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VOLUME 101 NO. 21

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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New Hits Add Sales Sizzle, Pull Stores Out Of Slump

This story was prepared by Geoff Mayfield, Ken Terry, and Bruce Haring.

NEW YORK Music retailers think recently released and impending hit albums will heat up sales in what has so far been a soft spring and help the industry resume the blistering pace that stores set during the first quarter of 1989.

"It was a very good year up until April, when business got very soft," says John Marmaduke, president of Amarillo, Texas-based Western Merchandisers, which includes the 114-store Hasting's Books, Music & Video chain. "Spring fever hit late with a vengeance. We didn't have the normal decline in February and March that we're used to, but April made up

for that. Business has bounced back a little since the 1.

"Outside of the April lull, we've been running double-digit comparable increases," Marmaduke adds. "We've been bouncing back in the oil patch, too."

"It's been a little soft the last couple months."
(Continued on page 81)

Can Cultivate Core Audience For New Artists, Indies Help Break Majors' Acts

BY BRUCE HARING

NEW YORK A growing number of acts already signed to major labels are building momentum by tapping the street savvy of independent distributors and marketers, aiming to build an underground buzz before their big-budget major-label debut.

get major-label debut.

In using this route for such bands as RCA's Circus Of Power, Mechanic/MCA's Bang Tango, and A&M's Trip Shakespeare, the majors—which once were distributed by indies—are reversing a 20-year history of handling all of their product through their own

branches.

"People are discovering independent distribution as a means of laying a base for a band, whereas before, they were looking at independent distribution as a means for getting a band signed," says Steve Sinclair, president of Mechanic/MCA. Sinclair's Bang Tango was already signed to MCA when it released an EP two months ago on the independently distributed custom label, World Of Hurt Records. The band is set to make its Mechanic/MCA debut May 29 with "Psycho Cafe."

"I viewed every unit sold as a paid-for promotional unit," Sinclair says of the "Live Injection" EP. "The purpose of the release
(Continued on page 75)

New Age Adds Vocals, Thinks Pop

This story was prepared by Dave DiMartino in Los Angeles and Ken Terry in New York.

LOS ANGELES Sensing new opportunities due to the success of such artists as Enya—whose Geffen debut album recently passed the gold

mark—many new age labels have broadened their rosters to include vocal acts, while simultaneously gearing up promotional approaches aimed at crossing over into the pop market.

For many, exposure on VH-1 and the burgeoning adult alternative radio format are key factors in their

crossover attempts.

Among those labels to branch out from the purely instrumental new age sound are Private Music, which recently released an album by vocalist Bill Gable and is preparing an upcoming Nona Hendryx release; and
(Continued on page 82)

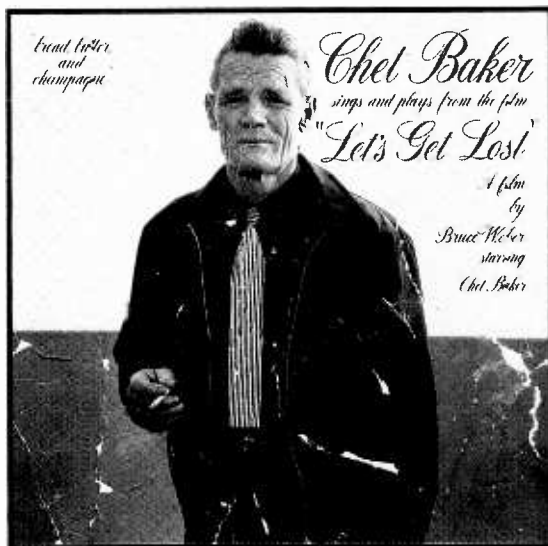
Black AC Sound Spreads Through Major Markets

BY SEAN ROSS

NEW YORK Black adult contemporary—the format that plays lots of Luther Vandross and Anita Baker, some R&B oldies, and no rap—is getting its biggest boost ever these days, vaulting one previously struggling major-market radio station into contention and showing up on two others in the same week.

Less than a month after WVAZ (V103) Chicago shot to prominence as the No. 3 station in its market and the leader in 25-to-54-year-olds (Billboard, May 20), WDAS-FM Philadelphia and WWIN-FM Baltimore (formerly top 40 WGHT) adopted the format within four days of each other. Their conver-
(Continued on page 12)

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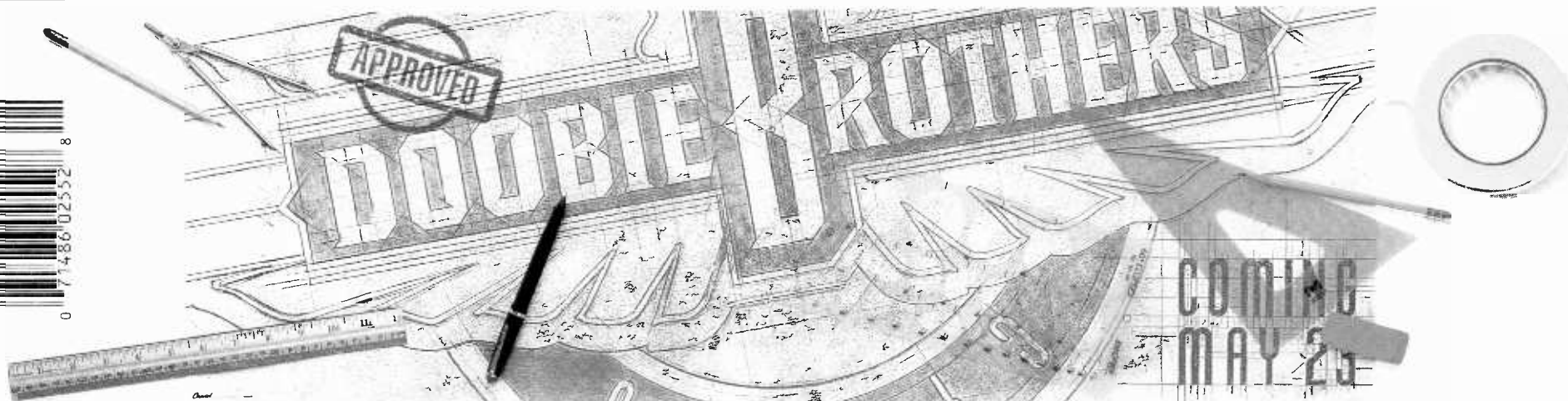
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'Rain Man' Vid To Arrive With Cruise Control

BY AL STEWART

NEW YORK "Rain Man," winner of four Oscars, will hit video stores Aug. 30 with a new wrinkle. Sources in Hollywood say marketing plans for the videocassette are subject to approval by Dustin Hoffman and Tom Cruise and that both of the film's stars had the opportunity to veto the tape's 90-second Buick commercial.

It is believed that Cruise and Hoffman consented to the addition of the Buick ad on the tape because supplier MGM/UA Home Video and Buick vowed to contribute a portion of the profits to the Autism Society of America.
(Continued on page 79)



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Recognized first by black radio, Paula found support at pop radio, video outlets and retail. To everyone, Virgin extends its thanks.

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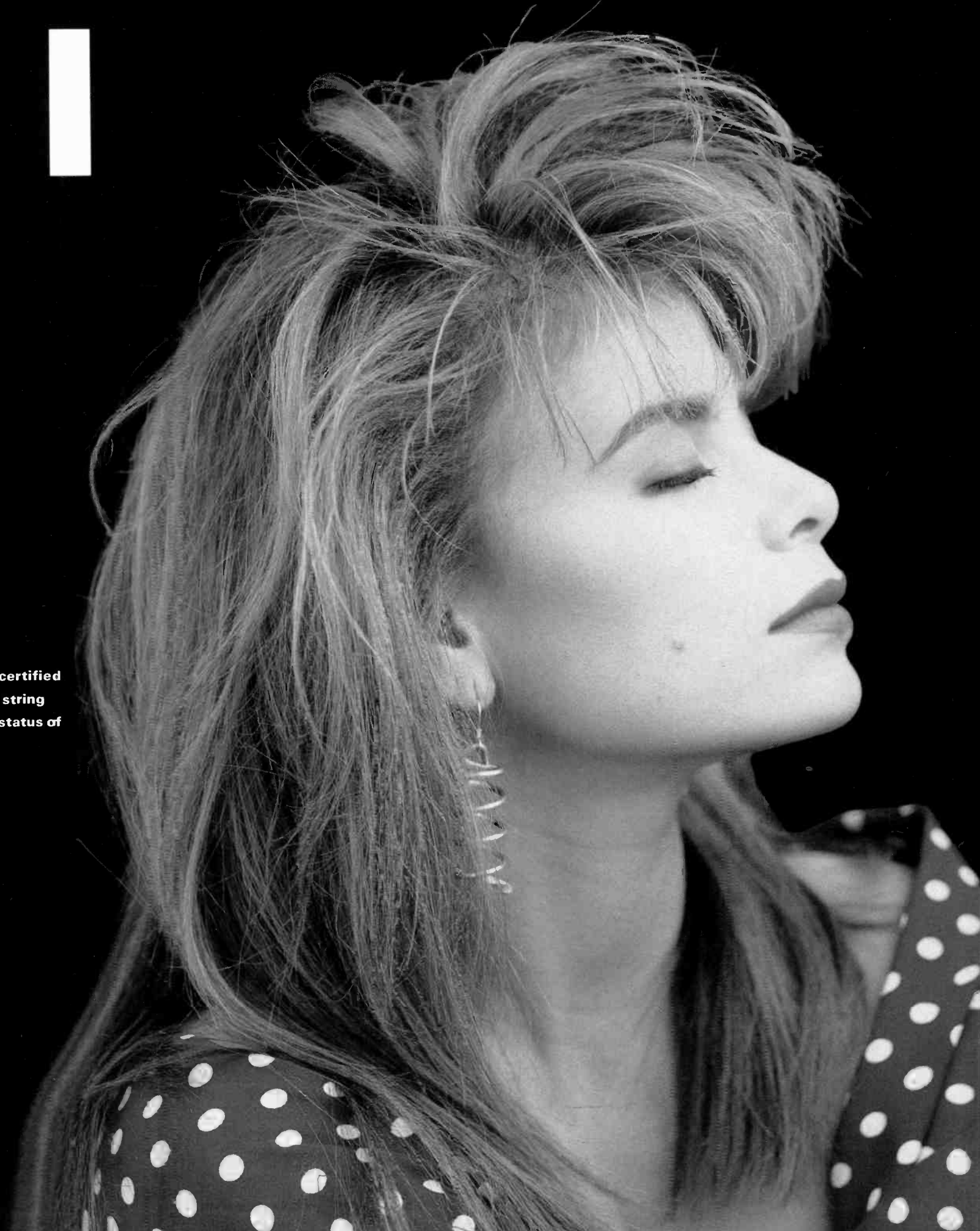
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“...a rare and genuine talent, one who sings and dances, charms and entertains.”

Review of “An Evening With Fred Astaire”

u i



The No. 1 single “Straight Up” was certified Platinum, a rare double reward in a string of hits, leading to the current No. 1 status of “Forever Your Girl.”

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MAY 27, 1989

MTV: THE SONG REMAINS THE SAME

Even with the appointment of new channel president John Reardon, everything will be business as usual at cable giant MTV. The move is part of a major restructuring at MTV Networks. Music video editor Steven Dupler has the story. **Page 55**

CBS NASHVILLE HITCHES PROMO TO STARS

In an effort to capture the college/alternative crowd, CBS' Nashville division is distributing a promotional sampler called "Hitchhiker—Volume One Sampler." Billboard's Debbie Holley reports. **Page 36**

SPOTLIGHT ON MUSIC PUBLISHING

In recent years, more major publishing firms have changed hands than in any period since the Hollywood studios gobbled up the old Tin Pan Alley publishers. Nearly \$1 billion has been exchanged or earmarked for transfer in the deals, which have completely changed the face of publishing. Senior news editor Ken Terry reports. **Follows page 44**

AFM ELECTIONS BACK ON TRACK?

The Department of Labor is nearing completion of its monitoring of delegate selection at the American Federation of Musicians' 460 locals—just in time for AFM's convention June 25-29. Associate editor Melinda Newman has details. **Page 84**

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Federal Judge Strips Obscenity Law Limits Feds' Ability To Seize Assets

BY BILL HOLLAND

WASHINGTON The U.S. District Court here has struck down key provisions of the Meese Commission-inspired federal obscenity law passed by Congress last October.

District Court Judge George Revercomb focused on the law's requirement that producers of sexually explicit material must keep name-and-address records of all performers

and models to prove that everyone depicted in the nude was over 18.

The judge's ruling also limits a provision that allowed federal prosecutors broader authority to seize the assets of businesses for even a single violation of the obscenity law.

The ruling came in response to a suit filed by the American Library Assn., the American Booksellers Assn., and seven other groups against the Justice Department and

other government agencies. The Video Software Dealers Assn. had filed a friend-of-the-court brief supporting the plaintiffs.

The Child Protection and Obscenity Enforcement Act of 1988 was signed into law by President Reagan in November. The lawsuit was filed March 14.

The judge agreed with the plaintiffs that the laborious record-keeping provision would have a chilling effect on legitimate businesses producing protected material. He also said that the law "would not solve the problem that much of child pornography arises from the underground and black markets." Child pornography, under the law, is not protected material.

In his 43-page decision, the judge said it "would understate the point" to describe the record-keeping provision as "onerous." He ruled that the requirement violates the First Amendment rights of film producers as well as the distributors and retailers who handle such material.

Of the sweeping seizure provision, the judge said authorities could have "no more broad a pattern" than that already used in the current federal Racketeer Influenced and Corrupt Organizations Act.

Revercomb said that limiting the forfeiture provisions "to cases involving 'patterns' of criminal behavior—as in RICO—would give the forfeiture provisions their full effect on obscenity and child pornography enterprises, without imposing the specter

(Continued on page 74)

LIVE Reports Healthy Rise In First-Quarter Profits

NEW YORK As LIVE Entertainment Inc. prepares to absorb the expanding Strawberries Records, Tapes & Compact Discs chain into its fold, it is reporting a 146% jump in first-quarter net profit to \$1.56 million.

Revenues grew more slowly, rising 8% to \$74 million in the quarter ended March 31.

LIVE includes International Video Entertainment, a video manufacturer, and Lieberman Enterprises, a major rackjobber. Since LIVE became a LIVE subsidiary in February 1988, the comparisons between this year's first quarter and the prior-year quarter reflect only two months of the latter period.

Commenting on LIVE's first-

quarter results, analyst Keith Benjamin of Silberberg, Rosenthal says, "It was pretty much as expected." He says the firm's sales were sluggish because LIVE released relatively few new titles during the period. He also points out that the first quarter is generally slow for music retailing.

Benjamin attributes the growth in profits to "improved gross margins." Gross profit rose nearly 20% to \$21.3 million. Operating profit was up 44% to \$5.6 million, while pretax profit from continuing operations doubled to \$2.7 million.

At press time, LIVE was expecting to complete a \$110 million debt offering, some of which will be used

(Continued on page 74)

Flexibility Stressed As Key In Newly Competitive Centers Chains, Developers Talk Shop At ICSC Meet

BY EARL PAIGE

LAS VEGAS Music and video retailers must be more flexible than ever to compete in the nation's 32,560 shopping centers, where traditional chains are rushing to diversify product mix and emphasize specialty concepts. One startling example is W.F. Woolworth, now operating 43 distinct store formats, including Rx Place, a superdrugstore that will rent videocassettes at 69 cents.

"You want to offer your video or record store exclusivity in a center and then here comes the grocery store, the drugstore, or the convenience store," with many offering prerecorded software, said Chicago area developer Daniel Harrington, typifying comments made May 14-18 at the 1989 International Council of Shopping Centers convention at the Las Vegas Convention Center.

Agreeing that chains have to be flexible in an increasingly competitive and complex marketplace was Jim Bonk, executive VP/CEO at 300-location Camelot Music of North Canton, Ohio. Bonk presented developers with five different store concepts, one of the newest being Spectrum, which he described as a "yuppie toy store," indicating record/tape chains are likewise adding product mix.

Despite unprecedented competition, recent consolidation, and a "graying population," the mood here was upbeat, if cautious.

"It's busy, I know all our competitors are here," said Bonk, who dou-

bled the size of the Camelot delegation. With registration up to 26,000 at midweek, ICSC was boasting its "biggest ever" conclave. Last year's attendance was 23,000.

The convention included a 1-million-square-foot trade show with elaborate exhibits by developers, shopping centers, and a sprinkling of national chains—this year including Blockbuster Entertainment for the

first time.

While much of the action involved the large prerecorded audio and video chains, the mom-and-pop stores were represented via developers like Harrington, VP with Dolan Associates in Bannockburn, Ill., developer of five small centers totaling 1 million square feet. Small centers, each with 79,000-150,000 square feet, were the

(Continued on page 74)

Dealers No Longer Irked By Prerelease Vid Ads

BY AL STEWART

NEW YORK Video dealers used to bristle when manufacturers advertised a hit video weeks before its release. Now, while some dealers still wonder if the pre-street-date ads are the most effective use of ad dollars, the once-maligned practice appears to have gained acceptance from retailers who see pre-street-date spots as a way to get consumers into their stores.

"Customers used to get annoyed when they saw these ads on TV and couldn't rent the video," says Chris Mackey, owner of Adventures In Video in Congers, N.Y. "But consumers have be-

come more educated. They know that just because it's on TV doesn't mean it's in the store. Nine times out of 10 they just rent something else."

The street date is almost always mentioned in national TV ads, but dealers explain that their customers often don't notice the date: Hence, their calls and visits to stores in search of the not-yet-available tapes.

Retailers complained vociferously when HBO Video introduced the concept of pre-street-date ads with the release of "Back To School" in January 1988. When HBO aired ads for the video in the weeks prior to its

(Continued on page 75)

The originals are back.



The Doctor

The first single and just the blueprint of things to come.

Just listen to the music.

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BRUCE COHN
MANAGEMENT INC.

Only 12-Inch Vinyl Question Generates Sparks

NAIRD Meet Lacks Hot Issues

This story was prepared by Chris Morris and Bruce Haring.

PHILADELPHIA The disappearance of vinyl was an issue, but hardly a burning one, at the generally tranquil 17th annual National Assn. of Independent Record Distributors & Manufacturers convention here May 10-14.

The confab, which drew some 408 registrants (up from last year's total of 347) and an estimated 100 area retailers to the Wyndham Franklin Plaza Hotel, found indie label attendees generally at peace with the waning of vinyl, with 12-inch single manufacturers sounding a murmur of dismay.

"It's not a question of if [vinyl] is

dying], it's a question of when," said Tom Silverman, chairman of Tommy Boy Records and a member of the NAIRD board of trustees, in a comment exemplifying the tenor of the convention.

"We are in a doomed vinyl industry," said Pat Monaco, president of Landmark Distributors in Long Island City, N.Y., at an independent distribution panel. "In 15 years, you may still sell vinyl, but you won't have it in the stores. Retailers are already making a stand."

While the big six labels were the object of some finger-pointing among configuration-panel members, who charged that the majors have forced the vinyl issue, other panels and bar-

side chatter found indie label personnel resigned to the LP's diminishing market share. In fact, some among NAIRD's 60 trade show participants gave equal table space to CDs and LPs or displayed only CDs.

The only area in which the survival of vinyl remained a vital question was in the realm of the 12-inch single.

"Tell 'em to do scratching with a maxicassette," Clay Pasternak, buyer for Action Music Sales in Cleveland, wryly told the configuration panel. "The clubs are totally turntable oriented."

The 12-inch remains the most viable vinyl configuration, according to the distributors and retailers in attendance.

"I don't see the 12-inch dropping at all," said Jerry Richman, president of Richman Brothers Records in Pennsauken, N.J.

(Continued on page 74)



Special Delivery. Abbey Konowitch, VP of programming for MTV, addresses the Music & Performing Arts Unit of the B'nai B'rith in New York on the subject of "Home Delivery Of Entertainment In The 1990s." Shown, from left, are Brad Simon, B'nai B'rith; Konowitch; and Ed Cramer, new president, Music & Performing Arts Unit. (Photo: Chuck Pulin)

Gibson, Springsteen Share ASCAP Songwriter Award

BY DAVE DiMARTINO

LOS ANGELES Debbie Gibson, Bruce Springsteen, the song "(I've Had) The Time Of My Life," and Warner/Chappell Music Inc. were the major winners May 15 at the sixth annual ASCAP Pop Awards Dinner at the Beverly Wilshire Hotel here.

Gibson and Springsteen tied for the writer-of-the-year award; each had four of the most-performed songs during the 1988 ASCAP sur-

vey year ending Sept. 30. Gibson's songs were "Foolish Beat," "Only In My Dreams," "Out Of The Blue," and "Shake Your Love"; Springsteen was cited for "Brilliant Disguise," "One Step Up," "Pink Cadillac," and "Tunnel Of Love."

Picking up the song-of-the-year award for "(I've Had) The Time Of My Life" were songwriters John De Nicola, Donald Markowitz, and Franke Previte and publishers Damusic Co. Inc, Donald Jay Music Ltd.,

(Continued on page 64)

P'Gram Buys Sweden Music Scandi Pub Holds Abba Catalog

BY JOHAN LANGER

STOCKHOLM Sweden Music AB, the largest independent music publishing company in Scandinavia, has been acquired by PolyGram International Music Publishing. The purchase price is believed to be about \$25 million.

Sweden Music represents many well-known Scandinavian songwriters and handles the work of their international equivalents in the Scandinavian countries. Its

best known client is Abba, the Swedish group whose songs are controlled by Polar Music International, a sister company of Sweden Music also included in the deal, together with record masters released by Polar Records. Abba has sold more than 180 million records worldwide.

Sweden Music founder Stig Anderson, who built up the business in the late '60s and early '70s, concluded the sale with PolyGram International last year.

(Continued on page 75)

Woody Shaw, Leading Jazz Trumpeter, Dead At 44

NEW YORK Woody Shaw, a leading jazz trumpeter whose sound and style owed much to the school of hard bop, died of a heart attack May 9 at Bellevue Hospital in New York. He was 44 years old.

In recent years, Shaw suffered from poor health. At the time of his death, he was legally blind and enduring a lengthy hospital stay. He had fallen into the path of a moving subway train and suffered the loss of his left arm.

Shaw was born in Laurinburg,

• Village Vanguard's Max Gordon dead at 86, see page 33.

N.C., in 1944. He grew up in Newark, N.J., and began playing trumpet in his early teens. His professional flowering began in the early '60s when he played with saxophonist Eric Dolphy and pianist Horace Silver. Later, he joined the groups of pianist Herbie Hancock, saxophonist Joe Henderson, and drummer Max Roach. A celebrated European tour with drummer Art Blakey & the Jazz Messengers helped establish his international following.

After settling in San Francisco (Continued on page 75)

Charts Smile On McCartney's 'Face'; New Kids Chalk Up Third Top 10 Single

THE WEEK's top story is the return to the charts of the most successful musician of the modern pop era, Paul McCartney. The ex-Beatle has the top new entry on the Hot 100 at No. 72 with "My Brave Face." It's the first single from McCartney's "Flowers In The Dirt" album, which is due early next month.

If McCartney never made another record, his place in pop history would be assured. But most would agree that his '80s output has done little to enhance his standing—critically or commercially. Critics were cool to McCartney's '70s output as well, but the public response was consistently enthusiastic. McCartney & Wings had six No. 1 albums in the '70s, a total matched by only three artists in that decade—Elton John, Led Zeppelin, and the Rolling Stones.

But by the mid-'80s, public support had slackened. "Pipes Of Peace" stalled at No. 15 in 1983—McCartney's first studio album to miss the top 10. The "Give My Regards To Broad Street" soundtrack peaked at No. 21 the following year, "Press To Play" stalled at No. 30 in 1986, and an ill-timed greatest-hits set, "All The Best!," petered out at No. 62 early last year.

Capitol CEO Joe Smith is known to have advised McCartney to take his time writing and recording the new album. Smith's reasoning: Another mediocre album might further mar McCartney's reputation, while an artistically substantial album could put him back on top. Smith theorized that McCartney was at the same point that Paul Simon was before the 1986 release of "Graceland." (Simon's last pre-"Graceland" album, "Hearts And Bones," stalled at No. 35 in 1983.)

It is impossible to predict how well McCartney's new album will do, but the solid debut of "My Brave Face" gives reason for optimism. McCartney co-wrote "Face" with Elvis Costello, with whom he also wrote Costello's current hit, "Veronica," which leaps 10 notches to No. 36. The song is certain to top the No. 35 peak of Costello's only previous top 40 hit, "Everyday I Write The Book."

IT'S A GOOD week for teen stars—and former teen stars. New Kids On The Block becomes the first teen group to land three top 10 singles from one album as "I'll Be Loving You (Forever)" jumps to No. 7 on the Hot 100. The smash follows "Please Don't Go Girl" and "You Got It (The Right Stuff)." All three hits are from the group's platinum album, "Hangin' Tough," which holds at No. 7 on the Top Pop Albums chart. The Os-

monds and the Jackson Five held the old teen-group record of two top 10 singles from one album.

The former lead singers of those groups are setting new marks this week. Donny Osmond, who amassed 11 top 10 hits as a teen idol—four with the Osmonds, two with sister Marie, and five as a solo performer—holds at No. 4 on the Hot 100 with "Soldier Of Love." And Michael Jackson, who tallied 12 top 10 hits as a teen star—nine with the Jackson Five and three solo—holds at No. 1 on the Hot Videocassette Sales chart with "Moonwalker."



by Paul Grein

for Sire Records: The Cult's "Sonic Temple" jumps to No. 10, giving the New York-based label two albums in the top 10.

Bette Midler lands her first top five album as the "Beaches" soundtrack jumps to No. 4 on the pop albums chart... Great White's "Twice Shy" leaps to No. 18, surpassing the No. 23 peak of its previous album, the platinum "Once Bitten"... And Bonnie Raitt's "Nick Of Time" jumps to No. 29, becoming her highest-charting album since "Sweet Forgiveness" hit No. 25 in 1977.

The Cure's "Disintegration" and Richard Marx's "Repeat Offender" make strong second-week moves, jumping to Nos. 20 and 21, respectively... Nitty Gritty Dirt Band's "Will The Circle Be Unbroken Vol. 2" debuts at No. 152. The original triple-record set from 1972 reached No. 68.

Lita Ford's duet with Ozzy Osbourne, "Close My Eyes Forever," jumps to No. 10 on the Hot 100. It's the first top 10 hit for both veteran rockers.

Atlantic Starr lands its second No. 1 hit on the Hot Black Singles chart with "My First Love." The group first topped that chart two years ago with "Always," which also reached No. 1 on the Hot 100. The new hit isn't crossing over as easily: It's not even listed on the Hot 100.

WE GET LETTERS: Mike Perini and Mike Zeiger of Ypsilanti, Mich., note rap has hit a new peak, accounting for four of the top five albums on this week's Hot Black Albums chart. Last week, rap represented six of the top 10 black albums, also a record.

Looking for the Executive Turntable? ... see page 85

THE ULTIMATE CONCERT EXPERIENCE

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NOW ON VIDEOCASSETTE

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(intro)

SIGNS OF LIFE*

LEARNING TO FLY

SORROW

THE DOGS OF WAR

ON THE TURNING AWAY

ONE OF THESE DAYS

TIME

ON THE RUN*

THE GREAT GIG IN THE SKY*

WISH YOU WERE HERE

US AND THEM

MONEY

COMFORTABLY NUMB

ONE SLIP*

RUN LIKE HELL

SHINE ON
(reprise)

**Live versions exclusive to this home video*

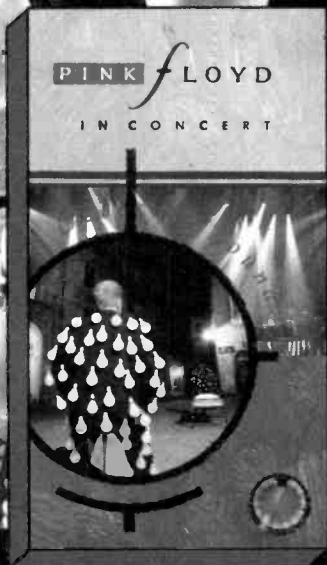
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Order cutoff: 5/26

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Too Much Formula, Too Little Conviction POPULAR MUSIC IS LOSING ITS SOUL

BY TODD LOCKWOOD

"Today's artists are squandering an opportunity to make real changes in our world." That's a pretty heavy statement to make, but it's also one that would get approving nods from music listeners around the country.

Why are we in such a dry period in American popular music? Why do so many artists have so little to say in their music? These are questions that the music industry—which seems to be losing its soul—should be asking itself.

Popular music is one of the most powerful vehicles for change in our culture. It follows us around in our cars, fills the air at work, and provides "atmosphere" for a good deal of our man-made world. Although authors, playwrights, and screenwriters hate to admit it, popular music is at the top of the heap when it comes to reaching and influencing the world. There are things that popular music can do that even television can't touch.

Popular music is art. It is validated by its own artistic form, unlike a commercial jingle, which often masquerades as art. It also lacks the commercial trappings of television and is therefore more likely to be trusted.

Popular music is truth. Every day, people extract wisdom from even the most trivial popular music, and these pieces of wisdom form the basis for a whole raft of ideologies—from good and evil to right and wrong. For lack of a better source of wisdom, many people use popular music as a road

map to life itself. This is not something the music industry planned: It's just the way things are.

So if popular music is such a powerful tool, how come more artists aren't taking advantage of it? That's a question that has been bugging me for some time.

In my day-to-day travels as a studio owner and producer, I often find

fancy package with nothing in it, a shell of a band. Like many young bands today, they made the mistake of trying to plug into an industry formula, creating songs for the music business rather than for real people.

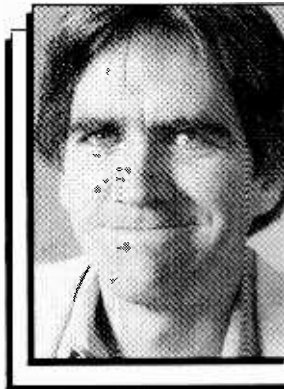
Somewhere, this business of popular music has lost its soul. Many people blame the radio community for not giving new bands a chance to be

tant with their art? Many artists simply write for effect, for impact, for a hit. Selfish gain has replaced conviction as a motive for creating songs. The machinery of popular music is being squandered while a public waits patiently for truth to come over the radio. It's a trend that could spell the death of rock'n'roll.

Artists must recognize the gravity of the position they're in. Like it or not, a lot of responsibility goes with being in the public eye, particularly in a medium that is construed by many as truth. The Parents' Music Resource Center was correct in its assessment of the power of rock lyrics, but it was wrong about how to correct abuses of that power. Musicians are the best ones to deal with the content of their songs. But, like any other kind of writer, musicians should be accountable for their ideas.

When it comes to any form of art, the buck stops at the artist's conviction. Without conviction, we might as well hang up the whole business of distribution, airplay, and promotion. What makes this music machine work is that 30 years ago, people began putting their trust in songs they heard on their radios. That trust has been maintained for two generations of listeners, but now it is in jeopardy.

We need artists who are willing to stand up for their ideals, and we need a music business that understands the importance of maintaining a pipeline of trust between the artist and the listener. Only with these two elements in place can we ensure a future for popular music.



'We need artists who are willing to stand up for their ideals'

Todd Lockwood is the owner of White Crow Audio, a recording studio in Burlington, Vt.

myself advising yet-to-be-discovered songwriters and bands. Two years ago, I had a band doing some work in the studio. Its members had all the basic ingredients for "success"—original songs, a well-produced sound, good looks, good equipment, some money, and connections. They had all their ducks lined up very methodically.

Now, two years later, they are still unsigned. No one seems interested in them. They keep listening to the radio for an answer, but they should be listening to life itself. They created a

heard. Others blame the major record companies for playing it safe by focusing on well-established artists.

This is an industry that reacts with surprise when a Tracy Chapman slips through the cracks. Why should we be surprised at the success of an artist who writes truths for real people? It's exactly what the audience is hungry for.

And what about the majority of artists who do make it on the air these days? How many albums will they have to record before they feel moved to really say something impor-



FANTASTIC CD SOUND

In reply to Richard Warren's letter (Billboard, April 8), CDs do more than offer "a little better sound quality"—they provide fantastic sound and the grooves never wear out. I lent my chief engineers, Jay and Scott Couper, six Beatles CDs. One week later, they went out and purchased the entire Beatles CD catalog.

The truth is, the majority of the public would rather listen to classic hits and oldies stations and purchase superior versions of music they already know and love.

The Rolling Stones have not come up with anything as legendary as "Jumpin' Jack Flash" or "Honky Tonk Women"; none of the Beatles' solo efforts comes close to "Strawberry Fields Forever" or "A Day In The Life"; and I have seen no real effort on the part of the industry to really develop new music the way Berry Gordy nurtured his future superstars: by creating an environment where great songs can be fostered. You can scientifically create a new Monkees or Partridge Family and maybe a million people will get into it 25 years later; or you can create situations where fertile talents will develop from struggling musicians playing the Hamburg Clubs of the world into the next Lennon/McCartneys, the next Marvin Gaye/Diana Ross/

Stevie Wonder/Michael Jacksons, the next Fleetwood Mac/Prince/Madonnas.

Until a new force in pop music like the Beatles emerges, we are going to see sales of familiar and much-loved classic rock increasing as CD and DAT bring out purer and more durable music. And the emergence of a Tracy Chapman, a Madonna, or other vital new acts will be less and less likely to happen.

Joseph A. Viglione
Chairman
MV Productions Inc.
Woburn, Mass.

LABEL CD POLICIES STINK

I am stunned and not just a little upset by the constant skewering we retailers get when the major labels decide to lower CD prices or adjust prices in general.

All in the industry know that CD prices are too high, and we are also aware that the total cost to manufacture the CD package (including long-box, jewel case, and printing) has dropped to less than \$2.50 per unit. When you add artist royalties and sales/marketing costs, anyone can see a huge spread between actual costs and wholesale price. This would have to be considered profit.

With this more-than-liberal profit on CDs, it is unbelievable that retailers and distributors must face an inventory devaluation each time the majors decrease prices. It's time this industry grew up and took a more professional approach. Just in-

ventory the accounts and write up a credit memo for the difference in price. This is simple and effective, and everybody wins!

Maybe the next time the labels need some help from the retailers and distributors, their requests might not fall on deaf ears.

Don MacLeod
Music Millennium
Portland, Ore.

UNFAIR COMPARISON

It seems that there is an article every week bemoaning the failure of CD singles as compared with other configurations.

How can such comparisons or judgments be made, considering that only a paltry 14 out of the Billboard Hot 100 singles (in the May 20 issue) are available on CD, whereas all are available on cassette?

Robert Browning
Chicago, Ill.

MORALISTS CAUSE CRISIS

Dick Eastman's recent Commentary (Billboard, April 22) says we are confronting a moral crisis in the U.S. Our greatest teen crisis, however, is caused by self-styled moralists. It's our explosion of teen pregnancy, a problem that does not afflict those countries with less repressive sexual attitudes.

Sweden and Holland have sex education and honest articles in teen magazines about birth control and the avoidance of sexually transmitted diseases. They also have ac-

cess to precisely the same music we have in the U.S. and to far more explicit sex on television.

Statistics show that the teens in these nations are as sexually active as ours, but they are not afflicted with our epidemic of unwanted pregnancies. In fact, Swedish children start their sex lives earlier than our kids do. But by the age of 12, their schools have taught them the use of a wide variety of contraceptives. The result: Their teen pregnancy rate is practically nonexistent.

The very groups complaining about "decadence" in contemporary music are the ones that have stopped our schools and periodicals from educating our kids about sexuality. They have created a generation in which more than a million teenage girls are having children out of wedlock each year. The self-appointed sexual guardians, while cloaking themselves in the mantle of morality, have become the source of one of our most troubling moral dilemmas.

Howard Bloom
Co-founder, Music In Action
New York, N.Y.

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

AWRT Confab Focuses On Future Technology, News Trends Among Issues

BY JANINE C. McADAMS

NEW YORK While women's issues were on the agenda at this year's American Women in Radio & Television convention, held at the Waldorf Astoria Hotel here May 11-15, it was general industry topics—especially broadcasting's technical future—that made up the bulk of the panel discussions.

Secretary of Labor Elizabeth Dole, whose remarks opened the convention, was one of the few speakers who directly addressed the concerns of working women. Outlining her priorities for labor, Dole promised to strive to improve the work environment, equalize pay for women, improve pension benefits, and establish child-care tax credits.

Other convention sessions did discuss the hiring and promotion of minority women, managing career and family, gender dynamics

'We need new ideas to get us where we're going'

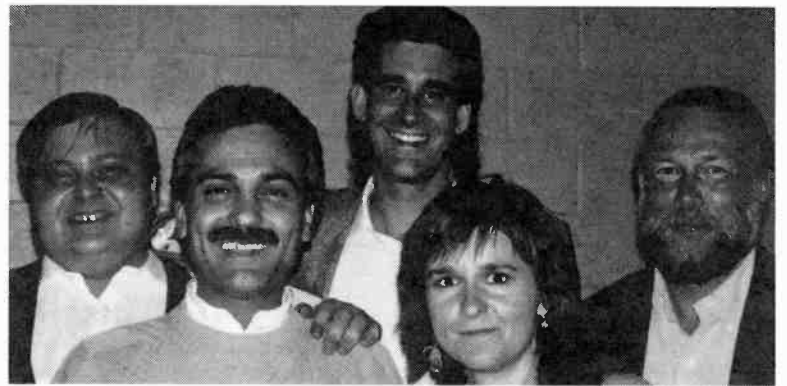
in business, and sexual harassment. But for the most part, forecasts for broadcasting in the '90s and beyond prevailed; any secondary emphasis at the confab was clearly on sales.

AWRT president Diane Sutter downplayed the need for a separate agenda for women within the

industry. "The conference theme, 'Taking Charge Of The Future,' really lends itself to the whole discussion of that, and for both men and women these days... the message is that we need new ideas and new skills to get us where we're going," Sutter, VP/GM of Shamrock's WTVQ-TV Lexington, Ky., and WWSW-AM-FM Pittsburgh, said.

Accordingly, at Friday morning's "Issues And Concerns Facing Radio In The 1990s" panel, moderator Daniel Flamberg, who recently resigned as senior VP of marketing for the Radio Advertising Bureau, said the '90s would see the further

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Confab Praised For Dissimilar Features. Seen flanking Melissa Etheridge at this year's Joint Communications Corp. convention, held May 10-12 in Atlanta, are, from left, Joint principals Steve Young, CEO John Parikh, Jon Sinton, and Dave Charles. The meet, which drew approximately 110 people—about half of them from radio—was praised by one participant as "very useful and practical, without a lot of hype or partying." Speakers included Parikh and Lee Abrams, who both urged radio to give post-JFK babies their own formats, rather than try to straddle two generations, as well as Nationwide Communications president Steve Berger and promotions specialist John McGhan.

Allotment Offers Community Option FCC Amends Licensing Rule

BY BILL HOLLAND

WASHINGTON The FCC, in an unprecedented move, has amended its rules to allow FM and TV licenses that are undergoing allotment proceedings to upgrade their facilities to also change their community of license.

Warning that it will monitor re-

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quests to ensure the new procedure "does not result in an undesirable migration of service from rural to urban areas," the commission said that the old procedure discouraged "beneficial changes" and deterred licensees from seeking improvements to their technical facilities because they risked losing authorization to competing applicants.

New community-of-license changes would only be approved if the new allotment is mutually exclu-

sive of the existing allotment and would serve the allotment priorities better than the existing one—if a change "would not deprive a community of its sole existing broadcast station" and would result in a "net service benefit for the communities involved."

The FCC's FM and TV allotment tables were first adopted in the '50s, before "suburban sprawl, before the megalopolis," as Commissioner Patricia Diaz Dennis said. "We should be willing to modify some of our allotments in light of those dramatic demographic changes."

INDECENCY ARGUMENTS DUE IN FALL

Many of the country's radio stations are still puzzled about the legal whereabouts of the law passed last year that forbids any broadcasts of so-called indecent speech at any hour of the day or night. Where do things stand?

The issue of whether the law is legal is still being reviewed by the U.S. Court of Appeals here. For now, according to an FCC spokes-

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Chernoff's Winter Vacation: He Got Up, He Went To D.C., He Came Back To N.Y.

IN NEW YORK'S FIRST ARBITREND MONTHLY, easy combo WPAT-AM-FM remains No. 1, staying at a 6.2 share 12-plus overall (see PD Of The Week, page 20). Top 40 WHTZ (Z100) slips 5.3-5.1, putting it just ahead of oldies WCBS-FM—whose 4.7-5.0 showing is its best since spring 1974—and AC WLTW 4.3-4.9. Other numbers of interest: N/T WINS 4.3-4.4; crossover WQHT (Hot 97) 4.0-4.1; urban WRKS 4.2-3.8; urban WBLS 3.8-3.6; album WNEW-FM 3.5-3.6; top 40 WPLJ (Power 95) 3.5-3.5; and classic rock WXRK (K-Rock) 3.1-3.2. In mornings, WINS increases its lead 7.9-8.3, Z100's Morning Zoo is off 6.1-5.9, and WXRK's Howard Stern is up 5.5-5.8.

In Los Angeles, there was good news for top 40 KIIS-FM, which held at 6.2, allowing it to move back into the top spot, followed by AC KOST, which rose 5.6-6.1, and the winter '89 market leader, crossover KPWR (Power 106), which was down 6.4-5.9. AC KBIG was up 4.0-4.5. While some of KOST's and KBIG's gains may have been AC audience discarded by the former KIQQ, its successor, KQLZ (Pirate Radio), was flat at a 2.7. In mornings, KIIS' Rick Dees remained on top with a combined 7.4 AM/FM share, well ahead of Power's Jay Thomas, who dropped 6.5-5.7.

In Chicago, all three of the market's spring leaders are down: N/T WGN 9.5-8.8; urban WGCI-FM 7.4-6.6; and urban/AC WVAZ (V103) 6.0-5.3. With the latter's drop, album WLUP-FM is back in third place, up 4.8-5.4.

BEFORE HE COULD FINISH moving to Washington, D.C., WJFK PD Mark Chernoff was called back to New York to program WXRK. Before his three-month stint with album WJFK, Chernoff programmed WXRK's rival, WNEW-FM. K-Rock GM Tom Chuisano said he chose Chernoff because "he knows the music, is competitive, is a good manager, and shares my belief in our position of Howard Stern in the morning and classic rock all day," thus indicating that Chernoff won't expand WXRK's current playlist as he did with WJFK.

PROGRAMMING: WNEW-FM is still without a PD, but the other vacancy left by Ted Utz's move to station manager there has been filled quickly. At album WMMR Philadelphia, veteran morning and p.m. drivers John DeBella and Joe Bonadonna have been promoted to OM and PD respectively. Bonadonna will oversee music and what he calls "internal" matters; DeBella will work with the air staff and handle "external" duties. Both will retain their air shifts.

Across Philly, after six years as some form of gold station, WFIL has dropped Transtar's Oldies Channel to simulcast its soft AC FM, WEAZ (Easy 101); Scott Tay-

lor remains OM for both stations. WFIL's switch brings the market's oldies population—which was four stations as recently as early January—down to two, CBS' FM, WOGL (Oldies 98), and Pyramid's AM, WPGR.

Top 40 WGHT (Hot 95.9) Baltimore's switch to urban/AC WWIN-FM (see story, page 1) means that WWIN-AM PD Harold Pompey is now programming both stations. WGHT PD Zak Sabo may transfer within the company; three other Hot jocks remain on the payroll until they find new jobs. At the other major urban/AC convert, WDAS-FM Philadelphia, Joe "Butterball" Tamburro remains PD but comes off the air. Part-timer Gary Shepherd is now working mornings, sending Pat Jackson to middays. And black AC has a recent small-market addition, WYCV (V102) Camden, Ala., under new PD Jerry Brown, from religious WZTN Montgomery, Ala.

At top 40 WCZY (Z95.5) Detroit, PD Brian Patrick is out and Michael Waite, who recently left mornings at crosstown top 40 WHYT, has joined on as APD/p.m. driver. In addition, local veteran Kevin Sanderson joins for production. Patrick can be reached at 313-641-1839. An ex-Detroiter, former WLTI PD Pat Holiday resurfaces this week as the new PD of AC WRRM (Warm 98) Cincinnati.

Larry Nielson is named group PD of Allison Broadcast Group and will be based out of its soon-to-be-acquired KZRK Dallas. That station will drop Satellite Music Network's Z-Rock about July 1 for a yet undisclosed format. Nielson did mornings at KGRX Phoenix and was PD of that station when it was modern rock KEYX... APD Ron Parker becomes PD of crossover KKFR (Power 92) Phoenix. Parker, who last programmed KKBQ Houston, replaces Ron Haney, who will specialize in music and research systems for consultant Don Kelly.

WYDD Pittsburgh has become personality-oriented top 40 WNRJ (Energy 105) under PD Tony Florentino and consultant Rick Sklar. New staffers are Scott Miller (from KAMJ Phoenix) mornings; Rich Anton (crosstown WMXP) MD/middays; Mike Frazier (WEGX Philadelphia) p.m. drive; and Suzy Waud (WXGT Columbus, Ohio) nights. Leaving are Robin King, Dave Shedlock, Mike Kirvan, and Mike McQueen. WNRJ's sign-on was preceded by 24 hours of the "pure energy" line from Information Society's "What's On Your Mind," which, Sklar says, resulted in listener phone calls to the FCC, FBI, and two police departments.

At another Sklar project, the Braiker Radio Services networks, KYAK/KGOT Anchorage, Alaska, OM Bill

(Continued on page 12)



Crystal Set. The second annual Emerson Hall of Fame awards ceremony played to a packed house May 11 in New York as 14 radio legends were inducted. Shown, from left, are Joan Benny, accepting the comedy award for her father Jack Benny; Mel Allen, accepting for his sports contributions; WFAN New York morning man Don Imus, being inducted for talk radio contributions; Beatrice Welles, accepting for her father, Orson Welles, in the mystery/suspense category; and Ed Ryan, Emerson VP/sales and marketing.

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BLACK AC RADIO FORMAT AT WVAAZ, OTHERS, WOOS UPPER DEMOS, SOFT-PEDALS HIP-HOP

(Continued from page 1)

sions follow by several weeks similar changes at WMMJ Washington, D.C., and KACE Los Angeles.

Black AC has been around in varying forms since the "black progressive" stations of the '70s, Frankie Crocker's WBLS New York and Cathy Hughes' WHUR Washington among them. (Hughes now owns WMMJ.) In the early '80s, the format became popular among struggling black AMs. By mid-decade, it had given rise to the Satellite Music Network's oldies-based Heart & Soul format, a handful of quiet storm stations, and a slew of urban stations doing their own quiet storm-type programs late at night.

V103, which debuted last fall, is unlike most of what has gone before it. It is a heavily promoted FM with a competitive signal based less on black progressive radio than oldies-based mainstream AC. Unlike quiet storm formats, its music is relatively up-tempo and its playlist numbers from 15 to 20 records, unusually short for black radio. And the cloning that has followed it is faster and more intense than anything in the format's history.

WDAS-FM—once Philadelphia's leading black station—had recently waged a long, unsuccessful battle against mainstream urban WUSL (Power 99). WDAS GM Kerner An-

derson—who managed V103's predecessor, WBMX—says, "V103 is sitting there with a base of 1.7 million blacks in the Chicago market. It's working there. I'm a pretty logical individual; with nearly 800,000 blacks in this market, I feel confident it can work here."

Anderson calls the new format "a very quick way for WDAS to get back in the ballgame," rather than fighting a war of attrition with WUSL and dividing the already tight sponsor dollars for mainstream urban. He also cites the new Arbitron diary's increased emphasis on at-work listening: "My format can go into those offices at a much higher

level because it's inoffensive. You can listen at work and not hear all the hip-hop you hear on other stations."

Willis Broadcasting group PD Steve Crumbley, who was born and raised in Philadelphia, praises the WDAS move. "People who grew up in [the '60s] grew up with the Uptown Theatre and [veteran DJ] Georgie Woods. There's no question that it's going to work." In recent months, Crumbley has put SMN's Heart & Soul format into some dayparts on Willis outlets in Indianapolis, Columbia, S.C., and Florence, S.C., and has been working more black oldies into the music mix at his flagship WOWI (Hot 103) Norfolk, Va.

MUSIC MIXES DIFFER

While many of the new black AC outlets are selling the fact that they don't play rap music—a genre that is now widely acknowledged, if not embraced, by most mainstream urban stations—their music mixes still differ. V103 and WDIA Memphis, an AM that ran a similar Research Group-developed music mix before WVAAZ's changeover, run the tightest lists. WWIN has the heaviest emphasis on oldies, although Media-Comm president/chief operating officer Bob Hughes says it will eventually work in more currents and recurrences.

KACE and WDAS, meanwhile, are still running current playlists in the 40-50-record range and reporting to the same trade charts as mainstream urban stations. (So are such stations

(Continued on page 16)

VOX JOX

(Continued from page 10)

Fink has joined as PD for BRS' first two formats—AC and top 40. And across Pittsburgh, WLTJ business manager Michael Frischling and APD Jeff Long will become station manager and operations manager respectively when that company takes over KKOK/KLTH St. Louis.

With WXRI Norfolk, Va., changing formats, crossover WKSX has picked up that station's Christian AC format and many of its former staffers, including acting GM Ray Fowler. Acting PD Jeff Raynor, who replaces Bill James, worked for WXRI's parent company. As for WXRI, it began playing soft AC last week. At press time, it was playing Jethro Tull's "Aqualung." By the time you read this, it should indeed be oldies WZCL (Cool 105). Scott Michaels (ex-WZTR Milwaukee) has joined for afternoons.

At album KJJO Minneapolis, GSM Jack Smith becomes GM, morning man Brian Turner moves to afternoons and becomes PD, and WRXR Augusta, Ga., OM Tony Powers joins as OM/mornings. PD Wes Davis and p.m. driver Michael Cross exit as the station moves again from hard rock toward more mainstream album rock... Country KSON-AM-FM San Diego PD Mike Shepard adds operations director stripes... Classic rock WHTT Buffalo, N.Y. is now Oldies 104 consulted by Pete Salant; acting PD Tom Schuh will be in place at least through fall.

AC WSTF (Star 101) Orlando, Fla., OM Russ Morley is the new PD at AC WMXC Charlotte, N.C. He'll also be a regional PD for EZ Communications with jurisdiction over WMXC and WOKV/WAIV Jacksonville, Fla.

... After only a few months running Transtar's Niche 29, WMJY (Y107) Monmouth/Ocean, N.J., has become AC Seaview 107 under OM Geoff Kelly.

Top 40 WGTZ (Z93) Dayton, Ohio, PD Jay Jarvis is leaving for a Midwestern local position with Arista Records; no replacement has been named... MD Bill Thomas is promoted to PD at AC CIDC (DC103) Orangeville, Ontario, replacing Scott Armstrong... John Ivey goes from PD at the now-oldies KIKK Davenport, Iowa, to PD at full-service AC WROK Rockford, Ill.; at sister top 40 WZOK, Liz Wylder joins from KMPZ (Z98) Memphis for middays.

SO WHY DID WPLJ PD Gary Bryan join morning man Jim Kerr two days later than originally planned? "Jim had some things he wanted to talk about first," says Bryan, who finally debuted May 17, after Kerr signed a three-year extension on his contract, which now runs until 1993. GM Dana Horner says, "We wanted to make sure Jim knows he's an integral part of what we're doing here."

In other WPLJ news, its "nonstop music test," the station's version of yes/no radio, has virtually disappeared. MD Mike Preston is working weekends under the suddenly popular name Batman Gomez; drop-ins are now identifying WPLJ as the station that "stole the magic from Z100." While that implies that former Z100 p.m. driver Magic Matt Alan will be joining WPLJ, his Z100 contract still has six weeks to run.

PEOPLE: Brian Bridgman, MD of top 40 WAVA Washington, is the

new MD at L.A.'s KIIS, replacing Kevin Weatherly. Bridgman's previous MD stints include KBEQ Kansas City, Mo., and KHTR (now KLOU) St. Louis... N/T WOR New York celebrates the 20,000th broadcast of its "Rambling With [John A. and John R.] Gambling" May 31; at that time, it will be cited by Guinness Book of World Records officials as the world's longest-running morning show.

WMXP Pittsburgh morning man John Millinder has won his suit against former employer WQFM Milwaukee, collecting \$29,000 in back pay and damages. WQFM maintained Millinder violated his contract by running long with bits; Millinder said he was fired because of the station's overall ratings difficulties. At press time, WQFM GM Kris Foate says the station had the rest of the week to file an appeal, but had not yet decided to do so.

Keith Solis moves from middays to mornings at urban KJMZ (100.3 Jamz) Dallas, sending Guy Brody to late nights... At urban WOWI (Hot 103) Norfolk, Va., Dee Shannon joins for middays from rival WMYK (Power 94), replacing Frankie... Former KMJQ (Majic 102) Houston production director Mitch Faulkner is back in Atlanta with a new free-lance production firm, On-Mic Productions; contact 404-939-2481.

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(Continued from page 10)

person, there is no 24-hour ban—but the commission, while not enforcing the law, is still taking down names and call letters when complaints are registered, even when stations comply with the old FCC rule requiring late-night "safe harbor" hours for adult programming.

Broadcasters and the legal staff of the National Assn. of Broadcasting had hoped the court would act quickly with a "summary disposition" of the case (Billboard, March 18), but the court has decided otherwise, having recently scheduled oral arguments on the case for Nov. 17, according to NAB counsel Steve Bookshester.

MORE FCC NAMES CIRCULATE

A new name has popped up in press reports as a possible replacement for FCC Chairman Dennis Patrick—Sherrie Marshall, a partner in the Washington law firm of

PUBLIC FILE: "A Prairie Home Companion" host Garrison Keillor will be back on the air this fall with a new radio variety show, tentatively titled "American Radio Company Of The Air." The show will be broadcast live from Keillor's current home base of New York instead of the "APHC" home base of St. Paul, Minn.'s World Theater. Like "APHC," the new show will be produced by Minnesota Public Radio for distribution by American Public Radio and be performed in front of a live theater audience from 6-8 p.m. EST Saturdays.

Diane Rehm, talk host at noncommercial WAMU Washington, got an unscreened call from a listener who claimed that John Mack, the already under-fire aide to house speaker Jim Wright, had raped and beaten his wife two years before the attack on an area woman that sent him to jail for more than two years. Mack resigned the next day, perhaps because of the allegations. Ironically, Rehm has said that she wouldn't have put the call on the air had it been screened, but rather would have tried to verify the caller's allegations.

Assistance in preparing this column was provided by Craig Rosen, Bill Holland, and Peter Ludwig.



Vegas Traditions. Shortly before giving the concert that closed this year's National Assn. of Broadcasters convention in Las Vegas, Wayne Newton found time to present country KFMS with a commemorative Arbitron book for being the market's No. 1 station. Newton, left, is seen here with PD Doug Shane.

newslines...

RAGAN HENRY has acquired urban WOWI Norfolk, Va., from Willis Broadcasting for \$8.3 million. Willis will keep its religious AM, WPCE.

RKO GENERAL has had two more sale settlements involving three radio stations approved by the FCC May 9. When KRTH-AM-FM Los Angeles goes to Beasley, \$30.5 million of the \$80.6 million purchase will go to competing applicants; \$7.2-million of Summit's \$21-million purchase of WFYR Chicago will go to withdrawing applicants.

DONNA LEONARD, director of radio membership for the National Assn. of Broadcasters, has added VP stripes.

waii, called him "a strong and articulate voice." Sen. John McClain, R-Ariz. added, "We're far better off for your stewardship."

FCC GIVES NOD FOR SPLIT FREQUENCY

Saying a special waiver "posed no threat" to its usual strict rule against split frequencies for a radio station, the FCC granted a request from Birch Broadcasting, licensee of WNZK Detroit, to operate on 690 kilohertz at increased power during the day, and 680 kHz at night. The FCC agreed with Birch engineers that the station could not operate at night on 690 due to protection problems with a Canadian station, but could beam its ethnic programming into Detroit at night on 680 with a directional antenna without causing undue problems. Ironically, that area already has a split-frequency station, CHYR Leamington, Ontario, which goes from 710 to 730 at sundown.



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WOMEN IN RADIO CONFAB FOCUSES ON FUTURE

(Continued from page 10)

fractionalization of the market into specialized formats, increased competition, and "alliances, treaties, and axis pacts" made within broadcast conglomerates and between different kinds of media in order to create "one-stop shopping" to maximize advertising dollars.

Nationwide Broadcasting president Steve Berger predicted the further proliferation of specialized formats; the development of fiber-optics (which delivers audio and video signals via beams of laser light along thin fiber cables), satellite, and telephone-delivered home-information services; and, of interest to programmers, the birth of a national "public service religion," a return to political activism, and a "fanatical fascination with the recent past."

Shamrock president Bill Clark challenged Berger's assertion, saying, "Radio is not faced with that many technical threats. As far as I know, fiber can't follow you into your car." The real challenge of the '90s, he said, will be "protecting the integrity of the FM band and restoring integrity to the AM band." Of major concern, Clark said, are a possible tax hike and broadcast regulation that is based primarily on "TV problems and TV perceptions."

As a question posed by ABC Radio news director Deirdre Bryant led the panel onto future radio news trends, Clark said, "Consultants say young people aren't interested in news, but they have a need for their own kind of news... We should seize the opportunity to provide news better. And radio should do

more editorializing."

Recently resigned FCC chairman and luncheon speaker Dennis Patrick sided with Nationwide's Berger on the threat of fiber-optic signals and multichannel services, which, he says, "will give consumers a large number of improved signals, making the transmission of [high-definition television] easier, perhaps cheaper. With the rapid improvement of interactive technology, consumers could one day become their own program packagers."

While Patrick said that, because of the FCC's lower regulatory profile, "The future should be driven by the marketplace and technology and not by a Washington wish list," he also repeated his recent calls at the National Assn. of Broadcasters convention (Billboard, May 13) for broadcasters to "resist the regulators who will come after me... Keep fighting to retain your unique experience and to retain your First Amendment freedoms. That is an important struggle."

AWRT's other sessions included one sponsored by Philip Morris U.S.A. and billed as a dialogue between AWRT members and a forum of industry leaders about the experiences of minorities in the broadcast industry. After the 10 panelists described general hiring practices at their companies, the "Hiring And Promoting Minority Women" forum became a general how-to session for career survival—including resume writing, networking, and interviewing tips—that did not always address the more specific and difficult issues of racism and sexism.

Ro Nita Hawes-Saunders, VP of the AWRT National Board's North Central Area, cut to the heart of the issue, asking, "If companies are so open and honest [in their minority-hiring practices], why is there a problem?" She told the audience that she had taken the traditional route through college and grad school into an entry-level job, from which she was promoted several times before being derailed.

"They tell you, 'You're so good, we want you to stay in this position.' But the minute you decide to leave, you'd be amazed at the opportunities that are opened to you," she said. Hawes-Saunders is now president of her own Dayton, Ohio-based consulting firm.

The 200 confab attendees—about 80% of whom were female—represented radio, television, and allied industries in seemingly equal numbers. The mood was upbeat in the meeting rooms and halls of the Waldorf; many attendees seemed surprised by the number and quality of this year's sessions, which featured a wide array of professionals from radio, television, finance, law, and advertising. Some, however, complained that the program was too long; Friday and Saturday sessions ran continuously from 8 a.m.-6 p.m.

Other highlights included the presentation of the Silver Satellite Award to actor/director/producer Michael Landon at a banquet May 11 and AWRT's 14th annual Commendation Awards May 15, recognizing broadcast outlets that have improved the image of women in media. The awards were chaired by Diane Sawyer.

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★ Compiled from a national sample of radio playlists.	
1	1	2	15	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL 2 weeks at No. One
2	3	5	8	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
3	2	1	12	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
4	7	9	8	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
5	6	8	7	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
6	4	4	15	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
7	10	12	7	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
8	9	10	10	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
9	5	3	11	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
10	14	21	5	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
11	12	15	9	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
12	8	7	12	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
13	16	23	6	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
14	17	18	9	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
15	11	6	12	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
16	23	33	5	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
17	21	24	8	CITY STREETS CAPITOL 44336	◆ CAROLE KING
18	20	25	7	DOWNTOWN A&M 1272	◆ ONE 2 MANY
19	13	13	19	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
20	22	30	6	ALL IS LOST WARNER BROS. 7-27530	SOUTHERN PACIFIC
21	24	37	4	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
22	27	38	6	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
23	26	34	6	SHE'S A MYSTERY TO ME VIRGIN 7-99227	◆ ROY ORBISON
24	31	41	4	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
25	15	11	16	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
				★ ★ ★ POWER PICK ★ ★ ★	
26	43	—	2	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
27	29	36	5	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
28	38	—	2	UNBORN HEART COLUMBIA 38-68754	DAN HILL
29	19	16	18	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
30	25	17	19	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
31	37	46	4	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
32	32	43	4	LEAD ME INTO LOVE ELEKTRA 7-69299	ANITA BAKER
33	47	—	2	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
34	18	14	11	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
35	49	49	3	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
36	30	26	17	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
37	46	48	3	ALL THIS I SHOULD HAVE KNOWN A&M 1401	◆ BREATHE
38	35	29	20	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
39	28	27	17	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
40	34	28	18	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
41	36	35	24	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
42	48	—	2	HOLD AN OLD FRIEND'S HAND MCA 53612	TIFFANY
43	50	—	2	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
44	NEW		1	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
45	33	31	19	DON'T TELL ME LIES A&M 1267	◆ BREATHE
46	42	20	12	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
47	NEW		1	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
48	44	42	17	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
49	45	44	4	I KO I KO (FROM "RAIN MAN") CAPITOL 44343	◆ THE BELLE STARS
50	NEW		1	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY

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
①	5	—	2	★ ★ NO. 1 ★ ★ THE DOCTOR CAPITOL 44376	THE DOOBIE BROTHERS 1 week at No. One
2	3	5	4	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	STEVIE NICKS
3	2	2	5	POP SINGER MERCURY 874 012-7/POLYGRAM	JOHN COUGAR MELLENCAMP
4	1	1	7	I WON'T BACK DOWN MCA 53369	TOM PETTY
5	4	4	8	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
⑥	7	11	3	I WANT IT ALL CAPITOL 44372	QUEEN
⑦	9	8	4	SATISFIED EMI 50189	RICHARD MARX
⑧	11	15	4	RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY
9	6	6	9	ONCE BITTEN TWICE SHY CAPITOL 79598	GREAT WHITE
10	10	9	9	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
⑪	12	14	7	OPEN LETTER TO A LANDLORD EPIC LP CUT/E.P.A.	LIVING COLOUR
⑫	25	—	2	MARTHA SAY MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
⑬	22	—	2	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
14	8	3	10	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
⑮	NEW ▶	1	1	★★★ FLASHMAKER ★★★ UNDER THE GOD EMI LP CUT	TIN MACHINE
16	15	10	6	ROCK THIS PLACE CBS ASSOCIATED LP CUT/E.P.A.	THE FABULOUS THUNDERBIRDS
⑰	NEW ▶	1	1	MY BRAVE FACE CAPITOL 44367	PAUL MCCARTNEY
18	13	13	9	COMING HOME MERCURY 872 982-7/POLYGRAM	CINDERELLA
19	16	16	6	NINETEEN FOREVER A&M LP CUT	JOE JACKSON
⑳	20	23	5	BAD MAN ATLANTIC LP CUT	BAD COMPANY
21	17	20	6	ONE BIG RUSH WTG LP CUT	JOE SATRIANI
⑳	30	38	4	★★★ POWER TRACK ★★★ POP SONG 89 WARNER BROS. 7-27640	R.E.M.
23	18	24	4	FEEL A WHOLE LOT BETTER MCA LP CUT	TOM PETTY
24	21	22	6	DO YOU LIKE IT POLYDOR LP CUT/POLYGRAM	KINGDOM COME
25	23	28	5	PRECIOUS STONE RCA LP CUT	THE FIXX
26	14	7	8	HEADING FOR THE LIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
⑳	32	37	4	FASCINATION STREET ELEKTRA 7-69300	THE CURE
⑳	33	40	3	CHROME PLATED HEART ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
29	28	32	5	CLOSE MY EYES FOREVER RCA 8899	LITA FORD/OZZY OSBOURNE
⑳	39	—	2	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
⑳	36	42	3	SO ALIVE RCA 8956	LOVE AND ROCKETS
32	24	27	7	ANGEL EYES ARISTA 9808	THE JEFF HEALEY BAND
⑳	34	41	4	IS THIS LOVE VIRGIN LP CUT	KING SWAMP
⑳	NEW ▶	1	1	THE WANT OF A NAIL WARNER BROS. LP CUT	TODD RUNDGREN
⑳	38	46	3	EYES OF A STRANGER EMI LP CUT	QUEENSRYCHE
36	35	33	6	CAN'T MISS Geffen LP CUT	MICHAEL THOMPSON BAND
37	37	50	3	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
⑳	NEW ▶	1	1	LAY YOUR HANDS ON ME MERCURY LP CUT/POLYGRAM	BON JOVI
⑳	49	—	2	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
⑳	43	—	2	HANG TOUGH Geffen LP CUT	TESLA
41	29	17	14	DOWN BOYS COLUMBIA 38-68606	WARRANT
⑳	44	—	2	(BETWEEN A) ROCK AND A HARD PLACE VIRGIN 7-99215	CUTTING CREW
43	19	18	8	SEEING IS BELIEVING ATLANTIC 7-88921	MIKE + THE MECHANICS
44	42	39	4	FREE FALLIN' MCA LP CUT	TOM PETTY
45	41	45	4	... THIS TOWN ... WARNER BROS. LP CUT	ELVIS COSTELLO
46	31	30	5	LET ME IN COLUMBIA 38-68739	EDDIE MONEY
⑳	NEW ▶	1	1	ROADHOUSE BLUES ARISTA LP CUT	THE JEFF HEALEY BAND
48	50	—	2	BACK TO BACK SIRE LP CUT/REPRISE	THE REPLACEMENTS
⑳	NEW ▶	1	1	FROM THE GREENHOUSE GRUDGE LP CUT	CRACK THE SKY
⑳	NEW ▶	1	1	STOP THE WORLD ATLANTIC LP CUT	BIG BIG SUN

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

BLACK AC RADIO FORMAT AT WVAZ, OTHERS, WOOS UPPER DEMOS

(Continued from page 12)

as WHUR and WQQK Nashville, whose longstanding formats have always had AC leanings.) While KACE has dropped the few raps it was playing in the interim, WDAS has been avoiding the "no rap" slogan and even maintained several rap songs on its list through the format transition. (Black record reps have since been informed that they'll be dropped next week.)

And just as mainstream urban has the crossover format, there's already at least one station already doing a poppier version of black AC. KMZQ Las Vegas began what it calls "Hot AC" late last year, mixing typical AC currents by Cher & Peter Cetera, Bette Midler, and Basia with decidedly atypical ones by Stevie B, Surface, Al B. Sure!, and Alexander O'Neal.

LABELS ISSUE SAMPLERS

Record community reaction to the rise of black AC is largely favorable. Most labels have already been targeting special samplers to the quiet storm stations and programs. A&M has gone as far as issuing five to 10 12-inch promos at any given time on a special Nightplay label. Jesus Garber, VP/R&B promotion, says, "Obviously, we want to make sure we provide music [for black AC]. While they do employ a large portion of oldies, they also introduce and back-announce records."

EMI VP/urban promotion and marketing Varnell Johnson credits previous black AC stations and quiet storm programs with helping the label break Najee, Dianne Reeves, Phyllis Hyman, and, most recently, Alex Bugnon. Is he gearing up to promote the new black AC stations? "Absolutely. Every company has that kind of music in their black repertoire. Everything is not rap and everybody doesn't listen to just rap. There's format diversity on the pop side."

At this point, most label game plans are still in the talking stages. Atlantic senior VP/GM black music division Sylvia Rhone says, "This is the first time we've been confronted with this situation. We have a lot of upper-demo product, but we've never tried to accommodate [black AC stations] from an A&R perspective. With the growth of this format, we may have to rethink that with our future acts."

WHERE ARE THE SALES?

Rhone is one of the few record people to express concerns about how the new stations will impact record sales. "They don't play as many titles and they don't hit the active buying market. The number of records that Anita Baker sells is still the exception. I love the format; I'm the right age for it, but people my age are not the most active consumers." She also worries that the upper-demographics emphasis could decrease airplay opportunities for "young rap and hip-hop acts that give us our biggest sales. Radio is already not [sufficiently] responsive to that consumer."

Whether any of the new black ACs will have the budget resources or immediate impact of WVAZ is debatable; V103's initial TV commercial reportedly cost \$60,000 for production alone. Of the post-WVAZ converts, only WDAS is generally acknowledged to have signal parity in its mar-

ket or have at one time been a major player under another format. WMMJ, WWIN-FM, and KACE have all been through multiple changes in recent years.

'They don't play as many titles and they don't hit the active buying market'

One signal-impaired urban station, WEKS (Kiss 104) Atlanta, flirted with black AC immediately following the WVAZ change; that station is now pending an ownership transfer and has re-added some rap to its list. Despite that, VP/GM Lee Zapis says he still believes in the format, which he likens to "a classic rock station coming into the market and reposi-

tioning the mainstream album rocker. It's not so bad to be thought of as the youth AOR, but being the youth-oriented black station can be deadly from a sales standpoint."

With the format still claiming only one major success story, PDs of competing urban outlets don't recommend reacting to it yet. Current WHUR PD Bobby Bennett says that at this point in WMMJ's young life, his upper demos aren't feeling much impact from WMMJ. "I've been into the business long enough to know that some people will switch to them out of curiosity. So far, they haven't proven they can keep anybody."

And former WGCI-FM Chicago PD Sonny Taylor, who guided the station during V103's debut, says, "If you're an upbeat station, continue to be upbeat; at least you'll have the bulk of the 18-34 audience. The biggest fault of some stations is that they knuckle under instead of continuing to be what they are; there's room for everybody."

FOR WEEK ENDING MAY 27, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★ NO. 1 ★★ FASCINATION STREET ELEKTRA 7-69300	THE CURE 4 weeks at No. One
2	2	4	4	SO ALIVE RCA 8956	LOVE AND ROCKETS
3	3	2	7	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
4	6	6	5	NINETEEN FOREVER A&M 1404	JOE JACKSON
5	5	3	10	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
6	4	5	8	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
7	7	8	6	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
8	9	19	3	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
9	13	21	3	PET SEMATARY SIRE LP CUT/WARNER BROS.	THE RAMONES
10	20	—	2	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
11	12	11	11	ROUND & ROUND QWEST 7-27524/WARNER BROS.	NEW ORDER
12	29	—	2	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
13	10	13	5	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
14	8	9	8	SOMETHING TO SAY TVT LP CUT	THE CONNELLS
15	NEW ▶	1	1	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
16	21	22	4	OBSESSION WING LP CUT/POLYDOR	XYMOX
17	15	26	3	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
18	28	—	2	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD
19	NEW ▶	1	1	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
20	11	10	14	THE MAYOR OF SIMPLETON Geffen 7-27552	XTC
21	NEW ▶	1	1	KING FOR A DAY Geffen LP CUT	XTC
22	22	14	7	EVERYTHING COUNTS SIRE LP CUT/WARNER BROS.	DEPECHE MODE
23	14	15	7	DANCING BAREFOOT ISLAND 7-99225/ATLANTIC	U2
24	16	20	4	DEBBIE GIBSON IS PREGNANT ENIGMA LP CUT	MOJO NIXON/SKID ROPER
25	17	16	5	BUSLOAD OF FAITH SIRE LP CUT/WARNER BROS.	LOU REED
26	27	—	2	BRING ME EDELWEISS ATLANTIC 7-88911	EDELWEISS
27	24	24	3	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
28	26	25	5	THE SHEEP'S A WOLF I.R.S. LP CUT/MCA	CATERWAUL
29	25	18	6	WITCHDOCTOR MAMMOTH LP CUT/RCA	SIDEWINDERS
30	18	7	11	MADONNA OF THE WASPS A&M LP CUT	ROBYN HITCHCOCK/EGYPTIANS

Billboard, copyright 1989.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Reunited, Peaches & Herb, POLYDOR
2. Hot Stuff, Donna Summer, CASABLANCA
3. In The Navy, Village People, CASABLANCA
4. Love You Inside Out, Bee Gees, RSO
5. Goodnight Tonight, Wings, CAPITOL
6. We Are Family, Sister Sledge, ATLANTIC
7. Shake Your Body, Jacksons, EPIC
8. Just When I Needed You Most, Randy VanWarmer, BEARVILLE
9. Stumblin' In, Suzi Quatro & Chris Norman, RSO
10. Love Is The Answer, England Dan & John Ford Coley, BIG TREE

TOP SINGLES—20 Years Ago

1. Get Back, Beatles, APPLE
2. Aquarius/Let The Sunshine In, Fifth Dimension, SOUL CITY
3. Love (Can Make You Happy), Mercy, SUNDI
4. Hair, Cowsills, MGM
5. O Happy Day, Edwin Hawkins Singers, PAVILLION
6. It's Your Thing, Isley Brothers, T NECK
7. Atlantis, Donovan, EPIC
8. The Boxer, Simon & Garfunkel, COLUMBIA
9. Gitarzan, Ray Stevens, MONUMENT
10. These Eyes, Guess Who, RCA

TOP ALBUMS—10 Years Ago

1. Breakfast In America, Supertramp, A&M
2. 2-Hot, Peaches & Herb, POLYDOR
3. Desolation Angels, Bad Company, SWAN SONG
4. Minute By Minute, Doobie Brothers, WARNER BROS
5. Bad Girls, Donna Summer, CASABLANCA
6. Van Halen II, Van Halen, WARNER BROS
7. We Are Family, Sister Sledge, COTILLION
8. Go West, Village People, CASABLANCA
9. Spirits Having Flown, Bee Gees, RSO
10. Cheap Trick At Budokan, Cheap Trick, EPIC

TOP ALBUMS—20 Years Ago

1. Hair, Original Cast, RCA
2. Blood, Sweat & Tears, COLUMBIA
3. Nashville Skyline, Bob Dylan, COLUMBIA
4. Galveston, Glen Campbell, CAPITOL
5. Greatest Hits, Donovan, EPIC
6. Cloud Nine, Temptations, GORDY
7. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
8. Bayou Country, Creedence Clearwater Revival, FANTASY
9. Romeo & Juliet, Soundtrack, CAPITOL
10. Help Yourself, Tom Jones, PARROT

COUNTRY SINGLES—10 Years Ago

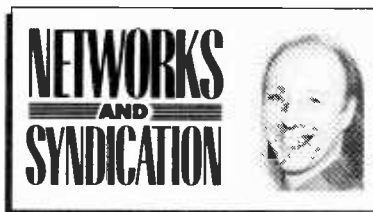
1. If I Said You Had A Beautiful Body Would You Hold It Against Me, Bellamy Brothers, WARNER/CURB
2. Lying In Love With You, Jim Ed Brown & Helen Cornelius, RCA
3. Lay Down Beside Me, Don Williams, MCA
4. Sail Away, Oak Ridge Boys, MCA
5. When I Dream, Crystal Gayle, UNITED ARTISTS
6. She Believes In Me, Kenny Rogers, UNITED ARTISTS
7. How To Be A Country Star, The Statler Brothers, MERCURY
8. Red Bandana/I Must Have Done Something Bad, Merle Haggard, MCA
9. Nobody Likes Sad Songs, Ronnie Milsap, RCA
10. Just Long Enough To Say Goodbye, Mickey Gilley, EPIC

SOUL SINGLES—10 Years Ago

1. I Wanna Be With You, Isley Brothers, T-NECK
2. Reunited, Peaches & Herb, MVP/POLYDOR
3. You Can't Change That, Raydio, ARISTA
4. Disco Nights, G.Q., ARISTA
5. Ain't No Stoppin' Us Now, McFadden & Whitehead, PIR
6. Shake, The Gap Band, MERCURY
7. Hot Number, Foxy, DASH
8. Hot Stuff, Donna Summer, CASABLANCA
9. We Are Family, Sister Sledge, COTILLION
10. In The Mood, Tyrone Davis, COLUMBIA

RADIO

Radio Today, WW1 Settle Out Of Court Syndicators Get 'Flashback'/'Backtrack' Straight



by Peter Ludwig

NEW YORK New York-based independent producer Radio Today has settled out of court its 18-month-old suit against Westwood One. No terms have been announced and both companies have agreed to make no statement beyond this jointly prepared text:

"The parties have agreed to an amicable settlement of Radio Today's lawsuit against Westwood One. The settlement resolves charges against Westwood made by Radio Today as well as counterclaims against Radio Today made by Westwood, concerning Radio Today's 'Flashback' and Westwood's 'Backtrack.'"

"In view of Westwood's decision to discontinue distributing 'Backtrack,' which Westwood stated was for reasons unrelated to the lawsuit, Radio Today's charges have become moot. There has been no finding or admission of liability by any of the parties, other than as described above, [and] the parties have agreed to keep the terms of the settlement confidential."

RT's original Dec. 9, 1987, suit sought \$7.6 million in damages from NBC Radio Network and its parent company, WW1. It alleged that WW1 had engaged in a campaign to pass off "Backtrack" as the creative work of Radio Today president Dan Formento, and then force a substitution of it on "Flashback" affiliates.

In November 1987, WW1 announced that it had begun to produce "Backtrack" for the album and classic rock formats. The RT suit alleged that WW1 tried "to delude stations . . . into believing that 'Backtrack' was part of the 'Flashback' series." RT's original contract with NBC ran from Jan. 1, 1987, to Dec. 30, 1987. RT alleged that WW1 had begun replacing "Flashback" with "Backtrack" beginning Nov. 16, 1987. Like "Flashback," "Backtrack" was delivered on vinyl disk. The label on the first show's disk reads in part, "Produced for NBC Radio Network by Dan Formento and Radio Today."

In a recent interview, Radio Today Entertainment president Geoff Rich told Billboard that the 5-year-old "Flashback" has approximately 160 affiliates in 45 of the top 50 markets, is now one of the most successful classic rock syndications on the air, and has become RT's flagship weekly program.

Rich said clearances have increased 30% since RT syndicator RTE took over the program's affiliate relations in January 1988. Last June, RTE spun off "The Live Show" from "Flashback" as a weekly one-hour program of commercially available recorded-live album tracks. National spot sales for "Live" are handled by ABC Radio Networks.

Z-ROCK COUNTDOWN SET FOR LAUNCH

L.A. Inc., the new Lee Abrams-headed consulting and marketing joint venture with Satellite Music Network, has temporarily shifted its focus to "The Z-Rock 50." The Mad Maxx Hammer-hosted five-

hour countdown currently airs Sundays on SMN's Z-Rock from 7 p.m.-midnight, and Z-Rock OM Abrams says L.A. Inc. now hopes to syndicate the show live on a barter basis starting June 11. SMN will retain a national spot inventory of four units an hour.

Abrams says, "Every other format has their own countdown except us, and [this] really is hit after hit because the stuff is selling. The ratings have been so good, we thought we should take this national." The top 50 is compiled from listener requests at the 12 Z-Rock affiliates and from national sales figures.

Meanwhile, former SMN VP/affiliate sales Robert Bruton has moved over to L.A. Inc. to become the firm's VP/managing director. Abrams says the transfer is a major step in moving the 2-month-old company beyond the planning stage.

Launching L.A. Inc.'s merchandising division is still a priority, and Abrams says plans for marketing compilation records for all nine SMN formats are still in the works. "There is a need to provide radio stations with merchandising," says Abrams. "I could kick myself for not offering these types of services to the stations I consulted when I worked for my own company."

Assistance in preparing this column was provided by Craig Rosen in Los Angeles.

CALENDAR

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

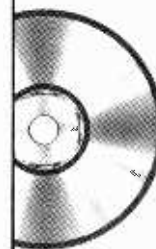
- May 22-June 4, Tom Petty, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.
- May 26-27, U2, On The Radio, On The Radio Broadcasting, one hour.
- May 26-28, Motley Crüe, Metalshop, MJI Broadcasting, one hour.
- May 26-28, Summertime Hits, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- May 26-28, Lisa Lisa & Cult Jam/Jody Watley/James Belushi, Party America, Cutler Productions, two hours.
- May 26-28, The Madonna Story, The Weekly Special, United Stations, 90 minutes.
- May 26-28, Bill Murray/Harold Ramis, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.
- May 26-28, Atlantic Starr, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- May 26-28, Atlantic Starr, Star Beat, MJI Broadcasting, one hour.
- May 27-28, Alyson Williams/Alton "Wokie" Stewart/Atlantic Starr, RadioScope, Lee Bailey Communications, one hour.
- May 26-29, McCartney On McCartney, Westwood One Radio Networks Special, six hours.
- May 26-29, The British Invasion Series (debut), United Stations Programming Network Special Series, 90 minutes.
- May 26-29, New Faces Of Country Music, Westwood One Radio Networks Special, three hours.
- May 26-29, the Judds, Country Six Pack, United Stations Special Series, three hours.
- May 26-29, Something Inside So Strong: Kenny, Dolly, & Willie In Concert, Westwood One Radio Networks Special, 90 minutes.
- May 26-29, Rockin' At The Movies, United Stations Programming Network Special, four hours.
- May 26-29, Superjam '89, Westwood One Radio Networks Special, two hours.
- May 26-29, The TNT Silver Anniversary Special: The Temptations & the Four Tops, United Stations Programming Network Special, three hours.
- May 26-29, Tribute: Joplin, Morrison, Hendrix, & Lennon, United Stations Programming Network Special, four hours.
- May 26-29, Solid Gold Summer Hits, United Stations Programming Network Special, five hours.
- May 26-29, 1939: America On The Eve Of War, Mutual News Special, 30 minutes.
- May 28, Stevie Nicks/Bad Company/Doobie Brothers, Powercuts, Global Satellite Network, two hours.
- May 28, Memorial Day Special, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- May 28, Don Williams, Nashville Live, Emerald Entertainment Group, 90 minutes.
- May 28, Roger Miller, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- May 29, Jackson Browne, Rockline, Global Satellite Network, 90 minutes.
- May 29, Rockline Special Edition: Live with Paul McCartney, Rockline Special, Global Satellite Network, two hours.
- May 31, Playin' Chess: John Cougar Mellencamp, Timothy White's Rock Stars Special, Westwood One Radio Networks, 90 minutes.
- May 29-June 4, Mike + the Mechanics, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- May 29-June 4, Yes, In Concert, Westwood One Radio Networks, 90 minutes.
- May 29-June 4, Robert Plant, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.
- May 29-June 4, Forester Sisters, Listen In With Lon Helton, Westwood One Radio Networks, one hour.
- May 29-June 4, Dolly Parton, Country Today, MJI Broadcasting, one hour.
- May 29-June 4, Graham Nash, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.
- May 29-June 4, Allman Brothers/Steve Winwood, Classic Cuts, MJI Broadcasting, one hour.
- May 29-June 4, Elvis Costello, Rock Today, MJI Broadcasting, one hour.
- May 29-June 4, Lisa Lisa, Rick Dees On The Line, DIR Broadcasting, one hour.
- May 29-June 4, the Whispers, Night Scene, Westwood One Radio Networks, one hour.
- May 29-June 4, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

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PIONEER PRESENTS



Hot Picks in Tokyo

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

Week of May 7, 1989

- 1. Real Love, Jody Watley
- 2. The Look, Roquette
- 3. Sweated, Richard Marx
- 4. She Loves Me Crazy, Fine Young Cannibals
- 5. Heaven Help Me, Dean Status
- 6. Like A Prayer, Madonna
- 7. Been To Love, Anthoni
- 8. Love You Girl, Paula Abdul
- 9. Evolving Love, Howard Jones
- 10. Electric Youth, The Milli Vanilli
- 11. After All, One & Peter Cetera
- 12. You Speak My Language, Tone Loc
- 13. Superwoman, Karyn White
- 14. You're So Fine, Manabu Sano
- 15. Brand New, Johnny Kemp
- 16. City Streets, Carole King
- 17. Lateral Flow, Bangles
- 18. Every Little Step, Bobby Brown
- 19. Subur of Love, Danny Diamond
- 20. You On My Mind, Swing Out Sister
- 21. Be True To Myself, Merle Haggard
- 22. Made To Be Together, Ike & Tina Turner
- 23. Callin' On A Superstar, Steve Nicks
- 24. Word Beneath My Wing, Bettye Miller
- 25. Caught The Storm, Anita Franklin & Elton John
- 26. Walk The Dinosaur, Was (Not Was)

FM JAPAN
81.3 FM

POWERPLAYISTS

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

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

PLATINUM Z100 New York O.M.: Steve Kingston. Playlist for Z100 New York.

KISFM 102.7 Los Angeles P.D.: Steve Rivers. Playlist for KISFM 102.7 Los Angeles.

BOSTON'S WZOU-94.3 Boston P.D.: Tom Jeffries. Playlist for WZOU-94.3 Boston.

WVAH Washington P.D.: Matt Farber. Playlist for WVAH Washington.

power 96 Detroit P.D.: Rick Gillette. Playlist for power 96 Detroit.

all hit 97.1 WFLX The Eagle Dallas P.D.: Joel Folger. Playlist for 97.1 WFLX Dallas.

POWER 95 New York P.D.: Gary Bryan. Playlist for POWER 95 New York.

GOLD 96TIC-FM Hartford P.D.: Dave Shakes. Playlist for 96TIC-FM Hartford.

Power Hits B94 FM Pittsburgh P.D.: Bill Cahill. Playlist for Power Hits B94 FM Pittsburgh.

Q103 TAMPA BAY Tampa O.M.: Mason Dixon. Playlist for Q103 Tampa Bay.

Wmms 100.7 FM Cleveland O.M.: Rich Piombino. Playlist for Wmms 100.7 FM Cleveland.

195 Dallas P.D.: Buzz Bennett. Playlist for 195 Dallas.

1896 Chicago P.D.: Buddy Scott. Playlist for 1896 Chicago.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston.

EAGLE 106 WECK Philadelphia P.D.: Charlie Quinn. Playlist for Eagle 106 Philadelphia.

Z95.5 Detroit P.D.: Brian Patrick. Playlist for Z95.5 Detroit.

KDWB 101.3 Minneapolis P.D.: Brian Philips. Playlist for KDWB 101.3 Minneapolis.

93Q Houston P.D.: Randy Brown. Playlist for 93Q Houston.

WJL Chicago P.D.: Brian Kelly. Playlist for WJL Chicago.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston.

108 FM Boston P.D.: Sunny Joe White. Playlist for 108 FM Boston.

FM Detroit P.D.: Chuck Beck. Playlist for FM Detroit.

WJOL 99.5 Minneapolis P.D.: Gregg Swedberg. Playlist for WJOL 99.5 Minneapolis.

104 KRBE Houston P.D.: Adam Cook. Playlist for 104 KRBE Houston.



“MY ONE TEMPTATION”

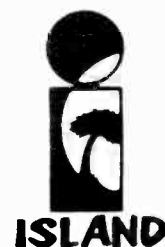
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KMGX, KYNO, KKSS, KQMQ
KMEL D#27, KDON
WNUA, KBIG, WMYX

Management:
The Garfield Group
New York City



WNCI 97.9

4	8	Donny Osmond, Soldier Of Love
5	1	Paula Abdul, Forever Your Girl
6	2	Jimmy Harnen With Synch, Where Are You
7	3	Howard Jones, Everlasting Love
8	17	Bette Midler, Wind Beneath My Wings
9	12	Michael Damian, Rock On (From "Dream
9	9	Madonna, Like A Prayer
11	15	Neneh Cherry, Buffalo Stance
12	13	Bobby Brown, Every Little Step
13	7	Debbie Gibson, Electric Youth
14	19	New Order, Round & Round
15	18	The Outfield, Voices Of Babylon
16	21	Thirty Eight Special, Second Chance
17	21	Waterfront, Cry
18	23	The Cure, Fascination Street
19	24	Milli Vanilli, Baby Don't Forget My N
20	27	Cyndi Lauper, I Drove All Night
21	25	Richard Marx, Satisfied
22	26	Donna Summer, This Time I Know It's F
23	28	Bangles, Be With You
24	29	Fine Young Cannibals, Good Thing
25	31	Expose, What You Don't Know
26	EX	Maritka, Toy Soldiers
27	32	Roachford, Cuddly Toy (Feel For Me)
28	33	Stevie Nicks, Rooms On Fire
29	34	Warrant, Down Boys
30	35	Simply Red, If You Don't Know Me By N
31	EX	Tom Petty, I Won't Back Down
32	EX	Denechko, Everything Counts
33	EX	The Cult, Fire Woman
34	EX	Love And Rockets, So Alive
A35	EX	Dino, I Like It
A	EX	Michael Morales, Who Do You Give Your
A	EX	Edgewiss, Bring Me Edgewiss
EX	EX	ATC, The Mayor Of Simpleton
EX	EX	Rick Astley, Giving Up On Love

POWER 99 FM

Atlanta P.D.: Rick Stacy		
1	1	Thirty Eight Special, Second Chance
2	2	Paula Abdul, Forever Your Girl
3	3	Richard Marx, Satisfied
4	4	Donny Osmond, Soldier Of Love
5	9	Donna Summer, This Time I Know It's F
6	7	Bon Jovi, I'll Be There For You
7	8	Guns N' Roses, Patience
8	5	Jimmy Harnen With Synch, Where Are You
9	5	Michael Damian, Rock On (From "Dream
10	13	New Kids On The Block, I'll Be Loving
11	16	Waterfront, Cry
12	17	Sweet Sensation (With Romeo J.D.), Si
13	14	Animation, Room To Move
14	18	Bobby Brown, Every Little Step
15	6	Sa-Fire, Thinking Of You
16	10	Jody Watley, Real Love
17	23	Roachford, Cuddly Toy (Feel For Me)
18	22	Natalie Cole, Miss You Like Crazy
19	19	The Outfield, Voices Of Babylon
20	20	New Order, Round & Round
21	11	Fine Young Cannibals, She Drives Me C
22	25	Milli Vanilli, Baby Don't Forget My N
23	26	De La Soul, Me, Myself & I
24	32	Bangles, Be With You
25	31	Debbie Gibson, Electric Youth
26	EX	Real Life, Send Me An Angel '89
27	27	John Cougar Mellencamp, Pop Singer
28	EX	Expose, What You Don't Know
29	EX	Madonna, Express Yourself
30	33	Cutting Crew, (Between A) Rock And A
31	EX	Simply Red, If You Don't Know Me By N
A	EX	Tom Petty, I Won't Back Down
A	EX	Love And Rockets, So Alive
A	EX	R.E.M., Pop Song '89
A	EX	Lita Ford (Duet With Ozzy Osbourne),

KUBE 93 FM

Seattle P.D.: Tom Hutylar		
1	2	Paula Abdul, Forever Your Girl
2	3	Jody Watley, Real Love
3	4	Donny Osmond, Soldier Of Love
4	5	Michael Damian, Rock On (From "Dream
5	11	Elvis Costello, Veronica
6	14	New Kids On The Block, I'll Be Loving
7	16	Guns N' Roses, Patience
8	9	Lita Ford (Duet With Ozzy Osbourne),
9	20	Milli Vanilli, Baby Don't Forget My N
10	15	Bobby Brown, Every Little Step
11	13	Howard Jones, Everlasting Love
12	6	Thirty Eight Special, Second Chance
13	8	Cher & Peter Cetera, After All (Love
14	17	Aretha Franklin & Elton John, Through
15	18	Sam Brown, Stop
16	19	Waterfront, Cry
17	19	Debbie Gibson, Electric Youth
18	22	Jimmy Harnen With Synch, Where Are You
19	25	Richard Marx, Satisfied
20	23	The Outfield, Voices Of Babylon
21	24	Rick Astley, Giving Up On Love
22	24	Elvis Costello, Veronica
23	27	Natalie Cole, Miss You Like Crazy
24	28	Roachford, Cuddly Toy (Feel For Me)
25	29	ATC, The Mayor Of Simpleton
26	30	Neneh Cherry, Buffalo Stance
27	EX	Onna Summer, This Time I Know It's F
28	EX	Cinderella, Coming Home
29	EX	Expose, What You Don't Know
30	EX	Fine Young Cannibals, Good Thing
A	EX	Maritka, Toy Soldiers
A	EX	Queen, I Want It All
A	EX	John Cougar Mellencamp, Pop Singer
A	EX	Stevie Nicks, Rooms On Fire
A	EX	Tom Petty, I Won't Back Down
A	EX	Michael Morales, Who Do You Give Your
A	EX	Chicago, We Can Last Forever
EX	EX	Cyndi Lauper, I Drove All Night
EX	EX	Bangles, Be With You
EX	EX	Simply Red, If You Don't Know Me By N
EX	EX	The O'Jays, Love Train
EX	EX	Great White, Once Bitten Twice Shy
EX	EX	Rod Stewart, Crazy About Her

SILVER 92 PRO FM

Providence P.D.: Mike Osborne		
1	5	Bon Jovi, I'll Be There For You
2	7	Jody Watley, Real Love
3	14	Paula Abdul, Forever Your Girl
4	2	Bette Midler, Wind Beneath My Wings
5	8	New Kids On The Block, I'll Be Loving
6	13	Michael Damian, Rock On (From "Dream
7	1	Madonna, Like A Prayer
8	16	Guns N' Roses, Patience
9	19	Donny Osmond, Soldier Of Love
10	3	Sa-Fire, Thinking Of You
11	4	Deon Estus, Heaven Help Me
12	22	Bobby Brown, Every Little Step
13	6	Debbie Gibson, Electric Youth
14	28	Lita Ford (Duet With Ozzy Osbourne),
15	10	Thirty Eight Special, Second Chance
16	27	Waterfront, Cry
17	20	Lisa Lisa & Cult Jam, Little Jackie W
18	21	Cinderella, Coming Home
19	25	Aretha Franklin & Elton John, Through
20	26	Tiffany, Hold On To Your Hand
21	26	Benny Mardones, Into The Night
22	33	Onna Summer, This Time I Know It's F
23	24	Natalie Cole, Miss You Like Crazy
24	EX	Neneh Cherry, Buffalo Stance
25	32	The Outfield, Voices Of Babylon
26	34	John Cougar Mellencamp, Pop Singer
27	35	Richard Marx, Satisfied
28	EX	Roachford, Cuddly Toy (Feel For Me)
29	EX	The Replacements, I'll Be You
30	EX	Elvis Costello, Veronica
31	EX	One Z Many, Downtown
32	EX	Warrant, Down Boys
33	EX	Eddie Money, Let Me In
34	EX	Cyndi Lauper, I Drove All Night
35	EX	Maritka, Toy Soldiers
A	EX	The Doobie Brothers, The Doctor
A	EX	Fine Young Cannibals, Good Thing
A	EX	Yanessa Williams, Darlin'
A	EX	Simply Red, If You Don't Know Me By N
A	EX	Milli Vanilli, Baby Don't Forget My N
A	EX	Edie Brickell & New Bohemians, Circle
A	EX	Rick Astley, Giving Up On Love
A	EX	Jimmy Harnen With Synch, Where Are You
A	EX	Rod Stewart, Crazy About Her
A	EX	Tom Petty, I Won't Back Down
A	EX	Howard Jones, Everlasting Love

BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan		
1	1	Bon Jovi, I'll Be There For You
2	2	Thirty Eight Special, Second Chance
3	4	Guns N' Roses, Patience
4	4	Debbie Gibson, Electric Youth
5	9	Michael Damian, Rock On (From "Dream
6	7	Jody Watley, Real Love
7	3	Madonna, Like A Prayer
8	11	Donny Osmond, Soldier Of Love
9	13	New Kids On The Block, I'll Be Loving
10	10	Samantha Fox, I Only Wanna Be With You
11	15	Paula Abdul, Forever Your Girl
12	14	Benny Mardones, Into The Night
13	16	Bobby Brown, Every Little Step
14	17	Sa-Fire, Thinking Of You
15	22	Bette Midler, Wind Beneath My Wings
16	18	Cher & Peter Cetera, After All (Love
17	20	Richard Marx, Satisfied
18	5	The Belle Stars, Iko Iko (From "Rain
19	8	Fine Young Cannibals, She Drives Me C
20	23	Donna Summer, This Time I Know It's F

POWER 100 FM

Miami P.D.: Frank Amadeo		
1	2	Bette Midler, Wind Beneath My Wings
2	3	New Kids On The Block, I'll Be Loving
3	4	Bon Jovi, I'll Be There For You
4	4	Donny Osmond, Soldier Of Love
5	7	Cher & Peter Cetera, After All (Love
6	6	Debbie Gibson, Electric Youth
7	8	Guns N' Roses, Patience
8	10	Madonna, Like A Prayer
9	10	Roxette, The Look
10	13	Jody Watley, Real Love
11	12	Michael Damian, Rock On (From "Dream
12	28	Benny Mardones, Into The Night
13	17	Jimmy Harnen With Synch, Where Are You
14	18	Donna Summer, This Time I Know It's F
15	17	R.E.M., Stand
16	20	Bobby Brown, Every Little Step
17	21	Paula Abdul, Forever Your Girl
18	19	Lita Ford (Duet With Ozzy Osbourne),
19	22	Neneh Cherry, Buffalo Stance
20	23	Cyndi Lauper, I Drove All Night
21	24	Richard Marx, Satisfied
22	26	Expose, What You Don't Know
23	9	Fine Young Cannibals, She Drives Me C
24	EX	Fine Young Cannibals, Good Thing
25	EX	The Belle Stars, Iko Iko (From "Rain
26	EX	Simply Red, If You Don't Know Me By N
27	EX	Thirty Eight Special, Second Chance
28	25	Milli Vanilli, Girl You Know It's Tru
29	EX	The Cure, Fascination Street
A30	EX	Madonna, Express Yourself
A	EX	The Jacksons, Nothing That Compares Y
A	EX	Milli Vanilli, Baby Don't Forget My N
EX	EX	Aretha Franklin & Elton John, Through
EX	EX	Bangles, Be With You

WIOG The New 102 FM

Saginaw P.D.: Rick Belcher		
1	4	Bon Jovi, I'll Be There For You
2	5	Michael Damian, Rock On (From "Dream
3	6	Thirty Eight Special, Second Chance
4	1	Guns N' Roses, Patience
5	2	Living Colour, Cult Of Personality
6	8	Jimmy Harnen With Synch, Where Are You
7	7	Donny Osmond, Soldier Of Love
8	11	The Outfield, Voices Of Babylon
9	12	New Kids On The Block, I'll Be Loving
10	3	Winger, Seventeen
11	7	Tone Loc, Funky Cold Medina
12	15	Lita Ford (Duet With Ozzy Osbourne),
13	16	Richard Marx, Satisfied
14	17	Paula Abdul, Forever Your Girl
15	18	Skid Row, Youth Gone Wild
16	19	Great White, Once Bitten Twice Shy
17	10	Madonna, Like A Prayer
18	22	Howard Jones, Everlasting Love
19	20	Kevin Ruland, Moonlight On Water
20	21	Sa-Fire, Thinking Of You
21	23	Eddie Money, Let Me In
A22	EX	Cinderella, Coming Home
A23	EX	Chicago, We Can Last Forever
A24	EX	Animation, Room To Move
25	13	Roxette, The Look
26	14	Fine Young Cannibals, She Drives Me C
27	24	Oef Leppard, Rocket
28	26	Milli Vanilli, Girl You Know It's Tru
29	28	Bad Company, Shake It Up
30	29	Rod Stewart, My Heart Can't Tell You

94 WKTI FM

Milwaukee P.D.: Todd Fisher		
1	5	Benny Mardones, Into The Night
2	1	Bette Midler, Wind Beneath My Wings
3	2	Fine Young Cannibals, She Drives Me C
4	6	Michael Damian, Rock On (From "Dream
5	3	Bon Jovi, I'll Be There For You
6	8	Julie Brown, Cause I'm A Blonde
7	12	New Kids On The Block, I'll Be Loving
8	8	Thirty Eight Special, Second Chance
9	9	X, Wild Thing
10	10	Debbie Gibson, Electric Youth
11	11	Guns N' Roses, Patience
12	4	Donny Osmond, Soldier Of Love
13	14	Jody Watley, Real Love
14	15	Lita Ford (Duet With Ozzy Osbourne),
15	16	Neneh Cherry, Buffalo Stance
16	17	Living Colour, Cult Of Personality
17	19	Bangles, Be With You
18	20	Bobby Brown, Every Little Step
19	23	Tom Petty, I Won't Back Down
20	21	Richard Marx, Satisfied
21	EX	Peter Gabriel, In Your Eyes
22	EX	Natalie Cole, Miss You Like Crazy
A23	EX	Madonna, Express Yourself
24	EX	Milli Vanilli, Baby Don't Forget My N
25	EX	The Outfield, Voices Of Babylon
A	EX	Elvis Costello, Veronica
A	EX	Roxette, Dressed For Success
EX	EX	Michael Morales, Who Do You Give Your

Columbus P.D.: Dave Robbins		
1	2	Thirty Eight Special, Second Chance
2	3	Tommy Page, A Shoulder To Cry On
3	4	Bette Midler, Wind Beneath My Wings
4	5	Paula Abdul, Forever Your Girl
5	6	Jody Watley, Real Love
6	10	Guns N' Roses, Patience
7	1	Michael Damian, Rock On (From "Dream
8	12	Howard Jones, Everlasting Love
9	11	Cher & Peter Cetera, After All (Love
10	14	New Kids On The Block, I'll Be Loving
11	13	Bon Jovi, I'll Be There For You
12	15	Bobby Brown, Every Little Step
13	17	The Belle Stars, Iko Iko (From "Rain
14	19	Richard Marx, Satisfied
15	9	Donny Osmond, Soldier Of Love
16	20	Natalie Cole, Miss You Like Crazy
17	21	One Z Many, Downtown
18	26	Donna Summer, This Time I Know It's F
19	22	John Cougar Mellencamp, Pop Singer
20	23	Neneh Cherry, Buffalo Stance
21	25	Was (Not Was), Anything Can Happen
22	28	Chicago, We Can Last Forever
23	30	Waterfront, Cry
24	29	Simply Red, If You Don't Know Me By N
25	32	Milli Vanilli, Baby Don't Forget My N
26	27	Netteh Franklyn & Elton John, Through
27	31	Bangles, Be With You
28	34	The Doobie Brothers, The Doctor
29	33	Rod Stewart, Crazy About Her
30	36	Cinderella, Coming Home
A31	EX	Freiheit, Keeping The Dream Alive
32	EX	Elvis Costello, Veronica
A33	EX	Maritka, Toy Soldiers
A34	EX	Warrant, Down Boys

WZZP 104.7 FM

Phoenix P.D.: Bob Case		
1	5	Bette Midler, Wind Beneath My Wings
2	3	Michael Damian, Rock On (From "Dream
3	1	Bon Jovi, I'll Be There For You
4	2	Neneh Cherry, Buffalo Stance
5	2	Donny Osmond, Soldier Of Love
6	6	Jody Watley, Real Love
7	4	Bobby Brown, Every Little Step
8	13	Guns N' Roses, Patience
9	10	New Kids On The Block, I'll Be Loving
10	12	Milli Vanilli, Baby Don't Forget My N
11	16	Maritka, Toy Soldiers
12	11	Cher & Peter Cetera, After All (Love
13	9	Paula Abdul, Forever Your Girl
14	19	Q-Feel, Dancing In Heaven
15	8	Benny Mardones, Into The Night
16	22	Whistle, Right Next To Me
17	20	Lita Ford (Duet With Ozzy Osbourne),
18	24	Richard Marx, Satisfied
19	23	Real Life, Send Me An Angel '89
20	EX	De La Soul, Me, Myself & I
A20	EX	Peter Gabriel, In Your Eyes
21	25	Natalie Cole, Miss You Like Crazy
22	26	Living Colour, Cult Of Personality
23	18	Michael Morales, Who Do You Give Your
24	EX	Karyn White, Secret Rendezvous
25	29	Roachford, Cuddly Toy (Feel For Me)
26	EX	Stevie Nicks, Rooms On Fire
27	EX	Fine Young Cannibals, Good Thing
28	EX	Michael Morales, Who Do You Give Your
29	EX	Howard Jones, Everlasting Love
30	EX	Waterfront, Cry
EX	EX	Onna Summer, This Time I Know It's F
EX	EX	Aretha Franklin & Elton John, Through
EX	EX	Andrew King, Good Thing
EX	EX	Oespeche Mode, Everything Counts
EX	EX	Simply Red, If You Don't Know Me By N
EX	EX	Surface, Closer Than Friends
EX	EX	Elvis Costello, Veronica
EX	EX	Expose, What You Don't Know
EX	EX	Oingo A
EX	EX	Love And Rockets, So Alive

B1105

Orlando P.D.: Brian Thomas		
1	2	Benny Mardones, Into The Night
2	4	Michael Damian, Rock On (From "Dream
3	5	Guns N' Roses, Patience
4	1	Donny Osmond, Soldier Of Love
5	7	Lita Ford (Duet With Ozzy Osbourne),
6	8	Bette Midler, Wind Beneath My Wings
7	11	Neneh Cherry, Buffalo Stance
8	20	New Kids On The Block, I'll Be Loving
9	20	Richard Marx, Satisfied
10	3	Bobby Brown, Every Little Step
11	6	Cher & Peter Cetera, After All (Love
12	15	Jody Watley, Real Love
13	14	Paula Abdul, Forever Your Girl
14	10	Stevie B, I Wanna Be The One
15	9	Living Colour, Cult Of Personality
16	13	Thirty Eight Special, Second Chance
17	17	The Belle Stars, Iko Iko (From "Rain
18	24	Milli Vanilli, Baby Don't Forget My N
19		

South Carolina Promo Wars Hot New Tricks From Market 68

BY PETER LUDWIG

NEW YORK This spring, market No. 68—Greenville/Spartanburg, S.C.—becomes a promotions laboratory of sorts as the always popular direct-mail campaign goes against two of the most successful syndicated promotions.

As heritage AC WFBC-FM (8.7-8.7 12-plus overall in the winter Arbitrons) opens the Unidyne Incredible Prize Catalog Sweepstakes for the fourth year in a row, format rival WMYI (My 102) (5.0-8.6) continues its direct-mail/cash card promo-

PROMOTIONS

tion into the spring. And the market leader, country WESC-FM (12.0-12.4) is again rolling out Film-House's Direct TV birthday contest.

WMYI actually launched the plastic-cash-card contest to promote its new morning team, Bill Love & Howard Hudson, which joined the station from Jacksonville, Fla., in January. While WMYI was part of the 100-plus station megaremove from Walt Disney World this month, promotion director Peggy Miles calls that "just another thing that came along. Our major promotion is our cash card, and most of the prizes are cash. We've done research on this and in our market, listeners want cash."

WESC promotion director Connie Glennon and WFBC PD Tony Brooks agree. Glennon says, "This winter we had a Free Money Duck. When listeners heard a 'quack-quack' and the sound of a cash register, they could win \$100 or \$1,000. They like cash and we've been giving away a lot of it in a number of different ways for three years."

Brooks says WFBC concentrated on its version of the "name game" contest for the winter book with daily \$100 prizes, \$1,000 on Thursdays, and a grand prize of \$10,000. Those figures match WMYI's cash card prizes, which have totaled \$30,000 as of March 6. Miles says, "We're seeing a better response from giving \$100 to 100 people. We give away big bonuses, but it's not the amount, it's the frequency—as long as the listeners believe it's an honest giveaway."

Miles says listener response prompted the station to continue the promotion, thus, she hopes, helping the station to capture the free-money image by being "the only station in the market that's been consistently giving away cash for this long."

Despite the emphasis on cash, WFBC's Brooks says, "It hasn't been a cash war yet." If it comes to that, Multimedia-owned WFBC would have the deep-pocket advantage over entrepreneur-owned WMYI. WFBC has been AC since the early '70s, and the only FM AC for most of that time.

WFBC's heritage has also given it a higher community events profile, although WMYI's Disney remote carried the added perk of the gigantic Mickey Limouseine, which came to town May 15 for a live morning

show remote from its on-board studio while parading through Greenville and presenting the mayor with an honorary star from the new Disney-MGM Studios Theme Park in Florida.

WESC's Glennon says her station's market lead in winter was helped by "a great string of country concerts in January and February. We gave away tickets to George Jones, Conway Twitty, Randy Travis, and K.T. Oslin, and then George Strait and Kathy Mattea. We were very lucky, the acts were huge successes here and the concerts were spaced perfectly for us."

WESC gives away plenty of tickets, but concentrates on a front-row-ticket/limo-to-the-show package as the centerpiece of each concert promotion. And to keep its street profile high, Glennon says the station is always present with coffee and donuts, and does a remote from the overnight ticket line before tickets go on sale for a country concert.

WMYI has used direct mail since it signed on two years ago, and Miles says she wasn't afraid to go against Direct TV or the Unidyne Prize Catalog with it. For her current campaign, which had a business reply card for listeners to send back, Miles says she had an incredible 20% return rate—more than triple the usual 6% respectability mark.

WMYI's costs were enhanced by the fact that the station didn't line up co-op advertisers for its direct-mail piece. "Obviously, a 20% return overwhelmed us—and blew my budget out of the water. Each piece I got back cost me 30 cents above printing and mailing costs, but it's worth it. I have demographic material on each listener—giving us a fantastic data base for our computer—and I know for certain each listener is sampling the station."

"Any time you use business reply mail it's going to cost you tons of money. It's an expensive proposition but I think it's worth it if you're offering a benefit such as a better-than-average chance to win cash while sampling a new and funny morning show. People are so bombarded by direct-mail sweepstakes they don't think they have a chance. But by hearing listeners win on the air every day, over and over, they believed they could win."

KISS TURNS 10

Top 40 WXKS-FM (Kiss 108) Boston's anniversary bashes began long before the rise of tracks dates made it easy or common for local stations to bring big-name talent to their station parties. For its 10th birthday bash, to be held June 3 at the Great Woods Center for the Performing Arts, acts announced thus far include Gloria Estefan, Daryl Hall & John Oates, New Edition, Donna Summer, Was (Not Was), Information Society, Deon Estus, Sa-Fire, Al Green, and Martika. Summer and Estefan will be backed by "Late Night With David Letterman" band leader Paul Shaffer and his World's Most Dangerous Band.

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Jackie Stakes His Claim To Solo Jackson Fame

BY JANINE C. McADAMS

NEW YORK Jackie Jackson, whose first solo project debuted in February, has a unique style, and he wants that fact made clear from the beginning. "This is not an extension of the Jacksons. This is *my* sound," he says in his family's trademark soft-spoken manner.

Yes, he's that Jackie Jackson, eldest of the hit-making Jackson dynasty. After years of witnessing the re-

leases of his siblings' solo projects, Jackson is stepping up front with "Be The One," a nine-track set on Polydor/PolyGram that Jackson executive co-produced. Polydor is gearing up a major retail/radio promotional campaign to herald the long-silent Jackson's arrival in the market.

Jackson's project is bolstered by some top-notch talent. MCA Records vocalist Robert Brookins, whose production credits include Jeffrey Osborne's "She's On The Left" and

work with Stephanie Mills, produced the tracks with Jackson. Keyboardist Jeff Lorber, saxophonist Gerald Albright, and former Miss America Suzette Charles put in guest appearances. "Be The One" features three tracks co-written by Jackson: "Stay," "Fine Fine Lady," and "Stuck On You." The package also features work by songwriters Attala Zane Giles, Diane Quander, and Leon Sylvers.

The first single, "Stay," peaked on

the black singles chart at No. 45. The title track has been heard in the Dan Aykroyd-Kim Basinger comedy, "My Stepmother Is An Alien." "But just a little bit of it," says Jackson. "I didn't want to just give the song away." Both Jackson and the label have higher hopes for the second single release, "Cruisin'."

Explains Ron Ellison, Polydor VP of R&B promotion: "We started with a bang behind the first single, with Jackie on a heavy promotional tour to radio and TV. However, 'Stay' didn't work for us as well as we'd like. So we're getting behind the second single, 'Cruisin', with a national radio and retail promotion in which we'll be giving away cruises."

Called Cruisin' With Jackie Jackson, the Polydor contest will be co-sponsored by local radio and retail outlets across the country. Winners will be sent on a cruise to one of three destinations: the Bahamas, the Caribbean (several islands), or Mexico. "We are carefully choosing retailers to encourage the involvement of small black retailers who are important in their markets," Ellison says. "We want to be fair, especially with an artist like Jackie, and make sure that important black accounts get promotional advertising coverage." A major retail merchandising campaign will support the contest, which will be launched in late May.

Jackson, while insisting he hasn't left his brothers' Epic group, says he was only waiting for the right time to spread his wings. "I've been the prime motivator of the Jacksons, and I've seen the success of other members of the group. All along I kept

turning down offers because the group was priority. I am the oldest. If I had gone out and done it, it would have dismantled the group, what with everybody else branching out and doing a solo career. But I finally figured it's my turn," Jackson says.

Though at first flying solo felt a bit strange ("I was looking over my shoulder for my brothers and they weren't there"), Jackson says he is enjoying his moment in the sun. "It's a great feeling," he says. "It's something I've wanted to do for a long time, and it's finally happening. I'm excited—I've got a great company behind me." Jackson adds that the album sales have picked up since he started his promo tour, and is amused by the fact that many in the industry believed he would be "too big" to come out and press the flesh. "It's really great to come out and thank all the DJs who have supported the Jacksons over the years. I really enjoy getting a chance to come out and meet them in person, smile and say hello and take pictures. And the audience has been really great to the Jacksons, and I hope they feel the same about me now that I'm out here on my own."

A video for "Stay," directed by Brian Grant, has been serviced to outlets across the country. "I don't know how I did it," he says now. "It's a great video, though. There's not a lot of hard dancing in it, like Michael or Janet, but I didn't want people to label me with what they do. Besides, people would say, 'Oh, he can't dance as good as Michael or Janet,' and turn it down right away. So I wanted to do something different."

Mickey Stevenson, James Jamerson Key To Hitsville Tale Motown Mover's Story Hits N.Y. Stage

IN THE MYTHOLOGY OF MOTOWN'S golden age, most folks see Berry Gordy at the company's apex surrounded by his adoring stars. He spoke and they responded. Certainly there is much truth to that vision. But Motown was far from a one-man operation. Aside from his stars and star producers (Holland-Dozier-Holland, Norman Whitfield & Barrett Strong), there was also a vibrant creative infrastructure that made Motown's hit-making engine run.

One key cog during the '60s was songwriter/producer-turned-A&R-director William "Mickey" Stevenson. It was Stevenson who recruited the many jazz musicians (bassist James Jamerson, drummer Benny Benjamin) who made up Motown's tremendous studio band. It was Stevenson's job to hound the Marvin Gayes, Smokey Robinsons, Hollands, and others to meet deadlines. He was usually one of the judges in the songwriting competitions that determined whose single would be released on an artist.

Stevenson was very important to Motown as a writer during the early years, as he co-wrote memorable tunes like "Dancing In The Street," "Hitch Hike," "Stubborn Kind Of Fellow," and many more. Stevenson's musical contributions are being celebrated in New York at the Henry Street Settlement's New Federal Theater in a play titled "A Thrill A Moment: The William 'Mickey' Stevenson Song Book." The play, which began in April and runs through June 4, is produced by longtime black

theater innovator Woodie King. King, a Detroit native, began his show business career in Motown's press department and claims credit for writing the liner notes to innumerable Motown albums. Another Motown publicity alumnus is playwright Ron Milner, who penned the recent Broadway productions "Don't Get God Started" and "Checkmates."

Those seeking more info on the behind-the-scenes stuff on Motown should pick up "Standing In The Shadows: The Life And Music Of Legendary Bassist James Jamerson," an exhaustive look at one of the industry's most influential musicians. The combination bio-instructional booklet is being marketed by the James Jamerson Memorial Project, 327 Haverford Road, Wynnewood, Pa. 19096; 313-934-9371 or 215-632-4022.



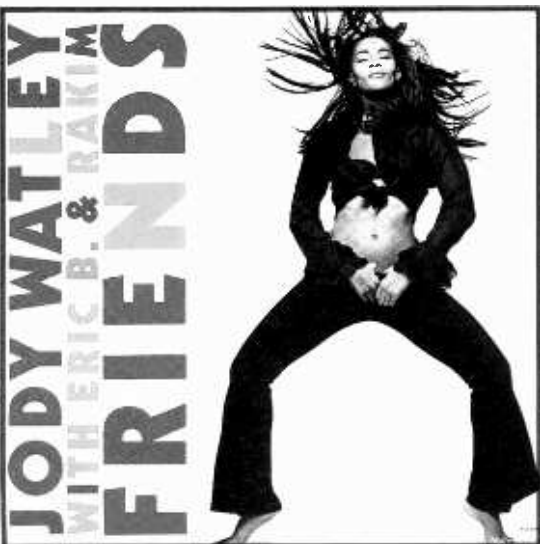
by Nelson George

SHORT STUFF: De La Soul has sold 500,000 copies in 10 weeks for Tommy Boy ... The D.C.-based band Maniquin debuts on Epic with a self-titled album with production help from Charlie & Ronnie Wilson, Charlie Singleton, Bernie Worrell, Marvin Ennis, and ex-Epic A&R executive Bernie Miller. Miller and the band's manager, Vern Goff, served as executive producers ... The ever-beautiful Beverly Johnson plays the lead in Michael Jackson's "Liberian Girl" video ... For the fourth year, ASCAP and Colt 45 malt liquor are sponsoring a series of talent showcases at Los Angeles' Carlos 'N' Charlie's. For more info call 213-821-8884.

Billboard POWER PLAYLISTS FOR WEEK ENDING MAY 27, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Playlist	P.D.
Washington	<ul style="list-style-type: none"> 1 3 BeBe & CeCe Winans, Lost Without You 2 13 Atlantic Starr, My First Love 3 7 Natalie Cole, Miss You Like Crazy 4 2 De La Soul, Me Myself And I 5 11 Diana Ross, Workin' Overtime 6 12 The O'Jays, Have You Had Your Love Today 7 5 Joyce "Fenderella" Irby, Mr. D.J. 8 10 Robert Brookins, Don't Tease Me 9 14 Rob Base & D.J. E-Z Rock, Joy And Pain 10 15 Vanessa Williams, Darlin' I 11 17 Tony! Toni! Toné!, For The Love Of You 12 18 New Kids On The Block, I'll Be Loving You (Fore) 13 21 Mica Paris, My One Temptation 14 22 Soul II Soul, Keep On Movin' 15 23 Slick Rick, Children's Story 16 24 Grady Harrell, Sticks And Stones 17 25 DeJa, Made To Be Together 18 26 Lisa Lisa & Cult Jam, Little Jackie Wants To Be 19 19 Alton "Wokie" Stewart, She's So Cold 20 27 Leotis, On A Mission 21 28 Peabo Bryson, Show & Tell 22 32 Luther Vandross, For You To Love 23 33 Eugene Wilde, I Can't Stop (This Feeling) 24 34 Anita Baker, Lead Me Into Love 25 36 Doug E. Fresh, D.E.F. = Doug E. Fresh 26 37 Cheryl "Pepsi" Riley & Full Force, Every Little 27 39 Richard Rodgers, Crazy In Love 28 40 Kool G Rap And Polo, Road To The Riches 29 42 Patti Day, Inch By Inch 30 43 The Real Roxanne, Roxanne's On A Roll 31 44 The Boys, A Little Romance 32 45 Chuckii Booker, Turned Away 33 63 The System, Midnight Special 34 59 James Ingram, It's Real 35 50 Vesta, Congratulations 36 61 The Jacksons, Nothin' (That Compares 2 U) 37 52 LeVert, Gotta Get The Money 38 60 Surface, Shower Me With Your Love 39 51 Lia, Constantly 40 46 2 Live Crew, The Bomb Has Dropped 41 47 Jazz Hawaiian, Hawaiian Sophie 42 48 Lachana, Just Started 43 49 Marcus Lewis, Searchin' For A Good Time 44 53 The Gyrls, Jam Jam 45 54 Special Ed, I Got It Made 46 55 June Pointer, Tight On Time 47 56 The Dells, Can We Skip That Party? 48 57 Kwame, The Man We All Know And Love 49 58 Stezo, It's My Turn 50 35 Public Enemy, Black Steel In The Hour Of Chaos 51 62 Jackie Jackson, Cruzin' 52 64 Labi Siffre, Something Inside So Strong 53 65 Lobo, I Second The Motion 54 30 Hiroshima, Come To Me 55 29 Bar-Kays, Animal A — Attension, Crazy About You A — Blue Magic, It's Like Magic A — Karyn White, Secret Rendezvous A — Baby Wright, Quiet Storm A — Alex Bugnon, Going Out Tonight A — Christopher McDaniel, A Woman's Touch 	Mike Archie
Los Angeles	<ul style="list-style-type: none"> 1 2 Slick Rick, Children's Story 2 3 BeBe & CeCe Winans, Lost Without You 3 6 Grady Harrell, Sticks And Stones 4 7 Atlantic Starr, My First Love 5 11 Joyce "Fenderella" Irby, Mr. D.J. 6 12 Luther Vandross, For You To Love 7 13 Deon Estus, Heaven Help Me 8 9 Charlie Singleton, The Good, Bad & Ugly 9 10 Natalie Cole, Miss You Like Crazy 10 5 Skyy, Start Of A Romance 11 15 Tony! Toni! Toné!, For The Love Of You 12 1 Jody Watley, Real Love 13 4 Al B. Sure!, I'm Not Your Lover 14 15 Alton "Wokie" Stewart, She's So Cold 15 16 New Kids On The Block, I'll Be Loving You (Fore) 16 17 Anita Baker, Lead Me Into Love 17 21 Kiara, Every Little Time 18 22 Lisa Lisa & Cult Jam, Little Jackie Wants To Be 19 23 Rob Base & D.J. E-Z Rock, Joy And Pain 20 24 The O'Jays, Have You Had Your Love Today 21 25 Miles Jaye, Objective 22 39 Chuckii Booker, Turned Away 23 28 Aretha Franklin & Elton John, Through The Storm 24 25 Vesta, Congratulations 25 26 Georgio, Romantic Lover 26 27 The Boys, A Little Romance 27 29 Vanessa Williams, Darlin' I 28 31 Take 6, Spread Love 29 30 Cheryl "Pepsi" Riley & Full Force, Every Little 30 33 Eugene Wilde, I Can't Stop (This Feeling) 31 35 Peabo Bryson, Show & Tell 32 36 Diana Ross, Workin' Overtime 33 38 James Ingram, It's Real 34 40 LeVert, Gotta Get The Money 35 41 Surface, Shower Me With Your Love 36 41 Milli Vanilli, Baby Don't Forget My Number 37 42 Milli Vanilli, Baby Don't Forget My Number 38 43 Today, Takin' Off 39 44 The Jacksons, Nothin' (That Compares 2 U) 40 45 Leotis, On A Mission 41 46 Freddie Jackson, Crazy (For Me) 42 47 June Pointer, Tight On Time 43 48 Joyce Sims, Looking For A Love 44 49 Third World, Forbidden Love 45 49 Heavy D & The Boys, We've Got Our Own Thing 46 49 Stehnie Mills, Something In The Way You Make Me 47 49 New Situation, Going To A Go-Go 48 49 Soul II Soul, Keep On Movin' 49 49 Pertt, No Place To Go 50 49 Iddib, I Second That Emotion 51 49 The System, Midnight Special 52 49 Karyn White, Secret Rendezvous 53 49 Blue Magic, It's Like Magic 54 49 Kool Moe Dee, They Want Money 55 49 Jody Watley, Friends 56 49 Christopher McDaniel, A Woman's Touch 	Cliff Winston



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TERRI ROSSI'S RHYTHM SECTION

YOU CAN TAKE IT WITH YOU: On the Hot Black Singles chart, "My First Love" by Atlantic Starr (Warner Bros.) leaps 7-1 and "Miss You Like Crazy" by Natalie Cole (EMI) follows suit, jumping 8-2. Both records gained about the same amount of radio points and their radio totals are very close, though "Miss You" has a slight edge. The difference is in retail points. "My First Love" has five more retail reports and a considerably higher total.

Remarkably, neither record has peaked since neither has the majority of No. 1 reports from the 98 radio reporters. "My First Love" gets No. 1 reports from WQMG Greensboro, N.C.; WPEG Charlotte, N.C.; WJIZ Albany, Ga.; WANM Tallahassee, Fla.; WFXE Columbus, Ga.; and KKDA Dallas. "Miss You" gets No. 1 reports from WXYV Baltimore; WMYK Virginia Beach, Va.; WOWI Norfolk, Va.; WEKS Atlanta; WQQK Nashville; WPZZ Indianapolis; and WTLZ Saginaw, Mich.

It is unusual for the two top-charted records to obtain the greatest number of points, ranking Nos. 1 and 2 in total airplay, yet account for only 13 No. 1s between them. Three other records on the chart have more No. 1 reports. "Sticks And Stones" by Grady Harrell (RCA), at No. 4, has 16 No. 1 reports. Nine are in the Southeast region, including WEDR Miami and WPLZ Petersburg, Va.; five are in the Central South region, including KMJJ Shreveport, La., and WQFX Gulfport, Miss. There is one each in the North Central and Midwest regions, WNOV Milwaukee and KPRW Oklahoma City, respectively.

Two records moving down the chart hold and score No. 1 reports, respectively. "Heaven Help Me" by Deon Estus (Mika), No. 5, loses 21 reports, but is No. 1 at 16 stations; "If I'm Not Your Lover" by Al B. Sure! (Warner Bros.) loses 29 stations and falls to No. 6, but still gets top-of-the-chart reports from 10 stations. A third single, "Start Of A Romance" by Skyy (Atlantic), falls to No. 11 after holding at No. 1 for two weeks; it still has No. 1 reports at seven stations. Who says you can't take it with you?

IT'S THE D.A.I.S.Y. AGE: "Me Myself And I" by De La Soul (Tommy Boy) moves 6-3 on the Hot Black Singles chart, making it one of the three-highest-charting rap records in history. The independently distributed single ties "Wild Thing" by Tone Loc (Delicious Vinyl), which peaked at No. 3. The only rap record to achieve better chart performance was "I Need Love" by L.L. Cool J (Def Jam), which went to No. 1 in 1987.

Of the 82 stations reporting "Me Myself And I," three—WILD Boston, WPDQ Jacksonville, Fla., and KYEA Monroe, La.—list it at No. 1; 11 other stations list it in their top five. On the retail side, "Me Myself And I" has 96 reports and the highest total points.

De La Soul's "3 Feet High And Rising" album goes to No. 1 on the Hot Black Albums chart. The album has reportedly sold more than 600,000 units: 450,000 cassettes, 55,000 CDs, and 95,000 LPs.

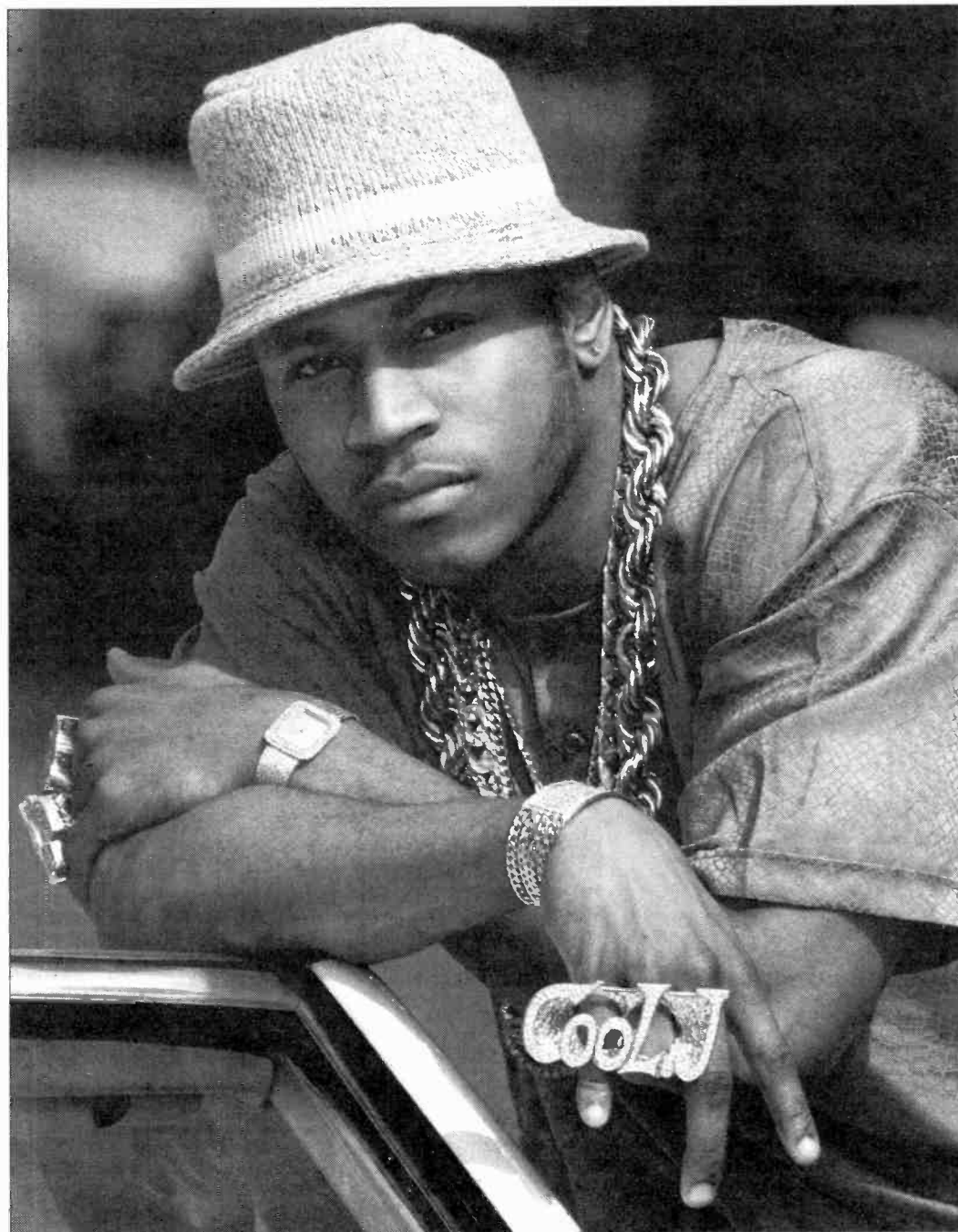
SKYY'S THE LIMIT: Florida native Angeé Griffin debuts this week on the singles chart at No. 77 with "Toby" on the Luke Skyywalker label. The upcoming album for the Bethune Cookman College, Fla., student will debut on Luther Campbell's new label, Skyline Records.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
SECRET RENDEZVOUS KARYN WHITE WARNER BROS.	7	19	24	50	62
FRIENDS JODY WATLEY MCA	7	10	18	35	36
IT'S LIKE MAGIC BLUE MAGIC OBR	5	8	14	27	27
MIDNIGHT SPECIAL THE SYSTEM ATLANTIC	5	6	13	24	69
TAKE IT OFF TODAY MOTOWN	1	7	13	21	32
THEY WANT MONEY KOOL MOE DEE JIVE	3	7	10	20	68
SOMEBODY LOVES YOU EL DEBARGE MOTOWN	4	6	10	20	23
NO PLACE TO GO PERRI ZEBRA	2	5	11	18	42
FORBIDDEN LOVE THIRD WORLD MERCURY	2	5	10	17	32
BUFFALO STANCE NENEH CHERRY VIRGIN	0	2	14	16	26

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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Billboard

FOR WEEK ENDING
MAY 27, 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
				★★ NO. 1 ★★	
1	4	5	12	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	1 week at No. One 3 FEET HIGH AND RISING
2	2	1	21	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
3	1	2	46	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
4	3	3	14	TONE LOC ▲ ² DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
5	5	4	30	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
6	6	6	46	BOBBY BROWN ▲ ⁴ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	7	7	29	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
8	8	8	35	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
9	9	10	13	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
10	11	14	6	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
11	10	9	27	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
12	12	12	14	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
13	13	13	10	MILLI VANILLI ● ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	14	11	27	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
15	16	17	20	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
16	15	16	31	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
17	24	28	9	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
18	18	21	25	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
19	17	18	30	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
20	20	19	9	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
21	25	31	7	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
22	21	20	31	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
23	23	22	27	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
24	22	23	43	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
25	19	15	46	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
26	26	25	34	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
27	28	24	48	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
28	32	34	8	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
29	29	33	8	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
30	27	26	26	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
31	31	27	36	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
32	30	30	32	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
33	35	39	8	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
34	36	36	11	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
35	33	29	11	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
36	34	40	8	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
37	51	53	5	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
38	46	78	3	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
39	38	32	13	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
40	45	—	2	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
41	39	41	9	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
42	37	35	10	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
43	41	43	11	TAKE 6 REPRIZE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
44	47	51	7	DEON ESTUS MIKA 835 713/POLYDOR (CD)	SPELL
45	52	62	4	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
46	40	38	31	KENNY G ▲ ² ARISTA 8457 (9.98) (CD)	SILHOUETTE
47	44	37	42	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
48	49	52	31	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
49	54	54	55	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?

50	NEW ►	1	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS	
51	48	47	11	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
52	NEW ►	1	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK	
53	56	71	4	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
54	59	63	5	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
55	43	46	21	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
56	53	48	7	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
57	42	42	25	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
58	55	44	24	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
59	58	59	11	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
60	NEW ►	1	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM	
61	50	49	10	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
62	87	—	2	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
63	57	58	9	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
64	62	55	7	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
65	61	57	54	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
66	66	68	8	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
67	76	94	3	MAGGOTRON JAMARC 9001/PANDISC (8.98) (CD)	THE INVASION WILL NOT BE TELEVISIED
68	72	81	3	LEGENDARY BLUES BAND ICHIBAN 1039 (8.98) (CD)	WOKE UP WITH THE BLUES
69	64	64	53	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
70	68	60	30	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
71	71	66	10	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
72	82	96	3	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
73	67	67	30	SWEET OBSESSION EPIC FE 44419/E.P.A. (CD)	SWEET OBSESSION
74	69	69	75	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
75	NEW ►	1	MICA PARIS ISLAND 90970 (8.98) (CD)	SO GOOD	
76	70	61	13	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
77	73	79	45	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
78	NEW ►	1	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE	
79	60	45	25	AL JARREAU REPRIZE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
80	65	50	21	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
81	74	—	2	ANNE G. ATLANTIC 81946 (9.98) (CD)	ON A MISSION
82	75	72	27	CHERRELLE TABU O2 44148/E.P.A. (CD)	AFFAIR
83	86	84	23	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
84	79	70	15	THE BAR-KAYS MERCURY 836 774/POLYGRAM (CD)	ANIMAL
85	80	80	29	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
86	84	85	7	JACKIE JACKSON POLYDOR 837 766/POLYGRAM (CD)	BE THE ONE
87	88	92	4	NAPPY BROWN MELTONE 1502 (8.98)	DEEP SEA DIVER
88	77	65	19	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
89	NEW ►	1	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME	
90	63	56	26	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
91	89	82	45	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
92	90	87	46	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
93	85	76	26	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
94	92	—	2	GEORGE DUKE ELEKTRA 60778 (9.98) (CD)	NIGHT AFTER NIGHT
95	91	88	10	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
96	98	90	52	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
97	83	75	25	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
98	99	91	27	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
99	93	—	2	THE COOKIE CREW FFRR 828 134/POLYGRAM (9.98) (CD)	BORN THIS WAY
100	78	83	8	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM

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

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Ex-Band Member Puts Own Mark On 'Workbook'

Bob Mould Shapes A Solo Career

BY CHRIS MORRIS

LOS ANGELES As he made "Workbook," his first solo album after spending the better part of the decade with the Minneapolis trio Hüsker Dü, Bob Mould found his personality dividing.

"I had to be objective with myself and real critical with myself, and that's hard to do," says the guitarist/singer/songwriter/producer. "Schizophrenic, you have to be—you have to have an alter ego that tells you you suck, and you have to push five times harder. I'm willing to do that to myself."

But Mould admits that the freedom of solo work is satisfying after the breakup of his acclaimed punk-style band. Hüsker Dü issued six indie albums and two releases for Warner Bros. before it split up in January 1988.

"After 10 years of working with the same people, we weren't the same people we knew," Mould says

of the end of the Hüskers. "We got together when we were 17 years old. We grew apart from each other."

Artistic dissatisfaction also fueled the split, according to Mould. "There were limitations going on with what loud guitar and loud bass and loud drums and screaming could do," he says. "The last four records all had that same sound."

After the band fell apart, Mould spent some time writing on his Minnesota farm, uncertain about whether to continue his career in the music business.

He says, "At that point it was like, 'Should I just go get a job at the historical society and do slide presentations on the fur trade of the 18th century in Minnesota, or what should I do?' But I was writing some really good songs."

Encouraged by Los Lobos' manager, Linda Clark, who had discussed working with Hüsker Dü in the last stages of the band's existence and who today manages Mould, he decid-

ed to forge ahead, and last November he signed a solo deal with Virgin.

The day after Mould inked his contract, he was in New York rehearsing the "Workbook" material with drummer and Golden Palominos leader Anton Fier, a longtime Hüsker Dü fan, and bassist Tony Maimone, whose work with Pere Ubu Mould admired.

The wild card on Mould's self-produced album is cellist Jane Scarpantoni—an unlikely collaborator for an artist best known for making blunt, unrestrained rock'n'roll.

"All year I'd been hearing cello," explains Mould. "I'd been hearing cello for years in the work. It's a real melancholy, very powerful instru-

(Continued on next page)



Legendary Licks. As rockabilly pioneer Carl Perkins played the second of two shows at the Bottom Line in New York; promoting his new MCA album, "Born to Rock," he was joined onstage by guitar superstar Eric Clapton for a late-night jam. The two bit into "Mean Woman Blues"; "Matchbox"; a medley of "Roll Over Beethoven," "Maybellene," and "Whole Lot of Shakin' Going On"; and "Hound Dog" before closing the show with "Blue Suede Shoes" and "Goin' Down The Road Feeling Bad." Clapton was in town completing an upcoming album. (Photo: Chuck Pulin)

Vollenweider Uncages 'Lion'

New Album May Open Pop Doors

BY THOM DUFFY

NEW YORK Soft-spoken harpist Andreas Vollenweider makes his declaration with surprising force. "I am very stubborn," he says. "I would go through heaven and hell for my ideas."

The 34-year-old Swiss composer, whose acclaimed new album, "Dancing With The Lion," is his first on Columbia Records, speaks quietly but with conviction of ideas—spiritual and artistic concepts—that have shaped his music during a decade-long U.S. recording career. He is an unconventional musician, this performer who discusses art as "a sacred place, the environment where new ideas and visions are created.

"So you don't go there with 'dirty feet' and dirty thoughts, like going there to make a lot of money," he says. "I do not care about money. I do not care about success."

Yet Vollenweider has reaped both. And he is practical enough to realize both are key to controlling his career and reaching his listeners. So he is embracing an all-out push by Columbia, which wants to expand Vollenweider's adult-alternative base to the pop mainstream.

"There's always been some level of esoterica associated with Andreas," says Jane Berk, director of product marketing, East Coast, for Columbia. "The whole idea was to bring Andreas to the street level."

Literally. Not long after the album's early-April release, a promotional tour was set up by VP of sales Craig Applequist; Mike Greene, director of sales and marketing for jazz and new age music at Columbia; and product manager Kevin Knee. Knee accompanied Vollenweider on the tour, which included adult-alternative station visits and in-store appearances in Los Angeles, San Francisco, Denver, Chicago, and New York. National promotions manager Kevin

Gore, who is based in Chicago, coordinated his initial promotion efforts with Sherry Winston, director of national jazz promotion.

"We really wanted to create a high profile out of the box and keep up the level of excitement at that [adult-alternative] format that has always been there for him," says Berk. Since the release of Vollenweider's "Down To The Moon" on CBS Masterworks in 1986, the rise of adult-alternative formats has increased radio's receptivity to his music.

Darryl Pitt of Depth of Field Management explains that Vollenweider's steady rise in popularity as well as his increased radio acceptance prompted the move from CBS Masterworks to Columbia.

"When we began meeting with Columbia, the enthusiastic response we got from [CBS Records president] Tommy Mottola on down was overwhelming," says Pitt. Mottola's commitment to breaking "Dancing With The Lion" on pop radio is shared by Columbia Records president Donnie Ienner—who succeeded at a similar challenge at Arista.

"Here's a guy who broke Kenny G," notes Burt Baumgartner, VP of national singles promotion at Columbia. A radio edit of the title track of "Dancing With The Lion" has been prepared. And, in Baumgartner's view, "This could be a great instrumental interlude for the same old boring playlist. It can be done." Baumgartner, along with Marc Benesch, Columbia VP of label promotion, and other members of Columbia's national promotion staff, will meet this month with key programmers.

Although an injury to Vollenweider's hand prevents him from performing this spring, a U.S. tour, booked by Barbara Skydel of Premier Talent, is due in the fall.

Meanwhile, "Dancing With The Lion" (Continued on page 31)

Is Poi Dog Pondering A Big Label Deal?

A Sharp Cruel Story; Sting's Crusade

THE LINE OF LIMOS outside Maxwell's in Hoboken, N.J., on a Saturday night was the tip-off that the buzz over the Austin, Texas, band **Poi Dog Pondering** has reached the record company suites across the river. As a number of major labels woo the septet and debate its fate, the band played with joyous and eclectic abandon both at Maxwell's May 12 and at a show for New York's downtown crowd at the Knitting Factory three nights later.

When lead singer **Frank Orrall** picked up a lighted globe onstage, slapping and spinning it to the beat, it made perfect sense. For Poi Dog Pondering plays with a world-spinning span of influences. Through a 90-minute set, the band ran through a dizzying and delightful melange of beats, rhythms, and accents: trumpet and accordion lines of Mexican *ranchera* music, Scottish fiddle figures, Hawaiian slide guitars, Oriental chimes, and even a bit of neopsychedellic garage-rock jamming to close the show.

Poi Dog Pondering can look to commercially successful predecessors on the roots-music and world-beat circuit, from **Paul Simon** to **Los Lobos** to **Talking Heads**. What ties this band's musical loose ends together is a sure pop sensibility and some instantly memorable tunes. One has the apt chorus: "Everybody's trying to work it on out." An A&R guy couldn't say it better.

IS THERE ROOM for a solid young band that straddles the line between modern and mainstream album rock? That's the question that faces **Cruel Story Of Youth**, the New York quartet that could appeal to programmers in both camps—but has yet to grab support from either. The band—with sharp-edged songs written by lead singer **John Are** and barbed by guitarist **Mike Gross**—played at the New York club Downtown May 13 and at S.I.R. studios May 12 for a covey of Columbia execs, who reaffirmed their push on the act.

ON THE ROAD: "A new generation is getting into this music and the kids are looking for something meaningful to listen to and to dance to," says **Tony Johnson**, producer of Reggae Sunsplash '89. Expanded five years ago from Jamaica to venues worldwide, Sunsplash began its summer run in the U.S. May 20 in Honolulu with **Steel Pulse** topping the bill. . . . One of Britain's current young pop-soul sensations, the **Pasadenas**, taped a set at New

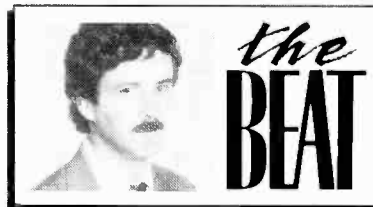
York's Apollo Theater May 9 for "Showtime At The Apollo," which has become a TV hit in the U.K. . . . **Chicago** began a summer double-bill tour with the **Beach Boys** Friday (26) at the Oakland (Calif.) Coliseum. . . . The first **Calyпсо and Steelband Music Awards** show will be staged June 24 at New York's Brooklyn Academy of Music. For further info: 201-836-0799.

ERRATUM: The Northwest Music Assn. in Seattle bestowed a bouquet of awards—including honors for song of the year, best new band, and group of the year—on the **Posies**. The band's name was misspelled due to an editing error in a May 13 Billboard story.

SHORT STUFF: Jefferson Airplane has reunited with members **Grace Slick**, **Paul Kantner**, **Marty Balin**, **Jorma Kaukonen**,

and **Jack Casady** all aboard. An Epic album is due in August with a tour likely. . . . "Backstage Pass"—coauthored by **Eric M. Todd**, artist manager and president of BML Concert Lighting, freelance writer **Frank Weimann** and entertainment attorney **Elliott L. Hoffman**—offers a 270-page look at those in rock'n'roll who make the show go on, with career tips for others who yearn for the life of laminated passes. . . . **June Pointer** is enjoying the solo spotlight on her new self-titled Columbia album, featuring a superstar production lineup, which includes **Narada Michael Walden**, **Phil Ramone**, **David Foster**, and **Burt Bacharach & Carole Bayer Sager**. She continues to tour with the **Pointer Sisters**. . . . The **Beastie Boys'** new album, "Paul's Boutique," will arrive in July on Capitol.

A HARD RAIN: What does the fate of the Amazon rain forest—an endangered area of worldwide environmental importance—have to do with pop music? At first blush, not much. But the announcement in New York May 11 of a campaign to create a 600-square-mile park in that crucial region certainly would not have drawn such pack press coverage if pop star **Sting** were not leading the charge. Some may tire of pop figure pronouncements on the *cause du jour*. But if it takes celebrity footage (or benefit shows such as those the Grateful Dead staged at N.Y.'s Madison Square Garden last spring) to get the media to pay attention to this global problem, concerned pop artists will just play that game. The cult of personality, indeed.



by Thom Duffy

ARTIST DEVELOPMENTS

DAMIAN ROCKS ON

Michael Damian has scored the biggest hit of his career with "Rock On," a remake of the song that David Essex brought to No. 5 on the Hot 100 Singles chart in 1973. Damian's version already has matched the chart action of the original.

Surprisingly, the song's second wind—and Damian's shot at pop stardom—almost never happened.

Mark Rocco, director of the movie "Dream A Little Dream," chose Damian's version of "Rock On" as the centerpiece for his film's soundtrack. Yet, in retrospect, Damian isn't sure how his demo of the song reached Rocco. Damian says, "I didn't give him the tape, and I don't know how he got it; possibly from my brother. It was a complete surprise. My brother told me Mark wanted to use 'Rock On' in his movie and I said, 'How did he get to hear it?'"

That phantom demo tape brought Damian the pop exposure he has struggled to attain for 10 years. From the money he earned as a soap star on "The Young and the Restless," he built a 24-track studio in his home, where he recorded two albums for Canada's CBS International. His recording of Eric Carmen's "She Did It" reached No. 69 on the Hot 100 Singles chart in 1981. However, it wasn't until "Rock On" that he was able to secure a record deal in the U.S. Cypress/A&M just signed him and plans to release his first stateside solo album Friday (26).

JIM RICHLIANO

FAIRPORT RECONVENES

"This is the first proper tour we've done off our own backs, not supporting a Jethro Tull or

BOB MOULD GOES SOLO

(Continued from preceding page)

ment. I'd been hearing it as a very good instrument to weave into my style of music—the droning thing, and the way that I phrase."

With the album now in the stores, Mould has embarked on what he calls "a combo promo/showcase/getting-my-feet-wet/playing-with-new-people tour" with band mates Fier, Maimone, and ex-dB Chris Stamey. The group will be playing intimate U.S. clubs through late May.

Virgin is promoting the record with a 12-inch promotional single of the album track "See A Little Light" for college and modern rock stations. The label has also shipped a promotional CD of "Workbook" (with the disk designed to resemble the mottled black-and-white cover of a cardboard-covered notebook) to alternative and album rock radio and press.

Mould also recently produced "Down On The Floor," the Slash debut of the Boston-based quartet the Zulus, and a single for Hoboken, N.J.'s Friction Wheel on Sol, his own singles-only label.

"I think we're going to do at least a dozen [singles] a year," Mould says of his label. "Got to keep it alive, and it's great for new bands. You've got to put something back—you can't just take."

something, for a long time," says Dave Mattacks, drummer for the venerable English folk-rock group Fairport Convention.

The band kicked off a 30-date U.S. road sortie April 13, in support of its first Rough Trade release, "Red And Gold." Violinist/keyboardist Ric Sanders, guitarist and founding member Simon Nicol, and bassist Dave Pegg played opening dates two years ago for Jethro Tull (which shares Pegg as a member) as Fairport & Friends. But the current road stint marks the first time the Fairporters have played under their own name in the U.S. in five years.

Incredibly, the current 3½-year-old Fairport unit—Nicol, Pegg, Mattacks, Sanders, and multi-instrumentalist Martin Allcock—is the longest-lived lineup in the band's 22-year history. Previous incarnations have included such seminal English folkies as Richard Thompson, Ashley Hutchings of Steeleye Span, and Sandy Denny.

Rough Trade CEO Robin Hurley says he hopes that "Red And Gold" will sell more than Fairport's last Island album, the live set "In Real Time" (which moved 20,000 units), and that the band itself longs to break out of the folk-rock enclave.

Hurley says that MTV has been playing selections from the band's fan-oriented longform video, "It All Comes Round Again," which Rough Trade is offering to consumers via a postcard insert in all configurations of the current album. CHRIS MORRIS

SIDEWINDERS STRIKE

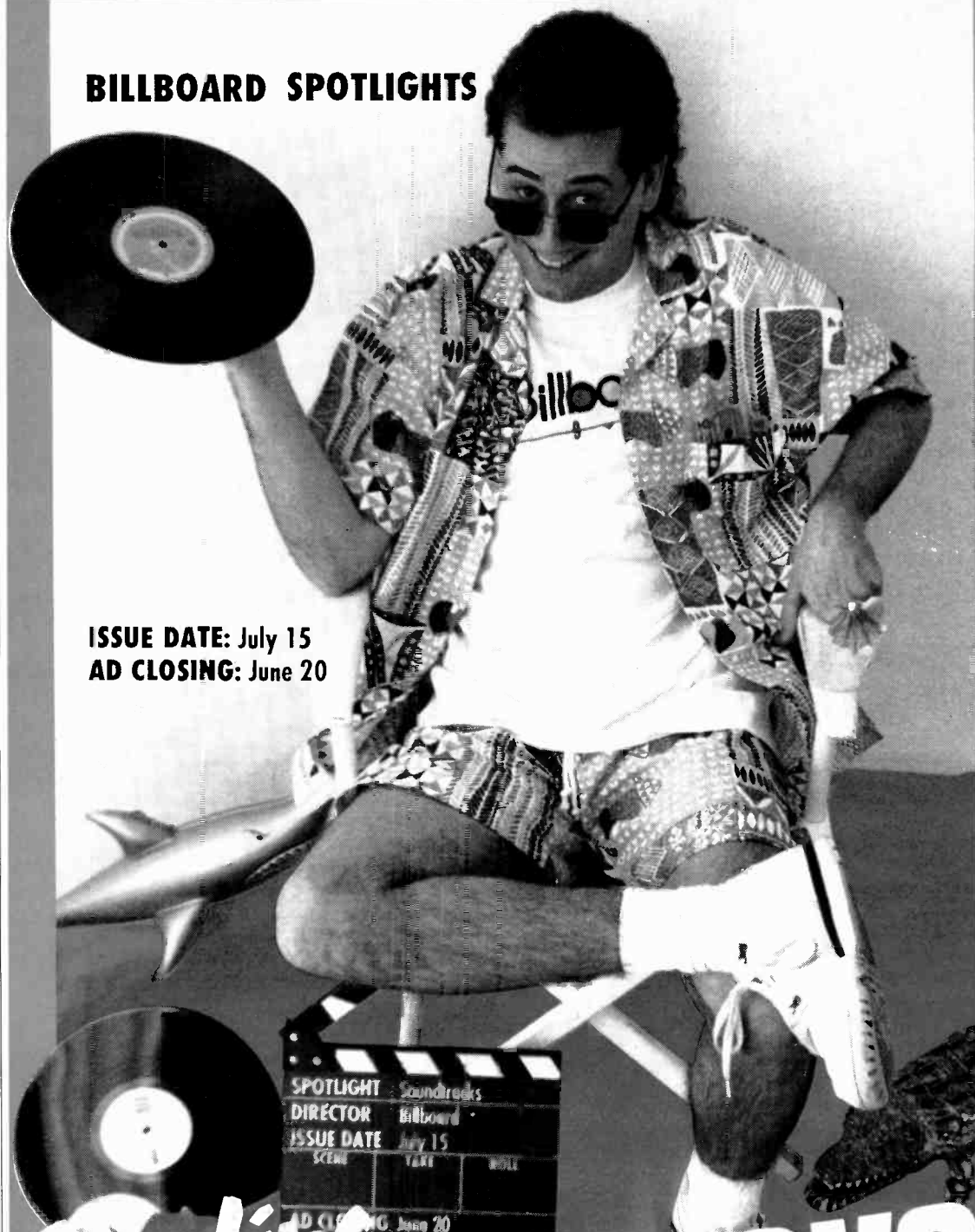
The first promotion for the Tucson, Arizona-based Sidewinders involved hot sauce and chips, sent out by RCA in a neatly boxed set to commemorate the band's debut album, "Witchdoctor."

The next step involves a different sort of heat, the kind RCA execs claim the quartet generates when they take the stage.

"We're really gearing toward working them on the road," says Alan Grunblatt, RCA senior director of marketing, East Coast. "They're the best live band I've seen in a long time. The first thing we did was have them play the Gavin Convention before the record came out. Then we immediately put them on the road with Charlie Sexton to get the buzz going." A tour with drivin' n' cryin' will start shortly, Grunblatt adds.

The Sidewinders emerged two years ago from Tucson, admittedly (Continued on page 32)

BILLBOARD SPOTLIGHTS



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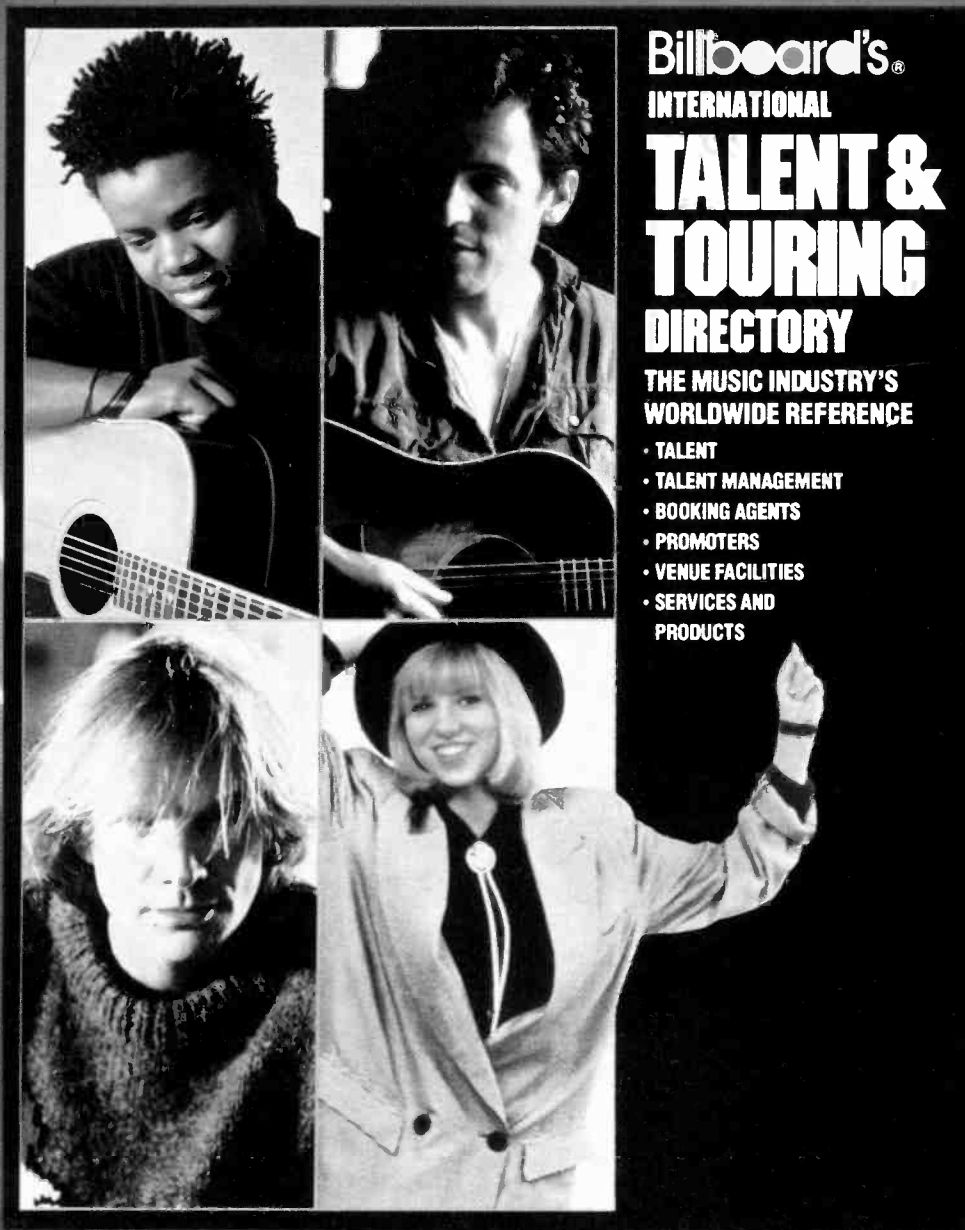
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It's A Cinderella Story At Philly Music Awards

BY JOE LOGAN

PHILADELPHIA Grover Washington Jr. remains king of jazz here and Teddy Pendergrass still owns urban.

But it was Cinderella and lead singer/guitarist Tom Keifer, the rage of the local heavy metal set, who walked off May 10 with honors in the top three popular-vote categories at the Philadelphia Music Foundation's "Philly" Awards.

Keifer, who spent more than a few nights sleeping in the back of a Plymouth Duster before Jon Bon Jovi persuaded a PolyGram A&R man to listen to a demo tape, won the Philly for best song of the year, Cinderella's "Don't Know What You Got Til It's Gone." Keifer, known for his distinctive screeches and wails, also was named top male vocalist.

In addition, Cinderella took the Philly for album of the year for "Long Cold Winter" and the kudos for outstanding group.

The band, currently on tour, did not show for the awards ceremony, but manager Larry Mazer happily bounded to the podium four times. "It took a long time to get this band signed," said Mazer, clutching the Lucite award. "But this proves that you can sit in a bar somewhere in New Jersey one day, and some day sell millions of records."

In other public balloting by 4,500 area music fans, Philadelphia-born Joan Jett was named outstanding female vocalist. Most-promising-new-artist honors went to Andy King, who left the Hooters less than a year ago to form his own band.

In industry voting, by area music critics, record executives, and radio station personnel, the best-pop/rock-single award went to Pretty Poison for "Catch Me I'm Falling." Daryl Hall & John Oates' "ooh yeah!" took honors as best pop/rock album.

Tommy Conwell and Marcy Rauer won the best-songwriter category for "I'm Not Your Man," recorded by Conwell's Young Rumlbers. The best-urban-single award went to D.J. Jazzy Jeff & the Fresh Prince for "Parents Just Don't Understand."

Teddy Pendergrass' "Joy" was picked as best urban album and Grover Washington Jr.'s "Then And Now" was named best jazz record.

ANDREAS VOLLENWEIDER

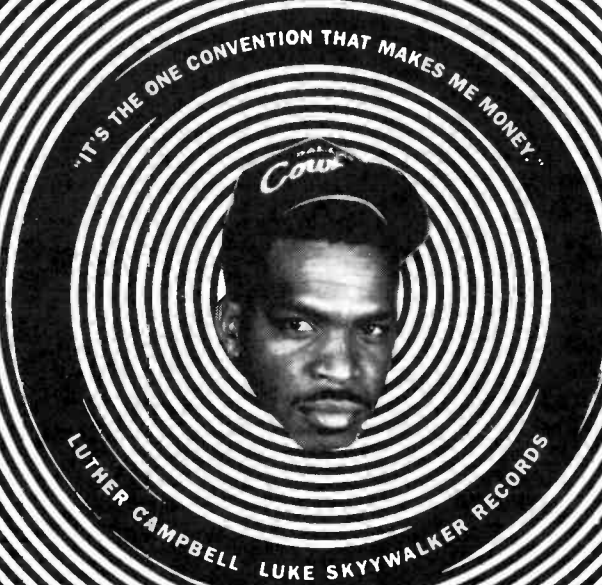
(Continued from page 28)

Lion" has hit No. 1 on Billboard's New Age Albums chart—although Vollenweider dismisses any link to the musical genre with which he is often identified. His new album—with more prominent rhythms, world beat influences, and contributions from the likes of David Lindley, Patti Austin, and Mark O'Connor—really does not fit in any new age bin.

But, ultimately, Vollenweider says, neither he nor his record company will determine how his music will be received and perceived. That is up to his listeners. "That is what it's all about," he says. "I build these acoustic houses and they're invited to go in. That is my offer to the people."

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TALENT IN ACTION

BARRY MANILOW
Gershwin Theater
New York, N.Y.

MANILOW FANS ARE near legend in devotion to their hero and he could obviously do no wrong here, halfway through his extended seven-week Broadway run at the Gershwin Theater.

To his credit, Manilow never took advantage of the adoration by giving less than 100% during a two-and-a-half-hour performance April 30.

The slick show, complete with its share of Vegas-style clichéd patter, was a chronological walk through Manilow's musical life, from learning to play the accordion in his parents' living room (complete with plastic slipcovers) through his days as a Broadway audition accompanist and subsequent first hits, through his jazz period, and to the return to soft pop displayed on his new self-titled

Arista album.

Throughout, Manilow delved into his past both in his songs and personal remarks, introducing a set of new love-gone-wrong songs by telling about his divorce.

But the real revelation came late in the show when Manilow introduced a medley saying, "For those of you who were dragged here tonight, this is going to be sheer agony." He then dove into a 25-song collection of his hits, a testament to his popularity and productivity. He was rewarded with a two-minute standing ovation and hundreds of women holding up pen flashlights in their version of the arena lighter salute.

Throughout the evening, Manilow's voice never wavered. His delivery was confident while his self-deprecating wit only endeared him further to the crowd. He surrounded himself with a tight, well-rehearsed, nine-piece orchestra that ably sup-

ported but never overshadowed the showman.

Manilow is due to embark on a U.S. tour after his Broadway run ends June 3.

MELINDA NEWMAN

BETTY CARTER
Indigo Blue
New York, N.Y.

WHEN BETTY CARTER is on, she is the quintessential jazz singer; her voice gives mere words an extraordinary richness of texture and nuance, and at times conveys a wide range of sentiments without using words at all.

While opening night of a five-night stand at midtown Manhattan's Indigo Blue May 2 was more of a warm-up for the veteran vocalist than a definitive performance, she still managed to show her fans why she is one of jazz's most durable and highly respected stylists.

Carter mixed old chestnuts like "Tight" and "What's New" with songs from her Grammy-winning Verve/PolyGram album, "Look What I Got." Backed by the sharp, tight trio of Darrell Grant on bass, Troy Davis on drums, and Tarus Mateen on piano, Carter used her trademark scat singing and vocal gymnastics to make each song indelibly hers, even if the tunes did start to sound the same by the end of the set.

Then again, the Betty Carter stamp is what makes the songs worth listening to. When Carter sings about the ups and downs of life and love, she infuses every bit of herself into the song, and that, as a new generation of fans is discovering, makes for truly soulful music—and art.

CHARLES PAIKERT

PHOEBE SNOW

The Roxy
West Hollywood, Calif.

SNOW'S OVERDUE RETURN to the L.A. concert stage was greeted rapturously by a sold-out house on May 1. The reception was deserved, for the songstress has lost none of her captivating vocal ability during an eight-year layoff.

Snow's Elektra comeback set, "Something Real," continues to climb Billboard's Top Pop Albums chart. It features the same pensive, jazz-skewed pop material on which the vocalist built her reputation. At the Roxy, however, the emphasis for much of the night was on harder-edged rock'n'roll and R&B.

Kicking off the set with her top five 1975 hit, "Poetry Man," Snow won the crowd quickly with her virtuosic yet never overblown singing and her warm, funny, self-deprecating demeanor. The show was pushed along handsomely by her capable four-piece band.

Snow took the roof off the club in the last half-hour of the set. The momentum never slowed after a high-flying rendition of the Etta James classic, "At Last" (featured in the film "Rain Man"), which the singer dedicated to her disabled 13-year-old daughter. Other powerful highlights included a cover of Dinah Washington's "Teach Me Tonight," a swinging "Let The Good Times Roll," and a gripping encore of "Amazing Grace."

Phoebe Snow remains a phone book singer: Hand her the Yellow Pages and she'll create some vocal art.

CHRIS MORRIS

ARTIST DEVELOPMENTS

(Continued from page 29)

not a rock'n'roll mecca, but an area with enough of a local scene to support vocalist Dave Slutes' recording studio and Rich Hopkins' record label. The duo and bassist Mark Perrodin recorded the independent album "Cuacha!" in 1987, a record that may provide future fodder for the Sidewinders' RCA commitments.

With the title track from "Witchdoctor" tapped as a leadoff single, the promotional emphasis on the Sidewinders' RCA debut now shifts to alternative album rock stations.

"It's an alternative band," Grunblatt says. "We're putting them like the new R.E.M. But [Hopkins] is a great guitar player, so we do have a bridge [to mainstream rock]."

The distinctive voice of Slutes and the guitar skills of Hopkins are two keys to the band, according to Bob Feiden, the RCA A&R rep who signed them. He likens the Sidewinders stylings to the classic sounds of bands like Crazy Horse.

"Some voices lend themselves to radio, and Dave has one of those," Feiden says. "It's a distinctiveness; the best example is Rod Stewart.

When you hear Stewart sing, you know it's him. His voice has an emotional credibility that draws listeners in, and I hear that in Dave's voice."

BRUCE HARING

ZULUS ON THE FLOOR

A name has not been an easy thing to come by for the Zulus, whose debut Slash album, "Down On the Floor," is produced by former Hüsker Dü guitarist Bob Mould.

The blustery Boston-based quartet has run through names the way Spinal Tap did drummers.

After splitting from group Human Sexual Response, the band chose Wild Kingdom, which engendered a legal threat from the Mutual of Omaha Insurance Co. A subsequent choice, Gospel Birds, was set in artwork for a 1985 EP but turned out to be a music publishing company. They settled on the Zulus in 1986.

"In between each, we'd have a new one for just about every gig. I think some club owners thought we were running from something," says singer Larry Bangor.

Despite Mould's support and production, the Zulus album is "not a Hüsker Dü imprint, but it is very much a guitar-based record, though not in the usual roots-rock sense," says Bangor.

DAVE WYKOFF

NEW ON THE CHARTS

The success of Madonna's 1987 No. 1 hit, "Who's That Girl," proved that top 40 radio was accessible to Latin-flavored pop. Soon to follow were such artists as Brenda K. Starr, Sweet Sensation, and Sa-Fire with songs that maintained the genre. Continuing the Latin trend is

Pajama Party, with "Yo No Se" (Spanish for "I Don't Know"), the act's first song on Billboard's Hot 100 Singles chart.

After holding auditions, the producers of "Yo No Se" chose Jennifer McQuilkin, Suzzi Ranta, and Daphne Rubin-Vega to record a 12-inch mix of the song for Atlantic Records. Released in December, the song first became a hit earlier this year in such markets as Miami, Los Angeles, and New York, and debuted in March on both of Billboard's Hot Dance Music charts, measuring club play and sales.

Pajama Party is currently preparing for a tour of Puerto Rico and will record its first album when the group returns.

JIM RICHLIANO



PAJAMA PARTY

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 28-30	\$800,177 \$22.50/\$19.50/ \$15	45,000 sellout	Avalon Attractions
BENEFIT FOR THE REX FOUNDATION: GRATEFUL DEAD	Frost Amphitheatre Stanford Univ. Stanford, Calif.	May 6-7	\$528,550 \$30/\$25	18,000 sellout	Bill Graham Presents
BON JOVI SKID ROW	The Great Western Forum Inglewood, Calif.	April 25-26	\$528,101 \$18.50	31,580 sellout	Avalon Attractions
BON JOVI SKID ROW	Tacoma Dome Tacoma, Wash.	May 10	\$430,920 \$19	23,141 28,855	Media One
BON JOVI SKID ROW	Memorial Coliseum Complex Portland, Ore.	May 8-9	\$354,849 \$18.50	21,492 sellout	Beaver Prods.
LOS HERMANOS FLORES	Los Angeles Sports Arena Los Angeles	April 29	\$250,306 \$27/\$22	10,999 16,000	Promoters of the World
QUEENSRYCHE WARRANT LEATHERWOLF	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 12	\$200,070 \$17.50	12,283 15,000	Avalon Attractions
BON JOVI SKID ROW	Beasley Performing Arts Coliseum Washington State Univ., Pullman Pullman, Wash.	May 7	\$170,663 \$18.50	9,493 12,520	Media One
ROD STEWART	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	May 9	\$133,829 \$18.50	7,404 sellout	Northeast Concerts
BON JOVI SKID ROW	Pavilion Boise State Univ. Boise, Idaho	May 5	\$132,876 \$16.50	9,566 12,428	United Concerts
CONWAY TWITTY/LORETTA LYNN	Fox Theatre St. Louis	May 13	\$124,883 \$18.90/\$15.90/ \$12.90/\$6.90	7,987 8,598	Fox Concerts Steve Litman Prods.
ALABAMA EDDY RAVEN	West Palm Beach Auditorium West Palm Beach, Fla.	May 11	\$106,750 \$17.50	6,100 sellout	Keith Fowler Promotions
CINDERELLA WINGER BULLETTYOYS	New Haven Veterans Memorial Coliseum New Haven, Conn.	May 6	\$104,068 \$17.50/\$15.50	6,373 9,900	Cross Country Concerts
BUNNY WAILER THE ORIGINAL SKATALITES	Radio City Music Hall New York	May 4	\$102,890 \$30/\$25	3,735 5,874	Radio City Music Hall Prods.
ALEXANDER O'NEAL CHERRELLE	Fox Theatre Detroit	May 7	\$95,220 \$22.50	4,580 4,820	Brass Ring Prods.
ALABAMA HOLLY DAWN	Columbus Municipal Auditorium Columbus, Ga.	May 13	\$85,800 \$16.50	5,200 sellout	Keith Fowler Promotions
BAD COMPANY VIXEN	Mud Island Amphitheatre Memphis	May 5	\$83,556 \$16.50	5,064 sellout	Mid-South Concerts
ROBERT TOWNSEND	Fox Theatre Atlanta	May 6	\$83,042 \$21.75	4,392 4,678	Turning Point Prods.
LOU RAWLS CARMAN McRAE	Fox Theatre Detroit	May 4	\$77,760 \$22.50	3,781 4,820	Brass Ring Prods.
RAY STEVENS 11/70 BAND LEON DOUGLAS LINDA LOU SHRIVER	Capitol Music Hall Wheeling, W.Va.	May 13	\$70,908 \$29.50/\$12.50	4,820 5,075 sellout	Jamboree USA
AL GREEN VANESSA BELL ARMSTRONG	Fox Theatre Detroit	May 6	\$61,240 \$20	3,271 4,820	Brass Ring Prods.
EDDIE MONEY HENRY LEE SUMMER	Mud Island Amphitheatre Memphis	May 2	\$61,116 \$16.50	3,704 5,000	Mid-South Concerts
PETRA WHITE HEART	Fox Theatre Detroit	May 5	\$60,035 \$13.50	4,638 4,820	Brass Ring Prods.
BOB JAMES KEVIN EUBANKS	Fox Theatre Detroit	May 3	\$58,433 \$22.50	2,597 4,820	Brass Ring Prods.
QUEENSRYCHE WARRANT	Starlight Bowl San Diego	May 11	\$57,605 \$20/\$17.50	3,235 3,944	Bill Silva Presents
SANDI PATTI BILLY CROCKETT	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	April 22	\$55,815 \$12.50/\$9.50	4,920 6,171	Concerts West in-house
SAM KINISON	Northrop Memorial Auditorium Univ. of Minnesota Minneapolis	May 14	\$51,240 \$17.50	2,928 4,886	Jam Prods.
NEW ORDER THROWING MUSES	Seattle Paramount Theatre Seattle	May 3	\$51,004 \$18.50	2,987 3,012	Media One

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	MARCUS ROBERTS NOVUS 3051/RCA (CD) ★★ NO. 1 ★★ 3 weeks at No. One	THE TRUTH IS SPOKEN HERE
2	2	9	CHICK COREA AKOUSTIC BAND GRP 9582 (CD) CHICK COREA AKOUSTIC BAND	
3	3	9	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD)	REVELATIONS
4	4	23	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD)	MICHEL CAMILO
5	5	27	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
6	7	7	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD)	VOODOO
7	11	3	CHET BAKER NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")	
8	8	5	DAVID MURRAY PORTRAIT 44432/E.P.A. (CD)	MING'S SAMBA
9	9	7	SUPERBLUE BLUE NOTE 91731/CAPITOL (CD)	SUPERBLUE
10	6	15	HARRY CONNICK, JR. COLUMBIA FC 44369 (CD)	20
11	NEW▶		DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
12	15	5	AL HIRT PROJAZZ 670 (CD)	COTTON CANDY
13	12	17	JIMMY MCGRIFF MILESTONE M-9163/FANTASY (CD)	BLUE TO THE BONE
14	NEW▶		ERIC GALE EMARCY 836 369-1/POLYGRAM (CD)	IN A JAZZ TRADITION
15	NEW▶		MICHAEL PEDICIN JR. OPTIMISM 3211 (CD)	ANGLES

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	7	JOE SAMPLE WARNER BROS. 25781 (CD) ★★ NO. 1 ★★ 5 weeks at No. One	SPELLBOUND
2	2	9	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
3	4	9	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
4	3	15	KIM PENSYL OPTIMISM 3210 (CD)	PENSYL SKETCHES #1
5	7	13	STEPS AHEAD INTUITION 91354/CAPITOL (CD)	N.Y.C.
6	13	3	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
7	9	7	SHERRY WINSTON HEADFIRST 729/K-TEL (CD)	LOVE MADNESS
8	6	25	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
9	NEW▶		LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
10	5	11	BOBBY LYLE ATLANTIC 81938 (CD)	IVORY DREAM
11	11	9	ALEX BUGNON ORPHEUS 75602/EMI (CD)	LOVE SEASON
12	8	31	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
13	NEW▶		EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
14	10	21	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
15	15	5	JOHN PATITUCCI GRP 9583 (CD)	ON THE CORNER
16	12	5	ANDREAS VOLLENWEIDER COLUMBIA FC 45154 (CD)	DANCING WITH THE LION
17	17	13	BRIAN MELVIN'S NIGHTFOOD GLOBAL PACIFIC 40733/COLUMBIA (CD)	NIGHTFOOD
18	22	5	IVAN LINS REPRISE 25850 (CD)	LOVE DANCE
19	14	5	VARIOUS ARTISTS SIRE 25805/WARNER BROS. (CD) BRAZIL CLASSICS 1: BELEZA TROPICAL	
20	20	5	TURTLE ISLAND STRING QUARTET WINDHAM HILL 0114 (CD)	METROPOLIS
21	19	5	KEVIN EUBANKS GRP 9580 (CD)	THE SEARCHER
22	16	19	GIPSY KINGS ELEKTRA 60845 (CD)	GIPSY KINGS
23	23	5	GEORGE DUKE ELEKTRA 60778 (CD)	NIGHT AFTER NIGHT
24	24	3	ERIC GALE ARTFUL BALANCE 7215/JCI (CD)	LET'S STAY TOGETHER
25	NEW▶		STEVE BACH SOUNDWINGS 2112 (CD)	MORE THAN A DREAM

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Jazz BLUE NOTES



by Jeff Levenson

THOSE WHO KNEW AND LOVED Max Gordon understood full well that his 86-year run was nearing an end. On May 11, after 20,000 long nights at his beloved New York club, the *Village Vanguard*, an unremarkable basement that somehow came to resonate with the sounds of the jazz universe, Max died. He did not go gentle into that good night.

The Vanguard was the first jazz club to enter my consciousness. It was always a funky, relaxed room that fostered communion among players and audience, and it reflected perfectly the temperament of its owner. When *Bill Evans* and *John Coltrane* recorded their live albums there, the results were transcendent, the players rising to other-worldly levels of performance that approached a spiritual awakening. During those moments, the Vanguard may have sounded like God's private chamber, but really it was just a special room—the room—that Max built.

Getting next to Max was no small achievement. He was a feisty soul who could bitch with the best of them. But his veneer of toughness always struck me as an adopted suit of armor—the kind worn by prototypical immigrant New Yorkers who learned to negotiate the streets while protecting their hearts. Max didn't fool many people with that routine. His vaunting disavowals of sentimentality were merely ornaments of fashion, much like the tweed jackets he wore or the oversized cigars he toted that resembled clarinets without keys. Wide-eyed admirers who attempted to penetrate his bold exterior learned quickly that he accepted you only when you proved you were a mensch.

Max didn't trumpet his beliefs or values because of

their ideological correctness. He lived them. Even at the start, when he arrived in New York from his native Lithuania via Portland, Ore., he provided aid and work opportunities to struggling artists. The *Village Vanguard* was always a nurturing place for entertainers—the poets of Greenwich Village in the '30s, the comics and folk singers a decade later, and finally the jazz musicians who served as his extended family from the mid-'50s on. Max was one of them.

He loved the music and he loved the people who loved the music. He felt that living such a life was its own reward. Why else would he descend those hallowed basement steps nightly for 54 years, perch himself at his desk or near the bar and listen to musical

A few words in memory of Village Vanguard's Gordon

and personal tales of glory? And why else would he insist on running a jazz joint when time, fashion, and a cityscape altered by scrambled economics rendered such a move questionable?

I'm convinced that Max never thought about his life's work in terms of career choice or profession. He did what he did because that's what he felt like doing, nothing more complicated than that. But clearly, he was among the chosen, more perhaps than the illustrious performers who ennobled his stage and more, certainly, than even he realized. Men like Max so rarely touch us, so rarely grace our lives, we'd be fools to let them pass unacknowledged. He was a special person. Already, the music sounds different without him.

CODA: Max is survived by his wife, Lorraine; his two daughters, Rebecca and Deborah; and a sister, Sadye Milich. Evans' album, "The Village Vanguard Sessions," is available on Milestone, and his "Sunday At The Village Vanguard" is an OJC reissue. Coltrane's "Live At The Village Vanguard" and "Live At The Village Vanguard Again" can be found on MCA Impulse.

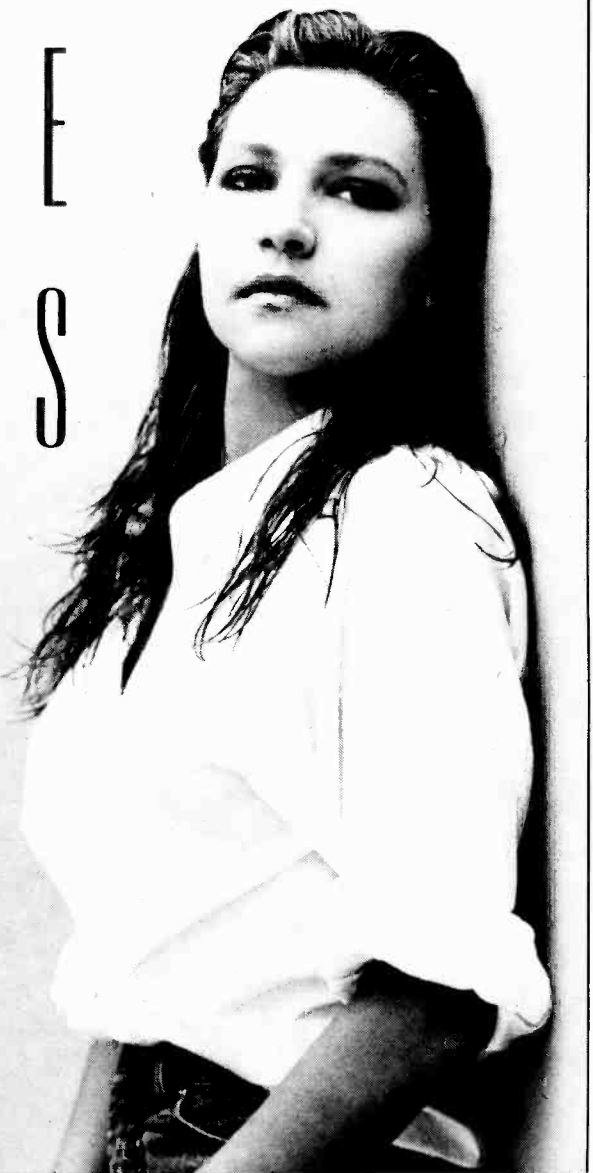
ELIANE ELIAS

"... ONE OF THE MOST GIFTED AND FASTEST RISING STARS ON THE CURRENT SCENE."
Leonard Feather 1/89



SO FAR SO CLOSE presents a feast of infectious rhythms and melodies that display the brilliant keyboard technique and compositional skills of this rising star. ELIANE ELIAS returns to the rhythms of her native Brazil, with special guests Michael and Randy Brecker, Peter Erskine, Will Lee, Don Alias, and co-producer on "Two Way Street," fellow Brazilian Eumir Deodato.

50 BLUE NOTE RECORDS... CELEBRATING 50 YEARS OF THE FINEST IN JAZZ



HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ NO. 1 ★ ★					
1	2	4	7	ROUND & ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER 1 week at No. One
2	3	10	7	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
3	6	13	5	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
4	10	22	4	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
5	4	9	8	STOP/KNOCKING ON MY DOOR SIRE PROMO/WARNER BROS.	◆ ERASURE
6	1	2	10	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
7	11	17	5	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
8	12	20	4	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
9	9	11	8	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
10	20	45	3	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
11	15	15	6	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
12	19	27	4	I KO I KO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
13	17	18	6	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
14	21	28	5	TIED UP MERCURY 872 761-1/POLYGRAM	◆ YELLO
15	18	24	6	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
16	5	6	8	PLANET E RCA 8897-1-RD	KC FLIGHTT
17	7	1	10	REAL LOVE MCA 23928	◆ JODY WATLEY
18	24	32	4	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
19	16	12	8	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
20	27	36	4	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
21	29	37	4	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
22	8	3	7	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
23	25	33	5	TOO MUCH TOO LATE VENETTA VE-7015	DENISE LOPEZ
24	30	30	6	CRUCIAL MCA 23934	◆ NEW EDITION
25	34	46	3	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
26	32	38	4	HEARTS AND MINDS GEFFEN 0-21193/WARNER BROS.	◆ NITZER EBB
27	13	7	9	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
28	31	35	4	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
29	14	8	8	FREEMASON NETTWERK (IMPORT,CANADA)	BOXCAR
★ ★ ★ POWER PICK ★ ★ ★					
30	43	—	2	NOW YOU'RE IN HEAVEN ATLANTIC 0-86417	◆ JULIAN LENNON
31	48	—	2	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
32	22	5	10	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
33	39	47	3	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
34	28	23	8	EVERY LITTLE STEP MCA 23933	◆ BOBBY BROWN
35	45	50	3	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
36	35	34	5	DOWNTOWN A&M SP-12297	ONE 2 MANY
37	23	16	7	VOICES IN MY HOUSE/BASS GIRL EASY STREET EZS-7546	HARDHOUSE
38	36	39	6	I LIKE UPTOWN 23927/MCA	GUY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
39	NEW	1	1	THE CIRCUS/IT'S JUST IN HOUSE FRESH FRE-80128/SLEEPING BAG	THE TODD TERRY PROJECT
40	NEW	1	1	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
41	44	49	3	MY ONE TEMPTATION ISLAND 0-96584	◆ MICA PARIS
42	NEW	1	1	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
43	49	—	2	SIGHT OF YOUR TEARS VIRGIN 0-96560	WHEN IN ROME
44	40	19	10	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
45	NEW	1	1	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
46	50	—	2	ONCE MORE INTO THE BLEACH (LP) CHRYSALIS V2X 41 658	DEBBIE HARRY/BLONDIE
47	38	29	8	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX WAX 9070	FRONT 242
48	NEW	1	1	ROMANTIC LOVE MOTOWN 4633	GEORGIO
49	41	44	3	START OF A ROMANCE ATLANTIC 0-86444	◆ SKYY
50	NEW	1	1	CUDDLY TOY (FEEL FOR ME) EPIC 49 68232/E.P.A.	◆ ROACHFORD
BREAKOUTS				1. WAITING FOR A CALL DEEP STATE ATLANTIC 2. WHAT YOU DON'T KNOW EXPOSE ARISTA 3. TIME MARCHES ON JUNGLE WONZ VENETTA 4. MACHINE GUN HUBERT KAH CURB	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	4	4	8	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY 1 week at No. One
2	5	6	6	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
3	2	1	8	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
4	1	2	9	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
5	3	3	10	REAL LOVE MCA 23928	◆ JODY WATLEY
6	6	9	4	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
7	16	—	2	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
8	9	11	7	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
9	7	5	9	EVERY LITTLE STEP MCA 23933	◆ BOBBY BROWN
10	10	16	4	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
11	19	—	2	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
12	13	24	4	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
13	18	38	3	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
14	8	8	13	THIS IS ACID VENETTA VE-7016	MAURICE
15	15	17	5	TOO MUCH TOO LATE VENETTA VE-7015	DENISE LOPEZ
16	24	39	3	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
17	11	10	9	I LIKE UPTOWN 23927/MCA	GUY
18	20	21	5	START OF A ROMANCE ATLANTIC 0-86444	◆ SKYY
19	22	25	5	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
20	21	29	3	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
21	12	13	8	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
22	26	18	7	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
23	17	12	9	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
24	33	40	4	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
25	14	7	15	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
26	30	36	5	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
27	27	19	6	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
28	NEW	1	1	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
29	23	14	11	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
★ ★ ★ POWER PICK ★ ★ ★					
30	43	—	2	I KO I KO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
31	35	46	3	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
32	25	15	8	MUSIC LOVER CAPITOL V-15454	◆ S-EXPRESS
33	29	23	8	ONE MAN PROFILE PRO-7241	CHANELLE
34	36	37	5	PLANET E RCA 8897-1-RD	KC FLIGHTT
35	31	20	9	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
36	NEW	1	1	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
37	37	42	4	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
38	44	49	3	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
39	38	22	10	THE LOOK EMI V-56133	◆ ROXETTE
40	45	31	16	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
41	28	26	5	THINKING OF YOU CUTTING 872 503-1/POLYGRAM	SA-FIRE
42	48	—	2	DOWNTOWN A&M SP-12297	◆ ONE 2 MANY
43	34	27	7	CRUCIAL MCA 23934	◆ NEW EDITION
44	NEW	1	1	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
45	32	32	7	JUST STARTED MOVIN' MR005	LACHANDRA
46	39	33	9	ENDLESS NIGHTS MICMAC 510	CYNTHIA
47	NEW	1	1	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX 9070	FRONT 242
48	41	35	6	LET'S WORK INVASION PAL-7248	CASANOVA'S REVENGE
49	NEW	1	1	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
50	42	30	10	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
BREAKOUTS				1. SUBOCEANA TOM TOM CLUB SIRE 2. ONCE AROUND THE BLOCK MARK KALFA VENETTA 3. IF SHE KNEW ANNE G. ATLANTIC 4. CRAZY (FOR ME) FREDDIE JACKSON CAPITOL	

○ 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.

The Cure, Public Image—Back With More In '89

PEEK-A-BOO: Two veteran acts from the early '80s show they can still deliver the goods nearly a decade later. Both the **Cure** and **Public Image Ltd.** have unleashed great new albums. "Disintegration" (Elektra) is the Cure's escape back to its days of old, opting for a somber production and musical approach. Group front man/lyricist **Robert Smith** continues to pout convincingly about life and love with solemn affection. Led by the brilliant single "Fascination Street," alternative club programmers should already be into "Lullaby" (the first single in the U.K.), "Love Song," "Same Deep Water As You," and our favorite, "Pictures Of You." The melancholy delivery of most numbers may limit broad-based exposure, but sincere Cure fans (and there are plenty) will eat this up... **Johnny Lydon** along with **PiL** still manage to produce a few surprises with "9" (Virgin). Produced by **Stephen Hague** (Pet Shop Boys, O.M.D.) and **E.T. Thorngren**, "9" varies from a hard-edged funk-laced attitude to a melodic rock stance, but always retains the act's customary edge. Key cuts that are a must include the new single, "Disappointed"; "The Warrior" (which really jams); "Brave New World"; "U.S.L.S."; and "Like That." Label could have a ball with well-thought-out 12-inch mixes for the project.

SPELLBOUND: Also on the alternative front: A favorite (and very underrated) foursome of this columnist, **Wire**, previews its new live album with "Eardrum Buzz" (Enigma, 213-390-9969), which is a studio cut. Song's melodic **Stranglers**-ish pop approach weaves about and merits attention... **Love & Rockets'** eponymously titled RCA album also has few choice cuts on it. Although a bit self-indulgent, the effort has its moments, most notably on the first single, "So Alive," and "No Big Deal," "Bound For Hell," "***** (Jungle Law)" and "No Words No More"... "Spin The World" (Sire) marks the

major-label debut of **Royal Crescent Mob**. Clean, uncluttered production works well for the rock/funk Ohio-based foursome, especially on the cuts "Nanana," "Silver Street," "Hungry," "Walking Down The Street," and "Tundra."

Recommended tracks to look into are **Concrete Blonde's** "God Is A Bullet" from its "Free" album (I.R.S.); "She Gives Me Love" from



by Bill Coleman

the **Godfathers** album "More Songs About Love & Hate" (Epic); "X-Communication," "Do You Fear (For Your Child)," and "... And This Is What The Devil Does" from "My Life With The Thrill Kill Kult" (Wax Trax, 312-528-8753) by **Thrill Kill Kult**; the industrial Nitzer Ebb-ish 12-inch "Mutual Suspicion" (Rhythm Tech, 313-263-9088) by the **Flat Earth**; and the import 12-inch "Raintime" (4AD/Rough Trade, 212-353-3773) by the **Wolfgang Press**.

The soundtrack for "Earth Girls Are Easy" (Sire) is worth the investment for the **B-52's**, retro-sounding rocking farce "Shake That Cosmic Thing" alone, which has smash written all over it. Do check out these tracks on the album as well: the **Jesus & Mary Chain's** plodding "Who Do You Love," **Information Society's** "Hit Me," and a new mix of **Depeche Mode's** "Route 66."

BEATS & PIECES: **Red Flag** will unleash its Synthicide album, "Naive Art," on June 24, to be preceded two weeks earlier by the single "If I Ever." The album was produced by the duo with some tracks produced by **Information Society's Paul Robb**. **Joseph Watt** mixed the entire project... Canada's **Nettwerk** has signed a

co-production agreement with **Arista** (U.S.) and **BMG** (Europe) for **Boxcar's** "Freemason" and will be reser-ving the single sporting an **Arthur Baker** remix. An album is in the works... **Book Of Love** has remixed its own "Witchcraft" for imminent single release. Special note to the label: **Please** put the fab album cut "Melt My Heart" on the flip—with an extended edit, perhaps?... **Fave Ofra Haza** has been collaborating with **Thomas Dolby** on new material, and will also be appearing in a new film being shot in Brazil. Haza appears as a nightclub singer. More details as they come... **Sire** has signed **Debbie Harry**, who in addition to working with the **Thompson Twins** has been collaborating with prolific songwriter **Toni C**.

Simon Harris is readying an album for **FFRR** titled "Bass." His cover of "Pleasure Control" was recently remixed by the busy **Yvonne Turner**. Expect ex-Bananarama member **Siobhan Fahey's** solo project, **Shakespeare's Sister**, to surface shortly, sporting the **FFRR** moniker as well... **Spring/Posse Records** is no longer. Strictly Rhythm is the new label and can be reached at Room 312, 1650 Broadway, New York, N.Y. 10019 or call 212-246-0026... **Writer/producer Michael Jay** ("More Than You Know," "Cross My Heart") has moved his Captain Hook Music offices to Suite 251, 22647 Ventura Blvd., Woodland Hills, Calif. 91364; 818-883-2946... Expect a new **Konk** single called "Konk Blast" to surface soon on 4th & B'way.

SLOW DIVE: Cleaning up on import is "I Promise" (Warriors Dance) by **Mark Rogers**, aka **Hollywood Beyond**. **Sinister R&B/Euro-house** groove kicks, especially in the dub, which teases with a deceptively long, seductive intro. The song is the flip to "Let's Get Together (And Create)." **Stateside indies** should look into this one for licensing... **Giant Steps** return with "Book Of Pride" (A&M), which follows nicely in its swing-beat **Keith Cohen & Steve Beltran** mixes as well as the Detroit-influenced **Phil Harding & Ian Curnow** treatments... "Definition Of Love" (KMS, 313-259-1553) by **KOS** (Chaos) featuring **Simianne** is the latest from **Kevin Saunderson's** home base. Those who can't get enough of that Detroit thang will enjoy. There are a number of club and radio mixes by **Saunderson**, **Juan Atkins**, **Ben Grosse**, the **Rhythm Twins**, and **Groove Corporation U.K.** to pick from. Those produced by **Saunderson** and **Atkins** are faves... Also on import is "It's Your Time" (Breakout/A&M) by **Arthur Baker & the Backbeat Disciples** featuring **Shirley Lewis**. **Poppy R&B/club** track serves as the first from the act's forthcoming album project... "You Are The One" (Tommy Boy, 212-722-2211) serves as one of **TKA's** strongest single releases to date. **Latin/pop** number is **Noel-ish** in delivery over a production that shines. Should find a friend at radio as well... Also out: **Hubert Kah's** "Machine Gun" (Curb/MCA); "Ma Foom Bey/Syntanjey" (Easy Street, 212-254-7979) by **Cultural Vibe**; the **Richie Rich** remix of "Me, Myself & I" (Tommy Boy/Big Life U.K.) by **De La Soul**; the **Chris Paul** U.K. remix of "Not Gonna Do It" (Movin', 201-674-7573) by **Vicky Martin**; "Send Me An Angel '89" (Curb/MCA) by **Real**

Life; "You're My One & Only (True Love)" (Vendetta) by **Seduction**; "Never Gonna Change" (EMI) by **Jose Feliciano**; and "Right On Time" (Metropolitan, 201-483-8080) by **April**.

TINDERBOX: Hip-housing its way up the chart already is "That's How I'm Living" (Next Plateau, 212-541-7640) by **Toni Scott**, which has the potential to be massive, with the rapper's **Rakim-ish** styling... "In The Name Of Love" (Idlers, 212-979-0808) is the jammin' **Todd Terry**-produced hip-house track by **M.C. Sergio**. Great hook... "Hump Music" (Great Jones, 212-995-7800) by **No Face** is basically an X-rated interpretation of the **Jungle Bros.** "I'll House You"... On the D.J. International label (312-559-1845) comes **Tyree's** '89 version of "Hardcore Hip House" with mixes by **Julian "Jumpin" Perez & Joe Smooth** and **Kool Rock Steady's** "Let's Get Hyped."

EAR CANDY: The U.K. trio of **Mark Pringle, Heather Small, and Martin Coyler**, known collectively as **Hot-house**, has a gem on its hands called "South" (deConstruction/RCA U.K.). The album was released in the act's native land a few months back

with no ballyhoo, no fanfare—zip. Produced by **Jamie Lane**, "South" is undoubtedly one of the best *soul* albums you're bound to hear this year and shouldn't go unheard. **Small's** textured vocal recalls that of a **Mavis Staples** or **Buddah Records-era Gladys Knight** and the band's original compositions, cover material, and production (some recorded at Alabama's legendary **Muscle Shoals studios**) provide the perfect down home setting. Not sure if America's ready for something as soulful and were collard green as this, but it sure would be a good sign if it were. **Hot-house** is an act to become familiar with.



Ain't Nobody Better. Chaka Khan wowed fans old and new performing a few classics as well as a few selections from her latest Warner Bros. album, "C.K.," at an exclusive New York appearance at nightclub The Tunnel. The label will be releasing a remix album of Khan's material, titled "Life Is A Dance," early this summer. (Photo: Chris Ross)

VIDEO REVIEWS

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

INNER CITY Ain't Nobody Better (Virgin) (3:59)

Producer: **AWGO Films**; Director: **Neil Thompson**.

If the rhythm doesn't get you, lead vocalist **Paris Gray's** presence will. She looks great here and offers a spirited performance, along with partner/key-boardist **Kevin Saunderson** and a host of sharp backup dancers.

JIM RICHLIANO

OAKTOWN'S 3-5-7 Yeah! Yeah! Yeah! (Capitol) (5:18)

Producer: **Terance Power**; Director: **Rupert Wainwright**.

Female rap act under **M.C. Hammer's** musical direction helps this hard-edged, lazy-tempoed number come to life on its first video. Members' attitude, personality, and verve come blazing like a firecracker with deft choreography, terrific imagery, and imaginative sets. A must.

BILL COLEMAN

FINE YOUNG CANNIBALS Good Thing (I.R.S./MCA) (2:50)

Producer: **Limelight Productions**; Director: **Peter Care**.

Trio croons between cuts of bikers in various modes. One could spend hours analyzing the connection between the black-and-white video's motorcycle motif and the song's lyrical content.

J.R.

THE CURE Fascination Street (Elektra) (4:15)

Producer: **Lisa Bryer**; Director: **Tim Pope**.

Superb lighting in this video creates a disturbing milieu that is hauntingly atmospheric, not unlike the song itself. Don't ignore the vacant zombielike androgyny of the band members, who seem to be of another world.

J.R.

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Because—Organized Crime
I'm Housin—EPMID

Fast Eddie Megamix—J. Jumpin Perez
Woman Beat Men—Voodoo Doll
The Bassline—Powerhouse
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Body Rock—RMX—Jomanda
It's Not Over—Bassment Crew
I Won't Stop—Tribal Rhythm
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He's Back: Paul Overstreet II. Newly signed for the second time with RCA, Paul Overstreet visits with Joe Galante, senior VP/GM of RCA, Nashville, center, and manager Bobby Roberts. Overstreet's "Sowin' Love" hits No. 25 on this week's country singles chart.

CBS Promo Hinges On 'Hitchhiker' Nashville Division Woos Youth Market

BY DEBBIE HOLLEY

NASHVILLE CBS Records/Nashville recently began promotion efforts toward the college and youth radio market via the newly formed CBS Records/Nashville college/alternative marketing department.

Christening the department's birth was the distribution of the "Hitchhiker—Volume One Sampler" cassette tape containing music that represents the types of artists and the sound styles that CBS plans to promote to a younger audience.

The sampler itself is for promotional use only and is not available for sale. It consists of cuts by Lori Yates, Rosanne Cash, the O'Kanes, Mary Chapin Carpenter, Darden Smith, and Rodney Crowell—a number of which are cuts from previously re-

leased albums, or in the case of Carpenter and Yates, are from newly released or about-to-be-released product.

The sampler was shipped to "just over 600 radio stations April 28," according to Allen Brown, director of media and artist development at CBS/Nashville. College stations made up the majority of the 600-plus list, but samplers were also serviced to a limited list of national public radio stations and a select number of album rock stations. Brown says the response from station program directors and music directors was immediate and positive.

The sampler was also forwarded to CBS Records field personnel, as well as branch sales and promotion teams to "make them aware that this tool is available. We have a quantity of the samplers on hand to service as we get incoming requests," says Brown. "We are expecting a lot of requests."

Brown also plans to send samplers to a list of National Assn. of Campus Activities coordinators in the coming weeks. And, a number of the samplers (cassette and CD) have been allotted for college radio giveaways and other special promotions.

Two weeks after the sampler mail-out, CBS distributed the "Hitchhiker College Radio Hour—Saga One" May 12. The "Radio Hour" will be available on 12-inch and CD and is strictly promotional. The 12-inch of the "Radio Hour" will be serviced to a number of country radio stations as well. The hourlong dialog/interview/music show is geared to younger people and the college audience.

Brown says plans for the "Hitchhiker" campaign include distributing a sampler three times a year, with a follow-up "Radio Hour." Preparation is already under way for the next sampler, but the lineup isn't confirmed. Plans are to release the next one in August to coincide with the fall school semester. A third is scheduled at the beginning of the spring semester, in January, and one at the

end of the spring semester.

"Radio Hour—Saga One" is hosted by Rosanne Cash, with a script written by Clark Parsons. CBS/Nashville produced the program in association with Ron Huntsman Entertainment Marketing. The show itself consists of dialog, mostly with Cash, and features up to three selections from each artist. "I'm really pleased with the script," notes Brown. "It has a lot of humor in it." The Hitchhiker character is present, but not overpowering. Dave Walton was associate producer, and Allen Brown and R. Wayne Martin were executive producers.

"As far as I'm concerned," says Brown, "this sampler is the first tangible tool that our industry has made available to say, 'You've heard about this type of music that falls through the cracks and appeals to a young audience as well as a mainstream country audience—well, here it is.' We specifically put cuts on the tapes that we felt had potential to be incorporated with mainstream college airplay and not just the specialty programs."

According to Brown, future samplers will be "more new music oriented. We included a cut off Rosanne's 'Kings Record Shop' album on this first tape, but that is more catalog oriented than I want the future ones to be." As Cash states at the beginning of the "Radio Hour," "There's a revolution going on in country music. A new generation of young artists have something to say, and they're doing it with their own songs and their own sounds. On the 'Hitchhiker Radio Hour,' we'll take a journey through different musical styles and points of view, and the ideas and artists you hear may surprise you."

Why the name "Hitchhiker?" Brown says the concept is associated with the risk a hitchhiker takes, as well as the person driving. "We at CBS are taking a chance—we're trying something that is innovative and hasn't been done. We believe that by trying this we'll attract listeners."
(Continued on page 38)

His Death At 33 Leaves People Wondering What Happened Keith Whitley's Loss Hurts The Most

ANOTHER COUNTRY MUSIC STAR has lived his lyrics and died. And this time it hurts the most.

From Hank Williams to Keith Whitley, country music has suffered the loss of too many great talents gone too soon. And this one hurts the most because Whitley had only begun to approach his zenith with a string of three No. 1 country singles starting last year.

This one hurts the most because Whitley didn't have a full lifetime to accumulate the deserved awards and plaudits that would have come his way had he lived. This one hurts because, in one sense, he pissed it away. It hurts because he left behind so many who loved him so much: mother, wife, children, siblings, friends, and his fans.

This one hurts because Keith Whitley was as wonderful a human being as he was the consummate performer. His shy smile warmed you to the core. This one hurts because . . . nobody knows why it happened.

The rough stuff first: Keith's mother, Faye, had called him at 9:30 a.m. Tuesday, May 9. She told Nashville Scene she had dark premonitions for four days. Many had been trying to reach Keith on this day; his phone had been ringing constantly. But the only call he answered—without knowing who was on the other end—was that of his mother, calling from Sandy Hook, Ky. He picked the phone up after the second ring. "He sounded so tired," she recalled. "We had a good talk, and after it was over, I was still having those feelings."

Keith's sister had an even more startling experience that morning. She glanced at the 8-inch-by-10-inch color photo of Keith in her living room, and his colorful all-American smile beamed from the picture. Suddenly, the colors vanished from the photo—all the color was gone from his face. Shocked, she blinked, shook her head, and looked again. The photo was in color once more.

It was not the first time the Whitley family encountered tragedy. Keith's dad died in 1987; his brother was killed in a motorcycle accident in 1985.

Alcohol overdose. What happened between mother's morning call and high noon? Keith's body was found by his brother-in-law shortly after noon. DOA—Dead On Alcohol. Somehow Just Say No campaigns seem kindergarten stuff when compared with this type of reality. What the hell happened? The Sandy Hook singer was a child prodigy. He was on radio by age 9, and six years later, was touring with Ralph Stanley's Clinch Mountain Boys band and friend and fellow musician Ricky

Skaggs. Whitley and Skaggs cut an award-winning bluegrass album. Whitley reached a new level of success after joining J.D. Crowe's New South group as lead singer. He moved to Nashville and was signed by RCA Records. In 1986, after a failed marriage, Whitley married Lorrie Morgan, daughter of the country music great George Morgan, and soon the two were country music's hottest partners.

Their first child together, Jesse Keith, was born in 1987, and Keith later adopted Lorrie's daughter, Morgan. And manager Jack McFadden had unofficially but lovingly adopted Keith as his son.

What happened? Keith returned to his home from a five-day tour on Sunday; Lorrie left for an Alaskan tour on Monday. Between his mother's call ("He sounded so tired") and the discovery of his body, something bad had hap-

pened (initial reports say the blood alcohol level was a lethal .47%). Keith Whitley, who had soared to his first No. 1 hit last year and followed it up with two successive No. 1 smashes, was dead at the gate—33 and gone.

Suddenly, Faye Whitley was burying her second son. Suddenly, Lorrie Morgan, just entering stardom with her own hits, was without the love of her life. Kids were without a father. And Joe Galante was without an artist. Long considered the consummate corporate chief—bottom line or else—Galante displayed a side of his personality that few have ever seen, not only by trying to rally Whitley away from his demons and standing by him when it counted, but by staying by Morgan's side for endless hours, company be damned, as she absorbed the trauma of her husband's death.

Nashville has seen the demise of many a country music star. But never has Nashville suffered so much as with the death of Keith Whitley.

Don McLean once lyricized the death of Buddy Holly as "the day the music died." The music didn't die when Keith Whitley journeyed to the next frontier, but it sure experienced a hell of a pause. Nashville stopped dead in its tracks. Tough-skinned executives and hardened journalists alike were wondering why . . . and questioning their own lifestyles.

Alcohol and drugs were in the forefront of Whitley's compulsions that were discussed or at least contemplated silently. But give Keith Whitley this break: His greatest compulsions were to write, sing, entertain, and love those who loved him.

And that's why . . . it hurts the most.



by Gerry Wood



NEW ON THE CHARTS

Arkansas-born Jason D. Williams has entered the Hot Country Singles chart for the first time, with "Where There's Smoke," a song from his forthcoming RCA album.



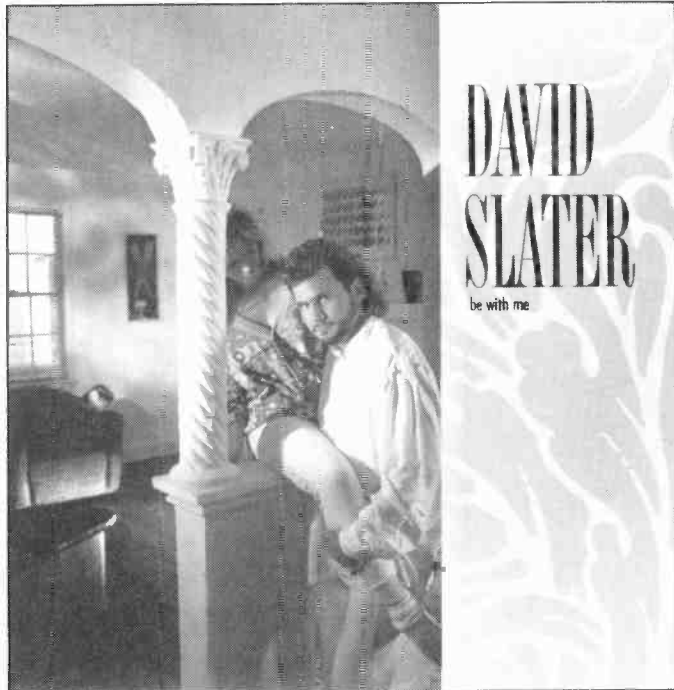
JASON D. WILLIAMS

Except for a year of formal lessons, Williams is a self-taught piano player who began performing professionally in his hometown of El Dorado at the age of 16. Two years later, he toured the club circuit and later made a living playing piano at one of the finest hotels in Memphis.

After establishing a three-man band called the Thrill Kings, Williams met veteran producer Roy Dea, who convinced RCA to sign him. Of that signing Williams says, "RCA is really taking a chance with me. They let me go and record my songs the way I wanted and they've sent me out to do these showcase dates even before the album is released. They're also pushing me to get on one of those late-night television shows, because my act is so visual."

JIM RICHLIANO

CAPITOLIZE ON TWO COUNTRY FAVORITES



DAVID SLATER

be with me

His debut album left
country radio hungry for more.
This follow-up LP is the one that
will satisfy the appetite.

Produced by Randy Scruggs

Featuring the first hit
"She Will."



NEW GRASS REVIVAL

friday

night

in

america

Featuring the first smash
"Callin' Baton Rouge."

Outstanding songs and
legendary musicianship sum up
the third Capitol LP by the
most popular contemporary
bluegrass band out today.

Produced by Wendy Waldman



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Posthumous Whitley Single Due

NASHVILLE RCA Records will release the late Keith Whitley's next single, "I Wonder Do You Think Of Me," on June 9. It is the title cut from the last album Whitley recorded, which he co-produced with Garth Fundis. The 33-year-old artist died May 9 of an alcohol overdose.

While the release date is tentative, officials at RCA say they hope to have the album out in July. Lorrie Morgan, Whitley's widow and also an RCA act, is scheduled to have her first album,

"Leave The Light On," commercially released Friday (26).

No plans have been announced yet for an additional Whitley al-

No date yet for the album release

bum, which he recorded in 1987 with Blake Mevis as producer but which has never been issued.

RCA decided to hold the Mevis project and give Whitley a chance

to try for a new direction under Fundis' studio guidance. The result was "Don't Close Your Eyes," the 1988 album that produced three consecutive No. 1 singles.

One of the songs on the unreleased album is a composition Whitley co-wrote with John Jarrard and Don Cook. It's called "I've Done Everything Hank Did But Die." Whitley outlived the legendary hard-drinking Williams by just over four years.

EDWARD MORRIS

CBS BOWS 'HITCHHIKER'

(Continued from page 36)

teners that have possibly never listened to or taken country music seriously; the listener who'll take a chance—the hitchhiker, so to speak."

Packaging of the sampler is visually tied to the roadside concept, too. A car is pictured with the driver's window down and a hitchhiker's image reflected in the rear side window.

Brown says the package also ties in with "what the Country Music Assn. is doing with the Lost Highway tour. We try to support what the CMA is doing with that tour in our script."

FOR WEEK ENDING MAY 27, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
1	1	1	13	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	★★ NO. 1 ★★ GREATEST HITS III 8 weeks at No. One
2	2	2	13	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	5	7	5	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
4	3	5	36	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
5	4	3	14	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
6	6	4	43	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	7	6	32	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	9	9	56	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
9	8	8	33	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
10	10	10	10	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
11	15	23	5	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	12	12	40	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
13	13	14	15	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
14	14	13	40	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
15	16	19	14	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
16	18	15	10	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
17	NEW ▶		1	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
18	11	11	54	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
19	17	17	105	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	22	16	12	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
21	20	21	95	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
22	21	20	39	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
23	23	22	43	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
24	19	18	11	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
25	NEW ▶		1	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
26	24	24	17	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
27	NEW ▶		1	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
28	26	25	68	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
29	27	28	116	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
30	30	39	53	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
31	25	27	39	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
32	34	38	6	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
33	28	29	49	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
34	32	30	170	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
35	66	—	2	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
36	36	31	153	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
37	37	35	93	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
38	31	36	14	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	33	13	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
40	35	32	10	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
41	39	37	40	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
42	29	26	27	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
43	NEW ▶		1	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
44	45	48	5	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LLOUNDER
45	43	43	87	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	40	41	50	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
47	33	34	37	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
48	48	56	3	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
49	42	45	15	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
50	46	42	32	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
51	41	40	79	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
52	44	44	36	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
53	47	47	11	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
54	52	54	30	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
55	54	57	9	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
56	51	46	32	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
57	62	—	27	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
58	50	50	61	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
59	53	51	107	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
60	49	49	9	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
61	60	61	4	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
62	55	53	46	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
63	57	62	237	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
64	71	—	2	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
65	59	60	76	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
66	61	74	54	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	56	52	53	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
68	58	59	27	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
69	NEW ▶		1	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
70	63	63	59	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
71	69	68	96	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
72	65	66	186	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
73	73	73	47	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
74	70	65	181	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
75	68	67	96	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE

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.



KEITH WHITLEY

1955–1989

*“I’ll put this cloud behind me
That’s how the man designed me
To ride the wind and dance in a hurricane
No, I’m no stranger to the rain.”*

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14	AFTER ALL THIS TIME T.BROWN/R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
2	4	6	13	WHERE DID I GO WRONG J.BOWEN/S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
3	6	7	15	BETTER MAN M.WRIGHT/J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
4	8	10	11	LOVE OUT LOUD E.GORDY, JR./R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
5	10	11	11	SHE DON'T LOVE NOBODY P.WORLEY, E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
6	9	9	13	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
7	1	2	12	IF I HAD YOU B.BECKETT/ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
8	11	13	10	I DON'T WANT TO SPOIL THE PARTY R.CASH/R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
9	13	15	11	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
10	12	12	13	THE GOSPEL ACCORDING TO LUKE J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
11	16	20	9	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
12	18	22	8	LOVIN' ONLY ME R.SKAGGS, S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
13	19	23	7	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
14	3	5	14	BIG DREAMS IN A SMALL TOWN T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
15	21	24	9	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
16	5	1	12	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
17	23	26	6	HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
18	24	29	6	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
19	22	25	10	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
20	7	8	15	LOVE WILL J.STROUD, B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
21	25	30	8	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
22	26	31	5	WHAT'S GOING ON IN YOUR WORLD J.BOWEN, G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
23	29	37	5	HOUSTON SOLUTION R.MILSAP, R.GALBRAITH, T.COLLENS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
24	28	33	8	5:01 BLUES M.HAGGARD, M.YEARY (J.TWEELE, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
25	27	32	10	I KNOW WHAT I'VE GOT J.LEO, L.MLEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
26	32	38	6	SHE'S GOT A SINGLE THING IN MIND J.BOWEN, C.TWITTY, D.HENRY (W.ALDREDGE)	CONWAY TWITTY MCA 53633
27	31	36	7	UP AND GONE P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
28	37	47	3	CATHY'S CLOWN J.BOWEN, R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
29	30	35	10	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
30	14	14	15	LIKE FATHER LIKE SON T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
31	15	3	14	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
32	20	21	11	BACK IN THE FIRE P.WORLEY, E.SEAY, G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
33	36	39	10	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
34	17	18	13	IF I EVER GO CRAZY W.ALDREDGE (W.ALDREDGE, S.ALDREDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
35	40	45	6	ONE GOOD WELL D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
36	38	43	7	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
37	43	50	5	YOU AIN'T GOING NOWHERE R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
38	45	58	4	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38 68760/CBS
39	41	44	7	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 68684/CBS
40	39	42	9	SEA OF HEARTBREAK R.MCDOWELL, J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
41	44	49	5	THE KING IS GONE (SO ARE YOU) B.SHERRILL (R.FERRIS)	GEORGE JONES EPIC 34 68743/CBS
42	47	52	5	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDREDGE)	T. GRAHAM BROWN CAPITOL 44349
43	54	67	3	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
44	51	57	5	HEAVEN ONLY KNOWS R.BENNETT, E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
45	50	56	6	MIDNIGHT TRAIN J.STROUD (C.DANIELS, T.DIGREGORIA, T.CRAIN, C.HAYWARD, J.CALVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34 68738/CBS
46	49	55	7	HOW DO J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
47	35	19	17	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
48	33	17	17	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
49	34	16	16	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
50	58	65	4	I MIGHT BE WHAT YOU'RE LOOKIN' FOR J.BOWEN (L.GATLIN)	◆ LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66005

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	59	4	HILLBILLY HELL T.BROWN (D.BELLAMY, B.BRADDOCK)	THE BELLAMY BROTHERS MCA/CURB 53642/MCA
52	70	—	2	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
53	42	27	18	THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
54	68	—	2	SUNDAY IN THE SOUTH R.HALL, R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
55	59	66	4	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
56	63	85	3	TURN OF THE CENTURY R.SCRUGGS, NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
57	64	—	2	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	THE MARCY BROS. WARNER BROS. 7-22956
58	71	—	2	NEVER GIVIN' UP ON LOVE S.GIBSON, J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
59	62	76	3	I'M A SURVIVOR J.BOWEN, J.STROUD, L.J.DALTON (M.ERWIN, B.TINKER)	◆ LACY J. DALTON UNIVERSAL 66007
60	61	72	4	(BLUE, BLUE, BLUE) BLUE, BLUE B.HALVERSON, R.BENNETT (T.SEALS, E.SETSER)	◆ JO-EL SONNIER RCA 8918-7
61	46	28	16	SETTING ME UP P.WORLEY, E.SEAY (M.KNOFFLER)	HIGHWAY 101 WARNER BROS. 7-27581
62	67	81	3	RIGHT TRACK, WRONG TRAIN R.CHANCEY (S.A.TAYLOR, L.WILSON)	◆ CANYON 16TH AVENUE 70426
63	NEW	1	1	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	◆ PATTY LOVELESS MCA 53641
64	52	41	17	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
65	56	46	19	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
66	72	88	3	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.WALKER, JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
67	78	94	3	SHE WILL R.SCRUGGS (D.TYLER, J.TWEELE)	DAVID SLATER CAPITOL 44359
68	NEW	1	1	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
69	53	51	8	FRONTIER JUSTICE A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 002
70	83	—	2	LOVE IS ONE OF THOSE WORDS C.WATERS (C.WATERS, T.SHAPIRO, H.DUNN)	JANIE FRICKIE COLUMBIA 38-68758/CBS
71	NEW	1	1	ARE YOU EVER GONNA LOVE ME C.WATERS, H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
72	48	48	8	FELLOW TRAVELERS B.LOGAN (J.RUSHING, W.PATTON)	◆ JOHN CONLEE 16TH AVENUE 70427
73	65	78	5	BUT YOU WILL R.BAILEY (R.BAILEY, C.FULLAM)	RAZZY BAILEY SOA 006
74	89	—	2	WHERE THERE'S SMOKE M.WRIGHT (B.P.BARKER, M.COLLIE)	JASON D. WILLIAMS RCA 8869-7
75	69	61	24	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
76	NEW	1	1	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
77	60	40	11	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34 68615/CBS
78	91	—	2	TROUBLE MAN J.BOWEN, W.JENNINGS (W.JENNINGS, T.J.WHITE)	WAYLON JENNINGS MCA 53634
79	NEW	1	1	AND SO IT GOES R.SCRUGGS, NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
80	79	84	4	LABOR OF LOVE G.KENNEDY (K.MILLS, M.SANDFORD)	ANDY & THE BROWN SISTERS DOOR KNOB 323
81	NEW	1	1	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-22965
82	NEW	1	1	THANK THE COWBOY FOR THE RIDE N.WILSON (P.RICHEY, E.BRUCE)	TAMMY WYNETTE EPIC 34 68894/CBS
83	NEW	1	1	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
84	82	93	3	KISS ME DARLING COCHISE PROD. (S.WINSLOW)	TRISHA LYNN OAK 1072
85	77	82	3	LET'S TALK ABOUT US B.LOGAN (O.BLACKWELL)	◆ SHANE BARMBY MERCURY 874 168-7
86	81	97	3	WHAT IT BOILS DOWN TO D.BURGESS (H.WILLIAMS, JR.)	FRANK BURGESS TRUE 96
87	NEW	1	1	NEVER HAD A LOVE SONG J.BOWEN, G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
88	95	—	2	TELL ME N.JAMES (N.JAMES)	KENNY CARR KOTTAGE 0091
89	92	—	2	YOU SURE GOT THIS OL' REDNECK FEELIN' BLUE R.CHANCEY (D.DILON, B.RABIN)	JOE STAMPLEY EVERGREEN 1081
90	NEW	1	1	WHO NEEDS YOU S.ROBERTS (C.WRIGHT)	THE SANDERS AIRBORNE 10019
91	57	34	17	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
92	84	62	9	OLD FLAME, NEW FIRE D.JOHNSON (B.MCDILL, P.HARRISON)	◆ BURCH SISTERS MERCURY 872 730-7
93	66	54	21	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
94	NEW	1	1	I STILL NEED YOU H.BRADLEY (M.JAMES)	STEFFIN SISTERS WINDWARD 7
95	NEW	1	1	I WOULDN'T TRADE YOUR LOVE G.KENNEDY (J.WINTERMUTE)	JOANN WINTERMUTE DOOR KNOB 324
96	80	64	5	I CAME STRAIGHT TO YOU P.WORLEY, E.SEAY (J.JARVIS, K.WELCH)	KEVIN WELCH WARNER BROS. 7-22972
97	NEW	1	1	GET OUT OF MY WAY L.MORTON (W.ROBINSON, K.ROBBINS)	BURBANK STATION PRAIRIE DUST 112
98	NEW	1	1	IT'S TIME FOR YOUR DREAMS TO COME TRUE B.BARTON (S.RATLIFF)	BILLY PARKER CANYON CREEK 0315
99	76	77	12	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	◆ SUZY BOGGUSS CAPITOL 44270
100	74	63	21	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274

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

COUNTRY CORNER



by Marie Ratliff

"IT'S A VERY SPECIAL KIND OF RECORD," says MD Jim Asker, WFLS Fredericksburg, Va., referring to the Statler Brothers' saga about the families of Vietnam War soldiers, titled "More Than A Name On A Wall" (Mercury). "It looks like it's going to be a smash. People are really responding to it and it's taking off faster than any of their previous releases here."

"They just blew everything else away," says PD Johnny Dark, WCAO Baltimore, about the Statlers' handling of the competition on the station's midday song battle known as "Comin' Up Country." "More Than A Name On A Wall" stayed on top for the maximum five wins allowed a new release. "One of our jocks, Brenda, hadn't heard the song before she put it on the air," says Dark, "and she was in tears by the time it finished playing. I think it's one of the finest things the group has recorded in a very long time." The Statlers are charted at No. 43 in their third week on the Hot Country Singles chart.

"JUST INCREDIBLE," says MD Bozz Collins, KTWO Casper, Wyo., of New Grass Revival's "Callin' Baton Rouge" (Capitol). "This is a really good story song. With all the new product that is out right now, it may be rough going to get it started, but it has a real good chance to make it. It's already doing well for us."

"A group whose time has come." That's how MD Butch Brown, WONE Dayton, Ohio, describes New Grass Revival. "Actually, I think they're really ahead of their time," says Brown, "and that's why they've had problems getting airplay, but this one is a really neat song and just might do it for them." The song debuts this week at No. 83.

Another act on the brink of success, says Brown, is Donna Meade. "What a great singer," he says. "I think this new record of hers ["When He Leaves You" on Mercury] is excellent. This might be the one to break her loose."

"SHENANDOAH continues the tradition," says MD Rick Campbell, WKHK Richmond, Va. "Every single just gets better. It seems they can do no wrong. They have another hit on their hands with 'Sunday In The South' [Columbia]."

"I listened to this song on the album three months ago and said it should be the single," says MD Ken Curtis, KYKX Longview, Texas. "They will do no better than this song. The one word that comes to mind to describe it is relatability. Everything from the sound of the whippoorwill to talkin' about mama is relatable. I'm really high on this group, they've definitely nailed this one." Shenandoah moves to No. 54 in its second week on the chart.

Also showing well at KYKX, says Curtis, is the Marcy Bros.' "Cotton Pickin' Time" (Warner Bros.). "I'm really excited about these guys. They've been needing a song like this. They do such a good job; I think it could be the one to go ahead and launch them into the big time." The song was last week's Hot Shot Debut on the Hot Country Singles chart and moves to No. 57 on this week's list.



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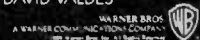
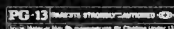


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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS	TOTAL ON 159 REPORTERS
TIMBER I'M FALLING IN LOVE PATTY LOVELESS MCA	3	13	21	37	39
WHY'D YOU COME IN HERE... DOLLY PARTON COLUMBIA	6	15	14	35	125
LOVE HAS NO RIGHT BILLY JOE ROYAL ATLANTIC AMER.	4	18	13	35	64
SUNDAY IN THE SOUTH SHENANDOAH COLUMBIA	4	10	20	34	62
MORE THAN A NAME ON... STATLER BROTHERS MERCURY	4	12	16	32	99
NEVER GIVIN' UP ON LOVE M. MARTIN MURPHEY W.B.	0	12	19	31	58
ARE YOU EVER GONNA... HOLLY DUNN WARNER BROS.	2	10	15	27	28
I'M STILL CRAZY VERN GOSDIN COLUMBIA	4	10	12	26	26
ONE GOOD WELL DON WILLIAMS RCA	6	13	6	25	128
YOU AIN'T GOING NOWHERE C. HILLMAN/R. MCGUINN UNIV'L	5	11	9	25	122

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

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

K92FM

Orlando P.D.: Steve Holbrook

- 1 3 Rodney Crowell, After All This Time
- 2 2 Steve Warner, Where Did I Go Wrong
- 3 6 Clint Black, Better Man
- 4 1 Alabama, If I Had You
- 5 8 Dwight Yoakam, I Got You
- 6 9 Skip Ewing, The Gospel According To Luke
- 7 12 Earl Thomas Conley, Love Out Loud
- 8 10 Dan Seals, They Rage On
- 9 14 Rosanne Cash, I Don't Want To Spoil The Party
- 10 13 Larry Boone, Wine Me Up
- 11 16 The Desert Rose Band, She Don't Love Nobody
- 12 17 Tanya Tucker, Call On Me
- 13 18 The Oak Ridge Boys, Beyond Those Years
- 14 19 Ricky Skaggs, Lovin' Only Me
- 15 20 Paul Overstreet, Sowin' Love
- 16 21 Merle Haggard, 501 Blues
- 17 22 J.C. Crowley, I Know What I've Got
- 18 23 Kathy Mattea, Come From The Heart
- 19 24 George Strait, What's Going On In Your World
- 20 25 George Jones, The King Is Gone (So Are You)
- 21 27 Ricky Van Shelton, Hole In My Pocket
- 22 28 Ronnie Milsap, Houston Solution
- 23 29 Don Williams, One Good Well
- 24 30 Reba McEntire, Cathy's Clown
- 25 31 Eddy Raven, In A Letter To You
- 26 32 James House, Don't Quit Me Now
- 27 33 Chris Hillman & Roger McGuinn, You Ain't Going
- 28 34 Sweethearts Of The Rodeo, If I Never See Midnig
- 29 35 Conway Twitty, She's Got A Single Thing In Mind
- 30 EX The Statler Brothers, More Than A Name On A Wal
- 31 EX The McCarters, Up And Gone
- 32 EX T. Graham Brown, Never Say Never
- A33 — The Charlie Daniels Band, Midnight Train
- A34 — Billy Joe Royal, Love Has No Right
- A35 — Nitty Gritty Dirt Band, Turn Of The Century
- A — Dolly Parton, Why'd You Come In Here Lookin' Li
- A — Minnylou Harris, Heaven Only Knows
- A — Mary Chapin Carpenter, How Do
- EX EX Lorrie Morgan, Dear Me
- EX EX Ronnie McDowell, Sea Of Heartbreak
- EX EX Garth Brooks, Much Too Young (To Feel This Damn

106.7 FM

Detroit P.D.: Barry Mardit

- 1 2 Michael Martin Murphey, From The Word Go
- 2 3 Rodney Crowell, After All This Time
- 3 4 Patty Loveless, Don't Toss Us Away
- 4 5 Waylon Jennings, Which Way Do I Go (Now That I'
- 5 6 Alabama, If I Had You
- 6 7 K.T. Oslin, Hey Bobby
- 7 8 The Judds, Young Love (Strong Love)
- 8 1 Randy Travis, Is It Still Over
- 9 11 Skip Ewing, The Gospel According To Luke
- 10 15 Lionel Cartwright, Like Father Like Son
- 11 12 The Forester Sisters, Love Will
- 12 9 Roy Orbison, You Got It
- 13 14 Earl Thomas Conley, Love Out Loud
- 14 16 Steve Warner, Where Did I Go Wrong
- 15 20 Gene Watson, Back In The Fire
- 16 10 Shenandoah, The Church On Cumberland Road
- 17 19 Burch Sisters, Old Flame, New Fire
- 18 18 Restless Heart, Big Dreams In A Small Town
- 19 17 Dwight Yoakam, I Got You
- 20 22 Clint Black, Better Man
- 21 23 Rosanne Cash, I Don't Want To Spoil The Party
- 22 13 Keith Whitley, I'm No Stranger To The Rain
- 23 25 Ricky Skaggs, Lovin' Only Me
- 24 26 Kathy Mattea, Come From The Heart
- 25 28 Eddy Raven, In A Letter To You
- 26 27 Garth Brooks, Much Too Young (To Feel This Damn
- 27 29 The Desert Rose Band, She Don't Love Nobody
- 28 30 Ronnie Milsap, Houston Solution
- 29 31 Dan Seals, They Rage On
- 30 32 Ricky Van Shelton, Hole In My Pocket
- 31 33 Larry Boone, Wine Me Up
- 32 34 Sweethearts Of The Rodeo, If I Never See Midnig
- 33 35 Lacy J. Dalton, I'm A Survivor
- 34 EX George Strait, What's Going On In Your World
- 35 EX The Oak Ridge Boys, Beyond Those Years
- A — George Jones, The King Is Gone (So Are You)
- A — The Charlie Daniels Band, Midnight Train
- A — Reba McEntire, Cathy's Clown

Y106FM

Atlanta P.D.: Dave Foster

- 1 5 Rodney Crowell, After All This Time
- 2 1 Alabama, If I Had You
- 3 2 The Judds, Young Love (Strong Love)
- 4 3 Randy Travis, Is It Still Over
- 5 4 Restless Heart, Big Dreams In A Small Town
- 6 8 The Forester Sisters, Love Will
- 7 9 Steve Warner, Where Did I Go Wrong
- 8 10 Clint Black, Better Man
- 9 11 Earl Thomas Conley, Love Out Loud
- 10 14 The Desert Rose Band, She Don't Love Nobody
- 11 6 K.T. Oslin, Hey Bobby
- 12 7 Basille And The Boys, She Deserves You
- 13 17 Rosanne Cash, I Don't Want To Spoil The Party
- 14 18 Skip Ewing, The Gospel According To Luke
- 15 12 Patty Loveless, Don't Toss Us Away
- 16 19 Dwight Yoakam, I Got You
- 17 21 Dan Seals, They Rage On
- 18 22 The Shooters, If I Ever Go Crazy
- 19 26 Kathy Mattea, Come From The Heart
- 20 13 Shenandoah, The Church On Cumberland Road
- 21 25 Tanya Tucker, Call On Me
- 22 16 Keith Whitley, I'm No Stranger To The Rain

61 Country WDAF-AM

Kansas City P.D.: Don Crawley

- 1 2 Alabama, If I Had You
- 2 2 Clint Black, Better Man
- 3 6 Dwight Yoakam, I Got You
- 4 1 Randy Travis, Is It Still Over
- 5 8 Rodney Crowell, After All This Time

94 COUNTRY KMPS FM

Seattle P.D.: Tony Thomas

- 1 3 Rodney Crowell, After All This Time
- 2 2 Restless Heart, Big Dreams In A Small Town
- 3 4 Randy Travis, Is It Still Over
- 4 5 Alabama, If I Had You
- 5 6 Rosanne Cash, I Don't Want To Spoil The Party
- 6 7 Steve Warner, Where Did I Go Wrong
- 7 9 Clint Black, Better Man
- 8 1 The Judds, Young Love (Strong Love)
- 9 11 The Desert Rose Band, She Don't Love Nobody
- 10 12 Ricky Skaggs, Lovin' Only Me
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- 17 20 J.C. Crowley, I Know What I've Got
- 18 21 Lionel Cartwright, Like Father Like Son
- 19 22 Merle Haggard, 501 Blues
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- 21 24 Kathy Mattea, Come From The Heart
- 22 25 Ricky Van Shelton, Hole In My Pocket
- 23 26 George Strait, What's Going On In Your World
- 24 27 Dolly Parton, Why'd You Come In Here Lookin' Li
- 25 28 Paul Overstreet, Sowin' Love
- 26 29 Eddy Raven, In A Letter To You
- A27 — Ronnie Milsap, Houston Solution
- A28 — Reba McEntire, Cathy's Clown
- A29 — Conway Twitty, She's Got A Single Thing In Mind
- A30 — The McCarters, Up And Gone

61 Country WDAF-AM

Kansas City P.D.: Don Crawley

- 1 2 Alabama, If I Had You
- 2 2 Clint Black, Better Man
- 3 6 Dwight Yoakam, I Got You
- 4 1 Randy Travis, Is It Still Over
- 5 8 Rodney Crowell, After All This Time

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24 501 BLUES (Tree, BMI/Cross Keys, ASCAP) HL		25 I KNOW WHAT I'VE GOT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WBM	
1 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP) HL		50 I MIGHT BE WHAT YOU'RE LOOKIN' FOR (Kristoshua, BMI) CPP	
79 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)		94 I STILL NEED YOU (SBK Songs/Coal Miners, BMI)	
81 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Law, ASCAP/Endless Frogs, ASCAP)		77 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP) HL/WBM	
71 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI)		95 I WOULDN'T TRADE YOUR LOVE (Chip'N'Dale, ASCAP)	
32 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/PPP		34 IF I EVER GO CRAZY (Rick Hall, ASCAP)	
3 BETTER MAN (Howlin'Hits, ASCAP)		7 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI) CPP	
15 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM		39 IF I NEVER SEE MIDNIGHT AGAIN (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP) HL/WBM	
14 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM		59 I'M A SURVIVOR (Ripparthur, ASCAP/Arthyl, ASCAP/Tinkertunes, ASCAP)	
60 (BLUE, BLUE, BLUE) BLUE (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM		65 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL	
73 BUT YOU WILL (Razzy Bailey, ASCAP/Malluf, ASCAP)		68 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP)	
11 CALL ON ME (Irving, BMI) CPP		18 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	
83 CALLIN' BATON ROUGE (Dennis Linde, BMI)		16 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) CPP	
28 CATHY'S CLOWN (Acuff-Rose, BMI)		98 IT'S TIME FOR YOUR DREAMS TO COME TRUE (Bekool, ASCAP)	
53 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM		41 THE KING IS GONE (SO ARE YOU) (Uncle Artie, ASCAP) CPP	
13 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL		84 KISS ME DARLING (Checkmate, BMI)	
57 COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, BMI)		80 LABOR OF LOVE (Chip'N'Dale, ASCAP)	
36 DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP		85 LET'S TALK ABOUT US (Screen Gems-EMI, BMI) WBM	
29 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL/WBM		30 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	
47 DON'T TOSS US AWAY (Lionrich Music)		52 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP)	
72 FELLOW TRAVELERS (PolyGram International, ASCAP) HL		70 LOVE IS ONE OF THOSE WORDS (Tree, BMI/O'Lyric, BMI/Lawyer's Daughter, BMI)	
75 FROM THE WORD GO (Tree, BMI) HL		4 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM	
69 FRONTIER JUSTICE (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)		20 LOVE WILL (Songs of Polygram, BMI/GID Music, ASCAP) HL/PPP	
97 GET OUT OF MY WAY (Irving, ASCAP/Colter Bay, BMI)		12 LOVIN' ONLY ME (ESP, BMI)	
10 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP		45 MIDNIGHT TRAIN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	
44 HEAVEN ONLY KNOWS (Irving, BMI) CPP		43 MORE THAN A NAME ON A WALL (Statler Brothers, BMI)	
49 HEY BOBBY (Wooden Wonder, SESAC) HL		33 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	
51 HILLBILLY HELL (Bellamy Bros., ASCAP/Tree, BMI) HL		58 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP)	
17 HOLE IN MY POCKET (House Of Bryant, BMI)		87 NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	
23 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/PPP/WBM		42 NEVER SAY NEVER (Rick Hall, ASCAP)	
46 HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL		100 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believus, ASCAP/Screen Gems-EMI, BMI) WBM	
96 I CAME STRAIGHT TO YOU (Tree, BMI/Cross Keys, ASCAP) HL		92 OLD FLAME, NEW FIRE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	
8 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLenn, BMI) HL		35 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	
6 I GOT YOU (Coal Dust West, BMI) WBM			

Enterprise Goes Where No Studio Has Gone Before

BY CRAIG ROSEN

LOS ANGELES It's no fluke that Craig Huxley chose to call his studio the Enterprise. The onetime child prodigy of the jazz world, born Craig Hundley, has been linked with "Star Trek" since the age of 13 when he portrayed Captain Kirk's nephew on an episode of the television series. More than a decade later, he provided sound effects for "Star Trek: The Motion Picture," and synthesized music for some of the sequels.

So, when it came time for Huxley to open his Burbank studio in 1986, 20 years after he virtually dropped out of the music business, it was only fitting that actor William Shatner, who was working on the soundtrack to the IMAX film "Seasons," was the Enterprise's first client.

Nearly three years later, the Enterprise continues to fly at warp speed, and as its literature promises—attempts to go "where no studio has gone before..."

The Enterprise's most recent upgrade is the acquisition of a Neve VPR 72-channel mixing console, which features instant recall and an expanded postproduction center section. According to studio publicist William J. Clodfelter, the Enterprise is the first studio in the world to have this type of Neve board. Other upgrades planned in the immediate future include the addition of custom George Augspurger speakers for three of the rooms.

"Every time there is an [equipment] update, we usually get them," says Enterprise president Thom Brown. It's that desire to stay one step ahead, along with the studio's

unique environment, that keeps clients coming to the Enterprise, he says.

On a recent visit, veteran producer Roy Thomas Baker, best known for his work with Queen and the Cars, had rooms booked for debut projects by MCA hard-rock act Shy and new Capitol pop act East Of Eden. One of the Enterprise's second engineers, Marty Horenburg, was on hand assisting in the mix of an East Of Eden track, interlocking 56 tracks from a Mitsubishi X-850 digital 32-track and a Studer A820 analog 24-track. In another room, Tim Bomba was producing Warner Bros. metal act Powermad.

Other recent clients include White Lion, which recently wrapped up its second Atlantic album with Michael Wagener producing; James Ingram, who completed a Thom Bell-produced project; Deniece Williams, who was in working on the single "Special Love" with producer Brad Westering; Tom Jones, who was tracking vocals with producer Timmy Allen; and recent A&M signing Jason & the Scorchers, who were mixing their forthcoming effort with producer Barry Beckett.

Studio A, which is known as the Arena, is equipped with the new

Neve console. The 25-by-30-by-15-foot control room, which doubles as a "minitheater," features a 12-by-9-foot screen, five-channel monitoring system, and a soloist booth.

'Clients come in and they tell us that the design alone starts creative thinking'

The other three control rooms are equipped with SSL G Series boards with Total Recall computer automation. Studio B, referred to as the Bridge, is a three-tiered control room, 27-by-25-by-15 feet, with five channel monitors, a private vocal booth, a 25-by-27-by-20-foot live room, and a 30,000-cubic-foot concrete warehouse.

Studio C, dubbed the Cabin, has a 20-by-25-by-13-foot control room, Queded monitors, and an adjacent soloist booth. Studio D, which is known as the Deck, is 14-by-25-by-10

feet, and features SSL G series EQ and mike preamps, a 6-foot video/film screen, an isolated external machine room, and a three-person vocal booth.

Adding to the Enterprise's appeal is its versatility. Any of the four control rooms can be patched to any of the live rooms at the complex and the musician and producer can communicate through an audio/video system. Plus Audio Affects, Huxley's equipment rental firm, is housed in an adjoining warehouse, making it easy for the Enterprise to cater to all its customers' equipment needs. Says Clodfelter: "If we can't get it, we will rent it or buy it."

More often than not, he says, the Enterprise has what its clients want. The complex is also equipped with three Synclavier 9600s, a New England Digital 16-track Direct-to-Disk machine and 1-inch VTR machine equipped for high-resolution projection and digital surround sound.

According to Brown, only about 25% of the studio's clients come to the Enterprise to work on video, film, or television projects, but he expects that side of the business to pick up.

It is not only the technology that lures clients to the Enterprise, Brown says, but the environment: The En-

terprise, designed by architect Paul Cooper and interior designer Cameron Ashton, features bright postmodern Memphis-style interior and custom furnishings. In fact, the complex recently caught the eye of the producers of the television series "Beauty And The Beast," who rented a portion of the complex for an episode that recently aired on CBS.

"Clients come in and tell us the design alone starts creative thinking," Brown explains. "Plus the rooms are a lighter color and they don't fatigue as easily."

It is that environment that has brought clients from around the world to the Enterprise. "English producers come over and say it is more expensive for them to come here and yet they still come," Brown says.

As a policy, the Enterprise doesn't like to publish its rates, but Brown insists the studio is competitive. "It just depends on what you are doing," he says. "When you get into using the Synclavier and using digital 32-track and tons of outboard gear, we are as expensive or maybe more, but for a normal mix session, we compare with Larrabee and the Record Plant."

AUDIO TRACK

NEW YORK

AT RIGHT TRACK, John Luongo completed all additional production and mixes on the new tune from **Robin Beck** (the follow-up to his No. 1 in England). Luongo also mixed tracks for **Michael Bolton's** new album and finished work on a portion of the "Sing" soundtrack by **Chicago's Bill Champlin**. **Desmond Child** produced on all three projects. Engineer **Gary Hellman** assisted.

Full Force was in at **Bayside Sound** working on **Doc Ice's** new solo album for **Jive**. The Force also worked on tracks for **Ex-Girlfriend's** new album. **John Fig** was at the board. Fig also engineered two cuts, "Find An Ugly Woman" and "Is It Real" by **Cash Money** on **Sleeping Bag**.

After nearly a year of delay, **G-Fine Sounds** received clearance from **PolyGram Records** to use samples of **Gwen Guthrie's** "Outside In The Rain" on the rap 12-inch "Let Me Make Love To You," the **Prince Lover Dalu** debut. Tracks were recorded at **Black Hole** and will be released in the U.S. by **G. Fine**, in the U.K. by **A&M/Breakout**, and in Germany by **Rhythm Attack**. **Lyvio G** and **P Fine** produced. Mixes were done at **I.N.S.** by **Dan "the Man"** and at **Chung King** by **Jay Henry**.

Producer **Justin Strauss** was in at **I.N.S.** working on overdubs for the remix of **Spandau Ballet's** "Be Free With Your Love" for **CBS/International**. **Eric Kupper** handled keyboards. **Dan Sheehan** ran the controls. Also, **Chep Nunez** was in producing new material for **Nikki** on **Sleeping Bag Records**. **Gary Clugston** was at the board.

The **Last Tribe**, with former members of the **Rattlers**, was in at **Crys-**

tal Sound working on its new sound in the studio's live room. **Craig Randall** was at the desk, assisted by **Nicole Kelly**. The **Vipers** were in remixing two songs for the rerelease of the album "How About Somemore?" on **Midnight International Records**. **David Mann** produced and mixed the songs with assistance from **Barry O'Doherty** and **Neil Cedar**.

Producer/songwriter **Steve Lunt** did overdubs for **MCA act Brenda K. Starr** at **Quad**. Lunt wrote and produced two tunes on that project. **Grace Jones** shuttled between **Quad** and **Soundtrack** to work on her upcoming album. **23 West Productions** handled audio production coordination on the project. Tracks at **Quad** included "Love On Top Of Love," "Crack Attack," and "Driving Satisfaction." Engineers included "Bonzai" **Jim Lyon** and **Steve "Griff" Griffin**; **Warren Pace** was production coordinator. Mixes at **Soundtrack** (produced by **Jonathan Elias**) included "Bullet-Proof Heart," "Seduction And Surrender," "On My Way," and "Amado Mio." **Josh Abbey**, **Chris Floberg**, and **Sherman Foote** engineered. **Jim Grove** was production coordinator.

Quincy Jones Jr. was in at **Power Play** tracking the **All In All Posse** for **Global Village Records**. **Ivan "Doc" Rodriguez** was at the controls, assisted by **Joey Ghost** and **Dan Hetzel**.

Chaka Khan was in at the **Hit Factory** with **Eric Clapton** putting down vocals for a couple of tracks on his new album. **Russ Titelman** produced with **Dave Whitman** at the board.

Melba Moore was in at **39th Street** cutting vocals for her new album on **Capitol**. **Howard King** produced with **Steve Goldman** at the board. **Ed Douglas** assisted. The **Doobie Brothers** recorded an interview for

Westwood One's "Timothy White's Rock Stars." And, **Buster Poindexter** cut tracks for his next **RCA** record. **Hank Medress** produced. **Bill Scheniman** engineered with **Douglas** assisting.

LOS ANGELES

DAVID KERSHENBAUM was in at **Powertrax** producing **Steve Thomson** for **Phonogram**.

Rhett Lawrence was in at **Oakshire Recorders** producing a track for **June Pointer**.

EMI Manhattan's Natalie Cole was in at **Aire L.A.** tracking tunes for her upcoming album with producer **Eddie Cole**. Work included the single "Someone's Rockin' My Dreamboat." **Craig Burbidge** engineered with **Gregg Barrett** assisting. **Harold Beatty** was in editing "Nice Girls"

from **Liquid Heat's** forthcoming album on **HDH Records**.

A&M artist Gordon Peterson was in **Summa's** 64-input **SSL "G" series** studio A working on tracks with producer **Larry Klein**. **Peter Walsh** engineered, assisted by **Joe Fiorello**. In **B, Capitol** artist **Peter Blakeley** worked on cuts with producer **Peter Asher**. **Frank Wolf** was at the controls, assisted by **Lori Fumar**. And **Fishbone** worked on cuts for the **20th Century Fox** movie soundtrack to "Say Anything." **David Kahne** produced, **David Leonard** engineered, and **Fumar** assisted.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**

Milton Putnam, Pioneer, Dies

NEW YORK Recording pioneer Milton T. (Bill) Putnam passed away April 13. He was 69 years old. Putnam founded two of the earliest and most prestigious recording facilities in the U.S.: **Universal Recording**—the largest facility in Chicago—and **Coast Recorders** in San Francisco. He also founded electronics manufacturer **United Recording Electronics Industries** in Los Angeles.

Putnam published his first article in **High Fidelity** magazine, and up until his death was actively involved in a variety of audio research projects. He was responsible for the development of several pieces of professional gear that have since become industry standards, such as the **UREI 800 series** monitors and model 1176 limiter. He also developed the first low-noise tube microphone preamplifier.

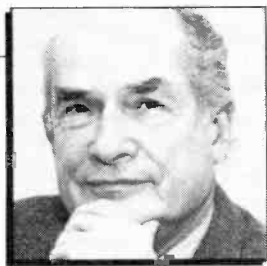
Also a recording engineer, Putnam is credited with pioneering half-speed mastering, and served as **Frank Sinatra's** engineer for a number of years.

He was also the recipient of a number of Grammy nominations and a fellow of the **Audio Engineering Society**.



More Logic. Record Plant Los Angeles, a facility that is no stranger to Solid State Logic mixing consoles, has installed yet another of the high-end boards, this time in Studio 2. The desk shown here is an **SL 4072 G Series**, equipped with 64 channels, the **G Series** computer, and **Total Recall** automation.

Classical KEEPING SCORE



by Is Horowitz

THIS COUNTRY'S most ambitious challenge to Europe's lead in the period-instrument sweeps had its first public hearing May 10 when the Classical Band under Trevor Pinnock played Haydn, Mozart, and Beethoven at a theater in New York's Columbia Univ. Formation of the orchestra is of special significance since it springs to life with a major Deutsche Grammophon contract already in hand (Keeping Score, April 8).

Enthusiastic and musically engaging as the performances were, the debut concert showed that much remains to be done before the ensemble can be considered a serious competitor to more seasoned groups abroad. Still lacking were refinements of balance and transparency that authentic instruments can provide, particularly between strings and woodwinds. Blame some of this on the dull acoustics of the hall, some on inadequate rehearsal, and some on just first-night jitters.

There seems no good reason why these early problems should resist solution for long. The player pool in New York is deep and skilled, and Pinnock is a committed and informed musician. Further hearings are eagerly awaited.

CASSETTE CATCH-UP: Telarc will be releasing more cassettes than CDs in June, as the label begins to take the tape format a bit more seriously. It's the company's view that cassette quality was inadequate until very recently, when it issued a number of Kunzel crossover cassettes. Now it will be releasing tape versions of some of its more popular classical titles as well, among them Vivaldi's "Four Seasons," its "The 'Ring' Without Words" conducted by Lorin Maazel, as well as a Barber album. Upcoming Telarc record productions include an Elgar

CD with David Zinman and the Baltimore Symphony, featuring the "Enigma Variations." That will be recorded in June. Even before then, says Telarc's John Eustace, the label will be recording Bernstein and Walton titles with the Atlanta Symphony and Chorus under Robert Shaw. And later this summer, perhaps in September, Telarc microphones should be picking up the Empire Brass and organist Michael Murray in a collaborative set.

PASSING NOTES: Although no new recording projects by Herbert von Karajan and the Berlin Philharmonic are expected, following their recent well-publicized split, DG does have a number of unreleased titles still in the can. Included are a pair of Brahms Sympho-

The Classical Band's debut showed promise, problems

nies, and a live recording of the Tchaikovsky Piano Concerto with the young Soviet artist Evgeny Kissin as soloist. The label, however, does expect more from Karajan, most likely with the Vienna Philharmonic.

At least six productions a year by the Australian Opera Company will be issued on videocassette by Kultur Int'l. A new five-year pact between the parties will cover past televised productions as well as new material. "Tosca," starring Eva Marton, and "Lucia Di Lammermoor," with Joan Sutherland in the title role, are first out. Coming in June is a taped 1985 concert by Sutherland and Marilyn Horne, as well as Sutherland in "Daughter Of The Regiment." Sutherland will also plug the videos on upcoming radio commercials.

Israeli conductor Yoav Talmi, whose recordings have appeared on Chandos, Teldec, and Stradivari Records, has been named music director by the San Diego Symphony Orchestra. The pact runs three years, beginning October 1990. Recordings by Jan Peerce and Arturo Toscanini are seminar subjects at the 23rd annual conference of the Assn. for Recorded Sound Collections, to be held May 31-June 3 at the Univ. of Kansas.

FOR WEEK ENDING MAY 27, 1989

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	57	★★ NO. 1 ★★ VERDI & PUCCINI: ARIAS CBS MK-37298	9 weeks at No. One KIRI TE KANAWA
2	2	49	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	7	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	6	7	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	4	29	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
6	5	11	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
7	7	51	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
8	9	17	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
9	10	7	REICH: DIFFERENT TRAINS NONESUCH 79176	THE KRONOS QUARTET
10	8	47	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
11	14	3	MAHLER: SYMPHONY NO. 1 DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
12	11	25	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
13	12	9	SCHUMANN/GRIEG: PIANO CONCERTOS CBS MK-44899	MURRAY PERAHIA
14	20	5	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
15	13	5	MUSIC OF SAMUEL BARBER ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
16	15	25	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
17	18	9	GLASS: 1000 AIRPLANES ON THE ROOF VIRGIN 91065	VARIOUS ARTISTS
18	16	77	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
19	19	19	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
20	17	29	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
21	25	3	MUSIC OF GABRIELI TELARC CD-80204	THE EMPIRE BRASS
22	23	133	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
23	24	29	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
24	NEW▶		FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071	ANDRES SEGOVIA
25	NEW▶		GABRIELI/MONTEVERDI: ANTIPHONAL MUSIC CBS MK-44931	CANADIAN BRASS

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★★ NO. 1 ★★ UTE LEMPER SINGS KURT WEILL LONDON 425-204	9 weeks at No. One UTE LEMPER
2	2	7	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
3	6	5	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
4	3	33	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
5	5	11	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
6	4	25	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
7	7	43	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
8	8	33	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
9	9	17	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
10	10	15	20TH ANNIVERSARY COLLECTION ANGEL CDM-69375	THE KING'S SINGERS
11	11	37	THE SOUND OF MUSIC TELARC CD-80162 VON STADE, CINCINNATI POPS (KUNZEL)	
12	13	31	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
13	12	27	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
14	15	15	BERNSTEIN/GERSHWIN/THOMAS TELARC CD-80159	THE EMPIRE BRASS
15	14	61	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS

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

CONDUCTING BUSINESS



DOMINGO AT THE PHILHARMONIC
NEW YORK PHILHARMONIC
ZUBIN MEHTA

MK 44942

TAKE OUT your tux or favorite gown, crack open the bubbly, and open your invitation to the classical event of the year... *Domingo At The Philharmonic*. A New Year's Eve spectacular, recorded "Live" and now available on CBS Masterworks.

This dazzling celebration, broadcast to millions on PBS, drew out the stars and the superstar performances as Zubin Mehta and the New York Philharmonic led Placido Domingo through arias from *La Traviata*, *Fedora*, *Guiditta*, the "Cherry Duet" from *L'Amico Fritz*, and, as an encore, a stunning new arrangement of "Granada."

Masterworks Offers Date With Domingo; Promises To Be A Real Chart-Breaker!

But, if a single date with Domingo simply isn't enough, here are a few more you can look forward to: This summer, he'll be starring in the premiere recording of Mascagni's opera *Iris*. Then, later this fall, Domingo will make music history with the world premiere recording of *The Unknown Songs Of Puccini*. Finally, the rumors of Placido's involvement in a Heavy Metal project have been confirmed. His album, *Perhaps Love*, is fast approaching Platinum!

CBS MASTERWORKS TOP 10

THIS WEEK	TITLE	ARTIST
1	DOMINGO AT THE PHILHARMONIC MK 44942	NEW YORK PHILHARMONIC/ZUBIN MEHTA
2	PERHAPS LOVE MK 37243	with JOHN DENVER
3	A LOVE UNTIL THE END OF TIME (Domingo's Greatest Love Songs) MK 42520	with MAUREEN McGOVERN
4	SAVE YOUR NIGHTS FOR ME MK 39866	
5	GREAT LOVE SCENES MK 39030	with KIRI TE KANAWA, ILEANA COTRUBAS, RENATA SCOTTO
6	MY LIFE FOR A SONG MK 37799	
7	ZARZUELA ARIAS & DUETS MK 39210	with PILAR LORENGAR
8	DOMINGO! (Arias by Puccini, Donizetti, Verdi, etc.) MK 37207	
9	ALWAYS IN MY HEART (The Songs Of Ernesto Lecuona) MK 38828	
10	ADORO MK 37284	

○ Debut at No. 1

On CBS Masterworks Compact Discs and Cassettes.



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Merger Mania—When Will It End? Why Have Expectations in Music as an Investment Never been Higher? The Last Verse to this Song Has Yet to Be Written . . .

By KEN TERRY

Over the past few years, more major publishing firms have changed hands than in any period since the Hollywood studios gobbled up the old Tin Pan Alley publishers. Nearly a billion dollars has been exchanged or earmarked for transfer in these deals, which have completely changed the face of the publishing world.

At the same time, however, new firms such as Geffen Music, Windswept Pacific, and All-Nations Music have arisen to exploit niches in the ever-growing music marketplace. And some medium-sized concerns, including the publishing divisions of PolyGram, BMG and CBS, have expanded through acquisitions.

The merger mania began in the early '80s with PolyGram's sale of Chappell Music to Boston Ventures, Freddy Bienstock, and other investors for \$109 million. Around the same time, CBS Inc. and some insurance companies acquired UA Music for \$69 million, and UA's catalogs were incorporated in CBS Songs.

These prices were dwarfed in 1986 by SBK's purchase of CBS Songs for about \$125 million. The following year, Warner Communications Inc. acquired Chappell Music for twice that amount, combining Chappell with Warner Bros. Music to form the world's largest publishing entity.

Continuing the geometric increase in the size of the deals, SBK was sold early this year to Thorn-EMI for \$337 million. When SBK and EMI Music Publishing are integrated, they will constitute a publishing goliath in the same league as Warner-Chappell.

On a somewhat smaller scale, Britain's Filmtrax acquired the Columbia Pictures Music Group and Ivan Mogull Music for a total of \$70 million; CBS purchased Tree International in January for \$40 million; PolyGram bought Welk Music in October for \$25 million; Warner-Chappell bought Birch Tree Music last fall for between \$17 million and \$25 million, according to various reports; and Windswept Pacific purchased the Big Seven catalog for about \$10 million.

What does this merger mania mean, and when will it end?

Les Bider, president of Warner-Chappell, does not think the merger trend has "necessarily peaked." But he does expect the sale prices of publishing units to flatten out. "In the U.S. market," he says, "prices of publishing companies will not accelerate as they have in the past."

While he agrees that sale prices have gone up faster than net publishing shares, Bider maintains that Warner's purchase of Chappell for roughly \$250 million was based on "historic earnings, aside from having great expectations for the future."

Now, however, he says, potential buyers are starting to set a value on publishing companies "based on anticipation of future earnings that are in excess of historic earnings."

"If you figure mechanical, performance, and synch fees are going to increase, that's going to accelerate the prices you pay

(Continued on page M-16)

A large, stylized illustration of musical notation. It features a vertical staff with notes and a horizontal staff with notes, both rendered in a halftone, dotted style. The notes are black circles with stems, and the staves are white with black outlines. The illustration is set against a background of vertical, textured bands.

Music Publishing

An Open Letter To America's Publishers

Frances W. Preston
President
Chief Executive Officer

BMI

American music publishers are absolutely critical to the success of the songwriters and composers whose works they represent. I am appalled by those who say that the role of the music publisher has diminished, that a publisher merely provides a secure annuity to the stockholders of ever-larger financial conglomerates and serves as a bank for the creators of music.

A diminished role for the publisher? Nothing could be further from the truth.

The music publisher plays a vital role in the development of the creative individual's career, and is even more important to his livelihood and to his potential to sustain the ability to create at the highest professional level.

The music publisher understands the difference between a song becoming a one-time success as a recording and nurturing a great copyright. The music publisher recognizes the long-term viability of a composition and its ability to return again and again to new popularity, with new audiences, and in widely varying musical genres and knows how to exploit those copyrights in such other fields as movies, television, commercials and printing.

It is the music publisher who is most capable of providing the broadest platform for international exploitation of the composer's copyright, of delivering an efficient mechanism for collecting the financial rewards of that exploitation, and of providing an umbrella of protection against the unauthorized and uncompensated use of a songwriter's property in the global music market. More than ever before, it is the music publisher who has taken a front and center position in the public policy debates in Washington and overseas to provide broader security and extend the revenue potential of musical copyrights through new laws and enhanced international cooperation.

Although the spotlight of today's music business is often focused on the "business" aspect, the publishing community has never lost touch with the "music".

We salute America's music publishers, and BMI's music publishing family, for their vital contributions and worldwide stewardship of the creative product of our songwriters and composers.

Sincerely,


Frances W. Preston

320 W. 57th Street, New York, NY 10019 (212) 586-2000



BMI

More than 50% of Billboard's 1989 list of top pop songwriters is comprised of singer/songwriters.

Heading the list, not surprisingly, is George Michael, who also captured nine of Billboard's 1988 Year-End Awards, including top pop artist of the year. Michael, who placed fourth on last year's top songwriters' list, scored with four of his recordings, plus a collaboration with, and recorded by, Deon Estus, Michael's longtime bass player.

However, the dominant songwriter on this year's recap is former Deele member Kenneth "Babyface" Edmonds (#4). Babyface is represented by 10 tunes, 9 of which are collaborations. Eight of these were cowritten with former Deele mate Antonio "L.A." Reid (#14), six of which have shared credits with Daryl Simmons (#17).

The Babyface/L.A./Simmons triumvirate's songs were recorded by an impressive array of artists—Paula Abdul, Bobby Brown, Karyn White, Sheena Easton, and the Boys. Additionally, Pebbles charted with Babyface/L.A.'s "Girlfriend," while the Deele recorded another Babyface effort, "Two Occasions."

Also displaying wide appeal to a diverse group of acts was Desmond Child (#8), who charted with seven collaborations recorded by Cher, Joan Jett & the Blackhearts, Bon Jovi, Kiss, and Aerosmith.

Other top writers whose charted songs were recorded by a variety of artists include: Diane Warren (#6, #14 last year) with tunes by Belinda Carlisle, Chicago, Cheap Trick, and Aretha Franklin & Elton John; Full Force (#7, #7 last year) with songs by Samantha Fox, Cheryl "Pepsi" Riley, and Lisa Lisa & Cult Jam; and Richard Marx (#10, #12 last year) with singles by Vixen and Ann Wilson & Robin Zander, as well as his own recordings.

In addition to those previously mentioned, the songwriters who placed in the top 20 both this year and last are: Debbie Gibson (#3, #6 in '88); Michael Jackson (#5, #3 in '88); and Will Jennings (#20, #9 in '88).

1. GEORGE MICHAEL

- "Father Figure"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- "One More Try"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- "Monkey"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- "Kissing A Fool"—George Michael—Columbia—(Chappell, ASCAP/Morrison Leahy, ASCAP)
- "Heaven Help Me"—Deon Estus—Mika—(cowriter Deon Estus—Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)

2. GUNS N' ROSES

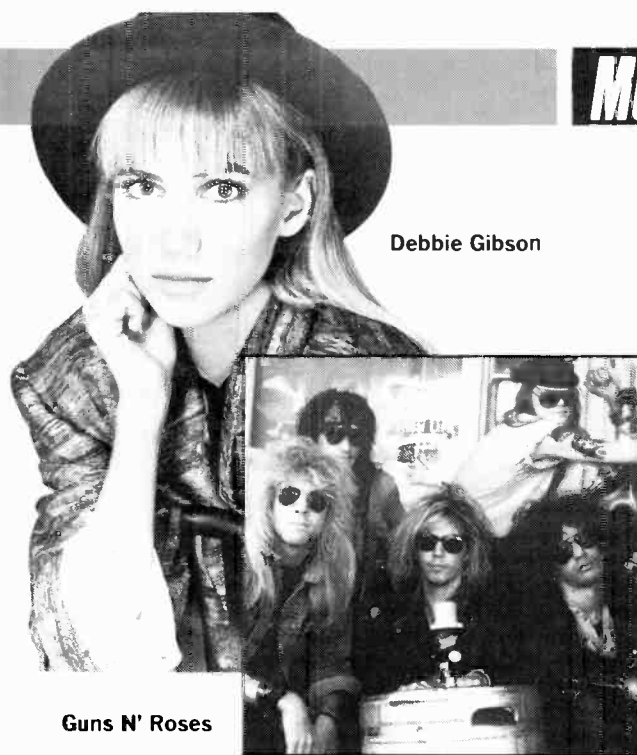
- "Sweet Child O' Mine"—Guns N' Roses—Geffen—(Guns N' Roses, ASCAP)
- "Paradise City"—Guns N' Roses—Geffen—(Guns N' Roses, ASCAP)
- "Welcome To The Jungle"—Guns N' Roses—Geffen—(Guns N' Roses, ASCAP)
- "Patience"—Guns N' Roses—Geffen—(Guns N' Roses, ASCAP)

3. DEBBIE GIBSON

- "Foolish Beat"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- "Out Of The Blue"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- "Staying Together"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- "Lost In Your Eyes"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
- "Electric Youth"—Debbie Gibson—Atlantic—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)

4. BABYFACE

- "Girlfriend"—Pebbles—MCA—(Cowriter L.A. Reid—Kermy, BMI/Hip Trip, BMI)
- "Two Occasions"—The Deele—Solar—(Cowriters Dee, Johnson—Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI)
- "Knocked Out"—Paula Abdul—Virgin—(Cowriters L.A. Reid, Daryl Simmons—Kermy, BMI/Hip Trip, BMI)
- "Don't Be Cruel"—Bobby Brown—MCA—(Cowriters L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
- "The Way You Love Me"—Karyn White—Warner Bros.—(Cowriters L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "The Lover In Me"—Sheena Easton—MCA—(Cowriters L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- "Dial My Heart"—The Boys—Motown—(Cowriters L.A.



Debbie Gibson

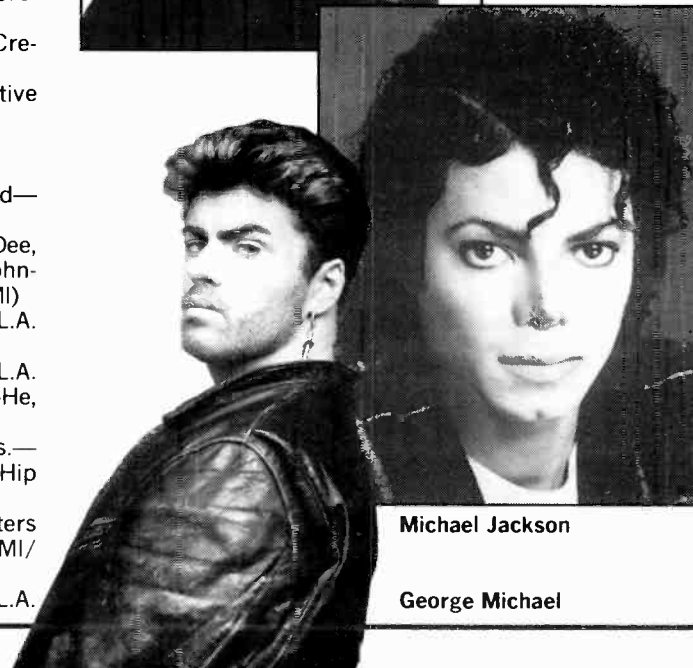
Guns N' Roses

THE TOP POP SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot 100 songwriters during the eligibility period of April 24, 1988 to April 22, 1989. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among cowriters. The order in which information appears is songwriter, song title, recording artist, record label, cowriter, publisher, performing rights organization.



Kenneth 'Babyface' Edmonds & Antonio 'L.A.' Reid



Michael Jackson

George Michael

- Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
- "Roni"—Bobby Brown—MCA—(Kear, BMI/Hip Trip, BMI)
- "Superwoman"—Karyn White—Warner Bros.—(Cowriters L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- "Every Little Step"—Bobby Brown—MCA—(Cowriter L.A. Reid—Kear, BMI/Hip Trip, BMI)

5. MICHAEL JACKSON

- "Dirty Diana"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)
- "Fat"—Al Yankovic—Rock N' Roll/EPA—(Mijac, BMI/Warner-Tamerlane, BMI)
- "Another Part Of Me"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)
- "Smooth Criminal"—Michael Jackson—Epic—(Mijac, BMI/Warner-Tamerlane, BMI)

6. DIANE WARREN

- "I Get Weak"—Belinda Carlisle—MCA—(Realsongs, ASCAP)
- "I Don't Wanna Live Without Your Love"—Chicago—Reprise—(Cowriter Albert Hammond—Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP)
- "Look Away"—Chicago—Reprise—(Realsongs, ASCAP)
- "Ghost Town"—Cheap Trick—Epic—(Cowriter Rick Nielsen—Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI)
- "Through The Storm"—Aretha Franklin & Elton John—Arista—(Cowriter Albert Hammond—Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)

7. FULL FORCE

- "Naughty Girls (Need Love Too)"—Samantha Fox—Jive—(Forceful, BMI/Willesden, BMI)
- "Thanks For My Child"—Cheryl "Pepsi" Riley—Columbia—(Forceful, BMI/Willesden, BMI)
- "I Wanna Have Some Fun"—Samantha Fox—Jive—(Forceful, BMI/Willesden, BMI)
- "Little Jackie Wants To Be A Star"—Lisa Lisa & Cult Jam—Columbia—(Forceful, BMI/Willesden, BMI/My! My!, BMI)

8. DESMOND CHILD

- "We All Sleep Alone"—Cher—(Cowriters Jon Bon Jovi, Richie Sambora—SBK April, ASCAP/Desmobile, ASCAP/Bon Jovi, ASCAP/Songs of PolyGram, BMI)
- "I Hate Myself For Loving You"—Joan Jett & the Blackhearts—Blackheart—(Cowriter Joan Jett—Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI)
- "Bad Medicine"—Bon Jovi—Mercury—(Cowriters Jon Bon Jovi, Richie Sambora—Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs Of PolyGram, BMI/Desmobile, ASCAP/SBK April, ASCAP)
- "Born To Be My Baby"—Bon Jovi—Mercury—(Cowriters Jon Bon Jovi, Richie Sambora—Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs Of PolyGram, BMI/Desmobile, ASCAP/SBK April, ASCAP)
- "Little Liar"—Joan Jett & the Blackhearts—Blackheart—(Cowriter Joan Jett—Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI)
- "Let's Put The X In Sex"—KISS—Mercury—(Cowriter Paul Stanley—Paul Stanley, ASCAP/Desmobile, ASCAP/SBK April, ASCAP)
- "Angel"—Aerosmith—Geffen—(Cowriter Steven Tyler—Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP)

9. MAURICE STARR

- "Please Don't Go Girl"—New Kids On The Block—Columbia—(Maurice Starr, ASCAP/SBK April, ASCAP)
- "You Got It (The Right Stuff)"—New Kids On The Block—Columbia—(Maurice Starr, ASCAP/SBK April, ASCAP)
- "I'll Be Loving You (Forever)"—New Kids On The Block—Columbia—(SBK April, ASCAP)

10. RICHARD MARX

- "Endless Summer Nights"—Richard Marx—EMI-Manhattan—(Chi-Boy, ASCAP)
- "Hold On To The Nights"—Richard Marx—EMI-Manhattan—(Chi-Boy, ASCAP)
- "Edge Of A Broken Heart"—Vixen—EMI—(Cowriter Fee Waybill—Chi-Boy, ASCAP/Feesongs, ASCAP)
- "Surrender To Me"—Ann Wilson & Robin Zander—Capitol—(Co-writer R. Vannelli—Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/

(Continued on page M-22)

THE EMI

OUR POSITION:

**WITH THE RECENT
ACQUISITION OF
SBK,
OUR POSITION OF
LEADERSHIP IN
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IS EVEN MORE
FIRMLY
ESTABLISHED.**

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WHO CONTINUE
TO MAKE THE
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JOSE CRUZ, JAN VAN DIJCK, STEFAN EGMAR, PETER ENDE, STEVEN E. FRET,
CELIA FROEHLIG, OLE GEORG, TRACY B. GERSHON, JAMES A. GILMER JR,
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GARY H. KLEIN, CHARLES A. KOPPELMAN, DAVID E. LANDAU,
SUZANNE A. LANDRY, JOYCE LAPINSKY, BIRGITTA LEMBKE, PATRICIA A. LUCAS,
MARIA MARGARITI, ANTONIO MARRAPODI, MICHAEL McCARTY,
ARTHUR B. MOGUL, DEIRDRE O'HARA, JOOST VAN OS, ROBIN L. PALMER,
JOSE ANTONIO PERDOMO, BEH SUAT PHENG, JOSE PORTUNATO,
SAMUEL J. RAMAGE, PETER REICHARDT, IRWIN Z. ROBINSON,
HAROLD ROSENBLUM, HATSUTARO SUZUKI, JOHN J. TITTA,
KAREN RAE WINGATE, ARJEN WITTE, TERESA YIU, ANTONIO FRITZ Y ZOZAYA

LEADING MUSIC PUBLISHER.

Royalties Run Out on Greatest Hits of the '20s as Old Faves Slip into Public Domain

By IRV LICHMAN

Old-line music publishers may shudder and songwriter estates may cringe, but the decade ahead will begin to see many of the great songs written in the "golden age" of songwriting fall into public domain in the U.S. No longer will royalty payments of any kind be required for use of the works of many of the world's most beloved songwriters.

Although many turn-of-the-century favorites are already in the public domain—having completed a life span of 75 years—the floodgates will be flung wide beginning in the mid-'90s to allow a tidal wave of standards to enter PD status. They will be the products of the '20s, when the U.S.' top composers and lyricists started generating their most popular songs.

One of the ironies of copyrights in the September of their years is that many have had a renewal of their earnings power in recent years because of increased usage of old favorites by cable TV, home video, compact disk releases and jingles.

But for dozens of still-popular standards, time is running out on their ability to generate income for their writers or estates and, of course, music publishers, including the inheritors of original publisher catalogs.

These standard-laden firms include such giants as Warner-Chappell, SBK, Famous Music, and MPL Communications (the publishing unit owned by Paul McCartney), among others. Of course, as more and more songs of note

become PD, their former publishers will be under greater pressure to produce current hit copyrights or face the prospect of a much lower value for their catalogs—a value that has reached a peak with the sale of the SBK catalog to Thorn-EMI for more than \$300 million.

The '20s were the years in which Irving Berlin and Jerome Kern, already hitmakers, began to create their greatest body of work. The decade was also witness to the creation of a bounty of evergreens penned by such legendary writers as Oscar Hammerstein II, Cole Porter, George and Ira Gershwin, Richard Rodgers & Lorenz Hart, Sigmund Romberg, Vincent Youmans, Richard Whiting, Gus

Kahn, DeSylva, Brown & Henderson, and Walter Donaldson. Many of these writers wrote mostly for the musical stage; these scores were often the source of three or four standards apiece.

Actually, many standard copyrights would have been PD much sooner had it not been for a special feature of the 1976 Copyright Act that extended copyright status for songs beyond the original term specified in the old law of 1909. Taking effect in January 1978, the revised copyright law provided for a new term of copyright life in line with many other nations: life of the author plus 50 years. Under features of the old 1909 Copyright Act, songs were granted a total life span of 56 years, with a renewal after the first 28 years. But for pre-1978 copyrights, the new act also extended their protection for another

er 19 years, giving them a total life span of 75 years.

Indeed, many songs, including those by ASCAP co-founders Victor Herbert and Irving Berlin as well as by many other early 20th-century writers, have already fallen into the public domain. Berlin has lived to see his "Alexander's Ragtime Band," written in 1911, become PD—on Jan. 1, 1987.

Besides the creations of Herbert and Berlin, song treasures by George M. Cohan, Fritz Kreisler, Fred Fisher, Shelton Brooks, L. Wolfe Gilbert, and Otto Harbach met the fate of PD status in the '80s.

For Cohan material, the decade of the '80s began with PD status for three of his classics, "You're A Grand Old Flag," "Give My Regards To Broadway," and "Yankee Doodle Boy," all published in 1904, meaning that their last year of copyright protection was 1979.

Other turn-of-the-century standards that have entered public domain in the past decade or so are "A Bird In Gilded Cage" (1900), "Bill Bailey Won't You Please Come Home" (1902), "Sweet Adeline" (1903), "Meet Me In St. Louis, Louis" (1904), "Anchors Aweigh" (1907) and "By The Light Of The Silvery Moon" (1909).

Although it won't enter PD status for another 13 years, the classic Jerome Kern & Oscar Hammerstein II score for "Show Boat" is a prime example of a '20s show loaded with song plums. Among them are "Ol' Man River," "Make Believe," "Can't Help Lovin' Dat Man," "Why Do I Love You," and "Bill" (an earlier Kern song with lyrics by P.G. Wodehouse). That "Show Boat" still commands tribute of mythic proportions is shown by the release this year of a well-received, scholarly three-CD reconstruction of the original score on Angel Records. The original publisher of "Show Boat" was Kern's T.B. Harms, a part of the Lawrence Welk music publishing holdings sold earlier this year to PolyGram.

George David Weiss, president of the Songwriters Guild of America and a writer himself, says he has no argument with the notion of eventual public ownership of copyrights and he in fact praises Congress
(Continued on page M-18)



Diane Warren

Portable Keyboards, Heavy Metal Books and New Technology Expand Print Music Horizons

The music print business, bolstered by new home technology and the booming sound of heavy metal, continued its sales upswing in 1988. In broader terms, a significant factor in a healthy music print market is the nation's economic well-being, which, as always, boosts leisure-time activities. For music print, a strong economy has fueled a surge in portable electronic keyboard sales, which, in addition to other kinds of instrument purchases, keeps things humming in the print field. But some members of the music print community feel that the home electronic music boom may be coming to a close.

Figures compiled by Hal Leonard Publishing, regarded as the industry's biggest producer of music print product, indicate a total U.S. print industry business last year of about \$330 million at retail, or \$165 at wholesale. This compares to about \$300 million at retail or \$150 million at wholesale in 1987 [Ed. note: music print statistics are compiled by the National Music Publishers Assn. but they were not available at this writing.]

Reflective of the impulse nature of consumer interest in the all-important easy-play music print area, Keith Mardak, president of Hal Leonard, states, "When the economy is good, business is going to be good; if it's bad, business is going to be bad."



Full Force



Richard Marx

Although traditional sheet-music and folio concepts continue to move, print executives report activity on print product that takes advantage of newer technologies. Some companies, for instance, are selling goods that include floppy disks that provide either a rhythmic backdrop or the melody strains themselves.

Although coming off a big year in 1988, when a sales increase of 13% exceeded budget projections and profits were ahead as well, Hal Leonard's Mardak is cautionary about the immediate future. "We see music retailers out there sitting on a lot of instrument inventory."

Mardak suggests that interest in portable electronic pianos may have reached the saturation point. He notes that consumers purchased about 5 million units last year, a big increase over the total of 3 1/2 million sold a year before. There are about 15 million electronic keyboards in American homes. "That's a lot of homes," Mardak says.

Barrie Edwards, president of Music Sales Corp., agrees, although he goes a bit further in suggesting that youngsters may have had their fill of electronic music. Edwards says, "The [electronic] market is slowing down. We're basically going from electronics to the roots: acoustic and rock guitar. No matter how easy they've made playing the keyboard, you still have to play it. Kids get more out of a guitar in a shorter period of time." For Edwards' firm, he says it is well-positioned in catalog and exclusive artist and band deals to deal with changing tastes in contemporary music.

A hot area for print firms, especially Hal Leonard, Warner Bros. Publications and Cherry Lane Music, are heavy metal transcriptions.

While not a musical idiom noted for its tunefulness or sentimentality, Mardak says the ability to play metal arrangements note-for-note has appealed to rock enthusiasts. Such books retail from about \$17 to \$25, with a volume featuring the Def Leppard sound having hit the 50,000 mark, according to Mardak. In a similar vein, adds Mardak, transcribed scores duplicating the vocal styles of famous vocal groups (i.e. the Beatles, Spyro Gyra and Blood, Sweat & Tears) reflect another newer idea that's catching on.

While the band market is tapering off, Mardak says the choral market is picking up. "There are community groups being formed and even church groups are singing secular music," Mardak explains.

Jay Morgenstern, president of Warner Bros. Publications, agrees that heavy metal books are doing very well, including works by such stalwarts as Bon Jovi and Led Zeppelin.

In 1988, Morgenstern reports, the unit of Warner-Chap-

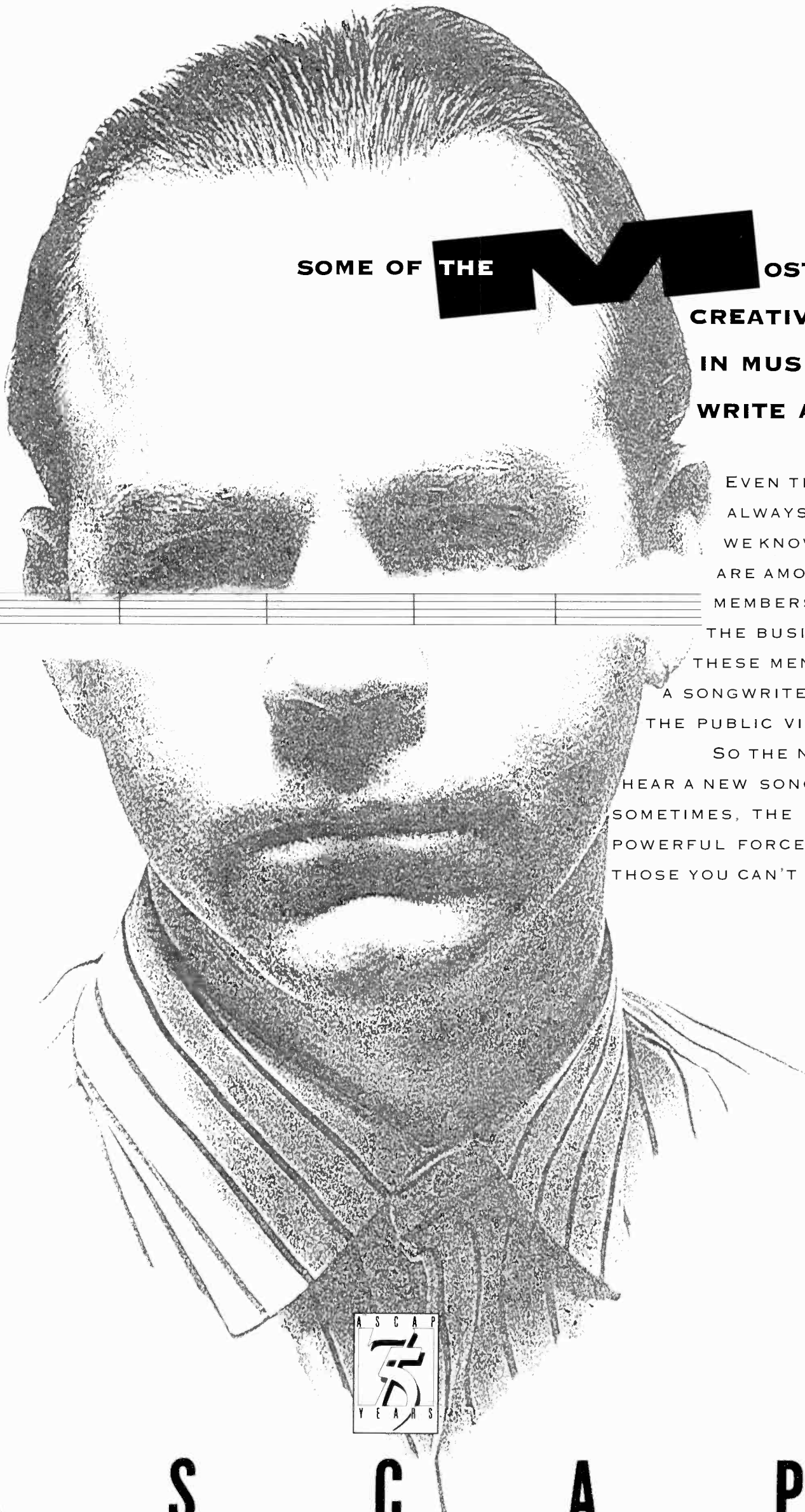


The Escape Club

pell Music showed a gross print business that equalled the prior year. But, he adds, profits were up, thanks largely to cost-reductions mainly due to lower print runs on individual titles. Morgenstern says the music print business faces a profit squeeze, particularly in view of steadily increasing paper costs. Made aware of Keith Mardak's report of a good 1988 showing, Morgenstern jibes, "I'm happy Keith is doing well. You know, he handles, as he has for many years, Chappell's printed product." When Chappell Music was acquired by Warner Bros. early last year a long music print relationship between Chappell and Hal Leonard continued.

Warner Bros. expects a strong showing in the educational print business this year. This stems in great deal from its acquisition last year of Summy-Birchard, which has several widely accepted teaching method courses, especially the re-

(Continued on page M-20)



SOME OF THE **M**OST

**CREATIVE PEOPLE
IN MUSIC WILL NEVER
WRITE A SONG.**

EVEN THOUGH THEY DON'T ALWAYS SHARE THE SPOTLIGHT, WE KNOW THAT OUR PUBLISHERS ARE AMONG THE MOST CREATIVE MEMBERS WE HAVE. AFTER ALL, THE BUSINESS TALENTS OF THESE MEN AND WOMEN BRING A SONGWRITER'S MUSIC INTO THE PUBLIC VIEW.

SO THE NEXT TIME YOU HEAR A NEW SONG, REMEMBER: SOMETIMES, THE MOST POWERFUL FORCES ARE THOSE YOU CAN'T SEE.



A S C A P
AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

Giant Changes in Global Publishing Map Blur Borders on Road to Single Euro Market in '92

By NIGEL HUNTER

As the last decade of the 20th century draws near, music publishing generally appears to be in the biggest transition period (not to say state of flux) in its history.

The publishing map is changing irrevocably and, in some respects, diminishing. Giant multinational conglomerates seem to be the main name of the game exemplified by Warner-Chappell and, more recently, EMI Music Publishing/SBK Songs. The latter marriage also made history in that Charles Koppelman and Martin Bandier, two of the SBK vendors, ended up running the whole merged show, a coup which can have few precedents.

Confronted with these huge alliances, with multimillion copyrights and dollars in the bank to match, the surviving small independent publishing enterprises need strong nerves, strong contracts with strong writer-performers and more than a little luck to keep going.

But then again every huge conglomerate may well have a silver lining which could go platinum for minnow-sized competitors. The massive task of absorbing the results of merging a Chappell with a Warner and an SBK with an EMI in terms of compatible computerization and catalog management will take years rather than months to complete properly.

Inevitably along the way, some writers will get restless when they find themselves talking to strangers unfamiliar

with their deals and repertoire instead of the personal friend who handled their business under the old regime and who has probably been let go because of the merger. Discontented writers could well move elsewhere when legal circumstances permit, and small could definitely seem beautiful.

Martin Costello of Complete Music in the U.K. subscribes to that belief.

"We signed a band called the Primitives last year against competition from Warner-Chappell and BMG Music. They went with us because we moved faster and more efficiently. Obviously there are worrying elements when you see the market share of the conglomerates and you can't compete with them financially. They will dominate the superstar end of the market in terms of banking and administration. But songwriters will want to go back to people who can give them a direct, personal service, and for creative publishers there's still everything to play for."

Nineteen-ninety-two—or rather 1993 when the European single market harmonization should theoretically all be in place—is another matter exercising publishing minds. Those outside Europe geographically and looking in on this forthcoming corporate entity are often unsure of the consequences.

ASCAP managing director Gloria Messinger voiced their uncertainty in the ASCAP Diamond Jubilee supplement (Billboard, March 25) when she said that Americans must find out what 1992 really means and their future role in Europe. Carlin Music Corp. chief Freddy Bienstock, a regular commuter between the U.S. and Europe, takes a more laid-back view of 1992 and all that.

"A lot of it is quite nebulous, although central licensing is emerging as a fact," he says. "This will cut out sub-publishing deals, and will be more economical and profitable for independent music publishers, although unfortunately there are less and less active independent publishers."

A bone of contention in some parts of Europe is the domi-

nance of Anglo-American pop and rock repertoire. Bienstock believes this will continue because the main fountains of the international charts are American and British in terms of films, TV and records.

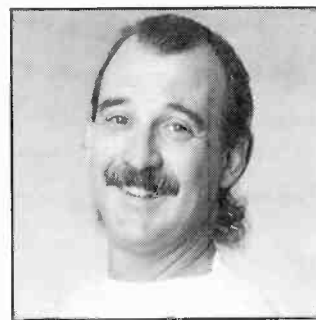
Willem van Kooten, who heads Nada Music in Holland, is also unperturbed about 1992. He asserts that trans-frontier harmonization happened long ago in the music business with releases of records simultaneously in most major territories.

"Harmonization in terms of central licensing and computer systems makes sense," remarks van Kooten, "although I can't see the copyright societies agreeing on matters like that by 1992."

Michael Karnstedt, managing director of Peer-Southern Music in West Germany, forecasts that from 1992 English will be confirmed as the official international language of popular music. He also expects the recording industry to contract into four or five conglomerates, with no more than four mechanical rights societies.

"I'm sure the record industry will work much closer with music publishers and independent producers," he adds. "Europe-

Will Jennings



Terence Trent D'Arby

tional chain of publishing offices, is optimistic about the chances of national music surviving 1992.

"We'll be working to boost the music of each EEC country and trying to internationalize it rather than just concentrating on Anglo-American material. That means talking about cooperative production on a pan-European basis."

Andreas Budde of Budde Musikverlag, West Germany, believes actual harmoniza-

(Continued on page M-20)

MCPS: Moving Toward Alignment With BIEM

The mechanical royalty payment in the U.K. was first introduced in the Copyright Act of 1911. Its designation stems from the music boxes of the 19th century whose mechanisms played popular tunes when the lids were opened.

A statutory rate was established in the 1920s at 6.25% of the list price of the sound carrier, and has remained in force ever since apart from the modern compact disk. The new U.K. Copyright Act, which is expected to reach the Statute Book before the parliamentary summer recess, abolishes the statutory rate.

Bob Montgomery, MD of the Mechanical Copyright Protection Society, believes the statutory obligation has served its purpose.

"It allowed the flow of works on to record. And as far as I know, the 6.25% rate was never undercut. The MCPS certainly never licensed repertoire for less than that percentage. Its disadvantage where music publishers were concerned was they could not prevent any record company covering their material.

"The 6.25% was paid on the record and not on the music it contained. Therefore the copyright cadenza added to Beethoven's Violin Concerto carries the full 6.25% while the rest of the work is out of copyright. In future, record companies will want to pay pro rata."

Montgomery welcomes the end of the statutory rate because it will facilitate harmonization with the other European Economic Community countries where the BIEM/IFPI agreement prescribes a higher rate (9.25%) and compulsory licensing does not exist and indeed is not welcome under the terms of the Berne Convention.

"For new recordings it will not be possible for a record company to release a record without first obtaining permission," Montgomery points out. "For many years there has been a virtual automatic right for record companies to record, with payment once a quarter and a fixed royalty rate. In my view the publishers should be excused if they use the new legislation to change the balance of power. For the first time it will be possible to stop the pressings of a record company which is consistently late in payment."

The National Music Publishers Assn. of America, the U.K. Music Publishers Assn. and the MCPS are united in their wish to stop the American habit of controlled compositions securing a foothold in the U.K. The MCPS, as a member of BIEM, is altering its membership agreement to remove the right of its members to license recordings. The society

an producers must match the standards of the U.K., but I hope that the national identity of each country will not be lost."

Karnstedt also anticipates developments which will transform record artists into satellite stars with the public selecting what they want to see and hear (and buy) at home from a wide array of choice through cable and satellite sources.

Ralph Peer II, who heads the Peer-Southern interna-

would therefore become the central licensing authority acting as sole and exclusive agent.

"Some publishers may not wish to do this," acknowledges Montgomery, "but eventually I think they'll see the benefits. With such a mandate, the MCPS will be able to align itself with BIEM."

With the blessing of the U.K. MPA, which owns the MCPS, the latter is finalizing a central licensing scheme for the U.K. based on the BIEM/IFPI agreement. Small record companies would need to apply in advance for a license, and the MCPS would price the "statutory notice" as it does now, precoding the license to enable distribution to be made swiftly after receipt of the money.

Large record companies would be offered an agreement similar to the current MCPS/BPI arrangement in terms of payment and procedures, and these companies would apply to the MCPS for preclearance.

"We are updating our computer hardware to handle a much increased volume of transactions," discloses Montgomery. "I have no doubt we can do it, but we must demonstrate that fact to the publishers."

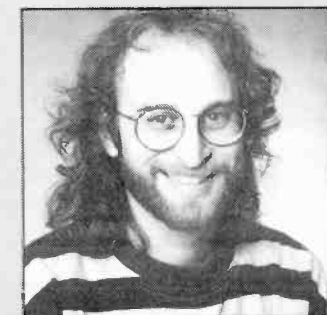
Frans de Wit, MD of EMI Music Publishing and president of the MPA, does not regret the passing of the statutory rate and sees the MCPS as the ideal vehicle for the future.

"It was a good thing for its time, but with the rise in the mechanical rate on the European mainland, it's right for us to seek parity in 1992. The MCPS is the one and only body to handle mechanicals in the future. It has the infrastructure and the experience, and could well become an important element in Europe ahead of other collecting societies."

De Wit sees the prime goal for safeguarding the future in terms of assured mechanical royalties for music publishers as a unified industry without dissension. Jonathan Simon, a Chappell veteran of 30 years and now MD of Odyssey Music and State Music, agrees, but wonders whether that unity will be forthcoming.

"An equitable mechanical rate for the future depends on the industry being sufficiently resolved and united. If the past is anything to go by, the publishers will get caged and cower in a corner. But they have become aware of the importance of endorsing their society, the MCPS, and if they continue to do so, we have a very good chance of coming through the negotiations with something which will take us into the '90s with some confidence."

NIGEL HUNTER



Elliott Wolff

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How to Survive in Corporate Country By Thinking Nationally, Acting Independently

By GERRY WOOD

If Kris Kristofferson walked into Nashville today and up to the door of the first Music Row publishing company he found, the sign on the door might say, as never before: "Don't come in unless you've got a hit."

In smaller print it says: "If you don't have the talent of someone who has already had a major hit, forget about knocking on our door, okay?"

At the few publishing companies that don't hang the dreaded sign, he might meet Chuck Neese or Pat Higdon or Bob Beckham who says, "God, I love your songs. Let's do something."

Welcome to Music City 1989, the year that corporate city became corporate country. And if our Kris doesn't meet these mavericks, he just might meet up with the conclusion that he'd better stick with the day-job. But, no, he's a survivor.

The survivors, that hardy band of fellow travelers who have managed to keep their heads (well, at least most of their heads) above the turbulent waters of Lake Nashville while hundreds of nearby piranhas are frightened off only by the approaching sharks in a frenzied state of mind—these are the winners.

"My job is the art of applied schizophrenia," coolly advises Tim Wiperman, VP and executive GM of Warner-Chappell Music in Nashville. He started in 1971 working for Chet Atkins and Jerry Reed at Vector Music. In a typical cause-and-effect move, he soon moved to Cedarwood when Roger Sovine moved from Cedarwood to BMI, when Harry Warner moved from BMI to Vector. In 1972, Wiperman moved to Combine Music ("Bob Beckham taught me the street.") In 1975, he moved to Warner Bros. Music and survived intact when WB snapped up famed Chappell catalog, becoming Warner-Chappell.

How did Wiperman survive? "In order to be successful here and stay even with the competition outside the city, I've had to grow in my abilities other than just Nashville-oriented." That means the movie business because W-C does a lot of movie work, as well as television business and foreign sub-publishing. "There's a lot of money to be made by utilizing copyrights outside of Nashville that wasn't done in the old days but you now have to do to make money." Besides trying to be "as multifaceted as I can," Wiperman offers one more survival clue: "It takes blind running luck some-

'Anytime you see corporate takeovers, you'll see entrepreneurial spirits popping up on every corner. Some will survive; some won't. The opportunity is golden ...'

DONNA HILLEY
Senior VP & CEO, Tree International

times."

Recognizing that some mega-publishers are getting a bad rap (deserved or not) from songwriters leery of corporations who dine on other corporations, Wiperman is launching what might turn out to be a new trend: setting up corporate corps with satellite companies. When a W-C employee wanted to go in business for himself, Wiperman formed a joint venture with him, allowing W-C to have the right of first refusal on any writers he signs. Thus Pat Higdon established Patrick Joseph Music, a ploy that worked previously with

Chuck Neese and The New Company.

Philosophizes Wiperman: "Let [these writers] sign with a Higdon or Neese where they feel they have the individualized attention yet have all the benefits of the corporate muscle." It's a back to the future move to the days when most Nashville publishing firms claimed three or four writers tops. "With the mergers there are problems of image, be it factual or not," admits Wiperman. "That's irrelevant. The psychological perception is what's really important. Some writers are just more comfortable psychologically in a smaller environment with less people."

The times they are a-changing, agrees Jimmy Gilmer, head of the SBK outpost in Nashville. The old Nashville days' philosophy was "strictly find the song and go get it cut," he advises. "Everybody was a one-man operation—now you have a lot of employees and you have to develop management skills and know how to relate with your employees and how to maintain budgets."

Gilmer came to Nashville in 1969 as his recording career (peaking in 1963 with Billboard's No. 1 pop song of the year, "Sugar Shack") was single-handedly destroyed by the Beatles and the British invasion. He took over the United Artists music office for his first publishing gig. "Two years after I was here, there was a big crunch at UA, and they decided to close the Nashville office." When UA shut down, Gilmer went to Tree for a year. "A year later, Mike Stewart [who was running UA] realized they made a mistake closing the operation and wanted to know if I would like to come back and start it again."

Gilmer returned in 1973 and stayed there until 1983 when it was purchased by CBS. The former Fireball leader then headed CBS Songs until it was purchased by SBK this year. Now, once again, this music business veteran faces an unsure future (at least at this printing): "I've been at SBK

(Continued on page M-14)

Billboard said it best.

(Reprinted from December 3, 1988)

If an EMI/SBK deal is finalized, it would bring to three the number of music publishing multinationals with wholly owned affiliates in all 25-30 important global territories. The Warner

acquisition of Chappell reduced the number to four, including EMI, SBK, and *Peer-Southern music, a pioneer in establishing broad international representation through its own offices.*

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CORPORATE COUNTRY

(Continued from page M-10)

two years and don't know where I'm going now—I'd like to think I'm going to be working for EMI two months from now."

Gilmer, who should have six company watches by now, notes that American business life is speeding up in all fields, not just music: "Investors in leveraged buyouts came into play, looking for the fast return. The old concept we grew up with—that if you were a loyal, hard-working employee and you were there for life and you had a retirement package—just doesn't exist anymore."

Like every executive contacted for this article, Gilmer predicted that the cyclical nature of the publishing business will create a role in the future for the small independents—the Trees, Combines, Acuff-Roses—who made Nashville one of the world's hottest catalog centers. "Now that we're down to a handful of majors who seem to control 90% of all the companies, the end result is going to be the independents' resurgence." And he reflects the theme posed by Wiperman. "It might be financed by the majors. Hopefully, they'll allow them to have enough independence so they can go out and get the raw talent and develop it the way they used to."

Now VP at Screen Gems-EMI, Celia Hill started at Hill & Range in 1974, moving to Chappell a year later. Then Chappell was gobbled up by Warner Bros. She came to Screen Gems-EMI in October 1988. "Another fine mess I've gotten myself into," she laughs. "I'd think maybe it's something with me, but I look around and it's everywhere."

How has Hill survived thus far? "Hard work, exhausting work," she sighs. "There's a lot of good people out there, and you can't take anything for granted. You have to keep pushing on." Pushing on she does, even in the uncertain climes of corporate turnovers: "I work harder and try not to think about it." And, yes, she agrees that the publishing situation is opening up once again for the indies. "The big companies can't have everybody and do the job for them. It'll be inevitable that new companies will be starting up, and it will be good for the business."

One of those new companies is Hayes Street Music, headed by Pat Halper, formerly with Silverline/Goldline Music and MCA. As Hayes Street GM, an independent publisher boasting the works of Don Schlitz, Halper observes, "there are a lot of writers out there who are having trouble finding places to go. The newer writers and the people who have lost deals and are looking to get out of that corporate situation are looking to smaller companies for a chance."

Noel Ball, who now heads MCA and previously ran Silverline/Goldline, vibrated his way to the top as bass singer of

'There are a lot of writers out there who are having trouble finding places to go. The newer writers and the people who have lost deals and are looking to get out of that corporate situation are looking to smaller companies for a chance.'

PAT HALPER
Hayes Street Music

the Oak Ridge Boys. He left the group in 1973 and worked with Don Light in the Light Talent Agency until Duane Allen of the Oaks offered him the publishing job in 1978. He worked there until May 1987, and then Lorimar acquired Silverline/Goldline. Then (grab those scorecards again) Warner Bros. bought Lorimar. When Jerry Crutchfield left MCA to go to Capitol Records, Fox took over MCA Music.

The Fox theory on how to survive: "First, try to understand the writers. We wouldn't have jobs without songs." Then, adds Fox, "we have to desperately stay close to the

source—if we can't understand, we will turn into corporate moles. Writers don't trust corporations."

Juan Contreras started with Acuff-Rose in 1979, and three years later switched to Larry Butler Music. The firm was recently sold to Frank Dileo, and Contreras stayed on to run the companies as Nashville VP/GM. He knows the changes the years have wrought: "The old-line producers would pick the songs, and the artist would come in and record them." More recently, he observes, "the artists have gained more freedom to select their own material." Referring to some of the giant conglomerate takeovers, Contreras comments, "you put them all together under one office and they don't hire enough people to run those catalogs properly. It's impossible to do the job [staffwise] and it leaves the situation wide-open for the independents."

And then there was the executive who survived 16 years with the same company, only to have that company purchased by . . . the Japanese. Donna Hilley joined Tree International in 1973 when the tiny firm was headed by Jack Stapp and Buddy Killen and claimed few writers. To what does she owe her longevity? "Maybe God was just looking out for me," Hilley ponders. She notes the changes over the years: "It has become a writer-lawyer business. You get the writer, but you have to deal with the attorneys more than you do the writers, at least in my position."

Since CBS bought Tree, the transition, thus far, has been smooth. Hilley says CBS has allowed Tree to retain its autonomy and family atmosphere that the long-time indie has been noted for "Buddy [Killen] said that he could not even tell that he has sold the company," says Hilley, Tree's senior VP & CEO. Referring to CBS, Hilley says, "they really believe in what we're getting ready to do—develop young writers and writer-artists, and they've been willing to fund that effort. That's wonderful for Nashville. Tommy Mottola and Walter Yetnikoff are men of their word, and what they tell you, they stick by."

And should the corporate umbilical cord strangle the typical Nashville pubbery, the indies aren't far away. Concludes Hilley, "anytime you see corporate takeovers, you'll see entrepreneurial spirits popping up on every corner. Some will survive; some won't. The opportunity is golden for that."



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No. 1 Around The World



MERGER MANIA

(Continued from page M-1)

for things, and you're going to end up in a bidding war, because everyone has these favorable expectations."

Bider maintains there are sound reasons for this optimism. "A lot of people are realizing publishing is a good investment. You're more cushioned from recession than in most businesses," because music users—including record labels, TV producers, and film studios—are themselves resistant to recession.

In addition, Bider claims, "we benefit from an inflationary cycle, because inflation results in greater mechanical and performance royalties and greater income from commercials."

Finally, he says, "music publishers benefit from new technology and new ways to use music." The home video market, for instance, has enabled publishers to charge higher license fees to film studios. And the CD boom has benefited publishers by bringing consumers back into record stores and encouraging them to replace their LP collections with CDs.

Irwin Robinson, president/CEO of EMI Music Publishing, agrees that publishing has benefited greatly from the new technologies. While conceding that U.S. mechanical royalty rates are no higher on CDs than on the lower-priced tapes and LPs, he cites the new European mechanical rates for CDs as evidence that publishers are benefiting directly from the digital explosion. He also predicts that DAT will become a reality, creating a new replacement market.

Robinson doesn't expect more mergers on the scale of

Warner-Chappell or SBK-EMI. But he notes "there are many companies that today are in the process of making active bids [for publishing firms], both domestic and foreign."

Among the larger catalogs that could be in play in the future, he notes, are Jobete Music and A&M's publishing unit. In addition, he points out, SBK-EMI will administer Chrysalis' publishing operations in many territories and, down the road, may be able to acquire a share of that catalog.

Leeds Levy, president of MCA Music, agrees that Jobete and Almo-Irving could well go on the market at some point in the future. On the other hand, he notes, Jobete's owner, Berry Gordy Jr., sold Motown last year for a lot of money, and A&M doesn't need to sell Almo-Irving to bolster its income.

Levy believes that, while the largest deals have already been made, merger mania will continue apace, and prices have not yet peaked. As in the California real estate market,

'There are some very good catalogs in the hands of private people, and those are certainly ripe for purchase.'

IRWIN ROBINSON

President/CEO, EMI Music Publishing

he says, interest rate increases "may dampen it a little—it may stabilize at a certain level—but it won't go down. Since my father sold his company [Leeds Music] to MCA in 1964, I haven't seen it go down."

Like his peers, Leeds foresees a "gold rush" in Europe by the end of the century, due to the broadcasting explosion there and the advent of a single European market in 1992. U.S. advertisers are already gearing up for 1992, he says, and "advertising dollars mean [music] performance dollars."

Considering these factors, plus the technology boom, he says, it makes sense for publishers to be "well-positioned with a good catalog base"—an important factor in the urge to merge.

Robinson also contends that publishing sale prices have yet to hit their peak. "People who are hungry to enter the business will pay very high prices," he says, especially entities in nations that have strong currencies. "If a Japanese or a German company buys a U.S. firm, it will look like a bargain to them even if they're paying a large premium."

By the same token, as foreign earnings form a larger share of the publishing pie, overseas acquisitions are becoming more attractive. Robinson cites catalogs in Italy, Spain, France, and other places that "create good cash flow in their countries. . . There are some very good catalogs in the hands of private people, and those are certainly ripe for purchase."

Robinson is continuing to negotiate purchases of new catalogs, he notes, despite the fact that the combined SBK-EMI entity already has around 500,000 copyrights. Although this is a third less than the Warner-Chappell total, Robinson maintains that, in terms of net publisher share, the two giant entities are equal in size.

In the second rank are the publishing divisions of CBS, PolyGram, BMG, A&M, MCA, Virgin, Island, and Chrysalis; Jobete; Peer-Southern, the largest independent publisher with worldwide affiliates; and Paramount Pictures' publishing unit, Famous Music.

While a few of these second-rank firms have made major purchases in the past year, many others are not looking in that direction.

BMG Music Publishing, for instance, recently picked up some small firms, including Marshall Way Music and Holly Kelly Music (the Snuff Garrett catalogs) and the Act III Music Group. But Nick Firth, president of BMG Music Publishing, argues that going after "monster acquisitions" does not make financial sense for his company.

"We prefer to go in small bites," he says, "because there's more value there. . . On these monster deals, people are paying huge premiums."

Firth adds, "We believe that in a curious way, this [merger mania] gives our company a unique opportunity, because we're a medium-sized publisher and can take care of our writers; at the same time, we're part of a large company and have financial stability. So the gargantuan deals actually help us, because a lot of [writers] are afraid of getting lost [in a huge publishing setup]."

On the minus side, Firth points out, the shift from publishing acquisitions at six times cash flow to sales for 11 times cash flow has driven up the bidding even on relatively small catalog deals.

(Continued on page M-18)

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MERGER MANIA

(Continued from page M-16)

"On every deal we're looking at, we're finding competition," he laments. "There are no bargains around."

In this competitive jungle, Billy Meshel, a publishing veteran who used to run Arista/Careers Music, is trying to get his Los Angeles-based firm, All-Nations Music, off the ground. In signing writers and shopping for catalogs, he says, "We're trying to offer the kind of bucks that are competitive—but where we try to go beyond is in [song] exploitation. . . We want to get into this business of buying catalogs, but we're also spending money on exploitation."

Meshel apparently is persuasive. Since starting All-Nations at the beginning of this year, he has signed such writers as Mike Chapman, J.P. Pennington, Chris Max, Eddie Rabbitt, Randy Travis, and John Barry.

Meshel believes the merger trend will taper off in a couple of years. He says this is partly because buyers would have to increase song exploitation in order to get the kind of net publishers' shares that would justify current purchase prices. Additionally, he notes, a stronger dollar "could affect the multiples" for which firms are sold, due to lower foreign earnings.

'Our focus remains music and artist oriented. Our concerns lie in the area of catalog development, aggressive song pitching, and personalized treatment for our writers.'

RONNY VANCE
President, Geffen Music

PUBLIC DOMAIN

(Continued from page M-6)

for extending by 19 years the life of old copyrights. But he would like Congress to retain a small royalty for songs headed for public domain so that a special fund could be created, perhaps flowing through his organization or that of the National Endowment For The Arts, that would "help in the development of new talent. I mean a very small royalty, because a little amount on so many great songs would, in total, be a meaningful amount."

A modest sampling of songs that will enter the public domain by the time the decade of the '90s—and that of the century itself—closes includes:

"Avalon," "Love Nest," "Margie," "Ain't We Got Fun," "All By Myself," "April Showers," "Say It With Music," "Remember," "Limehouse Blues," "Way Down Yonder In New Orleans," "Tea For Two," "I Want To Be Happy," "Here In My Arms," "The Man I Love," "Fascinating Rhythm," "Somebody Loves Me," "California, Here I Come."

Also, "Indian Love Call," "What'll I Do," "The One I Love Belongs To Somebody Else," and "Dinah."

The decade of the '90s will get under way with several evergreens entering PD status, among them W.C. Handy's "St. Louis Blues," Jerome Kern's "They Didn't Believe Me" (with lyrics by M.E. Rourke), Irving Berlin's "Simple Melody," and Harold Atteridge and Harry Carroll's "By The Beautiful Sea."

And on Jan. 1, 2000, a certified American concert-hall classic, constantly recorded and performed today, enters public domain. It's George Gershwin's "Rhapsody In Blue," first published in 1924.

**We haven't acquired EMI,
Warner/Chappell or MCA.**

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Ronny Vance. President

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PRINT MUSIC

(Continued from page M-6)

owned Suzuki Method. These teaching method courses are part of the Warner purchase of Birchtree Music, among whose copyrights is "Happy Birthday To You," a copyright, first published in 1935, that continues to bring in dollars in the seven figures.

Kevin Kirk, president, CEO of CCP/Belwin, formerly known as Columbia Pictures Publications before its sale to Boston Ventures last year, says business has been "good" over the past year. He also cites a strong demand for heavy metal print and an expansion of the choral market.

Kirk says, however, that the industry needs to address the problem of mass merchants wherein this area would carry an expanded line of music print beyond the easy-read music—in CCP/Belwin's case the line of Sight & Sound product it distributes—chains sell for portable keyboards. "Music print is not reaching the consumer in a convenient manner," Kirk says. Record and tape chains, he adds, should also be a greater factor in carrying music print, although he notes the limited selections now carried by the Musicland and Camelot webs.

With a staff of 240, CCP/Belwin represents in music print such publishers as Famous, Almo, Jobete, Jobete/Black Bull—Stevie Wonder's firm—Opryland, Peer-Southern and Virgin.

Music Sales' Edwards has a strong long-range view of the music print business in its basic book form, even as new



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computerized systems come along. "It's like the book business. They haven't gone out of business. People will always learn music from a book."

IRV LICHTMAN

EURO MARKET

(Continued from page M-8)

tion will be a long time coming after 1992, and said so during MIDEM in January.

"There are language barriers and currency problems," he observes. "The French culture, for instance, is different from other European ones, and there are differences in the copyright laws in the EEC. I think sub-publishing will survive, and it still makes sense to choose different publishers in different territories for their specialized knowledge and expertise."

David Simmons, head of Filmtrax publishing outside the U.S., hopes the single market will be beneficial in terms of selecting the best practices of each country as a common standard for the entire Community such as an extension of the period of copyright protection after death.

"It should break down barriers," says Simmons, "and overcome differences between countries which are more imagined than real. The scope and earning power of artists and writers should be improved, and it will open up new markets. People must think European and stop being parochial."

Chrysalis Music president Stuart Slater views the European single market prospect as an opportunity for publishers if approached in the right manner.

"A United States of Europe is obviously going to happen from an administrative point of view," he says, "and I don't mind collecting our royalties from one central point, providing we get what is due to us."

"I don't like the idea of some sort of pan-European publishing operation, though, the notion of one company looking after my copyrights everywhere in the EEC."

"There are many cultural differences between the countries, and I want to have a Mister or Ms. Chrysalis in each territory eventually to improve our presence. We're starting in that direction by opening our own office in West Germany on Jan. 1 next year."

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TOP SONGWRITERS

(Continued from page M-3)

United Lion, BMI/SBK Blackwood, BMI)

11. THE ESCAPE CLUB

- a. "Wild, Wild West"—The Escape Club—Atlantic—(EMI, ASCAP)
- b. "Shake For The Sheik"—The Escape Club—Atlantic—(EMI, ASCAP)
- c. "Walking Through Walls"—The Escape Club—Atlantic—(EMI, ASCAP)

12. DAVID GLASPER

- a. "Hands To Heaven"—Breathe—A&M—(Cowriter Marcus Lillington—Virgin, ASCAP)
- b. "How Can I Fall?"—Breathe—A&M—(Cowriter Marcus Lillington—Virgin, ASCAP)
- c. "Don't Tell Me Lies"—Breathe—A&M—(Cowriter Marcus Lillington—Virgin, ASCAP)

13. MARCUS LILLINGTON

- a. "Hands To Heaven"—Breathe—A&M—(Cowriter David Gasper—Virgin, ASCAP)
- b. "How Can I Fall?"—Breathe—A&M—(Cowriter David Gasper—Virgin, ASCAP)
- c. "Don't Tell Me Lies"—Breathe—A&M—(Cowriter David Gasper—Virgin, ASCAP)

14. L.A. REID

- a. "Girlfriend"—Pebbles—MCA—(Cowriter Babyface—Kermy, BMI/Hip Trip, BMI)
- b. "Knocked Out"—Paula Abdul—Virgin—(Cowriters Babyface, Daryl Simmons—Kermy, BMI/Hip Trip, BMI)
- c. "Don't Be Cruel"—Bobby Brown—MCA—(Cowriters Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
- d. "The Way You Love Me"—Karyn White—Warner Bros.—(Cowriters Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)

- e. "The Lover In Me"—Sheena Easton—MCA—(Cowriters Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- f. "Dial My Heart"—The Boys—Motown—(Cowriters Babyface—Kear, BMI/Hip Trip, BMI)
- g. "Superwoman"—Karyn White—Warner Bros.—(Cowriters Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- h. "Every Little Step"—Bobby Brown—MCA—(Cowriter Babyface—Kear, BMI/Hip Trip, BMI)

15. TERENCE TRENT D'ARBY

- a. "Wishing Well"—Terence Trent D'Arby—Columbia—(Cowriter S. Oliver—Virgin Songs, BMI/Young Terence, BMI/Rare Blue, ASCAP)
- b. "Sign Your Name"—Terence Trent D'Arby—Columbia—(Virgin Songs, BMI/Young Terence, BMI)
- c. "Dance Little Sister"—Terence Trent D'Arby—Columbia—(Virgin Songs, BMI/Young Terence, BMI)

16. GLORIA M. ESTEFAN

- a. "Can't Stay Away From You"—Gloria Estefan & Miami Sound Machine—Epic—(Foreign Imported, BMI)
- b. "Anything For You"—Gloria Estefan & Miami Sound Machine—Epic—(Foreign Imported, BMI)
- c. "1-2-3"—Gloria Estefan & Miami Sound Machine—(Cowriter E. Garcia—Foreign Imported, BMI)

17. DARYL SIMMONS

- a. "Knocked Out"—Paula Abdul—Virgin—(Cowriters Babyface, L.A. Reid—Kermy, BMI/Hip Trip, BMI)
- b. "Don't Be Cruel"—Bobby Brown—MCA—(Cowriters Babyface, L.A. Reid—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
- c. "The Way You Love Me"—Karyn White—Warner Bros.—(Cowriters Babyface, L.A. Reid—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
- d. "The Lover In Me"—Sheena Easton—MCA—(Cowriters Babyface, L.A. Reid—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- e. "Dial My Heart"—The Boys—Motown—(Cowriters Babyface, L.A. Reid—Kear, BMI/Hip Trip, BMI)

- f. "Superwoman"—Karyn White—Warner Bros.—(Cowriters Babyface, L.A. Reid—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)

18. ELLIOTT WOLFF

- a. "Straight Up"—Paula Abdul—Virgin—(Virgin, ASCAP/Wolff, ASCAP)

19. STEVE WINWOOD

- a. "Roll With It"—Steve Winwood—Virgin—(Cowriter Will Jennings—F.S. Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)
- b. "Don't You Know What The Night Can Do?"—Steve Winwood—Virgin—(Cowriter Will Jennings—F.S. Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI)
- c. "Holding On"—Steve Winwood—Virgin—(Cowriter Will Jennings—F.S. Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)
- d. "Heart On Fire"—Steve Winwood—Virgin—(Cowriter Jim Capaldi—F.S. Limited, PRS/Freedom, BMI/Warner-Tamerlane, BMI)

20. WILL JENNINGS

- a. "Roll With It"—Steve Winwood—Virgin—(Cowriter Steve Winwood—F.S. Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)
- b. "Don't You Know What The Night Can Do?"—Steve Winwood—Virgin—(Cowriter Steve Winwood—F.S. Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI)
- c. "Holding On"—Steve Winwood—Virgin—(Cowriter Steve Winwood—F.S. Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)

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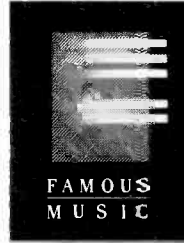
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 - One audio cassette recording of the contestant's song per entry. Please include your name and address on each cassette.
 - One copy of the song's lyrics typed or printed legibly in English. (In Latin category, lyrics must be in Spanish with an English translation; in Jazz category, lyrics not required.)
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- Songs should be no longer than 5 minutes. A contestant may enter as often as he/she wishes, but each song must have its own entry form and be recorded on a separate cassette with typed or printed lyrics included. The check or money order must reflect the total number of entries submitted. **ENTRIES MUST BE RECEIVED BY JULY 31, 1989.** Billboard Song Contest is not responsible for entries that are late, lost, misdirected, or mailed with insufficient postage. Billboard Song Contest is not responsible in any way for entries that are stolen or misappropriated. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Songs may be copyrighted, but copyright is not required. Contestants are responsible for placing copyright notices on their entries and are responsible for any filing under U.S. copyright laws.
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- The contest is open to any person who has averaged less than \$5,000 per year in total royalties earned from music he/she has written since 1984. The song must be the original work of the contestant. Employees of Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

- Winners will be selected by a Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters pertaining to the contest are final. A contestant may enter his/her song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. Production and performance quality will not be a consideration in awarding prizes. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Blue Ribbon Panel. The Blue Ribbon Panel will be comprised of noted professional songwriters and world-renowned music industry personalities who will select the major prize winners. The preliminary panels also will select alternate/semi-finalists, if deemed necessary. The Song Contest reserves the right to change panelists and criteria. Each song category will be judged by specialists from the music industry. Winners will be determined by December 1, 1989. Winners will be notified by mail. No duplicate winners (in any category). No transfer and no substitution for prizes except at Billboard's sole discretion. Method of division among co-authors is the responsibility of the winners. Taxes are the responsibility of the winners. Contest void where prohibited by law.
 - Winners will be required to sign and return an Affidavit of Eligibility and a Publicity Release within 14 days of the date of notification. The Affidavit will include a statement that the winner's song is his/her original work and that he/she retains all rights to the song. Failure to sign and return such Affidavit or the provision of false or inaccurate information therein will result in immediate disqualification and/or return of prize. In the event of disqualification, an alternate winner will be selected at the sole discretion of the judges. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or guardian.
 - For additional Entry Forms or a Winner's List, send a stamped, self-addressed envelope to: 2nd Annual Billboard Song Contest (specify Entry Forms or Winner's List), P.O. Box 35346, Tulsa, OK 74153-0346. Requests for Entry Forms must be received by June 30, 1989. Requests for Winner's List must be received by December 1, 1989.
- I certify that neither I nor any member of my immediate family is employed at Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the 2nd Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the 2nd Annual Billboard Song Contest as stated in such official rules. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

OFFICIAL ENTRY FORM

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(SIGNATURE) _____ (DATE) _____

*Capitol Records will record the winning Country and Rhythm & Blues songs. EMI Latin will record the Latin winner and Blue Note will record the winning Jazz composition.



Live 'Madness.' Flutist Sherry Winston promotes "Love Madness," her high-charting jazz release on K-Tel Marketing's Headfirst label, with a performance at New York superstore J&R Music World. The event was co-sponsored by jazz/pop hybrid station WQCD "CD 101.9."

Sound Warehouse Tries 'New' Push Program Promotes Developing Artists

BY GEOFF MAYFIELD

NEW YORK Add Dallas-based Sound Warehouse to the list of chains that have established programs to promote developing artists.

Called Sound Check, the campaign started in February, and director of purchasing Tracy Donihoo says, "It's working so well, it's beyond our expectations." Proving Donihoo's point, three of the dozen albums that were featured in the May promotion rose into the

chain's top 20.

The program borrows tricks that other chains have wired into their developing-artist programs, but also offers a couple of original

'It's beyond our expectations'

twists. For one, the display for each month's dozen titles has CD listening stations that allow consumers to sample the featured product.

For conventional in-store play, the 123-store network is producing a customized CD, which includes one track from each of the 12 titles. Along with the music, the CDs also feature an announcer who identifies the artists and promotes the Sound Check sale.

As happens in most chain's new-artist schemes, Sound Warehouse backs each Sound Check selection with a "no-risk disk" guarantee. The aforementioned display area is spruced up with dedicated signage, and managers have been instructed to bolster the effort with suggestive selling from their sales crews.

Donihoo says the dozen titles are supported with some co-op funds, directed toward various media. Some cutting-edge titles, for example, are pushed in college and entertainment papers. Others are promoted in radio or daily newspaper ads, others via fliers.

Determination of the proper ad vehicle depends on available funds and the type of audience that will respond to each featured act.

The program was developed by director of retail operations Glen

Christy. Last fall, Christy and Sound Warehouse president Terry Worrell were both in attendance at the National Assn. of Recording Merchandisers' Retailers Conference, where most of the assembled chains reported that they already had organized developing-artist campaigns in place. At that time, the two indicated that Sound Warehouse was moving in that direction, too.

According to Donihoo, results indicate the program was worth the wait. Sound Check has been an effective sales agent—particularly this month. "I just finished compiling this week's top 130 [albums], and 11 of the 12 [Sound Check titles] were in the top 130," he says.

Among the stronger May performers at Sound Warehouse are the Neville Brothers, who show up as the chain's 10th-best seller, followed immediately by Indigo Girls, at No. 11, with Sara McLachlan close behind in the 16th spot.

What makes those numbers even more impressive is that Sound Check has only been placed in some 40 stores to date. Based on reaction thus far, Donihoo says the chain is eager to bring more stores on line.

Sound Check cassettes and LPs are sale priced at \$5.99. CDs with a \$9 cost are sale priced at \$10.99, while \$10-cost CDs are tagged at \$11.99, Donihoo says.

To determine which titles will be included in the program each month, the chain polls store managers through its regional directors. Suggestions by the directors from each of Sound Warehouse's 10 regions are then funneled into the home office.

New Age, Children's Make Strong Showing At Philly Meet NAIRD: Rock, Alt Labels Missing In Action

BY BRUCE HARING

LIKE THE "M" in NAIRD, the acronym for the National Assn. of Independent Record Distributors and Manufacturers, rock and alternative music labels were almost invisible at the recent NAIRD convention in Philadelphia.

Since every metal band in the U.S. seems to have released a record in the last year, it could be that many labels were too busy working to network among their peers.

Huge contingents from new age and children's music labels more than made up for the loss, both groups targeting the rapidly aging American music market as their prime consum-



ers.

Given the tradition of nontraditional marketing in health food, book, and gift stores for new age and children's products, Grass Route wonders: Is there a gap in the retail music market waiting to be filled by a whole-wheat version of today's traditional record stores?

Think of your typical chain store, geared as it is to hot product and deep catalog. Are a few isolated bins really the way to reach the new age/children's consumer? Walk into any

large outlet, and the ambience is often akin to a clattering lunchtime cafeteria, pretty much the polar opposite to the pastel tones of new age or children's music.

Along those lines, consider also how alternative- and dance-oriented mom-and-pop shops carve their niche in the community, becoming merged with their market by gearing stores to the hip, underground spirit of the music.

Someday soon, a sharp retailer will design the new age/children's store of the '90s and beyond, an earth-toned, subdued establishment that offers an ambience that says "sit back and relax" more than "get up and dance." No doubt lifestyle products like food, video, and other items will be an integral part of that future establishment.

Predictions aside, Grass Route enjoyed greeting friends at NAIRD previously known only through the telephone. Aside from some pronunciation problems with Rykodisc's Olatunji during the 1989 Indie Awards banquet, it was as quiet and smooth a show as we've seen. Kudos to NAIRD executive director Holly Cass and associate director Mary Neumann for a job well done.

SEEDS AND SPROUTS: Buy R Records of Union, N.J., has signed L.A.'s Love Dolls. "Call it pop with an edge," label head Domenick Moccicola says of the all-female band. The label, known for such eclectic offerings as Electric Love Muffin and Raging Slab (the latter now with RCA), expects to add a New York rockabilly band to the signing parade by the time you read this... Congratulations to Tom Silverman and the staff at Tommy Boy Records for the gold certification of De La Soul's "3 Feet High And Rising," the label's first score... Speaking of gold records: Ian Tyson of Canada's Stony Plain Records has just struck his first Canadian gold record with "Cowboyography," a 1986 release that's also the label's first gold strike. Tyson's latest Stony Plain of-

(Continued on page 48)

Milwaukee's Mainstream Adds A New Megastore

BY MOIRA McCORMICK

CHICAGO Milwaukee-based web Mainstream Records has added a second megastore, bringing its total number of units to 10.

The new superstore, located in south Milwaukee and encompassing 13,000 square feet, complements the 15,000-square-foot Mainstream megastore in the northern area of the city.

Located in the Loomis Centre shopping center, on the site of a former grocery store, the new Mainstream outlet actually carries more merchandise than its northern sibling, despite its smaller size, according to Steve Biggins, director of retail operations. "The custom-designed bins hold more compact disks than those in the other megastore," he explains. "We'll be carrying every CD we can get our hands on."

In addition, says Biggins, "the cassette department is larger than some stores themselves," with titles numbering in the 8,000s.

LPs are carried in the megastores and not in Mainstream's other locations, according to Biggins. The next-largest location, he notes, is 3,500 square feet; the rest

average between 1,800-2,000 square feet.

The Loomis Centre store also has a video rental/sale department, as do the northern megastore and two other Mainstream outlets. "We do very well with music video here," Biggins says, adding that the company is planning on expanding video departments into other Mainstream stores.

Like its northern counterpart, the new Mainstream also carries 45s, though their number has decreased, notes Biggins, because of the growth of cassette singles sales. The store also features a classical department with a separate entrance and a rock paraphernalia section.

Unlike the other megastore, the new location features a turquoise/gray color scheme, as opposed to red and gray, and has "more neon," according to Biggins.

"The whole look is more industrial," he says. "We use chain link fencing for decoration all around the store, and the custom bins are augmented by steel poles."

Biggins says two or three more Mainstream stores are expected to open by year's end.

Canada's A&A chain is going public through a takeover... see page 67



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RETAIL TRACK



by Geoff Mayfield

EXPENSIVE FRUIT: Some industry watchers saw a certain irony in the prepared statement released by **Trans World Music Corp.** president Bob Higgins when it was announced the Albany, N.Y.-based chain would have to pay \$2.5 million to Hialeah Gardens, Fla.-based **Peaches Entertainment Corp.** over violations of a royalty-free license agreement to use the Peaches logo in Illinois, Indiana, and Ohio (Billboard, May 20). A Trans World press release had Higgins saying that his company was "happy to get this nonoperating issue behind us so that we can turn our management focus back to our primary mission, operating the business," a phrasing that seems to characterize the years-long legal battle as a pesky nuisance that Trans World had been forced to endure.

At the Dec. 1, 1988, hearing where U.S. Southern District Court of New York Judge John E. Sprizzo originally found Trans World had to yield its use of the Peaches trademark, he noted that at least two stores opened under the Peaches name in Chicago violated conditions of the agreement, which held that stores had to be in the neighborhood of 6,000 square feet, with a supermarket atmosphere and liberal use of wood accents on the interior, and large replicas of album covers highlighting the front of a store's exterior.

Sprizzo pounced on two Chicago stores, which measured 2,000 square feet, "that have no rational relationship to the Peaches mark or any evolving Peaches concept." Peaches counsel Robert S. Churchill, of New York firm Gerstein & Churchill, noted his client had requested compliance as far back as November 1985. Ac-

tion was not taken until 1987, when the two stores were renamed **Music World** (Billboard, Nov. 7, 1987). Sprizzo told Trans World attorney Daniel Carroll, of prestigious Gotham firm Shea & Gould, "I reject the argument that they could not change the sign in the store for a period of 18 months."

After Sprizzo's decision was upheld Feb. 22 by the Court of Appeals (Billboard, April 1), Trans World VP of finance **Jim Williamson** said his chain saw the court-enforced logo conversions as an "inconvenience," and added, "We operate under a variety of different names, so this gives us a chance to lessen the name count by one."

The question several industryites are asking is, if Trans World viewed this action as a mere "inconvenience"—or, as Higgins has stated, a "nonoperating issue" that distracted his company's focus—why did the chain engage an expensive New York law firm to battle the issue to the wall? For a company that already had more than 20 trade names under its belt, it appears the chain spent a bundle to retain the logo that it lost.

GO EAST: Word is that, after staging its annual Retailers Conference in California for six consecutive years, the **National Assn. of Recording Merchandisers** will move its autumn summit of dealers and suppliers to South Florida this year. The meet will happen in late September in the Miami area. The first Retailers Conference was held in Houston in 1982. Since then, most have been in Southern California, except in 1987, when it moved north to San Francisco.

TEXAS TRACKS: Durham N.C.-based **The Record Bar** will open five new Texas stores in the next four months. Two will be in El Paso, with the first of that pair opening this month, with others planned for San Antonio, Longview, and Houston, the last-mentioned being a market where Record Bar already has a store in operation. All five outlets will be in malls, and none will carry vinyl. Also, in compliance with the 156-store web's recent announcement that it will take the Tracks logo

(Continued on page 48)

FOR WEEK ENDING MAY 27, 1989

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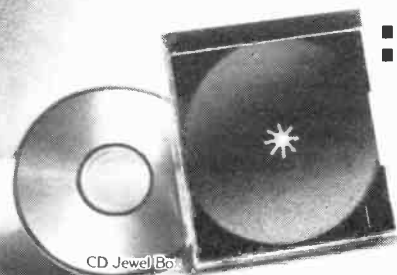
TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	12	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	3	12	3	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	4	—	2	THE CURE DISINTEGRATION	ELEKTRA 60855-2
4	2	2	8	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
5	16	—	2	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
6	NEW ▶	—	1	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
7	7	11	13	SOUNDTRACK BEACHES	ATLANTIC 2-81933
8	6	3	5	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
9	15	16	15	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
10	5	6	14	TONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
11	13	4	7	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
12	11	18	3	GREAT WHITE TWICE SHY	CAPITOL C2-90640
13	8	9	17	ENYA WATERMARK	GEFFEN 2-24233
14	9	5	29	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
15	10	19	33	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
16	14	10	16	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
17	NEW ▶	—	1	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
18	12	13	15	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
19	17	7	16	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
20	24	25	7	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
21	19	—	33	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
22	20	22	3	JOE JACKSON BLAZE OF GLORY	A&M CD 5249
23	NEW ▶	—	1	CYNDI LAUPER A NIGHT TO REMEMBER	EPIC EK 44318/E.P.A.
24	18	28	16	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
25	NEW ▶	—	1	SIMPLE MINDS STREET FIGHTING YEARS	A&M CD-3927
26	22	20	10	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
27	NEW ▶	—	1	NITTY GRITTY DIRT BAND WILL THE CIRCLE BE UNBROKEN, VOL. II	UNIVERSAL UVLD-12500
28	25	15	7	ANDREAS VOLLENWEIDER DANCING WITH THE LION	COLUMBIA CK 45154
29	21	8	13	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
30	23	14	7	JODY WATLEY LARGER THAN LIFE	MCA MCAD 6276

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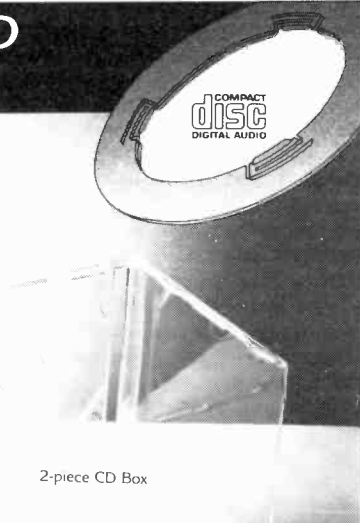
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POP/ROCK

CLINT BLACK Killin' Time

♣ LP RCA 9668-1/NA
CA 9668-4/NA

DION Yo Frankie

♣ LP Arista AL9-8549/NA
CA AC9-8549/NA

EASY PIECES Easy Pieces

♣ LP A&M SP-5201/NA
CA CS-5201/NA

FLYING BURRITO BROTHERS Farther Along: The Best Of The Flying Burrito Brothers

♣ CD A&M CD-5216/NA
CA CS-5216/NA

ARETHA FRANKLIN Through The Storm

♣ LP Arista AL9-8572/NA
CA AC9-8572/NA

BRIAN GALLAGHER Coming Home

♣ LP Cypress YL-0126/NA
CA YC-0126/NA

AL GREEN Joy

♣ LP A&M SP-5228/NA
CA CS-5228/NA

ALEXANDER GREGG Michigan Rain

♣ LP A&M SP-5255/NA
CA CS-5255/NA

HELLOWEEN I Want Out

♣ LP RCA 9709-1/NA
CA 9709-4/NA

JOE JACKSON Blaze Of Glory

♣ LP A&M SP-5249/NA
CA CS-5249/NA

ROB JUNKLAS Work Songs For A New Moon

♣ LP RCA 9677-1/NA
CA 9677-4/NA

LOVE & ROCKETS Love & Rockets

♣ LP Beggars Banquet 9715-1/NA
CA 9715-4/NA

BARRY MANILOW Barry Manilow

♣ LP Arista AL9-8570/NA
CA AC9-8570/NA

RICHARD MARX Repeat Offender

♣ LP EMI E1-90380/NA
CA E4-90380/NA

MARY MY HOPE Museum

♣ LP Jive 1183-1/NA
CA 1183-4/NA

SARAH McLACHLAN Touch

♣ LP Arista AL9-8594/NA
CA AC9-8594/NA

THE NEVILLE BROTHERS Yellow Moon

♣ LP A&M SP-5240/NA
CA CS-5240/NA

PARTY POSSE It's Party Time

♣ LP Jive 1205-1/NA
CA 1205-4/NA

BUSTER POINDEXTER Buster Goes Berserk

♣ LP RCA 9665-1/NA
CA 9665-4/NA

PSEUDO ECHO Race

♣ LP RCA 8503-1/NA
CA 8503-4/NA

MATTHEW SWEET Earth

♣ LP A&M SP-5233/NA
CA CS-5233/NA

VARIOUS ARTISTS Dirty Dancing Live In Concert

♣ LP RCA 9660-1/NA
CA 9660-4/NA

VARIOUS ARTISTS Jive Presents... Yo! MTV Raps

♣ LP Jive 1201-1/NA
CA 1201-4/NA

VARIOUS ARTISTS Live At The Knitting Factory

♣ LP A&M SP-5242/NA
CA CS-5242/NA

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MEET RCA RECORDING ARTIST



The Pied Piper. Flute star James Galway pays a preconcert visit to The Record Bar's North Boulevard Tracks store in Raleigh, N.C. Seated, from left, are Bert Williams, Southern regional sales director, BMG Classics; Galway; John Corigliano, composer of the Pied Piper Concerto; and Record Bar promotions assistant Kim Buchanan. Standing, from left, are Ron Phillips, director of purchasing; Cabell Smith, creative manager for Record Bar's in-house agency, AD-Ventures Associates; Bill Bryant, advertising manager, Ad-Ventures; Phil Verolla, BMG field sales rep; Steve Bennett, Record Bar VP of marketing; and store manager Mike Shane.

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Original Posters, Tickets From Landmark Show Up For Sale Woodstock Memories Available For A Price

BY DEBORAH RUSSELL

LOS ANGELES Woodstock, the landmark, free-love music festival that drew the final curtain on the '60s, fell during an era practically void of the aggressive concert merchandising and promotion so common today. Now, on the eve of the huge concert event's 20th anniversary, a New York nightclub director has obtained licensing rights to sell recently discovered original Woodstock memorabilia.

A number of posters and tickets, locked in an attic for the past two decades, will soon find their way into the hands of ex-flower chil-

dren and other interested parties willing to pay the price.

Steven Gold, executive director of New York's Palladium, obtained the licensing rights to sell the original merchandise from Woodstock Ventures, the producers of the historic 1969 concert. Gold and Larry Lieberman, director of marketing for MTV and VH-1 and executive director of Steve Gold Enterprises Inc., are rekindling the Woodstock spirit by selling the rare items via a toll-free number.

The entrepreneurs are selling 800 identical 14-inch-by-22-inch original Woodstock posters for

\$150 each. They also are selling 50,000 tickets—originally priced at \$8—for \$35 apiece. The tickets have been mounted on an 8-inch-by-10-inch original Woodstock flier.

In an effort to stay true to the Woodstock spirit, Gold and Lieberman will donate proceeds from the sale to the New York Veterans Leadership Program. The nonprofit organization offers career development and placement services to Vietnam veterans.

Collectors and pop historians can obtain the few tangible remnants of the long-lost Woodstock era by calling 1-800-624-9000.

RETAIL TRACK

(Continued from page 46)

chainwide over the next four years, all of the new Texas units will run under that banner.

ON SPEC: Miami-based Spec's Music & Video got a shot of hometown publicity—and lots of traffic—when CBS hotshot and former Menudo member Chayanne paid a visit to the chain's flagship store on South Dixie Highway. The May 4 event drew coverage from TV and from the Miami Herald. In a great quote in the Herald piece, a 19-year-old college-student Chayanne fan explained at least part of the Latin star's appeal when she swooned, "It's his physique." . . . Meanwhile, Spec's enjoyed national attention May 8 from an article in the new Small Business section of USA Today, which explained how the Florida chain went public three years ago. It included a photo of founder and chairman Martin "Mike" Spector and his daughters, company presi-

dent Ann Leiff and executive VP Rosalind "Roz" Spooner. The chain will also be featured in an upcoming issue of Working Women.

CAPITOL GAINS: Lou Mann, VP of sales at Capitol, says his label boasts a strong batch of key product right now—more than it has been able to claim in years. "We're working eight big projects right now," Mann says enthusiastically, referring to the buzz over recent and impending releases by the Doobie Bros., Queen, Great White, Paul McCartney, M.C. Hammer, Bonnie Raitt, and Donny Osmond.

Capitol and Osmond are using a personal approach to pump his comeback album. He made a visit to the North Canton, Ohio, home office of Camelot Music, and also made regional stops in 10 cities—Atlanta, Boston, Chicago, Dallas, Kansas City, Mo., Los Angeles,

Minneapolis, New York, San Francisco, and Washington, D.C.—at listening parties that drew key retailers, along with radio and press.

SIGN OF THE TIMES: Shifts in the sales patterns of music configurations have prompted Macey Lipman Marketing to change its logo. The symbol still features a disk flanked by a pair of wings—but these days the circle is a CD, rather than the 45 that was found in the previous logo.

GOING FOR 'GOYA': The all-star album "Goya . . . A Life In Song" has pulled together the unique marketing partnership of Columbia, CBS Discos, and CBS Masterworks. That team, in turn, has unleashed some unique marketing schemes. From Jan. 17 through Feb. 21, buyers and other industryites received a series of six Goyagrams, designed to tease the album's Feb. 28 street date. A tie-in with Spain's Iberia Airlines has flights of three hours or more running a five-minute video about "Goya," the album being played on one of the airline's audio channels, and the project being touted in the June issue of its in-flight magazine. In New York's midtown Manhattan, Rizzoli Books has a prominent window display featuring the album and books about artist Francisco Goya, the musical's namesake and subject; the book and music store also have a contest in place with passes to an upcoming Goya exhibit at the Metropolitan Museum Of Art serving as prizes. The Goya art exhibit is also being plugged by an 8-by-16-foot window banner at the Rockefeller Plaza Sam Goody.

The U.S. version of the musical's "Till I Loved You," which was first introduced last year as a hit single by Barbra Streisand & Don Johnson, teams Placido Domingo and Dionne Warwick, while a new British version joins Domingo with Jennifer Rush. The Spanish-language version teams Domingo with Miami Sound Machine's Gloria Estefan, the Portuguese-language version features him with Brazil's Simone, and the Japanese-language version places Domingo with Seiko Matsuda.

GRASS ROUTE

(Continued from page 45)

fering, "I Outgrew The Wagon," distributed by WEA in Canada, is half-way home to gold, according to the label . . . Combat Records plans a July launch for its new-development label, Strategic Records. The bands on the new label will be recording full-length albums, with full artwork and production. The first three releases are expected to be from Seattle's Forced Entry, Texas speed metal band Devastation, and Pittsburgh's Doomwatch.

ADVANCE WORD: Fans of Satan should be invoking Blacksmith's "Fire From Within" on Tropical Records over the next few months. No real surprises, but "Black Attack" is as good as metal anthems get. More info from Tropical, 413-443-5973 . . . Alligator Records checks in with a winner in Kenny Neal's "Devil Child," shipping in a few weeks. Solid Southside soul from the Baton Rouge, La., native, highlighted by "Any Fool Will Do." Call 312-973-7736 for the word . . . The eagerly awaited "It's Beginning To And Back Again" from Wire is heading our way, filled with enough electronic burbling to

satisfy the band's strong alternative base. "Finest Drops" is the one Grass Route keeps coming back to. More from 212-741-1255 . . . Enigma's Barren Cross emphasizes weighty lyrics on "State Of Control," its label debut. The mainstream metal makes for ponderous reading, but the music should score with fans of the genre . . . Water Music Studios of Hoboken, N.J., has dusted off some long-forgotten stock for "The Water Music Compilation Album," featuring nuggets from the dB's (with Peter Holsapple, Gene Holder, Will Rigby, and Jeff Beninato), Chris Stamey, Tall Lonesome Pines, and Rage To Live, among others . . . Bob Norman, former editor of blues fanzine Sing Out!, sings of his Manhattan, N.Y., homeland on "Romantic Nights On The Upper West Side," a Night Owl Records release. The urban folk sound aims for pop crossover. More info at 212-627-2491 . . . Obituary offers the sentimental "Slowly We Rot" on Roadracer Records, one of the year's best death metal offerings and a work guaranteed to raise the hair on any parent's neck; more info from 212-219-0077.

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F-3 Top Black Albums Of The Year @ \$25.00
 Individual yearly lists from _____
(please list book code number) for _____
(please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request.

All sales are final.

2 Majors Plan Vid Chains In Growing U.K. Market

BY NIGEL HUNTER

LONDON The U.K. video retail scene is set for considerable expansion with the announcement of plans by two more major players to enter the game.

W.H. Smith, the newsstand/bookstore retailer that also owns the Our Price music chain, and Parkfield Entertainments, a subsidiary of the Parkfield Group, are setting up separate chains of stores to capitalize on the marked swing from rental to purchase that has occurred in this country's video market.

W.H. Smith's appetite has certainly been sharpened by its successful experience with its Our Price acquisition. The music chain turned almost a 20% sales increase in its 272 outlets for the six-month period that ended December 1988.

Smith will set up a parallel chain to be called Our Price Videos, possibly including some of the existing record stores converted to video retailing.

Parkfield Entertainments is planning a chain of video and satellite megastores located in all the major U.K. cities. The chain will be called

Hollywood Nites, characterized by old-style cinema facades, and the lease for the first store in London is currently being negotiated.

Parkfield's primary function hitherto has been video distribution, but it already operates 250 small retail outlets trading under the name of Symbol and located within newsstands and gas stations. The Parkfield superstores will stock thousands of video titles.

Hollywood Nites also will sell satellite receiving equipment, an extension of Parkfield's Micro-X subsidiary that claims to be the largest receiving equipment supplier in Europe. Consideration is also being given to a video rental involvement and possible stocking of compact disks and cassettes. The dimension

of each store will be a minimum 20,000 square feet.

These developments are principally inspired by the likely doubling of the prerecorded videotape market this year to a value of \$664 million. The average sale price per tape here is \$17, and videotapes are fast assuming the same collectible status as records and books.

Kingfisher, formerly Woolworth Holdings and another potent force in retailing, is understood to be contemplating building a specialist chain of video retail and rental stores.

Kingfisher, if it decides to proceed, and Smith both reportedly favor acquisition as the swiftest method of entering the video market, and may consider bids for Citivision, a

306-outlet U.K. video rental chain.

Citivision is benefiting from the higher profit margins on rental, which are still ahead of sell-through profits, and is not expected to start a selling side to its operation.

A dramatic reduction in videotape prices is now forecast with the advent of Our Price Videos and Hollywood Nites.

Sale prices might be halved to about \$8 per tape as such rivals as Virgin and Dixons strive to retain their market against some formidable new competition.

This type of keen price cutting could spell disaster for the small-scale rental outlets, which will have to reduce their profit margins considerably to offer competitive rental terms.

Marketing Plan Touts 2nd-Tier Titles As Hidden Treasures Palmer Next Chain To Back Killer 'B's

BY JIM BESSMAN

NEW YORK Add Palmer Video to the list of chains that are highlighting selected B-movie titles.

The 150-store Union, N.J.-based chain, which is national but has its heaviest penetration in the New York-New Jersey metropolitan area, has this month launched an ongoing Hidden Treasures marketing plan whereby four B titles receive strong backing each month. Each title is supported by a three-to-five-fold increase in initial buy-in, or 1,500-1,800 units.

Additionally, the titles will be designated by Hidden Treasures stickers, which will remain on cassette boxes perpetually to further stimulate rentals. A recently hired window

designer and in-store merchandiser will feature the titles via in-store displays. And Palmer Video News, the chain's 48-page monthly mailing to more than 150,000 homes, will devote a full page to the month's Hidden Treasures.

The program is an attempt to capitalize on quality B titles that are being underexploited.

"The point is to turn B titles into A titles," says advertising/marketing director Susan Baar. "Everybody has the A titles and a lot of copies of them, but not everybody has these Hidden Treasures."

The Hidden Treasures program follows a series of successful test campaigns in the last year that resulted in huge profits on heavily merchandised B titles (Billboard, April 22). The initial May Hidden Treasures are "Last Rites" (CBS/Fox), "Dominick And Eugene" (Orion), "Watchers" (I.V.E.), and "They Live" (MCA). "We try to pick a title from every

genre to appeal to everybody's taste," says Baar, who chooses the Hidden Treasures with VP Peter Margo and his assistant, Linda Mizerak. "Our stores vary so much as to which genre is demanded the most, so we offer a little bit for everyone."

Baar says that while it's too early to gauge success of the first Hidden Treasures promotion, she expects the featured titles to eventually make the chain's computerized top 25 listings.

"Peter Margo goes through them daily and has already seen that utilization is very strong from the get-go," she says. She credits the in-store enthusiasm generated by the displays for the "excellent response" that has been observed so far.

For June, the Hidden Treasures titles will be "High Spirits" (Media Home Entertainment), "Deep Star Six" (International Video Entertainment), "Distant Thunder" (Paramount Home Video), and "Spellbinder" (CBS/Fox Video).

Ad Company Forms No-Fee Marketing Group

BY BRUCE HARING

NEW YORK VCC Advertising of Larchmont, N.Y., has formed Leisure Time, an organization it claims is the first no-fee marketing group.

"We're not just a buying group," says Jonas Lee, president of the year-old firm. "Our primary purpose is to get the best service and marketing support for our group. A discount of 10 or 20 cents on a video is no big deal."

Based in New York's Westchester County, Leisure Time claims to represent more than 400 independent video dealers. The organization also has an office in Philadelphia and anticipates opening a Boston office sometime before the end of the summer, according to Lee.

Membership in the Leisure Time group is free. The only obligation is the acceptance of stick-on "videoADS," to be placed on selected cassettes according to advertiser commitment. The Leisure Time group has to date represented products ranging from National West-

(Continued on page 53)

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
BIRD (R) Forrest Whitaker, Diane Venora Warner/\$89.95	6/1/89 (6/21/89)	\$2.1 (93)	Poster, Fact Sheet
BUSTER (R) Phil Collins, Julie Walters HBO/\$89.99	6/5/89 (6/21/89)	\$0.5400 (217)	Poster, Flier
COHEN & TATE (R) Roy Scheider, Adam Baldwin Nelson/\$89.98	6/6/89 (6/25/89)	\$0.0642 (75)	Poster
DIRTY ROTTEN SCOUNDRELS (PG) Michael Caine, Steve Martin Orion/\$89.98	6/6/89 (6/22/89)	\$40.6 (1515)	Poster, Standee
SATURDAY THE 14TH STRIKES BACK (PG-13) Ray Walston, Avery Schreiber MGM/UA/\$79.95	6/1/89 (6/27/89)	NA (NA)	Poster
TORCH SONG TRILOGY (R) Harvey Fierstein, Matthew Broderick RCA/Columbia/\$89.95	5/30/89 (6/22/89)	\$4.1 (135)	Poster, Standee

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

ANGELS OF THE CITY
Kelly Galindo, Cynthia Cheston
Media/\$69.95
Prebook cutoff: 5/23/89; Street: 6/5/89

THE CHARLES DICKENS COLLECTION
Children
Vestron/\$19.98/each
Prebook cutoff: 5/24/89; Street: 6/14/89

DINOSAUR!
Children
Vestron/\$19.98
Prebook cutoff: 5/24/89; Street: 6/14/89

FEVER
Bill Hunter
Academy/\$79.95
Prebook cutoff: 5/25/89; Street: 6/15/89

HEIDI
Children
Vestron/\$19.98
Prebook cutoff: 5/24/89; Street: 6/14/89

THE KILLING TIME
Beau Bridges, Kiefer Sutherland
New World/\$19.95
Prebook cutoff: 5/24/89; Street: 6/6/89

KNIGHTS OF THE CITY
Leon Isaac Kennedy
New World/\$14.95
Prebook cutoff: 5/24/89; Street: 6/6/89

MAKING CONTACT
Joshua Morell
New World/\$14.95
Prebook cutoff: 5/24/89; Street: 6/6/89

NO RETREAT, NO SURRENDER
Jean-Claude Van Damme
New World/\$14.95
Prebook cutoff: 5/24/89; Street: 6/6/89

NOVA: ALL AMERICAN BEAR
Documentary
Vestron/\$29.98
Prebook cutoff: 5/24/89; Street: 6/14/89

NOVA: ONE SMALL STEP
Documentary
Vestron/\$29.98
Prebook cutoff: 5/24/89; Street: 6/14/89

NOVA: PREDICTABLE DISASTER
Documentary
Vestron/\$29.98
Prebook cutoff: 5/24/89; Street: 6/14/89

**PETER AND THE WOLF AND OTHER
TALES**
Children
Vestron/\$19.98
Prebook cutoff: 5/24/89; Street: 6/14/89

THE PRINCE OF BEL AIR
Mark Harmon, Kirstie Alley
Academy/\$89.95
Prebook cutoff: 5/25/89; Street: 6/15/89

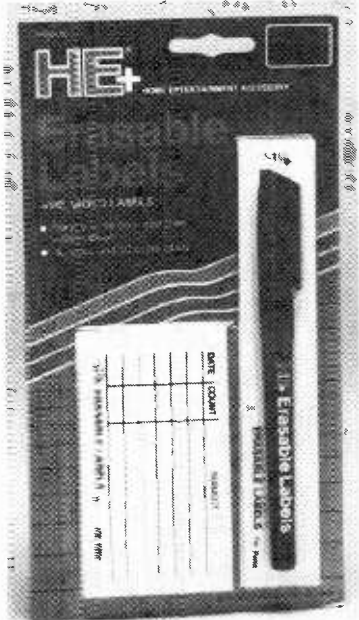
**READING RAINBOX: PERFECT THE PIG/
TY'S ONE-MAN BAND**
Children
Vestron/\$14.98
Prebook cutoff: 5/24/89; Street: 6/14/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036



Fishy Fun. The 28 Major Video stores run by the Major Video Dealers Assn. of Southeastern New England recently concluded a Fish And Twits contest in support of the CBS/Fox Video hit "A Fish Called Wanda." Each store held a drawing to reward one of its customers with an aquarium set and a gift certificate good for a fish of the winner's choice. At the East Providence, R.I., Major Video, the winner was Kim Savage, center, shown receiving her tank from manager Colleen Grattan, left, and assistant manager Peter Grace.

Second Chances. Jasco Products has added HE+ Erasable Labels to its video accessory line. Each package contains 10 index labels, 10 spine labels, and a pen. Suggested retail price for the Model 8618 pack: \$4.99. Contact: 405-752-0710.



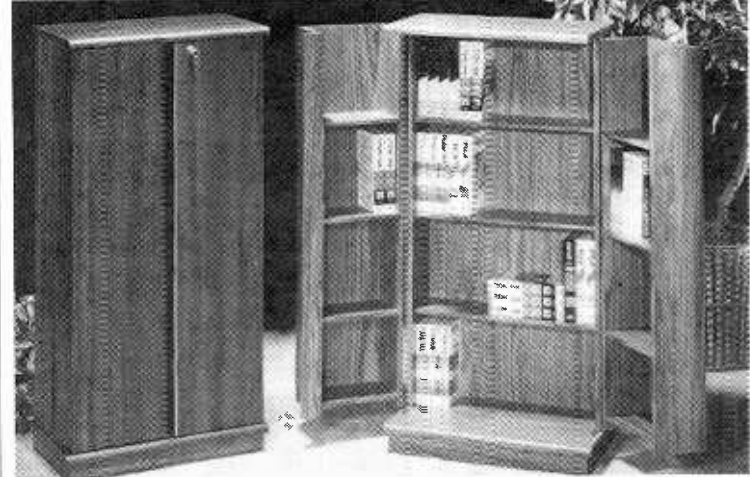
NEW PRODUCTS



Sharp Stuff. Sharp Electronics offers the RM-100U "universal learning remote control" unit, above, which can "learn" and store up to 62 infrared codes. Suggested price is \$129.95. Sharp has also unveiled the VC-V54OU, a pricey portable VHS VCR with a four-inch LCD color monitor that can operate from AC, DC, or car battery. The unit measures 11⁵/₈-by-10-by-4²⁹/₃₂ inches and can play standard-size VHS tapes; suggested list is \$1,899.95. Contact: 201-529-8200.



Packing More Power. Ambico has upgraded its V-8000 Val-U battery pack from 4.0 amp hours to 5.0 amp hours, a capacity that will drive a camcorder for more than four hours or a CD player for more than eight hours. The retail price remains unchanged at \$59.95. Contact: 201-767-4100.



Locked In. Video enthusiasts can store up to 120 tapes in this oak-finish cabinet from Soundesign. Model EN3701K has a key lock, measures 20-by-40-by-11³/₈ inches, and lists for \$79.99. Contact: 201-434-1050.

FOR WEEK ENDING MAY 27, 1989

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
★★ NO. 1 ★★							
1	1	7	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
2	2	4	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
3	4	4	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
4	3	11	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
5	6	4	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
6	5	8	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
7	15	3	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
8	8	5	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
9	7	7	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
10	10	11	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
11	9	15	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
12	18	2	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
13	12	11	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
14	14	4	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
15	17	5	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
16	16	8	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
17	13	15	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
18	19	4	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
19	11	11	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
20	22	3	RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
21	21	8	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
22	33	2	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
23	20	5	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R
24	27	3	LAST RITES	CBS-Fox Video 4757	Tom Berenger Daphne Zuniga	1988	R
25	29	2	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
26	23	4	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
27	25	6	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
28	24	5	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
29	NEW		SWEET HEARTS DANCE	Tri-Star Pictures RCA/Columbia Home Video 6-21025	Don Johnson Susan Sarandon	1988	R
30	30	3	MEMORIES OF ME	CBS-Fox Video 4754	Billy Crystal Alan King	1988	PG-13
31	32	9	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
32	NEW		THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
33	26	16	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
34	31	2	FRESH HORSES	RCA/Columbia Pictures Home Video 6-21027	Molly Ringwald Andrew McCarthy	1988	PG-13
35	NEW		MILES FROM HOME	Warner Bros. Inc. Warner Home Video 766	Richard Gere Kevin Anderson	1988	R
36	NEW		FULL MOON IN BLUE WATER	Media Home Entertainment M01218	Gene Hackman Teri Garr	1988	R
37	36	7	PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
38	28	15	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
39	35	8	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
40	NEW		THINGS CHANGE	RCA/Columbia Pictures Home Video 6-21026	Don Ameche Joe Mantegna	1988	PG

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

Sell-Thru Rise Boosts German Video Market

HAMBURG, West Germany The year 1988 saw a mostly healthy videocassette market in West Germany, with an increase in the gross of \$2.6 million on the previous year to a total of \$281 million. Specialist stores sold 6.5 million videocassettes, 2.1 million more than in 1987. Sell-through pieces sold 2.3 million units, which is more than double the amount bought by customers in nonrental

'The sell-thru rise more than compensated for the rental fall'

outlets during the previous year. "This sell-through achievement more than compensated for the decrease in videocassette rental," says Dr. Gerhard Weber, president of Bundes Verband Video.

With last year's average videocassette price lower than in 1987, 4.2 million were sold to specialist outlets for rental. Nevertheless, the financial gross at \$257 million was less than the previous year.

Videocassette players in West German households gained 4% during 1988 to take total penetration to 38%. The number of releases—1,043—was slightly lower than in 1987.

The total of stores and rental outlets dropped by 700 to 7,100, with casualties mostly among the small or part-time operations, while the number of video departments in supermarkets and retail chain stores increased.

The decline in rental is attributed to the growing access to satellite and cable movie channels.

The Central Texas VSDA chapter locks horns with the state legislature over 22 anti-porn bills ... page 57

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STEPHEN SHIP PARD RANDY BARCELO HAYDEN WAYNE ORESTES MATAICENA

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"Prebook Prepack Offer." For every tape purchased, we will give you **TWO** tapes **FREE**. #1009P
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SOUTHGATE ENTERTAINMENT

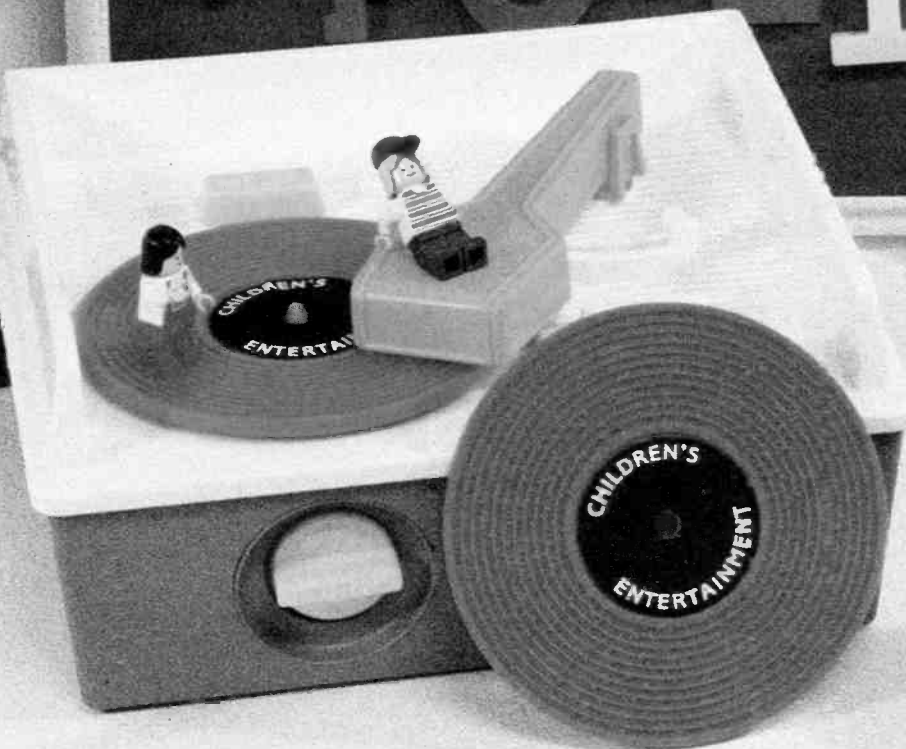
children's entertainment

A

Billboard

Spotlight

g



BLOCKS FURNISHED BY LEGO SYSTEMS, INC.

Issue Date: July 8
Ad Deadline: June 13

BILLBOARD WANTS YOU TO COME OUT AND PLAY!

In this Spotlight, we're going to show everyone that Children's Entertainment is not just kids' stuff. With a 10% share of the video scene and a ready market for audio tapes and records, it's easy to see that little people mean big business. So, whether you're an established name or the new kid on the block, the best way to make friends and learn about the neighborhood is by letting everyone know that you're ready to play. And the best way to do that is with an ad that reaches 200,000 readers worldwide, in our exclusive Children's Entertainment Spotlight! Don't miss out on the fun!

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New York Dave Nelson (212) 536-5275 Jim Beloff (212) 536-5026 Ken Karp (212) 536-5017 Norman Berkowitz (212) 536-5016 Los Angeles Christine Matuchek (213) 859-5344
Anne Rehman (213) 859-5313 Nashville Lynda Emon (615) 321-4240 Carole Edwards (615) 321-4294 United Kingdom, Spain, Benelux & Scandinavia Tony Evans 44-1-439-9411

Europe Ron Betist 31-20-662-8483

www.americanradiohistory.com

AD COMPANY FORMS MARKETING GROUP

(Continued from page 49)

minster Bank to Coca-Cola.

Advertisers designate the video stores that will carry the ads, Lee says. Retailers are paid \$75 for carrying an average of 150 ads on their hot titles.

"Once an account is sold, we print the ads, then physically distribute them to the stores," Lee says. "Within two weeks, a monitor checks to make sure the ad is in place on the boxes." The ads come on a sticker consisting of a Mylar base with a film laminate. Lee

claims the stickers were developed after six months of testing and are extremely durable.

"It takes five seconds to put them on," he adds. "The \$75 pays for the time it takes to put it on, and is an added source of revenue. Our group represents the video retailer to the advertiser; in our primary market areas, upper Rockland county, the Bronx, and Westchester, we have 95% of the stores, and we do have a substantial presence in the rest of New York."

Additionally, the Leisure Time group bands together to pool the unused portions of the Commtron co-op dollars available to area dealers, advertising titles under the Leisure Time banner.

In addition to a co-op deal with Commtron, Leisure Time also has deals with Action Computer, MCB Distributors for video boxes, and Neon America for signage. Leisure Time anticipates similar deals with candy distributors and other businesses.

Lee says there has been no negative feedback on the videoADs stickers, unlike the unpopular trailer commercials featured on some video product.

"We're not taking up their time to sit through a minutelong commercial," Lee says. "It's more of a subtle approach to advertising in the video market. A plus is that every store has lots of signage, but this ad is carried to his home."

There are five full-time employees of VCC Advertising working on Leisure Time. Most of the company's principals have no video background, Lee says. However, the

firm does have Chuck McCauley—the former Boston-area retailer who sold his store to become a manager at buying and marketing group Flagship Distributors—as its VP of marketing.

Video store owners reported that the videoADs were drawing customer attention.

"They're nice stickers, they come off with no problem," says Ed Auriy, owner of Video Port in Port Chester, N.Y. "[Customers] have commented on what a great idea it is; they noticed them, I'll tell you that."



by Earl Paige

REGIONALS ROCKIN': Video Software Dealers Assn. regional chapter leaders can't recall a busier spring season—with many groups testing entirely new ideas, others under siege legislatively, and still others reflecting a softening marketplace. VSDA's director election campaign is also heating up, providing lots of speakers... Los Angeles chapter head **Fina Damian**, owner of **Dafi Video** in Los Angeles, was all smiles when the chapter's first picnic recently proved a success. "The vendors came through for us," she said, with the event drawing about 300... Some meetings involve more than one chapter, as in Florida, where heads of three groups tackled panel topics: **Mary Chase**, Florida Suncoast chapter (**Northside Video**, St. Petersburg); **Barry Freulich**, Northeast Florida chapter (**Granada Video**, Ormond Beach); and **Rick Veingrad**, South Florida chapter (**Video Connection**, Pembroke Pines)... **Nintendo** renting highlighted the Oregon/S.W. Washington gathering with one panel titled "Nintendo: It's Like Buying 'A' Titles At Cartoon Prices."

PPT SEEDING: Responding to an observation by **Richard Abt**, executive VP of **West Coast/National Video**, that **Rentrak** has been "seeding" its pay-per-transaction program with titles purchased at regular wholesale prices, **Rentrak** president **Ron Berger** admits "it's true we're seeding" and adds that he has been doing so since 1986 with titles not available from suppliers on PPT terms. "The reason we do that is to keep the identity of particular studios confidential," he explains. "That way we don't have to reveal [to retailers] which studios are participating and which aren't." He adds that 12 of the top 16 suppliers have product in **Rentrak's** PPT program, but only five have agreed to make available every title they release on a PPT basis.

CAMPAIGN TRAIL: Canadian **Bill Acheson**, owner of four-store **Bill's Video** in Winnipeg, Ontario, adds at least a slightly foreign flavor to this year's VSDA eight-candidate director race (*Billboard*, May 20). Acheson was a leader in organizing a dealer trade group in Canada in early 1985 that he says ultimately folded into what is now the Manitoba Chapter. Acheson is among a group of four at-large candidates vying with four picked by VSDA's Nominating Committee. Other at-large candidates are **Tom Keenan**, of two-unit **Everybody's Records, Tapes & Video**, Portland, Ore.; **Martin Zbosnik**, **Home Video**, Duluth, Ga.; and **Jim Salzer**, head of **Salzer's Video**, Ventura, Calif., and the only at-large incumbent running. Officially picked candidates are **Jan DeMasse**, **Video Place**, Exeter, N.H.; **Ken Dorrance**, **Video Station**, Alameda, Calif.; **Steve Rosenberg**, three-unit **Premiere Video**, Marietta, Ga.; and **Ed Chamblee**, seven-unit **Star Video**, Mobile, Ala. Rosenberg is an incumbent now serving out a partial term.

Chamblee says, "I disagree about the so-called kiss-of-death idea of being in trouble if you're officially nominated. It kind of turned around last year, when officially nominated candidates started to win." What does have

Chamblee puzzled are the three candidates from the deep South. "It used to be California had so many directors," he says. Salzer adds that the deadlines for sending in election components are earlier this year, with some material due May 12. "It was June 10 last year, but it's no problem. We've known we were running." VSDA secretary **Brad Burnside**, handling all the candidate registration from his two-store **Video Adventures** in suburban Chicago, says another new aspect is that there are no candidates from large chains. "There's no big vs. small this year," he notes—all because VSDA has moved to have three additional directors named by the elected 12, a move that will conceivably ensure large-chain representation on what will be a 15-person board.

LASERDISK LOOMS: Despite the cynicism, **Pioneer** continues thumping the laserdisk, insisting that after 10 years of "nurturing," the product's time has arrived. CD's explosive growth, interestingly enough, is offering laserdisk its greatest credibility, said **Mike Fidler**, Pioneer VP of home electronics marketing, during a lavish media gala at Los Angeles' Riveria Country Club (*Billboard*, May 20). Among chains he lauded for spearheading laserdisk were **Camelot Music** and the **Wave** units of **National Record Mart**, two chains with a recent emphasis on combo freestanders; also mentioned were combo chains **Tower Records/Tower Video** and **Music Plus**; and **RKO Warner Video**, the specialty video web. Not mentioned was **Musicland Group**, despite reports the web has opened as many as 35 of its sell-through **Suncoast Pictures** mall outlets. Although Pioneer sales reps acknowledge **Wherehouse Entertainment** has been among leading holdouts, one source insisted the chain is about to come aboard.

RENTAL RAP: Inevitably, the question always comes up about laserdisk rental. So far, those combo chains that stock disks have not tended to rent them. "Tower tested rental in two San Jose [Calif.] stores and stopped," said **Rick Buehler**, national sales director, noting that among combos, Tower has stocked laserdisk longest. **Music Plus**, an aggressive rental chain, eschews disk rental, believing it cannibalizes sales.

Though Pioneer people are edgy about discussing rental, one rep acknowledged it is "a necessary evil," given the still-high ticket price tags on hardware and software alike (although laserdisk titles tend to be cheaper than their rental-priced tape counterparts). Buehler and others agree that virtually all leading laserdisk specialty outlets in Southern California rent, with store operators believing rental is required as a way to move the format along. Moreover, at **Video Laser** in Mission Viejo, with a rental library of 2,000 titles, owners contend rental is more profitable.

LASER LEISURE: Offering a new tack on laserdisk, **Warren Lieberfarb**, president of **Warner Home Video**, told the Pioneer audience that a Philip Morris study shows leisure time is shrinking among demographics most likely to purchase players and software. This indicates a change in habits where movies might be viewed in several sessions or by family members at different times, again pointing to laserdisk for reasons of no rental hassle, random access, chapter segmenting, and so forth. Pioneer VP Fidler also alluded to changing household activity offering that families are into more "cooing," which he hastily added, "is not sitting around weaving silk ties, but doing more things in the home instead of going out."

FOR WEEK ENDING MAY 27, 1989

Billboard

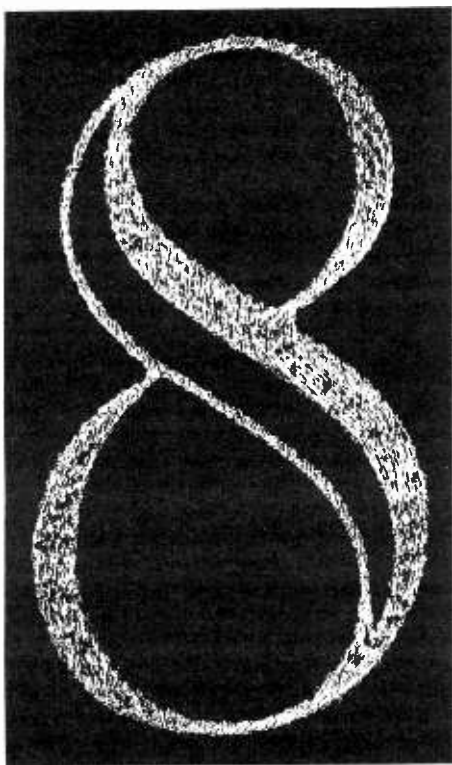
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TOP KID VIDEO SALES

THIS WEEK			LAST WEEK		WKS. ON CHART		TITLE		Year of Release		Suggested List Price	
Compiled from a national sample of retail store sales reports.												
Copyright Owner, Manufacturer, Catalog Number												
★★ NO. 1 ★★												
1	1	32					CINDERELLA		1950		26.99	
							Walt Disney Home Video 410					
2	2	84					LADY AND THE TRAMP		1955		29.95	
							Walt Disney Home Video 582					
3	4	30					TEEN MUTANT NINJA TURTLES: HEROES...		1988		14.95	
							Family Home Entertainment 23978					
4	3	15					TEEN MUTANT NINJA TURTLES: HOT RODDING...		1989		14.95	
							Family Home Entertainment 23980					
5	6	191					DUMBO ♦		1941		29.95	
							Walt Disney Home Video 24					
6	5	135					SLEEPING BEAUTY ♦		1959		29.95	
							Walt Disney Home Video 476					
7	8	154					ALICE IN WONDERLAND ♦♦		1951		29.95	
							Walt Disney Home Video 36					
8	7	49					MICKEY COMMEMORATIVE EDITION		1988		14.95	
							Walt Disney Home Video 690					
9	13	154					WINNIE THE POOH AND TIGGER TOO ♦		1974		14.95	
							Walt Disney Home Video 64					
10	10	88					AN AMERICAN TAIL ♦		1986		29.95	
							Amblin Entertainment/MCA Home Video 80536					
11	9	29					RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦		1988		19.98	
							Troubadour Records Ltd./A&M Video VC61719					
12	12	22					THE JETSONS MEET THE FLINTSTONES		1987		29.95	
							Hanna-Barbera Home Video 1119					
13	11	140					WINNIE THE POOH AND THE HONEY TREE ♦		1965		14.95	
							Walt Disney Home Video 49					
14	14	9					BUGS AND DAFFY WARTIME CARTOONS		1989		19.95	
							MGM/UA Home Video M201494					
15	15	24					RAFFI-A YOUNG CHILDREN'S CONCERT ▲		1986		19.98	
							A&M Video 6-21707					
16	18	103					DISNEY'S SING ALONG SONGS: HEIGH-HO!		1987		14.95	
							Walt Disney Home Video 531					
17	25	150					WINNIE THE POOH AND THE BLUSTERY DAY ♦		1968		14.95	
							Walt Disney Home Video 63					
18	20	16					TEEN STEAM		1988		19.95	
							J2 Communications J20029					
19	23	16					DINOSAURS, DINOSAURS, DINOSAURS		1988		14.95	
							Twin Tower Video					
20	16	31					THE THREE CABALLEROS		1945		29.95	
							Walt Disney Home Video 411					
21	21	178					PINOCCHIO ♦		1940		29.95	
							Walt Disney Home Video 239					
22	17	7					BUGS BUNNY CLASSICS		1989		14.95	
							MGM/UA Home Video M201497					
23	22	133					THE SWORD IN THE STONE ♦		1963		29.95	
							Walt Disney Home Video 229					
24	19	48					MICKEY AND THE BEANSTALK		1988		14.95	
							Walt Disney Home Video 691					
25	24	8					THE WIND IN THE WILLOWS		1988		14.95	
							Walt Disney Home Video 412					

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

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5. A first-rate blend of seminars and workshops offer information you can put to productive use your first day back on the job.
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Billboard



New MTV Prez: No Big Changes Planned At Channel

BY STEVEN DUPLER

NEW YORK Don't look for any drastic changes at 24-hour-per-day music giant MTV following the appointment of John Reardon as president of the channel.

Reardon is one of three new presidents at MTV Networks, following a restructuring at the umbrella group that encompasses MTV, VH-1, and Nickelodeon (Billboard, April 29). Each of the newly appointed executives reports to Tom Freston, president/CEO of MTVN.

Reardon moves into the top spot at MTV after eight years heading up advertising and affiliate sales for MTVN. The new Nickelodeon president is Geraldine Laybourne, the former executive VP/GM of the kids-oriented service. The third MTVN channel, VH-1, is still awaiting the June arrival of its new president, Ed Bennett, former chief operating officer of the Viacom Networks Group.

There is no indication yet as to what changes may be in the wind at the adult music channel upon Bennett's arrival.

As for MTV, Reardon says the channel's day-to-day relations with record labels, managers, and artists will continue to function through regular channels—primarily via MTV programming VP Abbey Konowitch and MTV's executive VP/GM Lee Masters.

"Things will be handled on that end pretty much as they have been," Reardon says, adding that label relations are "in good shape across the board."

Reardon is a self-confessed "great delegator," an executive who says he likes to cultivate motivated, creative staffers and promote from within. With a background heavy in TV sales and marketing, and light on the music side, he says he will continue to rely on "the expertise we already have inside" in terms of program-

ming the musical side of MTV.

But, he says, his overview of MTV as a business encompasses all the new growth areas the channel is just beginning to explore, such as the use of interactive marketing technology; concert tours; merchandising; and international expansion.

"I like to think of MTV as the hub of a wheel—the strength, the core of the structure," says Reardon, reciting a favorite analogy. "Each spoke radiating off that hub is either a business or a potential new business that relies upon the hub for its strength. So as long as the core remains strong, the wheel is in good shape."

With about 44 million of the roughly 52 million U.S. cable TV-capable households now receiving MTV, the hub of the wheel might appear to be approaching a saturation point, at least in this country. Not so, says Reardon, citing data from the Nation-

al Cable Television Assn. that claims the U.S. will achieve 70% cable penetration over the next three to five years.

"I am very optimistic about the growth of cable," says Reardon. "We have two highly successful youth-marketed cable services now, and the viewers of these are the cable subscribers of tomorrow."

On the international side, Reardon says, cable penetration is obviously still in the early stages in most markets, but he points to high saturation in markets like Belgium and Holland. Two-year-old sister channel MTV Europe just surpassed the 2-million-subscribers mark in Holland, Reardon notes, adding that the channel is also working on a deal to establish a Brazilian 24-hour-a-day music channel.

Coming from his prior vantage point dealing with sales for all three networks, Reardon offers his views

on the reasons behind the MTVN corporate restructuring. He says that all of MTVN's businesses have been on an upward growth curve for the past few years (MTV's advertising 1988 revenues alone were up 40% over the previous year, according to Reardon), and "some sort of overall restructuring" seemed inevitable to corporate insiders.

"For quite some time, we had been thinking about where we were going as we enter the next decade," says Reardon. "Each of [MTVN's] three networks are now becoming large entities unto themselves. In fact, MTV alone is now as big as the whole corporate entity was when we went public after the Warner Amex sale."

The decision to split the three MTVN divisions, Reardon says, now creates "three profit centers, each operating as a separate business within the confines of MTVN."

French All-Music Channel Given Slot In New Satellite

BY PHILIPPE CROCCQ

PARIS The Conseil Supérieur de l'Audiovisuel has selected six channels for the new TDF 1 satellite, set to begin operation in January 1990.

The six premier channels that will emanate from TDF 1 are Canal Plus, Canal Plus Allemagne, La Sept (a French cultural channel), Sport 2/3, Canal Enfant (the children's channel), and Euromusique.

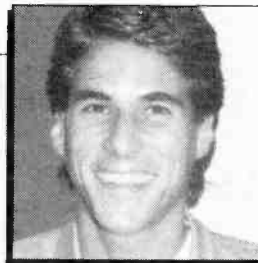
Euromusique is the new all-music channel for which the French music industry has been campaigning for some time (Billboard, April 29). Euromusique will share its satellite slot with the children's channel.

The dish that must be installed to receive the TDF 1 satellite transmissions will cost about \$312, a factor that may inhibit the size of the potential audience.

Nevertheless, the French music business will welcome Euromusique's inclusion in the TDF 1 operation. The channel will increase the amount of music program time, and it is hoped that the Conseil Supérieur will soon allocate a terrestrial-based broadcast component to complement the satellite transmission of the channel.

Industry sources say there is also a possibility that Radio Monte Carlo, which has a broadcast network in the south of France, may become a partner in Euromusique.

THE EYE



by Steven Dupler

RUSSELL MULCAHY, one of the founding partners of Millaney Grant Mallet Mulcahy, or MGMM—one of the oldest (est. 1982) and most respected videoclip production companies in existence—has left the firm that, at least partially, bears his name. The director is now being exclusively represented for clips and commercials by MGMM competitor Limelight, the Los Angeles-based film, video, and commercial production house owned by Simon Fields and Steve Barron.

Gale Sparrow, managing director of MGMM Management Ltd. in New York, says that Mulcahy's decision to leave several weeks ago was a "great disappointment," but that the firm would keep the fourth "M" in its name. "We're very sorry to see him go, but we'll always be MGMM," says Sparrow, who declined to offer any speculations on what may have caused Mulcahy to depart.

Along with such other seminal clip directors of the early '80s as Bob Giraldi, Mulcahy helped define the medium, turning out such classics along the way as Duran Duran's "Reflex" and "Hungry Like The Wolf," Fleetwood Mac's "Gypsy," and Billy Joel's "Pressure."

Despite his new deal, Mulcahy will likely not be turning out many videoclips or commercials in the near future: In August, he starts production on "Highlander 2020," the sequel to "Highlander," the feature film he directed a few years back. And once that project is completed, Limelight says its film division and Gerry Laffy's Le Bad Ltd. plan to collaborate with Mulcahy on yet another movie, "Freakwave."

FLOYD COMES HOME: CBS Music Video Enterprises says it is looking for the upcoming Pink Floyd "Delicate Sound Of Thunder" concert home video to rack up major sales figures "in the ballpark" of the Bruce Springsteen and Michael Jackson product released by the CBS Records home video arm earlier this year.

"We're looking at big numbers on this," says a CMV representative, adding that sales of "a couple hundred thousand out of the box" would not be out of the question. "We're getting a dozen calls a week from consumers asking when this is coming."

"This is the first major blockbuster music video release since U2 ["Rattle & Hum"], Michael, and Bruce,"

the CMV staffer continues. "There are a lot of dealers and accounts who really tasted music video for the first time on those, and we're hoping that they left a good taste in their mouths for more to come. We're trying to show that big releases are not just a one-shot thing."

One strong selling point of the concert film is the fact that four of the 17 songs featured on the video are not available on the "Delicate Sound Of Thunder" album. In addition, the Floyd has always been known for stunning visuals, and word has it that director Wayne Isham ("Billy Joel Live In Russia," Bon Jovi) outdoes himself in portraying the supergroup in all its live concert glory.

GROWTH CURVE: If Video Jukebox Network's current expansion plans proceed without a hitch, the computerized, viewer-selected interactive music video service says it will gain about 450,000 new cable subscribers and 12 new "jukebox" units after being picked up by six more multiple cable system operators (MSOs).

VJN says it will soon sign agreements with MSOs in the following regions: Scripps-Howard's Sacramento, Calif., system (160,000 subscribers); KBLCOM's Minneapolis operation (105,000 subs); Warner Cable's Bakersfield, Calif., system (70,000 subs); American Television and Communications' Jackson, Miss., system (60,000 subs); United Cable's Los Angeles County, Calif., operation (30,000 subs); and Cablevision Industries' Philadelphia system (25,000 subs).

The new launches will bring VJN to a total of 863,000 cable subscribers and 28 interactive jukebox units within 90 days, the company claims.

Viewers are able to request videos via an interactive 900-number telephone call after choosing selections from an on-screen menu. No in-home hardware is required. The music video service, which is not supported by advertisers, garners revenues from the viewer charge per video request, about \$1 per clip. Under the charter agreements, the cable systems carrying VJN are guaranteed a minimum revenue of five cents per subscriber per month. The MSOs also have the opportunity to share in up to 40% of the revenue generated by VJN on their systems, says the company.

AN EVENING OF staggering guitar virtuosity is virtually guaranteed June 7, from 10 p.m.-11 p.m. (EST), when PBS presents acoustic six- and 12-string master Leo Kottke in "Home & Away," a concert special directed by Mary Perillo and shot at Toronto's Bathurst Street Theatre, various Nashville locations, and the artist's home in Minnesota.

A major highlight of the program should be the impromptu jam session featuring Kottke and two other fellas who can play a little bit—Chet Atkins and bluegrass great Doc Watkins.

VIDEO TRACK

LOS ANGELES

THE O'JAYS COLLABORATED with Jaz to lend a rap twist to their new video, "Have You Had Your Love Today?" The EMI artists were directed by Charley Randazzo, who intercut a '60s pop-art background with various performance shots. Tammara Wells produced for One Heart Productions. One Heart's Jack Cole also directed Dolly Parton's clip, "Why'd You Come In Here Lookin' Like That?"

MGMM director Michelle Mahrer directed the Animal Logic video "Spy In The House Of Love," set in a Laurel Canyon location. Alex Gruszynski and Romeo Tyrone were directors of photography and Alex Abramowitz and Gale Sparrow produced.

NEW YORK

DION AND FRIENDS GO underground in the Wanderer's new video for "Written On The Subway Wall."

Willy Smax directed such artists as Joan Jett, Lou Reed, Dave Edmunds, and Paul Simon, all of whom make cameo appearances in the clip from Dion's Arista album, "Yo, Frankie." David Naylor and Nicolas Myers executive-produced for DNA.

Director Paul Rachman and Epic band Accept have wrapped a post-apocalyptic video for the band's song "Generation Clash." Tima Surmelioglu produced the N. Lee Lacy production, which features Accept performing in the Old Power Station at the Brooklyn Navy Yard. Liz Silver was executive producer.

Hall & Oates and director Julien Temple lensed a video cover of "Love Train," the classic tune popularized by the O'Jays. Alastair Bates produced for Limelight, and the video incorporates performance footage with images from the Vestron Pictures release, "Earth Girls Are Easy." Glenn Lazzaro of National Video Center edited the piece.

(Continued on next page)

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

Majority Say They Most Appreciate Clips' Music German Youth Polled On Videoclips

HAMBURG, West Germany An opinion poll here has revealed some of the tastes and preferences in music videos among Germany's youth. The poll was conducted among 160 schoolboys and girls in this city by sociologist Jan Reetze, with ages ranging from 12-18. Their musical tastes in order of preference were pop, rock, rap/house, soul/funk, and classical. Heavy metal fared badly, and folk music is disliked most of all. Questioned on videoclips, the youngsters registered 75% interest,

with a higher percentage among those living in households equipped with cable television. Asked what they appreciate most in videoclips, the majority replied it was the actual music, followed by the performance, and the setting. Girls rated the actual artist involved much higher in their priorities than the boys. A quarter of those questioned said they preferred the videoclip to the music it was portraying, providing the action matched the words and music.

VIDEO TRACK

(Continued from preceding page)

OTHER CITIES

THE BAR-KAYS STAYED home in Memphis, Tenn., to shoot the title-track video for their Mercury album, "Animal." **Marius Penczner** directed and edited the dance/performance piece, shot in the **Producers Services** studio. **Sherry Merola** produced for **Flash Frame Inc.**, and **Len Epand** executive-produced with **PolyGram's Annette Cirillo**. **Foster & Lloyd** have wrapped two videos for their RCA album, "Faster and Louder." **Steve Boyle** directed "Fat Lady Sings" and "Before The Heartache Rolls In." **Greg Crutcher** produced the clips and **Phran Schwartz** executive-produced for **Dream Ranch Pictures**

Ltd. Both clips were shot in Tennessee. **Toni Childs** lensed a video for the **Jimmy Cliff** song "Many Rivers To Cross" while she was on tour in Sydney, Australia. The tune is on the soundtrack for the Orion Pictures film "Lost Angels." Director **Doug Nichol** photographed Childs on the Hawkesbury River as she cruised on a turn-of-the-century cargo boat. **Linda Maisel** produced for the **Film Syndicate**.

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.

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.

BLUE RODEO
Diamond Mine
Diamond Mine/Atlantic
Marta Digiacomo/McWaters And Associates Film Company
Michael Buckley

BONNIE BYRD
Good Girl
Wadsworth
Martha S. Soto/U-Productions
Dwayne Coles. William David

CHUCK CHILLOUT
Rhythm Is The Master
Pay Me/Gimmie Mines/Mercury
Ralph McDaniels. S.L. Gray
Lionel Martin

THE DEAD MILKMEN
Smokin' Banana Peels
Beetzetuba/Enigma/Fever
Nancy Bennett/DNA/Scorched Earth Productions
Adam Bernstein

EDELWEISS
Bring Me Edelweiss
Atlantic
Together Film/Bear Me Up Scotty Inc.
Walter Knofel, Matthias Schweger

GLASS EYE
Christine
Bent By Nature/Bar None/Restless
Roy Taylor
Roy Taylor

JACKSONS
Nothin' (That Compares 2 U)
2300 Jackson Street/Epic
Lisa Hollingshead/Propaganda Films
Nigel Dick

LEVERT
Gotta Get The Money

Just Coolin'/Atlantic
Tina Silvey/Silvey + Co.
Jane Simpson

MC LYTE/POSITIVE K
I'm Not Havin' It
The First Priority Music Family 'Basement Flavor'/First Priority Music/Atlantic
Ralph McDaniels, Sabrina Gray/Classic Concept Productions
Lionel Martin

MOJO NIXON & SKID ROPER
Debbie Gibson Is Pregnant With My Two-Headed Love Child
Root Hog Or Die/Enigma
T'Boo Dalton/Calhoun Productions
Scott Kalvert

PLAN 9
The Mambo Night
Ham And Sam Jaminin/Restless
Jon Moritsugu
Jon Moritsugu

DUSTY SPRINGFIELD
Nothing Has Been Proved
Scandal Original Motion Picture Soundtrack/Enigma
Julia White, Steve Woolley
Michael Caton-Jones

THE SYSTEM
Midnight Special
Rhythm And Romance/Atlantic
Walter Pitt
Jim Hershleder

TWILIGHT MATINEE
An Everlasting Kiss
Life At The Movies/Stone Ear
Caudill & Associates
A. McCracken. N. Don Vito. R. Basile

TWILIGHT MATINEE
Winter Solace
Life At The Movies/Stone Ear
Caudill & Associates
A. McCracken. R. Basile

WINGER
Headed For A Heartbreak
Winger/Atlantic
Callie Khouri/Mark Freedman Productions
Mark Rezyka

WIRE
Eardrum Buzz
Eardrum Buzz/Enigma/Mute
Richard Bell
Angela Conway

MUSIC TELEVISION

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Adrian Belew, Oh Daddy
The Doobie Brothers, The Doctor
The Fixx, Precious Stone
Madonna, Express Yourself
Bob Mould, See A Little Light
Stevie Nicks, Rooms On Fire
Roxette, Dressed For Success
Neil Schon, I'll Cover You
Sick Rick, Children's Story
10,000 Maniacs, Trouble Me
U2, All I Want Is You
Wang Chung, Praying To A New God

BUZZ BIN

The Cure, Fascination Street
Indigo Girls, Closer To Fine
Love & Rockets, So Alive

HIP CLIP

Blue Murder, Valley Of The Kings

SNEAK PREVIEW

Fine Young Cannibals, Good Thing
Cyndi Lauper, I Drove All Night
Richard Marx, Satisfied

HEAVY

Paula Abdul, Forever Your Girl
Bon Jovi, I'll Be There For You
Bobby Brown, Every Little Step
Cinderella, Coming Home
The Cult, Fire Woman
Michael Damian, Rock On
Def Leppard, Rocket
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Guns N' Roses, Patience
John Cougar Mellencamp, Pop Singer
New Kids On The Block, I'll Be Loving You (Forever)
Tom Petty, I Won't Back Down
Thirty Eight Special, Second Chance
Warrant, Down Boys

ACTIVE

Bangles, Be With You
The Belle Stars, Iko Iko
Neneh Cherry, Buffalo Stance
Elvis Costello, Veronica
De La Soul, Me Myself And I
Samantha Fox, I Only Wanna Be With You
Great White, Once Bitten Twice Shy
Howard Jones, Everlasting Love
King Swamp, Is This Love
Living Colour, Open Letter (To A Landlord)
Tone Loc, Funky Cold Medina
Milli Vanilli, Baby Don't Forget My Number
The Outfield, Voices Of Babylon
Roachford, Cuddly Toy (Feel For Me)
Roxette, The Look
Saraya, Love Has Taken Its Toll
Simple Minds, This Is Your Land
Rod Stewart, Crazy About Her
W.A.S.P., The Real Me
Jody Watley, Real Love
Winger, Headed For A Heartbreak

MEDIUM

Extreme, Kid Ego
Joe Jackson, Nineteen Forever
Johnny Diesel & The Injectors, Lookin' For Love
Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star
Mike + the Mechanics, Seeing Is Believing
Roy Orbison, She's A Mystery To Me
Queen, I Want It All
Tesla, Hang Tough
XTC, The Mayor Of Simpleton

BREAKOUTS

Concrete Blonde, God Is A Bullet
Depeche Mode, Everything Counts
House Of Freaks, Sun Gone Down
Kingdom Come, Do You Like It
The Proclaimers, I'm Gonna Be (500 Miles)
Lou Reed, Busload Of Faith
Tom Tom Club, Suboceana

TNN

The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Foster And Lloyd, Before The Heartache Rolls In
Oak Ridge Boys, Beyond Those Years
Dan Seals, They Rage On
Kathy Mattea, Come From The Heart
Gatin Brothers, I Might Be What You're Lookin' For
Lacy J. Dalton, I'm A Survivor
Clint Black, Killin' Time
Shane Bamby, Let's Talk About Us
Jonny Harris, Only Thing Bluer Than His Eyes
Reba McEntire, Cathy's Clown
Rodney Crowell, After All This Time
Jo-El Sonnier, Blue, Blue (Blue, Blue, Blue)
Cowboy Junkies, Misquid Angel
Keith Whitley, I'm No Stranger To The Rain
Birch Sisters, Old Flame, New Fire
Charlie Daniels, Midnight Train
Dolly Parton, Why'd You Come In Here Lookin' ...
Daniele Alexander, She's There
Desert Rose Band, She Don't Love Nobody
Eddie DeGarmo, Feels Good To Be Forgiven

VH1
VIDEO HITS ONE™

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ADDS

Dr. John & Ricki Lee Jones, Makin' Whoopee
Bill Gable, Go Ahead And Run
Was (Not Was), Anything Can Happen

FIVE STAR VIDEO

The Doobie Brothers, The Doctor
Lyle Lovett, Nobody Knows Me
Paul McCartney, My Brave Face
Julia Fordham, Comfort Of Strangers
Bonnie Raitt, Thing Called Love
10,000 Maniacs, Trouble Me

HEAVY

Thirty Eight Special, Second Chance
Paula Abdul, Forever Your Girl
Elvis Costello, Veronica
Fine Young Cannibal, Suspicious Minds
Howard Jones, Everlasting Love
Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star
John Cougar Mellencamp, Pop Singer
Bette Midler, Wind Beneath My Wings
Roy Orbison, She's A Mystery To Me
Tom Petty, I Won't Back Down
Simply Red, If You Don't Know Me By Now
Donna Summer, This Time I Know It's For Real
Jody Watley, Real Love

ORION
GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Living Colour, Open Letter (To A Landlord)
The Bone Daddys, Push And Forward
The Connells, Something To Say
Firetown, The Good Life
Indigo Girls, Closer To Fine
Hothouse Flowers, I'm Sorry
Blue Rodeo, Diamond Mine
Big Bam Boo, Shooting From My Heart
The Godfathers, She Gives Me Love
The Cure, Fascination Street
XTC, The Mayor Of Simpleton
Love & Rockets, So Alive
King Swamp, Is This Love
The Pixies, Monkey Gone To Heaven
One 2 Many, Downtown
Simply Red, If You Don't Know Me By Now
Swing Out Sister, Waiting Game
Carol King, City Streets
Natalie Cole, Miss You Like Crazy
Donna Summer, This Time I Know It's For Real
Phoebe Snow, If I Can Just Get Through The Night

Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Cameo, Pretty Girls
The O'Jays, Have You Had Your Love Today
Gerald Alston, I Can't Tell You Why
Mavis Staples, 20th Century Express
Kool & The Gang, Raindrops
Al Jarreau, All Or Nothing At All
24/7 Spyz, Jungle Boogie

HEAVY

Natalie Cole, Miss You Like Crazy
Atlantic Starr, My First Love
Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star
Joyce Irby Featuring Doug E. Fresh, Mr. D.J.
Anne G, If She Knew
Grady Harrell, Sticks And Stones
De La Soul, Me Myself And I
Diana Ross, Workin' Overtime
Peabo Bryson, Show And Tell
James Ingram, It's Real
Chuckii Booker, Turned Away
The Jacksons, Nothin' (That Compares 2 U)
Roachford, Cuddly Toy (Feel For Me)

MEDIUM

Al Green, As Long As We're Together
Neneh Cherry, Buffalo Stance
Deon Estus, Heaven Help Me
New Kids On The Block, I'll Be Loving You (Forever)
Deja, Made To Be Together
Jody Watley, Real Love
Miles Jaye, Objective
Rob Base/DJ EZ Rock, Joy And Pain
Mica Paris, My One Temptation
E.U., Buck Wild
Skyy, Start Of A Romance
LeVert, Gotta Get The Money
Was (Not Was), Anything Can Happen

MTV

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Adrian Belew, Oh Daddy
The Doobie Brothers, The Doctor
The Fixx, Precious Stone
Madonna, Express Yourself
Bob Mould, See A Little Light
Stevie Nicks, Rooms On Fire
Roxette, Dressed For Success
Neil Schon, I'll Cover You
Sick Rick, Children's Story
10,000 Maniacs, Trouble Me
U2, All I Want Is You
Wang Chung, Praying To A New God

BUZZ BIN

The Cure, Fascination Street
Indigo Girls, Closer To Fine
Love & Rockets, So Alive

HIP CLIP

Blue Murder, Valley Of The Kings

SNEAK PREVIEW

Fine Young Cannibals, Good Thing
Cyndi Lauper, I Drove All Night
Richard Marx, Satisfied

HEAVY

Paula Abdul, Forever Your Girl
Bon Jovi, I'll Be There For You
Bobby Brown, Every Little Step
Cinderella, Coming Home
The Cult, Fire Woman
Michael Damian, Rock On
Def Leppard, Rocket
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Guns N' Roses, Patience
John Cougar Mellencamp, Pop Singer
New Kids On The Block, I'll Be Loving You (Forever)
Tom Petty, I Won't Back Down
Thirty Eight Special, Second Chance
Warrant, Down Boys

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New Kids On The Block, I'll Be Loving You (Forever)
Tom Petty, I Won't Back Down
Thirty Eight Special, Second Chance
Warrant, Down Boys

GMT
Country Music Television

Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Desert Rose Band, She Don't Love Nobody
Lorrie Morgan, Dear Me
Clint Black, Better Man
Rodney Crowell, After All This Time
Kathy Mattea, Come From The Heart
Reba McEntire, Cathy's Clown
The Shooters, If I Ever Go Crazy
Oak Ridge Boys, Beyond Those Years
Dolly Parton, Why'd You Come In Here Lookin' ...
Skip Ewing, Gospel According To Luke
Hank Williams Jr. & Sr., There's A Tear In My Beer
Charlie Daniels, Midnight Train
Shenandoah, The Church On Cumberland Road
Sweethearts Of The Rodeo, If I Never See Midnight ...
Billy Joe Royal, Tell It Like It Is
George Strait, Baby's Gotten Good At Goodbye
Shenandoah, Sunday In The South
Billy Joe Royal, Love Has No Right
Nitty Gritty Dirt Band, Will The Circle Be ...
Dan Seals, They Rage On

Dealers Fight Texas Anti-Porn Bills Say Proposed Laws Are Too Vague

BY CHARLENE ORR

AUSTIN, Texas The ongoing tug-of-war between Texas video dealers and anti-pornography groups has resulted in a flurry of bills aimed at placing restrictions on retailers.

While dealers here say they have successfully watered down many of the more controversial proposals, they have vowed to fight passage of 22 bills in the state legislature designed to halt or restrict "pornographic" and "graphically violent" video. Many retailers say the proposed new laws are unconstitutional and, if passed, would pose a serious threat to their livelihood.

"Most of these bills are crazy and are too vague," says Dawn Weiner, president of the Central Texas Chapter of the Video Software Dealers Assn. and owner of Home Video

Plus, an 11-store chain. "House Bill 477 would make movies like 'Three Men And A Baby' fall into the child pornography category because it mentions breast feeding and they change the baby's diapers."

The VSDA chapter Weiner heads has hired Barbara Vackar Cooke (wife of Lee Cooke, Austin's mayor) to fight these bills at a cost of \$35,000 (\$25,000 for Cooke and \$10,000 in attorney's fees). Cooke is working with John Mitchell, an attorney for the VSDA's national office.

Cooke says that, with three weeks left in session for the Texas legislature, many of the bills have been amended.

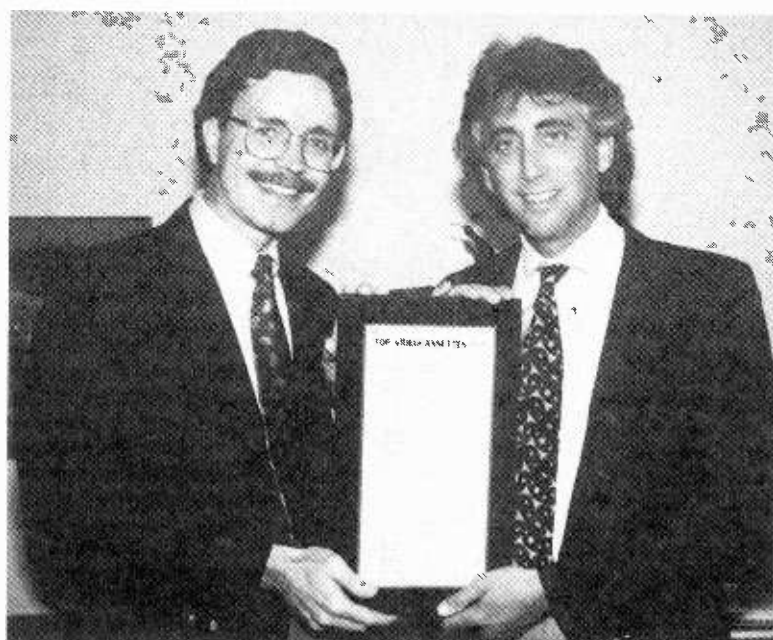
"I'll be surprised if any pass," she says, "but if they do, they'll be palatable. It should be understood that, in most cases, the legislators don't intend to hurt businesses; they're just

writing the bills too broadly. They want to take care of pornography, not affect normal video business."

While Weiner notes that many of the harshest proposals have either been killed or rewritten, she adds that state lawmakers are considering a number of bills that Weiner claims would be harmful to video dealers. For example, she says a clause within House Bill 512 prohibits video dealers from hiring minors if the store handles videos packaged in boxes featuring sexually explicit or graphically violent images.

According to Weiner, the bill would also give private citizens the right to seek civil injunctions against a store and freeze its assets if they claim it is in noncompliance. It would then be up to the individual store to prove its innocence, she says.

Two bills, House Bills 327 and 328, prohibit graphically violent films, but Weiner maintains that both are so
(Continued on page 60)



U2 Can Win! Alan Perper, VP of marketing for Paramount Home Video, right, receives a plaque from Billboard to honor the company's efforts with "U2 Rattle And Hum." The company's unique marketing strategy, which focused on the record stores, is credited with driving sales of the concert movie beyond the 400,000-unit mark. Presenting the award is Jim McCullaugh, Billboard's home entertainment editor.

Pioneer's Combo Player May Lure New CD Buyers

BY CHRIS MCGOWAN

PIONEER BOWS \$600 combi-player: As we reported in the May 20 issue, Pioneer Electronics plans to pull the wraps off of the CLD-1070 combination CD/CDV/LD player, which plays 3-inch CDs, 5-inch CDs and CDVs, and 8- and 12-inch laserdisks. The player has a list price of \$600 and is backed by an extensive ad campaign and a coupon promotion involving several major home video labels.

When it hits the streets, the CLD-1070 will be the lowest-priced combi-player yet and should catch the eyes and ears of many consumers, especially if retailers discount it to \$550 or less. Pioneer is also launching the laserdisk-only LD-870 (\$500 list) and three other new, more expensive combo units. Hardware sales could pick up considerably if Sony, Magnavox, and Yamaha drop their combiplayer prices this year as well. And, many industry experts expect Sanyo, Toshiba, and Panasonic will bow combiplayers by the end of '89.

The laserdisk format now has two distinct advantages in its continuing quest for consumer acceptance. Aside from an ever-growing software base (more than 3,000 LD titles available in the U.S.), the multipurpose combi-players may be particularly appealing to consumers shopping for their first CD player, not to mention those looking to upgrade. Remember: Less than 20% of all U.S. households own a CD player. For \$600 a consumer can enter the world of CD and video laserdisk.

MUCH ADO ABOUT letterbox-

ing: "You cut off the top and bottom of the film! This laserdisk is defective!" Such was the gripe of startled consumers when they first saw a Cinemascope movie that had been letterboxed on laserdisk. In reality, such editions actually show the film's entire image, without trimming off the sides as is normally done to fit widescreen movies into the TV-screen format.

For those still confused about the difference, the letterboxing process—also called "matted-screen format" by some and Videoscope by Criterion Collection—involves placing black bands above and below the image. The process is favored by film buffs, but viewers with a TV screen of, say, less than 19 inches often say watching a letterboxed movie is like looking at a postcard from across the street.

The size of the blank bands also varies depending on the film's aspect ratio (the width-length ratio of the original image relative to a TV screen). Aspect ratios range from 1.33-to-1 for TV screens to 1.85-to-1 for many U.S. widescreen films (such as "E.T. The Extra-Terrestrial") to 2.35-to-1 for many Cinemascope and Panavision movies.

Some consumers still complain about letterboxed editions, but Colleen Benn, MCA Home Video director of operations, says that MCA's letterboxed "E.T." laserdisk received only a few complaints, all from outside the U.S.

There are several dozen titles now available in letterboxed LDs; two of the lowest-priced are Warner's "The Accidental Tourist" (June release) and "Dangerous Liaisons" (July), both at
(Continued on page 59)

**LASER
SCANS**

FOR WEEK ENDING MAY 27, 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	1	17	MOONWALKER	★ ★ NO. 1 ★ ★ Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
2	2	15	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
3	5	7	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
4	4	11	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
5	3	73	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	8	5	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
7	6	43	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
8	7	37	FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
9	NEW ▶		HOMECOMING CONCERT	CBS Music Video Enterprises 19V-49017	Gloria Estefan/Miami Sound Machine	1989	C	19.98
10	10	31	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
11	14	49	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
12	9	7	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	SF	14.98
13	NEW ▶		AEROSMITH LIVE: TEXAS JAM '78	CBS Music Video Enterprises 19V49013	Aerosmith	1978	C	19.98
14	12	71	SLIPPERY WHEN WET ▲	PolyGram Records Inc. PolyGram Video 440-041521-3	Bon Jovi	1987	LF	19.98
15	16	9	TO RUSSIA WITH LOVE	PolyGram Music Video 041771-3	Scorpions	1988	C	19.95
16	11	11	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98
17	15	35	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
18	NEW ▶		HARD AND HEAVY, VOL. 1	MPI Home Video MP1676	Various Artists	1989	D	19.95
19	18	3	NEIL DIAMOND'S GREATEST HITS-LIVE	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
20	13	101	MOTLEY CRUE UNCENSORED ▲ ²	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	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.

Shirley, They're Not Jesting: 'Inner Workout' Hits 100K

SHIRLEY MacLAINE's "Inner Workout" has become a textbook example of what can happen when a supplier rolls up its sleeves and gets behind a project. Sure, Vestron drew a few chuckles when it first released the MacLaine tape. After all, isn't this the woman who claimed to have lived all those lives before this one? (Did you hear Jay Leno's crack about her winning the "previous lifetime achievement award"?) Add to this the bizarre concept of aligning one's *chakras* to achieve mental peace (something like that anyway) and sales prospects look dim. Right?

Well not exactly, says **Jeff Peisch**, Vestron's director of non-theatrical programming. It seems Vestron marketing muscle pulled off a major coup. The company managed to sell 100,000 copies of "Inner Workout." And that's at \$29.95 list.

Vestron got the Sublime Miss M. on "Good Morning America," "Larry King Live," "The Oprah Winfrey Show," and many others. The company even initiated a particularly generous return policy.

"It was a big risk," says Peisch, who has heard more Shirley MacLaine jokes than he cares to recall. "We pounded the pavement, worked the bookstores, stores that deal with new age products—we even got mass merchants to take it," he says.

Special interest producers should note that Vestron spent close to \$1 million to make the video and at least that much hyping it—and it shows. Now they say 100,000 units is just a start. They plan to re-promote the title in the fall and have set their sights on selling a quarter of a million copies before year's end. Who would have figured?

And what do you do when you strike gold? Keep digging. Peisch says an "Inner Workout" sequel is on the drawing board ("Low Impact Inner Workout"?). Remember, this is the same Vestron that turned "Dirty Dancing" into two soundtrack albums, a TV series, a concert tour, a line of merchandise, and, yes, even a video of the concert tour. The operative word here is marketing.

By the way, Peisch still hears Shirley MacLaine jokes. Only now he can afford to laugh.

SPEAKING OF success stories, did you notice that most record stores found ample space for "U2 Rattle And Hum"? Paramount not only introduced it at a list price of \$24.95, it went through the hassle of creating two packages: your standard video box and an oversized sleeve that looks like it was made for CDs. It worked. The film, which did not fare well at the box office, has sold some 400,000 copies

on video. The linchpin here is that a good chunk of the sales came from record stores. Which is exactly what Paramount had in mind.

"We were able to reach many stores that normally don't carry video," says **Alan Perper**, the company's VP of marketing. "The 6-inch-by-12-inch package gave them a comfort level they don't get with the regular package. They feel the CD-type package is less prone to theft."

Aside from the dual-package concept, the company also bypassed the rental market and went right for the sell-through business à la "Top Gun." Perper says dealers are reordering the title every day and that the half-million-unit mark is on the horizon.

Many record dealers hope someone mimics this crossover marketing strategy and pays special attention to their display needs the way Paramount did. (In fact,



more than a few music dealers wonder why Warner didn't adopt a similar strategy for "Imagine John Lennon," which was released at \$89.95.)

Billboard recently awarded Paramount with a plaque for the tape's strong showing in the Top Videocassettes Sales chart. The tape debuted on the chart March 11 at No. 26 and jumped to No. 1 four weeks later, where it stayed for three weeks before slipping to its current No. 2 spot. (When you consider that the No. 1 spot has belonged to "Michael Jackson's Moonwalker," with more than 800,000 units sold, No. 2 is not too shabby.)

PRISM ENTERTAINMENT says "cost reductions and efficiencies" over the past year enabled the company to go from a net income of \$96,000 to \$478,000. The astonishing 500% jump can also be attributed to the success of the company's joint venture with TV syndicator Fox/Lorber. But alas, video sales—Prism's bread and butter—are not quite as hot.

The company says video sales were down last year by 13%. In addition, a deal to acquire Atlantic Entertainment fell through, leaving Prism with a void in new titles.

Says company president **Barry Collier**: "We are addressing the sales decrease by increasing our product acquisition activity with the purchase of higher profile titles." Prism says the big-name titles grab all the attention. So if you can't beat 'em...

THE COMPETITION was fierce, but RCA/Columbia has landed the rights to "No Holds Barred," the fast-paced action movie starring Hulk Hogan.

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	18	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	3	17	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
3	2	12	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
4	5	123	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	29	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
6	8	32	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
7	7	15	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
8	6	70	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
9	9	13	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
10	10	7	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
11	13	10	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
12	11	13	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
13	17	27	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
14	16	24	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
15	22	136	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
16	25	9	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
17	23	3	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
18	14	30	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
19	18	84	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
20	27	75	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
21	20	5	ANTHRAX: OIDIYNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
22	33	199	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
23	NEW ▶		WRESTLEMANIA V	Titan Sports Inc. Coliseum Video WF066	Various Artists	1989	NR	39.95
24	12	29	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
25	29	21	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
26	24	8	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
27	15	43	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
28	21	112	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
29	31	114	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
30	RE-ENTRY		RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
31	19	6	DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
32	37	31	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
33	34	33	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
34	28	6	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	19.95
35	NEW ▶		MICHAEL JACKSON: THE LEGEND CONTINUES...	Vestron Musicvideo 5358	Michael Jackson	1989	NR	39.95
36	39	132	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
37	32	17	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
38	30	27	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
39	26	4	THE MAKING OF A LEGEND: GONE WITH THE WIND	MGM/UA Home Video M301527	Various Artists	1988	NR	29.95
40	35	47	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98

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

LASER SCANS

(Continued from page 57)

\$29.98.

MAY FIVE INCH: "Moody Blues: No More Lies," "Kiss: Let's Put The X In Sex," "Cinderella: Last Mile," and "Hothouse Flowers: Don't Go" (\$9.95 each) are new PolyGram CDVs.

THE DUKE ON DISK: Image Entertainment bows seven John Wayne classics in June: "Allegheny Uprising," "Back To Bataan," "Flying Leathernecks," "Tall In the Saddle," "Tycoon," and the John Ford-directed "Fort Apache" and "She Wore A Yellow Ribbon" (\$39.95 to \$49.95 each). Also coming from Image: "Without A Clue," "Tape Heads," "Parents," "Body And Soul," "Breakheart Pass," and "Gloria Estefan & Miami Sound Machine" (\$39.95 each); "Bells Of St. Mary's" (\$49.95); and "Aerosmith Live Texxas Jam '78" and "Willie Nelson's Greatest Hits Live" (\$29.95 each).

ALSO DUE IN JUNE: MGM/UA's "Daffy And Porky" and "Bugs And Elmer" (\$34.95 each); four new Walt Disney titles in the "Duck Tales" and "Mini Classics" series (\$24.95 to \$29.95 each); Touchstone's "Cocktail" (\$29.95); MCA's "Coogan's Bluff" (\$34.98); Criterion's "Rashomon" and "Paths Of Glory" (\$49.95 each); "The Rules Of The Game" (\$89.95), and "Ghostbusters" (letterboxed, \$49.95 CLV and \$99.95 CAV); Warner's "Kinjite—Forbidden Subjects" (\$24.98), "Bird" (\$29.98), and "Woodstock" (letterboxed, \$39.98); CBS/Fox's "X: The Unheard Music" (\$24.98), "Scrooges" and "The Quiet Earth" (\$34.98 each), "Halloween 4" (\$39.98), and "Patton" (letterboxed, \$69.98); Nelson's "Far North" and "The Graduate" (\$34.98 each); RCA/Columbia's "The Big Blue," "Things Change," and "Fresh Horses" (\$34.95 each), and "Punchline" (\$39.95); Paramount's "Stormy Monday" (\$34.95); and Pioneer Artists' "La Sylphide" (\$39.95) and "Falstaff" and "Un Ballo In Maschera" (\$49.95 each).

The Netherlands introduces its first national, monthly video sell-through chart . . . page 65

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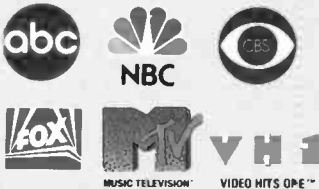
DIRTY ROTTEN SCOUNDRELS

"...They're mean, they're nasty, they're no good, and they're awfully funny... Those Dirty Rotten Scoundrels conned me. I loved every minute of it."

—Joel Siegel, ABC-TV



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 Edited By **STEPHEN A. ROTTER** and **WILLIAM SCHARF** Production Designed By **ROY WALKER** Director of Photography **MICHAEL BALLHAUS, A.S.C.**
 Executive Producers **DALE LAUNER** and **CHARLES HIRSCHHORN** Written By **DALE LAUNER** and **STANLEY SHAPIRO & PAUL HENNING**
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ORION
HOME VIDEO

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Video People spotlights 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.

Michael Holzman is named president of SVS, a division of Sony Corp. Holzman most recently served as deputy president and has also held various sales and marketing positions during his three years with the company.

Celebrity Home Entertainment makes the following announcements: **Jonathan Lurie** becomes VP/chief operating officer, **Stacey Ward** is named Western regional sales manager, and **Marianne Martin** is upped to manager of sales administration. Previously, Lurie was associated with Epic Pictures and also had a key role in the start-up of TWE and Imperial Entertainment, Ward was a sales representative for Commtron, and Martin headed Celebrity's customer service department.



HOLZMAN



BARRON



KIRSCH



McGLYNN

Robert Barron is promoted to director of finance for RCA/Columbia Pictures Home Video. He had been manager of finance and before that a financial analyst.

Robin Montgomery is named executive VP of Magnusfilms. Previously, she was president and chief operating officer for Palisades Entertainment. Prior to that, she was senior VP for Prism Entertainment.

Laser Disc Corp. of America (a division of Pioneer) makes two announcements: **Steve Galloway** is named manager, Pioneer Artists, with responsibility for acquisition, production, and distribution of titles from the Pioneer Artists label. Also, **Satoshi Matsumoto** is named senior VP of movie studio relations.

Barbara Javitz joins Prism Entertainment as VP of acquisitions. She was senior VP of programming at Nelson Entertainment for the past two years.

GoodTimes Home Video appoints **Michael R. Kirsch** executive VP of Kids Classics, the company's children's programming arm. Also, **Robert Klapper** is named director of video publishing for GoodTimes. Previously, Kirsch was VP for Coleco Industries and Klapper was senior product manager for Colgate-Palmolive.

Virgin Vision promotes **Sara Lewis** to acquisitions manager and **Susan Prestine** to publicity manager. The company has also named **Mary Pohlman-Kindred** Southwest regional manager. Lewis joined the company six months ago after working as head of development for Wagner-Ball Productions. Prestine had previously worked for Vestron and Pohlman-Kindred was a regional manager for Trans World Entertainment.

Bruce Apar is named editor of Video Business, a weekly trade newspaper. He was editor of Toy & Hobby World, and before that was editor and publisher of Home Viewer.

John McGlynn is named president of the photo division of Agfa Corp.

Video Trend makes the following announcements: **Robert Stubenrauch** becomes VP/GM of the Chicago branch; **Dave Long** is upped to VP/GM of the Detroit branch; **Gary Wagner** is named branch manager of the Sacramento, Calif., branch; **Scott Farrand** is upped to branch manager of the Seattle branch; and **Joenne McGerr** becomes branch manager of the San Francisco branch.

Thomas Schon is named executive VP of Arcade Video Distributors. He was national sales manager for Crocus Entertainment and before that was manager of sales administration for Prism Entertainment.

DEALERS FIGHT TEXAS ANTI-PORN BILLS

(Continued from page 57)

broad in their wording that epics like "The Ten Commandments," "Ben Hur," and even animated features such as "The Road Runner" could conceivably be targeted.

She adds that another proposed law, bill 512, is essentially aimed at forcing retailers to report a customer who requests a tape deemed obscene. "And if [a store] displayed movies

with a sexually explicit or graphically violent box, they would have to be put in a separate room from minors. The stores could be fined up to \$10,000," she adds.

"Even though we've worked with the bill's representative for a month and won some changes, it's still bad," Weiner says.

FOR WEEK ENDING MAY 27, 1989

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	13	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Behind-the-scenes footage of the making of the famous swimsuit issue.	19.99
2	2	25	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
3	3	125	AUTOMATIC GOLF ▲ ◇	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	4	97	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
5	6	33	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
6	10	97	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
7	7	9	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Video combines biography info with career highlights of this NBA great.	19.98
8	9	69	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
9	8	51	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
10	5	11	FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	Sarcasm, slapstick and action set to music highlight this blooper video.	19.95
11	14	103	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
12	NEW ▶		DORF'S GOLF BIBLE	J2 Communications J2-0042	Tim Conway once again makes a shambles of America's favorite pastime.	29.95
13	11	27	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
14	15	3	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Features NBA stars in their most glorious and amusing moments.	14.98
15	18	71	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
16	12	67	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
17	13	125	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
18	17	67	NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
19	16	9	TENNIS OUR WAY	Worldvision Home Video	Arthur Ashe, Stan Smith, and Vic Braden reveal their winning techniques.	39.95
20	20	21	SPORTS ILLUSTRATED-GET THE FEELING POWER	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	3	11	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	James Farentino guides you through America's tropical paradise.	19.95
2	12	67	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video Warner Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
3	7	111	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	4	11	RAND MCNALLY VIDEOTRIPS: A GUIDE TO WASHINGTON, D.C.	Best Film & Video Corp.	Willard Scott hosts this video tour of our historical monuments.	19.95
5	6	3	COLOR ME BEAUTIFUL MAKE-UP VIDEO	Random House Home Video	Carole Jackson teaches techniques for fun as well as profit.	19.95
6	1	29	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
7	2	29	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
8	5	47	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
9	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	Exotic Caribbean ports of call are visited.	19.95
10	9	125	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
11	15	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO COLORADO SKI RESORTS	Best Film & Video Corp.	Bob Beattie hosts this detailed look at Colorado's ski resorts.	19.95
12	10	75	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
13	11	11	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Leif Ericksen guides you through this comprehensive look at photography.	14.95
14	8	69	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
15	14	5	HAIRCUTTING AT HOME	Increase Video	Simple visual guide to cutting hair and how easy it is to do it.	29.95

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

Latin Notas



by Carlos Agudelo

JULIO IGLESIAS GOES BACK TO HIS ROOTS. His new album in Spanish on CBS, "Raices," is a selection of oldies from Latin America ("Tres Palabras," "Perfidia," "Noche De Ronda," "El Manisero," "Caballo Viejo/Bamboleo"), Mexico ("Ay Jalisco No Te Rajes," "La Bamba"), Brazil ("Desafinado," "Manha De Carnaval," "Tristeza"), Italy ("Torna A Surriento," "O Sole Mio," "Quando, Quando, Quando"), and France ("Et Maintenant," "La Vie En Rose," "Que C'est Triste Venice"). The album is coming along with a 45-minute video, which Iglesias filmed in Miami, in a '30s scenario and with **Brooke Shields** as his co-protagonist.

The soundtracks of four **Carlos Gardel** movies, 22 songs in all, recorded in the RCA studios in New York between July 1934 and March 1935, just weeks before he was killed in a plane accident, have been released in a restored, digitalized form by Globo Records.

THE CASE OF ANDY MONTAÑEZ: Andy Montañez, a gentleman, an outstanding singer, and a band leader, has been a victim of political intolerance in Miami. His performance in the Calle Ocho carnival March 12 was vetoed by the organizer of the festivities—the Kiwanis Club—because, as a singer and employee, he had traveled to Cuba with the **La Dimensión Latina** orchestra in 1979. Montañez, who participated in the Calle Ocho carnival the previous four years without any problem, was singled out along with Brazilian singer **Denise de Kalaffe** and a Spanish group, **Los Españolísimos**. Also vetoed, presumably because they are part of his family, were **Andy Jr.** and **Harold Montañez** and their orchestra, despite the fact that they have never been to Cuba.

Naturally, Puerto Ricans have taken this slap in the face of one of their favorite sons as an insult. Both the Senate and the House of Puerto Rico passed resolutions condemning the veto. Also, thousands of Montañez fans attended a concert in his honor to show their appreciation for the singer and their rejection of the veto. Similar expressions of solidarity have been given to Montañez in New York, where he had been named, before the incident took place, Grand Marshal of the Puerto Rican Day parade, and in other cities across the country. One of the strongest outbursts of sympathy has come from Miami itself, where many Latinos, especially Cubans, feel embarrassed by the actions of the carnival organizers.

Montañez, who says he expresses his political opinions in the polls every four years, says that he initially

Iglesias' album features songs you've loved before

felt sad and surprised by the veto, only to be overwhelmed by the support shown to him by his fans and the public in general. "I just hope all the bad feelings can be eliminated and this doesn't happen again," he says. According to Montañez, he was told by the Kiwanis of Puerto Rico that the restrictive regulations for participation in the Calle Ocho event contradicted the club's bylaws. The event, which presumably took place with the help of government funds, may also have violated regulations against discrimination because of political beliefs, even though Montañez says his are private and, in any case, "I am not a communist."

The incident in Miami, besides embarrassing the Cuban community, especially those in the music business, goes against several of the fundamental values this country stands for. The same freedom of expression that gives anybody the right to print or say or, for that matter, sing their opinions without fear is being used to discriminate against performers and artists for reasons that, in this case, aren't even valid. Not to take a stand in this case, to remain silent, will be to condone this act of artistic vandalism and allow it to happen again.

Gospel LECTERN



by Bob Darden

LAST MONTH'S move by the feisty independent gospel label **Star Song** to Nashville from its original home in Houston has both good and bad elements to it—but the good seem to outweigh the bad.

Since its inception in 1976, Star Song has aggressively signed offbeat, challenging Christian artists. It was with Star Song, for instance, that **Petra** had its biggest successes. Star Song was also home to the early **Rez Band** releases and gospel originals **Arkangel** and **Kemper Crabbe**.

The new Nashville-based Star Song looks more like a mainstream contemporary Christian label. Even the new-artist roster includes several acts that were popular on other labels. But Star Song's secret weapons—co-founder **Darrell Harris** and a committed, closely related staff—remain unchanged. Twenty Star Song employees moved from Houston to Nashville.

Harris (who co-founded the label with **Wayne Dono-who**, who has since left) will remain as president of Star Song in charge of all product development. Star Song is distributed by **Sparrow Records**. The current roster includes the **Bill Gaither Trio**, the **Gaither Vocal Band**, **Twila Paris**, **Mylon & Broken Heart**, **Steve & Annie Chapman**, **Tony Melendez**, and **Don Francisco**.

With the move, Star Song also announced several new additions, including **Bash & the Code** (formerly with **Myrrh**), **David Meece** (also formerly with **Myrrh**), songwriter **Jerome Olds**, **John Lawry** (keyboardist with **Petra**), and **Graham Kendrick**, the leading worship and praise leader in Great Britain.

The initial announcement was made by **Stan Moser**, formerly with both **Word** and **Maranatha! Music**. Moser is CEO of **Jubilee Communications**, Star Song's

parent company.

"We'll have a higher profile in Nashville," Moser says. "For Star Song, 1988 was a time of purging. The whole office and roster was pared down to the foundational staff, structures, and artists. It looks like 1989 already will be a phenomenal growth year for us. Star Song will have at least twice as many projects as last year and there is further expansion on the horizon. We believe Nashville is the place to be in the future. It is incredible in our field alone how many talented people have moved here in the past year. This is the place we need to be."

Moser had one last surprise in conjunction with the move. Star Song named **Jeff Moseley** as VP/sales and

Star Song brought its best when it moved to Nashville

marketing. Moseley will also be involved with special A&R projects. Moseley had been head of another Nashville gospel label, **Reunion**. Reunion, which features top acts like **Take 6**, moved quickly to name **Terry Hemmings** to fill Moseley's position in April.

Among those moving to Nashville was longtime Star Song employee **Tony Thigpen**, who became VP/creative director April 1.

"We will, of course, continue the Sparrow-Star Song distribution agreement," Moser says. "We showed a significant jump over our previous distribution agreement. We are also dramatically increasing our publishing efforts, adding some exclusive songwriting agreements to Star Song Publishing in the process."

Star Song's first major success was with the **Resurrection Band**. Its release, "Awaiting Your Reply," in 1978-79 was for many years the best-selling contemporary Christian rock album. In recent years, Star Song's best-known act was another hard rock group, **Petra**. Petra left earlier this year for another gospel label.

The new Star Song address is 2325 Crestmoor, Nashville, Tenn. 37215. The telephone number is 615-269-0196.

FOR WEEK ENDING MAY 27, 1989

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HOT LATIN TRACKS™

Compiled from national Latin radio airplay reports.					TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	
1	2	2	7	LUIS MIGUEL WEA LATINA	★★ NO. 1 ★★ LA INCONDICIONAL 1 weeks at No. One
2	1	1	16	JOSE JOSE ARIOLA	COMO TU
3	6	11	5	JOSE LUIS RODRIGUEZ MERCURY	BAILA MI RUMBA
4	3	4	6	BRAULIO CBS	AMANDOTE Y SONANDOTE
5	5	5	10	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
6	4	3	19	VIKKI CARR CBS	◆ MALA SUERTE
7	9	9	16	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
8	7	6	27	ISABEL PANTOJA RCA	◆ ASI FUE
9	8	12	7	EL GRAN COMBO COMBO	AMAME
10	10	15	8	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
11	11	8	21	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
12	12	7	21	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
13	16	10	17	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
14	18	16	10	TONY VEGA RMM	◆ YO ME QUEDO
15	17	14	26	CHAYANNE CBS	◆ TU PIRATA SOY YO
16	14	20	12	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
17	13	19	8	YOLANDA DEL RIO LASER	VALGAME DIOS
18	28	—	2	WILLIE COLON FANIA	EL GRAN BARON
19	15	13	11	LUCERITO MELODY	VETE CON ELLA
20	19	26	23	EDNITA NASARIO MELODY	APRENDERE
21	22	28	6	WILLIE GONZALEZ SONOTONE	NO PODRAS ESCAPAR DE MI
22	23	23	23	MIJARES EMI	◆ UNO ENTRE MIL
23	24	—	2	FRANCO DE VITA CBS	TE AMO
24	25	22	15	LAURA FLORES EMI	PARA VIVIR FELIZ
25	32	25	27	LOS YONICS LASER	★★★ POWER PICK ★★★ TU PRESA FACIL
26	37	33	3	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
27	38	21	11	ROBERTO CARLOS CBS	MIS AMORES
28	26	38	6	LOS CAMINANTES LUNA	AMOR QUE NACE
29	21	36	19	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
30	20	17	12	TOMMY OLIVENCIA TH-RODVEN	DOCE ROSAS
31	27	37	15	ROBERTO CARLOS CBS	◆ TRISTES MOMENTOS
32	RE-ENTRY	35		RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
33	NEW ▶	1		ENMANUEL RCA	★★★ HOT SHOT DEBUT ★★★ ESOS OJOS
34	NEW ▶	1		EDDIE SANTIAGO TH-RODVEN	ME FALLASTE
35	NEW ▶	1		LUCIA MENDEZ RCA	AVENTURERO
36	29	—	5	DANIELA ROMO EMI	LO QUE LAS MUJERES CALLAMOS
37	36	—	2	ANA GABRIEL CBS	SIMPLEMETE AMIGOS
38	RE-ENTRY	2		JOSE JOSE RCA	PIEL DE AZUCAR
39	30	32	13	VICENTE FERNANDEZ CBS	MUJERES DIVINAS
40	40	24	23	GIPSY KINGS ELEKTRA	◆ BAMBOLEO

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Rounder Reaps 6 Firsts At NAIRD Indie Awards

BY BRUCE HARING

PHILADELPHIA Rounder Records of Cambridge, Mass., was the big winner at the 1989 NAIRD Indie Awards, held here May 13 at the National Assn. of Independent Record Distributors and Manufacturers convention.

Rounder took home six first-place awards. Rykodisc of Salem, Mass., and Relix Records of Brooklyn, N.Y., also had strong showings, with three first-place awards each.

Here is the complete list of Indie Awards winners:

Adult Contemporary: Philo Records, "Good Thing He Can't Read My Mind" by Christine Lavin; Honorable Mention: Project 3 Records, "What A Wonderful World" by Louis Armstrong; Sugar Hill Records, "Humour Me" by Jesse Winchester.

Best 12-inch/Rap: Next Plateau Records, "A Salt With A Deadly Pepa" by Salt-N-Pepa; Honorable Mention: Rykodisc, "I've Got A Feeling" by the Screaming Tribesmen; Tommy Boy, "Walking Away" by Information Society.

Best Liner Notes: ROM Records, "Jukebox Full of Music," by Sandy Bull, notes by Sandy Bull; Honorable Mention: Relix Records, "Old Feathers/New Bird" by Wavy Gravy, notes by Paul Krassner; Savoy Jazz, "The Complete Savoy Recordings" by Charlie Parker, notes re-edited by Phil Schapp.

Bluegrass: Rounder Records, "Home Is Where

The Heart Is," by David Grisman; Honorable Mention: Sugar Hill Records for two records, "New Moon Rising" by Peter Rowan & the Nashville Bluegrass Band and "The 15th Anniversary Celebration" by the Seldom Scene.

Blues: Alligator Records, "The Swamp Boogie Queen" by Katie Webster; Honorable Mention: Antone's Records for "Live At Antone's" by James Cotton; Blind Pig Records for "Tops" by Otis Rush.

Cajun/Zydeco: Rounder Records for "Cajun Brew" by Michael Doucet; Honorable Mention: Arhoolie Records for "Let Me In Your Heart" by C.J. Chenier; and Rounder for "Zack's Bon Ton" by Richard Zachary.

Celtic/British Isles: Green Linnet Records for "Light Of Other Days" by Celtic Thunder; Honorable Mention: Flying Fish for two records, "Home And Away" by Clive Gregson & Christine Collister and "Ship Of Fools" by John Renbourn.

Children's Music: Music For Little People, "Shake Sugaree" by Taj Mahal; Honorable Mention: Buena Vista Records for "Solid Gold Chipmunks" by the Chipmunks; Rounder Records for "When The Rain Comes Down" by Cathy Fink.

Classical: Biograph Records for "Rhapsody In Blue" by George Gershwin; Honorable Mention: American Gramophone for "Brother Sun, Sister Moon" by John Rutter & the Cambridge Singers; New Albion Records for "La Kuro Sutro" by Lou Harrison.

Comedy: Relix Records for "Old Feathers/New Bird" by Wavy Gravy; Honorable Mention: Capitol Steps for "Shamet" by the Capitol Steps; Vince Emery Productions for "Dean Of Comedy" by Jim Samuels.

Country: Relix Records for "Sleazy Roadside Stories" by Commander Cody; Honorable Mention: Sugar Hill Records for two albums, "Old Friends" by

Guy Clark and "No Regrets" by Leon Redbone.

Cover Design: Rykodisc for "Radio One" by the Jimi Hendrix Experience; Honorable Mention: Relix Records for two albums, "Living Earth" by Living Earth, Rick Spanier, art director; and "Sleazy Roadside Stories" by Commander Cody, Leslie Kippel, art director.

Dance/R&B: Rounder Records for "The Way I Feel" by Irma Thomas; Honorable Mention: Blind Pig Records for "Mr. Boogie's Back In Town" by Mitch Woods; Ichiban Records for "A Touch Of The Blues" by Clarence Carter.

Folk Music: Rounder Records for "Dust Bowl Ballads" by Woody Guthrie; Honorable Mention: Rounder Records for "Blind Dog" by Norman & Nancy Blake; and Sugar Hill Records for "All Broken Hearts Are The Same" by Robin & Linda Williams.

Gospel Music: Malaco Records for "The Live Album By The Florida Mass Choir"; Honorable Mention: Sugar Hill Records for two albums, "Hymn Time In The Country" by Doyle Lawson & Quicksilver and "Everytime I Feel The Spirit," a compilation.

Historical: Rounder Records, "The Library Of Congress Recordings" by Woody Guthrie; Honorable Mention: DRG Records for "Djanglelogie/USA" by Django Reinhardt; Kaleidoscope Records, "The Tiffany Transcriptions, Vol. 8," by Bob Willis.

Contemporary Jazz: Contemporary Records for "Major Changes" by Frank Morgan & McCoy Tyner; Honorable Mention: Adelphi Records for "Last Sessions" by Lenny Breau; Reference Recordings, "Blazing Redheads" by the Blazing Redheads.

Traditional Jazz: Great American Music Hall for "Duets" by Carmen McCrae & Betty Carter; Honorable Mention: Biograph Records for "Classic Jazz" by Thomas "Fats" Waller; Delmark Records

for "Honkers And Bar Walkers," a compilation.

Latin Music: Arhoolie Records for "Flaco's Amigos" by Flaco Jimenez; Honorable Mention: Concord Picante for "Salsa Meets Jazz" by Tito Puente; Rounder Records for "Conjunto! Tex-Mex Border Music," a compilation.

New Age: Relix Records for "Here Goes Nothing" by Zero; Honorable Mention: Hearts of Space, "Galaxies" by Kevin Braheny; Philo Records for "Feather River" by Tom Espinola & Lorraine Duit. **Reggae:** ROIR for "Positive Dub" by Black Uhuru; Honorable Mention: Ras Records for "Red Rose For Gregory" by Gregory Isaacs; Redwood Records for "Conditions Critical" by Lillian Allen.

Rock: Rykodisc for "You Can't Do That On Stage Anymore" by Frank Zappa; Honorable Mention: Hightone for "Dig All Night" by Joe Ely; and Rykodisc for "Radio One" by the Jimi Hendrix Experience.

Seasonal/Holiday: Alcazar Records for "Christmas Spirituals" by Odetta; Honorable Mention: American Gramophone for "A Fresh Aire Christmas" by Mannheim Steamroller; August Records for "Christmas Island" by Leon Redbone. **Soundtracks:** Fantasy Records, "The

Unforgettable Lightness Of Being"; Honorable Mention: DRG Records for "Salaam Bombay"; Walt Disney Records for "Oliver & Company."

Storytelling/Spoken Word: High Windy Audio for "Stories & Songs For Little Children" by Pete Seeger; Honorable Mention: Buena Vista Records for "Who Framed Roger Rabbit?," Bill Woodson, moderator; Earwig Music Company for "Flying Africans" by Alice McGill.

String Music: Turquoise Records for "Take Five" by No Strings Attached; Honorable Mention: Flying Fish Records for "Me Oh My How Time Does Fly" by John Hartford; Rounder Records for "Human Fly" by Horseliefs.

Women's Music: Flying Fish Records for "Live At Carnegie Hall" by Sweet Honey In The Rock; Honorable Mention: DRG Records for "Julie Wilson Sings The Stephen Sondheim Songbook" by Julie Wilson; Sugar Hill Records for "Blue Rose" by Blue Rose (Marxer, Fink, Lewis, Van Meter).

World/International: Rykodisc for "Drums Of Passion: The Invocation" by Olutunji; Honorable Mention: Rounder Records for "Humansville" by Brave Combo; Rykodisc for "Live Live Juju" by King Sunny Ade.

Zydeco Spices Tejano Fest 3 Acts Named To Conjunto Hall

BY RAMIRO BURR

SAN ANTONIO, Texas Zydeco's spicy R&B beat met up with Tejano conjunto's polka-based syncopation here for a finale to the four-day Tejano Conjunto Festival, held here May 11-14 at the Guadalupe Theater and at Rosedale Park. More than two dozen conjunto bands performed during the fest, which was capped by the induction of three musicians into the Tejano Conjunto Hall of Fame.

Queen Ida, the 61-year-old grandmother who is perhaps the best known zydeco artist in the U.S., hooked up with South Texas accordionist and Grammy nominee Esteban Jordan for a concert finale on the last day of the festival.

Jordan and Ida took turns playing accordion leads on a half-dozen selections. Jordan is called the "Jimi Hendrix of the accordion" because of his fast-paced, nontraditional style.

Earlier in the day, the Lafayette, La.-based Cajun band Beausoleil, led by fiddler Michael Doucet, loosened up the crowd with infectious tunes marked by a mixture of arrangements and rhythms.

The Savoy-Doucet Band from Eunice, La., with accordionist Marc Sa-

voy, was also warmly received by the predominantly Hispanic crowd, though most of their tunes were sung in French.

Conjunto groups Nick Villarreal, Mingo Salvidar, and Los Test Tube Babies kicked off the musical fireworks and had no trouble keeping the pavilion dance floor packed.

Although worried about reactions from conjunto folk purists, festival officials said zydeco groups were included in the celebration this year because of the similarities in the musical styles.

Officials also inducted three musicians into the Tejano Conjunto Hall of Fame on the opening day of the festival: Salvador Garcia, accordionist of Los Pavos Reales (the Peacocks); Juan Lopez, one of the earliest innovators in conjunto whose style still influences performers today; and Fred Zimmerle, an accordionist who logged 254 recordings in his 30-year career.

The outdoor concert series is presented annually by the Guadalupe Cultural Arts Center. Additional sponsors included the City of San Antonio, the Texas Commission on the Arts, Hohner, the Pepsi-Cola Bottling Group, and Budweiser.

GIBSON, SPRINGSTEEN SHARE ASCAP SONGWRITER AWARD

(Continued from page 6)

Knockout Music Co., and R U Cyrius Publishing.

Warner/Chappell Music Inc. was cited as publisher of the year for the songs "Causing A Commotion," "Faith," "Father Figure," "The Flame," "Here I Go Again," "I Don't Wanna Go On With You Like That," "I Want Her," "Is This Love," "Little Lies," "One More Try," "Piano In The Dark," and "Tell It To My Heart."

Scattered throughout the awards ceremony were videoclips of the five most-performed ASCAP pop songs of the year: "(I've Had) The Time Of My Life," "Faith," "Hungry Eyes," "Man In The Mirror," and "So Emotional."

Songwriters who were multiple winners for the survey year were Gibson, Springsteen, Richard Marx, George Michael, Michael Bolton, Whitesnake's David Coverdale, De Nicola & Previte, INXS' Andrew Farriss & Michael Hutchence, Mick Jones of Foreigner, Tom Kelly, Michael Masser, Rick Nowels, and Diane Warren.

Publishers who were multiple winners, aside from Warner/Chappell, were SBK April Music Inc., MCA Inc., Deborah Ann's Music, Walden Music Inc., Bruce Springsteen, Chi-Boy Music, Colgems-EMI Music Inc., Denise Barry Music, Future Furniture, Heavy Petal Music Inc., Is Hot Music Ltd., Jobete Music Co. Inc., Knockout Music Co., R U Cyrius Publishing & Damusic Co. Inc., Rare Blue Music Inc., Realsongs, Virgin Music Inc., and Zomba Enterprises Inc.

Singer Rosemary Clooney and ASCAP president Morton Gould conducted a special presentation honoring 10 ASCAP standards that ranked among the most-performed songs in the last decade, including "God Bless America," "Hound Dog," "In The Mood," "MacArthur Park," "My Girl," "Rhapsody In Blue," "Rock Around The Clock," "Thanks For The Memory," "We're In The Money," and "Winter Wonderland."

A complete list of winning songs follows. An asterisk indicates a writ-

er not licensed by ASCAP.

ASCAP'S MOST-PERFORMED SONGS

"Angel," Desmond Child & Steve Tyler*, Desmobile Music Co. Inc. and SBK April Music Inc.; "Brilliant Disguise," Bruce Springsteen, Bruce Springsteen; "Catch Me (I'm Falling)," Whey Cooler & Jade Starling, Genetic Music; "Causing A Commotion," Stephen Bray & Madonna, Black Lion Music, Bleu Disque Music Co. Inc., WB Music Corp., and Webo Girl Publishing Inc.; "Cherry Bomb," John Cougar Mellencamp, Riva Music Inc.; "Circle In The Sand," Rick Nowels & Ellen Shipley*, Future Furniture; "Devil Inside," Andrew Farriss (APRA) & Michael Hutchence (APRA), MCA Inc.; "Didn't We Almost Have It All," Michael Masser & Will Jennings*, Prince Street Music; "Do You Love Me," Berry Gordy, Jobete Music Co. Inc.; "Don't Make Me Wait For Love," Walter Afanasieff, Narada Michael Walden, & Preston Glass*, Gratitude Sky Music Inc.; "Don't Shed A Tear," Rob Friedman & Eddie Schwartz*, Little Life Music and Wood Monkey Music; "Don't You Want Me," David Paul Bryant, Franke Golde*, & Jody Watley*, Ardavan Music; "Electric Blue," Iva Davies (APRA) & John Oates*, SBK April Music Inc.; "Endless Summer Nights," Richard Marx, Chi-Boy Music; "Faith," George Michael, Warner/Chappell Music Inc.; "Father Figure," George Michael, Warner/Chappell Music Inc.; "The Flame," Bob Mitchell & Nick Graham*, Lorimar Music A Corp.; and "Foolish Beat," Debbie Gibson, Deborah Ann's Music and Walden Music Inc.

Also, "Get Outta My Dreams, Get Into My Car," Robert John "Mut" Lange (SAMRO) & Billy Ocean (PRS), Zomba Enterprises Inc.; "Greatest Love Of All," Michael Masser & Linda Creed*, Golden Torch Music Corp.; "Hands To Heaven," David Gasper (PRS) & Marcus Lillington (PRS), Virgin Music Inc.; "Heaven Is A Place On Earth," Rick Nowels & Ellen Shipley*, Future Furniture; "Here I Go Again," David Coverdale & Bernie Marsden (PRS), WB Music Corp.; "Hold On To The Nights," Richard Marx, Chi-Boy Music; "Hungry Eyes," John De Nicola & Franke Previte, Damusic Co. Inc.; Knockout Music Co., and R U Cyrius Publishing; "I Don't Wanna Go On With You Like That," Elton John (PRS) & Bernie Taupin, Warner/Chappell Music Inc.; "I Don't Want To Live Without You," Mick Jones, Heavy Petal Music Inc.; "I Found Someone," Michael Bolton & Mark Mangold, But For Music Ltd., Is Hot Music Ltd., and SBK April Music Inc.; "I Get Weak," Diane Warren, Realsongs; "I Live For Your Love," Pam Reswick, Allan Rich*, & Steve Werfel*, BMG Songs Inc. and Reswick/Werfel Music; "I Want Her," Teddy Riley & Keith Sweat, Donril Music, E/A Music Inc., Keith Sweat Publishing, Vintertainment Publishing, WB Music Corp., and Zomba Enterprises Inc.; and "(I've Had) The Time Of My Life," John De Nicola, Donald Markowitz, & Franke Previte, Damusic Co. Inc., Donald Jay Music Ltd., Knockout Music Co., and R U Cyrius Publishing.

Also, "In My Dreams," Kevin Cronin & Tom Kelly, Denise Barry Music and Fate Music; "Is This Love," David Coverdale & John Sykes (PRS), WB Music Corp.; "Little Lies," Eddy Quintela & Christine McVie*, WB Music Corp.; "Love Power," Burt Bacharach & Carole Bayer Sager*, New Hidden Valley Music Co.; "Make It Real," Linda Mallah, Don Powell, & Rick Kelly*, Demeerie Music and Meow Baby Music; "Man In The Mirror," Siedah Garrett &

Glen Ballard, Aerostation Corp., MCA Inc., and YellowBrick Road Music; "Mercedes Boy," Pebbles, Jenn-A-Bug Music and MCA Inc.; "My Girl," William "Smookey" Robinson & Ronald White, Jobete Music Co. Inc.; "Need You Tonight," Andrew Farriss (APRA) & Michael Hutchence (APRA), MCA Inc.; "Never Thought (That I Could Love)," Dan Hill (CAPAC), A Question of Material Music and SBK April Music Inc.; "New Sensation," Andrew Farriss (APRA) & Michael Hutchence (APRA), MCA Inc.; "Nite And Day," Al B. Sure! & Kyle West, Across 110th St. Publishing, Al B. Sure! Industries Inc., SBK April Music Inc., and Willarie Publishing Co.; "Nothing's Gonna Stop Us Now," Albert Hammond & Diane Warren, Albert Hammond Enterprises Inc., Edition Sunset Publishing Inc., and Realsongs; "One More Try," George Michael, Warner/Chappell Music Inc.; "One Step Up," Bruce Springsteen, Bruce Springsteen; and "Only In My Dreams," Debbie Gibson, Deborah Ann's Music and Walden Music Inc.

Also, "Out Of The Blue," Debbie Gibson, Deborah Ann's Music and Walden Music Inc.; "Piano In The Dark," Scott Cutler, Brenda Russell, & Jeff Hull*, Colgems-EMI Music Inc., Rutland Road Music, and WB Music Corp.; "Pink Cadillac," Bruce Springsteen, Bruce Springsteen; "Say You Will," Lou Gramm & Mick Jones, Colgems-EMI Music Inc., Heavy Petal Music Inc., and Little Doggies Productions Inc.; "Shake Your Love," Debbie Gibson, Deborah Ann's Music and Walden Music Inc.; "Should've Known Better," Richard Marx, Chi-Boy Music; "So Emotional," Tom Kelly & Billy Steinberg, Denise Barry Music and Billy Steinberg Music; "Stand By Me," Jerry Leiber & Mike Stoller, Leiber-Stoller Songs Inc.; "Tell It To My Heart," Ernie Gold & Seth Swirsky, Goldpoint, November Nights Music Inc., and Warner/Chappell Music Inc.; "That's What Love Is All About," Michael Bolton & Eric Kaz, Is Hot Music Ltd., Kaz Music Co., and SBK April Music Inc.; "Tunnel Of Love," Bruce Springsteen, Bruce Springsteen; "U Got The Look," Prince, Controversy Music; "Valley Road," Bruce Hornsby & John Hornsby, Basically Gasp Music and Zappa Music; "What Have I Done To Deserve This," Chris Lowe (PRS), Neil Tennant (PRS), & Allee Willis*, Virgin Music Inc.; "Where Do Broken Hearts Go," Chuck Jackson & Frank Wildhorn, Baby Love Music Inc., Rare Blue Music Inc., and Scaramanga Music; "Wishing Well," Sean Oliver (PRS) & Terence Trent D'Arby*, Rare Blue Music Inc.

ASCAP'S MOST-PERFORMED STANDARDS

For the period Oct. 1, 1978, to Sept. 30, 1988. "God Bless America," Irving Berlin, Irving Berlin Music Inc.; "Hound Dog," Jerry Leiber & Mike Stoller, Gladys Music and MCA Inc.; "In The Mood," Joseph Garland, Shapiro Bernstein & Co. Inc.; "MacArthur Park," Jimmy Webb, Canopy Music Inc.; "My Girl," William "Smookey" Robinson & Ronald White, Jobete Music Co. Inc.; "Rhapsody In Blue," George Gershwin, WB Music Corp.; "Rock Around The Clock," Jimmy De Knight & Max Freedman, Robert W. Cinque, Capano Music, and Myers Music Inc.; "Thanks For The Memory," Ralph Rainger & Leo Robin, Paramount Music Corp.; "We're In The Money," Al Dubin & Harry Warren, Warner Bros. Inc.; "Winter Wonderland," Felix Bernard & Richard Smith, WB Music Corp.

All standards listed above have not previously received awards in this category.

Sheriff Seizes Tapes

BY BRUCE HARING

NEW YORK Citing a state obscenity law, an Arkansas county sheriff has confiscated cassette tapes from two local retail outlets and is threatening to enforce the obscenity laws throughout his jurisdiction.

Tapes by RCA's Too Short, Gefen's Guns N' Roses, and Ruthless/Priority's Eazy-E were seized April 27 by Ouachita County sheriff Jack Dews from a Camden, Ark., Wal-Mart and Hear The Blues, a mom-and-pop retail outlet in the same town. Camden is located about 100 miles from Little Rock, the state capital.

Dews says he was acting on several complaints from parents, teachers, and citizens regarding the language on the recordings. He cites violations of a state law that bans the display and sale of obscene

materials to anyone under 17. The law defines obscenity as "something patently offensive to standards in the adult community, considering what is suitable for minors and has redeeming social value for minors," he says.

Store owners must also ask customers for proof of age and store the allegedly obscene material in areas not open to the public. If convicted of selling to minors, store owners may be fined up to \$500 and/or serve up to six months in jail.

However, Dews says no prosecutions are anticipated on the seized product because law enforcement officials did not witness any sales of the allegedly obscene material. Dews has since returned the tapes to the stores, but he says he will be looking at retail outlets throughout the county to make sure they are complying with state laws.

Sell-Thru Video Chart Launched In Netherlands

BY WILLEM HOOS

AMSTERDAM The first Dutch video sell-through chart was inaugurated as a monthly May 15 with 50,000 copies printed.

Sieb Kroeske, managing director of the Dutch Top 40 Foundation, says the Video Top 40 is being supported by the entire Dutch video industry. Previously, only a few listings for video rental have been available as an indication of the trade's progress.

Kroeske credits Ruud Lamers, managing director of Warner Home Video, the leading video distributor in the Benelux countries, with a major role in establishing the chart. NVPI Video, the trade industry organization, is also backing the project.

The chart will be based on sales information gleaned from the 80 leading video retailers in the Netherlands. It will be collated by monthly telephone calls.

The Dutch public can obtain the Video Top 40 chart free from the video stores, but the stores themselves and video distributors will underwrite this service by paying a yearly subscription rate.

Topping the first Video Top 40 listing is "Bruce Springsteen: Anthology 1979-1988," released here by CBS Fox and supported by a major marketing and promotion campaign.

The six following slots of the chart are also occupied by music video titles. Prince's "Revolution," released by Dutch company Palace, is second; third is John Lennon's "Imagine," another Warner issue.

Music videos, in fact, dominate the first Top 40 Video chart, taking 24 places. Also selling well are 10 feature movies, including three James Bond films, "Star Wars," "The Empire Strikes Back," and two Clint Eastwood starrers, "The Good, The Bad And The Ugly" and "Pale Rider."

Six special-interest videotapes figured in the chart, among them four on soccer. There are also two soft-porn productions in the list.

Says Kroeske: "It's obvious why music videos play such a prominent role in the Top Video 40 because most of them are for sale around \$18 while most movie and special-interest tapes cost \$27."

The chart will be published each month in the radio and TV guide of Veronica, Holland's leading public broadcasting company, with a weekly circulation of more than 1 million. It is likely that other program guides, magazines, and newspapers will carry the information.

Veronica TV's "Film & Video" show will feature clips from the five top titles each month.

According to Kroeske, one of the Dutch Top 40 Foundation's forthcoming projects will probably be a CD video chart, depending on the progress of this format.

Trend Said To Promote Copying, Hurt Retailers CD Rental Worries Australians

BY GLENN A. BAKER

SYDNEY, Australia The rise of compact disk rental outlets across Australia, particularly in the western city of Perth, is beginning to cause considerable concern in a territory long wracked by the plague of home taping.

Quoting survey figures that indicate that 80% of blank tapes sold in Australia are used to duplicate copyright material, Mike Edwards, CBS Records' business affairs manager, has come out strongly against the mounting trend, urging retailers to consider their own livelihood.

"CD rental is an abuse of our inadequate copyright legislation," he told a domestic industry journal. "Currently in Australia, and unlike the U.S., U.K., and France, copyright owners have no legal right to prevent or control commercial renting of copyright music

product.

"Professional CD rental promoters are already at work in Australia marketing CD racks to nonrecord retailers. While the Australian Record Industry Assn. and copyright agencies are continuing to lobby the government to overcome this problem, a combined industry effort, with retail support, may convince the government to act before it is too late.

"In Japan, renting has developed out of control. Although there are restrictions on the rental of Japanese recordings, some 3,000 stores renting foreign repertoire are taking more than \$20 million a year from retailers.

"Retailers have the most to lose if the growth of rental stores continues. The renting of CDs and encouragement of customers to buy blank tape directly promotes domestic copying, takes dollars directly away from mainstream re-

tailers and places their own businesses at risk."

Edwards has also pointed out that the introduction of the federal government's blank tape royalty, still some years away, should not be seen as a panacea for the current problem.

"While the intended royalty will go part of the way to compensating copyright owners for their losses from home taping, retailers are not part of the copyright chain and cannot expect to benefit.

"Inevitably, the more home copying is tolerated and encouraged within the community, the greater the loss to retail turnover," he said.

MFP Spreads The Word Company Licenses Argo Catalog

LONDON The well-known Argo catalog of spoken-word recordings has been licensed from the PolyGram Group by Music For Pleasure, the budget company of EMI Records Ltd.

Launched by Decca in the '50s, the Argo catalog comprises almost 200 albums described as "a treasury of content and performance" in classic literature.

Included among the material are all the major Shakespeare plays using the complete texts, works by such authors as Charles Dickens, Jane Austen, Sir Arthur Conan Doyle, G.K. Chesterton, Edgar Allan Poe, Daniel Defoe, and Anthony Trollope; 20th-century novels by Evelyn Waugh, Henry James, D.H. Lawrence, and E.M. Forster; and extensive children's repertoire by A.A. Milne, Mark Twain, Anna Sewell, Kenneth Grahame, and Enid Blyton, among others.

Argo's poetry section ranges from Old English and Geoffrey Chaucer through John Milton, William Wordsworth, and Alfred Tennyson, to John Betjeman, W.H. Auden, and Philip Larkin. Other notable Argo recordings include "Under Milk Wood" by Dylan Thomas, featuring Richard Burton, and the wartime speeches of Winston Churchill.

The readers are described as "almost a Who's Who of the British theater" with names like John Gielgud, Michael Hordern, Peggy Ashcroft, Janet Suzman, and Ian McKellen.

The deal has been prompted by the success of Music For Pleasure's own spoken-word label, Listen for Pleasure, which was inaugurated in 1977. The pact is for five years, with MFP marketing and distributing the Argo catalog throughout the U.K. and mainland Europe.

The albums with a recommended customer price of \$12 will be packaged in a similar fashion to Listen

For Pleasure repertoire. This will enable both lines to be displayed on identical stands, with the exception of the individual label header cards. Dump bins will be available for Argo, and two metal stands current-

Catalog includes a treasury of literary works

ly used for compact disks and cassettes are being adapted to accommodate spoken-word product.

The May release of 30 titles will establish a regular mix of Shakespeare, poetry, novels, and children's material. A further 10 are scheduled for June, with 20 more coming during September and October, and, effective next year, the releases will be in batches of five.

NIGEL HUNTER

Dutch Indie Will Handle European Licensing Cosmo Inks Deal With Jackson

BY WILLEM HOOS

AMSTERDAM Dutch independent Cosmo Records is the first label outside the U.S. to sign a long-term license deal with Jackson Records, the label of Joe Jackson, father of megastar Michael.

The first release under the deal is "Call My Bluff" by U.S. disco singer Mendy Lee; it is distributed in the Benelux territories by Dureco.

Cosmo, which has joint managing directors in Waldy Samson and Marcel Lee, is also handling other European license deals for Jackson's label. The single is set to be released on the Iceberg label in the four Scandinavian territories and

Samson reports interest from West Germany, Switzerland, Austria, and Yugoslavia for the Mendy Lee title.

Cosmo was formally launched at the start of this year and is a follow-up arm of Sound & Design Productions, a company specializing in Surinam and Antillean music, set up by Marcel Lee four years ago.

Both Lee and Samson have specialized in various types of black music. Samson has, for several years, been A&R manager of Dureco's Tropical Pop label, which handles black and Caribbean music.

Cosmo is currently strong on world music, importing reggae, (Continued on page 67)



O Come Emmanuel. CBS Records Int'l signs Latin music star Emmanuel, left, whose label debut, "Quisiera," is due for June release. At right is Robert Summer, president of CBS Records Int'l.

Aussies Honor Top Songs

BY CATHERINE TULICH

SYDNEY, Australia Iva Davies, from the band Icehouse, and John Oates (of Hall & Oates) took the honor for the most-performed Australian popular work last year for their song "Electric Blue" at the seventh annual Australian Performing Right Assn. Awards here May 1.

It was a highlight of a big night for the music industry here, with awards being handed out to composers, lyricists, and publishers on the basis of royalty earnings for the year July 1987-June 1988.

When Davies picked up his award, he thanked Oates for "taking the trouble to seek out an unknown songwriter" to work with, and Jim Shipstone (managing director of BMG Publishing, who co-published with SBK) said he hoped the "Electric Blue" success would signal further international songwriting links of this kind.

The song beat another Davies composition, "My Obsession," co-written with Bob Kretschmer (also from the Icehouse album, "Man Of Colours"); other nominees were Paul Kelly's "To Her Door," Mark Gable & Brad Carr (from the Choirboys group), "Run To Paradise," and "You I Know," written by Neil Finn for sing-

er Jenny Morris.

The most-performed foreign work was "I've Had The Time Of My Life," the Jennifer Warnes & Bill Medley song from the "Dirty Dancing" soundtrack, written by John de Nicola, Donald Markowitz, and Franke Previte.

Other most-performed songs in the running: John Cougar Mellencamp's "Cherry Bomb"; Ritchie Valens' "La Bamba"; Stock, Aitken, Waterman's "Never Gonna Give You Up" (by Rick Astley); and Rudolph Clark's "Got My Mind Set On You," recorded by George Harrison.

Most-performed Australian country work was "Borrowed Ground," written by John Schumann, a former member of the popular "politically aware" band Redgum. The most-performed jazz work was "Disappearing Shoreline" by Paul Grabowsky, the and most-performed music for film was Bruce Rowland's "Man From Snowy River II," which held off the challenge from Bruce Smeaton for his soundtrack to the Steve Martin movie "Roxanne."

Gold awards are made annually to Australian compositions achieving the greatest international success; this year they went to Neil Finn (from Crowded House) for "Don't Dream It's Over" and Andrew Farriss & Michael Hutchence (from INXS) for "Need You Tonight." A special trophy went to guest presenter Hal David, a U.S. songwriter, in recognition of his many works that have been popular in Australia, including "Alfie," "Close To You," and "Raindrops Keep Falling On My Head."

Another category, platinum awards, initiated last year, go to works that have made a "lasting contribution" to Australia's musical heritage. The 1988 winners: "Corroboree" by John Antill and the collective works of Harry Vanda & George Young, seminal songwriters from the '60s who created such classic Easybeats' songs as "Friday On My Mind" and later continued their success with the group Flash & the Pan.

APRA, incorporated in 1926, currently has about 10,000 members, with 170 active music publishers in Australia. Its income last year was \$35 million and is expected to reach \$40 million this year.

Statistics Show U.K. Vid Industry Is Off To A Record-Breaking Start

LONDON The U.K. video industry, in both hardware and software rental sectors, broke more records in the first quarter this year, according to new statistics from the Video Software Monitor. Some 12.7 million homes (61% of the total, up 2% on the previous three months) now have VCRs, an increase of 1 million in the past year. While the number of weekly tape hirings is the same (7.2 million) as in the previous quarter, the average rental fee is up six pence, giving the highest-ever weekly revenue of \$17.5 million. Multiplying that weekly figure by 13, the first-quarter figure is \$225.4 million, up 4% on the final quarter of 1988 and 13% up on the same quarter last year.

PETER JONES

Finnish TV Network Launches Own Label

HELSINKI, Finland Maino-TV, the Finnish commercial television network, has launched its own record label with a launch batch of three albums, with three more on the way. According to director of music Ari Oinonen, most product will be culled from the net's domestic programs. Maino-TV has also inked a sole representation rights deal with Dan Disc covering future CD product.

KARI HELOPALTIO

'Now 14!' Tops U.K. Compilation Chart

LONDON The top five titles in the latest U.K. Compilation Album Top 20, listed separately since such releases no longer qualify for the full chart, are "Now 14!," various artists (EMI); "Nite Flite 2," various artists (CBS); "Deep Heat—The Second Burn," various artists (Telstar); "Dirty Dancing," original soundtrack, (RCA); and, in fifth place, "Cheek To Cheek," various artists (CBS). "Dirty Dancing—Live In Concert" (RCA) is a new entry in the Top 20.

PETER JONES

'Ultimate Event' Show Sets Irish Record

DUBLIN, Ireland The Ultimate Event tour stop-off in Ireland lived up to its name here when a capacity crowd of 36,000 paid the equivalent of \$3.8 million to see Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. set a new record for Ireland's biggest-grossing concerts. Both concluding European dates, the only open-air shows on the tour, were staged at the Lansdowne Road stadium, a coup for promoter Oliver Barry because it was the first time the venue has been used for something other than a sporting event. Sinatra said: "Ireland has a lifestyle that's loose and easy and fun. I'll be back."

KEN STEWART

U.K. Performing Right Group Lends Hand

LONDON The Performing Right Society has handed out eight payments, varying in value from \$3,000-\$6,800, for the first projects selected for its Composers In Education scheme, launched last summer as part of the society's 75th anniversary celebrations. The aim is to encourage professional composers to work with teachers and students at the high school level, where composition figures in the new examination syllabus, and in community-based music projects.

PETER JONES

'Shoah' Now Available On Video In Israel

JERUSALEM Claude Lanzman's movie "Shoah," rated one of the most important documentaries on the World War 2 Holocaust, is now available on video, via Channel 1, in Israel. It fills four cassettes and 9 1/2 hours. Four movie versions available here have been shown annually on Holocaust Memorial Day, creating demand for the video package, which is selling for \$550.

BENNY DUDKEVITCH

Finland Grants 25 New FM Licenses

HELSINKI, Finland The Finnish government has granted 25 new private local licenses nationwide and renewed 40 other licenses already in operation. Helsinki gets one new station, making five in all, and Tampere has three new ones. All licenses are for FM broadcasting for a period of five years and virtually all are for commercial operations.

KARI HELOPALTIO

Matsushita Prices Portable At \$160

TOKYO Matsushita Electric is, from mid-June, retailing its SL-S30, the lightest-yet portable CD player, at just \$160. It weighs only 360 grams, including the battery, which is rechargeable and gives two hours of playing time. The company is also selling two new long-playing VCRs for surveillance use in banks and supermarkets. One records for 960 hours (one frame every eight seconds) and costs \$3,700, and the other for 480 hours (one frame every four seconds), selling at \$2,740.

SHIG FUJITA

Top Retailer Bought By Talcop. Ltd. For \$30 Mil A&A Records Chain To Go Public

BY KIRK LAPOINTE

OTTAWA Canada's largest record retailer is going public through a takeover that will leave its management intact but better poised for expansion and diversification.

Consolidated Talcop Ltd. has bought A&A Records and Tapes, with more than 220 owned and 13 franchised retail outlets, from Consolidated Talcop's chief shareholder, Vector Inc.

The purchase price is \$30.9 million, to be satisfied by \$5 million cash and common and convertible preferred shares of Consolidated Talcop to increase Vector's share holdings in the firm to at least 69.7% and, with full conversion, 76.7%.

Essentially, Consolidated Talcop is the vehicle to take A&A public. It is traded on the Toronto Stock Exchange and intends to divest its other interests in mining, oil and gas, and carpeting firms to become a full-time entertainment and leisure firm.

Subject to regulatory approval, A&A becomes the first retailer in Canada to go public. Only a few weeks ago, Current Records entered

a deal that saw it become the first label to go public. The country's major manufacturer, Cinram Ltd., is publicly traded, as is stock from Le Studio, one of the country's largest recording studios.

"We see plenty of opportunities in Canada," says Alan Horn, executive VP of Consolidated Talcop, an investment company whose alliance with Vector last year foreshadowed the May 11 announcement of the purchase.

"But I think [American expansion is] something [A&A] has always looked at. I believe that's what we will do."

Even without any U.S. holdings, A&A is North America's fourth-largest retailer.

Also expected is a diversification of A&A outlets. Horn says that trends in other countries to broader-range entertainment stores is something that A&A now will be able to do.

The upstart HMV Canada retail chain has changed the face of retailing in Canada, borrowing innovations heavily from its British parent firm and posing what Horn calls a "positive form of competition."

"The big combo stores in the U.S. and U.K. that include paraphernalia, books, and magazines are a natural evolution" of the business, Horn says. Ironically, that's somewhat how A&A began as A&A Records and Books not so long ago, with an extensive magazine and book section that gradually disappeared.

Left in place, however, will be chairman Fred Rich, Vector's chief shareholder, and president Dieter Radecki. "We don't have any intention of interfering with the best management team in the business."

Radecki came to the firm in May from a senior post at PolyGram Inc. Canada. In recent months, there has been a series of middle-level executive changes to the company's structure.

The deal has been approved in principle by an independent committee of Consolidated Talcop. The committee received an opinion from the Burns Fry Ltd. financial investment firm that the price of \$2.70 per share is fair to the shareholders of Consolidated Talcop other than Vector. The committee will approve the final terms of the transaction.

Cable Cos. To Pay Fee For Distant Signals TV, FM Rates Seen As Benefit To U.S. Broadcasters

OTTAWA After years of dicker and dodging the inevitable, Canadian cable companies will have to start paying copyright fees next January on distant radio and television signals they carry on their systems.

The measures, which particularly benefit U.S. broadcasters, will mean that major-center Canadian market cable systems that carry distant signals as a way to induce subscriber-ship will have to pay fees and likely have to boost their rates.

Starting Jan. 1, cable systems will have to pay a fee for all FM and TV signals that could not be received over the air by the general public. And cable companies will have to compensate for any AM broadcasters outside of a 50-mile radius of the market that they carry.

The money is intended for creators, but it is not expected that they will be directly compensated under this scheme because there are so many of them. Instead, it is expected that broadcasters will be compensated and creators will ask more money of those broadcasters in any sale to them of programming.

The newly minted Copyright Board will start hearings some time after July 1 to set fair rates. The federal Communications Department expects the revenue from payments to be about \$20 million a year, with some 80% expected to go to Americans.

The Consumers Assn. of Canada has already criticized the decision. It says the government chose a narrow definition of what constitutes a distant signal and that cable subscribers will face sharp price increases.

It took the federal government months of deliberation after the industry had thrashed about the issue for years. Indeed, the retransmission

right issue is the final piece to fall into place of wide-ranging copyright reforms that took effect last year.

The Canadian definitions appear to be stronger than U.S. ones. In Toronto, for example, it's expected that cable firms will pay to carry network and radio signals from Buffalo, N.Y.; in Buffalo, Toronto signals are considered local. Montreal and Vancouver, British Columbia, are two other major markets that will face retransmission fees. Only a handful of Canadian border points are close enough

to the U.S. broadcasters to avoid the fees.

Cable firms retransmitting local signals don't have to pay copyright fees because creators are paid by those local broadcasters for use of their work in that market.

Small cable systems with fewer than 1,000 subscribers will pay lower rates, while master antenna television systems will be treated as conventional cable outlets, not small cable companies.

KIRK LAPOINTE

MAPLE BRIEFS

THE SUPREME COURT OF Canada has dismissed an appeal by CILQ-FM (Q107) Toronto and forced the station to obey a federal labor adjudicator. The adjudicator had prevented the station from criticizing a fired salesman, Ron Davidson, and said that his dismissal was unfair. Q107 was ordered to write a letter of recommendation containing a list of sales quotas and performance figures and confine its comments about Davidson to the facts in the letter. The court said the order was indeed a violation of constitutional rights to freedom of expression, but was justified under the circumstances.

THE PURCHASE OF WORD Records Ltd. and its parent firm abroad, which affects its Canadian ownership, will be reviewed by Investment Canada, the federal government has announced. Word has recently expanded, acquiring a chain of corporate book and music stores and establishing retail outlets in Vancouver, British Columbia; and Edmonton, Calgary, and Red Deer, Alberta.

Overseeing the new chain is Gordon Braun, former buyer and merchandiser for the Woodward's department store chain. Terry Dawes is in as VP, coming to Word from the Safeway supermarket chain.

THE PROMOTIONS JUST KEEP on coming at WEA Music of Canada Ltd., where well-liked and respected veteran Randy Sharrard moves from promotion to the Atlantic/Elektra product manager job.

DEAN HAYNES, editor of Music Express magazine, died April 23 following a brief illness. He was 36. Haynes began at the publication as a typesetter in 1985, moving up to copy editor in 1987 and editor last year. Perry Stern has been named to replace him, while Kerry Doole has been promoted to features editor and will co-edit the magazine with Stern.

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.

Greek CD Sales Expected To Reach 1 Million In '89

BY JOHN CARR

ATHENS, Greece Compact disk sales in Greece are finally getting into their stride, with units expected to hit the 1 million mark this year.

Says Makis Matsas, managing director of Minos Records, Greece's biggest independent record company: "We have now arranged simultaneous vinyl, cassette, and CD release for 80% of the artists on our roster."

Two years ago, CD sales barely topped 120,000 units. In 1988 they rose to 350,000 and this year that figure is expected to grow by some 200%.

Title expansion is expected to be even faster. In 1987, only 11 Greek artists were released on compact disk, a number that rose to 60 last year and is expected to equal the vinyl repertoire this year.

Panayotis Tsangaris, sales manager for Minos Records, says: "In a few years the ratio of CD to vinyl will just about be equal." However, domestic prices of CD players are still among the highest in the European Community, a fact that is mainly responsible for the tiny 2.5% share that CDs have in the total music market today.

Fueling expectations for a fast

CD sales rise is the operation of Greece's first compact disk plant, Digital Press Hellas. In operation since November last year, DPH claims to have interest from "all the major Greek record companies" and can bring down domestic CD prices.

Industry analysts believe the new plant will have little trouble recouping its \$6.6 million initial investment, and has encouraged Fabelsound, one of Greece's biggest vinyl-pressing plants, to expand into the CD business next year.

The other side of the coin is that, as elsewhere, vinyl sales are drooping. Trade delivery of vinyl disks in Greece last year was 4.8 million units, down slightly from the 1987 level.

Cassettes have been even harder hit. Deliveries in 1988 were 3.3 million units, a 25% drop from 1987 and previous years when cassette output equalled vinyl production and was often higher.

Unlike the decline in vinyl sales, believed to be mainly a result of the new attractiveness of the CD format, the drop in cassette sales is attributed here directly to the rise of commercial radio, which has created what Matsas of Minos Records describes as "overexposure" of certain artists and titles.

Tokyo Sets Music Contest Worldwide Acts To Vie For Cash

BY SHIG FUJITA

TOKYO Was (Not Was) and the Cover Girls from the U.S. and Jonathan Butler from the U.K. are among the 13 finalists from eight countries in the 18th Tokyo Music Festival, to be staged here June 2 in the Nippon Budokan Hall for the top prize of \$22,500.

The other 10 finalists are Alyssa Milano (U.S.), Julia Fordham (U.K.), Ofra Haza (Israel), Danny Chan (Hong Kong), Vaya Con Dios (Belgium), Yang Soo Kyung (South Korea), Living In A Box (U.K.), Rouge (West Germany), and, from Japan, Yukari Morika and Ayako Shimizu.

Other cash awards up for grabs are best singer (\$15,000), two gold awards (\$7,500 each), and three silver prizes (\$3,800 each).

Was (Not Was) is set to perform "Walk The Dinosaur," while the Cover Girls' entry is "All That Glitters." "More Than Friends" is the song Jonathan Butler is performing and Living In A Box is entered with "Blow The House Down." Julia Fordham's song is "Happy Ever After," which she wrote.

The festival will be transmitted live over the JNN network of 25 stations on June 2. The judging panel has not yet been announced.

Last year's event, the 17th in the series, did not award any prizes, instead just featuring the best artists or groups in individual musical genres, such as rock and jazz. But criticism of this format mounted and prizes were re-instated for this year's event.

COSMO, JACKSON RECORDS INK LICENSING DEAL

(Continued from page 65)

soul, kaseko, salsa, merengue, zouk, and other genres in the category. The label's import deals include the Rohit and TH labels (U.S.), Orbitone, Sterns, and Jetstar (U.K.), Sonodisc (France), Dynamics (Jamaica), Fuentes (Colombia), Kubaney (Venezuela), Debs (Martinique), and Mora Discs (Guadeloupe).

Holland has some 40 Suriname acts, mainly in the kaseko style, and most (including the Cosmo Stars, the Kaseko Masters, and Master Blaster) are signed to Cosmo. The label also has a strong hold on the 30 Antillean acts in the Netherlands, via deals with Unisano, Macario, Prudencia,

and others.

Dutch indie producer Errol Lafleur, who acted as intermediary in the Cosmo-Jackson deal and is himself a performing artist, has provided Cosmo with pop and disco product depth.

About 400,000 people who were born in Suriname, a former Dutch colony in South America, or the Antilles, a group of six Caribbean islands, now live in the Netherlands.

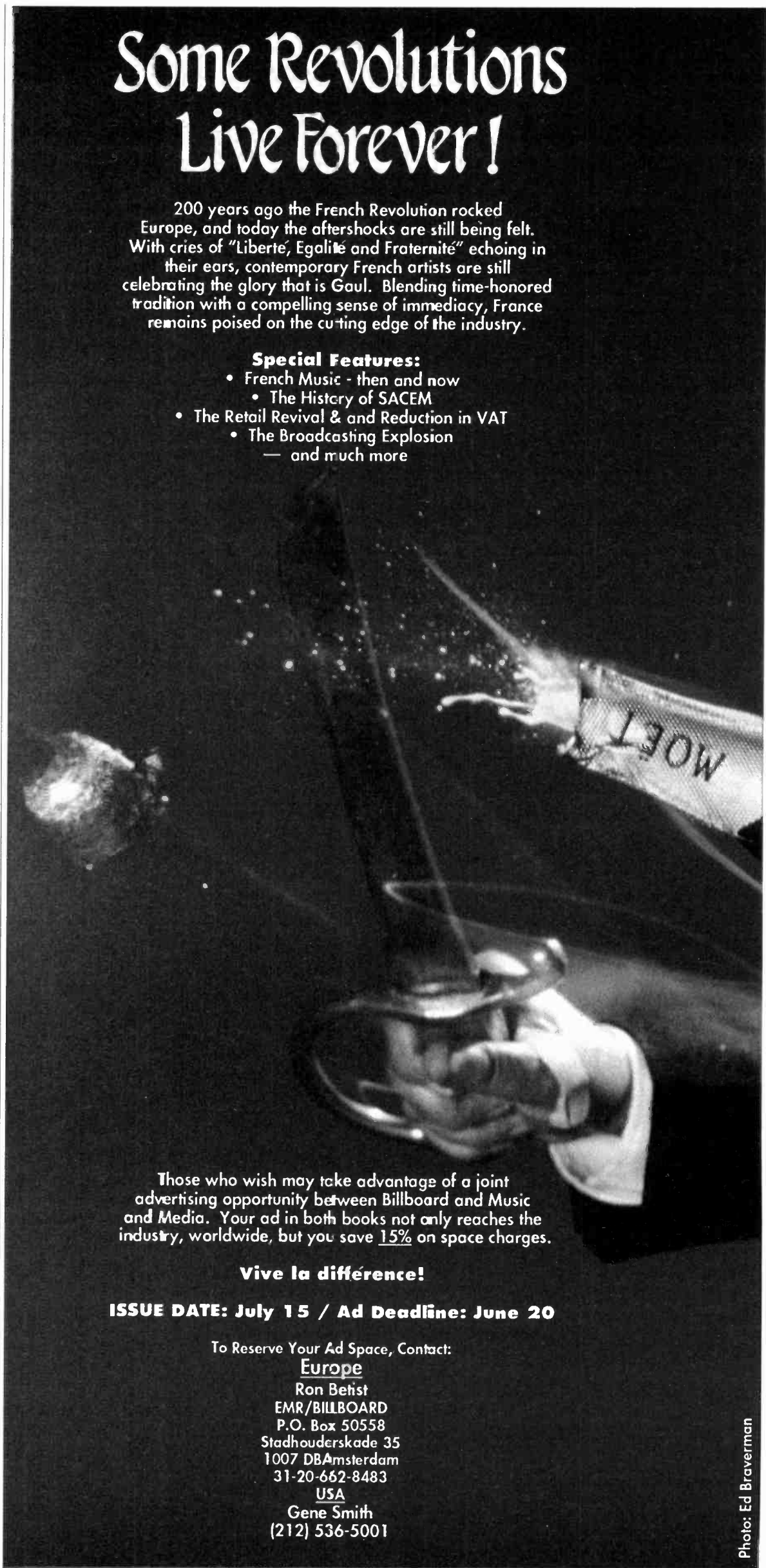
Acts produced by Lafleur include U.S./Suriname disco trio Triple Pleasure, the Gimmick vocal quartet, and singer Stephanie.

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CANADA (Courtesy The Record) As of 5/22/89

SINGLES	
1	3 GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
2	1 LIKE A PRAYER MADONNA SIRE/WEA
3	4 THE LOOK ROXETTE EMI/CAPITOL
4	2 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
5	8 FUNKY COLD MEDINA TONE LOC ISLAND/MCA
6	6 WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
7	5 STRAIGHT UP PAULA ABDUL VIRGIN/A&M
8	18 AFTER ALL CHER & PETER CETERA GEFEN/WEA
9	7 THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
10	11 LOVE MAKES NO PROMISES CANDI I.R.S./MCA
11	13 REAL LOVE JODY WATLEY MCA/MCA
12	19 I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE/BMG
13	20 FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
14	10 WILD THING TONE LOC ISLAND/MCA
15	NEW SUPERWOMAN KARYN WHITE WARNER BROS./WEA
16	NEW ROCK ON MICHAEL DAMIAN VIRGIN/A&M
17	9 YOU GOT IT ROY ORBISON VIRGIN/A&M
18	12 ETERNAL FLAME BANGLES COLUMBIA/CBS
19	17 STAND R.E.M. WARNER BROS./WEA
20	NEW HEAVEN HELP ME DEON ESTUS POLYDOR/POLYGRAM

ALBUMS	
1	1 MADONNA LIKE A PRAYER SIRE/WEA
2	2 THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
3	4 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
4	7 THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
5	6 TONE LOC L.O.-ED AFTER DARK ISLAND/MCA
6	3 TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
7	5 ROY ORBISON MYSTERY GIRL VIRGIN/A&M
8	9 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
9	10 ROXETTE LOOK SHARP! EMI/CAPITOL
10	8 BLUE RODEO DIAMOND MINE RISQUE DISQUES/WEA
11	NEW TOM PETTY FULL MOON FEVER MCA/MCA
12	11 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
13	13 VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
14	14 ENYA WATERMARK WEA/WEA
15	12 DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
16	16 MIKE + THE MECHANICS THE LIVING YEARS ATLANTIC/WEA
17	18 POISON OPEN UP AND SAY... AH!! ENIGMA/CAPITOL
18	15 BOBBY BROWN DON'T BE CRUEL MCA/MCA
19	17 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
20	19 GUNS N' ROSES G.N.R. LIES GEFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/15/89

SINGLES	
1	1 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
2	3 THE LOOK ROXETTE EMI
3	2 LIKE A PRAYER MADONNA SIRE
4	5 AMERICANOS HOLLY JOHNSON MCA
5	NEW LULLABY THE CURE METRONOME
6	4 THE WAY TO YOUR HEART SOULSISTER EMI
7	9 ETERNAL FLAME BANGLES CBS
8	6 STRAIGHT UP PAULA ABDUL VIRGIN
9	10 ORDINARY LIVES BEE GEES WARNER BROS.
10	7 BALLAD OF THE STREETS (BELFAST CHILLO) SIMPLE MINDS VIRGIN
11	NEW GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME
12	8 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
13	NEW AROUND MY HEART SANDRA VIRGIN
14	11 HELP BANANARAMA/LANANEENEENOONOD LONDON/METRONOME
15	12 SAMURAJ NINO DE ANGELO WEA
16	17 FLIEGER NINO DE ANGELO WEA
17	13 SAVE UP ALL YOUR TEARS ROBIN BECK METRONOME
18	14 BRANO NEW TOY JEREMY DAYS POLYDOR
19	15 THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
20	NEW I BEG YOUR PAROON KON KAN ATLANTIC

ALBUMS	
1	NEW SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	1 MAADONNA LIKE A PRAYER SIRE
3	2 SOUNDTRACK RIVALEN DER RENNBahn HANSA
4	18 BEE GEES ONE WARNER BROS.
5	3 SIMPLY RED A NEW FLAME WEA
6	NEW THE CURE DISINTEGRATION METRONOME
7	8 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
8	7 RAINBIROS CALL ME EASY MERCURY/PHONOGRAM
9	5 OIE FLIPPERS LIEBE IST... DINO
10	4 MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR
11	6 TANITA TIKARAM ANCIENT HEART WEA
12	9 SOUNDTRACK RAINMAN CAPITOL
13	NEW HOLLY JOHNSON BLAST MCA
14	10 ROY ORBISON MYSTERY GIRL VIRGIN
15	11 OEPICHE MOOE 101—DAS LIVE ALBUM MUTE
16	15 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
17	12 ORIGINAL NAABTAL OVO PATRONA BAVARIAE ARIOLA
18	13 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
19	16 DAVID HASSELHOFF LOVIN' FEELINGS CBS
20	14 HELLOWEEN LIVE IN THE UK NOISE

FRANCE (Courtesy Europe 1) As of 5/9/89

SINGLES	
1	1 MEGAMIX BONEY M BMG
2	2 LIKE A PRAYER MADONNA WEA
3	3 STOP SAM BROWN POLYGRAM
4	5 POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
5	4 LA FETE AU VILLAGE LES MUSCLES POL
6	9 ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
7	8 KOKOMO BEACH BOYS WEA
8	15 JOHNNY JOHNNY COME HOME AVALANCHE WEA
9	6 J'AUrais VOULU TE DIRE CAROLINE LEGRAND POL
10	7 THE FIRST TIME ROBIN BECK POLYGRAM
11	10 TWIST IN MY SOBRIETY TANITA TIKARAM WEA
12	11 ET JE DANSE LOVA MOOR EMI
13	14 SANS LOGIQUE MYLENE FARMER POLYGRAM
14	NEW WE'LL BE TOGETHER SANDRA VIRGIN
15	13 LE MAL DE TOI FRANCOIS FELDMAN POLYGRAM
16	19 C IN CHINA CONFETTI USA
17	NEW LEAVE ME ALONE MICHAEL JACKSON EPIC
18	18 TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
19	17 Y'A DES BONS JEANNE MAS EMI
20	NEW A LA MEME HEURE DANS 2 ANS ELSA GM/BMG/ARIOLA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/20/89

HOT 100 SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE
2	2 ETERNAL FLAME THE BANGLES CBS
3	3 THE LOOK ROXETTE PARLOPHONE
4	8 HAND ON YOUR HEART KYLIE MINOGUE PWL
5	4 LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
6	5 AMERICANOS HOLLY JOHNSON MCA
7	7 MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
8	NEW I WANT IT ALL QUEEN EMI
9	6 STRAIGHT UP PAULA ABDUL VIRGIN
10	20 LULLABY THE CURE FICTION/POLYDOR
11	11 STOP! SAM BROWN A&M
12	17 REQUIEM LONDON BOYS TELDEC/WEA
13	10 BELFAST CHILD SIMPLE MINDS VIRGIN
14	NEW POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
15	14 TOO MANY BROKEN HEARTS JASON DONOVAN PWL
16	NEW MISS YOU LIKE CRAZY NATALIE COLE EMI AMERICA
17	13 THE WAY TO YOUR HEART SOULSISTER EMI
18	NEW GOOD THING FINE YOUNG CANNIBALS LONDON
19	15 LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
20	NEW ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL

HOT 100 ALBUMS	
1	1 MADONNA LIKE A PRAYER SIRE
2	NEW SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	2 SIMPLY RED A NEW FLAME WEA
4	NEW THE CURE DISINTEGRATION FICTION/POLYDOR
5	3 FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	6 DEPECHE MODE 101 MUTE
7	4 TANITA TIKARAM ANCIENT HEART WEA
8	8 HOLLY JOHNSON BLAST MCA
9	5 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
10	7 ROY ORBISON MYSTERY GIRL VIRGIN
11	NEW JASON DONOVAN TEN GOOD REASONS PWL
12	9 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
13	NEW BEE GEES ONE WARNER BROS.
14	12 JEAN-JACQUES GOLDMAN TRACES EPIC
15	11 SOUNDTRACK—RIVALEN DER RENNBahn RIVALEN DER RENNBahn HANSA/BMG ARIOLA
16	10 GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
17	NEW ROXETTE LOOK SHARP PARLOPHONE
18	13 SOUNDTRACK RAINMAN CAPITOL
19	14 THE BANGLES EVERYTHING CBS
20	17 FRANCIS CABREL SARBACANE CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/14/89

SINGLES	
1	2 THE LIVING YEARS MIKE + THE MECHANICS WEA
2	1 LIKE A PRAYER MADONNA WEA
3	3 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
4	5 STOP! SAM BROWN FESTIVAL
5	6 RING MY BELL COLETTE CBS
6	8 STUCK ON YOU PAUL NORTON FESTIVAL
7	4 I'M ON MY WAY THE PROCLAIMERS FESTIVAL
8	12 ETERNAL FLAME THE BANGLES CBS
9	7 LOST IN YOUR EYES DEBBIE GIBSON WEA
10	9 CHAINED TO THE WHEEL THE BLACK SORROWS CBS
11	14 CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL
12	10 ONE SUMMER DARYL BRAITHWAITE CBS
13	13 NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
14	20 COMPULSORY HERO 1927 WEA
15	15 WILD THING TONE LOC FESTIVAL
16	11 I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
17	NEW WIND BENEATH MY WINGS BETTE MIDLER WEA
18	NEW YOUNG YEARS DRAGON BMG/RCA
19	19 WILD THING SAM KINISON FESTIVAL
20	NEW I ONLY WANNA BE WITH YOU SAMANTHA FOX CBS

ALBUMS	
1	1927 ...ISH WEA
2	5 JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
3	2 TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
4	4 THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
5	7 OARYL BRAITHWAITE EDGE CBS
6	6 FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
7	3 VARIOUS HITS OF '89 VOL. 1 EMI
8	10 BLACK SORROWS HOLD ON TO ME CBS
9	11 LONON CAST PHANTOM OF THE OPERA POL
10	9 ROY ORBISON MYSTERY GIRL VIRGIN/EMI
11	8 MAADONNA LIKE A PRAYER WEA
12	16 MIKE + THE MECHANICS THE LIVING YEARS WEA
13	14 SAM BROWN STOP! FESTIVAL
14	15 MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
15	13 THE CULT SONIC TEMPLE VIRGIN/EMI
16	12 VARIOUS HITS NOW '89 POLYGRAM
17	17 GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
18	NEW GEORGE THOROGODOO & THE OESTROYERS THE GEORGE THOROGODOO COLLECTION EMI
19	NEW FOSTER AND ALLEN REMEMBER YOU'RE MINE BMG/RCA
20	19 ENYA WATERMARK WEA

ITALY (Courtesy Musica & Dischi) As of 5/9/89

SINGLES	
1	1 LIKE A PRAYER MADONNA SIRE
2	2 ESATTO FRANCESCO SALVI FIVE
3	4 ITS ONLY LOVE SIMPLY RED WEA
4	3 BELFAST CHILD SIMPLE MINDS VIRGIN
5	5 VASCO JOVANOTTI IBIZA
6	6 ALMENO TU NELL'UNIVERSO MIA MARTINI FONIT CETRA
7	8 051/22.25.25 FABIO CONCATO POLYGRAM
8	7 TI LASCERO ANNE OXE & FAUSTO LOLEI CBS
9	9 CANZONI MIETTE FONIT CETRE
10	11 COSA RESTERA DEGLI ANNI '80 RAF CGD
11	10 TILL THE NEXT... SOMEWHERE DEE DEE BRIDGEWATER & RAY CHARLES GALA
12	16 THROUGH THE STORM ARETHA FRANKLIN & ELTON JOHN ARISTA
13	12 SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
14	17 A WORD IN SPANISH ELTON JOHN POLYGRAM
15	20 HELP BANANARAMA LONDON
16	NEW I WANT IT ALL QUEEN PARLOPHONE
17	13 A CHE SERVONO GLI DEL ROSSANA CASALE PHILIPS
18	NEW DO YOU BELIEVE IN SHAME? DURAN DURAN PARLOPHONE
19	NEW WHEN LOVE COMES TO TOWN U2 ISLAND
20	NEW AMERICANOS HOLLY JOHNSON MCA

BRITAIN (Courtesy Music Week/Gallup) As of 5/20/89

This Week	Last Week	SINGLES
1	NEW	FERRY 'CROSS THE MERSEY MARDEN/McCARTNEY/JOHNSON/CHRISTIANS PWL
2	1	HAND ON YOUR HEART KYLIE MINOGUE PWL
3	5	MISS YOU LIKE CRAZY NATALIE COLE EMI
4	4	REQUIEM LONDON BOYS TELDEC/WEA
5	3	I WANT IT ALL QUEEN PARLOPHONE
6	7	BRING ME EDELWEISS EDELWEISS WEA
7	2	ETERNAL FLAME BANGLES CBS
8	8	I'M EVERY WOMAN (REMIX) CHAKA KHAN WARNER BROS.
9	6	BEDS ARE BURNING MIDNIGHT OIL SPRINT/CBS
10	14	THE LOOK ROXETTE EMI
11	9	BABY I DON'T CARE TRANSVISION VAMP MCA
12	11	WHO'S IN THE HOUSE THE BEATMASTERS WITH MERLIN RHYTHM KING/MUTE
13	10	AMERICANOS HOLLY JOHNSON MCA
14	15	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC
15	12	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
16	21	ROOMS ON FIRE STEVIE NICKS EMI
17	22	DOON'T IT MAKE YOU FEEL GOOD STEFAN DENNIS SUBLIME
18	13	YOUR MAMA DOON'T DANCE POISON CAPITOL
19	16	WHERE HAS ALL THE LOVE GONE YAZZ BIG LIFE
20	NEW	EVERY LITTLE STEP BOBBY BROWN MCA
21	29	VIOLENTLY EP HUE & CRY CIRCA/VIRGIN
22	NEW	MY BRAVE FACE PAUL McCARTNEY PARLOPHONE
23	38	HELYOM HALIB CAPPPELLA MUSIC MAN
24	18	I'LL BE THERE FOR YOU BON JOVI VERTIGO/PHONOGRAM
25	NEW	FERGUS SINGS THE BLUES DEACON BLUE CBS
26	NEW	MANCHILLO NENEH CHERRY CIRCA/VIRGIN
27	17	GOOD THING FINE YOUNG CANNIBALS LONDON
28	36	LOVE ATTACK SHAKIN' STEVENS EPIC
29	28	YOU ON MY MIND SWING OUT SISTER FONTANA/PHONOGRAM
30	NEW	ON THE INSIDE (THEME FROM 'PRISONER CELL BLOCK H') LYNNE HAMILTON A.1.
31	NEW	CAN I GET A WITNESS SAM BROWN A&M
32	33	WORKIN' OVERTIME DIANA ROSS ROSS/EMI
33	23	I BEG YOUR PAROON KON KAN ATLANTIC
34	39	MY LOVE IS SO RAW ALYSON WILLIAMS FEATURING NIKKI-D DEF JAM
35	NEW	CHANGE HIS WAYS ROBERT PALMER EMI
36	20	ONE METALLICA VERTIGO/PHONOGRAM
37	19	AIN'T NOBODY BETTER INNER CITY 10/VIRGIN
38	NEW	DISAPPOINTED PUBLIC IMAGE LIMITED VIRGIN
39	30	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN
40	25	ME MYSELF AND I DE LA SOUL BIG LIFE/TOMMY
1	2	JASON DONOVAN TEN GOOD REASONS PWL
2	1	SIMPLY RED A NEW FLAME WEA
3	NEW	INNER CITY PARADISE 10/VIRGIN
4	4	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
5	6	SIMPLY RED A NEW FLAME ELEKTRA
6	5	HOLLY JOHNSON BLAST MCA
7	9	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
8	12	CLANNAO PAST PRESENT RCA
9	NEW	SWING OUT SISTER KALEIDOSCOPE WORLD FONTANA/PHONOGRAM
10	NEW	NATALIE COLE GOOD TO BE BACK EMI
11	NEW	SHADOWS STEPPIN' TO THE SHADOWS POLYDOR
12	8	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
13	7	BANGLES EVERYTHING CBS
14	3	THE CURE DISINTEGRATION FICTION/POLYDOR
15	14	BOBBY BROWN DON'T BE CRUEL MCA
16	10	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
17	15	TRANSVISION VAMP POP ART MCA
18	11	MADONNA LIKE A PRAYER SIRE
19	13	INXS KICK MERCURY/PHONOGRAM
20	NEW	BARRY MANILOW BARRY MANILOW ARISTA
21	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
22	19	MIDNIGHT OIL DIESEL AND DUST CBS
23	28	HUE AND CRY REMOTE CIRCA/VIRGIN
24	20	KYLIE MINOGUE KYLIE PWL
25	17	THE MONKEES HEY HEY IT'S THE MONKEES—GREATEST HITS K-TEL
26	22	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
27	21	GISPY KINGS GIPSY KINGS TELSTAR
28	29	YAZZ WANTED BIG LIFE
29	33	POISON OPEN UP AND SAY... AH!! CAPITOL
30	NEW	BARBARA DICKSON COMING ALIVE AGAIN TELSTAR
31	18	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
32	31	SAM BROWN STOP! A&M
33	26	MICHAEL JACKSON BAD EPIC
34	39	TOM JONES AT THIS MOMENT JIVE
35	23	THE CULT SONIC TEMPLE BEGGARS BANQUET
36	30	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
37	27	PIXIES DOOLITTLE 4AD
38	25	KINGDOM COME IN YOUR FACE POLYDOR
39	NEW	ENYA WATERMARK WEA
40	35	ROY ORBISON MYSTERY GIRL VIRGIN

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CBS RECORDS SEES STARS AT '89 MEET

With the theme "The Future Is In Our Stars," CBS Records holds its convention at Florida's Boca Raton Hotel And Club on April 26-29. The Florida meet brings together nearly 1,000 executives from all over the nation and the world, with participation from CBS artists Dolly Parton, Bangles, Living Colour, Cyndi Lauper, Rodney Crowell, New Kids On The Block, Ricky Skaggs, Harry Connick Jr., Branford Marsalis, L.L. Cool J, Cheryl "Pepsi" Riley, and many others.



Executives relax with Gloria Estefan and actor Don Johnson at Speakeasy Club Night, sponsored by CBS Records International. Shown, from left, are Dave Glew, president, Epic/Portrait/CBS Associated Labels; Tommy Mottola, president, CBS Records; Estefan; Johnson; Don Grierson, senior VP, A&R, Epic/Portrait Records; and Danny Goldberg, Johnson's manager.



The CBS Southeast branch is distinguished as the Core Branch Of The Year at the Boca Raton convention. Pictured, from left, are Barry Mog, sales manager, Southeast branch; Roger Metting, branch manager; Paul Smith, president, CBS Records Distribution; Tom McGuinness, senior VP, marketing; Danny Yarbrough, senior VP, sales & distribution; and Chip Walsh, sales manager, Southeast branch.



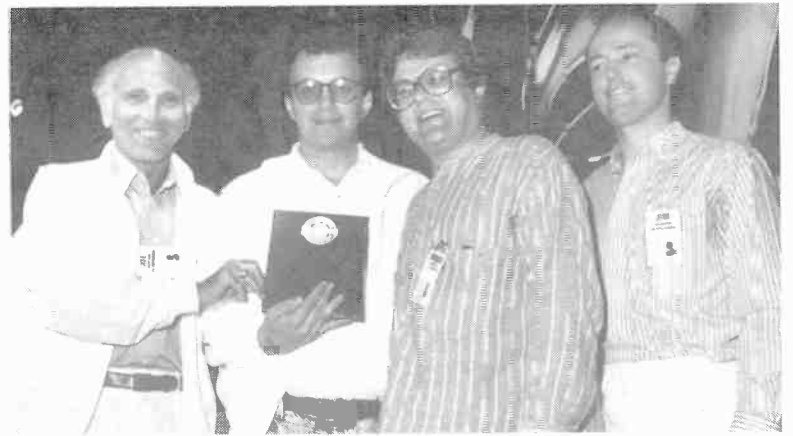
Epic artist Basia takes five with label mates the Jacksons, whose "2300 Jackson Street" is due for early-summer release. Pictured, from left, are Tito Jackson; Basia; Jackie Jackson; and Jermaine Jackson.



Dolly Parton showcases songs from her new Columbia album, "White Limozeen."



Epic artist Cyndi Lauper, nursing an injured ankle, performs material from her "A Night To Remember" album.



CBS Masterworks executives honor New York branch sales rep Pat Quinn as their Sales Rep Of The Year. Shown, from left, are Joe Dash, senior VP/GM, CBS Masterworks; Quinn; Harold Fein, VP, marketing, CBS Masterworks; and Jim Gavigan, director, sales, CBS Masterworks.



The Los Angeles branch is honored as the Columbia Branch Of The Year. Shown, from left, are Bob Sherwood, senior VP, Columbia Records; Craig Applequist, VP of sales, Columbia Records; Rich Kudolla, branch manager; and Don Jenner, president, Columbia Records.



Miami Sound Machine veterans Emilio and Gloria Estefan receive triple platinum certifications in the U.K. and the Netherlands for their "Let It Loose" album. The artists reciprocated with awards of appreciation to the CBS staffs in the U.K. and the Netherlands. Shown, from left, are Bob Summer, president, CBS Records Int'l; Emilio Estefan; Gloria Estefan; Paul Russell, managing director and CEO, CBS Records U.K. and senior VP, CBS Records Int'l; and Koos de Vreeze, managing director, CBS Holland.



Ricky Skaggs greets label brass the night of his performance. Pictured, from left, are Walter Yetnikoff, president and CEO, CBS Records Inc.; Skaggs; and Tommy Mottola, president, CBS Records Division.

NEW COMPANIES

Excalibur Entertainment Corp., formed by Marvin Smith. Company specializes in pop, R&B, and mainstream music. In addition to a team of writer/producers, company has in-house film makers available for music video projects. 840 No. Michigan Ave., fourth floor, Chicago, Ill. 60611; 312-915-5199.

The Versa Record Co., formed by Tom Noble, Keith Noble, and Calvin Jones-April. An all-gospel label, currently signing artists. 2033 Dorr St., Toledo, Ohio 43607; 419-537-0225.

Tomorrow's Gold Records Inc., formed by Monique S. Husser and Troy M. Husser. Company specializes in R&B, pop, and rap music. P.O. Box 4670, Wilmington, Del. 19807; 302-652-2888.

Try It Productions, formed by Monique S. Husser and Troy M. Husser. Company will focus on production and artist management. P.O. Box 4670, Wilmington, Del. 19807; 302-652-2888.

Estarion Lyrical Productions Inc., formed by Estella A. Johnson Hunt. First release is an inspirational/spiritual project that includes titles

"Prince Of Peace," "Increase My Joy," and "Wise Up." P.O. Box 1424, Oak Park, Ill. 60304; phone not listed.

Sha-La Music Inc., a publishing and production company, formed by Robert Allen. Co-publishing deals recently signed with writer/producer Gary Rottger; PolyGram Songs Inc., N.Y.; and Intervision Inc., Nashville. 137 Legion Place, Hillsdale, N.J. 07642; 201-664-1955.

National Talent, formed by Jay Ronn and Sharon Leigh. Company is currently working on syndication of a 30-minute interview program spotlighting independent artists. P.O. Box 14, Whitehall, Mich. 49461; 616-894-9208.

Point Blank Productions and Cross Roads Records, an independent record company and management agency, formed by C. Hunt and B. Douglas. Company will specialize in the promotion of talent from the Midwest. P.O. Box 16765, St. Louis, Mo. 63105; 618-372-3057.

Red Light Records Inc., formed by Mark and Jackie Nawara. Company will specialize in heavy metal music. P.O. Box 7588, Round Lake Beach, Ill. 60073; 312-546-0341.

R.S.V.P. Hospitality Services, formed by Jim Stradley and Rich

Schwan, former director of national promotion at CBS Records/ Nashville. Company specializes in catering services and full-event management. 612 Wilson Pike, Brentwood, Tenn. 37027; 615-377-3244.

Nouney Records and Nouneg Music, formed by Ray Peck. Company will be distributed by the Kiderian Records Group. P.O. Box 256577, Chicago, Ill. 60625; 312-631-8782.

Colour Works, formed by Isaac Robinson and Marcus Bishop. Company focus is on artist development and production. First project is "The Mic Check" and "Money-Makin'" by Cold Smokin. Suite 9-West, 701 Seventh Ave., New York, N.Y. 10036; 212-862-4965.

Personal Touch Productions, formed by L.D. Glover. A full-service tour company, overseeing all aspects of touring, including itineraries, show attendance, record sales, interviews, budgets, transportation, show advancing, and mail and message forwarding. 119 Stone Ridge Road, Franklin, Mass. 02038; 508-520-3936.

Indigo Planet Designs, a division of WYSIWYG Publications Inc., formed by Gary Korb (formerly of PolyGram Records). Company writes and designs bios, press kits, album artwork, and other promotional items exclusively for professional recording artists. P.O. Box 221, Metuchen, N.J. 08840; 201-548-2726.

Denny's Den, a recording studio, formed by John E. Denny, president of the Denny Music Group. 3325 Fairmont Drive, Nashville, Tenn. 37203; 615-269-4847.

CPA Record/Management Co., formed by Chris C. Carter. Suite 19, 135 Lassiter Drive, Hampton, Va. 23666; no phone listed.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Teen Scene. MCA Records artist Tiffany, right, meets with Atlantic Records' Debbie Gibson after Tiffany's concert at Westbury Music Fair on Long Island, N.Y. Shown at center is Michael Williams, New York promotion manager, MCA.

LIFELINES

BIRTHS

Boy, Cody Tyler, to **Ken and Tracy Likavec**, April 26 in Tampa, Fla. He is manager of a Transworld store there.

Boy, Trevor James, to **Jim and Denise George**, May 3 in Pontiac, Mich. He is president of National Trends Inc., a poster publisher and distributor serving record retailers nationally. She is promotion manager for Atco Records.

Girl, Madison Briana, to **Troy and Beverly Shelton**, May 5 in Lindenvold, N.J. He is national director of special projects, Arista Records, N.Y. She is president of Chocolate Spring Music.

Girl, Theresa Marie, to **Jim and Nancy Primerano**, May 7 in Buffalo, N.Y. He is the main buyer for Record Theatre there.

Boy, Carson VanSant, to **Monte and Bonnie Warden**, May 9 in Austin, Texas. He is lead vocalist

in the country group the Wagoneers, and a songwriter.

DEATHS

Woody Shaw, 44, of a heart attack, May 9 in New York. Shaw was a well-known jazz trumpeter. See story, page 6.

Max Gordon, 86, of complications from gall bladder surgery, May 11 in New York. Gordon was owner/operator/proprietor of New York jazz club the Village Vanguard, a Greenwich Village landmark since its founding in 1935. See Blue Notes, page 33.

Johnny Green, 80, at his home in Beverly Hills, Calif., May 15. Green was the writer of many standard songs and won five Oscars as a music supervisor and arranger of Hollywood musicals. See page 85.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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Company	Sale/ 1000's	Open 5/9	Close 5/15	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	120.2	192	193 1/2	+1 1/2
Cannon Group	64.2	3 1/2	4	+ 1/2
Capital Cities Communications	107.6	415 1/2	423 1/2	+8
Caracol Pictures	185.6	9 1/4	10	+ 1/4
Coca-Cola	2739.9	54 1/4	56 1/4	+1 1/2
Columbia Pictures	3274.4	20	21 1/4	+1 1/4
Walt Disney	2906.1	84 1/4	94 1/4	+9 1/4
Eastman Kodak	7895.9	43 1/2	42 1/2	- 1/2
Gulf & Western	1707.4	50 1/4	53 1/4	+2 1/2
Handleman	261.8	32 1/2	34 1/4	+1 1/4
MCA Inc.	1154.1	55 1/4	55 1/4	+ 1/4
MGM/UA	98.1	18 1/2	18 1/2	- 1/4
Orion Pictures Corp.	300.8	19 1/2	19 1/2	- 1/4
Sony Corp.	239.8	51 1/4	51	- 1/4
TDK	8.9	65 1/4	64	-1 1/4
Vestron Inc.	85.6	5 1/4	5	- 1/4
Warner Communications Inc.	2728.6	48 1/4	49 1/4	+ 1/4
Westinghouse	1935.3	56 1/4	61	+4 1/2
AMERICAN STOCK EXCHANGE				
Commtron	24.3	7 1/4	7 1/4	+ 1/4
Electrosound Group Inc.	3	1 1/4	1 1/4	- 1/4
Nelson Holdings Int'l	352.1	3 1/4	3 1/4	- 1/4
New World Pictures	567.6	8 1/4	8 1/4	.....
Price Communications	239.1	6 1/4	7	+ 1/4
Prism Entertainment	17.9	2 1/4	2 1/4	- 1/4
Unitel Video	8.1	13 1/4	13 1/2	+ 1/4

Company	Open 5/15	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	2 1/4	2 1/4	.....
Blockbuster Entertainment	.....	.....	.....
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	5	5	.....
LIN Broadcasting	100	100	.....
LIVE Entertainment	31 1/2	32 1/4	+1 1/4
Recoton Corp.	5 1/4	5	- 1/4
Reeves Communications	4 1/4	5 1/4	+ 1/2
Rentrak	1 1/4	1 1/4	.....
Satellite Music Network, Inc.	5 1/2	5 1/2	.....
Scripps Howard Broadcasting	66 1/4	69	+2 1/4
Shorewood Packaging	22 1/4	21 1/4	- 1/2
Sound Warehouse	.....	.....	.....
Specs Music	10 1/4	10 1/2	+ 1/4
Starstream Communications Group, Inc.	1 1/4	1 1/4	.....
Trans World Music	28 1/2	29	+ 1/2
Video Jukebox Network	3 1/4	3 1/4	.....
Wall To Wall Sound And Video	3	3	.....
Westwood One	10 1/4	10 1/4	.....

Company	Open 5/8	Close 5/15	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	206	205	-1
Pickwick	218	218	.....
Really Useful Group	670	665	-5
Thorn EMI	705	716	+11

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.

MAY

May 18-20, T.J. Martell Foundation Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 20, Los Angeles Vocal Registry/National Singers Network/Music Connection Magazine presents: Vocal Faire '89, Pasadena Holiday Inn Conference Center, Pasadena, Calif. Owen Pahl Greene, 213-969-1652.

May 21, Nat'l Academy Of Songwriters Orange County Song Session, Newport Beach Public Library, Newport Beach, Calif. Garth Shaw, 213-463-7178 or 800-334-1446.

May 21, Miller/Viglione Productions' Music Business Monthly Career Workshop, Necco Place, Boston. Julianne Fiore, 617-242-3353.

May 22, Nat'l Academy Of Songwriters Songtalk Seminar: "Rap Misunderstood: From The Streets To The Industry," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-

7178.

May 23, Annual BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

May 24, Annual BMI Motion Picture/Television Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

JUNE

June 1, Volunteer Lawyers For The Arts Seminar: Sampling In The Music Industry, Pfizer Corporate Conference Center, New York. Sharon Luckman, 212-977-9270.

June 2, Video Software Dealers Assn. Family Business Seminar, Ambassador West, Chicago. Linda Lauer, 609-596-8500.

June 3-5, Showbiz Expo, Los Angeles Convention Center, a production of Live Time Inc., 213-668-1811.

June 3-6, 1989 International Summer Consumer Electronics Show, Chicago. 202-457-8700.

June 13-15, Ninth International Licensing Show And Merchandising Conference And Exposition, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

June 15, Video Software Dealers Assn. Educational Seminar, Hyatt Regency, Milwaukee. Linda Lauer, 609-596-8500.

June 21-24, Broadcast Promotion And Mar-

keting Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 23-24, Bobby Poe Pop Music Survey, Sheraton Premier, Tyson's Corner, Va. 301-951-1215.

June 27, B'nai B'rith Music & Performing Arts Unit 25th Annual Dinner Dance, Sheraton Centre Hotel, New York. Joe Cohen, 212-582-1116.

June 28, Songwriters Guild Of America Second Annual Aggie Awards, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

June 28-29, Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference, Hyatt Regency, Deerfield, Ill. Joanna Baker, 609-596-8500.

JULY

July 15-19, New Music Seminar 10, Marriott Marquis Hotel, New York. 212-473-4343.

The Netherlands introduces its first national, monthly video sell-through chart... page 65

POP

PICKS

10,000 MANIACS

Blind Man's Zoo
 PRODUCER: Peter Asher
 Elektra 60815

New York group's third major-label album shows off the same languid modern rock sound and elusive songwriting style that made its last effort gold. "Trouble Me" single exemplifies the lethargically moody pocket that most songs here work in; better are such upbeat tracks as "Headstrong," "Poison In The Well," and "Hateful Hate." Could hit platinum this time.

HENRY LEE SUMMER

I've Got Everything
 PRODUCER: Henry Lee Summer
 CBS Associated 45124

Success of first single, "Hey Baby," Bodes well for Indiana rocker's second album. Summer, who wrote everything here but a cover of "Treat Her Like A Lady," does an excellent job of producing himself with an alive and kicking feel. He surrounds himself with many stellar musicians including Mike Wanchic, Toby Myers, Lisa Germano, and Crystal Taliefero, on loan from Indy's other native son, J.C. Mellencamp.

ORIGINAL MOTION PICTURE SOUNDTRACK

Road House
 PRODUCERS: Various
 Arista 8576

Solid soundtrack offering should fare well regardless of how new Patrick Swayze vehicle does. The Jeff Healey Band's four cover songs sound great, especially "I'm Tore Down." Healey's tunes, Bob Seger's "Blue Monday," and Little Feat's Cajun-fueled "Rad Gumbo" should all score on album rock radio, while Swayze's "Raising Heaven (In Hell Tonight)" will no doubt make noise on top 40.

BADLANDS

PRODUCERS: Paul O'Neill & Badlands
 Titanium/Atlantic 81966

Hard rock quartet anchored by former Ozzy Osbourne guitarist Jake E. Lee and Black Sabbath participants Ray Gillen and Eric Singer strikes the perfect musical chord with a collection of well-crafted tunes that should jump out of the radio—and sound great live. Best cut: "Dreams In The Dark" with its Bad Company-crossed-with-Guns N' Roses feel.

RECOMMENDED

PUBLIC IMAGE LTD.

9
 PRODUCERS: Stephen Hague; Eric Thorngren
 Virgin 91062

Aptly-titled ninth album from Johnny Lydon & Co. continues the PIL-grime into greater pop accessibility—bearing sharp guitars, memorable melodies, and Lydon's trademark keening vocal style. Alternative outlets should embrace such standouts as the funk-edged "Happy," the tough-textured "Disappointed," the dance-worthy "Sand Castles In The Snow," and the hook-intensive "Like That."

THE WAILERS BAND

I.D.
 PRODUCER: The Wailers Band
 Atlantic 81960

Debut album from Bob Marley's band might not appeal to reggae purists, but there's plenty here to please posters who like their tracks with a little rock, R&B, and reggae mixed in. The tunes and musicianship exhibited here are stellar and there's plenty here for programmers of several formats to choose from, including the catchy "Reggae of Love," "Solution," and the litting reggae "One One

Coco."

SKID ROPER & THE WHIRLIN' SPURS

Trails Plowed Under
 PRODUCER: Skid Roper
 Triple X 51013

Mojo Nixon's washboard-wielding partner goes country with his new solo gang, which includes co-vocalist Jayne Robson. Perky yet not entirely devout approach to the genre includes an assault on the Rolling Stones' "Paint It Black," complete with kazoo solo. Lovers of Asleep At The Wheel or old Dan Hicks might want to cock an ear.

MARY MY HOPE

Museum
 PRODUCER: Hugh Jones
 Silvertone Records/RCA 1183

First release on new Zomba label distributed in the U.S. by RCA should appeal to same folks who like intense sounds with a little Led Zep, Doors, and T. Rex thrown in. New Georgia band shows great promise and range—from hard rock to country blues—especially with the charmingly eerie "Suicide Kings," Bowie-esque "Communion," guitar-driven "Hourglass," and bluesy "Heads & Tails." Should go over at both college and alternative stations.

LIONS & GHOSTS

Wild Garden
 PRODUCERS: Tony Berg & Thom Panunzio
 EMI 90259

British band's second effort features Rick Parker's textured vocals well supported by strong melodies. Group didn't make much of a splash with its debut, but there are enough songs here—albeit some rather formulaic—that could make more of a dent. First single, "Arson In Toyland," would sound fine on any album rock playlist, as would "Capture" on college radio.

PLAN 9

Ham And Sam Jammin'
 PRODUCERS: Deborah DeMarco, Plan 9
 Restless 72328

Perennial Rhode Island psychedelicists—whose numbers often fluctuate—offer new evidence of why their guitar-based sound has weathered the '80s. Midtempo "The Mambo Night" is unexpectedly lovely; the whining violins of "36-24-36" describe something other than what you'd think; "Blue" is a memorable stomper; and "The Power Of Love" could become a classic.

DANGEROUS TOYS

PRODUCERS: Max Norman
 Columbia 45031

When new Austin band transcends the usual hard rock cliches, they are quite wonderful. "Scared" and "Outlaw" are totally catchy, as is the Aerosmith-inspired "Take Me Drunk." Inconsistent effort could just be due to first-time jitters, but aforementioned cuts show the band has the goods.

DEVO

Now It Can Be Told
 PRODUCER: Gerald V. Casale & Bob Casale
 Enigma 73514

Live, specially priced double album (single CD), recorded over a series of concerts at Hollywood's Palace Theater in December contains all of group's best-known hits from "Whip It" to "Working In A Coal Mine" to "Jocko Homo." Also included are two previously unreleased tracks, "It Doesn't Matter To Me" and "Somewhere With Devo."

DEATHROW

Deception Ignored
 PRODUCER: Harris Johns
 Noise 44453

Third effort from German-based thrash metal band features new guitarist Uwe Osterlechner, who plays some pretty mean riffs with fellow axeman Sven Fluegge. Best cuts are "The Deathwish," and "N.L.Y.H."

SPOTLIGHT



STEVIE NICKS

The Other Side Of The Mirror
 PRODUCER: Rupert Hine
 Atlantic 91245

In her first solo album in almost four years, Nicks puts forth a strong, straightforward rock'n'roll effort with little of the ethereal swirling she's so famous for. First single, "Rooms On Fire," has hit written all over it, and "Two Kinds Of Love," a duet with Bruce Hornsby (with a sax solo from Kenny G), could be this year's "Leather And Lace."

Contact: 212-334-9268.

SOULED AMERICAN

Flubber
 PRODUCERS: Souled American, Jeff Hamand, Brian Deck
 Rough Trade US 67

Chicago quartet's first full-length album pillages roots rock for an incredibly affecting synthesis not unlike that produced by Cowboy Junkies. Slow, veering, insinuating tunes mash deep country and blues influences against a modern sensibility. Alternatives should not miss.

JAMES "THUNDERBIRD" DAVIS & THE BLACK

TOP ALL-STARS
Check Out Time
 PRODUCER: Hammond Scott
 Black Top 1043

Stupendous comeback album by bluesman Davis, whose fine Duke singles of the '60s, compiled on a Rounder collection some years back, are among the era's most soulful sides. Here, Davis turns in a roaring vocal performance on 100-proof originals, backed by Earl King, Ron Levy, Anson Funderburgh, and other level stalwarts. A monster; specialists should display prominently and play loud in store.

BLACK

PICKS

LEOTIS

On A Mission
 PRODUCERS: Robert Brookins, others
 Mercury 838188

Top new voice with that extra effort of youth on fire, Leotis answers the bell with a heavy funk-rock chunk in the climbing title stomp. "You Are My World" will better establish him with radio; "I Blame You" and "I Don't Wanna Play" will elevate him to breakthrough and beyond.

PICKS

THE DRAMATICS

Positive State Of Mind
 PRODUCERS: Ronnie McNeir, Ben Crosby, L.J. Reynolds
 Volt/Fantasy 3402

Dancin' Detroiters conjure up some of their classic grooves on the Don Davis-produced title track, rallying lead singers Ron Banks and Reynolds for the group's first LP of new material in three years (third time

around with Volt). It may be dance/romance caught up in the late '60s, but it's done earnestly with polish and credibility.

JAZZ

PICKS

THE RIPPINGTONS

Tourist In Paradise
 PRODUCER: Russ Freeman
 GRP 9588

Guitar ace Freeman built impressive sales while recording for the troubled Passport Jazz; large preorders for label debut indicate he will make even more hay this time. Stars like David Benoit, Kenny G, and Flim Johnson are no longer in the Rips' fold, but name players Brandon Fields and Carl Anderson help make this the band's smoothest album to date.

RECOMMENDED

DAVID LIEBMAN WITH DAVE LOVE AND FRIENDS

The Energy Of The Chance
 PRODUCER: David Liebman & Dave Love
 Heads Up 3005

Versatile reed veteran Liebman and adventurous brass player Love combine to deliver glad tidings for the post-Weather Report era. Unlike much of the fusion released these days, the music here is refreshing for the players' willingness to take chances.

NEW AGE

PICKS

TIM WEISBERG

Outrageous Temptations
 PRODUCERS: Jeffrey Weber, David Benoit, Tim Weisberg
 Cypress/A&M 0123

Weisberg's sweet flute playing is pleasing as always. This time he's surrounded by such stellar accompanists as Benoit (check out their tune "Duet For Dorothy"), Toto's Steve Lukather and Jeff Porcaro, as well as Lee Sklar and Mike Landau. The one vocal track, "Never Give Up," features Amy Holland with hubby Michael McDonald on background vocals and could easily break through to AC.

COUNTRY

PICKS

CONWAY TWITTY

House On Old Lonesome Road
 PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
 MCA 42297

Twitty is always a reliable singer, but he offers little here that is energizing or inspiring. Best cuts: "She's Got A Single Thing In Mind," "Who's Gonna Know," and the title song.

DON WILLIAMS

One Good Well
 PRODUCERS: Don Williams, Garth Fundis
 RCA 9656

Pleasant listening from a rich and resonant voice. The selections tend to be a bit pedestrian and predictable, but the title cut, "I've Been Loved By The Best," and "Broken Heartland" both command and reward the listener's attention.

THE BELLAMY BROTHERS

Greatest Hits Volume III
 PRODUCERS: Various
 MCA 42298

Three new selections, plus such goodies as "Santa Fe," "Crazy From The Heart," "You're My Favorite Star," and "I'll Give You All My Love Tonight." Eleven cuts in all.

RECOMMENDED

PAUL OVERSTREET

Sowin' Love
 PRODUCER: James Stroud
 RCA 9717

Overstreet has few peers when it comes to writing clever hooks and sweet melodies; but his homebound lyrics are relentlessly bland, formulaic, and totally lacking in drama.

TIM MALCHAK

Different Circles
 PRODUCERS: James Stroud, Johnny Rufenschroer, Tim Malchak
 Universal 76002

Malchak has an engaging, James Taylorish sound and an eye for detail (he wrote or co-wrote most of the songs here). Best cuts: "Not Like This," "If You Had A Heart," and the title tune.

CLASSICAL

RECOMMENDED

PROKOFIEV: PIANO CONCERTO NO. 3; VISIONS FUGITIVES, OP. 22

Eugeny Kissin, Moscow Philharmonic, Chistyakov
 RCA 60051

RCA has assembled some live recordings of the young Soviet keyboard phenom as a quick follow-up to his current charter. Kissin's magnificent technique and his gift for musical phrasing are well displayed in this rather short program (less than 40 minutes, including applause), and the sound is acceptable. The inclusion of two short pieces written by Kissin when he was only 13 adds even more creative credits.

ELGAR: CELLO CONCERTO; 3 CHARACTERISTIC PIECES/BAX: PHANTASY FOR VIOLA & ORCHESTRA

Rivka Golani, viola, Royal Philharmonic, Hadley Conifer (Allegro Imports) CDCF 171

The familiar cello concerto in a transcription for the lighter voiced viola by the late and great Lionel Tertis works very well indeed, retaining much of the appeal of the original along with unexpected textures. Together with the accessible Bax work, another first-time recording, it should be welcomed by viola fanciers who are exposed to a severely restricted repertoire. The short Elgar orchestral pieces are attractive and relatively rare fillers. Fine playing; good sound.

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

PAUL McCARTNEY *My Brave Face* (3:17)
PRODUCERS: Paul McCartney, Mitchell Froom, Neil Dorfsman
WRITERS: McCartney, Mac Manus
PUBLISHERS: MPL Communications/Plangent
Visions, ASCAP
Capitol B-44367

Elvis Costello hook-up was a stroke of genius as he and McCartney weave a bit of magic reminiscent of both artists' work. Superb melodic pop with an edge previews the forthcoming "Flowers In The Dirt."

DOOBIE BROTHERS *The Doctor* (3:43)
PRODUCERS: Charlie Midnight, Eddie Schwartz
WRITERS: Johnston, Midnight, Schwartz
PUBLISHERS: Windecor/SBK
Blackwood/Janiceps/High Frontier, BMI
Capitol B-44376

Early response has been great to this retro-sounding throwback to the Brothers old days. The "China Grove" familiarities ring throughout. A welcome return.

BON JOVI *Lay Your Hands On Me* (3:50)
PRODUCER: Bruce Fairbairn
WRITERS: J. Bon Jovi, R. Sambora
PUBLISHERS: Bon Jovi/New Jersey Underground, ASCAP/Songs Of PolyGram, BMI
Mercury 874 452-7 (c/o PolyGram)

Act follows its smash "I'll Be There For You" with yet another candidate from multiplatinum "New Jersey" project.

JODY WATLEY WITH ERIC B. & RAKIM *Friends* (4:09)
PRODUCER: Andre Cymone
WRITERS: Andre Cymone, Jody Watley, Eric Barrier, William Griffin
PUBLISHERS: SBK April/Ultrawave/A Diva/Rightsong/SBK Blackwood/Eric B. & Rakim, ASCAP/BMI
MCA 53660

"Real Love" is still hot, but now along comes one of the current album's best cuts. Steady dance pulse, guest rap, and Watley's voice should propel this one to the top.

ROY ORBISON *California Girl* (3:55)
PRODUCER: Jeff Lynne
WRITERS: R. Orbison, J. Lynne, T. Petty
PUBLISHERS: Orbisongs, BMI/SBK April/Gone Gator, ASCAP
Virgin 7-99202 (c/o Atlantic)

Comforting pop in Orbison's unmistakable styling.

SWEET SENSATION *Hooked On You* (4:06)
PRODUCERS: Ted Currier, David Sanchez
WRITERS: Joseph Malloy, David Sanchez
PUBLISHER: Lifo, BMI
MIXER: Steve Peck
Atco 7-99210 (c/o Atlantic)

Trio is hot and this rerelease of its finest club track should find acceptance again, this time on the airwaves.

RECOMMENDED

DEON ESTUS *Spell* (3:59)
PRODUCERS: Chris Porter, Deon Estus
WRITER: D. Estus
PUBLISHERS: Estus/RoK-Mil/SBK
Blackwood/Mason, BMI
Mika 889 328-7 (c/o PolyGram)

Absent the George Michael aid, Earth, Wind & Fire-ish R&B ballad will be a test to see if Estus can win on his own merits.

HENRY LEE SUMMER *Hey Baby* (3:52)
PRODUCER: Henry Lee Summer
WRITER: H.L. Summer
PUBLISHERS: Leesum/Virgin, BMI
CBS Associated Z54-68891

New entry last week is a sensuous pop rocker from "I've Got Everything."

BOYS CLUB *Danglin' On A String* (2:51)
PRODUCERS: Bruce Gaisch, Joe Pasquale
WRITERS: Ronald Dunbar, Edith Wayne
PUBLISHER: Gold Forever, BMI
MCA 53649

Wham! Wham! thank you, Wham! The comparison is inevitable, especially on this familiar-sounding, Motown-styled pop number.

ROYALTY *Baby Gonna Shake* (3:14)
PRODUCER: Stephen Bray

WRITERS: S. Bray, L. Mallah
PUBLISHERS: Black Lion/Meow Baby, ASCAP
Sire 7-22988 (c/o Warner Bros.) (12-inch reviewed April 29)

ASWAD *Beauty's Only Skin Deep* (3:10)
PRODUCERS: Bobby Z., David Z.
WRITERS: N. Whitfield, E. Holland
PUBLISHER: Stone Agate, BMI
MIXER: Chris Porter
Mango MS-125 (12-inch version also available, Mango MLPS-7828)

Reggae/pop act's cover of the Temptations classic could click. From the film "Big Man On Campus."

BLACK

PICKS

EL DEBARGE *Somebody Loves You* (4:10)
PRODUCER: El DeBarge
WRITERS: El DeBarge, Darell DeBarge
PUBLISHER: Jobete, ASCAP
Motown MDT-1966 (c/o MCA) (12-inch version also available, Motown MDT-4641)

Release surprises by relying on genuine appeal. Strong song, delivery, and production make for a refreshing change from the majority of contemporary releases. This smart single choice could result in a potential smash.

AL GREEN *As Long As We're Together* (3:52)
PRODUCERS: Al Green, Paul Zeleski, Eban Kelly, Jimi Randolph
WRITER: Al Green
PUBLISHERS: Al Green/Irving, BMI
MIXERS: Al B. Sure!, Kyle West
A&M AM-1427 (12-inch version also available, A&M SP-12311)

Al's back and kickin'. Programmers have the choice of a straightforward "Memphis" mix or some slamin' new jack swing versions of merit. Go, Reverend!

KARYN WHITE *Secret Rendezvous* (3:58)
PRODUCERS: L.A. Babyface
WRITERS: L.A. Babyface, D. Simmons
PUBLISHERS: Kear/Hip Trip/Green Skirt, BMI
MIXERS: L.A. Babyface, T.C., Winston Jones, Dave Shaw
Warner Bros. 7-27863 (12-inch version also available, Warner Bros. 0-20962)

And the hits still keep coming. Up-tempo number has already been garnering club play and airplay for its "After Hours" house mix, previously available on import.

CHRISTOPHER MAX *I Burn For You* (3:31)
PRODUCERS: Nile Rodgers, Christopher Max
WRITERS: David Foster, Christopher Max, Holly Knight
PUBLISHERS: Air Bear/Warner-Tamerlane/MCA/Music Corporation Of America/Mike Chapman/Knighty Knight, ASCAP/BMI
EMI B-50210 (c/o Capitol)

Heartwarming easy-paced ballad offering is a highlight from Max's debut. Will hopefully spur greater radio interest in the project.

RECOMMENDED

TROY JOHNSON *The Way It Is* (4:44)
PRODUCER: Troy Johnson
WRITER: Troy Johnson
PUBLISHER: Anointed, ASCAP
RCA 8925-7-R

California-bred singer/songwriter in his early 20s makes a promising label debut and slides right nicely into that Al B. Sure! genre of hip-hop-inflected R&B.

CAMEO *Pretty Girls* (4:36)
PRODUCER: Larry Blackmon
WRITERS: L. Blackmon, G. Mangus
PUBLISHERS: All Seeing Eye/PolyGram/Better Days/PolyGram, ASCAP/BMI
Atlanta Artists 874 050-7 (c/o PolyGram)

Blackmon's "Ow" is still intact even on this boring, uninspired release from "Machismo."

HIROSHIMA *Come To Me* (4:10)
PRODUCER: Dan Kuramoto
WRITER: D. Kuramoto
PUBLISHER: Little Tiger, ASCAP
Epic 34-68890 (c/o CBS)

Pretty R&B ballad is ripe for quiet storm formats and has the potential to be a chart contender.

NEW AND NOTEWORTHY

HOLLY JOHNSON *Love Train* (3:59)
PRODUCERS: Andy Richards, Steve Lovell
WRITER: Holly Johnson
PUBLISHERS: Mangoword/WB, ASCAP
Uni 50023 (c/o MCA) (12-inch version also available, Uni 8017)

Johnson is best known for his distinguished presence as the lead vocalist for the now-defunct outfit Frankie Goes To Hollywood ("Relax"). Solo endeavor has been a huge hit in the U.K. and seems poised for similar success stateside with this single release from his forthcoming album. Lyrical hook and percolating rhythm charm.

MYLEKA *Trust In Me* (3:45)
PRODUCER: Vincent Brantley
WRITER: Vincent Brantley
PUBLISHER: Get With Me, ASCAP
MCA 53653

Sweet slow number showcasing Thompson's vocal charm.

COUNTRY

RECOMMENDED

WILLIE NELSON *Nothing I Can Do About It Now* (3:18)
PRODUCER: Fred Foster
WRITER: B.N. Chapman
PUBLISHER: Warner/Refuge, Macy Place, ASCAP
Columbia 38-68923

A jaunty confession of growing older but not up by proceeding on the philosophy that the best way to prevent second-guessing is not to guess in the first place.

MOE BANDY *Brotherly Love* (3:04)
PRODUCER: Jerry Kennedy
WRITERS: Jimmy Stewart, Tim Nichols
PUBLISHERS: Peer Int'l/Talbot/Milsp, BMI
Curb 10537 (c/o MCA)

Strong, flowering production and instrumentation weave their way around heartfelt lyrics effectively performed by Bandy.

LYLE LOVETT *Nobody Knows Me* (3:06)
PRODUCERS: Tony Brown, Billy Williams, Lyle Lovett
WRITER: Lyle Lovett
PUBLISHERS: Michael H. Goldsen/Lyle Lovett, ASCAP
MCA/Curb 53650

Gotta love Lovett! Although the melody is a bit sedate for radio, the message is romantic and sensitively delivered by the master stylist.

GAIL DAVIES *Hearts In The Wind* (3:48)
PRODUCERS: Jimmy Bowen, Gail Davies
WRITERS: Gail Davies, Ken Cummings
PUBLISHER: Silverline/Hit List/Ken Cummings, BMI
MCA 53442

In a chillingly honest voice, Davies outlines the hazards and excitements of loving. A vivid midtempo newsreel of the mind.

CHARLEY PRIDE *The More I Do* (3:06)
PRODUCER: Jerry Bradley
WRITERS: B. Gallimore, G. Baird
PUBLISHER: G.I.D., ASCAP
16th Avenue B-70429 (c/o Capitol)

Pride supplies the appropriate mournful delivery to this plaintive complaint about the futility of pursuing a one-sided relationship.

GRAYGHOST *Let's Sleep On It* (3:02)
PRODUCER: Peter Sullivan
WRITERS: C. Rawson, L. Anderson
PUBLISHER: Millhouse, BMI
Mercury 874-194-7 (c/o PolyGram)

From the double-entendre title to the single-entendre motive, this craftily created ballad benefits from the robust vocal and instrumental blend of the group that was formerly named Razorback.

JANN BROWNE *You Ain't Down Home* (3:40)
PRODUCER: Steve Fishell
WRITER: Jamie O'Hara
PUBLISHER: Cross Keys/Tree Group, ASCAP
Curb CRB-10530 (c/o MCA)

While it's well sung, this is another tiresomely predictable—and wholly unconvincing—embroidery on the thesis that all things good reside in the common folk.

JANIE FRICKIE *Love Is One Of Those Words* (3:07)
PRODUCER: Chris Waters
WRITERS: C. Waters, T. Shapiro, H. Dunn
PUBLISHERS: Tree/O'Lyric/Lawyer's Daughter, BMI
Columbia 38-68758

Frickie's performance is consistent but lacks recognizable style. Production is light and airy.

SANDERS *Who Needs You* (2:40)
PRODUCER: Steve Roberts
WRITER: Curtis Wright
PUBLISHER: David n'Will, ASCAP
Airborne ABS-10019

A bouncy, jaunty, bold, and scolding foray that religiously follows the title theme. Contact: 615-242-3157.

JOE HENDERSON *Lyle Lovett's Hair* (2:13)
PRODUCER: Dan Mitchell
WRITERS: Joe Henderson, Dan Mitchell
PUBLISHERS: Rebel Run/High Roller, BMI
Funny Bone FB-101

A tongue-in-cheek lament on a wish-come-true. Contact: 615-320-0629

DANCE

PICKS

LONGSY D *This Is Ska* (timing not listed)
PRODUCER: Mixer Longsy D
WRITER: Andrew Long
PUBLISHER: not listed
MIXER: Mixer Longsy D, Tony Humphries, Buster Bloodvessel
Warlock WAR-045 (12-inch single)

Huge on import, domestic release of this skacid (ska acid) U.K. smash sports new mixes. Incessant rhythmic hook in all versions make this one ready for all programmers. Contact: 212-979-0808.

EXPOSÉ *What You Don't Know* (6:35)
PRODUCER: Lewis A. Martine
WRITER: Lewis A. Martine
PUBLISHERS: EMI/Panchin, BMI
MIXERS: Lewis A. Martine, Rique "Billy Bob" Alonso
Arista AD-1-9837 (12-inch single; 7-inch reviewed May 13)

KOS FEATURING SIMIANNE *Definition Of Love* (timing not listed)
PRODUCER: Kevin Saunderson
WRITERS: A. Saunderson, K. Saunderson
PUBLISHERS: Drive On/Virgin, BMI
MIXERS: Kevin Saunderson, Groove Corp. U.K., Rhythm Twins, Juan Atkins, Ben Grosse
KMS 021 (12-inch single)

From Saunderson's own label comes a pumping one out of the Detroit house pocket with a wide variety of mixes for club and radio play. From the "Techno House 1" compilation. Contact: 313-259-1553.

MARK IV *It's A Mean World* (timing not listed)
PRODUCER: Patrick Adams
WRITER: P. Adams
PUBLISHERS: Street Tuff/Tira Joy/Lashawn, ASCAP
MIXER: Marley Marl
Tuff City TUF-128045 (12-inch single)

Marl breathes new life into this R&B/club number, which shouldn't go overlooked. Record boasts a killer hook and a bass line that's way out there. Contact: 212-262-0885.

RECOMMENDED

BRIDGET GRACE *Take Me Away* (7:06)
PRODUCER: Final Cut
WRITERS: J. Mills, B. Grace, T. Srock
PUBLISHER: Nogarap, BMI
MIXERS: Santonio, Pennington
Atlantic 0-86413 (12-inch single)

Originally reviewed Jan. 14 as Final Cut With True Faith. Major-label release of the Detroit house tune sports a few more extended versions as well as the original.

ANDREE MARANDA *45 Reasons* (6:02)
PRODUCERS: John Morales, Sergio Munzabai
WRITERS: Arnie Roman, Berny Cosgrove, Kevin Clark, Barry D. Hollamby, Noel D. Hollamby, Andy Stennett
PUBLISHERS: Jobete UK
MIXER: Another M+M Production
NFS-1218 (12-inch single)

Singer offers a likeable Latin/pop-

tinged club number with potential. Contact: 212-644-2290.

MICHAEL RODGERS *It's The Same Old Song* (6:39)
PRODUCER: Jack White
WRITERS: E. Holland, L. Dozier, B. Holland
PUBLISHER: Stone Agate, BMI
MIXER: Keith Cohen
WTG 41-68798 (c/o CBS) (12-inch single)

It most certainly is. Talented singer gets bogged down in a busy technopop remake.

THRILL KILL KULT *The Devil Does Drugs* (7:03)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
MIXER: not listed
Wax Trax 055 (12-inch single)

Actually a slamming remix of the industrial (for lack of a better word) act's album cut and video "... And This Is What The Devil Does." Note the flip, "Nervous Xians," as well. Contact: 312-528-8753.

AC

PICKS

DUSTY SPRINGFIELD *Nothing Has Been Proved* (4:45)
PRODUCER: Pet Shop Boys
WRITERS: Tennant, Lowe
PUBLISHER: Virgin, ASCAP
Emigma 75042-7

Languid and elegant pop number is hip yet so sophisticated. Springfield glimmers amid an excellent production that could easily cross over. From the "Scandal" soundtrack. Contact: 213-390-9969.

RECOMMENDED

JULIA FORDHAM *Comfort Of Strangers* (3:59)
PRODUCERS: Hugh Padgham, Julia Fordham
WRITER: Julia Fordham
PUBLISHER: Baltic Management, BMI
Virgin 7-99224 (c/o Atlantic)

Long but steady buildup of last year's "Happy Ever After" may pay off with this compelling midtempo number.

RAP

PICKS

SIR MIX-A-LOT *Iron Man* (4:20)
PRODUCER: Sir-Mix-A-Lot
WRITER: Ozzy Osbourne
PUBLISHER: Essex/TRO
MIXERS: Terry Date, Brett Eliason
Nastymix IGU-76975-1 (12-inch single; 7-inch version also available, Nastymix IGU-76555-7)

West Coast rapper reels in a bit of Queen rhythm for this reworking of a Black Sabbath classic. Rock band Metal Church lends a hand. Don't miss. Contact: 206-441-8802.

RECOMMENDED

NU SOUNDS *Condition Red* (4:53)
PRODUCERS: Rohan Robotham, Skeff Anselm
WRITERS: Phillip Jordan, Rashid Hewitt, Craig Burns
PUBLISHER: Strong City, ASCAP
MIXER: Rohan Robotham, Skeff Anselm
Strong City/Uni 8016 (c/o MCA) (12-inch single; 7-inch version also available, Strong City 50022)

Simple but effective rap production incorporates all the right moves. From Jazzy Jay's forthcoming compilation, "Chillin' In The Studio."

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.

CHAINS, DEVELOPERS TALK SHOP AT ICSC MEET

(Continued from page 4)

subject of more discussion here than ever, says Harrington.

Harrington said the small centers are hot because "record chains don't want to pay mall rental prices, but they will come in at \$4-\$5 a square foot across from malls in strip centers."

If video stores worry because there are so many competitors, a corresponding concern exists for developers, said Nancy Thompson, head of real estate at Republic Group, Austin, Texas. Developers have to juggle competitive video stores and worry about the new competition Harrington described, from drug and food outlets. But video stores are much sought after because of the older and broader demographics.

Demographics, in fact, are but one of many factors misunderstood amid what attendees here said is a retail marketplace changing more in the past two years—in "gut-wrenching"

fashion—than in all of 1950-85, according to ICSC keynoter Leslie Waxner, chairman of The Limited.

Much was said of the U.S.'s "graying population"; some fear that 35-54-year-olds may not represent a "prime shopping group," as described by a panel of analysts at ICSC. Members of the category are destination oriented and do "not like to cruise shopping centers," according to one analyst.

But analyst Joseph Ellis, partner in Goldman, Sachs & Co., said the pessimistic forecast obscures the fact that the entire range of customers aged 35-54 are the fastest-growing segment.

Among other factors in the fast-changing retail picture is Sears' dramatic shift to everyday low prices that has found some analysts "believing we're becoming a discount chain," said Claude Ireson, VP of facilities planning at Sears.

"It's not true," said Ireson. "We're adding sales staff and more cash registers conveniently situated—that's not discount retailing."

Changes at Sears will affect every retailer, warned analyst Walter Loeb, principal at Morgan Stanley & Co. He noted that the chain is in half of the nation's regional malls and also is rushing into specialty retailing, most notably with Grand Central, an appliance and home electronics superstore that will feature prerecorded software. Ireson acknowledged the plans, but would not elaborate. Loeb said there are 128 Grand Centrals now and predicted "250 soon."

Whereas a year ago here ICSC was buzzing with news of wholesale clubs, they are just part of a larger mosaic this year, with the focus going more to so-called "power centers," often adjacent to malls and anchored by specialty outlets like Rx Place. These are described by Robert

Pandich, real estate director for the Woolworth division, as 25,000-27,000 square feet addressing 10,000 people in a 10-mile radius.

The call for flexibility extends well beyond the need to have varied-format stores of different sizes and demographic appeal. For example, Camelot can go into enclosed malls, step onto the street in strips with its 15 new 10,000-square-foot combos, or appeal to developers wanting stores within stores via 110 Fisher Big Wheel leased departments.

Flexibility extends to meeting the increasingly sophisticated requirements of developers, said Gary Moreira, GM at the Crossroads in Carmel, Calif.

Speaking of independent video stores, Moreira said many "have never been in business before. The success ratio is microscopic. If they make it through the first year and break even, they're doing extremely

good, but many don't realize this."

Whether small, large, or in between, retailers and developers can still make it, but with greater risk, said outgoing ICSC president Jeremiah O'Conner Jr., chairman of the O'Conner Group. "We don't have the wind at our backs in terms of ideal demographics, easy credit, and cheap land," O'Conner concluded.

OBSCENITY LAW PARED

(Continued from page 4)

of the corporate 'death penalty' for a single violation of laws—for which the line between crime and the First Amendment is 'dim and uncertain.'"

That part of the ruling assures that the provisions in the new law will not be used by federal authorities.

The court also found that parts of the postconviction forfeiture provision were unconstitutional.

The section that forbids defendants or those acting on a defendant's behalf from seeking a stay of the disposition of forfeited property was found by the court "essentially [to] eviscerate the constitutional right to appeal" and that the "unfairness . . . is heightened by the fact that forfeitures would likely involve expressive material."

The court also struck down the new law's pretrial seizure section, citing the Supreme Court's recent Fort Wayne, Ind., case, which held that probable cause of a violation "is not adequate to remove books or films from circulation."

Other parts of the law, such as the dial-a-porn section, were left intact. The court also let stand the provision that allows for forfeiture proceedings against a person or business from one community convicted for obscenity violations by a jury in another community.

However, Revercomb cautioned again that "the court can imagine that overly broad interpretations of the postconviction forfeiture provisions could lead to an intolerable 'chill' of First Amendment activity," and that standards should be drawn "after the courts have had the opportunity to evaluate the use of the forfeiture provisions and their effect."

Otherwise, he wrote, "considerable amounts of protected material might be removed from circulation" by fearful businesses.

The court also found that the law's criminal presumption section for failure to complete the record-keeping requirements was unconstitutional. "The due process right of the accused to be assumed innocent until proven guilty beyond a reasonable doubt must not be cast aside merely because of difficulties in convicting a certain class of criminals," wrote Revercomb.

LIVE PROFITS UP

(Continued from page 4)

to pay for the acquisition of the 81-unit Strawberries chain. The rest will go to retiring existing debt, according to company spokeswoman Vicki Greenleaf.

The Strawberries deal, for \$40.5 million, is expected to close this month. The retail chain rang up \$60 million in sales in the most recent 12-month period, according to LIVE.

The company declined to break out results separately for IVE and Lieberman. DON JEFFREY

CONVENTION CAPSULES

Run, FIREHOSE, and Zoogz Rift.

TIP'S RIPS: Tipitina's, the notable New Orleans rock and R&B nightclub, has followed the trail blazed by Antone's in Austin, Texas, and started its own label. Owner Jim Green was present at NAIRD, handing out cassettes of the first release on the club's Ooh-La-La Records; the premier issue is "Tipitina's In Person," an anthology of live tracks recorded at the club. Artists include Walter "Wolfman" Washington and Dash Rip Rock.

SIGN HERE, PLEASE: Green Linnet's Steve Katz, who wielded a guitar during the '60s for the Blues Project and Blood, Sweat & Tears, reported that he is still badgered for autographs. On one recent occasion, Katz said, he was asked to inscribe an album that already bore his signature. When he demurred, the fan replied, "Oh, but that was 15 years ago."

CHOWING DOWN: Continuing what executive director Holly Cass called without amusement "a NAIRD tradition," some convention delegates for the third year in a row opted out of the cuisine at the annual banquet and ordered out for a pizza. Co-conspirators Gary Himmelfarb of Ras Records and Andy Dunkley of Wax Trax Records generously circulated a couple of slices to nearby tables.

KID'S STUFF: During a children's music semi-

nar, Highlights For Children magazine was mentioned as a possible source of advertising, prompting a slew of jokes on the publication's long-running "Goofus And Gallant" cartoon. Domenick Moccia, president of Buy Our Records in Union, N.J., had the most cogent observation on the comic strip duo: "I think most of us realized you had to tread the line between the two, because neither of them looked like they were having much fun."

FUSED SUSHI: Live music was in short supply at NAIRD this year. The sole performance took place at the Meiji-En restaurant in the shadow of the Ben Franklin Bridge, where Optimism jazz fusion artist Michael Pedicin entertained conventioners with a predinner set.

RAMBLIN' GAMBLIN' MEN: Noted horseman Jerry Richman of Richman Brothers Distributors entertained about 15 labels at Garden State Park racetrack on the Friday evening of the convention, showing off his stable. One of Richman's horses placed second in the seventh race . . . Less lucky were high rollers Tommy Couch and Stewart Madison of Malaco Records in Jackson, Miss., who reported losing at the casinos in nearby Atlantic City. However, there is no truth to the rumor that Donald Trump now owns Bobby Bland's contract.

NAIRD AT THE OPRY: NAIRD's convention moves next year to the Opryland Hotel in Nashville. Rumors circulating through the convention suggest that the next NARM independent label conclave will move to Scottsdale, Ariz. Last year's event was held in Palm Springs, Calif.

HEARD IN THE HALLS: Oh Boy Records topper Al Bunetta said the L.A.-based company has licensed three of label partner John Prine's long-out-of-print Elektra albums for CD release this summer. Among these is "Pink Cadillac," a rare latter-day Sam Phillips production . . . Kent Crawford of Welk Music Group, which has been reissuing Vanguard Records' catalog, said that the label will be reactivated with a new stable of artists in the near future . . . Convention keynoter Al Bell is keeping his hand in on the production side; he recently completed an album with former Stax artist Mavis Staples for Paisley Park, co-produced by Prince . . . Fretman David Grisman, who copped this year's NAIRD Indie Award for best bluegrass album with his 1988 Rounder release, "Home Is Where The Heart Is," said he is working on starting up his own label with manager Craig Miller . . . New York's Pathfinder Records is planning a fall release for a new Lene Lovich album. The former Stiff artist hasn't issued a record in six years.

CHRIS MORRIS and BRUCE HARING

HALL OF FAMERS: Atlantic Records chairman Ahmet Ertegun and folk singer Pete Seeger were inducted into the National Assn. of Independent Record Distributors & Manufacturers' Independent Music Hall of Fame at a May 13 banquet during the group's annual convention. They joined previous honorees Kate Wolf, Moses Ashe, Sam Phillips, and Clifton Chenier. Ertegun was not present to accept his award; Seeger's plaque was accepted by his nephew, Tony Seeger, administrator of the Rounder-distributed Folkways label, for which the elder Seeger recorded countless albums.

ZINGER: The most biting comment of the convention was heard in the radio promotion panel, moderated by John Hammond of Rykodisc. Panelist Michael Tearson, a 19-year veteran of the late-night shift at WMMR Philadelphia, said that during his tenure he had played "300,000 albums." Without missing a beat, Hammond shot back, "Yeah, but only 20 of those were in the last year."

ALTHOUGH BOTH major and indie labels are taking a dimmer view of the 3-inch CD, Lawndale, Calif.-based rock indie SST Records hasn't given up on the format—for promotional purposes, at least. Label chief Greg Ginn said the company has converted its promo cassette (colorfully known as the "SST Storedude/Dudess In-Store Play Device") to the 3-inch format; the current issue contains six tracks by such artists as Run Westy

NAIRD MEET LACKS ISSUES HEAT

(Continued from page 6)

Randy Morris, buyer for the Durham, N.C.-based retail chain Record Bar, says that the web is not discontinuing 12-inch vinyl singles, despite its phase-out of LP sales (Billboard, May 13).

"Record Bar doesn't want to lose sales," Morris said, adding that some stores may still carry the configuration, while others would special-order.

Conventioners agreed that the vinyl LP will remain a continuing factor for catalog-oriented indie labels. Ted Putnam, manager of Tower Records' Philadelphia store, said that the LP would stay strong in the country, folk, blues, and jazz genres and "anything with an older demographic."

Beyond the now-annual confrontation with the vinyl question, NAIRD maintained an overall atmosphere of calm, with labels and distributors generally busying themselves with private meetings.

The convention was notable for the absence of such high-profile rock indie labels as Relativity and Caroline, neither of which made a showing despite the proximity of their New York home offices. Smaller West Coast-based indies such as SST and Chameleon were the most-established rock players on the scene.

The new age and children's labels had strong contingents at NAIRD, with the children's workshop moderated by Regina Kelland of Moose School probably the best-attended of the meet. A Children's Audio Committee has been proposed; the proposal will be voted on by the NAIRD board at its October meeting.

The absence of critical new issues or heated debate at NAIRD '89 was mirrored in an upbeat and frankly rabble-rousing keynote speech by Gordy Co. executive Al Bell.

In near-Pentecostal tones, the former Stax and Motown exec told conventioners that "the time is now" to build new independent labels.

"The challenge before us is to take our blinders off," Bell said. "There is more than one way to expose and popularize our product . . . Sell records out of the trunks of your cars, sell records out of your bedroom, sell records any way you can, but sell records."

For this less-than-controversial point of view, Bell received a standing ovation.

For complete coverage of the NAIRD indie awards, see page 64.

JEFF BAXTER AND DIC//DAT

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"FOREVER YOUR GIRL" BY Paula Abdul (Virgin) holds about steady in points, allowing it to remain No. 1 for the second week. **Jody Watley's "Real Love"** (MCA) gains sales and airplay points, but not enough for a bullet or to dislodge "Girl." Nos. 3 through 8 are all bulletted, and with the top six records on the chart all relatively close in point totals, look for a mad scramble for No. 1 next week.

"GOOD THING" BY Fine Young Cannibals (MCA) wins the Power Pick/Airplay for the second week in a row at No. 28. There are only 23 holdouts on the radio panel of 240 not yet reporting airplay on "Good." Early top 10 reports come from 93Q Houston (16-9) and WRQN Toledo, Ohio (17-10). "Baby Don't Forget My Number" by Milli Vanilli (Arista) is the airplay runner-up, with more than a dozen top 10 radio reports so far, including great jumps of 15-4 at B97 New Orleans, 20-9 at KUBE Seattle, 21-8 at KWOD Sacramento, Calif., and 7-2 at Y108 Denver. "Toy Soldiers" by new artist Martika (Columbia) is second runner-up for the airplay pick and is the most-added record already on the chart, with 68 adds. Impressive early action: 28-19 at both KRQ Tucson, Ariz., and BJ105 Orlando, Fla., and 16-11 at KZZP Phoenix.

SEVERAL NEW ARTISTS ARE having success with their first Hot 100 singles. U.K. artist **Roachford** is bulletted at No. 37 with "Cuddly Toy" (Epic). "Toy" is already No. 1 at Y97 Santa Barbara, Calif. L.A. rock band **Warrant** is bulletted at No. 50 with "Down Boys" (Columbia), with five top 10 radio reports already, including moves of 4-3 at WDFX Detroit and 16-6 at KXXR Kansas City, Mo. (16-6). Cleveland singer **Kevin Raleigh's** "Moonlight On Water" (Atlantic) gets caught in a crowded part of the chart and holds at No. 85 despite a solid 15 radio adds and early jumps of 16-12 at Power 108 Cleveland and 4-1 at WKDD Akron, Ohio. "So Alive" by U.K. band **Love & Rockets** (RCA) takes the biggest jump on the chart, 26 places to No. 68, on the strength of 41 adds and early radio debuts at WAPE Jacksonville, Fla. (No. 14), and both KEGL and Y95 Dallas (Nos. 18 and 11, respectively).

QUICK CUTS: The seven new entries are led by veteran **Paul McCartney**, whose "My Brave Face" (Capitol) enters at No. 72. U.K. band the **Cult** makes its first appearance on the Hot 100 with "Fire Woman" (Sire), which is already No. 15 at WROQ Charlotte, N.C. **Madonna's** "Express Yourself" (Sire) is one of the 10 most-added but is still an album cut and thus ineligible to chart. The single hits the stores late this week, so look for a strong debut next week... Speaking of Madonna, "Like A Prayer" becomes the sixth million-selling (platinum) single of the year this week, after records by the **Beach Boys**, **Paula Abdul**, **Milli Vanilli**, and two by **Tone Loc**. Only two singles reached the 1 million mark in sales in all of last year (although most of the Beach Boys' single sales did occur in 1988). This resurgence in singles sales can be directly traced to the tremendous success of the cassette single, which is quickly becoming the standard single configuration.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON
MY BRAVE FACE PAUL MCCARTNEY CAPITOL	6	17	62	85	85
TOY SOLDIERS MARTIKA COLUMBIA	2	9	57	68	121
DRESSED FOR SUCCESS ROXETTE EMI	6	10	49	65	65
WHAT YOU DON'T KNOW THE DOOBIE BROTHERS CAPITOL	3	9	35	47	153
SO ALIVE LOVE AND ROCKETS RCA	5	9	27	41	69
EXPRESS YOURSELF MADONNA SIRE	4	10	23	37	48
PRAYING TO A NEW GOD WANG CHUNG GEFLEN	2	2	30	34	35
HEY BABY HENRY LEE SUMMER CBS ASSOC	1	3	29	33	80
CRAZY ABOUT HER ROD STEWART WARNER BROS.	1	7	24	32	124

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 MAY 27, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	REAL LOVE	JODY WATLEY	2
2	3	SOLDIER OF LOVE	DONNY OSMOND	4
3	4	PATIENCE	GUNS N' ROSES	5
4	2	FOREVER YOUR GIRL	PAULA ABDUL	1
5	8	ROCK ON	MICHAEL DAMIAN	3
6	7	WIND BENEATH MY WINGS	BETTE MIDLER	6
7	11	EVERY LITTLE STEP	BOBBY BROWN	8
8	9	ELECTRIC YOUTH	DEBBIE GIBSON	11
9	13	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	7
10	14	CLOSE MY EYES FOREVER	L.FORD/O.OSBOURNE	10
11	19	BUFFALO STANCE	NENEH CHERRY	12
12	6	I'LL BE THERE FOR YOU	BON JOVI	9
13	21	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	16
14	20	EVERLASTING LOVE	HOWARD JONES	13
15	23	SATISFIED	RICHARD MARX	14
16	22	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	15
17	5	AFTER ALL	CHER & PETER CETERA	17
18	27	MISS YOU LIKE CRAZY	NATALIE COLE	24
19	28	POP SINGER	JOHN COUGAR MELLENCAMP	21
20	12	LIKE A PRAYER	MADONNA	18
21	25	CRY	WATERFRONT	20
22	16	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	26
23	10	CULT OF PERSONALITY	LIVING COLOUR	31
24	17	FUNKY COLO MEDINA	TONE LOC	34
25	30	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA/CULT JAM	29
26	26	VOICES OF BABYLON	THE OUTFIELD	25
27	34	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	23
28	33	I WON'T BACK OOWN	TOM PETTY	32
29	39	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	22
30	15	SECOND CHANCE	THIRTY EIGHT SPECIAL	19
31	18	THINKING OF YOU	SA-FIRE	27
32	24	I ONLY WANNA BE WITH YOU	SAMANTHA FOX	43
33	37	COMING HOME	CINDERELLA	30
34	—	GOO THING	FINE YOUNG CANNIBALS	28
35	—	VERONICA	ELVIS COSTELLO	36
36	29	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	35
37	—	GIVING UP ON LOVE	RICK ASTLEY	38
38	31	THE LOOK	ROXETTE	47
39	—	I DROVE ALL NIGHT	CYNDI LAUPER	33
40	—	FASCINATION STREET	THE CURE	59

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FOREVER YOUR GIRL	PAULA ABDUL	1
2	3	ROCK ON	MICHAEL DAMIAN	3
3	4	REAL LOVE	JODY WATLEY	2
4	5	SOLDIER OF LOVE	DONNY OSMOND	4
5	6	PATIENCE	GUNS N' ROSES	5
6	9	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	7
7	8	WIND BENEATH MY WINGS	BETTE MIDLER	6
8	11	EVERY LITTLE STEP	BOBBY BROWN	8
9	2	I'LL BE THERE FOR YOU	BON JOVI	9
10	14	EVERLASTING LOVE	HOWARD JONES	13
11	17	SATISFIED	RICHARD MARX	14
12	10	SECOND CHANCE	THIRTY EIGHT SPECIAL	19
13	18	BUFFALO STANCE	NENEH CHERRY	12
14	16	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	15
15	19	CLOSE MY EYES FOREVER	L.FORD/O.OSBOURNE	10
16	7	LIKE A PRAYER	MADONNA	18
17	12	AFTER ALL	CHER & PETER CETERA	17
18	13	ELECTRIC YOUTH	DEBBIE GIBSON	11
19	21	CRY	WATERFRONT	20
20	27	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	22
21	23	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	16
22	29	GOOD THING	FINE YOUNG CANNIBALS	28
23	26	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	23
24	15	THINKING OF YOU	SA-FIRE	27
25	25	VOICES OF BABYLON	THE OUTFIELD	25
26	28	POP SINGER	JOHN COUGAR MELLENCAMP	21
27	30	I DROVE ALL NIGHT	CYNDI LAUPER	33
28	32	COMING HOME	CINDERELLA	30
29	20	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	26
30	34	MISS YOU LIKE CRAZY	NATALIE COLE	24
31	33	CUDDLY TOY (FEEL FOR ME)	ROACHFORD	37
32	22	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	35
33	—	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	40
34	—	BE WITH YOU	BANGLES	44
35	31	DOWNTOWN	ONE 2 MANY	39
36	38	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA/CULT JAM	29
37	—	VERONICA	ELVIS COSTELLO	36
38	—	WHAT YOU OON'T KNOW	EXPOSE	45
39	—	INTO THE NIGHT	BENNY MARDONES	41
40	—	ROOMS ON FIRE	STEVIE NICKS	42

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
17 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP	73 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
75 ANYTHING CAN HAPPEN (Deathless Pros., BMI/Los Was Cosmopolitanos, ASCAP/Ackee, ASCAP/MCA, ASCAP/Techno Pinocchio, BMI) HL/WBM	60 I LIKE IT (Island, BMI/Onid, BMI) WBM
22 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)	43 I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL
44 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL	55 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL
78 (BETWEEN A) ROCK AND A HARD PLACE (Virgin Songs, BMI) CPP	74 I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM
89 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	32 I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/PPP
12 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL	40 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
54 CIRCLE (Geffen, ASCAP/Withrow, ASCAP/Edie Brickell, ASCAP) WBM	26 IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM
10 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/PPP	7 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
71 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM	9 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM
30 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	67 I'LL BE YOU (Nah, ASCAP) HL
48 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/PPP	87 IN MY EYES (Saja, BMI/Mya-T, BMI)
20 CRY (SBK Blackwood, BMI) HL	77 IN YOUR EYES (Cliffline, BMI/Hidden Pun, BMI)
37 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL	41 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM
31 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	90 JOY AND PAIN (Protoons, ASCAP/Nikim, ASCAP)
92 THE DIFFERENT STORY (WORLD OF LUST AND CRIME) (Paradise GMBH, ASCAP/Marisma, ASCAP)	81 LET ME IN (Chappell & Co., ASCAP/French Surf, ASCAP/Geffen, ASCAP/Matkosky, ASCAP) HL/WBM
46 THE DOCTOR (Windocor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	18 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM
50 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	29 LITTLE JACKIE WANTS TO BE A STAR (Forcelul, BMI/Willesden, BMI/MylMy, BMI)
39 DOWNTOWN (Djo, BMI) HL/PPP	47 THE LOOK (Jimmy Fun, BMI)
80 DRESSED FOR SUCCESS (Jimmy Fun, BMI)	99 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
11 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	76 THE MAYOR OF SIMPLETON (Virgin Songs, BMI) CPP
61 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	24 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM
13 EVERLASTING LOVE (Hojo, BMI)	85 MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL
8 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	72 MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP)
59 FASCINATION STREET (Fiction, BMI)	96 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
84 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP)	94 NOW YOU'RE IN HEAVEN (Charisma, ASCAP/Kat & Mouse, BMI) WBM
82 FOR THE LOVE OF MONEY (Mighty Three, BMI) CLM	63 ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL
1 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	95 ONE (Creeping Death, ASCAP) CLM
34 FUNKY COLD MEDINA (Varry White, ASCAP)	21 POP SINGER (Riva, ASCAP) WBM
56 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	93 PRAYING TO A NEW GOD (Chong, BMI/Warner-Tamerlane, BMI)
38 GIVING UP ON LOVE (All Boys USA, BMI) CPP	2 REAL LOVE (SBK April, ASCAP/Ultravave, ASCAP/Rightsong, BMI) HL
28 GOOD THING (Walt Disney, ASCAP) HL	3 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
57 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL	79 ROCKET (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
70 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM/PPP	58 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
	42 ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
	64 ROUND & ROUND (Be, PRS/WB, ASCAP) WBM
	14 SATISFIED (Chi-Boy, ASCAP) CLM
	19 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
	83 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
	100 SEEING IS BELIEVING (Michael Rutherford, BMI/R & BA, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM
	52 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
	66 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
	91 SHAKE IT UP (Howe's Business, ASCAP/TJT, ASCAP/Phantom, ASCAP)
	35 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	53 A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Doraflo, BMI) WBM
	62 SINCERELY YOURS (Shaman Drum, BMI)
	68 SO ALIVE (Warner-Tamerlane, BMI) WBM
	4 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
	98 SOMEBODY LIKE YOU (MCA, ASCAP/Dresden China, ASCAP/Dal Coure, BMI/Orc, ASCAP) HL/PPP
	88 STAND (Night Garden, BMI/Unichappell, BMI) HL
	69 STOP (Irving, BMI/Doodittle, BMI/Let's See, ASCAP) CPP
	97 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	27 THINKING OF YOU (Cutting, ASCAP)
	23 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
	16 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
	51 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
	36 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
	25 VOICES OF BABYLON (Music Corp. Of America, BMI) HL
	65 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/PPP
	45 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
	15 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
	49 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP)
	6 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
	86 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Ventre Tre, ASCAP)

'RAIN MAN' VID GETS CRUISE CONTROL

(Continued from page 1)

Ralph Tribbey, MGM/UA VP of marketing, says Cruise's contract granted him "more control over the entire production than anyone around here has ever seen." He would not comment on specific aspects of the contract.

Cruise is said to have insisted on the contractual provisions as a result of his experience with Paramount Home Video's release of "Top Gun." Hollywood insiders say Cruise was miffed by the Diet Pepsi ad on the videocassette because it featured an actor who closely resembled Cruise. One source says the "Rain Man" contract specifically addresses the "look-alike actor" issue.

"The Diet Pepsi ad really annoyed [Cruise]," said a source with ties to MGM/UA. "He had them put it in his contract that this time he would have control over the way the video is handled."

As a result of Cruise's demands, a similar deal was reportedly struck with Hoffman.

The film, which centers on the relationship of an autistic man (Hoffman) and his brother (Cruise), has grossed more than \$160 million at the U.S. box office. Among the film's Oscars was one for best picture.

At a press conference here May 16 to announce the video's release, Dave Bishop, MGM/UA VP of sales, said an independent research firm determined that 81% of all VCR owners intend to rent the title. The researchers also predicted that at least 100 million people are likely to see "Rain Man" on videocassette. The title will carry a list price of \$89.95.

The addition of the Buick commercial stems from the use of a 1949

Buick Roadmaster in the film. The 30-second spot highlights the Roadmaster as well as other classic Buick cars and concludes by touting the company's latest models.

"Unlike the typical advertisement, this message expresses our pride in Buick's role in this significant movie," says Jay Qualman, the auto maker's general director of advertising. A promotional program that will involve Buick dealers is being finalized.

The ad campaign will commence four weeks prior to the video's Aug. 30 street date. Radio promotions in the top 20 markets will offer listeners a chance to win a two-day vacation in Las Vegas or a copy of the videocassette.

Approximately one week before the Aug. 15 prebook cutoff date, 30-second television spots will air on the three major networks, as well as cable outlets MTV and CNN. Consumer print ads will appear in Time, Rolling Stone, People, and Us.

MGM/UA says the TV spots will account for 75% of the ad campaign. The ads will not be broadcast for three weeks after street date but will return in late September for three additional weeks.

Congress Moves Ahead On Copyright Bill For States

WASHINGTON Congress continues to move to amend the U.S. Copyright Act so that states are subject to damage suits for copyright infringement. The Senate Copyright Subcommittee heard testimony May 17 on the pending bill to change the law.

Subcommittee officials say the bill, S. 497, could be marked up to full committee by next month. The sponsor of the bill is Sen. Dennis DeConcini, D-Ariz., the subcommittee chairman.

A similar bill on the House side, H.R. 1131, is also headed for full Judiciary Committee action soon, and is being spearheaded by Rep. Robert Kastenmeier, D-Wis., chairman of the subcommittee that oversees copyright concerns.

Under current U.S. law, states are immune from damage suits in federal court for copyright infringement. A business or person may sue for injunctive relief

only. A copyright coalition that includes the Recording Industry Assn. of America, ASCAP, BMI, and the National Music Publishers Assn., as well as the Motion Picture Assn. of America and book publishers and software manufacturers, is pushing for the amendment in the copyright law.

Proponents of the bill say that it was the intention of Congress during the 1976 copyright act revision that copyright owners should have a legal remedy against states when they illegally copy or distribute copyrighted material.

The Supreme Court has twice this year refused to review the rulings of lower courts that the copyright act does not explicitly remove immunity protection to states, leaving it up to Congress to reword the law (Billboard, April 1).

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FOR WEEK ENDING MAY 27, 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	2	4	8	I'LL BE LOVING YOU (FOREVER) ♦ NEW KIDS ON THE BLOCK	COLUMBIA 38-68671
2	1	2	11	EVERY LITTLE STEP ♦ BOBBY BROWN	MCA 53618
3	5	5	10	FOREVER YOUR GIRL ♦ PAULA ABDUL	VIRGIN 7-99230
4	3	3	11	REAL LOVE ♦ JODY WATLEY	MCA 53484
5	6	7	8	BUFFALO STANCE ♦ NENEH CHERRY	VIRGIN 7-99231
6	4	1	11	LIKE A PRAYER ♦ MADONNA	SIRE 7-27539/WARNER BROS.
7	10	11	6	LITTLE JACKIE WANTS TO BE A STAR ♦ LISA LISA	COLUMBIA 38-68674
8	15	23	4	BABY DON'T FORGET MY NUMBER ♦ MILLI VANILLI	ARISTA 1-9832
9	12	20	5	MISS YOU LIKE CRAZY ♦ NATALIE COLE	EMI 50185
10	9	8	9	CLOSER THAN FRIENDS	SURFACE COLUMBIA 38-08537
11	11	19	4	THIS TIME I KNOW IT'S FOR REAL ♦ DONNA SUMMER	ATLANTIC 7-88899
12	16	22	5	SOLDIER OF LOVE	DONNY OSMOND CAPITOL 44369
13	22	30	3	ME MYSELF AND I ♦ DE LA SOUL	TOMMY BOY 926
14	25	—	2	I LIKE IT	DINO 4TH & B'WAY 7483/ISLAND
15	8	9	8	ELECTRIC YOUTH ♦ DEBBIE GIBSON	ATLANTIC 7-88919
16	17	16	7	I KO I KO (FROM "RAIN MAN") ♦ THE BELLE STARS	CAPITOL 44343
17	13	21	7	I LIKE	GUY UPTOWN 53490/MCA
18	23	27	3	ROCK ON ♦ MICHAEL DAMIAN	CYPRESS 1420/A&M
19	7	6	13	FUNKY COLD MEDINA ♦ TONE LOC	DELICIOUS VINYL 104/ISLAND
20	24	—	2	MY FIRST LOVE ♦ ATLANTIC STARR	WARNER BROS. 7-27525
21	14	10	15	THINKING OF YOU ♦ SA-FIRE	CUTTING 872 502-7/POLYGRAM
22	NEW	▶	1	SECRET RENDEZVOUS ♦ KARYN WHITE	WARNER BROS. 7-27863
23	NEW	▶	1	WHAT YOU DON'T KNOW ♦ EXPOSE	ARISTA 1-9836
24	28	—	2	WIND BENEATH MY WINGS ♦ BETTE MIDLER	ATLANTIC 7-88972
25	19	12	14	I WANNA BE THE ONE ♦ STEVIE B	LMR 74003
26	21	18	5	IF I'M NOT YOUR LOVER	AL B. SURE! WARNER BROS. 7-27556
27	NEW	▶	1	IN MY EYES	STEVIE B LMR 74004
28	30	—	2	THIS IS ACID	MAURICE VENETTA VV 1416/A&M
29	20	15	20	GIRL YOU KNOW IT'S TRUE ♦ MILLI VANILLI	ARISTA 1-9781
30	NEW	▶	1	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN ARISTA 1-9809

Products with the greatest airplay gains this week. ♦ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING MAY 27, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM

New York P.D.: Steve Ellis

- 1 Jody Watley, Real Love
- 2 Pajama Party, Yo No Se
- 3 Paula Abdul, Forever Your Girl
- 4 Madonna, Like A Prayer
- 5 Bobby Brown, Every Little Step
- 6 Donna Summer, This Time I Know It's For Real
- 7 Cynthia, Endless Nights
- 8 Neneh Cherry, Buffalo Stance
- 9 New Kids On The Block, I'll Be Loving You (Fore)
- 10 Sa-Fire, Thinking Of You
- 11 Debbie Gibson, Electric Youth
- 12 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 13 Noel, Change
- 14 The Belle Stars, Iko Iko (From "Rain Man")
- 15 Gipsy Kings, Bamboleo
- 16 Milli Vanilli, Baby Don't Forget My Number
- 17 Steve B, I Wanna Be The One
- 18 Edelweiss, Bring Me Edelweiss
- 19 Rick Astley, Giving Up On Love
- 20 Karyn White, Secret Rendezvous
- 21 Samantha Fox, I Only Wanna Be With You
- 22 Johnny O, Highways Of Love
- 23 Deon Estus, Heaven Help Me
- 24 Dino, I Like It
- 25 Expose, What You Don't Know
- 26 Madonna, Express Yourself
- 27 Vanessa Williams, Oremain'
- 28 Rick Ross, Workin' Overtime
- 29 Surface, Closer Than Friends
- 30 Alita Dustin, One Man Woman
- 31 Diana Ross, Workin' Overtime
- 32 Soul II Soul, Keep On Movin'
- 33 EX TKA, You Are The One
- 34 EX Maurice, This Is Acid
- 35 EX Simply Red, If You Don't Know Me By Now
- A Jody Watley, Friends
- A De La Soul, Me Myself And I
- A Sa-Fire, Gonna Make It
- EX Heartbreak, Never Stop Loving You
- EX Stevie B, In My Eyes

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- 1 Karyn White, Secret Rendezvous
- A Simply Red, If You Don't Know Me By Now
- A Raiana Paige, Open Up Your Heart
- EX EX Robbie Nevil, Somebody Like You

- 1 Paula Abdul, Forever Your Girl
- 2 Bobby Brown, Every Little Step
- 3 De La Soul, Me Myself And I
- 4 Troop, Still In Love
- 5 Surface, Closer Than Friends
- 6 Guy, I Like
- 7 Jody Watley, Real Love
- 8 TKA, You Are The One
- 9 Maurice, This Is Acid
- 10 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 11 Donny Osmond, Soldier Of Love
- 12 Milli Vanilli, Baby Don't Forget My Number
- 13 Karyn White, Secret Rendezvous
- 14 New Kids On The Block, I'll Be Loving You (Fore)
- 15 Natalie Cole, Miss You Like Crazy
- 16 Stevie B, In My Eyes
- 17 Roachford, Cuddly Toy
- 18 Vanessa Williams, Oremain'
- 19 Soul II Soul, Keep On Movin'
- 20 Neneh Cherry, Buffalo Stance
- 21 Expose, What You Don't Know
- 22 Donna Summer, This Time I Know It's For Real
- 23 Dino, I Like It
- 24 EX Marika, Toy Soldiers
- 25 Diana Ross, Workin' Overtime
- 26 Simply Red, If You Don't Know Me By Now
- EX Wica Paris, My One Temptation
- 28 Waterfront, Cry
- 29 EX Sky, Start Of A Romance
- 30 EX Chuckie Booker, Turned Away
- EX Swing Out Sister, Waiting Game
- EX The Jacksons, Nothin' (That Compares 2 U)
- EX Seduction, True Love
- A EX Love And Rockets, So Alive

Power 106FM

Los Angeles P.D.: Jeff Wyatt

- 1 Paula Abdul, Forever Your Girl
- 2 Bobby Brown, Every Little Step
- 3 Jody Watley, Real Love
- 4 New Kids On The Block, I'll Be Loving You (Fore)
- 5 Sa-Fire, Thinking Of You
- 6 Michael Damian, Rock On
- 7 Stevie B, I Wanna Be The One
- 8 The Boys, Lucky Charm
- 9 Sandee, Notice Me
- 10 Sheena Easton, Days Like This
- 11 Neneh Cherry, Buffalo Stance
- 12 Donny Osmond, Soldier Of Love
- 13 Madonna, Like A Prayer
- 14 Roxette, The Look
- 15 Tone Loc, Funky Cold Medina
- 16 Boy George, Don't Take My Mind On A Trip
- 17 Donna Summer, This Time I Know It's For Real
- 18 Debbie Gibson, Electric Youth
- 19 Samantha Fox, I Only Wanna Be With You
- 20 Gina Go-Go, I Can't Face The Fact
- 21 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 22 The Belle Stars, Iko Iko (From "Rain Man")
- 23 Waterfront, Cry
- 24 Real Life, Send Me An Angel '89
- 25 Dino, I Like It
- 26 Milli Vanilli, Girl You Know It's True
- 27 Rick Astley, Giving Up On Love
- 28 Aretha Franklin + Elton John, Through The Storm
- 29 EX Expose, What You Don't Know
- 30 EX Fine Young Cannibals, Good Thing
- 31 Milli Vanilli, Baby Don't Forget My Number
- 32 Sweet Sensation (With Romeo J.D.), Sincerely
- 33 De La Soul, Me Myself And I

95.5 FM WPGC
Campus Music

Washington P.D.: Dave Ferguson

- 1 Bobby Brown, Every Little Step
- 2 E.U., Buck Wild
- 3 James Taylor & Regina Belle, All I Want
- 4 New Kids On The Block, I'll Be Loving You (Fore)
- 5 Surface, Closer Than Friends
- 6 Jody Watley, Real Love
- 7 Guy, Piece Of My Love
- 8 Madonna, Like A Prayer
- 9 Anita Baker, Just Because
- 10 Natalie Cole, Miss You Like Crazy
- 11 Al B. Sure!, If I'm Not Your Lover
- 12 Tone Loc, Funky Cold Medina
- 13 Milli Vanilli, Girl You Know It's True
- 14 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 15 Rob Base & D.J. E-Z Rock, Joy & Pain
- 16 Sweet Sensation (With Romeo J.D.), Sincerely
- 17 Cherelle, Affair
- 18 Anita Baker, Lead Me Into Love
- 19 De La Soul, Me Myself And I
- 20 Thelma Houston & The Winans, Lean On Me
- 21 Neneh Cherry, Buffalo Stance
- 22 Tracie Spencer, Imagine
- 23 Soul II Soul, Keep On Movin'
- 24 Joyce "Fenderella" Irby, Mr. DJ
- 25 Atlantic Starr, My First Love
- 26 Dino, I Like It
- 27 Donna Summer, This Time I Know It's For Real
- 28 EX Simply Red, If You Don't Know Me By Now
- 29 EX The System, Midnight Special
- EX Milli Vanilli, Baby Don't Forget My Number
- A Karyn White, Secret Rendezvous
- A Surface, Shower Me With Your Love
- A The Jacksons, Nothin' (That Compares 2 U)
- A Bette Midler, Wind Beneath My Wings

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	8	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
2	3	4	12	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
3	4	2	24	GUNS N' ROSES ▲² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
4	6	9	19	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
5	2	3	15	TONE LOC ▲² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
6	5	5	45	BOBBY BROWN ▲⁴ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	7	7	40	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	9	10	45	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
9	8	6	39	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
10	12	16	5	THE CULT SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
11	18	87	3	TOM PETTY MCA 6253 (9.98) (CD)	FULL MOON FEVER
12	11	11	34	BON JOVI ▲⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
13	10	8	16	DEBBIE GIBSON ▲² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
14	13	12	10	MILLI VANILLI ● ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
15	15	15	92	GUNS N' ROSES ▲⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
16	16	17	7	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
17	14	13	29	TRAVELING WILBURYS ▲² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
18	25	33	4	GREAT WHITE CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
19	19	18	16	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
20	45	—	2	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
21	64	—	2	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
22	17	14	15	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
23	20	20	93	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
24	22	21	36	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
25	23	22	50	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
26	24	23	36	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
27	27	29	44	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
28	21	19	30	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
29	33	37	7	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
30	29	26	52	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
31	31	30	37	WINGER ● ATLANTIC 81867 (9.98) (CD)	WINGER
32	30	25	17	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
33	26	24	27	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
34	35	36	13	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
35	32	32	26	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
36	40	45	9	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
37	28	28	6	ROXETTE EMI 91098 (9.98) (CD)	LOOK SHARP!
38	37	40	14	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
39	39	34	14	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
40	44	55	19	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
41	34	27	28	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
42	NEW ►	1	1	JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
43	38	41	13	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
44	41	42	25	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
45	46	54	45	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
46	36	31	33	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
47	50	50	45	CINDERELLA ▲² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
48	74	—	2	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
49	60	64	3	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
50	42	35	54	POISON ▲⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
51	43	39	30	ANITA BAKER ▲³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
52	48	38	12	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
53	57	57	12	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
54	49	44	18	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	51	6	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
56	55	56	34	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
57	53	53	7	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
58	47	43	15	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
59	52	48	6	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
60	54	46	32	KENNY G ▲² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
61	75	100	4	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
62	68	134	3	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
63	61	68	32	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
64	121	—	2	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
65	59	52	7	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
66	125	—	2	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
67	65	63	16	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
68	56	49	11	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
69	58	47	47	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
70	66	60	16*	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
71	89	106	7	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
72	81	85	8	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
73	73	116	3	ERASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL
74	62	58	18	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
75	63	59	16	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
76	70	72	14	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
77	80	146	3	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
78	69	67	7	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
79	71	71	12	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
80	85	92	7	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
81	82	110	4	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
82	138	—	2	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
83	72	65	33	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
84	NEW ►	1	1	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
85	67	61	9	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
86	132	—	2	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
87	78	73	18	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
88	76	69	31	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
89	NEW ►	1	1	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
90	87	77	36	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
91	83	70	27	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
92	92	98	8	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
93	84	76	15	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
94	91	96	12	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
95	79	75	24	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
96	107	172	3	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
97	98	97	24	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
98	86	79	34	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
99	112	120	5	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
100	101	86	15	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
101	93	93	42	SOUNDTRACK ▲⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
102	97	91	12	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
103	94	83	26	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
104	99	103	13	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
105	90	80	27	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
106	77	62	35	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
107	95	95	12	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
108	117	82	15	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
109	105	78	31	U2 ▲³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM

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.

Lines Drawn Over Blockbuster Chain's Earnings

This story was prepared by Don Jeffrey and Geoff Mayfield.

NEW YORK Wall Street analysts and Blockbuster Entertainment shareholders have taken sides in the growing controversy over the company's methods of determining earnings.

Shareholders filed a class-action suit against Blockbuster after a Bear Stearns & Co. report alleged that the fast-growing video-rental chain had inflated its year-end earnings through dubious accounting practices (Billboard, May 20).

But many securities analysts contest the negative report by Bear Stearns and discount the importance of the shareholder suit.

At the same time the controversy was widening, The Wall Street Journal reported that three company insiders, including president Luigi Salvaneschi, had sold off significant amounts of their company stock in

April, just weeks before release of the report triggered a sharp drop in Blockbuster's share price.

Ron Castell, senior VP of programming, communications, and development, says the executives sold their shares to buy homes and to pay income taxes in April. He adds they were not aware Bear Stearns would be releasing a negative report in May.

Gary Wirt, analyst with Chicago Corp., says the Bear Stearns report was "misleading and has inaccuracies." He adds, "In its tone, there's a lot of negative innuendo that I think is wrong."

"The points raised are not new," notes Andrew Beja of Advest. "They show a lack of understanding of the issues. Blockbuster's numbers are real."

But Miriam Meglan, analyst with Johnson, Rice in New Orleans, says the Bear Stearns report "fostered constructive discussion and airing of

the issues." She disagrees, however, with the conclusions reached by Lee Seidler and fellow analyst Janet Pegg in the Bear Stearns report.

Blockbuster's Castell calls Bear Stearns "unprofessional, incompetent, and totally without knowledge of the video industry." The lawsuit, he contends, is "without foundation. We're going to defend it till the cows come home."

The suit was filed in U.S. District Court in Fort Lauderdale, Fla., against the company and three of its top officials—Salvaneschi, chairman Wayne Huizenga, and chief financial officer Steven Berrard—and appears to be largely based on Bear Stearns' criticism. It charges that Blockbuster "falsely reported that it earned 57 cents per share" for 1988. It also said the company's "assets and earnings had been substantially overstated by deceptive accounting practices."

In that report, Seidler said that Blockbuster actually earned only 7

cents a share from video rentals last year. The other 50 cents a share that Blockbuster reported, Seidler said, should be attributed to "dubious merger accounting, nonrecurring sales to new franchisees, and changes in amortization practices."

When the report was issued in early May—coincidentally the same day Blockbuster was holding its annual shareholders' meeting in Fort Lauderdale—the share price fell more than 20%, to about \$27. The volatile stock has ranged from \$11 to \$36.50 a share in the past 52 weeks.

The suit charges that the company "entered into a fraudulent plan and scheme and continuing course of conduct for the purpose and effect of artificially inflating the market price of Blockbuster common stock."

The "dubious" accounting practices mentioned in the suit and reported by Bear Stearns have to do in part with methods of amortization.

The company, for example, amor-

tizes goodwill from acquisitions over 40 years. Bear Stearns said this added 14 cents a share to the company's earnings. Wirt and other analysts say this was "standard accounting practice" for a relatively new industry.

Also at issue is the company's method of depreciating hit videotapes. Blockbuster changed the amortization period from nine months to three years. The Bear Stearns report said this shift added another 11 cents a share, but Castell says the Securities and Exchange Commission required the company to make the change.

Some analysts concede that the SEC may require a three-year write-off but say the formula Blockbuster now employs, which only amortizes 40% of a hit tape's value in the first year, inflates the chain's earnings.

Castell counters that Blockbuster previously wrote off hit titles in 90 days and blames an SEC letter—which prescribed that hot tapes be written off over 36 months under a 150% declining balance method—for the depreciation formula that Bear Stearns took to task. A copy of that letter was shown to analysts who attended a May 16 Blockbuster meeting in New York.

Bear Stearns charged that Blockbuster should exclude nonrecurring earnings on product sales to franchisees (which added 18 cents to earnings) and from initial franchising fees (7 cents), saying that franchise sales will slow as the market becomes more saturated. But Huizenga argues, "McDonald's sells franchises. Burger King sells franchises. [and so do] Pizza Hut and Domino's. To say that franchise fees should come out [of our reported earnings] is ludicrous."

Blockbuster's lack of cash at the end of last year was also attacked by Bear Stearns, but Johnson, Rice's Meglan says, "Any company growing really rapidly is going through cash."

In the class action suit, the plaintiff, a shareholder named Rodney B. Shields, said that if investors had known "the adverse information that was not disclosed by the defendants, they would not have purchased the company's common stock at the artificially inflated prices that were paid." The suit did not disclose the monetary damages sought.

Attorney Michael J. Pucillo, of West Palm Beach, Fla., firm Alley, Maass, Rogers, Lindsay & Chauncey, is representing Shields in the case. He could not be reached for comment.

NEW HITS ADD SALES SIZZLE, CURB MUSIC STORES' SLUMP

(Continued from page 1)

ple of months," says Gerry Adams, executive VP for 30-store, Troy, Mich.-based Harmony House. "We had some unseasonably warm weather very early, which is not conducive to shopping. There also hasn't been a very strong lineup of product."

Some blame the Internal Revenue Service for part of the slump that began in April. "It looks like things were motoring along pretty well, and then it was 'Beware the Ides of April,'" says the head of one major-label distributor, noting that month's tax deadline. Ron Phillips, director of purchasing for 155-store The Record Bar, based in Durham, N.C., agrees that "there was a very abrupt drop-off after tax day, April 17. It was almost like night and day."

Fresh music, however, has rekindled sales and prompted retailers' op-

timism.

New releases by Tom Petty, Richard Marx, and the Cure are among the titles that retailers say have stoked up numbers. All three earned healthy, bulleted jumps on the Billboard Top Pop Albums chart this week, with Petty moving from No. 18 to No. 11, Marx zooming from No. 64 to No. 21, and the Cure leaping from its high No. 45 debut to No. 20. Love And Rockets, Aretha Franklin, Simple Minds, and Barry Manilow are also among the fast climbers.

Also drumming up business are new works from John Cougar Mellencamp, Cyndi Lauper, Natalie Cole, Swing Out Sister, and the Nitty Gritty Dirt Band, which are all debuting with high chart positions. Seven other acts also move their latest titles into the Top Pop Albums chart this

week.

Dealers say Madonna, Guns N' Roses, Fine Young Cannibals, New Kids On The Block, Tone Loc, Living Colour, and Paula Abdul were the artists who carried the day before the infusion of new titles hit the market. Those acts' albums and the soundtrack from "Beaches" have continued to sell well recently in the face of the new competition. For example, at Trans World Music Corp., the industry's second largest chain, VP of merchandising Gary Arnold reports that Guns N' Roses owned two of the company's top five sellers during a recent week.

Two East Coast chains offer striking examples of how the new releases have invigorated the market. Bruce Imber, VP of marketing for Roslyn, N.Y.-based Record World, reports that his 74-store chain saw a 12% increase for the week of May 7-13, while David Blaine, VP/GM for Washington, D.C.-based Waxie Maxie's, says his 30-store web enjoyed "the best week we've had in six or seven weeks."

Jack Eugster, chairman of Minneapolis-based The Musicland Group—the industry's largest chain, with almost 700 stores—offers a cautious appraisal of the market's recent entries. "New releases are helping, but nothing is overly exciting. I don't think we have a [Bruce] Springsteen, a Madonna, or a new Guns N' Roses in the next two months."

However, Eugster has noticed some pleasant surprises, like Manilow's comeback effort, which is Musicland's 12th best-selling cassette and LP and the chain's No. 8 CD. "If someone had told me a month ago that a new Barry Manilow was coming out, I would have said 'Oh, good. Maybe it will make our top 50.'"

Record Bar was pleasantly startled by two recent additions. "Clint Black is one of the fastest happening new country artists I've ever seen," says Phillips. "He's selling like Randy Travis or Hank Williams Jr. For new country artists, that's unheard of."

"The Cure debuted at No. 1 in our chain, which was a big surprise for us," Phillips adds. "We are mall-based, so we do cater more to the mass-appeal artist rather than alternative."

2 New Music Magazines To Bow In Soviet Union

MOSCOW A new consumer magazine called Pop-Korni (Pop Roots) is being launched here as a joint venture by Stas Namin's Music Center Cooperative and Metal Hammer magazine.

The pilot issue, containing 24 pages, will be published at the end of May with a print order of 500,000. Depending on its reception by the public, a final decision on its format and price will be made in time for the magazine to start regular publication in August. The cover price of the pilot edition is three rubles (about \$3).

Muzyka, the largest music publisher in the U.S.S.R., is soon to start its own quarterly magazine, aimed at the younger generation and devoted entirely to pop and rock music, national and international. Its title is Ritm (Rhythm) and it will be edited by Irina Kabanova.

Until now, there have been just three consumer magazines specializing in music in the Soviet Union. They are the classically oriented Sovetskaya Muzyka;

Muzykal'naya Zhizn' (Music Life), a bimonthly covering pop, rock, classical, jazz, and vaudeville; and Muzyka, a Ukrainian-language bimonthly.

There are a number of so-called "underground" publications concentrating mostly on Russian rock. These are published and distributed by numerous rock clubs and societies in photocopied form on a more-or-less regular basis.

An estimated 20 such publications exist in Moscow, Leningrad, Novosibirsk, Tallin, Gorki, and some other major cities. The two oldest are Ulrite and Roxi. Most of them have appeared since the advent of *perestroika* and its more liberal outlook, and the national and local media are also devoting considerable time and space to contemporary national and international music.

It is expected that several new consumer rock and pop magazines will appear in the U.S.S.R. soon.

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NEW AGE ADDS VOCALS, THINKS POP

(Continued from page 1)

RCA's Novus, which is readying a new R&B-ish effort by jazz keyboardist/vocalist Amina Claudine Myers on its "blue" line.

Furthermore, while Windham Hill Records—the label many associate most directly with the new age music form—has already successfully delved into vocal music by such acts as the Nylons and guitarist/singer Michael Hedges, the label plans to release a "new folk" sampler later this year, at least partially inspired by the success of such artists as Tracy Chapman, Michelle Shocked, and Suzanne Vega.

Windham Hill is by no means alone: An executive at the new age Narada label says the company is looking "very, very seriously" at vocal projects, while Allan J. Kaplan, president and CEO of San Rafael, Calif.-based Music West Records, says an upcoming release will feature a vocal group from Los Angeles. "You could say it's new age vocals," says Kaplan. "I think it's contemporary. I think it's a new sound—contemporary pop music."

Ironically, Kaplan's independent Music West label recently hit a significant sales milestone with artist Ray Lynch's 1985 "Deep Breakfast" album. The prototypical new age project, which features the track "Celestial Soda Pop," was recently certified gold by the Recording Industry Assn. of America.

The campaign behind Private Music's Bill Gable album typifies the current approach new age labels are taking to establish their artists in the pop mainstream. Ron Goldstein, president, says his company first moved to establish a base at adult alternative radio in late February; recently, it did tip-sheet mailings to AC stations and sent out a video to VH-1. Private additionally serviced a CD single to both adult alternative and AC stations, he says. "What we're trying to do is similar to what was done with [Epic act] Basia—which started at contemporary jazz and NAC [new adult contemporary] and went on to AC."

Goldstein also says the label hired four independent promotion people for the project. "We do it quite often," he adds, "but not to that extent. It's the first time we've gone to the AC format—and it's the first time on the retail level we've gone beyond the new age/instrumental area."

The growth of the adult alternative format has proven to be a boon to Private Music, says Goldstein. "We've experienced sales on five of our acts of over 100,000 units. And that wouldn't have been accomplished without NAC." Nonetheless, the bottom-line effect of such airplay differs dramatically from that on the album rock format, he points out. "After four weeks in medium [album rock] rotation, you start to feel something. On NAC, it can take six-to-eight weeks of heavy rotation before it really kicks in. It takes longer. The [record] buyer who listens regularly to NAC is not a regular store person. So keeping it on the air is very meaningful."

IMPORTANCE OF VH-1

Goldstein, like many others, points to the importance of VH-1 in breaking such artists as Enya. Ed Rosenblatt, president of Geffen Records—Enya's label—wholeheartedly agrees.

"[Enya] had given us a fabulous video that VH-1 went on and made it

their special pick hit of the week—they were very instrumental. They added it first, played it two weeks, then made it their special clip. And they played it five or six times a day for about a two-to-three month period.

"So we got great support from the media," Rosenblatt says, "the same support you'd get on *any* artist—whether you want to call them 'new age' or 'pop' or 'adult contemporary' or whatever."

Sal LoCurto, director of music programming at VH-1, acknowledges that the outlet was instrumental in breaking Enya. He also adds that the artist's success on adult alternative radio wasn't really a factor in VH-1's decision to heavily air the clip.

"We don't follow NAC, AC, or top 40," says LoCurto, "but we watch them. It's a give-and-take. To break artists, we have to work together with radio. Sometimes we address the NACs, but sometimes we don't." In all, he says, the two most important factors in adding clips are staff reaction and label support for an artist. "If we really like the video and we feel the label is behind the artist," he says, "it makes a difference."

As a means of breaking artists, Jane Berk, director of product marketing at Columbia, says VH-1 is "having more of an impact on the market than ever before." It's one avenue the label hopes to explore in its promotion of "Dancing With The Lion," the new album by harpist Andreas Vollenweider (see story in Talent, page 28). The artist has already had sales success—of his previous four records, two have gone gold and sold more than 750,000 units, while the others also are nearing gold—and Berk calls him very much a label priority.

"This is not a new age record," she says, adding that the artist has enlarged his style to encompass rock, jazz, and classical.

ESCAPE FROM THE GHETTO

Berk's reluctance to peg Vollenweider as a "new age" artist signifies what may be an overall perception that the music style is approaching—or indeed has already hit—a sales plateau. Some say that the current marketing approaches may help break significant new age artists out of what has been termed the "new age ghetto."

"George Winston and Andreas Vollenweider are perhaps the only two that really broke through on an instrumental level to significant levels of sales," says Steve Backer, series director of RCA/Novus and executive producer of RCA/Bluebird. "Between gold and platinum. That's it. And the rest have been marketed over a period of time, and continue to sell as catalog items, but not as big artists. And if [Windham Hill's] Win-

ston went to a new company, they would probably market *him* as a pop artist as well at this point."

A QUESTION OF BALANCE

Backer says that his Novus "blue" line—as opposed to the "red" line, which concentrates exclusively on nonhybrid jazz product—is in one sense changing gears. Though the label has released records by such new age artists as Liz Story and Alex DeGrassi, "what I've done," says Backer, "is to move away from what one might categorize as pure new age, much closer to a balance between pure jazz and crossover jazz. With some leanings, hopefully, toward maybe an occasional urban crossover record." Backer notes that the upcoming release from keyboardist Myers should nicely fit into the adult alternative radio format.

Even Will Ackerman, CEO of Windham Hill records and a recording artist in his own right, says that among the reasons for his label's broadening scope is a personal one—"that the repetition of the same thing becomes tiresome," he says.

"I could get very highfalutin and talk about how the need for evolution is essential," says Ackerman. "And I could talk about my own observations that it seems to me the instrumental renaissance may not be *over*, but may be tapering somewhat. I think that Enya, to a certain degree, and certainly Tracy Chapman and Michelle Shocked and Suzanne Vega are all indicative of the listeners wanting a somewhat more intimate relationship with the musician and the music.

"And I think that I'll accept on behalf of Windham Hill some part of setting that up. I think intimacy had a lot to do with what we were doing—in terms of the close miking of the guitar, the piano being right there, and trying to strip the layers away."

Ackerman says the label's new release by vocal group the Nylons will be the recipient of "unquestionably the greatest push to commercial radio we've ever made," adding that an upcoming release by the group Coup D'etat will be an even further step into the pop market.

"It's probably true that instrumental music played a very significant, but perhaps numerically limited, niche in the overall spectrum of one's listening," he says. "It's certainly true for *me*. I was listening to the old records I liked, whether it was Van Morrison's 'Astral Weeks' or the Peter Gabriel record. And right now I think Cowboy Junkies are unbelievable.

"There's some really good instrumental stuff going on," says Ackerman. "But again, it seems strange to me that people would think that's all we'd ever do."

Philips' 1st Quarter: \$103.7 Mil Profit

AMSTERDAM Dutch electronics multinational Philips has posted a net profit of \$103.7 million for the first quarter of this year, compared with \$100.9 million for the January-March period of 1988.

The firm's gross was 10% down, to \$284.4 million, over the same three-month period. The main reason cited for the sharp dip was the monetary measures taken by the

Brazilian government to try to counter rampant inflation there.

The worldwide reorganization of the Philips global setup is still going on. Under the new plan, the European production of VCRs is fully concentrated now in the Philips plant in Vienna, Austria.

Philips is stopping VCR production in Krefeld, West Germany, with a consequent loss of 630 jobs.

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	116	117	4	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
111	103	89	9	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
(112)	115	141	4	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
113	96	94	8	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
114	100	81	33	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
115	106	102	80	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
116	119	105	10	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
117	108	90	9	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
(118)	131	159	3	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
(119)	153	157	3	BLACK SABBATH I.R.S. 82002/MCA (9.98) (CD)	HEADLESS CROSS
120	110	99	27	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
121	127	107	67	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
122	122	131	6	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
123	102	84	14	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
124	124	138	5	LEATHERWOLF ISLAND 91072/ATLANTIC (8.98) (CD)	STREET READY
125	88	66	12	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
126	118	118	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED OZ 45094/E.P.A. (CD)	POWERFUL STUFF
127	120	104	34	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
128	104	74	25	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
129	109	88	57	TRACY CHAPMAN ▲ ³ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
130	130	139	7	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
131	136	115	32	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
(132)	NEW		1	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
(133)	143	155	5	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
(134)	140	149	5	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
(135)	146	163	3	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
136	114	114	7	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
137	111	111	5	STRAY CATS EMI 91401 (9.98) (CD)	BLAST OFF
138	137	121	13	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
139	128	124	8	RED SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
140	149	130	89	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
141	129	108	16	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
142	113	101	47	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
143	126	112	10	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
144	123	123	6	HELLOWEEN RCA 9709-1-R (6.98) (CD)	I WANT OUT-LIVE
(145)	165	176	3	FOSTER & LLOYD RCA 9587-1-R (8.98)	FASTER & LLOUDDER
146	142	125	8	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
147	141	132	10	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
148	135	135	6	FASTWAY GWR 7541 1/ENIGMA (8.98) (CD)	ON TARGET
(149)	174	153	40	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
150	152	181	3	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
(151)	163	156	4	MOJO NIXON & SKID ROPER ENIGMA 73335 (8.98) (CD)	ROOT HOG OR DIE
(152)	NEW		1	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
(153)	NEW		1	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
(154)	157	—	2	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
155	134	122	9	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	147	142	37	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
157	158	158	4	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
158	145	127	9	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
159	154	154	5	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
160	162	—	2	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
161	161	164	6	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
(162)	179	—	2	EARL KLUGH WARNER BROS. 25902 (9.98) (CD)	WHISPERS AND PROMISES
163	139	113	33	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
(164)	NEW		1	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
(165)	NEW		1	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
(166)	188	—	2	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
167	150	129	11	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
168	133	133	10	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
169	172	190	34	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
170	169	160	50	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
(171)	180	198	3	SEWINDERS RCA 9663-1-R (8.98) (CD)	WITCHDOCTOR
172	173	177	4	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES
(173)	NEW		1	KENNY ROGERS REPRISE 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
(174)	185	197	3	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
175	178	148	26	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
176	148	151	20	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
177	171	144	32	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
178	176	161	9	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
179	156	143	11	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
(180)	199	189	45	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
181	168	145	16	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
182	170	150	25	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
183	164	170	25	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
(184)	NEW		1	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
185	186	—	2	THE GODFATHERS EPIC FE 45023/E.P.A. (CD)	MORE SONGS ABOUT LOVE & HATE
186	155	126	22	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZUBBA
187	144	137	13	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
188	190	184	81	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
189	181	169	5	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
(190)	NEW		1	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
191	193	—	2	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD
192	166	166	4	TOMMY PAGE SIRE 25740/WARNER BROS. (8.98) (CD)	TOMMY PAGE
193	160	136	8	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
194	167	140	26	SHEENA EASTON ● MCA 42249 (8.98) (CD)	THE LOVER IN ME
(195)	200	173	10	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
(196)	NEW		1	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
197	177	152	7	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
198	191	162	9	THE UNTOUCHABLES TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
199	151	109	13	CHRIS REA GEFFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
200	182	195	4	VICTORY RAMPAGE 70844 (8.98) (CD)	CULTURE KILLED THE NATIVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 8	Concrete Blonde 174	The Fixx 141	Metal Church 107	The Proclaimers 146	SOUNDTRACKS	Tone Loc 5
Alabama 100	The Connells 172	Fleetwood Mac 183	George Michael 115	Public Enemy 180	Beaches 4	Too Short 38
Animation 143	Elvis Costello 39	Lita Ford 45	Mike + The Mechanics 41	Cocktail 101	Cocktail 101	Traveling Wilburys 17
Anthrax 127	Cowboy Junkies 54	Foster & Lloyd 145	Milli Vanilli 14	Dirty Dancing 140	Dirty Dancing 140	U2 109
Rick Astley 87	The Cult 10	Samantha Fox 91	Bob Mould 184	Dream A Little Dream 113	Dream A Little Dream 113	The Untouchables 198
Atlantic Starr 154	The Cure 20	Aretha Franklin 64	K-9 Posse 187	Rain Man 52	Rain Man 52	Midge Ure 181
Bad Company 156	De La Soul 36	Kenny G 60	Kid 'N Play 97	Say Anything 81	Say Anything 81	Luther Vandross 177
Anita Baker 51	The Dead Milkmen 186	Debbie Gibson 13	Carole King 112	Working Girl 125	Working Girl 125	Victory 200
Bangles 28	Def Leppard 23	Gipsy Kings 95	Kingdom Come 49	Stevie B 102	Stevie B 102	Vixen 106
Rob Base & D.J. E-Z Rock 56	Depeche Mode 85	The Godfathers 185	Kiss 175	Rod Stewart 30	Rod Stewart 30	Andreas Vollenweider 65
Basia 121	Dino 195	Great White 18	Kix 163	George Strait 138	George Strait 138	W.A.S.P. 59
David Benoit 118	Dion 166	Guadalcanal Diary 147	Earl Klugh 162	Stray Cats 137	Stray Cats 137	Warrant 34
Black Sabbath 119	E.U. 161	Guns N' Roses 15.3	Kwame 165	Donna Summer 66	Donna Summer 66	Was (Not Was) 114
Blue Murder 96	Sheena Easton 194	Guy 27	Cyndi Lauper 84	Henry Lee Summer 164	Henry Lee Summer 164	Surface 94
Bon Jovi 12	Eazy-E 44	M.C. Hammer 35	Leatherwolf 124	Surf 94	Surf 94	The Waterboys 182
Boy George 168	Enya 32	The Jeff Healey Band 169	Julian Lennon 117	Sweet Sensation 67	Sweet Sensation 67	Waterfront 160
The Boys 120	Erasure 73, 170	Helloween 144	LeVert 105	Swing Out Sister 132	Swing Out Sister 132	Jody Watley 16
Eddie Brickell & New Bohemians 24	Deon Estus 111	Hiroshima 116	Lisa Lisa & Cult Jam 77	TNT 179	TNT 179	Karyn White 46
Bobby Brown 6	Melissa Etheridge 25	Robyn Hitchcock/Egyptians 178	Living Colour 9	Take 6 79	Take 6 79	Hank Williams, Jr. 76
Alex Bugnon 158	Exodus 123	House Of Freaks 157	Love And Rockets 48	Tesla 58	Tesla 58	Vanessa Williams 69
BulletBoys 88	Extreme 92	Indigo Girls 71	Lyle Lovett 108	Thirty Eight Special 63	Thirty Eight Special 63	BeBe & CeCe Winans 104
Terri Lyne Carrington 189	The Fabulous Thunderbirds 126	Barry Manilow 86	Madonna 1	Three Times Dope 122	Three Times Dope 122	Jody Watley 16
Tracy Chapman 129	Fastway 148	Richard Marx 21	John Cougar Mellencamp 42	Tiffany 128	Tiffany 128	Winger 31
Cinderella 47	Fine Young Cannibals 2	Sarah McLachlan 133	Metallica 26	Tanita Tikaram 75	Tanita Tikaram 75	XTC 68
Andrew Dice Clay 134	Natalie Cole 89	John Cougar Mellencamp 42		Today 176	Today 176	Yello 197
				Tom Petty 11	Tom Petty 11	
				Pixies 110	Pixies 110	
				Poison 50	Poison 50	
				Phoebe Snow 80	Phoebe Snow 80	

Election Process On Track For June AFM Confab

BY MELINDA NEWMAN

NEW YORK With barely a month left until the American Federation of Musicians convention, the Department of Labor is nearing completion of monitoring delegate selection from the 460 locals. The musicians union will hold its biennial election during the June 25-29 conclave in Nashville.

The last elections of officers—which resulted in the elevation of Martin Emerson to the AFM's presidency—were overturned by a federal court in November because of improprieties. The court instructed the U.S. Department of Labor to supervise a new election, which again pits former president Victor Fuentelba against acting president Emerson (Billboard,

Dec. 10). A third party, Joseph Tripodi, a retired school teacher from Indianapolis, has also declared his intention to run. The DOL has also monitored three local union publications that were found to have improperly used union funds.

According to Bill McGladigan, the DOL's supervisor of the AFM election, the department went into each of the 460 locals to review its delegate selection process. If the local had already held its election—it must hold one every three years—the DOL evaluated whether the selection process met its guidelines. If so, the certified results were sent to the AFM. If the election did not meet the DOL's criteria, the department oversaw the new process. It also monitored any lo-

calcs with upcoming elections.

In addition to the presidential election, there are several other major issues to be discussed at the convention.

One of the prime considerations is changing the dues structure of the organization. The AFM gets its funding from four sources: per-capita dues of \$12 per annum; one-half of 1% of the work dues collected by the locals; federal initiation fees; and interest from investments. The first two sources contribute about 95% of the \$2.5 million produced annually by the four areas.

Though the AFM is running at a deficit, Emerson and the International Executive Board do not intend to present an increase in work or per

capita dues.

"We're on the threshold of having a good momentum, and to present a major catastrophic increase would destroy that and cause nothing but a hefty floor fight," says Emerson. "We have a highly dramatic supercharged convention already with two combatants going head to head."

Emerson concedes that an increase would eliminate the AFM's debt, which is a major concern to his opponent, Fuentelba.

Fuentelba contends that under Emerson's reign, the AFM has run up its greatest deficit. He alleges that in 1988, the union lost \$400,000 and that the projected loss for 1989, including convention costs, is \$1.2 million.

Emerson says, "The way I read it, the actual deficit for 1988 is \$150,000 and for next year will be around \$700,000. I'd be very hesitant to say that's the largest deficit we've ever had; I know we've had to borrow \$600,000 before."

Although he acknowledges the deficit is a problem, Emerson says, "If we don't get another penny, the sheriff isn't going to be knocking on our door. We're sufficiently funded to last another two years."

He adds that the union's International Executive Board has adopted a proposal for the AFM to create its own booking agency. "That would bring untold numbers of young musicians into the fold and would change the whole course of AFM. It would wipe out the deficit, we'd get a percentage from the bookings and would ply it back into pension plans and hospitalization, which is something they don't get with booking agencies."

Emerson and Fuentelba do agree that the biggest problem facing the 200,000-member constituency is lack of jobs. "There are dwindling employment opportunities and we have to face those by organizing the unorganized," Fuentelba says.

Emerson counters that his administration has addressed that issue and points to the new contract between the AFM and the American Assn. of Advertising Agencies, which limits the number of commercials that may be produced during a recording session. The guidelines are expected to allow the AFM to better track payments due for commercials and limit the number of commercials produced during an all-synthesizer session (Billboard, May 20).

JUDGE DROPS CHARGES

(continued from page 86)

dismiss charges against him—again due to government vindictiveness—will be heard in the same courtroom Tuesday (23). If that motion is denied, Tashjian is slated to stand trial within the next week. Tashjian faces a 175-count indictment charging him with 168 counts of payola, as well as possession with intent to distribute more than a quarter-gram of cocaine, obstruction of justice, and tax evasion.

David Kenner, Valerie Tashjian's attorney, said that he was extremely pleased with the tentative ruling, adding that Rymer showed "a bit of courage" in making her ruling.

Outside the courtroom, Valerie Tashjian said she felt "very happy" with the judge's ruling; in agreement was husband Ralph, who said, "I feel great. She never belonged in there in the first place."

Magazine Gets New Distributions

BY GEOFF MAYFIELD

NEW YORK Toronto-based consumer magazine Music Express will begin distribution deals this summer with two major U.S. chains, Trans World Music Corp. and Wherehouse Entertainment, when its current pact with The Musicland Group ends.

Unlike other in-store magazines, however, most of the ad sales for Music Express' two-chain arrangement will not be linked to those retailers' co-op programs.

The Canadian publication will continue to distribute 500,000 copies at Musicland/Sam Goody stores through July. In August, when Musicland plans to unveil its own magazine (Billboard, April 8 & 15), Music Express will begin distributing 250,000 copies through all Wherehouse stores and 150,000 through 125 Trans World freestanding locations.

Both chains have been signed to one-year deals.

Another 100,000 U.S. copies will be circulated through an expanded newsstand agreement with Warner Publishers. Under its Musicland deal, Music Express had to limit its U.S. newsstand presence to 30,000.

Canadian circulation for the magazine stands at 117,000.

Keith Sharp, Music Express editor, says covers for the Wherehouse and Trans World editions will be customized to include the logo of the specific store in which each version is distributed. For Trans World, separate covers will be produced for its Coconuts, Good Vibrations, and Great American Music outlets and its leased departments at Crazy Eddie and TSS/Seedman. A single cover will be produced for the 226 Wherehouse stores.

During its Music Express pact, the Musicland chain has been selling price-driven ads in the magazine. It has been the least expensive ad vehicle on Musicland's menu. In the new arrangement, Sharp says his magazine will instead be "looking for generic advertising from the record companies" for its U.S. edition, without customizing those ads for sale pricing within the Trans World and Wherehouse stores.

Additionally, Wherehouse will buy a pair of pages on a regular basis, on which it will broker co-op ads to promote its new-artist program. "We're using this as an additional support for our developing artists program," says Bruce Jesse, VP of advertising and sales promotion.

Wherehouse's link to Music Express is not unexpected; Jesse was VP of advertising at Musicland when that company inked its 1986 deal with the magazine.

Western-based Wherehouse and Eastern-based Trans World do not compete head to head in any markets.

Gary Arnold, VP of merchandising at Trans World, which has more than 420 stores, sees the magazine as a tool that can spark repeat store visits by readers who want to keep up with the monthly.



(Continued from page 86)

al *laissez-faire* talent-scouting style in which various label personnel served as informal A&R reps. Nonetheless, company personnel have signed such acts as Poison, Stryper, Motley Crue, Mojo Nixon & Skid Roper, and Smitherens, among others. But Enigma has apparently decided that the time is right to formalize a system. Applicants are asked to submit a resume to Enigma chairman William Hein at Enigma Entertainment Corp., P.O. Box 3628, Culver City, Calif. 90231-3628.

THESE MAGIC MOMENTS: Doc Pomus & Mort Shuman, with lots of hit rock'n'roll songs to their credit, are getting new mileage out of their 1960 hit by the Drifters, "This Magic Moment." It is a Rick James black chart hit, makes a reggae appearance on the soundtrack of "Cocktail" (more than 1 million sold), and is used on two commercials, one for the Illinois lottery and another for a telephone company.

ALTHOUGH IT HAS YET to receive broad consumer market acceptance, AGI Inc.'s 5-year-old Digi Pak CD containers—cardboard panels with a plastic CD tray pasted to one of them—are getting widespread label use for promotional mailings, say company president Richard Block and VP Gary Mankoff. They're being used by such labels as Atlantic, Capitol, Chrysalis, Columbia, Geffen, PolyGram, Virgin, Warner Bros., and Word. Consumer applications include A&M's jazz reissue series and a double-CD pack from Intersound. Some U.S. labels are using the more elaborate (i.e. cloth covers, booklets) Digi Pak concepts already sold by a number of Japanese labels. These are manufactured by the Digi Pak licensee there, Shinetsu Polymer.

SUE RECORDS, the independent recently reactivated by its original owner, Juggy Murray, has released its first 12-inch single, "To Each His Own," by 5-O-Posse. Named after the single, an album is due in about a month. Murray can be reached at 212-262-2087. Murray continues to host a New York-based TV interview show, "Juggy Murray Entertainment."

MR. SMITH GOES TO TOKYO: Gene Smith, associate publisher of Billboard magazine, will be a judge June 2 at the 18th Tokyo Music Festival.

LAST WEEK'S item about former Atlantic Records exec Jim Gallo's formation of his own company, JCG Associates, should have identified the company as representing manufacturers that service the music industry.

WHEN VINYL REIGNS SUPREME: If it were up to folks who show up at in-store sign-ins, the LP would have a long life. In a tie-in May 16 with the Barnes & Noble outlet on Fifth Avenue in New York, RCA Victor arranged to have cast members and songwriters sign newly released copies of its "Jerome Robbins' Broadway" album. A spot check of choice of configurations showed that the LP version was preferred by far, most likely because it makes a more dramatic collectible. The LP version of the double album accounted for 50% of the sign-in sales, with CDs outselling the cassettes, today's dominant album format. Arranging the event for B&N was Denise A. Pineau, manager of classical.

WHAT A SHOW! WHAT A SHOW! WHAT A SHOW!

Sammy Cahn, the lyricist who is president of the Songwriters Hall Of Fame, offers a hearty thanks to the music industry for its support of the hall's well-received 20th anniversary "The Magic Of Music" show, presented at Radio City May 11 and taped by CBS-TV for a two-hour presentation in mid-June. Many star recording acts sang songs by those elected to the hall. The show was produced by Al Massini's firm, Telerep. Cahn, himself a hall member, had called for industry support for the event in a letter printed in the May 6 issue of Billboard. Cahn tells Track, "We thank the singers, the writers, the publishers, ASCAP, BMI, the record people." The hall hopes to raise sufficient funds to create a popular-song museum in New York.

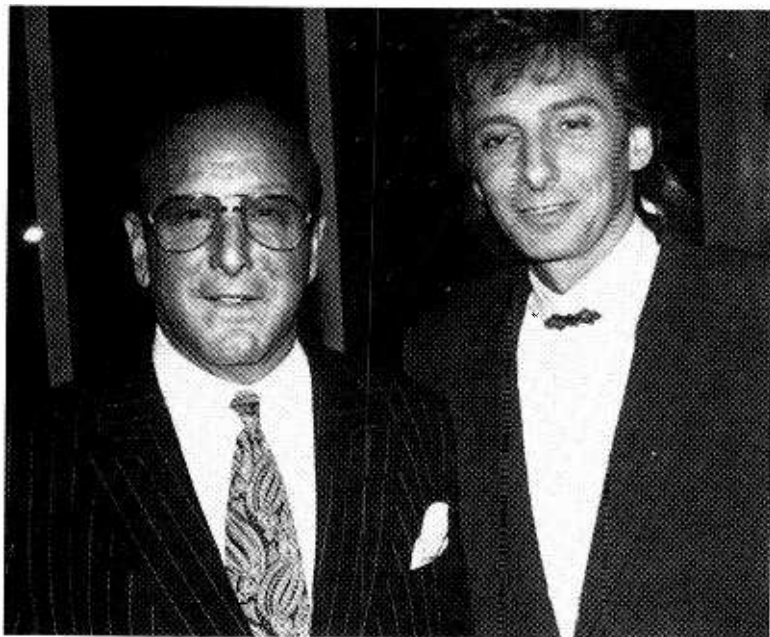
THOUGH Babylon Enterprises, which leases the Beacon Theater, has won a court ruling allowing it to turn the 2,711-seat New York club into a disco, it has no immediate plans to do so, according to Babylon's attorney, Gene Wolkoff. He adds that the three-year marketing and booking agreement signed with Madison Square Garden Enterprises will be fulfilled (Billboard, April 22). The Save The Beacon committee has announced its plans to appeal the decision.

THE WHO PLAYING WHERE? Upstate New York is buzzing with rumors that the Who will perform at the Glens Falls Civic Center, north of Albany, N.Y., before the band officially opens its 25th anniversary tour in Toronto June 24. Publicists for the tour say they don't know anything about the reported booking. An Albany radio station says it has no information on a Glens Falls show "yet." But numerous calls have been coming in to the civic center about the Who—and are being referred to Northeast Concerts, a promoter active in the area.

TWO FIRMS CHARGED: The Recording Industry Assn. of America has filed a parallel import complaint in U.S. District Court in Union City, N.J., on behalf of BMG Music and CBS Records, charging four people and two businesses with willful copyright infringement. The RIAA charges Coltrade International Inc., Supermercado de la Musica, and the four individuals with importing and selling foreign-made records and tapes without authorization.

WHEN MILLIE JACKSON signed with Jive/RCA several years ago, the company went to work cleaning up the tough-talking artist's image. Now Jackson is her old self again, preparing a live album called "Back To The S-t" for May 30 release. And the cover? It shows Jackson sitting on a toilet, one shoe off, panties down around her ankles, and grimacing. Will dealers stock the album? "If they don't, it's going to be some much needed controversy for Millie," replies Jive VP/marketing and operations Barry Weiss.

NO DICE: BMI, like ASCAP, won't be a subscriber to Media Reports Inc., a joint venture between the All-Industry Television Station License Committee and the Clearing House Ltd. of Los Angeles, set up to collect and report data on music use by local TV stations (Billboard, April 22). In a statement, BMI's Rick Riccobono, VP of writer-publisher relations, says MRI "is directly aimed at paying less for music used on TV."



We Will Barry You. Arista artist Barry Manilow, right, chats with label president Clive Davis at the gala party following Manilow's performance at New York's Gershwin Theatre.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York makes the following promotions: **Marty Diamond**, to VP, artist development; **Mary Taten**, to national promotion administration director; **Bruce Schoen**, to national singles director; **Linda Alter**, to associate national promotion director; and **Gregg Feldman**, to associate national promotion director in the Seattle office. Diamond was senior director, artist development; Taten was regional director, pop promotion, Northeast; Schoen was national singles director, East Coast; Alter was regional director, pop promotion, Southeast; and Feldman was regional director, pop promotion Northwest, all for the label.

Karen Moody is named VP for Deutsche Grammophon in New York. She



DIAMOND



MOODY



CURRIE



BAUMSTEIN

was manager of press and artist relations for the label.

BMG Classics in New York appoints **Douglas Currie** director, U.S. marketing, for Red Seal/Eurodisc/Deutsche Harmonia Mundi/Erato. He was label manager for Virgin Classics.

Ken Baumstein is named marketing director for SBK Records in New York. He was head of marketing for EMI Records.

I.R.S. Records in Los Angeles appoints **Barbara Bolan** senior VP, sales and marketing. She was VP of sales for the label.

CBS Records in Nashville appoints **Allen Brown** director, media and artist development, and **Don Kameron** West Coast regional country marketing manager based in the Los Angeles office. They were, respectively, marketing and product development VP for Stronghold Inc. and national director of sales and marketing for MTM Music Group. CBS Records Inc. in New York names **David W. Harleston** counsel, law department. He was an associate in the firm of Simpson, Thacher & Bartlett.

Relativity Records in New York appoints **Stephanie Bucci** national publicity director and **John Di Maio** national college/alternative promotions director. They were, respectively, in alternative marketing for Capitol Records and in regional promotions for MCA Records.

EMI in New York names **Linda Ingrisano** manager, video promotion and marketing; **Jean Krauer**, manager, office services; and **David Ehrlich** attorney, business affairs. Ingrisano was national video coordinator for Arista Records; Krauer was office manager for Barry Blau & Partners; and Ehrlich was with law firm Epstein, Becker & Green.

Geffen Records in Los Angeles appoints **Lyn Fey** editorial manager; **Samantha Martinez** graphic arts manager; and **Bill Rusch** promotion manager in Kansas City, Mo. Fey was assistant to the director of marketing services/operations and Martinez was production coordinator, both for the label; Rusch was local promotion rep for Mercury Records.

Warner Bros. Records in Los Angeles makes the following appointments: **Debra Pelton**, promotion manager, contemporary music department; **Tonie Carter-Payne**, promotion manager, Carolina region; and **Brenda Smith**, promotion manager, Atlanta region. Pelton was executive assistant to the VP, contemporary music, for the label; Carter-Payne was the founder of radio production company Tapestry Productions; and Smith was the founder of Southern Comfort Promotions.

Jesus Godoy is appointed West Coast promotion manager, Latin division, for Capitol/EMI in Los Angeles. He was West Coast promotion manager for CBS Discos.

•VIDEO PEOPLE on the move, see page 60

Columbia's A&R Dept. Slated For A Revamp

BY KEN TERRY

NEW YORK Columbia Records is in the process of revamping its A&R department, according to reliable sources. Dave Novick, VP of A&R West Coast for Epic/Portrait, and Rick Chertoff, Columbia VP/executive producer East Coast, are expected to be named national A&R VPs for Columbia, with responsibility for day-to-day operations of the department. They will report to Mickey Eichner, who remains senior VP of national A&R for the label.

In other personnel changes at Columbia, former cable TV host Danni Krash has been appointed manager, A&R, West Coast, and George Chaltas, director of national promotion, West Coast, and Linda Kirishjian, manager of national album promotion, have left the label. Kirishjian, who has been with Columbia for 12 years, the last five in the alternative promotion area, says her position was eliminated when the company decided to start an alternative marketing department under Steve Tipp, former national promotion manager for modern music/college radio at Warner Bros. (Billboard, May 20).

Details about that department were still sketchy at press time. All that is known is that the alternative unit will include seven to 10 staffers, including national people and field reps who will deal with college and alternative stations and retailers.

Meanwhile, Columbia has dropped a few acts, including Omar & the Howlers (who departed the roster in January), Wendy & Lisa, and Hipsway.

Patty Smythe is still signed to Columbia, but the company says her upcoming album is "on hold." Columbia president Don Ienner notes that "we're having conversations with her management" about her future at the label.

Ienner, who joined Columbia two months ago, emphatically denies a published report that he is planning to cut as much as a third of the label's

artist roster, and he also notes that some of the acts that were reportedly dropped are still with Columbia. "Yes, we have dropped some artists, just like every label does, and we have signed some artists, just like every label does. But we have not and have no intention of dropping John Eddy, Neil Diamond, and Fishbone."

"We cannot decide to drop artists by sheer numbers. We are making a commitment to long-term artist development, and to be less than sensitive about which artists get signed and which will no longer continue would be foolish, when it's a qualitative judgment."

"The number of artists [dropped] is so insignificant that you'd have to put it in the 1% category. We don't have a plan to drop 10%, 20%, or 30% of our artist roster. We're dropping the ones we feel we cannot work successfully with."

Industry sources confirmed that Columbia has not cut many acts from its roster, which includes between 150 and 200 artists and groups. "I haven't heard of any wholesale dropping of artists," states one prominent attorney who represents a number of CBS artists.

David Passick, manager of Hipsway, says, "I'm sure Hipsway is not the only [Columbia] group that's been dropped." But he notes that he handles other developing acts on Columbia, including Easterhouse and Cruel Story Of Youth, "and I assume I will continue to do business with them."

Ienner is very bullish about the strength of his label's roster right now. Pointing to the current chart success of groups like Living Colour, the Bangles, Indigo Girls, Slick Rick, and New Kids On The Block, he says, "We're getting real hot. Things are rolling."

He also notes that within the next four months, Columbia albums are due from such bankable names as the Rolling Stones, Terence Trent D'Arby, Billy Joel, and Bob Dylan (with Daniel Lanois producing).

Award-Winning Composer Johnny Green, 80, Dies

NEW YORK Johnny Green, whose talents ranged from composing some of pop music's best-known songs to being the music supervisor and arranger of many of Hollywood's most-beloved musicals, died May 15 at his home in Beverly Hills, Calif. He was 80 years old.

A native New Yorker, Green was the co-author of such evergreens as "Body And Soul," "I Cover The Waterfront," "Out Of Nowhere," "You're Mine, You," "I Wanna Be Loved," "Easy Come, Easy Go," and "Coquette," his first hit, written in 1928. His wordsmith collaborators included Edward Heyman, Ira Gershwin, E.Y. Harburg, Johnny Mercer, Paul Francis Webster, and Billy Rose.

Green, who led his own orchestras and wrote concert-hall works, also made his mark in Hollywood, winning five Oscars out of 14 nominations.

He served as a staff composer and conductor for MGM Studios from

1942-46 and held the post of general music director and executive in charge of music for the studio from 1949-58.

At MGM, Green won Oscars for his arrangements and musical adaptations of such classic musicals as "Easter Parade" (1948) and "An American In Paris" (1951) and, as an independent contractor, "West Side Story" (1961), also a Grammy winner for Green. A fourth Oscar was earned for his work on "Oliver!" And a fifth was awarded for a short subject, "Merry Wives Of Windsor Overture." His other MGM efforts included "Summer Stock," "Brigadoon," and "High Society."

Green became a member of ASCAP in 1931 and served as a member of its board of directors from 1981 to earlier this year, when he was replaced by Johnny Mandel. He was elected to the Songwriters Hall of Fame in 1972.

Green is survived by his wife, Bonnie, and three daughters.

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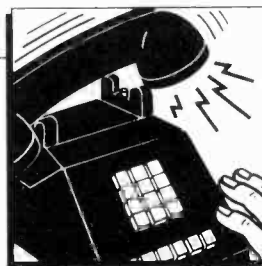
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INSIDE TRACK



Edited by Irv Lichtman

CHRYSLIS TO CEMA: In the wake of EMI's recent acquisition of a 50% stake in Chrysalis Records, well-placed sources confirm that Chrysalis has secured an early release from its distribution pact with CBS Records and will be moving to CEMA in July. The Chrysalis-CBS contract still had 18 months left to run. Once the new deal is up and running, CEMA will take returns on product currently in the retail pipeline. An official announcement of the new arrangement is expected within the next couple of weeks.

STAYING POWER: Aretha Franklin has extended her contract with Arista Records, dispelling rumors that she was going to exit the label and perhaps even return to Atlantic Records. Her current album, "Through The Storm," just started its climb on the charts, no doubt spurred by her top 20 duet with Elton John on the title song.

CURRENTLY HAPPY HIT TIES between Jive Records and RCA Records, its distributor, will be continued with an extended deal and increased involvement, Track is told.

ALIVE: Sony and Matsushita have revealed intentions to join Philips in actively supporting a joint hardware/software promotion and marketing launch for interactive compact disk (CD-I), a sophisticated stepchild of CD that combines digital audio, text, still-image and full-motion video, computer graphics, and data onto the standard 5-inch laser-read disk. Don't look for such a launch in the immediate future, though: It probably won't occur until late 1990, sources say.

WHO'S ON FIRST? In a May 17 *New York Times* piece unfavorably comparing CBS Records' domestic sales with those of the Warner labels, CBS Records Inc.

president Walter Yetnikoff was quoted as saying that in 1988, CBS' worldwide operations had a record \$300 million in operating income on roughly \$2 billion in revenues. Since CBS was taken over by Sony early in '88, the record company's revenues and profits have not been broken out by the Japanese electronics giant, which lumps them together with results from the CBS/Sony label and the DADC manufacturing company in its statements. A CBS source confirms Yetnikoff's figures are for CBS Records only and do not include CBS/Sony, the largest label in Japan. If so, the total of CBS and CBS/Sony operating income in '88 would have exceeded Warner's global income of \$319 million for that year.

PICKWICK EXECS EXIT: Two major executives at recently formed Pickwick Entertainment have left the company: Norman Solomon, former vice chairman, and Micky Hyman, former president and chief operating officer. Jan Weinberg, chairman and CEO, will assume the additional responsibilities of chief operating officer. The company, based in Stamford, Conn., is the umbrella for Moss Music Group, Pickwick Records, and Diamond Entertainment.

FOOD FOR THOUGHT: At least two music business figures have given their vote of confidence to New York's Patsy's Restaurant in the aftermath of a decidedly thumbs-down review in the March 24 edition of the *New York Times*. A fixture among Italian restaurants in the city, Patsy's responded to the pan review by taking out a full-page ad in the May 16 edition of the *Times*, reprinting nine letters decrying the food critic's critique. Among the letter writers were Frank Sinatra and Henry Droz, president of Warner/Elektra/Atlantic Corp. Also reprinted was a letter from Steve Ross, chairman of Warner Communications Inc.

I.R.S. RECORDS HAS A NEW licensee in Japan. It's JVC, which replaces CBS International. The three-year pact allows JVC to manufacture, distribute, and sell all I.R.S. recordings available in Japan.

STRANGE-BUT-TRUE DEPARTMENT: Enigma Records is preparing to launch its very first A&R department. The 7-year-old Los Angeles-based label has never actually had an A&R staff, relying instead on an unus-

(Continued on page 84)

Judge Drops Valerie Tashjian Charges

BY DAVE DIMARTINO

LOS ANGELES Terming the government's conduct in its prosecution of the wife of independent record promoter Ralph Tashjian "especially reprehensible," a federal court judge here tentatively dismissed tax evasion charges against her May 15.

The tentative ruling by Judge Pamela A. Rymer came in response to Valerie Tashjian's motion to dismiss those tax charges on the basis of egregious governmental conduct and vindictive prosecution.

"It is clear," wrote Rymer, "that the course of conduct of the strike force lawyers falls well below the standard of government prosecutors."

Citing the aborted plea agreement struck between the government and both Tashjians—which fell through in court here Feb. 14 (*Billboard*, Feb. 25)—Rymer added, "Regardless of what the government's motive was in refusing to disclose the true nature of the interlocking pleas, the net result was the attempted obstruction of the court's obligation to ensure the voluntariness of a guilty plea."

The tentative dismissal comes as a blow to the side of the government, which indicted both Tashjians and two others here in February 1988 for alleged payola-related offenses as part of an investigation in several cities of the music industry.

In the courtroom for the first time on the government's side was Wil-

liam S. Lynch, special counsel to the criminal division of the Justice Department, who asked Rymer not to dismiss the case, but instead focus on "what happened—who did what—and deal with that activity."

In response, Rymer told Lynch that because he was not present in past related courtroom proceedings, he could not fully appreciate her concern about the way the case had been

handled. "I believe that [with] the totality of the circumstances and the sequence of events considered as a whole, that I'm obliged to" dismiss the charges, Rymer said, adding that her final ruling would come later in the week.

Also in the courtroom when Rymer announced her tentative ruling was Ralph Tashjian, whose own motion to

(Continued on page 84)

Stars Added To AIDS Benefit

NEW YORK Frank Sinatra, Sammy Davis Jr., Whitney Houston, and Cyndi Lauper are among the stars adding their support to the Warwick Foundation's second annual AIDS Benefit Gala Weekend here June 8-11 (*Billboard*, April 22).

The weekend slate of events gets under way Thursday night, June 8, with a Gala Education Dinner aboard the aircraft carrier U.S.S. Intrepid, to be chaired by Barbara Sinatra. Scheduled to perform at the dinner will be Sinatra, Davis, comedian Tom Dreesen, and singer Dionne Warwick, who founded the nonprofit Warwick Foundation.

The following night, a star-studded concert at Avery Fisher Hall will feature Houston, Lauper, Gladys Knight, Patti LaBelle, Rita Coolidge, Luther Vandross, Menudo,

Mary Wilson, Kiara, BeBe & CeCe Winans, Tony Orlando & Dawn, Phylicia & Ahmad Rashad, and others. There will also be heavyweight support from Mike Tyson, Michael Spinks, and Muhammad Ali.

On Sunday, seven of the city's nightspots will host an evening of comedy, cabaret shows, and artist showcases. Among the performers: Information Society, Stacey Q, Gwen Guthrie, Rosie O'Donnell, the Weather Girls, Brenda K. Starr, and Henny Youngman.

Tickets for the Avery Fisher concert are available through Ticketmaster outlets at \$35-\$500 (tax deductible). For further information call the Warwick Foundation (202-638-2747) or 24 Hours For Life (212-633-1612). Plans for televising the event are in the works.

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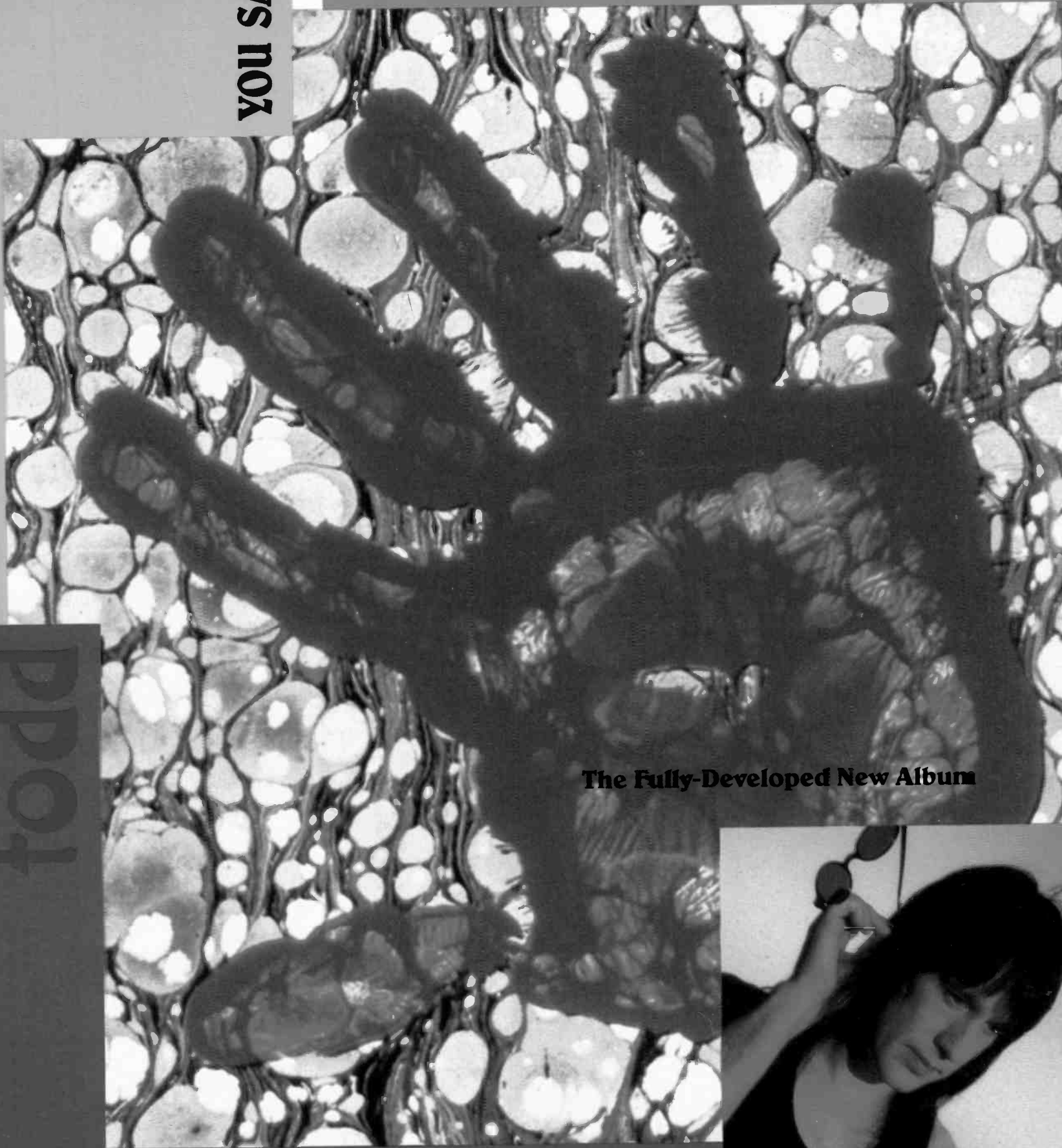
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