JUDE COLE, BILL CONTI,
GLENN MEDEIROS AND ELIZABETH WOLFGRAM,
MONEY TALKS, PBF, THE POINTER SISTERS, AND WINGER**

Single Produced By: Dennis Lambert for Tuneworks Records, Inc.
Album Executive Producer: Jerry Weintraub
Music Supervisor: Brooks Arthur



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CD ON THE MOVE IN U.K., BUT PROGRESS SLOWER IN IRELAND

(Continued from page 1)

(\$1.56 billion) was exceeded during 1988 for the first time on the purchase of sound carriers.

The CD leads the way, despite the fact that at the end of 1987, less than 10% of British homes possessed a CD player. CD sales were generated at the rate of more than 10 per player, easily surpassing the ratios of about 2.7 LPs per player and 1.6 prerecorded cassettes for each tape playback machine.

The BPI believes it will be difficult to sustain this rate of growth, but the present momentum is unlikely to peak until the mid-'90s.

Comments Jamieson: "CD single sales will increase, but vinyl albums are holding up well. CD development in the U.K. has been slower than in Europe generally because of the higher price factor here."

He is also slightly concerned about the rate at which new sound carrier formats are being developed and marketed, believing the pace is "in danger of being too fast and furious" and likely to confuse the public.

David Fine, PolyGram International president, speaking at the group's annual managing directors' conference in Portugal last month, dismissed any prospect of CD price reductions.

He said that the industry would have only itself to blame if it eroded its profitability with "ill-considered price reductions" on CDs. He also sounded a warning about looming difficulties in CD manufacturing capacity.

The BPI notes that the LP market in the U.K. has defied premature forecasts of its demise with remarkable stability.

"We have stopped predicting the end of the vinyl LP," says Peter Scaping, BPI GM. "Its resilience has been remarkable in the face of competition from cassettes and CDs. It is difficult to say when the volume of sales will diminish, but at present there are no signs of a sharp fall in demand."

BPI statistics, in fact, indicate that the CD success story is inhibiting prerecorded cassette sales rather than those of vinyl albums. The latter's tenacity is all the more remarkable when one remembers that most specialist classical labels have stopped vinyl LP releases in favor of CD or cassette-only versions.

Scaping notes that cassettes reached their peak in 1987 (74.4 million units) and registered only a modest 7% increase last year, in marked contrast to annual improvements of more than 20% in each of the three

preceding years.

Scaping says the U.K. music industry has never regarded DAT as a threat.

"The hardware is too expensive," he points out. "The view is that, provided the consumer isn't confused by the multiplicity of software available, prerecorded DAT versions can only expand total demand for prerecorded music."

The BPI underlines that the single in its various forms—7-inch, 12-inch, cassette, and CD—is still the medium by which pop music is identified.

More than 98% of the volume in singles comes from 7-inch and 12-inch releases. Although the market is in decline and a consistent loss maker, the BPI concludes that the single "remains an influential and cost-effective means of developing album sales."

NIGEL HUNTER

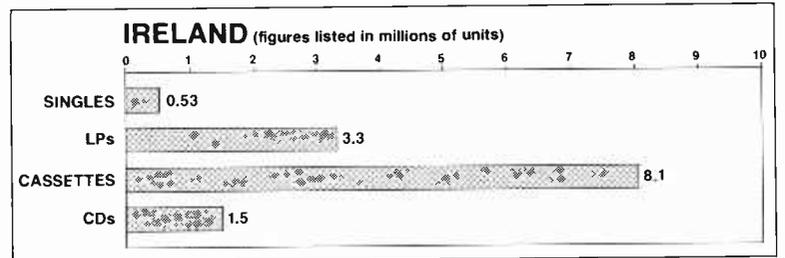
IRELAND SMILES ON VINYL

DUBLIN, Ireland A different set of factors is at work in Ireland, where vinyl is showing signs of having a longer life than in most other territories. And cassettes, which already account for about 70% of sales in Ireland, will continue to gain ground.

The CD, the development of which in Ireland has been severely hindered by a 40% duty, will move slowly until the advent of the European Community's single market in 1992. Although the future of DAT is viewed with mixed feelings, there is widespread agreement that its Irish launch will be considerably delayed.

According to recent IFPI chairman John Sheehan, the CD single will be the format of the future in Ireland.

"I would say perhaps two years may see the end of the vinyl single and of the LP, which is down now to



1988 figures supplied by the International Federation of Phonogram and Videogram Producers.

about 27% here. That's a big change in a short time. Three years ago it was the dominant format.

"Obviously, DAT will replace the current cassette, but I think there are quite a few problems to be ironed out before that will emerge."

Paul Keogh, PolyGram Ireland chief, predicts a slow decline for vinyl in Ireland and a gradual growth for CD until 1992 and the removal of duties.

"We have another five years' work to do before the CD has proper penetration in Ireland," he says. "Vinyl will probably last about three years longer here than in the U.K. The question is, where do we get our supplies if it dies off in the U.K.?"

"At the moment, it's very hard to predict the actual LP sale of something. Vinyl is traditionally strong in heavy metal and rock'n'roll, whereas Bananarama wouldn't be a great LP seller, but is very big on cassette.

"The kids are getting more and more into mobile music, whether with Walkmans, ghetto blasters, or in cars—and that militates against the LP."

Keogh doesn't see a role for DAT in Ireland, "other than in what I would call the professional end of

things."

This year, PolyGram and Philips are combining for a second campaign in Ireland to boost CD software and hardware, which is dropping rapidly in price.

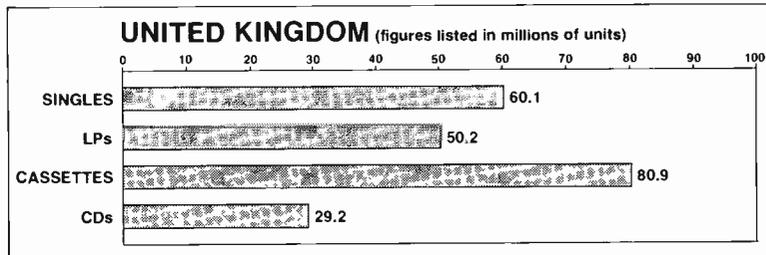
The music industry and the media in general are writing off the vinyl album far too soon, according to Brian Wynne, managing director of the newest Irish distribution group, Record Services.

"From our point of view, especially with classics and oldies—the minority sort of taste—there is still a very viable market. We specialize in what other companies are neglecting or what they don't want to bother with anymore."

Record Services distributes more than 40 labels, many imported from the U.K., as well as such long-established companies as MCA, Island, and K-tel.

"Some of the retailers have maybe taken a defeatist attitude on vinyl and cleared out their sections too soon," says Wynne. "There aren't that many CD machines here, so until the 40% duty goes and prices drop to somewhere near the vinyl level, you're not going to get the mass volumes."

KEN STEWART



1988 figures supplied by the International Federation of Phonogram and Videogram Producers.

CD-3s PUT ON DISAPPEARING ACT

(Continued from page 1)

stores without fanfare early in 1989.

"It's dead," says Lew Garrett, VP of purchasing for 235-store Camelot Music in North Canton, Ohio. "It's history. It's gone. The idea is still born—our customers told us so... We're currently out of the CD-3 business, absolutely."

Steve Marmaduke, VP of purchasing for Amarillo, Texas-based Western Merchandisers, which operates the 119-store Hastings Books & Music chain, says, "It's flat. It's dead. It's an ex-issue. I'm no longer stocking them."

Marmaduke says that his company quit carrying the configuration in mid-June.

Neatly summarizing other retailers' reservations about the format, Marmaduke says, "It's a bitch to merchandise. It doesn't fit anywhere. So many players won't accept it, and the consumer wasn't behind it."

"It's a dead deal, and it's about time someone stood up and was counted," says Stan Goman, senior VP of the 54-unit Sacramento, Calif.-based Tower Records chain. Goman adds that the company's stores were instructed to pull CD-3s off the shelves last week.

Howard Appelbaum, VP of Kemp Mill Records in the Washington, D.C., area, says his company ceased stocking CD-3s right after Christmas.

"We just did not sell them," Appelbaum says. "The final blow was when we stiffed out on the [Bruce Springsteen] 'Chimes Of Freedom' piece."

Although the CD-3 displays now in testing reportedly found their way into some Tower stores, other chains that have dropped the configuration report that they did not utilize the label-sponsored fixtures, which were created to bolster the format's in-store profile.

"We didn't bother using those," says Garrett. "The story was already written by then."

Other retailers who are continuing to market CD-3s indicate that it is only a matter of time before they pull the plug.

"We haven't backed out of it altogether, but it's a minimal part of our marketing plan for the rest of the year," says Steve Bennett, VP of marketing for Durham, N.C.-based Record Bar. "[But] for all practical purposes, you can say we are not in the business."

Asked if his 158-unit web will likely be carrying any CD-3s in six months, Bennett replies, "Nope... I'm not sure there's going to be a manufacturing commitment in six months. Everybody is back-pedaling as fast as they can."

Jim Dobie, VP of sales merchandise for 228-store, Torrance, Calif.-based Warehouse Entertainment, says his company will probably be out of the 3-inch business "within a quarter. There may be a couple of exceptions, [but] within the next three months, it's going to be history."

In explaining the configuration's swift demise, retailers recite a litany of drawbacks that worked against

the CD-3: the rapid acceptance of the cassette as the preferred configuration for singles, consumer confusion and apathy, and an inability to merchandise the product with any consistency or impact.

"We found [the CD-3] was not for the single buyer, but for the married buyer," quips Appelbaum.

"Cassette singles were a natural," Marmaduke says. "Consumers look at the CD-3 and say, 'What is this?'"

"There was no education whatsoever to the consumer about what a CD-3 is," says Bennett. "I don't think that the consumer has determined it's a portable technology."

The absence of a packaging standard, such as the 5-by-12-inch long box or blister pack for album-length compact disks, made the CD-3 what Wherehouse's Dobie calls "a merchandising nightmare."

"The packaging was definitely a problem, in terms of the ability to make a reasonable product presentation," Bennett says. "You walk into a store, and it's just a mess."

Gary Ross, executive VP of merchandising and marketing for the 700-store Musicland Group in Minneapolis, and Lori Porter, VP of merchandising for 94-store National Record Mart in Pittsburgh, continue to voice support for the embattled configuration, albeit with limited, and diminishing, conviction.

While Ross says his stores still carry CD-3s, he adds, "We're going to cut back. We think we have too much inventory for the sales we've seen so

far... The 3-inch CD hasn't caught on with consumers up to this point.

"We'll still end up having a few SKUs in our stores for representation. We'll cut back and see what happens, and if the 5-inch catches on, we'll carry those."

"We're really showing support for the labels in keeping them out there, and that's why we're keeping the inventory," Porter says. "If I approached it as a business decision, we would not keep them."

Porter says her company has ordered CD-3 merchandising aids and taken part in display contests. "But the consumer is not ready for this format," she adds. "The CD has not reached the point where portability is that much of a factor."

With the CD-3 quite apparently on its way out, some retailers are embracing the CD-5 single—even in spite of the format's high retail price tag, which, according to Bennett, runs close to \$5 at mall-oriented outlets like Record Bar.

"CDs can make a strong inroad in singles and can be a profitable configuration in the 5-inch," says Marmaduke. "The 5-inch is available to everybody who has a CD player."

Says Kemp Mill's Appelbaum, "With the cost of goods on CD being what it is, I think the labels would like to put a little more music on them and put out 5-inch CD singles. I love the 5-inch CD single."

"To me there's much more potential for that format, because you can merchandise songs in so many differ-

ent ways," Bennett says. "You can get a 20-minute remix on a 5-inch. It has multiple-track potential."

"We believe in the CD-5," says Tower's Goman. "We sell every one we've got. That's all we want to sell."

Other retailers are less immediately enthusiastic about the CD-5's chances: Camelot's Garrett and Trans World's Williamson both say they will take a "wait-and-see attitude" about the format.

"Right now the penetration of CD players is so small, sales on CD singles are minimal," says Dobie. "[But] somewhere down the line, when there are enough CD players out there, people are going to say, 'I want that single on CD.'"

Although many retailers are already saying last rites for the CD-3, CBS Records, the industry's foremost supporter of the configuration, doesn't plan to alter its marketing course, according to VP of marketing development Jerry Shulman.

"I think it's premature [for dealers to drop CD-3s], but obviously it's up to each retailer to decide what works for him and what doesn't," Shulman says. "We haven't changed our plan, which is to selectively release superstar CD-3s, and we'll be looking forward to getting feedback from the merchandising campaign, which is part of NARM's Take A Song Along campaign."

Assistance in preparing this story was provided by Ken Terry in New York.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	141	149	4	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
111	108	82	8	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
112	113	108	48	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
113	97	80	60	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
114	106	125	38	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
115	118	132	7	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
116	116	144	3	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
117	126	147	40	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
118	102	94	13	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
119	104	91	17	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
120	130	103	13	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
121	146	151	4	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
122	123	123	4	THE RAMONES SIRE 25905/WARNER BROS. (9.98) (CD)	BRAIN DRAIN
123	103	105	8	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
124	112	107	13	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
125	125	134	5	WANG CHUNG GEFEN GHS 24222 (9.98) (CD)	THE WARMER SIDE OF COOL
126	122	116	19	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
127	131	128	7	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
128	128	126	5	LARRY CARLTON MCA 6237 (9.98) (CD)	ON SOLID GROUND
129	152	156	4	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
130	111	100	9	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
131	114	114	7	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
132	117	101	21	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
133	110	92	34	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
134	115	120	10	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
135	151	—	2	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
136	137	161	8	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
137	145	113	16	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
138	RE-ENTRY	73	73	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
139	144	140	73	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
140	139	102	38	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
141	140	131	30	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
142	153	154	7	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
143	121	97	10	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
144	127	98	15	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
145	120	106	39	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
146	129	118	22	TANITA TIKARAM REPRIS 25839 (8.98) (CD)	ANCIENT HEART
147	142	137	9	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
148	163	164	3	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
149	132	148	11	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
150	176	—	2	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
151	155	138	20	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
152	166	139	6	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
153	134	129	32	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
154	NEW	▶	1	SPYRO GYRA MCA 6309 (9.98) (CD)	POINT OF VIEW
155	156	115	12	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	133	142	80	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
157	124	99	12	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
158	143	130	30	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
159	194	179	6	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
160	149	127	18	TAKE 6 REPRIS 25670 (8.98) (CD)	TAKE 6
161	161	163	5	MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)	IRRESISTIBLE
162	148	124	10	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
163	169	169	3	SEA HAGS CHRYSALIS FV 41665 (CD)	SEA HAGS
164	191	166	37	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
165	186	187	5	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
166	136	136	5	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPPELLA
167	154	121	21	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
168	159	141	7	KENNY ROGERS REPRIS 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
169	157	145	40	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
170	199	186	16	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
171	162	162	3	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
172	180	168	19	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
173	172	167	9	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
174	167	153	42	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
175	160	152	15	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
176	138	117	53	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
177	181	181	4	MILES DAVIS WARNER BROS. 25873 (9.98) (CD)	AMANDLA
178	178	—	2	BENNY MARDONES POLYDOR 839 532 1/POLYGRAM (CD)	NEVER RUN NEVER HIDE
179	164	146	33	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
180	170	188	4	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
181	188	196	3	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
182	192	180	13	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
183	173	176	10	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
184	193	174	86	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
185	179	172	21	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
186	183	135	9	ERASURE SIRE 25904/REPRIS (6.98) (CD)	CRACKERS INTERNATIONAL
187	190	191	3	CRACK THE SKY GRUDGE 4500 (8.98) (CD)	FROM THE GREENHOUSE
188	175	185	37	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
189	168	189	95	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
190	185	171	12	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
191	198	—	2	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
192	182	182	3	STEVE MORSE MCA 6275 (9.98) (CD)	HIGH TENSION WIRES
193	174	165	15	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
194	200	200	10	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES
195	RE-ENTRY	3	3	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
196	195	158	33	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
197	165	150	6	CUTTING CREW VIRGIN 91239 (9.98) (CD)	THE SCATTERING
198	NEW	▶	1	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
199	187	183	11	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
200	177	178	11	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE

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Mesa/Bluemoon Label Launched As Rhino Records Joint Venture

LOS ANGELES Former Passport Records VP Jim Snowden has formed Mesa/Bluemoon Recordings, a joint venture with Santa Monica, Calif.-based Rhino Records, which will specialize in contemporary jazz, adult alternative, jazz reissues, world beat, and new age music.

The new label, which has acquired the rights to the entire Gramavision catalog and will continue to use the imprint for new releases, will be distributed by Rhino through that label's existing pact with Capitol Records. Marketing, A&R, promotion, and publicity will be handled by Mesa/Bluemoon out of its Burbank, Calif., office.

"We feel it is one of the most significant ventures Rhino has embarked on," says Rhino president Richard Foos. "It expands our base and gets us involved in new areas that will help us become a broad-based, full-service label."

Mesa will focus on the adult alternative market, while Bluemoon will deal mainly in reissues of traditional mainstream jazz, but will also release contemporary jazz recordings.

The debut releases, with a tentative street date of July 25, will be "Flat Out," a new album by guitarist John Scofield on Gramavision; and, on Mesa, "One" by urban contemporary combo Woodworks and "Into The Night," by new age act Exchange.

"Our initial plans are to have 50 releases, new or reissues, out in the marketplace by December," says Snowden.

Other releases scheduled for August and September include five Kitaro and three Scofield reissues and new releases from Kazumi Watanabe and John Carter.

The label plans to supplement new releases by its artists with reissues. **CRAIG ROSEN**



(Continued from page 80)

pact Classics, says, "We're happy to put on a bigger sticker. We offered to do that before the suit was filed."

AFTER 23 YEARS in various marketing slots at CBS Records, **John Kotecki** has taken voluntary retirement. His most recent post was that of VP of sales in branch distribution.

WHEN THE TUNE FITS ... In paying tribute to **Cy Leslie**, the recipient of the humanitarian award at the 25th anniversary bash of the music and performing arts unit of **B'nai B'rith** June 28 in New York, lyricist **Sammy Cahn** offered one of his personalized rewrites of a well-known song. This time, however, Cahn said he couldn't find an old song with his words that fit Leslie's name. So, he turned to **Irving Berlin's** "There's no business (Leslie) like show business (Cy Leslie) like no business (Leslie) I know" and so on. **Lionel Hampton** received the group's creative award and treated guests to his vibe work, with **Billy Taylor**, who presented the award to Hamp, on piano.

WHAT WAS UP FOR DOC: The family of songwriting great **Doc Pomus** threw a birthday bash for him June 27 at Gotham's Lone Star Roadhouse. Flying in from California to celebrate Pomus' 64th birthday were **Phil Spector** and **Pat Turner**, the widow of blues man **Joe Turner**. Also there were producer **Joel Dorn**, **Little Jimmy Scott**, **Maxine Brown**, **Jimmy Webb**. **WCBS-FM DJ Bob Shannon** was the MC, and **Dr. John** and **Fat Head** performed some of Pomus' hits as well as new songs penned by the two Docs.

NEW & CHOICE: Sporting a new logo, the **Recording Industry Assn. of America** is implementing a three-option choice for gold and platinum certification plaques, effective Aug. 1: an award with album and single only; a combined vinyl and cassette award; or a combined vinyl, cassette, and CD configuration. Music video awards have three options too. An RIAA memo calls for the return, with credit, of old logo holographic decals.

KENNY'S JOLLY, DOLLY CHRISTMAS: **Kenny Rogers** is in Nashville recording his new **Warner Bros./Reprise** album, "Christmas In America," with a title song penned by **Dolly Parton**. Release, along with a single of the Parton song, is due in early December.

MICHAEL'S LION SHARE: Cabaret singer/pianist **Michael Feinstein's** fifth **Elektra** album is a salute to **MGM** musicals, featuring 12 songs, among which are verses and lyrics never recorded before. Sessions begin in Los Angeles June 26 with a late summer release planned.

A BIG FANFARE: **Julian Rice's** Toronto-based **Fanfare** label, with a catalog of pop, semiclassical, and classical product, celebrates its fifth birthday July 28. Rice has recording schedules set for well into the next year, including a new indie label, **Fanfare International**.

SYMPHONY BOB: **Bobby McFerrin** is rehearsing for a March 11 conducting debut with the **San Francisco Symphony**, an event that will also see the singer perform a duet with cellist **Yo Yo Ma**. "A typical follow-up to a top 40 single," quips **Linda Goldstein**, McFerrin's manager. McFerrin is also recording a new solo album and rehearsing a vocal ensemble called **Voicestra**.

Author Wrote That Producer Hit Wife, Stole Song Credits Phil Spector Sues Biographer Over Book

NEW YORK Phil Spector has filed a \$30 million lawsuit against the author of his unauthorized biography, claiming damage from the book's characterizations that he is a racist who physically abused family members and extorted songwriting credits.

In a suit filed June 9 in New York State Supreme Court, Spector claims author **Mark Ribowsky** and various unnamed parties showed "a reckless disregard for the truth" in the book "He's A Re-

bel: The Truth About Phil Spector—Rock And Roll's Legendary Madman," published in March by E.P. Dutton.

Among the book's allegations detailed in the suit:

- Spector physically abused his wife, **Ronnie Spector**, their child, **Donte**, and his mother.
- Spector used racial epithets while arguing with his wife, who is black.
- Spector would demand credit and royalties as a co-writer of songs

before agreeing to produce certain songs. The book alleges Spector took credit from writers **Ellie Greenwich** and **Jeff Barry**, among others.

The suit says Ribowsky failed to interview the alleged victims of the songwriting extortion, with the exception of **Gerry Goffin**.

E.P. Dutton declined comment on the matter. Ribowsky could not be reached for comment.

BRUCE HARING

Feds Say Underwood's Biz Was Front For Drugs Promoter Charged As Racketeer

NEW YORK Federal racketeering and drug trafficking charges have been lodged against independent promoter and manager **William Underwood**, who is said to be leader of a Harlem drug ring, the **Vigilantes**, that has been linked to 10 drug-related killings.

Underwood, who currently manages singer **Johnny Gill** and has previously worked as an independent promoter for a number of major labels, has been ordered held without bail at Manhattan's Metropolitan Correctional Center pending trial.

He is charged with using his music business activities as a front for drug trafficking, including arranging heroin shipments while on music-industry trips overseas.

Appealing the denial of bail to Underwood, attorney **Gerald Shargel** submitted character references to the court from several music executives. Among those who provided references were **Hank Caldwell**, senior

VP of **Epic/Portrait/CBS Records**; **Varnell Johnson**, EMI VP of R&B promotion; **Reggie Barnes**, national director of urban promotion at EMI; **Timmy Regisford**, VP of A&R at **Motown Records**; **Mike Bernardo**, Columbia Records director of black music promotions; **Paris Eley**, regional promotions manager at A&M Records; and **Simo Doe**, director of national publicity for black music at Atlantic Records.

"He was wonderful to deal with," says Doe, who became acquainted with Underwood when he managed the band **Slave**. "He was always very professional."

According to **Shargel**, federal agents searched Underwood's offices for 11 hours and seized 15 cartons of documents. "But there is no evidence that his music business dealings were tainted" with illegal proceeds, **Shargel** says.

Underwood's trial has been set for October.

Commodores Nix South Africa Tour No Cooperation From Anti-Apartheid Groups

BY BRUCE HARING

NEW YORK The Commodores have canceled a proposed eight-date "fact-finding" tour of South Africa, citing a lack of cooperation from anti-apartheid groups and an inability to find a charity willing to accept donations from the tour's proceeds.

"The Commodores felt they could bring attention to the problems over there," says **Jo-Ann Geffen**, the group's manager, explaining that the group hoped to bring a TV news crew and several reporters along for the tour. "What finally happened to change our decision is that we couldn't get cooperation from the anti-apartheid groups there that would be an integral part of a fact-finding mission."

Geffen adds that the group wanted to make a charitable contribution with tour monies, "but we couldn't find anyone to give it to. Several or-

ganizations we contacted felt they didn't want to take money from over there."

The tour would have included eight dates in various parts of South Africa, including a benefit performance.

The Commodores are currently without a label; they were most recently on **PolyGram**. The band now plans to tour Italy and the Middle Eastern countries beginning in August, **Geffen** says.

Meanwhile, **Steve Woods**, PD of urban/AC **KACE** Los Angeles, has reinstated the group's music as a result of its change in touring plans. Woods was the subject of national press coverage after banning the group's post-**Lionel Richie** material in protest of the Commodores' plan to perform in South Africa.

Assistance in preparing this story was provided by **Craig Rosen** in Los Angeles.

It's An Artist's Affair, Say Labels On Censorship Pressures

BY BRUCE HARING

NEW YORK While sympathetic to the growing retail objections to product with controversial lyrics, titles, and/or artwork (Billboard, June 24) record labels claim they are avoiding any suggestions that would inhibit artistic creativity.

Although separate artwork and edited versions of songs that may be perceived as controversial have been issued by labels on several occasions, surveyed executives say there is no discernible trend toward dual releases on controversial product. Still, labels insist, they and their artists are not operating in the dark when it comes to the problems associated with controversial albums.

"This particular area has gotten so much exposure over the last couple of years that the artists know what's going on," says Wesley Hein, president of Enigma Records. "They may want clarification, but it's not like it's coming out of the blue. Of course, there are those bands that say, 'The record might get banned by certain chains? Great.'"

Hein says information about retail concerns is just one added bit of information passed along during the discussions necessary to turning out a record.

"These are people who want their music to be heard, want their records to sell," Hein says. "It used to be that if a mall [store] wouldn't pick an album up, it was just one of 3,000 record stores. But now, some of these chains represent such a large percentage of the business, many artists want to be made aware [of any prob-

lems]. They may feel that content may be so vital and key that they decide to go forward, anyway. But they may also look at it again. The bigger, more important thing is that our music gets out there."

Lou Mann, VP of marketing for Capitol Records, says a label has a responsibility to transmit all the information to the artists about the ramifications of their work.

"It becomes an artist decision on how they want to deal with [retail objections]," Mann says. "We will not impede their creative flow, or demand that this be done, or whatever. I think [such action] would be a mistake."

Mann says community pressures on retailers "seem to come and go," adding, "It's on an upswing right now. The Camelots and other retailers around the country have to be sensitive to their community, because they are an active part of their community." Mann adds that Camelot uses the proper response to consumer complaints, dealing with them on an individual basis rather than chain-wide.

Jim Urie, PolyGram senior VP of marketing, says his label discusses the ramifications of controversial content in terms of how it will affect the record. "If the artist wants a cover that, for instance, Handleman will find unacceptable, we make the artist aware of that limitation and at that point, the artist has to decide what's more important. We won't force the decision."

Similarly, Bob Merlis, Warner Bros. VP/national director of publicity, says the label does not twist art-

ists' arms to change lyrics, artwork, or titles.

"When an artist comes up with something like an album cover, title, or lyrics that present a substantial problem, they're told the commercial [potential] of the album may be adversely affected," Merlis says. "They're not told to remove anything, but they're informed that there is a potential effect on their sales."

Paul Smith, president of CBS Distribution, says the topic of adverse reaction to content is "continually a subject at all our account meetings," but notes that the unedited version of L.L. Cool J's new Def Jam/CBS al-

bum, "Walking With A Panther," is outselling a specially recorded "clean" version by a 5-1 margin. On the previous L.L. Cool J album, "Bigger And Deffer," Def Jam responded to account requests by "bleeping out" passages that might be deemed objectionable, rather than recording a customized version.

Luke Skywalker Records of Miami reacted to retail concerns about content in a different way. The label submitted three different pictures of two proposed 2 Live Crew albums to distributors, seeking reactions as to what would be acceptable.

The albums, "As Nasty As They Want To Be" and its cleaner cousin,

"As Clean As They Want To Be," share several songs and have essentially similar cover art. As one would guess from the titles, the content is far saltier on "Nasty" than "Clean."

"We showed them the different concepts we had in mind for cover art and got suggestions on what they wanted," says Debbie Bennett, head of marketing and promotions for the company. The result: The same picture adorns both albums, but bars cover the string bikinis of the four models on the cover of the "Clean" version. Bennett adds that the dual album was compiled because 2 Live Crew "had some really good songs, not to satisfy radio or retail."

PARAMOUNT SWEETENS BID FOR TIME

(Continued from page 4)

The new Paramount bid is conditional. It hinges on court rejection of a stock swap between Time and Warner that gave Warner 11% of Time's shares and the ability to block any unfriendly takeover. That swap could give Warner a windfall if it decides to tender its stock to Paramount. At \$200 a share, Warner's stake is worth about \$1.2 billion.

As a tactic in the no-holds-barred takeover battle, Paramount has questioned the integrity of Warner chairman Steven Ross by bringing up old charges against former executives of his company.

For example, Paramount has mentioned insider trading charges that emerged in 1982, when it was disclosed that two executives of Atari, then a Warner division, had sold their

Warner stock before the company reported that earnings would be far below expectations. In 1977, three Warner executives were convicted in a stock scandal involving the Westchester (N.Y.) Premiere Theater. Ross was not charged in either case. In a public statement, Ross characterized Paramount's resurrection of the old scandals as "a blatant act of desperation."

Meanwhile, three major Time shareholders—Robert M. Bass, a Texas billionaire; A. Jerrold Perenchio, a Hollywood producer; and Cablevision Systems Corp., a Westbury, N.Y., cable-television company—have filed suit to stop Time from buying Warner.

Some Time stockholders, upset because the proposed Time-Warner deal is not subject to shareholder approval, said they planned to vote against the re-election of Time directors at the annual meeting June 30.

Paramount, claiming it needs \$15.6 billion to acquire Time, says Citibank would loan Paramount \$1 billion and form a bank syndicate to raise \$13 billion. The additional \$1.6 billion would be financed by junk bonds.

The winning bid—whether Paramount's for Time or Time's for Warner—would incur a significant amount of debt and limit the new company's ability to expand global and domestic operations and make other acquisitions. Earnings and stock price would be depressed.

Among the assets at stake is Warner's highly profitable recorded-music and music-publishing division, which accounted for 49% of the company's \$4.2 billion in revenue last year. Warner also owns Warner

Home Video, Lorimar Home Video, and Cannon Home Video. Time has HBO Video and Paramount owns Paramount Home Video.

Observers say few Time shareholders have tendered their shares to Paramount, despite the sweetened offer. They are cautious because Paramount's bid is contingent on approvals by municipalities across the U.S. of the transfer of licenses for Time's cable-television franchises to Paramount.

On the day Paramount announced its new bid for Time, shares of Time rose \$10.50 to close at \$165.875. Warner's fell 50 cents to \$58.625 and Paramount's fell 50 cents to \$58.

The takeover frenzy began in March when Time and Warner announced a cashless, debt-free stock-swap merger valued at \$18 billion. Paramount's initial offer killed that plan.

BILLBOARD PARENT ESTABLISHES BPI EUROPE IN LONDON

(Continued from page 4)

over a seven-year period, as well as key positions at the U.S. trade weekly Radio & Records. For the past year, White has been working on a number of independent projects, including a book documenting 30 years of U.S. gold and platinum records. He has also been a freelance correspondent for Rolling Stone magazine and contributing editor to Music Week, the U.K. trade weekly.

White commented: "In the worldwide music and entertainment industries, there isn't anywhere more exciting than Europe right now. The opportunities for expansion and innovation are tremendous, and I'm

eager to apply my editorial and publishing experience to help BPI become a media force in the European community, just as it is in the U.S."

• Mike Hennessey is appointed chief European correspondent, Billboard. After 21 years as Billboard's international editor and managing director of Billboard Ltd., Hennessey has decided to leave his current post and take on his new responsibilities in order to devote more time to writing books and feature articles about his longtime avocation—jazz (Billboard, July 1).

In the near future, Hennessey will open a new bureau in Stuttgart, West

Germany, where his primary responsibility will be to plan and coordinate Billboard's European special-issues coverage.

BPI's overall objective is to become the primary information source for the entertainment, arts, and design industries. Said Hobbs, "The establishment of BPI Europe adds an important strategic dimension to our services for the multifaceted entertainment industry and underscores BPI's commitment to a growing Pan-European market."

Sam Holdsworth, president of the BPI Entertainment Division, said he is "especially pleased with the quality of the team BPI has enlisted to lead its overall efforts in Europe."

BPI is recognized as the leading publisher of specialty magazines and books for the arts, design, photography, and entertainment markets. The company publishes 14 specialty magazines, plus 27 annual directories. It also publishes and distributes specialty books under four imprints, operates two book clubs, hosts several annual industry conferences, and licenses its copyright material for broadcast and republication.

BPI's magazines include Billboard, Music & Media, The Hollywood Reporter, Amusement Business, Back Stage, Musician, Interiors, Photo/Design, Photo Business, Architecture, Music Labo (Japan), American Film, American Artist, and Plants, Sites & Parks. It recently established Broadcast Data Services, a company based on a new proprietary technology that electronically monitors songs and advertisements played over the air.

U.S. LOSSES HIT CHRYSALIS BOTTOM LINE

(Continued from page 4)

results will reflect the costs associated with changing U.S. distribution from CBS to EMI.

An extraordinary general meeting of Chrysalis stockholders is set for Monday (3) to approve the deal with EMI.

Joe Kiener, executive VP of Chrysalis PLC, notes that the first-half loss of the label's U.S. division was due to two factors: "a major cleanup of inventory and returns" and "the phasing-in of the release schedule."

He notes that, during the negotiations leading up to Thorn-EMI's 50% buyout of Chrysalis and the transition period that followed, his label purposely avoided releasing much new product. But, in view of Chrysalis' U.S. distribution shifting to CEMA (EMI's distribution arm), the label has set an ambitious release

schedule. Over the next five months, new albums are expected from Billy Idol, Jellybean, Paul Carrack, the Stage Dolls, and Kevin Paige, as well as the first new studio effort in 15 years from the original lineup of Ten Years After. In addition, a "best-of" album by Pat Benatar is slated for October release.

Chrysalis' loss-producing inventory and returns provisions, adds Kiener, "are of an extraordinary one-time nature . . . I want to make sure the company has a clean balance sheet in terms of the switchover to CEMA."

"What this loss is all about is cleaning up the past and setting us up for a new era. I know we've got the organization and the artist roster, and I'm sure we can go out there and make it happen."

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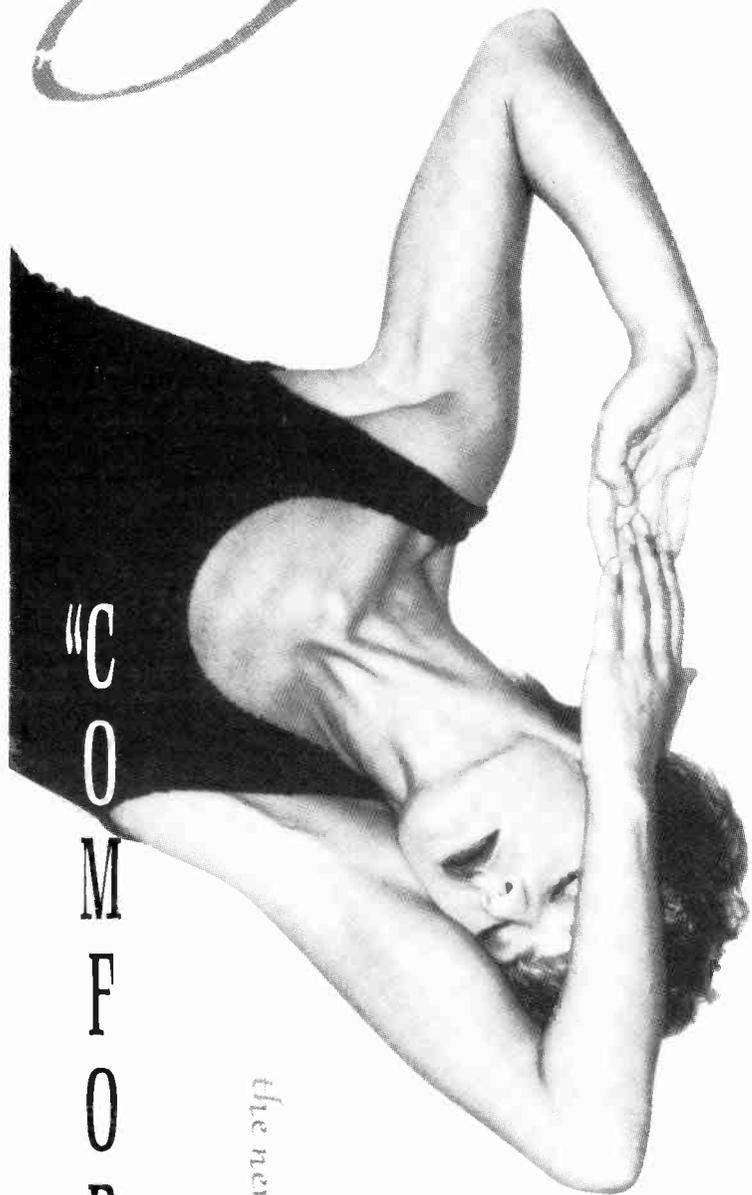
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INSIDE TRACK



Edited by Irv Lichtman

RETAIL RUMBLE: Vendors say that **The Musicland Group** has requested that a midwestern **J.C. Penney** location be added to the giant web's list of new stores. The move is significant on two levels: First, it indicates that Musicland is making a much-anticipated growth move via leased departments, and, second J.C. Penney has not carried music in more than 15 years.

SEE ME, FEEL ME, ETC.: **The Who** played the rock opera "Tommy" plus a set of the band's classic hits at Radio City Music Hall in New York June 27 for more than 5,800 fans who paid \$75 - \$1,000 per ticket to attend the show, which was a benefit for the Rock and Roll Hall of Fame and the Nordoff-Robbins Music Therapy Foundation. The amount raised for the charities will not be known until later this month, according to a band spokesman. Although industry figures were scattered throughout the crowd—including **Robert Plant**, **Atlantic Records** chairman **Ahmet Ertegun**, and veteran radio personality "**Cousin**" **Bruce Morrow**—there were more fans in T-shirts than execs in business suits. The Radio City date was sponsored by Budweiser, but Miller Genuine Draft beer has announced a deal with the band for sponsorship of 31 other concerts on the tour in 20 remaining cities.

ATLANTIC IN HOT WATER: Video supplier **KVC** (formally Kartes Video Communications) bought the **Atlantic Entertainment Group** in late 1988 and promised to resurrect the financially ailing movie maker. Now, the word is KVC's financial backers are unwilling to rescue Atlantic; it seems there is just too much red ink to bail it out. That's bad news for KVC, which was counting on Atlantic's deep catalog as a pipeline for new releases. There's no word on whether KVC chief **Allan Saffron** will attempt to buy another film maker, but KVC sources confirm that Atlantic is on the block.

MCA RECORDS CANADA LTD. has joined **BMG Music Canada Ltd.** and **WEA Music of Canada Ltd.** in deleting its back catalog of 7-inch 45s. Although new releases will be serviced in the format, warehouse costs and returns made it financially unwise to continue carrying the inventory, the company says. Some 400 titles are affected. WEA got rid of its Gold Standard collection in February, while BMG's gold 45s were jettisoned about two years ago. Radio will be polled about its willingness to accept CD samplers instead.

THE AB-CDs OF JUKEBOXES: **AMOA Expo '89**, put on by the **Amusement & Music Operators Assn.**, plans several educational seminars on CD jukeboxes. One topic already earmarked is "Programming & Marketing CD Jukeboxes." Dates are Sept. 11-13 at the Las Vegas Hilton. There are more than 10,000 CD jukeboxes installed in the U.S., out of a total of 225,000... As part of its 100th anniversary celebration of the jukebox's birth this year, **Island Records** has a special promo on its **drivin' n' cryin'** single, "Straight To Hell." Patron contest prizes include two Wurlitzer jukeboxes as well as drivin' n' cryin' CDs and cassettes.

AND WHILE ON THE SUBJECT of CDs and jukeboxes, Track hears that **RCA Records** is experimenting with a four-selection 5-inch EP concept for the jukebox trade.

MANY YEARS LATER: **Ten Years After** has re-signed with **Chrysalis Records** for worldwide releases. The veteran band's first album, "About Time," comes in August. In choosing **Terry Manning** to produce, the band has gone to an outsider for the first time in its history.

A GEE WIZ-ARD: **Columbia Special Products** has obtained from **Ted Turner** rights to **MGM** soundtrack albums formerly held by **MCA**. One big project under way is a special 50th anniversary release of the "Wizard Of Oz" track, with some elaborate touches. The album, due in September, will be marketed through **CBS** branches but retain a **CSP** identity.

TOMMY JAMES HAS INKED a label deal with **Aegis Records**, the **Ron Alexenburg**-operated label, via **CBS**. Alexenburg, along with **Leslie Group's Joe Cohen**, was set to visit his hometown of Chicago June 30 to see his label addition perform at Grant Park. James, who is said to have sold 100 million recordings and has seen his hits, such as "Mony, Mony" and "I Think We're Alone Now," get smash revivals recently, is about to make an album that will draw from a dozen or so new songs he has written. It should be out in the fall.

A PRELIMINARY INJUNCTION has been handed down in U.S. District Court in New York against **DCC Compact Classics** before he joined **AC/DC** in 1980. While not questioning its legality, Judge **Constance Baker Motley** held that the packaging could deceive buyers into believing that they were obtaining new solo recordings by the performer, when, in fact, they were made in the mid-'70s, when he was a member of the British group **Geordie**. Baker suggested that with more prominent placement of disclaimers, the package could be available again. **Vince Chieffo**, attorney for **DCC Com-**
(Continued on page 78)

Dennis White Sues Capitol Over Firing

BY DAVE DIMARTINO

LOS ANGELES Dennis White, former president of **CEMA**, is suing **Capitol Records Inc.** and **Capitol-EMI Music Inc.**, claiming breach of contract and wrongful discharge from his position.

White's suit—filed June 23 in Los Angeles Superior Court—also claims breach of the implied covenant of good faith and fair dealing, stating that although White was repeatedly given "assurances, representations, and promises" that he would have permanent Capitol employment, his discharge earlier this year was without cause.

White, who spent more than 27 years working for Capitol Records, was fired Jan. 26 as president of **CEMA**, the label's distribution company, and replaced by **Russ Bach**, former executive VP of marketing development for **WEA** (Billboard, Feb. 11).

According to the suit, "This untimely discharge without notice placed White in the difficult position

of having to seek new employment in a market that has a limited number of comparable positions available, particularly for a man of his age."

At the time of his dismissal, the suit states, White was 49 years old and earning a \$215,000 annual salary.

Attached as exhibits to the suit are copies of White's various employment contracts with Capitol, the last of which covered the two-year period commencing May 1, 1985. Also attached is an agreement dated Oct. 15, 1987, which extended that contract for a one-year period.

Emphasized in White's suit is a passage in his three-year contract of 1980 that stated Capitol was "desirous of retaining the exclusive services of [White] and of creating an inducement to [White] to remain in the service of the Company until his retirement."

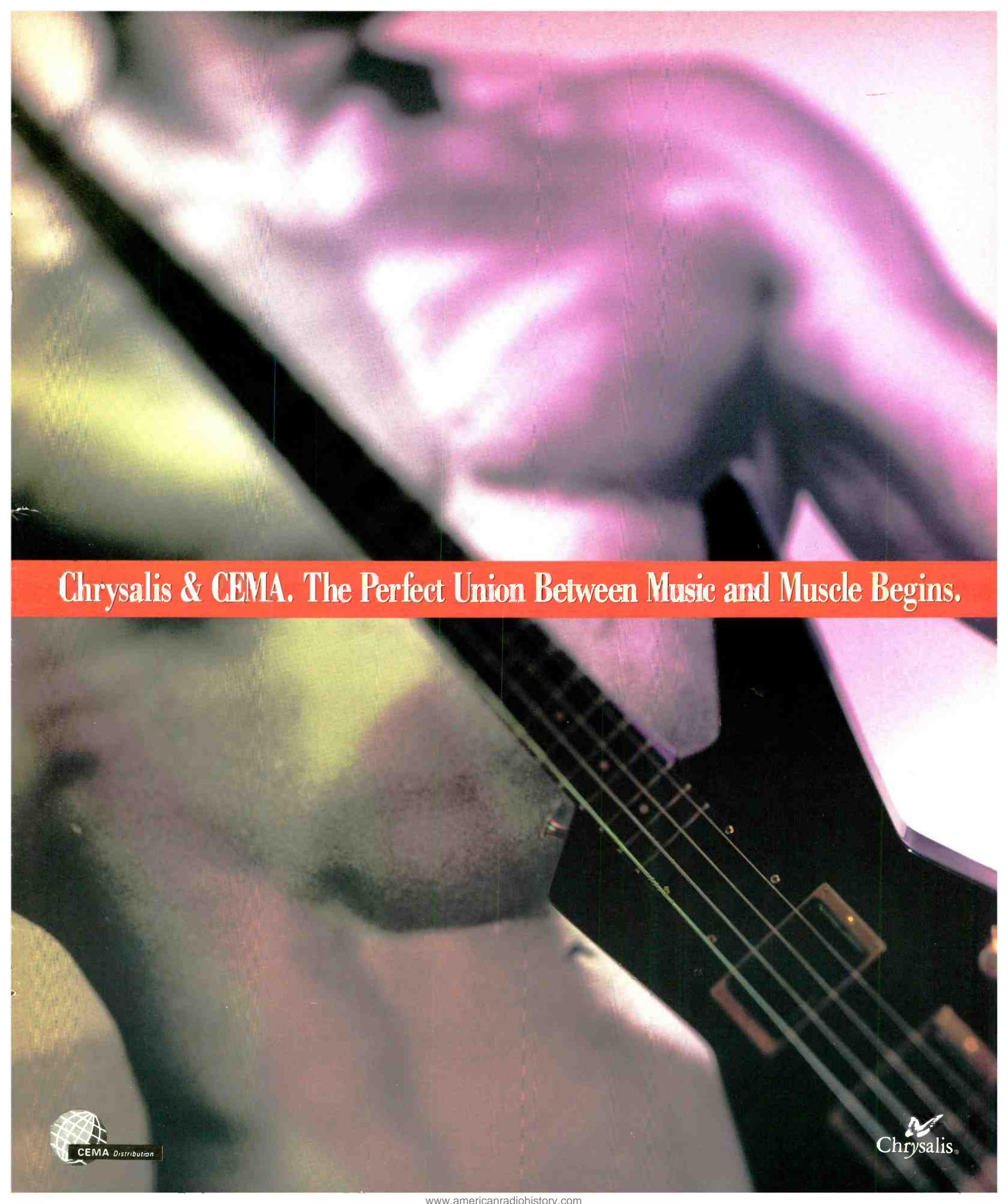
In White's 1985 contract, however, that sentiment was not expressed; additionally, the newer contract noted that it superseded "all existing agreements" between White and the label.

Ultimately, the suit claims, White was relieved of his duties without cause, despite repeated assurances that he had a "secure future" with the label—and would have one "except for dishonesty or failure to perform or the commission of a felony or act of moral turpitude." Because he did none of those things, the suit says, White "did not provide Capitol with just cause for his dismissal."

Since that dismissal, it alleges, White has been unable to find satisfactory work of a similar kind and has become "emotionally distressed and physically ill."

The suit asks for general, compensatory, exemplary, and punitive damages, an award of all back wages, fringe and pension benefits, and reinstatement to his position as **CEMA** president.

A Capitol spokesperson says of the suit, "It is our position that the allegations contained in Mr. White's complaint are unfounded and without merit and we intend to vigorously defend ourselves in this matter."



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